

(1987, Kto zważa na wiatr), „Hundstjärna” (1989, Psia Gwiazda), „Fungi” (1993) i „En vinter i Stockholm” (1997, Pewnej zimy w Sztokholmie) oraz najnowszą, opublikowaną w roku 2000 *Lord Nevermore*. *Lord Nevermore* przetłumaczony został na wiele języków, m.in.: francuski, niemiecki, angielski, włoski, hiszpański. W Polsce powieść ukazała się w przekładzie Iwony Jędrzejewskiej nakładem Wydawnictwa Jacek Santorski & Co. jesienią tego roku.

**Karolina Siemion** – absolwentka etnologii (UW). Zajmuje się antropologią miasta i fotografią.

**Sławomir Sikora** – etnolog (studia UW). Sekretarz redakcji „Konteksty”. Zajmuje się antropologią fotografii i filmu.

**Grzegorz Sokół** – absolwent KEiAK UW. Oprócz zagadnień związanych z symboliką narodową w sztuce dewocytnej interesuje się szeroko pojmowaną problematyką kształtowania tożsamości – narodowych, ponadnarodowych oraz osobistych, zwłaszcza z perspektywy indywidualnej, a także współczesną teorią nauk humanistycznych. Od stycznia 2002 doktorant na wydziale Etnologii Europejskiej na Uniwersytecie w Lund w Szwecji, w ramach interdyscyplinarnego projektu "Granice Europy".

**Lech Sokół** – Dyrektor Instytutu Sztuki PAN, dr habilitowany, wykładowca Akademii Teatralnej w Warszawie, historyk dramatu i teatru, komparatysta. Autor publikacji o Witkacym, Strinbergu i Ibsenie, m. in. *Groteska w teatrze S. I. Witkiewicza* (1972), *August Strinberg* (1981), *Witkacy i Strindberg: dalecy i bliscy* (1995).

**Anna Spissowa** – absolwentka etnografii UJ, kustosz dyplomowany Muzeum Etnograficznego w Krakowie. Zainteresowania naukowe koncentrują się wokół zagadnień muzealnictwa, zwłaszcza skansenowskiego, kultury sepulklarnej, tradycyjnego zdobnictwa wnętrz, a szczególnie nowej estetyki mieszkaniowej na wsi i w mieście.

**Katarzyna Suchicka** – jako poetka debiutowała tomikiem *Nie powstrzymana mięśniem szybuje* nagrodzonym w konkursie „Pokolenie, które wstępuje” w roku 1986. Po debiucie wydała tom poezji *Sycenie* w Wydawnictwie Kalambur (Wrocław 1987) i *Niebieska pończocha* w Wydawnictwie Literackim (Kraków 1993). Jest Laureatką Narodowego Konkursu Poetyckiego USA organizowanego przez Towarzystwo Poetyckie New Hampshire. Jej wiersze były publikowane w antologiach *Over the Rainbow*, Michigan 1990; *Dan River Anthology*, Maine 1990; *Ambers Aglow. An Anthology of Contemporary Polish Women's Poetry* Reginy Grol, Host Publications Austin, Texas 1996 oraz *Snuć miłość. Polska poezja miłosna od XIV wieku* Włodzimierza Boleckiego, Bertelsman, Warszawa 2000. Publikowała również wiersze, krytyki i eseje w polskich pismach literackich.

Ukończyła filologię polską na Uniwersytecie Warszawskim. Od 1990 r. jest dziennikarką telewizyjną, autorką ponad 40 programów m.in. z serii *Skąd ta wrażliwość*, poświęconych literaturze i sztuce. Zrealizowała także filmy dokumentalne o tematyce literackiej: *Nowa Fala* oraz *Kościelscy i ich Nagroda*. Jest członkiem Stowarzyszenia Pisarzy Polskich oraz Związku Autorów i Kompozytorów ZAiKS. Obecnie, w związku z pobytom na placówce dyplomatycznej, zamieszkuje w Sztokholmie.

**Tomasz Wit Szarszeń** – student drugiego roku międzywydziałowych Indywidualnych Studiów Humanistycznych (MISH). Interesuje się antropologią miasta i filmu. Fotografuje.

**Jerzy Sławomir Wasilewski** – etnolog, doktor habilitowany, pracuje w Katedrze Etnologii i Antropologii Kulturowej UW. W latach 1971-80 był uczestnikiem coroczej ekspedycji IHKM PAN do Mongolii. Prowadził też penetrację etnograficzną innych krajów Azji. Autor książek: *Podróż do piekiel, rzecz o szamańskich misteriach*, Warszawa 1979, *Tabu a paradigmaty etnologii*, Warszawa 1989.

## Summary of articles

**Krystyna Bartol**, *Read, Read Homer...*

**Giovanni Cerri**, *Odysseus – A Hero Who Tells His Own Story*  
This text by an outstanding Italian classical philologist, an expert on Greek archaic literature, a translator of the *Iliad*, and a scholar whose scientific investigations combine purely literary studies with investigations concerning the philosophical reflections of Greek thinkers, is an extremely interesting proposal of a „centrifugal” approach to the text of the *Odyssey*. Cerri seeks a definition of the personal identity of Odysseus, the hero of Homer's poem, at the same time posing a question about the reasons for the vitality of the assorted images of this figure in the literary oeuvre of all epochs. While demonstrating the characterological multi-aspect nature of Odysseus, Cerri strives at capturing an element merging particular aspects of his personality, and ascribes fundamental relevance to an analysis of the hero's autobiographical discourse. In doing so, he proves that secondary narration, i. e. the tale about himself, presented by Odysseus at the court of the king of the Phaeacians, is – in anthropological dimension – a paradigmatic evocation of human cognition. Furthermore, he demonstrates that the introspective statement made by the main hero remains closely connected with the emergence of his self-awareness of this process, which seems to seal the personal identity of every person. Thus, albeit the autobiographical, retrospective discourse represents an already moulded personality, it allows it to come into being in an objective world. In this sense, Homer's narration, focused within the lens of the awareness (or rather, self-awareness) of the main hero, reveals – as if in the spirit of Berkeley's *esse est percipi* – the prominence of the word in shaping our images of the world.

