

SUMMARY OF ARTICLES

Jerzy Nowosielski (born 1923 in Cracow), professor at the Academy of Fine Arts in Cracow, pursues basic types of easel painting (landscape, figural scenes, nudes, still life, abstraction); he also paints icons and designs interiors of churches (Russian Orthodox, Catholic and Uniate). The language of his plastic art is characteristic and original. Nowosielski resorts to flat forms, based on the natural expression of colour, shape and texture.

The six following texts were written fifteen years ago, and were to be included in an album prepared by Zbigniew Podgórski, which was never published.

Ryszard Przybylski (*Matter in Glory*) claims that the painting style of Nowosielski differs from that pursued by other painters of our epoch, and has been generated by faith. Although it is derived from the old icon (the Halicz icon), it rejects the latter's symbolism. Nowosielski does not resort to symbolic signs of the material object or structures, but depicts the actual presence of transformed matter; he does not gaze towards the sky which contains pure and unblemished original models of material beings (Platonic ideas), but in a prophetic vision observes our world, transformed and rendered beautiful by the Second Coming of Christ.

In a text whose title is derived from Nabokov (*Transparent Things*), Roman Mazurkiewicz presents the apophysis of Nowosielski and his art. A revelation of eschatological realism can be reached via darkness; since painting does not offer absolute negation, the artist is compelled to refer to the formula of "not merely seeing". As in the case of the icon, a key to the co-experiencing of his vision is to be found in Incarnation. The compositions by Nowosielski overcome the opposition between aesthetics and ethics, eroticism and asceticism, motion and statics. The antithesis of material and subtle being becomes transparent.

Anna Bozowska ("There Is only Beatrice, and She Is not Here...") examines the Nowosielski portrait of a woman and the connected symptom of a crisis of values. The author asks whether the desire to possess these compositions does not express a readiness to seek truth about oneself. Paintings by Nowosielski testify to the death of art, both the one which proved the presence of deities in our midst, and the one which revealed the mysteries of myth-creating dreams.

In a dialogue entitled *A Conversation about Nowosielski*, Włodzimierz Pański demonstrates the composite nature of the artist's creativity. The discussion starts with a question concerning the language to be used in talking about Nowosielski (Lotman, Uspienski, Bachelard or Przybylski), and goes on to consider the language of the paintings themselves. Nowosielski resorts to various painting languages and in the presented dialogue is compared to the Lévi-Straussian *bricoleur*; his works comprise glossolalia, and by "speaking in tongues", he determines their code; owing to their complexity, order, serial nature and connections, paintings by Nowosielski are compared to an iconostasis.

Henryk Waniek (*Art as Sanctity and Sinfulness*) shows that Nowosielski and his works cannot be considered without recalling their tradition (the Eastern icon) since the artist makes it known that he wishes to be interpreted in accordance with that tradition regardless whether the theme of his paintings is religious or secular. One tradition maintains that an artist works in a state of grace, while another – that he remains in a state of sin, a duality discovered by the author in the case of Nowosielski.

Maria Rzepińska (*Church in Azory*) deals with the Byzantine interior of the church in Azory (Cracow), realised by Nowosielski, with a highly original Way of the Cross, whose last station – Deposition – and the Crucifixion are part of the altar.

In these texts: *Several Words on the Painting of Jerzy Nowosielski, Speculum Mundi – the Motif of the Mirror in the Art of Jerzy Nowosielski, and The Vision of Reality in Landscapes by Jerzy Nowosielski*, Katarzyna Chruścińska discusses assorted aspects of this particular creativity.

The majority of critics derive the style of Nowosielski's art from the canon of Byzantine icons. The hieratic and synthetic character of his compositions is also part of a wider contemporary phenomenon of interest in mediaeval culture and art – not only of Eastern Europe, but also of the West. At the same time, the painter makes conscious use of the language of so-called naive artists (he appears to favour Utrillo and Nikifor).

Upon numerous occasions, Nowosielski returns to permanent themes. One of them is the mirror which appears on his canvases in a dual form: as an element of stage designing (an actual mirror in an interior) or as a principle of composition, justifying the, at first glance, illogical perspective. Quite possibly, the colourful squares, described by the artist as signs, and present in his mountain landscape and *Trial Betrothal* (1963), are also mirrors.

A considerable part of the works of J. Nowosielski consists of landscapes whose titles, themes and composition makes possible a division into several groups: Town Landscapes (i.a., *Landscapes of Łódź*, Airports, Green Landscapes, Icon Landscapes, and Landscapes with an Orthodox Church (including those executed with a mosaic technique). Nowosielski uses the landscape as a background for figural scenes, a component of the still life, and an element of a interior. The atmosphere of his town landscape recalls G. de Chirico. Despite numerous formal differences, both artists employ similar motifs (mannequin, train engine, painting within a painting), and a perspective with several convergent points.

