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THE ETHOS OF THE IMAGE

ABSTRACTS

From the Editors – The Image of the World: Reflections (D.Ch.)

There is probably no culture promoting the attitude of indifference either towards the category of image as such or towards the images actually created within it. Indeed cultures and civilizations speak to us through their images: both through the images they have actually created and through those in a way indirectly ascribed to them in an attempt to grasp their essence. Not infrequently does such an attempt involve an effort to comprehend why a given culture rejects or condemns certain images, and what conditions its stance.

The concept of image does not have purely philosophical roots; rather, it functions as a component part of broadly conceived culture: an image is always a representation of an object or a person, and it appeals to its addressee through the medium it uses which simultaneously determines its form. Thus the term ‘image’ is used in reference to traditional paintings, photographs and photograms, sculptures, literary characters and descriptions, musical works, architectural elements—such as, for instance, temples or cemeteries—and, in the modern times, also social beliefs or stereotypes coined for a particular purpose, as well as artificially created identities on the Internet.

Despite its rootedness in everyday life the notion of ‘image’ shows interesting philosophical implications, in particular of anthropological and epistemological nature, which consequently manifest an axiological dimension. Images come into being whenever the human mind cognitively ‘touches’ the reality and makes an effort to interiorize and comprehend it, ‘extracting’ from it the elements which determine its particular aspects. In this sense the primordial, in a way archetypal image, which transcends any cultural or civilizational determinants, is the image of the world the human being assumes by way of cognition. In her encounter with the external reality—as well as the reality she is herself—the human being strives to forge its picture and grasp its sense in order to meet her own need to know the truth about the world, or as philosophers say: to cognitively reconcile herself with the reality. Forging an image of the world is—one might say—the first epistemic pursuit of the human being inscribed, by nature, in her personhood. The fact that a human being, despite sharing her nature with the entire human species, is a person—an individual and a unique substance—determines the uniqueness and exclusivity of her image of the world. Perhaps this is precisely the reason why culture and creativity are

inexhaustible, why they do not stop fascinating us and always offer an invitation to dialogue. However, the unique nature of the image of the world in the case of every human person has also another side: not infrequently does such an image become the cause of alienation, sadness, the feeling of being estranged, secluded, lonely, or even closed onto others. Yet the image of the world always remains independent of its creator in the sense that the human being, without even being aware of such a volition in her, is inevitably determined to answer, for herself, the question: "What are the things really like?" Thus the need for a cognitive grasp of the world entails the need for knowing things and comprehending them. This need as such is also a need for meaning. Just as philosophy is born from wonder caused by the existence of the world, its image the human being forges is the immediate response to the need for a cognitive grasp of the world's meaningfulness. Incidentally though, even if it should be the case that the human subject is caught in the trap of her mind, solipsism being the proper view of the nature of cognition, the need for meaning innate to the human being does not abate, but becomes even stronger, since the source of all meaning is now transferred onto the cognitive subject who must authorize any meaning in her subjectivity rather than make a simple reading of it.

The innateness of the need for meaning and, consequently, for a coherent image of the world, is confirmed not only in classical Aristotelian and Thomist reflection an interesting modern reading of which may be found in works by Mieczysław A. Krapiec.¹ As it turns out the 'allies' of classical metaphysics are, in this respect, the theories of mind created in the modern times within the cognitive science which describe this need in terms of the subject creating mental models or using histories and narration, as well as in terms of imaging, with the focus on eliminating cognitive errors.² The results of empirical research on cognition and learning clearly show that the image of the world an individual has formed provides the frame into which all her new experiences are inscribed and which also serves as their interpretational context, however erroneous the results of this mechanism may occasionally prove.

Therefore it is the categories of truth and truthfulness that come into the foreground in the reflection on the image of the world the human being creates. It seems that the human subject innately strives to grasp, in her image of the world, the world's permanent, unchanging characteristics which will provide the unshakeable frame thus making the human experience meaningful. The need for truth is as strong in the human being as the need for meaning is. "Live in and for the truth. The truth of what we are foremost ... The truth of what is,"³ Albert Camus once wrote. The desire for living in truth—in other words,

¹ See e.g. Mieczysław A. K r a p i e c, *Język i świat realny* (Lublin: Redakcja Wydawnictw KUL, 1985).

² See e.g. Larry L. J a c o b y, Robert A. B j o r k, Colleen M. K e l l e y, *Illusions of Comprehension, Competence, and Remembering*, in: *Learning, Remembering, Believing: Enhancing Human Performance*, ed. Daniel Druckman and Robert A. Bjork (Washington, D.C.: National Academies Press, 1994), 57-80.

