

SUMMARY OF ARTICLES

Aron Gurievich

History and Historical Anthropology

The author, a well known Russian historian, considers the present-day situation of history and its new tendencies. For a long time now, history is no longer identified with political history and there appeared the *mentalité* category, while sources are not regarded as tantamount to passive reality. New questions require an adequate and flexible application of various categories, with attention paid to the specificity of a given society and culture; hence the importance of anthropology in the workshop of the historian. The author places great emphasis on the emergence of new sources, e.g., those connected with "low", folk culture in mediaeval studies (material used by parish priests). Tempted to make predictions about the history of the twenty first century, he accentuates that this will be a history of a psychological and culturological orientation. History will change into science about Man, the author concludes.

Maciej Krupa

The Stone of Destiny

The Scone Stone, known also as the Stone of Destiny, is connected closely with the coronation of the kings of Scotland. A local prophecy claims that „So long as fate speaks not in vain / Where this stone rests there Scots shall reign". After Edward II looted the abbey of Scone, the Stone was kept in Westminster Abbey for seven hundred years. The author follows the mythical history of the sacral stone (and its eventual duplicates) up to its use in recent political skirmishes. John Major decided to return the Stone to Scotland, and its restoration took place in November 1996. Politicians are fond of myths, especially when the latter are conducive. Unfortunately, Scotland did not bestow its favours upon the Conservatives.

Yuriy Lotman

Divine Will or Gambling

(Regularity and Coincidence in the Historical Process)

The historian finds himself in a specific situation, different from many other sciences: he receives facts as a result of a certain analysis and does not treat them as a point of departure. It is said at times that we deal with science in those cases when there is no accident, and that history is as if a film shown backwards (M. Bloch). This is not so. Lotman based himself on studies by I. Prigozhin and I. Stengers concerning dynamic processes, and shows that alternative solutions are possible in critical points (points of bifurcation), and that hence a large role is played by the accident which in the case of a reality created by man is also enhanced with an element of "conscious choice". The historian who "foresees backwards" differs from the seer because he "abolishes" indefiniteness: for him that what did not take place *de facto* could have not occurred at all. One might conclude that the necessity of basing himself on texts places the historian vis a vis the inevitability of double deformation. On the one hand, a syntagmatic orientation of the text transforms the event, changing it into a narrative structure, and, on the other hand, the reverse orientation of the perception of the historian also deforms the described object.

Dariusz Czaja

Does History Repeat itself?

The author suggests that history does not repeat itself in contrast to stories which attain a mythical dimension. By referring to anthropological conceptions of the myth, he discovers in contemporary mythical stories (exemplified by Borges and Herling-Grudziński) a continuation, reference and transformation (international or not) of historically distant motifs, symbols and topos. The continuum proves to be the reverse side of changeability.

Czesław Robotycki

History, Tradition, Anthropology (Theses)

The author concentrates on similarities and differences between anthropology and history. He indicates new problems and approaches which came into being in both domains (e.g. non-transparent and axiological ethnography, narratory history, micro-history). The author concludes that apart from metascientific reflection, history and anthropology meet upon the level of a universal use of their texts, which are often ideologized and exist as world outlooks. The issue at stake is, therefore, not events and culture but the attitude towards them, steered by values which are always contemporaneity.

Wiesław Juszczak

In Pursuit of the Horizon or Contemplation? On Two Concepts of Realism

The comments presented by the author focus on truth, reality and art, and concentrate on *Die Welt als Wille und Vorstellung* by Arthur Schopenhauer. The ontological comprehension of art undermines its aesthetic purposes or relegates them to the background by rendering art realistic of its own nature. Art and philosophy are, according to Schopenhauer, the sole paths to the solution of the mystery of existence, and an answer to the question: "What is life?". Schopenhauer indicated the route along which one can go beyond the Kantian uncognizable "things in themselves", a feat accomplished with the assistance of the will. Self-negation i.e. transgression beyond the individual "drive" of the will, described by Schopenhauer as the "negation of the will to live", constitutes a path of art which remains difficult to attain. During the act of self-oblivion, the artist is comparable to a saint, whose deed testifies only to his mission and the fulfilment of his vocation. The author points to the opposition between the concepts of reality and realness. The reality of art corresponds to the real rather than to the actual. There where art concentrates on reality (the material nature of the world), it betrays its essence.