Each Tells the Other that He is not God... A Dialogue between Professor Maria Janion and Professor Ryszard Przybylski

This discussion is an aftermath of *The Stavrogin Case*, a book which presents two entirely different interpretations of the hero mentioned in the title. M. Janion sees him as a tragic figure and R. Przybylski – as a pubertal figure, the product of relations prevalent in tsarist Russia of the period. The discussion deals with values and evaluations, which lie at the foundation of the two divergent interpretations; it goes on to focus on important questions in former studies by both authors, i.a. anchoretism (Przybylski, *Hermits and Demons*) and its relation to matter, body and spirit as well as Przybylski's planned book on experiences of ageing.

Leonid Uspienski, *The Icon in the Contemporary World*

This text is the seventeenth chapter of the book entitled *Bogoslovie pravoslavnoi Tserkvi*. The icon is an extremely significant form of expression in the Eastern rite Church. Both the old and new icon give evidence to the same truth and once they free themselves from the canon, they cease to be testimony of the Orthodox Church. We should perceive in the icon only that what was seen by the Fathers and Councils of the Church – the Triumph of Orthodoxy. The icon demonstrates the mission of man, says who he should be, and places him in another perspective; by disclosing the paths of man, it simultaneously turns towards him, admonishes him, and shows new routes. The author proves that the principle of icon composition is not simple reversal but a new quality that determines the contents. The space of the icon enters into actual space (in which it is installed), and there is no divergence between the two.

"The Renaissance of the Ukraine": Conference

The conference, organized by the Bathory Foundation, was held in Warsaw on 18-19 May 1996. The prime themes of this meeting of leading Polish and Ukrainian politicians and intellectuals were economic reform, foreign policy, and social and political transformations at the turn of the 1980s. This text sums up and cites the chief motifs and topics of the debates. Prepared by Andrzej Kaczyński. We also publish two opinions from the conference voiced by Roman Shporluk and Yevhen Sverstiuk.

Roman Shporluk, professor at Harvard University, shares his reflections concerning the Ukrainian renaissance. In his opinion, such expressions as "invention" or "remaking", applied in relation to the emergent (renascent) Ukraine are not insulting; on the contrary, it is frequently maintained that the construction, creation and redefinition of nations and states comprise their permanent features. Speaking about the rebirth of Ukraine, the author claims that the most important role in the regaining of independence by a state is played (apart from the will of the nation) by the "market conditions" which could be defined succinctly as a configuration of political relations. The speaker also pondered on assorted factors which led to the collapse of the Soviet empire.

Yevhen Sverstiuk deals with the complicated renewal of values and the ensuing spiritual revival of Ukrainian society. It is his intention to demonstrate the complex nature of the creation of new man by means of an attempt at injecting old values connected with Christianity, which had been ousted with considerable success for the last three generations. Such values cannot be "transplanted" automatically. The author also examines the complex issue of Ukrainian nationalism.

Bruno Chojak, *Les Kurbas*

Les (Alexander Zenon) Kurbas, born in 1887, was one of the greatest individualities of the Ukrainian theatre, actor, translator into the Ukrainian (from a number of languages), and director. He was engaged predominantly in the "Young Theatre" and "Berezil" (first in Kiev and then in Kharkov), where he concentrated his attention on changing the existing repertoire theatre into an entirely new type of theatre, to a considerable degree independent from literature, and focused on new means of expression and unconventional stage designing, exceeding beyond the heretofore framework of the realistic-illusionistic theatre. Kurbas was the author of "peretvorennie" (transformation), different from the conception proposed by Meyerhold. In 1933, he was forbidden further theatrical activity, and in 1937 killed during Stalinist purges. Research on the life and works of Kurbas still contains numerous gaps, and his person has been discussed by a relatively small number of studies.

We also publish *The "Berezil" Course and Problems of Its Technology* by Les Kurbas.

Valentina Strilets, *Theatrical Legend*

This is a brief history of the Youth Theatre in Kiev – a theatre devoted to quests and trials, and full of creative zeal during the years of the "Iron Curtain", which proved to be sufficiently insecure to let through news about the theatrical experiments of Jerzy Grotowski. A group of actors and directors in the Youth Theatre tried to follow the Grotowski method and attained a higher level of professionalism. The outcome of these endeavours was an attempted presentation of *El principe constante* by Calderón de la Barca, with which the theatre wished to commemorate the 300th anniversary of the death of this outstanding playwright. Due to intrigues and the absurd logic of the early 1980s, the spectacle was doomed, the cast dispersed, and the actors and

directors scattered throughout the world and Ukraine. The only traces of the spectacle are photos and a legend.

Tatiana Kiktiava, *Forgive Us*

Already as a child, the author heard about Les Kurbas – her father took part in the Kurbas laboratory of theatrical direction. Later, she too was employed in the same theatre. In her sketched portrait of the director, Kiktiava concentrates on the last, tragic moments in the life of the artist banished from the theatre.