³ Albert C a m u s, *Notebooks 1951-1959*, transl. by Ryan Bloom (Chicago: Ivan R. Dee Inc., 2010), 215.

the desire to live according to the image of the world that corresponds to the reality—is intertwined with the belief that in this way the human life assumes a truly personal dimension, which makes it possible to distinguish it from the chaos the world devoid of rationality. “The human being ... discovers her ‘self’ by seeing herself in contrast to the cognized world which is transcendent to her cognitive act. She then recognizes that the only way for her to conceive of her own being as truthful to herself lies in affirming the truth transcendent to her in its entire range cognitively accessible to her ... The self-transcendence of the cognitive subject with her free will reaching out towards objective truth independent of her is ... ‘that special structural trait of man as the person which consists in his specific domination of himself and his dynamism.’”⁴

One needs to reflect on the broad category of ‘image’ precisely in this perspective: the images created by human beings are invariably derivative of their images of the world, or their specific reflections. It is true as much about images of everyday life (in the 17th century Netherlands “the attachment to things was so great that pictures and portraits of objects were commissioned as if to confirm their existence and prolong their lives”⁵) as it is about those in which human beings seek Divine presence⁶.

Images evoke emotions since they are cognitive reflections of the world which may either amaze and stupefy or repulse those whose own – while even only mental – views of the reality are different. And is it not the case that everyone believes it is her own vision of the world that corresponds to the reality and remains truthful to it? Still in the case of images the magic of the mirror is at work, and even the most faithful reflection is nevertheless distorted, inevitably going beyond its object. However, distorted reflections may also help us discover surprising novelties in their objects, as happens in the case of Akseli Gallen-Kallela’s painting ‘rediscovering’ clouds and trees by means of their photographic yet astoundingly unreal reflection in the waters of Lake Keitele. The imperfection of images is simultaneously a source of enormous cognitive richness they bring out, since they guide the viewer towards another person’s world – and it is then that this world, at least in part, stops being impenetrable. “By art alone we are able to get outside ourselves, to know what another sees of this universe which for him is not ours, the landscapes of which would remain as unknown to us as those of the moon. Thanks to art, instead of see-

⁴ Tadeusz S t y c z e ń SDS, *Na początku była prawda. U genezy pojęcia osoby*, in Tadeusz Styczeń, *Dzieła wszystkie*, ed. Fr. Alfred M. Wierzbicki, vol. 4, *Wolność w prawdzie* (Lublin: Towarzystwo Naukowe KUL–Instytut Jana Pawła II KUL, 2013), 112. See also Card. Karol Wojtyła, *The Acting Person*, transl. by Andrzej Potocki (Dordrecht–Boston–London: D. Reidel Publishing Company, 1979), 180.

⁵ Zbigniew H e r b e r t, “Delta,” in Zbigniew Herbert, *Still Life with a Bridle*, transl. by John and Bogdana Carpenter, in Zbigniew Herbert, *The Collected Prose 1948–1998*, transl. by Michael March and Jarosław Anders, John and Bogdana Carpenter, and Alissa Valles, ed. Alissa Valles (New York: HarperCollins, 2010), 184.

⁶ See David F r e e d b e r g, *The Power of Images: Studies in the History and Theory of Response* (Chicago–London: The University of Chicago Press, 1989), 27–40 (chapter “The God in the Image”).

ing one world, our own, we see it multiplied and as many original artists as there are, so many worlds are at our disposal, differing more widely from each other than those which roll round the infinite and which, whether their name be Rembrandt or Ver Meer, send us their unique rays many centuries after the hearth from which they emanate is extinguished.”⁷ One might say that a similar ray emanates from James A. MacNeill Whistler’s painting *Nocturne: Blue and Silver – Chelsea*, in which the vision of London, a paradigmatic occidental city, assumes an astonishingly oriental shape.

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In the present volume we have collected articles ‘touching’ various dimensions of ‘image’ and its ethos, among them those addressing the image of God, the face, and the mask, and discussing images of philosophers and philosophy, as well as social images and stereotypes, such as those describing power, women or the Polish intelligentsia. A separate section is devoted to the image of the human being and her spiritual dilemmas in the Persian culture. The intention of the editors was to present the multifacetedness and cultural significance of the concept of ‘image,’ which in today’s heedless popular culture is frequently and effectively used for purposes of manipulation, thus serving extracognitive objectives. Perhaps we are dealing here with an element of a broader tendency which was aptly described by Daniel Barenboim: “This is also part of the mentality of our age—that everything is made compact, reduced to a token or a slogan. There is a contradiction in the fact that we live in an age that considers itself extremely critical but does not require of the individual to have the means to criticize.”⁸

At this point, however, we conclude that the observation made by the musician might become the motif of a separate volume of *Ethos*.

JOHN PAUL II – The Sistine Chapel Speaks of the Greatness of God

“We believe in one God, the Father, the Almighty, maker of heaven and earth, of all that is seen and unseen.”

Today we are entering the Sistine Chapel to admire the marvellously restored frescoes. They are the works of the greatest Renaissance masters: first and foremost Michelangelo, but also Perugino, Botticelli, Ghirlandaio, Pinturicchio and others. At the end of this delicate work of restoration, I would like to thank all of you present, and particularly those who in various ways have contributed to such a noble undertaking. This is a priceless cultural and universal heritage. This is confirmed by the countless pilgrims from every nation in the world who

⁷ Marcel Proust, *In Search of Lost Time*, transl. by C.K. Scott Moncrieff et al., vol. 6, *Time Regained*, transl. by Andreas Mayor and Terence Kilmartin (London: Vintage Books, 2000), 254.

