

## SUMMARY OF ARTICLES

### Grzegorz Olesiak, IMAGE OF A "LITTLE HOMELAND". THE MORPHOLOGY OF AN IDEAL WORLD

According to the considerations of Stanisław Ossowski and Stanisław Vincenz, homeland is a notion associated with the group's subjective perception of reality. Embodied in images, the notion is thus close to those of myth and symbol. Following Ossowski, the author makes a distinction between the ideological and private (little) homeland. The first one was initially connected with the image of a certain nation as a group to be derivatively connected with a certain area, territory. The images of a little homeland are analysed on the basis of diaries and folk poems. It takes the shape of a "country of one's childhood" to which no return is possible (Cz. Milosz). A specific space, it is always saturated with events, sacralized (such elements as a church or bells are found in description, where the paradise character of this space is emphasized), and associated with Providence. Moreover, the image of Man's natural state, his relation with land is developed. A natural man is associated with God, and nature itself takes the shape of a book of divine wisdom. The opposition between the countryside and the town (nature - culture) appears with the first element evaluated positively.

### Jerzy Bartmiński, HOMELAND IN PEASANTS' SONGS AND POEMS

In folk Polish the notion of homeland had a different course of development than in the general language. Never has the link between the notions of homeland and father's land, patrimony, been broken. That is why homeland is of greater significance in the folk language, functioning as a "little homeland" (S. Ossowski, Cz. Milosz). Paradoxically, in folk songs collected by Oskar Kolberg in the 19th century, the usage of the word "homeland" in its general meaning is far more popular. For homeland as a patrimony appears only twice. This can be explained through the analysis of the texts since almost all the songs were sung by Kościuszko's troops, Pilsudzki's legions, and the insurgents. Similarly, in later songs and poems the notion of homeland is used in its general meaning. Homeland often appears as being threatened by external enemies and requires blood sacrifice, whereas in peace time it demands one's work. In both cases we can find the symbol of the scythe, a traditional peasant's weapon and one of the essential farming tools at the same time. In more recent poems we can also come across a developed myth of land, the holy land, the land - mother, and consequently, of homeland, patrimony, sanctified through its embodiment into the sacral conception of the world order, whose topography is governed by the semiotic rules of the mythical space.

### Grażyna Wianecka, MARIA KOZŁOWA'S LIFE AND ACTIVITY

Maria Kozłowa neé Więcek was born in 1910 in a peasant family of a long tradition of social and political activity (her father was even a senator in the pre-war Poland). Brought up in such a patriotic tradition, she became a social and cultural activist. A selection of her poems (with Jerzy Bartmiński's introduction) about her native village of Machów near Tarnobrzeg, which was destroyed in 1969 owing to the construction of a sulphur plant, as well as her life history written by Grażyna Wianecka are published in the present issue.

### Marta Leśniakowska, "I AM A POLISH MANOR-HOUSE...", THAT IS ABOUT MYTHIZATION IN SCIENCES ONCE AGAIN

It was already in the 17th and 18th centuries that two contradictory opinions about the origin of the manor-house were expressed. The conflict between the two was gradually growing to reach its apogee in the 19th- and 20th-century literature on the subject. In view of the first one, based on Herder's conception of

*Volksgeist*, the manor-house was of pure Polish descent, encompassing within its walls a "private homeland" and embodying the spirit of Polish nationality. In view of the second one, the manor-house was of cosmopolitan origin to be identified in the 19th century even with the architecture of Poland's alien annexes. In the 19th century the first conception was also supported by evolutionism (idea of progress) and fashion for folklore. Thus, the manor-house was to be a continuation of the peasant's hut, which stemmed directly from the Piasts architecture (typically Polish wooden architecture: hut - manor-house - church). And it was the literature of the Romanticism that had primary significance in creating a myth of the manor-houses' homeliness. This confirms J. Jedlicki's thesis that modern European nations are the creation of poets and ideologists. The mechanisms of this mythization are analyzed in the article.

### Ryszard Przybylski, FORGE OF A MYTH

The difference between here and there, between home (stability, means of existence) and apartment (temporariness) helps the author describe the emigrants' flats. He focuses his attention on Fryderyk Chopin's and Juliusz Słowacki's apartments, presenting the attempts to "tame" them and transform into a home. Chopin was deeply conscious of the association between a home and one's character. The place he lived was divided into two spheres: the public one, which through its furnishing, decoration, and guests could be called a Temple of the Aristocracy of the Spirit, and private one, he himself referred to as a "lair".