**Aleksandra Melbechowska-Luty**, *Cywizacja – Trans- Atlantyk. The Ocean, Ships and Havens of Norwid and Gombrowicz*

In 1958, Maria Dąbrowska wrote about a certain spiritual kinship between Cyprian Norwid and Witold Gombrowicz, two Polish writers a century apart. Both shared a similar stance, features, passions, thoughts, outstanding intellects, originality, innovativeness, uncommon personalities and a special bond; both disclosed a ruthless assessment of contemporary life, a critical attitude towards their surrounding and introduced into the intellectual life of the epoch his own vision of the world. Norwid was a precursor of new notions, reflections, concepts and theories of art (subsequently continued by the modernists), while Gombrowicz became the co-author of “self-aware” literature, thus preceding “negative experience” art. The biographies of the two men also contain experiences as

emigres and sea voyagers, since both had crossed the Atlantic. These expeditions could be regarded as a sheer coincidence or metaphysical phenomena, a mysterious impulse which set into motion in their "creative work oceanic motifs limiting the range of the *universum*". For centuries, collective consciousness has turned the ship into an archetype, a mythical and magical "figure" ascribed to the concept of the route and voyage of life, a symbol of the soul, hope, stability, and the "closed" universe. Norwid travelled to North America on the sailing ship "Margaret Evans" (1852/1853) and returned to Europe on the steamship "Pacific" (1854). He described both vessels in a masterly way in his novel *Cywilizacja*, in which he lauded the traditional sailing ship and expressed a certain aloofness towards the modern, speedy steamship, which ultimately sunk in 1856, probably after a collision with an iceberg. The poignant experience of this event inclined Norwid to write the maritime *Legenda*, expressing his opinion about the mirages of civilisation, the might of technology and the illusive chase after matter, empiria and all things technical. Gombrowicz sailed to Argentina in August 1939 on M/s "Chrobry", and once in Buenos Aires he wrote *Trans-Atlantyk*, a novel maintained in the spirit of a farcical tragedy, a controversial message addressed to the Poles, and an assessment of the Polish past and mentality confronted with the national wartime cataclysm and the problems of contemporaneity. M/s "Chrobry", adapted for the purposes of a troop carrier, sunk near Norway in 1940. After 24 years spent in Argentina, Gombrowicz (always fascinated with the sea) described in his *Dziennik 1963* (Diary 1963) how during a return trip to Europe he noticed the mist-enshrouded phantom of "Chrobry", which appeared on the Atlantic as a harbinger of fate, an apparition of lost youth, a "perished brother, lost for ever".

**Lech Sokół, Edgar, Duke of Nevermore and Bungo. Bronisław Malinowski as a Character in the Oeuvre of Stanisław Ignacy Witkiewicz**

The article discusses the close friendship between Bronisław Malinowski (researcher, world-famous anthropologist) and Stanisław I. Witkiewicz (writer, painter, artist), and in particular its "literary" version, contained predominantly in Witkiewicz's youthful novel *622 upadki Bunga, czyli Demoniczna kobieta* (622 Falls of Bungo, or the Demonic Female), written in 1910–1911 (supplemented in 1919), but never published during the author's lifetime; in it, Malinowski is portrayed as Edgar Duke of Nevermore, and Witkiewicz – as Bungo. The author not only depicts the different attitudes of the two men towards science, art and life, but also notes that already in this early "literary version" one may encounter premises for the subsequent (in 1914) breaking of a very close friendship (the official reason being their disparate attitudes towards the war). This "literary" version is referred to the actual relationship, although its models and motifs can be found also in literature from the Young Poland period.

**Two Eagles. An Interview Held by Katarzyna Suchicka with Agneta Pleijel**

A conversation held with Agneta Pleijel, author of the book *Lord Nevermore*, telling the story of the complicated friendship between Stanisław I. Witkiewicz (one of the most prominent figures in Polish art up to the second world war) and Bronisław Malinowski (world-famous anthropologist). The publication, which is not a documentary work, intends also, if not primarily, to follow the confrontation between

the world of science and art, depicted against the backdrop of the course of the friendship. The interview, conducted by the Polish translator of the book, tries to bring forth the Polish perspective and the author's attitude towards Poland. We also publish some excerpts from the aforementioned book by Agneta Pleijel.

**Anna Malanowska, The Theatricalisation of the Funeral of S. I. Witkiewicz**

An attempt at interpreting and, at the same time, understanding the purported funeral of S. I. Witkiewicz, held in 1988. The text is composed of three mutually supplementary parts, of which the first shows the path traversed by Witkiewicz (already posthumously) from an artist relegated to the margin and an outsider to a national martyr (the alteration of his status is well illustrated by shifts within his legend). Part two analyses the funeral as a spectacle (Raszewski) and a show (Goffman), drawing forth and characterising the assorted (at times contradictory) interests, attitudes and expectations of the participants, whose entanglement and context (the twilight of the People's Republic of Poland) were decisive for its specificity and uniqueness. Finally, the third part contains hypotheses and a summary.