⁸ Daniel Barenboim, Edward W. Said, *Parallels and Paradoxes: Explorations in Music and Society* (London: Bloomsbury Publishing PLC, 2004), 57.

come to admire the work of the supreme masters and to recognize in this Chapel a sort of wonderful synthesis of painting.

Lovers of art and beauty have then given proof of their sensitivity by their concrete and remarkable contribution towards the restoration of the Chapel's original bright colours. It was also possible to rely on the work of experts with a thorough knowledge of art restoration work, who made use of the most advanced and reliable technologies in order to carry out their interventions. The Holy See expresses to all of them its cordial gratitude for the splendid results they have achieved.

The frescoes that we contemplate here introduce us to the world of Revelation. The truths of our faith speak to us here from all sides. From them the human genius has drawn its inspiration, committing itself to portraying them in forms of unparalleled beauty. This is why *The Last Judgement* above all awakens within us the keen desire to profess our faith in God, Creator of all things seen and unseen. And at the same time, it stimulates us to reassert our adherence to the risen Christ, who will come again on the Last Day as the supreme Judge of the living and the dead. Before this masterpiece we confess Christ, King of the ages, whose kingdom will have no end.

It is precisely this eternal Son to whom the Father has entrusted the cause of human redemption, who speaks to us in the dramatic setting of *The Last Judgement*. We are in front of an extraordinary Christ. He is endowed with an ancient beauty that is somehow detached from the traditional pictorial model. In the great fresco he strikingly reveals the whole mystery of his glory linked to the Resurrection. To be gathered here during the Easter Octave is extremely propitious. More especially we stand before the glory of Christ's humanity. In fact, he will return in his humanity to judge the living and the dead, penetrating the depths of the human conscience and revealing the power of his redemption. For this reason we find his Mother, the "Alma socia Redemptoris" next to him. Christ in the history of humanity is the true cornerstone, of whom the Psalmist says: "the stone which the builders rejected has become the cornerstone" (Ps 117 [118]:22). This stone therefore cannot be rejected. As the only Mediator between God and men, from the Sistine Chapel Christ expresses in himself the whole mystery of the visibility of the Invisible.

The frescoes therefore are at the centre of the theological question. The Old Testament excluded any kind of representational image of the invisible Creator. Such in fact, was the command Moses received from God on Mount Sinai (cf. Ex 20:4), since there was the risk that the people, who were inclined to idolatry, might choose to worship an image of God who is unimaginable, since he surpasses all human imagination and understanding. The Old Testament was faithful to this tradition, not allowing any image of the Living God either in the houses of prayer or in the Temple of Jerusalem. The members of the Muslim religion who believe in an invisible, omnipotent and merciful Creator and judge of every creature are inspired by a similar tradition.

But God himself meets the needs of man who nurtures in his heart an ardent desire to be able to see him. Did not Abraham welcome the same invisible God in the wonderful visit of the three mysterious personages? "Tres vidit et Unum adoravit" (cf. Gn 18:1-14). Before these three people, Abraham, the father of

our faith, had a deep experience of the presence of the One and Only. This meeting was to become the subject of the superb icon by Andrei Rublev, the apex of Russian painting. Rublev was one of those holy artists whose creativity was the fruit of profound contemplation, prayer and fasting. The soul's gratitude to the invisible God who grants man the power to represent him in a visible way was expressed through their work.

All this was assimilated by the Second Council of Nicea, the last council of the undivided Church, which definitively rejected the position of the iconoclasts, confirming the legitimacy of the tradition of expressing the faith through artistic works. Consequently the icon is not only a work of pictorial art. It is, in a certain sense, like a sacrament of Christian life, since in it the mystery of the incarnation becomes present. In it the Mystery of the Word made flesh is reflected in a way that is ever new, and man—the author and at the same time participant—is gladdened by the sight of the Invisible.

Was it not Christ himself who laid the foundations of this spiritual joy? "Master, show us the Father and that will be enough for us," Philip asked in the Upper Room, on the eve of Christ's Passion. And Jesus replied: "Have I been with you for so long a time and you still do not know me, Philip? Whoever has seen me has seen the Father ... Do you not believe that I am in the Father and that the Father is in me?" (Jn 14:8-10). Christ is the visible sign of the invisible God. Through him the Father penetrates the whole of creation and the invisible God makes himself present among us and communicates with us, just as the three Figures described in the Bible sat at table and ate with Abraham.

Did not Michelangelo draw precise conclusions from Christ's words: "Whoever has seen me has seen the Father?" He had the courage to admire this Father with his own eyes at the very moment when he offered his creating "fiat" and called the first man into existence. Adam was created in the image and likeness of God (cf. Gn 1:26). While the eternal Word is the invisible icon of the Father, the man Adam is his visible icon. Michelangelo strove in every way to restore to Adam's presence his corporeity, the features of ancient beauty. With great daring he even transferred this visible and corporal beauty to the Creator himself. We are probably witnesses to an extraordinary piece of artistic audacity, since it is impossible to impose the likeness proper to man on the invisible God. Would this not be blasphemy? It is difficult however, not to recognize in the visible and humanized Creator, God clad in infinite majesty. Indeed, as far as the image with its intrinsic limits permits, everything which could be expressed has been expressed here. The majesty of the Creator, like that of the Judge, speaks of divine grandeur: a moving and univocal word just as, in a different way, the Pietà in St Peter's Basilica and the Moses in the Basilica of St Peter in Chains are univocal.