### Aleksander Jackowski, MARGINAL NOTES

The purpose of the column is to present causeries, miniessays based on the author's memories and reflections. A sort of a note-book, it tells about the events which, through interesting themselves, are too individual and personal to find any generalization in an article. Like the whole issue, the present remarks concern home. The author answers the question whether home has a heart. He also mentions various examples of how home can be regarded, e.g. home - visiting card (description of the so-called "Malborks", architectonic fashion from Suwałki), home as the expression of its creator's personality, home of life, home - ideology.

### Eleonora Bergman, THE ZADDICK'S COURT IN KOCK

An extraordinary person, Menachem Mendel Morgensztern (1789-1859) was referred to as a zaddick of the generation by the Hasidim. His court in Kock (Lublin district) is described on the grounds of the detailed analysis of its construction. No documents concerning its construction (alteration) have been preserved. Moreover, the date of its construction is difficult to determine, for the court had no stylistic dominant, the feature characteristic of Jewish architecture. The building ranks among most interesting examples of the kind in Poland.

### Ryszard Ciarka, A HOLY PICTURE IN A GREY BLOCK OF FLATS (A SKETCH TO A FILM SCRIPT)

In Poland the custom of the peregrination of a holy picture of Our Lady of Częstochowa can be observed. The present text (thought of as a sketch to a film script) shows the custom on the example of a big complex of blocks of flats (Warsaw-Bródno). In the description we read about the contact of the holy picture with the sphere of profanum - a neglected, dirty staircase that belongs to nobody.

### Antoni Pelczyk, IN SEARCH OF THE SYSTEMS OF PROPORTIONS IN FOLK ARCHITECTURE

In the so far research in folk architecture the question of the proportion of the building's body has been almost completely

ignored, concentrating on their typology and regionalization. To discern the relationship between particular elements of the construction may, in the author's opinion, be of some help to learn the rules determining architectonic forms. The analysis of around 300 buildings (lay-out, proportion between the building's height and its length and width) enabled him to perceive constant proportions. The above studies can also have some practical meaning (e.g. restoration).

#### Danuta Benedyktałowicz, Zbigniew Benedyktałowicz, HOME SYMBOLISM IN FOLK TRADITION (I)

The authors analyse the notion of home as a peculiar anthropological category (C. Levi-Strauss, J. Lotman, Yi Fu Tuan's humanistic geography), a key to understand culture. Following such scholars as M. Eliade, G. van der Leeuw, and G. Bachelard, they reconstruct a symbolic structure of the peasant's home preserved in folk tradition. Having presented the so far formulations of the symbolic dimensions of home (M. Eliade's home in the "symbolism of the centre", G. Bachelard's oniric experience of home, H. Heidegger's existential experience of home) the authors reconstruct the meanings and essential symbolic motifs associated with the space of the peasant's home on the grounds of ethnographic sources from the end of the 19th and the beginning of the 20th centuries. A folk apocryph telling about the creation of the world is analysed to see how the motifs of "home - heavenly palace", "home - paradise", "home - purgatory", "home - hell", "home - universe" are continued and developed in the symbols, rituals, and beliefs associated with selecting the dwelling place, its construction and settling down in it. This part of the reconstruction concerns the following symbolic motifs: "home - universe", "home - world", "home - field", "home - farm", "home - word", "home - bread", "home - place of the Saints", "home erected on the traces of Jesus". Beside the parallelism of the

above rituals the creationist value of the symbolism associated with home, the reference to the story about the creation of the world, are also discussed. The authors point out to the rule "pare pro toto", that governs the symbolism of home in particular customs, beliefs, and rituals. The symbolic image of home is condensed in such elements as a threshold, corner, holy corner, table, window, door, stove, etc. In the second part of the article the authors will analyse other symbolic dimensions of home recorded in folk tradition like "home as antropocosmos", "home antropomorization", "home - tree of life", "home - family", "home - place of the souls of the dead", "home - grave", "home - demonic space".