Ola Hnatuk, *The Fate of the 1960s Literary Generation in Ukraine*

The literary 1960s generation in Ukraine – the shestydesiatnyki – was also known as the generation of the 20th Congress of the Communist Party of the Soviet Union, when young men of letters shared the euphoria accompanying the de-Stalinization of social life. A turning point in their lives was the year 1965, when the short-lived period of a thaw was followed by first arrests of the Ukrainian intelligentsia. Attitudes represented by members of the generation became polarized – some were dismissed from editorial boards, publishing houses and writers' unions, while others were favoured by the authorities. The same year witnessed the appearance of underground publishing – the samvydav – which to a considerable extent contributed to the circulation of literary works. Verdicts passed in 1972, during a successive tide of arrests among the young intelligentsia, denoted not only detention in labour camps but also literary non-existence; part of the intelligentsia was terrorised, and the unruly – expelled from the shestydesiatniki.

Yuriy Andrukovich, *Persuasion*

This fragment of the most recent novel by Yuriy Andrukovich, published at the beginning of 1996, is a quasi-essay, read by the main hero at a seminar held in Venice and entitled *The Post-carnival Nonsense of the World. What's on the Horizon?*, comprising a mythical version of the history of Ukraine.

Oles Nohha, *The Onset of the Avantgarde in Ukrainian Painting*

The Ukrainian painting avantgarde, part of a worldwide phenomenon, encompasses all currents present in West European culture at the beginning of the twentieth century. We encounter neo-Impressionism and post-Impressionism, as well as Cubism and Futurism, although indubitably in their own versions, based on national specificity. It would be difficult to enclose the Ukrainian avantgarde within Ukraine itself (Arkhipenko worked in Paris, Kandinsky in Munich, Burluk in Moscow, and Sahaydachny in St. Petersburg). One of the liveliest art centres was Kharkov (alongside Kiev, Odessa and Lviv). The author discusses the Ukrainian avantgarde in detail: its chronology, groups, etc.

Oxana Shpak, *Ukrainian Folk Graphic Art – between the East and the West*

Owing to its geographic localization, Ukrainian art developed within the context of Eastern and Western spiritual tradition. In the graphic arts, this influence was expressed primarily in iconographic, thematic and stylistic borrowings. The mutual impact of Ukrainian and Polish graphic works is best seen in iconography. Some of the Polish woodcuts disclose features characteristic for Eastern tradition (the most typical being the likeness of the Saviour whose facial features resemble those of Christ-the Teacher in Ukrainian folk graphic art). The effect of Western iconography on Ukrainian graphic art is discernible in the adoption of certain themes (the coronation of the Madonna, the Pieta) as well as assorted details (the crowns worn by the Madonna and Jesus Christ, or the book held by Christ-the Emmanuel).

Maria Mayerchuk, *The Binar Semantic Opposition „Here” and „There” in the Construction of a Vision of the Beyond (the Transmission Phase). The Carpathian Region*

Mythological-poetic imagination perceives the death of man as a transition to another world. The path pursued and the „boundary” crossed by the deceased can be described in categories of „here” and „there”. The first denotes our world, security and all that is familiar; the category of „there” signifies life after death, danger and that what remains unknown. The purpose of the article is to consider the functioning of both categories at the moment of death as well as their impact upon the form of the funeral ritual (the ritual of transition).

Roman Siletsky, *Ukrainian Construction Sacrifices*

Sacrifices connected with the erection of buildings, one of the most archaic symptoms of traditional Ukrainian culture, were preserved in many regions (Carpathian Mts., Polesie) to the middle of the twentieth century. Ethnographic material includes examples of animal sacrifices and their bloodless counterparts involving objects which presumably supplanted the first category. There are foundations for believing that originally Slavs made human sacrifices.

Oxana Kis', *The Undine – the Temptation of the Abyss*

The undine is one of the most popular and, at the same time, most composite and mysterious figures in Slav mythology. For years, the origin of its image and place in the system of folk demonology as well as the source of the name itself have comprised the topic of numerous discussions. Undines are predominantly envisaged as spirits of drowned girls, living in water,

forests or fields. They appear as handsome naked girls, with long flowing hair. The author interprets the water-sprite by inscribing it into a structural mytho-poetical picture of the world.

Łudmila Herus, *Toys from Jaworów*

Jaworów is one of the oldest toy-producing centres in Europe. The beginning of organized production dates back to the mid-seventeenth century. The author describes the way in which the sphere of the functioning of toys expanded, as well as the growing diversity of types, forms and ornaments. The toy transgressed the domain of household occupations and became not only an educational mean and a creative object but a commodity.

Halyna Stelmashchuk, *Lace in Ukraine*

Only recently is lace, a form of decorative-applied art, treated as an artistic phenomenon in traditional Ukrainian culture. Its origin in Ukraine dates back to the tenth-eleventh century; the largest number of extant objects comes from the nineteenth and twentieth century. Lace was used for decorating towels, tablecloths, bed covers, shawls, caps, aprons and collars. The oldest elements of lace were warps, nets, and rhomboidal motifs, which gradually became realistic plant motifs. Lace production was, and remains popular both in villages and towns.