In the human expression of the divine mysteries is not the "kenosis" necessary as a consummation of what is corporeal and visible? Such a consummation has forcefully entered the tradition of the Eastern Christian icons. The body is certainly the "kenosis" of God. In fact we read in St Paul that Christ "emptied himself, taking the form of a slave" (Phil 2:7). If it is true that the body represents the kenosis of God and that in the artistic representation of the divine mysteries the great humility of the body must be expressed so that what is

divine can be revealed, it is also true that God is the source of the integral beauty of the body.

It seems that Michelangelo, in his own way, allowed himself to be guided by the evocative words of the Book of Genesis which, as regards the creation of the human being, male and female, reveals: "The man and his wife were both naked, yet they felt no shame" (Gn 2:25). The Sistine Chapel is precisely—if one may say so—the sanctuary of the theology of the human body. In witnessing to the beauty of man created by God as male and female, it also expresses in a certain way, the hope of a world transfigured, the world inaugurated by the Risen Christ, and even before by Christ on Mount Tabor. We know that the Transfiguration is one of the main sources of Eastern devotion; it is an eloquent book for mystics, just as for St Francis Christ crucified contemplated on the mountain of La Verna was an open book.

If we are dazzled as we contemplate *The Last Judgement* by its splendour and its terror, admiring on the one hand the glorified bodies and on the other those condemned to eternal damnation, we understand too that the whole composition is deeply penetrated by a unique light and by a single artistic logic: the light and the logic of faith that the Church proclaims, confessing: "We believe in one God ... maker of heaven and earth, of all things seen and unseen." On the basis of this logic in the context of the light that comes from God, the human body also keeps its splendour and its dignity. If it is removed from this dimension, it becomes in some way an object, which depreciates very easily, since only before the eyes of God can the human body remain naked and unclothed, and keep its splendour and its beauty intact.

The Sistine Chapel is the place which contains the memory of a particular day in the life of every Pope. For me, it was October 16, 1978. Precisely here, in this holy place, the Cardinals gather to await the manifestation of God's will as regards the Successor of St Peter. Here I heard from the mouth of my former Rector, Maximilien de Furstenberg, the significant words: "Magister adest et vocat te." In this place, Stefan Wyszyński, the Cardinal Primate of Poland, said to me: "If they elect you, I beg you not to refuse." And here, in a spirit of obedience to Christ and entrusting myself to his Mother, I accepted the election that issued from the Conclave, declaring to the Cardinal Camerlengo, Jean Villot, my availability to serve the Church. Thus once again the Sistine Chapel became for the entire Catholic community the place for the action of the Holy Spirit who appoints the Bishops in the Church, and in particular the one who is to become Bishop of Rome and Successor of Peter.

Celebrating the sacrifice of the Mass today in this very Chapel, in the 16th year of my service to the Apostolic See, I pray the Spirit of the Lord to be ever present and active within the Church. I pray that he may conduct her joyously into the third millennium.

I invoke Christ, the Lord of history, so that he may be with every one of us to the end of the world, as he himself promised. "Ego vobiscum sum omnibus diebus usque ad consummationem saeculi" (Mt 28:20).

Keywords: Michelangelo's *Last Judgement*, representational image of God, Christ's humanity, integral beauty of the body, kenosis

The homily of his Holiness John Paul II given during the celebration of the unveiling of the restorations of Michelangelo's frescoes in the Sistine Chapel, Vatican, 8 April 1994. Reprinted from: *L'Osservatore Romano*, the Polish edition, 5:1994, No. 5, p. 32-34.

For the English text, see https://w2.vatican.va/content/john-paul-ii/en/homilies/1994/documents/hf_jp-ii_hom_19940408_restauri-sistina.html

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Fr. Grzegorz STRZELCZYK – How Does God Promote Himself? Jesus as the Image of the Father

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The present article focuses on the analysis of a chosen aspect of the issue of the image of God. Through the Incarnation, He whose invisibility was a well-grounded belief already in the Old Covenant used his earthly (human) image so that his eternal image—the Logos, or the Son—could be revealed to the world. The Incarnation consisted in God's emptying himself and assuming the attitude of a humble servant, which—in the aspect of image appreciation rather than in the theological terms—turned out to be a failure: it resulted in a misunderstanding that led to the crucifixion of Jesus. However, the Incarnation was simultaneously a success, since to those who believed in Jesus the new image he had provided assumed a prescriptive dimension. In the theological sense one might say that the Incarnation resulted in a relativization of the belief in the Divine invisibility and paved the way to conceiving of the Christian life as 'imitation' of Christ.