Waldemar Okoń

"Non-Van-Dycks", or on Identification

On the basis of select examples (J. Szujski, J. Cocteau, Sir P. Sidney, et al.) the article discusses the idea of identifying the artist with the work of art, present in philosophy, historiography and the theory of art and forming one of the elements of the conviction, functioning for almost two and a half thousand years, that we attain truth via art and that no other paths are possible. According to the ascertainties contained in the article, the idea of identification, which has analogies in linguistic theories proclaiming the unity of the word and the described object (event, figures, situations), is akin to art itself, and thus transcends purely rational scientific findings, transforming science into a para-artistic meta science, close to twentieth-century postmodernist thought.

Janusz Tazbir

Two Circuits of Texts in Old Poland: Manuscript and Printed. Research Proposals

Although the author, an unquestioned authority on sixteenth-eighteenth-century Polish culture, ends his remarks with a declaration that they resemble a map of the world dating from the time of first geographic discoveries, the text supplies numerous valuable information about Old Polish writings. It deals, among others, with the relation between printed texts and manuscripts. Handwritten literature preserved its popularity for a long time: it was cheaper, evaded Church censorship, and often was more interesting. The number of copies, produced in special workshops employing over ten scribes, totalled as much as 100–150. The author discusses the most popular genres, their availability, and readership. He also considers literacy depending on gender and social origin, and the relation of the Polish language to Latin. The majority of correspondence was written in Polish, and only the more important letters began and ended with Latin formulas.

Wojciech Wrzosek

Historiographic Metaphors in Pursuit of the Illusion of Truth

The author considers the state of present-day French historiography. The two discernible currents are: traditional historiography, enrooted in tradition, universal images of the past (subjected to three idols: the individual, politics, and chronology) and contemporary historiography. The latter consists of two currents: modernistic (which on the global scale probably also includes New Economic History) and nonmodernistic or anti-modernistic, i.e., historical anthropology, whose borderland is historical creativity that borrows from the spirit of postmodernism. Historical anthropology is the outcome of an opposition against traditional history and the connection between history and sociology/ethnology/anthropology, whose beginnings date back to the 1920s. It launches a vision of man conceived as the participant and co-creator of culture. Summing up, the author declares that no vision of the world can be justified by referring to the classical conception of truth. The application of historiographic metaphors ultimately does not render legitimate a given vision of the

world. Historiography can, at best, make use of the "Zeitgeist", and persuade the readers to accept its metaphors; it will find it easier to do so if the interpretations of the past, which it proposes, will remain in accordance with the "sensitivity" to historical metaphors, present in collective thought.

Marcin Brocki

The History of Ideas and Ethnology within the Structure of the Sign

The author concentrates attention on demonstrating the usefulness of the ideas propounded by Michel Foucault for ethnology. Foucault is interested primarily in the epistemological chasm which he discovered between the Renaissance and the Classic Age. This barrier in the manner of thinking exists between the pre- and post- Cartesian paradigm of science. The matter at stake is the moment of the transition from prescientific to scientific thinking, and in particular a change in the structure of the sign. Already earlier, Lévi-Strauss described mechanisms of thinking within the former order, while Foucault showed that although an absolute chasm divides the two orders, they incessantly intermingle.

Stefania Peter

To Conserve Symbols

The article deals with the possibility of depicting the "difficult" reality of the Holocaust and death camps. The discussed example is the camp-museum in Auschwitz-Oświęcim. The author describes the exhibition and turns to the testimony of poetry. She concentrates on the controversial display of the hair of the victims, which produces shocked responses and critical remarks. By following an anthropological trail, she indicates the symbolic meaning of hair conceived as the metonymy of man and accentuates the fact that no document speaks for itself, pointing to the laconic nature of the information and interpretation stratum of the exposition.