Sofiya Bonkowska, *The Origin and Forms of Basic Types of Crosses on Catholic and Uniate Churches along the Polish Borderland (at the Turn of the Seventeenth Century)*

The tradition of placing crosses on Ukrainian Uniate churches coincided with the dissemination of Christian architecture. In the seventh century, Christian art became divided into Western and Eastern trends. In East-Byzantine art, the cross turned into a symbol „in itself” and its shape developed through a decorative embellishment of particular elements, endings, crossings, etc. The Ukrainian-Polish borderland witnessed a confrontation and merge not only of religious tradition but also of Christian art traditions. This process is particularly visible in the crosses installed on churches, especially from the end of the fourteenth to the end of the sixteenth century. The dominating crosses on Polish churches are elongated, and built according to the principle of mirror-like two-axis symmetry, while the Ukrainian churches have crosses with equal arms.

Mikhail Stankevych, *The Cross: the Structure of an Artistic Text*

The cross is the most important symbol of Christianity but its symbolic also possesses a universal dimension (solar symbolism, the tree of life, anthropomorphism). For the author, the structure of the artistic text denotes the order of placing visual elements and motifs, the manner of joining compositional components producing a whole that demonstrates ideological and emotional-artistic sense. The author distinguishes several types of crosses, and tries to describe various structural elements within these types.

Korneliy Kutelmakh, „Spasova Boroda”: Magic or Reality? Contributions to Agrarian Motifs in Rites of the Calendar Cycle (upon the Basis of Material from Central Polesie)

The population of Polesie did not constitute an exception in the Ukrainian rituals and customs of the calendar cycle. An important role was played by objects of daily use: hay, shears of straw, small household items, as well as farm produce – groats and grain, especially at Christmas and during the traditional New Year and Epiphany (*Vodokhreshche*). The customs testify to ancient Ukrainian farming traditions. The author devotes considerable space to the harvest customs of Central Polesie, and in particular to the end stage – the *obzhinky*, when uncut stalks of oats, called „boroda” or „did”, were left in the fields. Upon the basis of ethnographic research and his own observations, the author proposes a hypothesis about the original form of the boroda and *did* as part of the unharvested field which Slavs offered to their ancestors. Gradually eliminating the taboo of the site by means of customary activities, farmers reduced this sacrifice made to their forefathers to the present-day dimensions of the symbolic *did* or *boroda*.

Dariusz Konstantynow, *Light from the North. On the Reception of Scandinavian Art by Russian Modernists*

In Russian modernism interest in Scandinavian culture was so universal and profound that it almost assumed the form of a cult and could be regarded as one of the distinctive features of the period. Encounters with Scandinavian art usually took place in the European art centres of the period – Paris, Munich and Berlin.

The greatest admirer and propagator of Scandinavian art among the „Mir Iskusstva” group was Diagilev, organizer of the 1897 St. Petersburg exhibition of Swedish, Norwegian and Danish works. They also showed much interest in the art of Finland.

Experiences of the Scandinavian artists taught Russian modernists new artistic thought and assisted in the formulation of a new conception of art. They also confirmed the belief that the purpose of art is neither the recounting of interesting stories, or a precise registration of the material aspect of reality, accessible to the senses, but a penetration of the „spiritual” life, concealed under the outer stratum of matter, and the perception of elements of the world as symbols which disclose the „soul of the world”. This approach made it possible to solve the question concerning the way in which the „national element” should be displayed in a work of art. Modernists from „Mir

Iskusstva" conceived an „alliance” with the Scandinavians as an opportunity for creating new artistic qualities which would aid them in counterposing the art of the rest of Europe. Presumably, such a vision of Scandinavian art was connected with the conviction about the „spiritual affiliation” between the Scandinavians and Russians, a view which was disseminated in Russia at the end of the nineteenth century, and which emerged upon the basis of the positivistic theory of geographic determinism.

Piotr Paszkiewicz, *The Green Jewel in the Crown. On Russian Architecture in Finland 1809-1917 (Outline)*

Russian rule in Finland lasted for slightly more than a century and its greatest impact in art was exerted upon architecture. It is discernible best in the town planning and Classicistic architecture of Helsinki, rebuilt after the 1808 fire, as well as in sacral architecture. Tsarist projects intended Helsinki to become a miniature St. Petersburg. The greatest development of church architecture in Finland took place in the last decade of the nineteenth century and at the beginning of the twentieth century. The author discusses numerous buildings characteristic for the Russian style, in particular Orthodox churches.