Keywords: Christology, image, picture, visibility of God

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Anna PALUSIŃSKA – Icon, the Picture of the Presence: Two Medieval Theories of Representation

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Two theories of representation were formulated during the iconoclastic controversy in Byzantine Empire. John of Damascus is the author of *Apologetic Treatises against those Decrying the Holy Images*. He develops a defence of icons and a theory of holy images. The Christian Neoplatonism is the philosophical basis for his conception of hierarchic being and hierarchic image. The

other theory of icon is the scholastic theory proposed by two authors: Theodore of Studion and Nikephoros. They use Aristotelian metaphysics, defining the image as relation *pros ti*. The two theories of representation are the source of the 20th century theology and philosophy of icon.

Keywords: the philosophy of icon, John of Damascus, Theodore of Studion, Nikephoros, iconoclasm

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Dobrosław KOT – The Enigma of the Face

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The metaphor of the face is the central and simultaneously the most problematic concept of the philosophy of dialogue. Any attempt at cognitively ‘grasping’ the face of the Other involves numerous tensions which may be conveyed in a series of opposites such as: literality—metaphoricity, experience—encounter, concreteness—generality, and question—answer. The face cannot be reduced to either of the opposing poles, and it must be inevitably placed in-between them. Still the ‘in-between’ situation of the face is not tantamount to inertia since it causes a continuous dynamism responsible for the fact that the metaphor of the face is always ambiguous and imprecise. On the one hand, the problem of ‘grasping’ the face may be seen as evidence pointing to a weakness in human thinking. Yet on the other hand, the indeterminateness of the face might reflect the only way to think the ‘Other’ as actually other, continuously evading philosophical categorization.

Translated by *Dorota Chabrajska*

Keywords: face, encounter, revelation, dialogue, conversation, metaphor, trace, ‘in-between,’ tension

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Anna TYLIKOWSKA – Personal Image as a Mask

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The idea of personal public image that people present to others corresponds with the psychological concept of self-presentation. Theories of self-presentation concentrate on motives, strategies and effectiveness of behaviours aiming at impression management, and partly neglect deeper, complicated psychological mechanisms, mostly non-personal determinants, and far-reaching, also ethical, consequences of the creation and usage of personal image in social world. Descriptions of such mechanisms, determinants, and consequences are offered by theories of a mask or persona that were initiated by Carl Gustav Jung and are still being developed. Psychological theories of a mask, having a broader range of description and explanation than self-presentation theories, indicate and discuss a variety of determinants of constructing and using a mask, usually defined as a part of personality that represents the self in social reality. These determinants can be categorized as evolutionary, existential, historical, cultural, social, and individual.

The creation and usage of a mask is based on specific emotional, motivational, and cognitive processes. A mask is an instrument of the presentation of the self in the outer world. It protects the self. It also shapes personal image of one's self. Wearing a mask may have various consequences, both negative and positive, all of them having an ethical aspect. The most important are: inability to build authentic relationships, inhibition of personal development, and mental disorders. The positive results of wearing a mask are mostly developmental: using a mask supports the processes of acquiring knowledge about one's individuality and social reality. Contemporary mass societies seem to favour an ethos of creating public self-images that does not encourage developmental changes in a personal mask. Such an ethos may cause rigidity of individual masks, effecting in a low quality of life, both personal and social. In this context, Jung's postulate to recognize one's own mask is gaining additional ethical power.

Keywords: mask, persona, self-presentation, public self-image, personal development, interpersonal relationships, culture

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Marian A. WESOŁY – Ethos in the Hellenic Philosophy

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The article comprises five thematic parts: (1) a peculiar confluence (*ēthos* through *ēthos*); (2) a new research perspective (ancient philosophy as a way of life); (3) a concise insight in ancient philosophy; (4) the philosophical way of life; (5) the analogy of medicine.

In ancient Greece culture the concept of ‘ethos’ not only provided the basis of the name ‘ethics,’ but was also a research object in rhetoric, poetry, and music. In general, the ethoses in ancient Greek philosophy concerned character types manifested in various human actions and attitudes.

Following the new research perspective proposed in the paper, the so-called philosophical way of life is considered as most characteristic of ancient Greeks and Romans. The paper aims at a description of the significant differences in the Hellenic as well as Greek Roman approach to the philosophical way of life and it refers to selected source texts. The author refutes the belief that reflection, disquisition, and argumentation were not significant component parts of the way of life advanced in the Pre-Socratic and classical Greek philosophy, focused on knowledge and truth. The thesis, widely accepted today, which holds that ancient philosophy was actually a spiritual exercise preparing the subject for wisdom is true about the Greek Roman period, or Late Antiquity.

Translated by *Dorota Chabrajska*

Keywords: *ēthos*, *ēthos*, philosophical way of life, Greek and Greek Roman philosophy

The article is a modified version of the presentation given at the discussion panel held at the 10th Philosophical Congress in Poznań, 19 September 2015.

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Stanisław GROMADZKI – Nietzsche as Anti-Socrates?