**Tomasz Grygiel, A Victory of Art over Time? From the Current Premises of Schopenhauerian Thought**

An essential feature of contemporaneity is a constant race with time, its cult, and fetishization, which destroy the intimacy of the life of an individual and the natural course of his activity, and even devastate the sphere of culture. There emerges the question whether an antidote to this state of things may be sought in art and its experiencing. We discover an affirmative answer in those conceptions of human thought in which the subject experiencing art succumbs, thanks to its specific properties, to exclusion from surrounding reality, even if only momentarily. At that particular time, A. Schopenhauer claimed, such a person is no longer governed by the earthly laws of physics interpreted in terms of time and space and belonging to the daily world, known as the world of the "will", since in the act of contemplating art man coexists not with the presented objects but with the images of their ideas (in the Platonian sense), which exist in a different dimension. The presence (experiencing) of two different worlds: real and art, together with the latter's timeless presence, was mentioned by K. Jaspers, while S. Ossowski, who creatively adapted elements of Schopenhauerian thought, launched the correctness of the thesis of "living for a moment", convenient in the reception of art.

The accomplishments of contemporary art, including the quantum theory and relativistic cosmology, which negate "the arrow of time" and even permit the possibility of designating its direction in certain regions of the universe, appear to go hand in hand with the philosophical intuition of Schopenhauer, in which time can be located also outside the traditional laws of earthly causality. We would like to believe that liberation from these laws, even if only short-lived, is assisted by experienced contact with art.

**Teresa Grzybkowska, The Lady from Elche**

This text is a fragment of *Podróże Tajemne* (Secret Journeys), a currently written account of a journey to Spain, Asia Minor and Sicily. The titular Lady of Elche is a likeness of a female, carved in stone, discovered at the end of the nineteenth

century in Spain and almost immediately taken to Paris, from which it was returned to the Archaeological Museum in Madrid in 1941. This unusual work of art became the topic of reflections about Iberian art – the sculpture, which tells the story of bygone days, depicts a female deity in ceremonial costume, whose magnificent jewellery and majestically beautiful and haughty face predict the pathos and archaism of hieratic ceremony at the Toledo and Madrid courts of modern Spanish monarchs. The Lady of Elche conceals the secret of eternal youth, an attribute of a goddess whose image will always remain anonymous, comprising the very essence of royal femininity suffused with divine tranquillity.

**Barbara Czarniawska, *A need for symmetrical ethnology in management studies***

Modernization was never a process limited to "non-modern" countries, but a process that continues and involves everybody in the contemporary world, although in different forms and with varying results. Therefore, the postulate of "symmetrical anthropology", or "symmetrical ethnology" formulated by Bruno Latour but practiced already by such great anthropologists as Marshall Sahlins, is of great importance, especially in the field of management, which was traditionally excluded from the anthropological scrutiny. While the wave of "organizational culture" studies made the first encroachment in this tradition, it is now time to collapse such dichotomies as "technical-ideological", or "symbolic-practical" and pay more attention to the rituals of modernity, and to the role of fashion and mimesis in the global economy. This article discusses the challenges and the promises of such an approach to modern culture.

**Jerzy S. Wasilewski, *The Travelling Ethnologist. Confucius in Front of a Camera, the Female Shaman with a Microphone***

A successive fragment in a series describing the experiences of a known ethnologist on a voyage to the Culture of the Far East. This time, Wasilewski shares observations from his stay in Korea and meetings with Korean shamans, which initially appeared disappointing and only later led to an understanding of local specificity. "Slowly, I became aware of the fact that I should be deciphering the values lying at the basis of Korean shamanism in a different way, more as a complex of artistic productions, expanded in a manner not encountered anywhere else in the world. A veritable contest of the fine arts, where the success of the female shaman is measured in such disciplines as dance, song, recitation of myths, legends and fables, the art of fortune-telling, conversations and banter with the audience, and, finally, the costume, make-up and even the art of making paper flowers".

**Tomasz Wit Szerszeń, "In the Shade of the Skyscraper" – an Attempt at an Anthropological View of New Architecture in Warsaw**

The article is devoted to an anthropological study of contemporary architecture in Warsaw: especially of the skyscrapers- how they exist in the collective imagination. Author emphasizes the relation between (culturally understood) category of height and the image of the city. He shows how the change in our acquaintance with height is reflected in poetry, art and Utopian ideas. Author presents the reception of the sudden appearance of skyscrapers in Polish cityscape in the early 90': they were conceived as something entirely new, odd and mysterious. Thanks to popular press they have become part of a common myth. They acquired features of paradoxical and ambiguous life of

a symbol. Author describes particular features of skyscraper in its cultural contexts. It can be interpreted as a "pseudo-temple": the "temple of money".

**Peter Martyn, *A British Troy in The Heartland? (On The Flourishing, Dissolution and Ultimate Oblivion of An Urban Civilisation)***

The author, a Coventrian by birth, has sought to place in an appropriate historic context the vestigial urbane features of what for a long time, before the nearby, modern-age and constantly transmuting urban accretion of Birmingham usurped its position, was the *urbs prima* of the Midlands. Based largely on two English-language articles published in Warsaw, the text is intended for Polish readers to bring into focus the unique identity and culture generated by the inhabitants of a city whose true apogee is seen to have been reached in another, much earlier age. In spite of the violent course of events under Henry VIII and his progeny, there is ample if fragmentary evidence to suggest that, during the prolonged struggle for political power waged throughout much of the British Isles and France ruled by the Plantagenets, Coventry had been taking shape as an urban republic in embryonic form. Rapid decline in the 16th century and a marked abstention from the main trends in so-called national affairs right down to the 20th century relegated to the remote past the unquestionable significance of a British analogy for the Greek polis or German Freistadt. Worshipped by its inhabitants as a Gothic equivalent of the Celestial City, Coventry's independence was secured by the burgess at the expense of feudal overlordship and ecclesiastical authority. This enclave of municipal liberty was to itself fall victim to encroachments by the Crown (Dissolution of the Monasteries; Charles II's order that the city walls be spited), culminating in direct state interference and control (collapse of the outworkers' movement following the 1860 Anglo-French Free Trade Act).