Barbara Fedyszak-Radziejowska, *The Eastern and Western Borderland of Poland. A Meeting of Nations after the Opening of Frontiers*

This article is an attempted comparison of processes occurring along the eastern and western borderlands of Poland after the opening of frontiers in 1989. Studies on the attitudes of the rural population towards our German and Ukrainian neighbours make it possible to pose several significant questions about the reasons, deeper than the category of „tolerance”, for differences between the western borderland and the „meeting of two nations”, and the eastern borderland of „uncertain national identity”. The author draws attention to the significance of such categories as the feeling of national identity, and the stereotype of one's own and „alien” national groups for the shaped anew Polish-German and Polish-Ukrainian proximity.

Boh Adzin, *Vier Mnoha (One God – Many Faiths). Conclusions from Ethnographic Studies in the Grodno Region*

This bloc of eight texts is a summary of two years, 1993-1994, devoted to research conducted in the Grodno voivodeship in Belarus by a group of students of ethnology, sociology, Polish studies and musicology. The investigations took place in kolkhoz villages in the former Balt-Slav borderland, which at present comprises also a religious (Catholic-Russian Orthodox) and language (Belarussian-Lithuanian-Polish-Russian) borderland. The topic was the self-awareness of local communities and, in particular, ways of classifying the social world into categories.

In the newly emergent Belarussian state, the criterion of the self-identification of the inhabitants of villages in the Grodno region is neither modern national awareness or language but religion, a factor typical for pre-national local communities. The interlocutors, as a rule elder kolkhoz workers, describe their social world in categories of religious groups, i.e. nations, which do not correspond to the universal comprehension of that term (Anna Engeling, „Each Nation Has its Own Faith”. *Introductory Remarks*). The Catholics regard themselves, and are considered by others, as Poles. Religion remains decisive for the identity of a person and his ties with a social group. The still vividly perceived differences of the social status between peasant villages and the extant settlements of the petty gentry are relegated to the background by the commonly held conviction that „every Catholic is a Pole” (Katarzyna Poleska, *Who Are the Poles of the Grodno Region?*). The followers of the Eastern rite Church are described as Ruscy – Ruthenians or Bialorusini – Belarussians. The Ruthenian (Ruski) is a concept well-embedded in tradition; the Belarussian (Bialorusin) is a newer and still imprecise term. Its ambiguity is additionally complicated by the current political conditions prevailing in Belarus. An analysis of the

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declarations made by the interlocutors permits the distinction of as many as ten ways of understanding the term „Belarussian” (Katarzyna Dąbrowska, *Who Are the Belarussians of the Grodno Region?*). Residents of the Catholic parish of Pielasa pray in two languages: some in Lithuanian and others in Polish. The first also speak the Lithuanian patois, and talk in Belorussian with those who do not understand it. It would seem that linguistic disparity generates a feeling of distinctness also in other domains of life. Studies carried out by Justyna Straczuk (*Who Is a Lithuanian? A Report from Interviews with the Inhabitants of the Parish of Pielasa in the Voronov Region in Belarus*) and her analysis of such discriminants of identity as religion, language, social status and descent, show, however, that despite a clear awareness of a difference between Lithuanians and Poles, their religious affiliation causes them to conceive themselves as a single group, different from the Russian Orthodox congregation.

A recording and analysis of the repertoire of songs known to residents of Orthodox and Catholic villages points to its marked similarity among the peasants. Both the *Ruscy* and *Poles* sing predominantly Belarussian songs, followed by a Polish and Russian repertoire, while the *Lithuanians* perform also Lithuanian songs. On the other hand, the differences between the repertoire of the peasant villages and the gentry regions remain distinct – the petty gentry declares its attachment to Polish songs and ascribes to them greater aesthetic merits, in this way accentuating its social status and supra-local bond with Polish national culture (Renata Banasińska, *The Music Repertoire in Catholic and Russian Orthodox Villages of the Lida and Voronov Regions*).

Danuta Zyczynska-Ciołek (*Confused World*) sought an answer to the question how the inhabitants of the cultural borderland perceive and assess the variety of nations, religions and languages. Principles formulated upon the level of a norm, i.e. in mythical order, declare: there is one God to whom one has to pray by adhering to the faith and languages are equally good, and each nation has its own religion and language. The level of practice, a reflection of the holy order, is ruled by an order known as confusion. This is the reason for the acceptance of mixed marriages (from the point of view of religion) and the so-called mixed language, i.e. the Belarussian patois, a mean of communication for all residents of the borderland, which is, nonetheless, frequently given a negative appraisal.

Katarzyna Dotęgowska examined Catholic and Orthodox funeral rites (*Poles, Ruthenians and Death*). The outcome of her research does not describe differences; on the contrary, the borderland population is convinced that death – a boundary between this world and the beyond – liquidates all division lines which the living regard as important. It is man who dies, and not a Pole, a Belarussian, a Ruthenian, a Catholic or a Russian Orthodox. This is why the living pray for the dead regardless of religious differences; the power of prayer enables even perpetrators of suicide and communists to find their way to Heaven.