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In the present article I address the problem of Nietzsche’s self-identification with the figures he created in his writings, which determined both the shape of his philosophy and his spiritual development. I argue that, in the whole array of these self-identifications, the image of Socrates was of special importance to Nietzsche. The philosopher himself does not appear a mere imitator of Socrates

though, neither may he be considered as his staunch opponent. While the Socrates Nietzsche created may be occasionally appraised negatively, as representing the type of the 'theoretical man' or the 'decadent,' he may simultaneously aspire to the role of a 'tragic,' 'music-making' man. However, it is owing to the figure of Socrates that Nietzsche may analyze the condition of science, or such phenomena as morality and decadence. All this simultaneously shows that the complexity of Nietzsche's attitude to the protagonist he created determines the ambiguity of his own image as a philosopher, a theoretical man as much as an ironist and a philosopher of life.

Keywords: Nietzsche, Socrates, image, creation, decadentism, irony, identity

The article is a modified and augmented version of the lecture I delivered at the 7th Polish Philosophical Congress in Szczecin in September 2004.

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Paweł BYTNIEWSKI – Michel Foucault: Self-Image of the Philosopher

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Creation of images of the philosopher by philosophers is one of the oldest ways to problematize philosophy. In depictions of this sort we can find both a concept of philosophizing and a concept of the place which is occupied by philosophy in the intellectual culture, as well as the pattern of its participation in the wider context of the reality of social life. This is why philosophers for various reasons create images of the philosopher and attribute diverse roles to them, both in philosophy and outside it. Thus, they are images-experiences and images of projects, images-criticisms and images-confessions, images-thoughts and images-incentives. The answer to the question: 'What is philosophy?' intertwines in them with the belief that philosophy should actively participate in life.

What is the originality of the Foucault's problematization of these issues? A consistent answer to this question does not exist, at least there is no answer that would render a single image of Foucault, a philosopher. In Foucault's writings, as well as in the various statements he made, one may observe intricate strategies of evasion and open battle, the belief that every alien but informative idea is a challenge, a pursuit of ascetic forms of style combined with a penchant for Baroque literary forms *à la* Jorge Louis Borges or Raymond Roussel. However, even these do not exhaust all the contrasts and complexities characteristic of Foucault's output. How can an act of thought become a self-discovery? How can an act of writing change one's way of being? In his answers to these ques-

tions Foucault always wants to be a step ahead of his commentators, whether they are his adherents or his opponents. He wishes to grant himself the privilege of being the first authoritative commentator of his own statements and actions. Therefore, in a kind of 'defensive gesture,' he fights down the questions directed to the space of his own 'I': "Do not ask who I am and do not ask me to remain the same: leave it to our bureaucrats and our police to see that our papers are in order. At least spare us their morality when we write."

Keywords: Michel Foucault, philosopher's image, sense of self-discovery, critique, creativity, act of thought

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Danuta MUSIAŁ – *Bona matrona*: The Meaning of Example in Constructing the Image of the Ideal Roman Woman

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Private and political life in ancient Rome was regulated by a set of values and standards of conduct called the custom of ancestors (*mos maiorum*). The knowledge we have of it is derived from examples of mythical and historical past of Rome, coming primarily from the works of historians, above all from the *History of Rome* by Livy. In his stories of the Sabine women, Lucretia, Veturia, and Vergina, the Roman historian sketches portraits of women which can be considered as depicting the ideal matron. In his opinion, a *bona matrona* in order to enjoy the rightful position of her authority, needs to be described as *pudica, casta, sancta, univira*, and *lanifica*. She also needs to wear the stola. However, the set of values described by Livy was independent of the real position of women in families and in the society, which is confirmed by epitaphs.

Keywords: ancient Rome, Roman women, *mos maiorum*, Livy's exempla, *maiestas matronarum*, *pudicitia*

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Małgorzata POTENT-AMBROZIEWICZ – The Image of a Hidden Life: Kazimiera Gruszczyńska's Way to Holiness

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The article describes the profile of Mother Kazimiera Gruszczyńska, the foundress of the Franciscan Sisters of the Suffering Congregation. Inspired by Fr. Honorat Koźmiński, she chose the hidden life. Her radical attitude concerning the need to keep the activity of the congregation she founded secret resulted from her desire to imitate Christ by being obedient to the will of God. In that, she wanted to follow the Virgin Mary and St. Joseph. In her daily life Kazimiera Gruszczyńska fully confirmed her faithfulness to the vows she had made, thus becoming a paragon of humility. She believed that the value of her hidden life lay in its being a gift for the Church and for every human being. She devoted herself to serving the afflicted and the rejected, and she educated her wards in that spirit. Her work resulted in the erection of numerous churches, hospitals, and nursing homes.

Translated by *Dorota Chabrajka*

Keywords: Kazimiera Gruszczyńska, hidden life, Franciscan Sisters of the Suffering Congregation

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Julia TANNER – Towards Lifting the Burden of Stereotyping: Affirmative Action and Equality of Opportunity

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I argue that affirmative action is an important ingredient in the struggle for equality of opportunity. Where women face different obstacles to men (economic and social pressures), the obstacles need to be removed in order for women to obtain equality of opportunity. One way to remove such obstacles is through affirmative action.