Janusz Barański

The Historical-ideological Epos. Newspaper History in the Service of the Martial Law Period

History is always rewritten — no one harbours any illusions, especially in the wake of communism, that this view is incorrect. Similarly to all totalitarian systems, communism compelled also this part of the social universe to serve ideology. History written anew by a scholar differs, however, from its counterpart devised by a politician and propagandist. The article under examination illustrates the fact that even a researcher can become a propagandist, and that the borderline between the interpretation of history and its propaganda remains extremely fluid, especially when social life as a whole is based on ideology. In such cases, the authorities apply history as their own means of legitimation.

In reflections pursued by the humanities an awareness of the existence of the legitimising function of history is by no means new. The author indicates something more, namely, the essential aspect of the nature of this mechanism. The interpretation of history and the process of its "preparation" demonstrate features of classical mythcreation and magical thinking, accompanied by the whole indispensable rhetorical-logical instrumentalism. We deal, therefore, with a metaphorical-metonymical transformation of suitable contents and meanings, serving an appropriate valorisation of events, people or ideas; we also have examples of a synchronic levelling of the historical perspective or its prolongation, depending on current requirements, as well as a *sui generis* contagious transference or sympathetic presuppositions which equal the best accomplishments of the traditional magic of the word. Briefly, history appears to be a plastic mass moulded by the propagandist. All these processes take place together with an inseparable axiological foundation and according to the laws of the cosmology of participation.

Wojciech Tomasiak

Totalitarian or Total? (Stalinist Culture in the Light of Contemporary Studies)

The intention of this survey is to provide information about the prime domains of interest, research methods, and interpretation styles occurring in contemporary (Western) studies concerning socialist realism. Another purpose is to show that today socialist realism is perceived differently than during the "Cold War": it is seen increasingly frequently as a phenomenon stemming from Russian cultural tradition, connected with twentieth-century currents in art. Attention is drawn to the fact that Stalinist art (socialist realism) aimed at obliterating the boundary between artistic activity and practical activity. Furthermore, Stalinism turned to the idea of

active art which in European (and Russia) aesthetic thought has a long tradition. The "total" ambitions of Stalinist culture prove to be one of the responses to the postulate of a "synthesis" (in life, art and religion), present in art programmes from the beginning of the twentieth century.

Monika Sznajderman

"There where God has not Completed His Work". A Sketch about the King, the Jester and the New Demiurge

The essay begins with a reference to the theory proposed by Leszek Kołakowski who declared that the entire history of human thought contains a constant antagonism between the absolutist and anti-absolutist stand. The former is represented by the priest, and the latter — by the jester. Both history and philosophy, however, have uninterruptedly proved this theory wrong, and continue to do so. The jester, as shown by the history of culture, literature and the cinema, frequently dons the costume of the dictator and madman. Much too often, his illusory freedom and heretical nature, free from all ideology, become close to some sort of a new orthodoxy, worse than its predecessor, or even to insanity. There comes into being the figure of a demented and evil jester who wishes to create the world anew and to impose his own rules. The "fool on the throne" is no longer the opponent of absolutism and the spokesman of a critical, skeptical, and all-questioning truth. He is deadly serious; the truth which he enforces possesses the rank of a dogma and calls for an act of faith. Despite the entire mythologisation of the jester, both in philosophical metaphor and in common thought, ever more frequently this harbinger of the new expresses defeat.

Wiesław Szpilka

To Climb Mt. Giewont

A mountain expedition entails entering the region of the sacrum. Once this was the case with treasure hunters and now is true for mountain climbers. Guidebooks addressed to them are written in a hermetic language, inaccessible to the profane. In his analysis of the phenomenon of mountain climbing, the author indicates its sacral and spiritual elements. He demonstrates the significance of this "game" and, turning to the film *Schrei aus Stein* by Werner Herzog, writes: "Herzog forces his heroes to pay a high price for plucking fruit off the tree of knowledge. He condemns, however, only the one who wished to change the mountains into a playing field and to reach the peak in front of a huge audience".