Jacek Cichocki (*The Catholic and Orthodox Priest as Authorities of the Local Community*) analyzes the role of religious leaders in village parishes after the „opening of religion by Gorbachev”, and compares them to the model position of religious authority in the traditional community. Interviews with Catholic and Orthodox priests as well as the adherents of both faiths lead to the conclusion that, on the one hand, the period of communism and its repressions weakened the authority of the clergy, while, on the other hand, it reduced the distance between the Catholic priest and the congregation, and rendered his position more similar to that of the Orthodox priest, traditionally closer to the people. The author emphasizes the fact that at present the attitude of Catholic priests in Belarus is decisive for resolving whether „Catholics-Poles” became nationally conscious Belarussians or a turn into a Polish national minority.

The texts are accompanied by an extensive selection of registered interviews with the inhabitants of the examined villages, as well as recorded everyday and ritual songs.

NOTY O AUTORACH

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Bruno Chojak, współpracownik J. Grotowskiego w latach 1970-71, w przygotowaniach do działalności teatralnej Teatru Laboratorium. Wykonywał wiele zawodów – m.in. pełnił funkcję psychoterapeuty. Od jesieni 1990 pracuje w Ośrodku Badań Twórczości J. Grotowskiego i Poszukiwań Teatralno-Kulturowych we Wrocławiu. Dokonuje przekładów z języków rosyjskiego i ukraińskiego.

Katarzyna Chrudzimská, absolwentka historii sztuki sakralnej na ATK w Warszawie, asystentka na ATK. Zajmuje się sztuką nowoczesną ze szczególnym uwzględnieniem współczesnej plastyki i architektury sakralnej.

Jacek Cichocki, socjolog (UW), pracuje w Ośrodku Studiów Wschodnich i Forum Europy Środkowo-Wschodniej przy Fundacji im. Stefana Batorego. Zajmuje się problematyką państwa i narodów postradzieckich, specjalista od obszaru kaukaskiego. Publikował w „Eurazji” i „Obozie”.

Dariusz Czaja, etnolog (studia UJ). Pracuje w Katedrze Etnologii oraz w redakcji „Kontekstów”; napisał rozprawę doktorską na temat symbolu w filmie.

Katarzyna Dąbrowska, etnografka (UW), uczestniczka badań na Grodzieńskie, Polesie i Syberii. Interesuje się tańcem ludowym i tkactwem.

Katarzyna Dołęgowska, z wykształcenia polonistka (UW), zamiłowania badacz terenowy Białorusi i Białostoczyzny. Gra w kapeli Domu 'a'ica. Publikowała w „Etnografii Polskiej”.

Anna Engelking, etnografka i językoznawca, pracuje w Katedrze Etnologii i Antropologii Kulturowej UW. Prowadzi badania na Grodzieńczyźnie i Polesiu. Autorka artykułów o ludowych rytuałach słownych na temat białoruskie.

Barbara Fedyszak-Radziejowska, etnolog, socjolog (UW), doktorat *Etos pracy rolnika. Modele społeczne a rzeczywistość* (opublikowany w IRWiR PAN, Warszawa 1992), obroniony w IFIS PAN, adiunkt w Instytucie Rozwoju Wsi i Rolnictwa PAN, autorka szeregu artykułów naukowych, m.in. na temat wiejskiej przedsiębiorczości, samorządności, postaw społeczności wiejskich wobec gospodarki rynkowej oraz naszych sąsiadów po otwarciu granic. Ostatnio ukazała się pod jej redakcją książka *Wieś i jej mieszkańców* (1995). Jako publicystka współpracuje z pismami: „Powiązliwość i Praca”, „Arcana”, „Tygodnik Solidarność”.

Ludmyła Herus, pracownik naukowy Zakładu Sztuki Ludowej Instytutu Ludoznanstwa Akademii Nauk Ukrainy. Zajmuje się badaniami nad ukraińską zabawką ludową.

Ola Hnatuk, ukraińska, dr nauk humanistycznych, tłumaczka, autorka wielu tekstów z dziedziny i współczesnej literatury ukraińskiej. Publikowała m.in. w „Kulturze”, „Kresach”, „Literaturze na świecie”. Wydała Antologię „Rybo-wino-kur” (1994).

Jarosław Isajewycz, profesor, historyk o szerokich, także filologicznych i archeologicznych, kompetencjach, dyrektor Instytutu Ukrainoznawstwa Narodowej Akademii Nauk Ukrainy we Lwowie. Wykładowca Akademii Kijowsko-Mohylańskiej. Od 1993 roku Przewodniczący International Association of Ukrainian Studies, członek Prezydium Narodowej Akademii Nauk Ukrainy i Przewodniczący Sekcji Historii, Filozofii Prawa. W latach 1988–1989 wykładał w Harvard University (Slavonic Department). Opublikował ponad 400 prac z zakresu szeroko rozumianej historii (od średniowiecza po XX wiek). Podejmował w nich m.in. zagadnienia z dziejów książki ukraińskiej, historii kultury ukraińskiej i stosunków między narodami słowiańskimi, a także zagadnienia wzajemnych wpływów kultury łemkowskiej i postbizantyńskiej i ich inspiracji historycznej.