Keywords: affirmative action, equality of opportunity, women, economic and social pressures, obstacles

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Joanna BIELSKA-KRAWCZYK – Intricacies of the Visual in the Prose of Gustaw Herling-Grudziński

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This article is dedicated to a review of questions related to the categories of seeing and the visual in the prose of Gustaw Herling-Grudziński. The paper shows the functions of the eye and seeing, as well as the significance of the literary images created by the writer. It also points out to the painterly stylistics which provide an important context for understanding the eclectic character of the visual layer of his works. On the example of some chosen extracts from the story entitled *Wieża* (*The Tower*), the article presents the sensual richness of the ideas used by Herling-Grudziński, focusing on the methods he adopted and describing the main goals he wanted to achieve by his application of certain literary tools.

Keywords: eye, seeing, the visual, image, focalisation, sensuality, anthropological dimension of art

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Mariola MARCZAK – From the Intelligentsia to the Middle Class: The ‘History’ of the Ethos of the Intelligentsia in Polish movies after 1989

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In Western European societies the intelligentsia performs culture creating roles, advancing a set of values, or imperatives, derived from the Enlightenment (e.g. the pursuit of truth, the critical attitude, the mentality of intellectual and political independence). In Poland, the educated class, bound to transcend particular interests and assume the responsibility for the collectivity, was shaped during the period of Romanticism. At that time Poland was not an independent state, and the most significant elements of the ethos of the Polish intelligentsia derive from the cultural current of the ‘independence tradition.’ After the 1989 political transformation the Polish intelligentsia experienced pressures resulting in its multiway evolution and in the replacement of the ethos of the intelligentsia with that of the middle class. The article discusses the Polish movies of the period which in way have ‘documented’ numerous aspects of that process.

Keywords: intelligentsia, intellectuals, middle class, ethos, image, the Polish cinema, film sociology

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Mariusz MAZUR – Faces of Power: Pictorial and Audiovisual Images of the First Secretaries of Polish Workers' Party and the Polish United Workers' Party in the People's Republic of Poland (1944-1989)

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In Poland, the images of the First Secretaries of Polish Workers' Party and the Polish United Workers' Party were fake creations of the propaganda, and they assumed different shapes during the 45 years long period of the People's Republic of Poland. The pictorial and audiovisual presentations were mere complements to the overall images of the politicians, expressing neither an ideological content nor axiological beliefs. For this reason the photographs alone do not offer insight into the political system or the ideas promoted in it and provide only the information on the outer appearance of individual politicians, their relationship to the social environment and the symbols that surrounded them. Much more knowledge, however, can be gained from the newsreels of the time.

The paper analyses the images of seven subsequent First Secretaries. Some of them (Bierut, Gierek, Jaruzelski) created their images using persuasive and manipulative procedures. Others (Ochab, Kania, Rakowski) held the office for a short time and during political crises, which hindered their self-promotion. Some regarded the creation of a positive image as important (Bierut, Gierek), others accepted it under compulsion (Jaruzelski), while e.g. Gomułka seemed uninterested in his image. The means and methods adopted to create images of politicians changed together with the development of information media. However, many of the conventions were applied to all politicians, while many were—and still are—used regardless of the political system, be it totalitarianism, authoritarianism or democracy.

Translated by *Patrycja Mikulska*

Keywords: First Secretaries of Polish Workers' Party and the Polish United Workers' Party, creation of an image, newsreel, portraits

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Magdalena RODZIEWICZ – Between the Apparent and the Hidden: The ‘Good Image’ of a Human Being (*aberu*) in the Persian Culture

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The purpose of the article is an analysis of the concept of ‘good image’ (or *aberu* in the Persian language) in the Iranian culture. The research presented in the paper has been based on Persian source texts of different types, including Shiite religious literature and mystical poetry.

Given the characteristic features of the perception of reality in the Iranian culture as manifesting itself both in an apparent and in a hidden dimensions (*zaher* and *baten*), truth is seen in the Iranian imagination as predominantly hidden, covered by layers of appearances. Likewise, the human being, part of God’s reality, is portrayed as possessing an inner, stable and precious core surrounded by apparent, changeable exterior. In view of the above, the concept of *aberu* rooted in the Iranian culture, may be interpreted as the veil which separates these two spheres. The main task of a human life is therefore protecting its inner reality from disclosure and from contact with the outside world. Tearing the veil of *aberu* is considered as destroying the good image and equivalent to shame and embarrassment. For this reason, both Shiite ethical texts and belles-lettres include warnings against the loss of *aberu* and encourage its strengthening and preservation.

Keywords: *aberu*, good name, reputation, image, Persian culture, Sufism, Shi’ism, Persian poetry

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Barbara OSTAFIN – Struggle, Questioning, Erring: The Life of Burzuwayh, a Persian Physician, in the Light of the Work *Kalīla wa-Dimna*

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Kalīla wa-Dimna is a work that played a crucial role in the shaping of literary Arabic prose in the Middle Ages. The book originates from India and was translated into Pahlavi in the 6th century, and soon afterwards into Syriac. In the 8th century Ibn al-Muqaffa, a man of letters of Persian origin at the Abbasids’ court, translated the work from Pahlavi into Arabic. His translation played the key role in spreading the work across Europe, since it became the source of nearly all the subsequent medieval translations of the text in question.