#### A. K. Bajburin, ON THE DESCRIPTION OF THE STRUCTURE OF THE SLAV BUILDING RITUAL.

The ritual of building can serve as a model example of man's adaptation of space, presenting a number of analogies to the cosmic tree (creation of the world). The author is of the opinion that the ritual is inseparable from technology, their resembling that of content plane and expression plane. It is precisely the ritual that gives sense to an object. Successive stages of building from the choice of the place to the construction of the roof and semiotization of the house at the same time are analysed here. The ritual of house building consists of three parts: construction of the first curb-plate and sacrifice (also three-partite), construction of a roof beam, and, finally, construction of the roof, this three-fold character having analogies to all the processes of creation. The process of house building is associated with the division of space into external (non-differentiated) and internal (four-walled with its centre and upper permeable limit – the sky as the roof of the world). The separated space is not only segmented but also associated with the system of meanings that functioning in a given group convey the sense of its existence.

#### Do Redakcji „Polskiej Sztuki Ludowej”

W związku z moją publikacją o Nikiforze w numerze 1/1990 r. PSL, pragnę wyjaśnić co następuje: Oddałem materiał do druku jeszcze za życia Andrzeja Banacha, licząc na Jego odzew i ustosunkowanie się. Teraz bardzo niezręcznie brzmieć muszą posądzenia o niewiedzę, czy też przemilczenie pewnych spraw, a przede wszystkim zarzut pisania nieprawdy o „Batiments Modernes” znalezionych w skrzyni Nikifora. Jestem przekonany, iż Andrzej Banach odkąd zaczął pisać o Nikiforze wiedział o nim więcej niż ktokolwiek inny. Nie publikował danych metrykalnych, bo zgodnie z wolą pierwszych wtajemniczonych z przełomu wieków i okresu międzywojennego osoba ojca Nikifora miała być na zawsze zatajona. Dlatego pisał o „kuchciku z Bochni”, „ziemianinie T.”, a znowu w swej książce *Sztuka Pisania* mówi wprost, że ojcem Nikifora był „znany polski malarz żyjący na przełomie wieków”. Żeby było oczywiste, że zna prawdę, ale nie miał moralnego prawa wymieniać nazwiska. W nekrologu Nikifora zamieszczonym w „Tygodniku Powszechnym” (nr 47/1968) Banach pisze, że matka często mówiła do Nikifora: „Twój otec artist” (niby po lemkowski – twój ojciec to artysta...)

W sprawie „Batiments”, która inną drogą mogła doprowadzić do poznania prawdy (czy uwiarygodnienia niesłusznego pomówień – jak kto woli) Banach napisał, że dał je Nikiforowi po wojnie, co może być zgodne z prawdą o tyle, że skrzynia po wojnie zaginęła i została splądrowana, a Banach te rzeczy odnalazł i dał Nikiforowi ponownie.

Maciej Szczyrbula, Wrocław



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#### ERRATA

Przepraszamy Czytelników, a zwłaszcza Autorów za błędy korekcyjne w poprzednim numerze (2/1990). Niestety wydruki szpalt są tak mało czytelne, że nie łatwo wychwycić wszystkie błędy, zwł. tzw. literówki. Błędów innych nic nie usprawiedliwia, zwłaszcza pomyłki w streszczeniu angielskim imienia p. Łysiaka (napisane jest Waldemar zamiast Wojciech). Bardzo Go za to przepraszamy.

- s. 41, lewa szpalta, 19 w. od dołu powinno być – KŁAMS TV O
- s. 60, lewa szpalta, 29 w. od góry powinno być – zasadzie
- s. 60, prawa szpalta, 13 w. od góry powinno być – poróżniło
- S. 60, lewa szpalta, 3 w. od dołu powinno być – pozostającymi
- s. 62, lewa szpalta, 19 w. od dołu powinno być Turner, a nie Frazer
- Jednocześnie dajemy erratę błędów zauważonych w numerze 1/1990 w artykule p. Macieja Szczyrby o Nikiforze:
- s. 37, lewa szpalta, 2 w. od dołu powinno być – „Arkady”
- s. 37, il. 1 powinno być Nikifor w latach 1940-1944
- s. 38, lewa szpalta, 2 w. od dołu powinno być – Drewniak, a nie Derwniak
- s. 39, lewa szpalta, 18 w. od góry: powinno być – wspólnie
- s. 42, lewa szpalta, 34 w. od góry: powinno być – od 1923 roku
- s. 42, tamże, 8 w. od dołu powinno być – tej jego fotografii
- s. 42, tamże, 3 w. od dołu: należy skreślić – po raz pierwszy

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