There is absolutely nothing new in the maxim that history tends to be told by its victors. An hypothesis based on the concept of post-mediaeval urban dissolution must reject the standard interpretation that urban growth forms part of a decisive continuum in the history of 'Western', and ultimately global, civilisation. Conventional endeavours to perceive developments in the city of the past in terms of constant progress fail to adequately account for the highly complex and on the whole vaguely defined mechanisms of so-called historic process. Fated in the 20th century to become an urban laboratory in which a new social order based on technological advance was supposed to be forged, today's city bears the stigmata of having had its architectural profile and very urban layout transformed beyond recognition in the course of several generations. The gaping shell of St. Michael's cathedral church with its magnificent steepled bell tower offers the most prominent testimony, in soaring stone, to the glory that must once have been Coventry. Never designed to serve as a bishop's cathedral, but rather for the citizens as their own expression of pious gratitude and above all civic pride, apart from their chapels, it featured upper chambers where many of the more important crafts would meet and conduct their affairs. Alongside the meagre architectural monuments preserved to this day, the varied and changing contents of the so-called mystery plays provide vital insight into both the city's cultural and social life. The civic drama performed by the crafts in the streets reflect a growing trend towards secularising the original morality and miracle plays enacted by the monastic

orders. Religiousness and spirituality remained a vital part of these pageants, but equally important ingredients were comedy, satire and an increasingly pronounced reference to pagan mythology. Apart from an ongoing socio-economic crisis, the gradual demise of Coventry's 'Dramatic Mysteries' reflects the cultural and political distress that befell the city during England's own royal enterprise of reformation. This was ensued by a brief but bloody spell of counter-reformation before the Elizabethan 'Renaissance' ensconced itself in the court capital. While the rise of Puritanism sounded the death knell to local creative genius throughout the country, threatening even London's ebullient theatre life, attempts were taken, through the avoidance of Biblical references, to salvage something of the 'Coventry Entertainments'. Based on Joseph Flavius's *The Jewish War*, the play metaphorically titled *The Destruction of Jerusalem* is interpreted by the author as a parable of the Midlands city's own demise. It seems quite likely that, as opposed to the outlawed pageants, the 1584 performance was staged in just one place, on the site of Coventry's own temple, which had been demolished within living memory in the late 1540s: the first cathedral and Benedictine Priory. The annual procession of Lady Godiva, first introduced in the 17th century as a much needed substitute for the discontinued 'Mysteries', seems to draw its roots from a matriarchal divinity. Born out of the worship of natural forces and spectacles in times predating the introduction of Christianity, such rites, as well as being instrumental in the city's creation, could easily have influenced its rich mediaeval pageantry.

Lastly, but certainly not least, events and sentiments as portrayed in the tragedies, comedies and histories of Shakespearean drama appear not only to be connected with but to actually draw their origins from Coventry. It seems as good as certain that the ethos of the city's dramatic Mysteries, the overwhelming majority of which were never transcribed and thus never handed down to posterity, find their expression in the Shakespearean heritage.

**Ewa Klekot, *Holy Pictures, Licheń and the Judgment of Taste***  
 From 1997 to 1999 the author conducted, together with students of ethnology at Warsaw University, research concerning contemporary religious art. The area of the investigations was selected in such a manner so as to facilitate an examination of the perception of an object of contemporary sacral art, assessed positively by the researchers from the viewpoint of its aesthetics – the church of Holy Providence in Wesoła, with an interior designed by Jerzy Nowosielski – and an object which gave rise to certain aesthetic protest – the sanctuary in Licheń. The investigations were concerned also with taking a closer look at contemporary religious art through the eyes of its users. Hence the visits in Częstochowa and Kalwaria Zebrzydowska as well as a study of the devotional art market. It rapidly became apparent that pride of place was given to the value of contemporary religious art and the possibility of applying the judgment of taste, which, based to a great measure on sensual experience, is the worst justified by means of discourse or the least susceptible to relativisation. The present-day judgment of taste, founded on the evaluation of aesthetic qualities and the conviction about their autonomy, comprises an instrument with which we are equipped by our own cultural tradition – we simply "react with the judgment of taste" to the material effects of man's artistic (including musical) activity. The aesthetic judgment contains an extremely

strong bond with the experiences of the body, as evidenced by its very name: the judgment of taste. Sensual experience, even if we were to be aware of its fallibility, still remains one of the most personal and intimate ways of establishing contacts with the world; hence transcending the judgment of taste is tantamount to transgressing the cultural limitations of own experiences. The interpretation proposed by above mentioned group of researchers was based to a considerable degree on works by Pierre Bourdieu and his theory about the socially classifying role of the judgment of taste.