The work, known in India as Panchatantra, is believed to have been brought to the Sassanid Persia by the king’s physician called Burzuwayh (in Arabic). The introductory chapters of *Kalīla wa-Dimna* tell a story of Burzuwayh’s voyage to India, of his life and his search for truth. One of these stories, the basis of the

present considerations, is told by Burzuwayh himself and it may be considered as the first autobiography in Arabic literature.

The structure of the discussed chapter is not homogenous; it consists of the frame story, four long parables and some shorter ones. Three different types of transmission build the frame story: the narrative part (which presents important events from the life of Burzuwayh) is juxtaposed with the physician's dialogue with his soul and his inner monologue. All the three forms of literary expression reveal Burzuwayh's efforts to find the proper way guiding him towards the ultimate reward. On this way Burzuwayh experiences some turning points shifting his attitude towards the world and his beliefs. Despite his efforts he does not reach the truth, but earns hope to find the proper way in life.

Keywords: *Pantchatantra*, *Kalila wa-Dimna*, Burzuwayh, medieval Arabic prose

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Benjamin HARSHAV – Flowers Have No Names (transl. by I. Piekarski)

The article examines the historical relationship between the Jewish people and the Hebrew language and the process that led to the revival of the language within their culture. The author examines the Diaspora of the Jewish people and their retention of three private languages that they used while in Europe. These languages were Hebrew, Aramaic, and Yiddish. Lithuanian intellectual Eliezer Ben-Yehuda played a major part in the revival of Hebrew as a spoken language. Also discussed are the efforts of French philanthropist Baron Edmond James de Rothschild to construct Zionist settlements in Palestine.

Keywords: Hebrew revival, great Jewish language war, modern Jewish revolution, language and identity, Eliezer Ben-Yehuda

The present article is a Polish translation of Benjamin Harshav's essay "Flowers Have No Names," originally published in *Natural History* 118, no 1 (2009): 24-29.

Katarzyna SZYMALA – Reconciliation as a Feasible Project. Towards a Teleological Understanding of Nature

Review of Aneta Gawkowska's *Skandal i ekstaza. Nowy Feminizm na tle koncepcji pojednania według Jana Pawła II* ["Scandal and Ecstasy: New Feminism against the Background of John Paul II's Concept of Reconciliation"], Warszawa: Wydawnictwa Uniwersytetu Warszawskiego, 2015.

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Tomasz GARBOL – A She-Devil

Review of Marta Kwaśnicka's *Jadwiga*, Warszawa: Teologia Polityczna, 2015.

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Maciej NOWAK – W.H. Auden Reads Shakespeare in New York

Review of Wystan Hugh Auden's *Wykłady o Shakespearze* [*Lectures on Shakespeare*], translated by Piotr Nowak, Warszawa: Fundacja Augusta Hrabiego Cieszkowskiego–Biblioteka Kwartalnika Kronos, 2015.

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Fr. Paweł PRÜFER – A Sociological Insight into Morality

Review of *Leksykon socjologii moralności. Podstawy – teorie – badania – perspektywy* ["Lexicon of the Sociology of Morality: Foundations, Theories, Research, Perspectives"], ed. J. Mariański, Kraków: Zakład Wydawniczy Nomos, 2015.

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Pseudo-Philo, *Księga starożytności biblijnych* [“The Biblical Antiquities”], translated by Fr. Łukasz Laskowski (Kraków: Wydawnictwo WAM, 2015).

Jarosław Merecki SDS, *Persona e famiglia* [“The Person and the Family”], (Siena: Edizione Cantagalli, 2016).

Paweł PIJAS – Law, Objection, Conscience

Report on the conference “The Clause of Conscience in the Context of Professional Ethics” (John Paul II Catholic University of Lublin, Lublin, 5-6 Nov. 2015)

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Sylwia SURDYKOWSKA – “Reorientations”

Report on the cycle of meetings popularising the knowledge on the cultures of Asia and Africa (Faculty of Oriental Studies at the University of Warsaw–barStudio at the Studio Theatre, Warsaw)

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Zuzanna B. GAŹDIK – New Challenges to the Pro-Life Action

Report on the International Conference “The Value of Life: On the Contemporary Contexts of Reading St John Paul II’s Encyclical *Evaneglium Vitae* on the 20th Anniversary of its Publication” (John Paul II Catholic University of Lublin, Lublin, 27 Nov. 2015)

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Patrycja MIKULSKA – Dürer and the Selfie Culture

A feuilleton contrasting the Renaissance portraiture, as exemplified by Albrecht Dürer's München self-portrait, with the phenomenon of selfie-taking.

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Maria FILIPIAK – Popes John Paul II, Benedict XVI and Francis Speak on the Image, Face, and Identity.

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A bibliography of addresses on the issues related to the categories of the image, face, and identity by John Paul II, Benedict XVI and Francis from 1978 to 2016.

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