Maria Janion, historyk literatury i historyk idei, krytyk literacki. Profesor w IBL PAN, wykładowca na UW, w latach 1956–89 zajęcia w WS Pedagogicznej w Gdańsku, a następnie na Uniwersytecie Gdańskim. Opublikowała m.in.: *Zygmunt Krasinski, debiut i dojrzałość*. W-wa 1962; *Romantyzm. Studia o ideach i stylu*. W-wa 1969; *Gorączka romantyczna*, 1975; *Romantyzm i historia*, 1978; *Reduta. Romantyczna poezja niepodległościowa*, 1979; *Odnawianie znaczeń*, 1980; *Seria Transgresje; Czas tematu otwartej*, 1984; *Wobec zła*, 1989; *Zycie pośmiertne Konrada Wallenroda*, 1990; *Projekt krytyki fantazmatycznej*, 1991; „Czy pędziesz wiedział co przeżyłeś”, Wyd. Sic! 1996; *Kobiety i duch inności*, Wyd. Sic! 1996.

Andrzej Kaczyński, publicysta, dziennikarz „Rzeczypospolitej”.

Tatiana Kiktiewa, krytyk teatralny, kierownik literacki Teatru im. Szewczenko (byłego „Berezilu”) w Charkowie.

Oksana Kis', etnograf, pracownik naukowy Instytutu Ludoznanstwa Akademii Nauk Ukrainy.

Katarzyna Kolasa, etnografka (UW), uczestniczka badań na Białorusi. Interesuje się ruchami neoprotestantckimi na Polesiu.

Dariusz Konstantynów, absolwent historii sztuki UW, pracownik IS PAN Pracownia Teorii i Historii Sztuki XIX i XX wieku. Pisze rozprawę doktorską *Wileńskie Towarzystwo Artystów Plastyków 1920–1939*; autor wielu publikacji.

Les Kurbas, wybitny aktor ukraiński, reżyser organizator „Młodego Teatru Ukraińskiego”, twórca późniejszego Państwowego Teatru Ukraińskiego „Berezil”. Więzień obozu na Wyspach Sołowieckich, rozstrzelany w 1937 r.

Kornelij Kutelmach, sekretarz Instytutu Ludoznanstwa Akademii Nauk Ukrainy. Zajmuje się badaniami nad duchową kulturą Ukraińców, w szczególności obrzędami kalendarzowego cyklu.

Maria Majerczyk, pracownik naukowy w Instytucie Ludoznanstwa Akademii Nauk.

Roman Mazurkiewicz, adiunkt w Zakładzie Literatury Staropolskiej WSP w Krakowie. Ważniejsze publikacje: *Tradycja świętojańska w literaturze staropolskiej* (1993), *Deesis. Idea wstawiennictwa Bogarodzicy i św. Jana Chrzciciela w kulturze średniowiecznej* (1994), *Zrozumieć Średniowiecze. Wypisy, konteksty i materiały literackie dla uczniów, studentów i nauczycieli* (1994). Redaktor serii *Dziedzictwo Średniowiecza* IW Znak.

Wojciech Michera, archeolog, etnolog (studia UW); prowadzi zajęcia w Studium Kształcenia Otwartego (UW), w Państwowej Wyższej Szkole Teatralnej. Pracuje w IS PAN. Autor książki *AntyDaniken* oraz programów popularyzujących antropologię (telewizja edukacyjna).

Ołeksandr Noha, dr, historyk sztuki, pracownik Zakładu Historii sztuki w Instytucie Ludoznanstwa. Zajmuje się historią i teorią sztuki

europejskiej przełomu XIX i XX wieku. Autor m.in.: *Iwan Łewyn's'kyj, Dawyd Burluk i mistectwo wsesvitnioho awangardu, Try wsesvitnio-newidomi postati ukrajins'koho awangardu* (współautor).

Jerzy Nowosielski, profesor Akademii Sztuk Pięknych w Krakowie, malarz (pejzaż, sceny figuralne, akt, portret, martwe natury, abstrakcje), maluje także ikony i projektuje wnętrza sakralne. Do najbardziej znanych realizacji należy polichromia kościoła na Jelonkach w Warszawie (1967) oraz stacje Drogi Krzyżowej w Wesołej pod Warszawą (1972) i w kościele na Azorach w Krakowie (1975). Autor tekstów. Pojawiły się dwie książki rozmów z Jerzym Nowosielskim prowadzonych przez Zbigniewa Podgórca *Wokół ikony* (1985), i *Mój Chrystus* (1993).

Władysław Panas, literaturoznawca, prof. KUL. Ostatnio opublikował: *W kregu metody semiotycznej*, (Lublin 1991); *Pismo i rana. Szkice o problematyce żydowskiej w literaturze polskiej* (Lublin 1996); kończy pracę nad *Księga blasku. Traktat o kabale w dziele Brunona Schultza*.