**Grzegorz Sokół, *The Madonna of Częstochowa as the Polish National Symbol***

An abbreviated version of a work written as part of ethnology courses at Warsaw University, and based on research conducted in the Częstochowa sanctuary and Licheń in 1998. The author inquired about the national and religious message of the symbol, i. e. the likeness of the Madonna of Częstochowa, the shaping of its significance, and the relation between its religious universality and national or outright personal particularism. The pilgrims usually assess the direct combination of official national symbols with the Black Madonna negatively, claiming that the holy image thus becomes partially desacralised and – especially if one poses this question openly – calls for a slightly different interpretation. At the same time, the very presentation of the Częstochowa painting possesses a specifically Polish character, which is the reason why it can function independently as a national symbol. The "concealed" contents, i. e. those which are not only visually manifested in the depiction, but which nonetheless constitute an extremely essential component of its message, possess a number of assorted sources. The reconstruction of the symbol within an interview takes place upon the basis of its historically shaped significance and its current, pragmatic context. The author also attempted to perform a semantic-historical analysis of the sources of the contents of the titular image by dividing the examined issue according to its four aspects: cult, miracle, iconography and politics. He also delved into the composite relation between religious universality and the national specificity of the Częstochowa Madonna. This opposition seems to be fundamental and at times is frequently recognised and turned into an intellectual problem. Apparently, it possesses an intellectual nature, a derivative of our process of contrasting the two categories, to which it is difficult not to succumb once one conducts their verbalisation. By referring to the model devised by Victor Turner, the author declares that the more important line of division runs not so much between Polishness and universality as between the personal, outright intimate attitude to the Madonna of Częstochowa and the official stand.

**Agnieszka Kula, *The Licheń Golgotha as an Example of the Rivalry of the Tradition and Popularity of the Way of the Cross Service***

Pertinent research focused attention on the combination within the Licheń Golgotha of the tradition of mediaeval Sacri Monti and the Way of the Cross service. The author was also interested in the image of Golgotha remembered by the visitors. Departure from the symbolic in favour of a recreation of reality leads to a profound involvement of the participants of the religious ceremony. The principles of composition, resembling those applied by the architects who created Sacri Monti, i. e. realism and the isolation of the site with the assistance of verdant vegetation, are not only to the liking of the faithful but also facilitate their engagement.

**Antonina Bereza, *The Functioning of a Contemporary Devotional Picture***

How are devotionalia used? What is their purpose? The answers to these, at first glance, banal questions pose quite a difficult task. Devotionalia, and in particular devotional pictures, belong simultaneously to various worlds – the world of art, religion, sometimes specific magic, as well as the world of objects of daily use, of souvenirs and small gifts. The author tried to demonstrate the assorted functions which can be fulfilled by devotionalia and, at the same time, the multiple reflections on this topic.

**Magdalena Jagiełło, *From Holiness to the Mundane - or on the Profanity of the Devotional Image during the Decline of the Audiovisual Epoch***

This text is one of the results of investigations carried out in Częstochowa as part of a laboratory dealing with devotional kitsch. The author embarked upon an attempt at describing the present-day condition of the holy image. The emergence of such extreme forms of devotional objects as the ones she encountered in the course of her studies, and the impossibility of perceiving in them any incorrectness and profanation are, according to the author, the outcome of the encroaching new audiovisual epoch which has produced in us novel instruments of perception, rendering us helpless in the face of a new reality that combines fiction and that what is real, and obliterates the boundary between the world of the *sacrum* and the *profanum*.

**Izabella Dzienisiewicz, *The Image of Licheń in the Media and in the Eyes of the Pilgrims***

A description of the Marian Sanctuary in Licheń as well as the way in which it is perceived by pilgrims and the media. Conducted research demonstrated that the former consider the Sanctuary to be a wondrous and magnificent place, where everyone experiences stirring emotions and which pilgrims leave spiritually uplifted. The diametrically different image of Licheń formed by the media employs such expressions as kitsch, tawdriness, and "architectural debauchery", and draws attention to the exorbitant costs of the undertaking. The author presents her own perception of Licheń, and as a "non-transparent ethnographer" concludes that we are dealing with a postmodern sanctuary.

**Jacek Olędzki, *Mexico. Contemporary Miracle Consciousness*****Jacek Olędzki, *The Marian Sanctuary in Bardo Śląskie***

For almost fifty years Jacek Olędzki has been examining miracles, and has published, also in our periodical, texts about miracle sensitivity and vota. This time, he considers Mexican vota, so-called *retablos*. As in the past, Marian and Jesus sanctuaries in Mexico are dominated by rather naive, touching paintings executed on tin, always bearing an adoration inscription explaining the events which lay at the basis of the given votum (thus, we may speak about a process of rendering public something which frequently remains extremely private). As a rule, each *retablo* includes a likeness of the venerated figure to whom a request or thanks are addressed. The author describes and analyses assorted examples of *retablos*, basing his text predominantly on material contained in the excellently published and admirable *Miracles on the Border: Retablos of Mexican Migrants to the United States* by Jorge Durand and Douglas S. Massey. In his analysis of emigration, the author notes that it was primarily a plebeian phenomenon, and compares it to earlier tides of Polish emigres.

In the next text, Olędzki writes about one of the most celebrated cult centres in Poland (next Jasna Góra [Częstochowa

wa] and Skępe) and reviews select votive paintings featured therein. The essence of miracle experiences has not changed, and the same type of trust recurs for almost 300 years, albeit probably less universally. It is reality which has succumbed to transformations – the appearance of alcoholism in Poland and banditry in the U.S.A. (evidenced by the vota of Mexican emigres).