Maciej Krupa

Stairway to Heaven

The author discusses the experiences of mountain climbers during expeditions to the over 8000 meter Himalayan peaks ("Out of Body Experience"). The feeling of alienness, conversations with the "Other" (who does not exist in "reality"), lucidity, emancipation from the body, and the feeling of freedom are compared with experiences characteristic for initiation. The analogies are striking.

Ludwik Stomma

Nature: Culture

Upon the basis of numerous examples the author, once an ardent structuralist, shows that the classification of a given product within the universal opposition between nature and culture, which Lévi-Strauss endowed with an organic and objective meaning, is always based on our previous definition of such a product, and acts within a certain ideology accepted by us; thus it remains a tautology and is devoid of objective meaning. In conclusion, the author wrote: "I cannot negate three things concerning Lévi-Strauss: that he was my teacher, that he shook the foundations of ethnology, and that he remains a republican of the purest Jacobin tradition".

Grażyna Kubica-Heller

An Interview with Helen Wayne-Malinowska, daughter of Bronisław Malinowski, and Michael Young, his Biographer

Bronisław Malinowski, the world renowned anthropologist, remains rather little known in Poland; this is true especially for his biography and private life. Even his complete works have not been published in his native land. In order to fill this gap, we present an article by Malinowski's youngest daughter about the impact and significance of various women upon his life and works, fragments of the correspondence between him and his wife, and two interviews conducted by Grażyna Kubica-Heller with the daughter and biographer of the famous anthropologist. The daughter talks about Malinowski as father and the reasons for her

decision to study his life. M. Young describes the beginnings of his interest in Malinowski as well as plans for a biography and a book dealing with photographs by the eminent scholar.

Zbigniew Benedyktowicz

„We were like two people swept together out of a shipwreck, weren't we.” The touch of history. Letters and archives of Malinowski.

This is an impression on *The Story of a Marriage* by Helen Wayne, and also information about a project of preparing polish edition of Malinowski's *Diaries* and *Letters* of Malinowski and Elsie Masson. Autor suggests that as it was in the case of *A Diary in the Strict Sense of the Term*, which were poto on the shelf close to the *Heart of Darkness* by Conrad (cf. James Clifford), may be as well *The Story of the Marriage* should be put close to literature, *memoires*, not only to the history of Anthropology (for instance close to the *Letters* by F. Kafka to Milena etc.). What are a distinctions between a history, literature, biography, diaries, letters and Anthropology? – This is a problem the author deal with, remembering his meeting with Helena Wayne and discussing the project of the polish edition of Malinowskians archive.

Jacek Olędzki

What? What for? Why? I Hear. The Terminological Experiences of an Ethnologist in Murzynowo

For almost twenty years, the author has been conducting research in Murzynowo near Plock, where he founded and directed a local museum.

This time, he devotes attention to terminological issues. Intrigued by the differences between the expressions „why” and „what for”, he noticed that the residents of Murzynowo use the second one although the first expression became universal in our daily life. The second expression appears to be semantically superior since it draws attention not to the, as a rule, obvious relation of cause and effect but to the purposefulness of an undertaking. The author also analyses other noteworthy examples.

Aleksander Jackowski

On Art, Known under Different Names

The author, one of the most renowned experts on amateur art in Poland, shares his reflections — the outcome of many years devoted to this form of art. Today, the phenomenon in question is re-evaluated due to the changed attitude to otherness, connected with postmodernism. The author also speaks about his „maturing” to this variety of art, and indicates differences between amateur art and Art Brut, the specificity of relations between professionals and amateurs in East Europe, as well as between folk and naif art. The latter occupied a domain whose extremities are marked by folk art, and thus a community, on the one hand, and individual creation, a cry of despair, and expression, on the other hand. The essence of Art Brut is an incessant return to the beginning.



Jost Amman. Z serii siedmiu planet. (Kunstbüchlin)

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