Piotr Paszkiewicz, historyk sztuki i filolog angielski (UW), doktor, wicedyrektor Instytutu Sztuki PAN. Interesuje się związkami sztuki i polityki. Autor licznych artykułów oraz książek *Pod berłem Romanów. Sztuka rosyjska w Warszawie 1815–1915* (1991), tłumacz z języka angielskiego.

Zbigniew Podgórczec, dziennikarz i tłumacz literatury rosyjskiej. Wydał m.in.: tomy rozmów z Jerzym Nowosielskim *Wokół ikony*, 1985, *Mój Chrystus*, 1993; przetłumaczył dzieła m.in. F. Dostojewskiego, P. Florenskiego, S. Butugakowa.

Ryszard Przybylski, prof. w IBL PAN. Opublikował m.in.: *Dostojewski i przeklęte problemy*, 1964; *Ogrody romantyków*, 1978; *Wdzięczny gość Boga. Esej o poezji Osipa Mandelsztama*, 1980; *Klasyczny, czyli prawdziwy koniec Królestwa Polskiego*, 1983, *Słowo i milczenie Bohatera Polaków. Studium o „Dziadach”*, 1993; *Pustelnicy i demony*, 1994.

Maria Rzeipińska, (zm. 1993). Wybitny historyk sztuki, profesor UJ. Autorka licznych książek, m.in. *Historia koloru w dziejach malarstwa Europejskiego*, tłumaczka na język polski traktatów o malarstwie Alberiego i Leonarda da Vinci.

Maciej Rychły, muzyk, kompozytor, członek Kwartetu Jongi, współpracownik teatru Gardzienice, Lalka (w Warszawie). Fascynuje się muzyką ludową.

Roma Silec'kyj, kierownik Zakładu Karpatoznawstwa w Instytucie Ludoznanstwa AN Ukrainy, dr. Zajmuje się materialną i duchową kulturą Ukraińców. Autor monografii *Sils'ke poselennia ta sadyba w ukraińskich Karpatach XIX–pocz. XX stolit’* (1994).

Wojciech Stanisławski, historyk (UW), doktorant, współpracownik Studium Europy Wschodniej i Azji Środkowej. Zajmuje się historią Rosji i emigracji rosyjskiej.

Mychajło Stankewycz, dr nauk historii sztuki, autor monografii *Ukraińskie wycinanki* oraz prac z zakresu sztuki ludowej. Kierownik Pracowni Sztuki Ludowej w Instytucie Ludoznanstwa Ukraińskiej Akademii Nauk.

Halyna Stelmaszczuk, etnograf, historyk sztuki, zajmuje się sztuką ludową. Profesor historii i teorii sztuki w Lwowskiej Akademii Sztuki.

Dmytro Stepowsky, prof., wybitny ukraiński historyk sztuki i znawca sztuk plastycznych doby baroku.

Justyna Straczk, absolwentka lituanistyki i etnografa (UW). Zajmuje się pograniczem białorusko-litewsko-polskim.

Roman Szporluk, socjolog i politolog, dyrektor Instytutu Ukrainoznawstwa Harvard University.

Oksana Szpak, etnolog, zajmuje się sztuką ludową. Pracuje w Instytucie Ludoznanstwa Ukraińskiej Akademii Nauk.

Jewhen Swerstliuk, eseista, krytyk literacki, długolatni więzień, obecnie prezes ukraińskiego PEN-Club, w Polsce jego eseje opublikowane m.in. na łamach „Kresów”, „Więzi”, „Zastriczi”.

Leonid Uspienski, (1902–1987). Jeden najwybitniejszych teologów prawosławnych i znawców ikony, wykładowca ikonografii i ikonologii w Paryżu i Nowym Jorku.

Henryk Wanek, studia w krakowskiej ASP. Zajmuje się malarstwem, rysunkiem, projektowaniem grafiki plakatowej i książkowej. Uczestnik wielu wystaw w Polsce, Europie i poza Europą. Znawca filozofii i religii wschodnich.

Seweryn A. Wiślicki, etnolog, krytyk sztuki, eseista. Zajmuje się problematyką śląskiej sztuki nieelitarnej (wraz z Marią Fiderkiewicz stworzył w Muzeum Śląskim Kolekcję Sztuki Nieprofesjonalnej) oraz wybranymi zagadnieniami interetnicznego charakteru kultury śląskiej. Autor m.in. książki *Górnicy Śląsk w sztuce Górnego Śląska. Mit, sacram, kreacja*, Katowice 1996.

Danuta Życzyńska-Ciołek, socjolog (UW), pracuje w Instytucie Archeologii i Etnologii PAN. Zajmuje się problematyką wieloetnicznością na Białorusi. Publikowała w „Etnografii Polskiej” i „Etnologia Polona”.