**Karolina Siemion, *Miraculous and Ordinary Water***

A study pursued as part of the experimental laboratory group "Film and photography – methods of ethnographic documentation", conducted by P. Szacki, K. Braun and A. Różycki. The material (mainly conversations with the elderly) was gathered in 1999 in the regions of Krasnobród, Rzeszów and Krosno as well as in Gietrzwałd, and was supplemented by about 200 photographs. The work is composed of two parts: the first pertains to "ordinary water", and the second – to "miraculous water". The miraculous spring appears suddenly – it gushes thanks to the intervention of a saint and is often associated with a revelation of the Virgin Mary – the subsequent patrons of the fount. This is the source of the water's health-giving properties, which remain constant unless someone sullies the spring. The medicinal and magic effects of the water increase during specific periods, e. g. at Easter. Up to this day, the custom of drawing water from a spring at midnight or immediately before dawn is cultivated in many parts of Poland. The fact that no one had yet drawn water on that particular day endows it with special qualities.

**Małgorzata Baranowska, *The Postcard***

The author has been collecting postcards for years, and has broached this topic in assorted publications (i. a. "Konteksty" 3-4/1992 and "Visual Anthropology", vol. 7, no. 3, 1995). The presented text indicates predominantly problems associated with the classification of postcards. The collection is as if a "natural", cultural state of the postcards, which, in turn, immediately produce the form of a collection, the prime reason being that from its very onset the postcard is "the offspring of the notion of a series". The development of printing, industry, copying, and the modern possibilities of reproduction became combined with imagination, a longing to travel, the cult of all that is exotic, and intimate reminiscences. The postcard is a being which can be classified in an almost endless number of ways. As a rule, we deal with classifications imposed by particular collectors, but it is worth noting the presence of "producer's collections" (the author draws attention to several extremely interesting series devoted to Napoleon). Collecting postcards differs from other types of collections, for instance, stamps, i. a. due to the fact that a stamp collection represents a certain value from its very beginning. The author also emphasises that postcards played a certain part in the promotion of the cinema (i. e. mass-scale duplicated portraits of film stars and scenes).

**Jan Gondowicz, *The Passions of Pastor Dogson***

Lewis Carroll, alias Charles Lutwidge Dodgson, is universally celebrated as the author of tantalising stories about Alice. The author of the presented text reveals the almost unknown face of Rev. Dodgson: a passion for photography. A certain piquant tinge to this years-long pastime is added by the fact that the favourite models were prepubescent girls. It must be added, however, that the sessions were always chaperoned by a governess (this was Victorian England, after all!).

**Andrzej Pieńkos, "My Buildings Are Paper, Like My Writings"**  
*Residences of English Eighteenth-century Men of Letters.*

The amateur-architect originated in England, where during the first half of the eighteenth century there appeared realisations of the "literary house", i. e. architecture shaped as an artistic concept of the writer. The house, the palace and the castle were no longer the image of the world, a reflection and a symbol of cosmic order; they became the reflection of a private order. The house as the seat of private dreams became increasingly frequently the auteur work of the owner, a feat achieved just as often by ignoring norms binding at the time. The author analyses the residences of Alexander Pope in Twickenham, Lord Burlington in Chiswick, William Shenstone in The Leasowes gardens, Horace Walpole in Strawberry Hill, and William Beckford in Fonthill Abbey. All these objects constitute realisations of conceptions devised by the writers, and to a lesser or greater degree discarded the architectural norms of the period.

This tendency towards architecture not conceived in an architectural mode is particularly vividly distinctive in Fonthill Abbey and Strawberry Hill: despite the participation of architects, the buildings remained the sublimation of literature. Neither the Pope residence nor any other examples can be included into the history proper of the artists' studios. Nonetheless, they remain outstanding instances of the "artist's home", and thus a place associated with his oeuvre by means of assorted bonds, creating his milieu - the complex of inspiration and the context of reception.

**Zbigniew Osiński, Osterwa's Loneliness. What Is New in Research about the Reduta Theatre?**

Texts by Juliusz Osterwa, which the author has gathered in his book *Reduta i teatr. Artykuły - Wywiady - Wspomnienia 1914-1947* (Reduta and the Theatre. Articles - Interviews - Reminiscences 1914-1947, Wrocław 1991), were never intended as a textbook addressed to actors and directors. Nor do they contain technical remarks or records of actors' training. The presented publication is primarily a register of the traces of Osterwa's creative path, left behind by him in the course of 33 years. The actor, director, co-founder of the Reduta Theatre and its head, constitutes a prominent chapter in the history of the theatre and for some still remains a vital inspiration. Ultimately, every authentic Polish theatre company is compelled to confront the Reduta experiences and declare its stand towards them: as either *pro* or *con*. There is simply not other way to act. This is the reason why the author considered it important to salvage as much as possible of Osterwa's statements, either written or made in assorted interviews. After all, we can never tell what, and when will prove valuable. Certain strongly embedded stereotypes of approaching both Osterwa and the Reduta Theatre include the oft repeated, even up to this very day, opinion that the most interesting and important was the First Warsaw Reduta from 1919-1925. Why cannot the same be said about the Wilno Reduta (1925-1929/1931), the Warsaw Reduta Institute (1931-1939) or projects of the "Dal" and "Geneza" theatrical fraternities dating from the occupation? Another such stereotype is the conviction that the Reduta staged exclusively a Polish repertoire, while Osiński's book shows that one of the constant features of the company headed by Osterwa and Mieczysław Limanowski was its readiness and openness to accept changes, and the fact that it found itself in a perennial *statu nascendi*, as evidenced by three successive Reduta Statutes.

*Reduta i teatr* makes the reader aware of Osterwa's distinctness in the history of the Polish theatre and theatrical culture. Actually, he remained inimitably unique despite the fact that it is possible to indicate various analogies and especially inspirations in the closer and more distant past. Almost all the questions posed in *Reduta i teatr* appear to be still very much topical, even if their wording might seem slightly anachronic. The most significant ones are: 1. what is the nature of the creative theatrical company? 2. what does "the ethos of a company" denote? 3. what is the role played by the head/leader of the company? 4. what is the essence of cooperation between the director and the actor? 5. what about the nature of actor's work devoted to his role? 6. what is the present-day meaning of "social engagement" in art, in other words, the theatre conceived and practised as a service? The title of this article intentionally refers to Vsevolod Meyerhold's article from 1921: *Odinočiestvo Stanislavskogo* (The Loneliness of Stanislavski), at the time not translated into Polish. Such a reference conceals a profound conviction that against the backdrop of the Polish theatre and artistic culture of the period the endeavours pursued by Osterwa and the Reduta Theatre were an isolated, although by no means futile, effort.

**Michał Łuczewski, How Belorussian Flower Tackled America**

An essay on the social reflections of Melchior Wańkowicz, reconstructed primarily upon the basis of a series of reportages from America: *W śladach Kolumba* (Tracing the Steps of Columbus), composed of: *Atlantyk-Pacyfik* (1966), *Król i ocean* (Rabbit and Oceans, 1968), and *W pępek Ameryki* (In the Navel of America, 1969). Naturally, Wańkowicz's world outlook is far from uniform and does not yield a deductive system. Its fundamental elements include a description of (a) technocracy, whose best developed form is to be found in the United States; (b) the conflict between technocracy and organic culture, „civilisation,” and „culture;” (c) the ways and means of transforming organic culture into its technocratic counterpart; (d) the positive and negative aspects of technocracy and organic culture; (e) the conflict between values venerated in technocracy; (f) the obstacles encountered by technocracy (both inscribed in its development and external barriers); (g) the strategy used by organic culture for the sake of its protection; (h) strategies applied by technocracy in a battle waged against its deficit of values. Wańkowicz sought refuge against soulless technocracy in Poland, but contemporary generations are bereft of such as haven.

**Anna Spiss, On the Usefulness of "Rubbish"**

The article considers the original outfitting of a flat and staircase in an old town house in the Kazimierz district of Cracow. The author and executor is one of the residents, Stefan L., a house painter and stove fitter by profession. The interiors, and especially the staircase, were embellished by resorting to various gadgets, gaily coloured packaging and food and industrial containers, old calendars, reproductions of pictures, etc. The ensuing composition yielded particular sequences on given themes, e.g. politics, sports, or monuments. Together with his wife, the author arranged next to the house a garden (to be seen today) intended for children, and maintained in a similar style. After the death of Stefan L., the interior decoration was not liquidated. True, his artistic proposals have not been emulated, but they continue to enjoy the approval of the occupants of the house as well as passersby and tourists.

# Polska Sztuka Ludowa

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## Contents 1-2/2002

ZBIGNIEW BENEDYKTOWICZ	Time in Ethnography	2
	<b>Biography and Art</b>	
KRYSTYNA BARTOL	Read, Read Homer...	5
GIOVANNI CERRI	Odysseus – A Hero Who Tells His Own Story	6
ALEKSANDRA MELBECHOWSKA-LUTY	<i>Cywizacja - Trans-Atlantyk.</i> The Ocean, Ships and Havens of Norwid and Gombrowicz	17
LECH SOKÓŁ, EDGAR	Duke of Nevermore and Bungo. Bronisław Malinowski as a Character in the Oeuvre of Stanisław Ignacy Witkiewicz	29
***TWO EAGLES	An Interview Held by Katarzyna Suchcicka with Agneta Pleijel	37
AGNETA PLEIJEL	Lord Nevermore	41
ANNA MALANOWSKA	The Theatricalisation of the Funeral of S. I. Witkiewicz	53
TOMASZ GRYGIEL	A Victory of Art over Time? From the Current Premises of Schopenhauerian Thought	69
TERESA GRZYBKOWSKA	The Lady from Elche	73
	<b>Ethnology Today</b>	
BARBARA CZARNIAWSKA	A Need For Symmetrical Ethnology in Management Studies	79
JERZY S. WASILEWSKI	The Travelling Ethnologist. Confucius in Front of a Camera, the Female Shaman with a Microphone	87
	<b>Urban Anthropology</b>	
TOMASZ WIT SZERSZĘŃ	“In the Shade of the Skyscraper” - an Attempt at an Anthropological View of New Architecture in Warsaw	94
PETER MARTYN	A British Troy in The Heartland? (On The Flourishing, Dissolution and Ultimate Oblivion of An Urban Civilisation)	104
	<b>Licheń and Contemporary Religious Sensitivity</b>	
EWA KLEKOT	Holy Pictures, Licheń and the Judgment of Taste	117
GRZEGORZ SOKÓŁ	The Madonna of Częstochowa as the Polish National Symbol	120
AGNIESZKA KULA	The Licheń Golgotha as an Example of the Rivalry of the Tradition and Popularity of the Way of the Cross Service	126
ANTONINA BEREZA	The Functioning of a Contemporary Devotional Picture	135
MAGDALENA JAGIEŁŁO	From Holiness to the Mundane - or on the Profanity of the Devotional Image during the Decline of the Audiovisual Epoch	141
IZABELLA DZIENISIEWICZ	The Image of Licheń in the Media and in the Eyes of the Pilgrims	149
JACEK OLĘDZKI	Mexico. Contemporary Miracle Consciousness	159
JACEK OLĘDZKI	The Marian Sanctuary in Bardo Śląskie	164
KAROLINA SIEMION	Miraculous and Ordinary Water	172
	<b>Biography and Ethnology: Victor Turner</b>	
MATHIEU DEFLEM	Ritual, Anti-Structure and Religion: a Discussion of Victor Turner Processual Symbolic Analysis	188
MAŁGORZATA BARANOWSKA	The Postcard	200
JAN GONDOWICZ	The Passions of Pastor Dogdson	207

ANDRZEJ PIEŃKOS	"My Buildings Are Paper, Like My Writings" Residences of English Eighteenth-Century Men of Letters.	209
ZBIGNIEW OSIŃSKI	Osterwa's Loneliness. What Is New in Research about the Reduta Theatre?	219
MICHAŁ ŁUCZEWSKI ANNA SPISS	How the Belorussian Flower Tackled America On the Usefulness of "Rubbish"	229 237
<b>Reviews</b>		
TERESA GRZYBKOWSKA	Norwid Recognised Anew	240
JACEK OLĘDKI	An Old Woman in a Cemetery	242
ALEKSANDER JACKOWSKI	The Others	249
JACEK OLĘDKI	Drawn with a Single Stroke, or Why Do Sparrows Bathe in the Sand in April?	252
SŁAWOMIR SIKORA	Ethnography as a Way of Life, or Meetings with Village Musicians	257
	Notes on the Autohor	260
	Summary of Articles	262

## Errata

Ważniejsze błędy dostrzeżone w numerze 1-4/2001 „Kontekstów”  
*Major mistakes perceived in this volume of Konteksty*

Na s. 65 opublikowaliśmy plakat *Metamorfozy* (esej teatralny) Włodzimierza Staniewskiego autorstwa Krzysztofa M. Bednarskiego. Autorstwo plakatu mylnie przypisaliśmy innej osobie.

	WŁADZA	SIŁA	BYTOWANIE	ZAŚWIATY
Koźmińczyk (1410-1412)	Łado, Jasza	!Quia (Kija?)		Nija
Statuta provincialia (~1420)	Łado, Jasza	!Tija (= Kija?)	!Leli (Leli)	!Tija (= Nija?)
Sermones Cunradi (1423)	Łado, Jasza		!Leli (Leli)	!Ya ya (Jija?= Nija?)
Powieść rzeczy istej (1538)	Łada	Boda	Leli	
Długosz (1455-1480)	Jesza	Łada	Dzidzilelia (Dzidzilela), Dziewana, Ma- rzana, Pogoda, Żywie	Nija
Miechowita (1521)	Jesza		Dzidzililia, Dziewiana, Marzana, Pogoda; Łada, Leli i Po- leli	Nija
	<b>Łada, Jesza</b>	<b>Kija, Jesza/ Boda</b>	<b>Dzidzilela; Łada, Leli i Połeli; Dziewanna/ Łada</b>	<b>Nija</b>

Hipotetyczna systematyka funkcjonalna bóstw prapolskich

W artykule **Leszka Kolankiewicza** *Widowiska polskie a religia Dionizosa* pominięta została zamieszczona poniżej tabela: Pomyłki wkradły się również do podpisów pod ilustracje w artykule **Andrzejego Pieńkosa** *Wulkaniczne spektakle natury w sztuce nowoczesnej*:

Podpis do górnej ilustracji ze strony 519 (J. Ch. Dahl, Wezuwiusz widziany z brzegów Capri, 1822) powinien się znaleźć pod il. na stronie 539, zaś podpis pod il. na s. 539 (L. Robert, Zatoka Neapolitańska, 1821) odnosi się do górnego obrazu na s. 519.

W podpisie do dolnej il. na s. 519 niepotrzebnie powtórzona została data, winien on brzmieć: J. Ph. Hackert, Wezuwiusz w roku 1774, Kassel

Na s. 540 między ilustrację a podpis „wkradły się” niepotrzebnie dwa wersy tekstu artykułu.

W artykule **Jacka Jana Pawlika SVD**, *Lalka w obrzędach pogrzebowych* zamieniona została kolejność ilustracji:

- il. ze s. 545 powinna być na s. 549
- il. ze s. 546 powinna być na s. 545
- il. ze s. 547 powinna być na s. 548
- il. ze s. 548 powinna być na s. 547
- il. ze s. 549 powinna być na s. 546

(podpisy pod ilustracje pozostają na swych dawnych miejscach).

W notach autorskich (s. 554) przekręcony został tytuł jednej z publikacji Pani Profesor **Krystyny Bartol**: właściwy tytuł brzmi *Jamb i elegie*.

*In the Author's Notes (p. 554) has been printed incorrectly the title of the publications of Professor Krystyna Bartol. The correct title is: Jamb i elegie.*

W angielskiej wersji spisu treści (s. 570) kilku autorom błędnie zostały przypisane tytuły referatów (na skutek przesunięcia kolumny z nazwiskami względem kolumny tytułów). Prawidłowa atrybucja poniżej:

*In the English-language version of contents (p. 570) the titles of some articles were wrongly attributed to the Authors. These should read as follow:*

Warren D. Anderson	<i>The Ethical and Spiritual Aspects of Ancient Greek Music</i>
Leszek Kolankiewicz	<i>Polish Spectacles and the Religion of Dionysus</i>
Krzysztof Rutkowski	<i>Poetry and Rite. The Word and Tradition according to Mickiewicz</i>
Zbigniew Taranienko	<i>The Golden Ass of „Gardzienice”? the Uncovering of the Face of Greece</i>

Za te i inne pomyłki Autorów i Czytelników pragnęlibyśmy serdecznie przeprosić.

*We would like to apologise to the Authors and the Readers for all these and any other mistakes.*