

POLISH LITERATURE
FOR CHILDREN
& YOUNG ADULTS
INSPIRED BY
CLASSICAL ANTIQUITY



a Catalogue

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a CaTaLogue



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WARSAW 2013

*Polish Literature for Children & Young Adults Inspired by Classical Antiquity.
A Catalogue*

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Table of Contents

Foreword	9
List of Contributors	18
[Anonymous]	19
Joe Alex (1920 or 1922–1998)	23
Adam Bahdaj (1918–1985)	29
Irena Bukowska (1942–)	35
Henryk Jerzy Chmielewski (1923–)	39
Józef Ciembroniewicz (1877–1929)	45
Dorota Combrzyńska–Nogala (1962–)	49
Iwona Czarkowska (1970–)	53
Maria Dynowska (1872–1938)	59
Wiktor Gomulicki (1848–1919)	65
Andrzej Gordziejewicz–Gordziejewski (1947–)	69
Marian Grześcak (1934–2010)	73
Jagmin (1877–1952)	77
Jadwiga Jałowiec–Bartczak (1941–2003)	81
Hanna Januszevska–Moszyńska (1905–1980)	87
Justyna Jastrzębska (1886–1944)	91
Zofia Kaliska (1978–)	95
Maria Kann (1906 or 1916–1995)	99
Grzegorz Kasdepke (1972–)	103
Ludwik Jerzy Kern (1920–2010)	111
Franciszek Kobryńczuk (1929–)	119
Anna M. Komornicka (1920–)	127
Maria Konopnicka (1842–1910)	135

Bohdan Korewicki (1902–1975)	139
Ignacy Krasicki (1735–1801)	145
Krystyna Kreyser (1924–2009)	149
Maria Krüger (1904–1999)	153
Maciej Kuczyński (1929–)	159
Barbara Ludwiczak (1980–)	163
Hanna Łochocka (1913–1995)	169
Andrzej Majewski (1966–)	173
Witold Makowiecki (1902–1946)	177
Kornel Makuszyński (1884–1953)	185
Wanda Markowska (1912–1999)	191
Adam Mickiewicz (1798–1855)	197
Aleksander Wojciech Mikołajczak (1957–)	203
Anna Milska (1909–1987)	209
Wojciech Mohort–Kopaczyński (1960–)	213
Małgorzata Musierowicz (1945–)	217
Krystyna Nepomucka (1920–)	227
Edmund Niziurski (1925–)	231
Ewa Nowacka (1934–2011)	235
Katarzyna Nowacka (1960–)	243
Agnieszka Nożyńska–Demianiuk (1964–)	247
Jan Oksza (19 th –20 th century)	251
Elżbieta Olczak (1967–) & Elżbieta Lubomirska (1963–)	257
Stanisław Pagaczewski (1916–1984)	263
Irena Parandowska (1903–1993)	269
Jan Parandowski (1895–1978)	275
Eliza Piotrowska (1976–)	287
Anita Rejch (1975–)	293
Monika Rekowska (1967–)	297
Natalia Rolleczek (1919–)	303
Piotr Rowicki (1975–)	309
Halina Rudnicka (1909–1982)	313
Mirosław Rutkowski (1963–)	325

Lucjan Rydel (1870–1918)	333
Wojciech Rzehak (1967–)	337
Elżbieta Safarzyńska (1974–)	341
Henryk Sienkiewicz (1846–1916)	345
Stanisław Srokowski (1936–)	355
Stanisław Stabryła (1936–)	371
Marcin Szczygielski (1972–)	377
Dorota Terakowska (1938–2004)	381
Jan Tetter (1935–)	385
Julian Tuwim (1894–1953)	389
Krzysztof Ulanowski (1966–)	395
Alicja Wach–Brzezińska (1974–)	399
Monika Warneńska (1922–2010)	403
Aleksandra Witkowska (1945–)	409
Władysław Zambrzycki (1891–1962)	415
Tadeusz Zieliński (1859–1944)	419
Albert Zipper (1855–1936)	429
Jadwiga Żylińska (1910–2009)	434

Foreword

Since its first encounter with the power of Words, the human race has realized it has a soul which — due to the magic of storytelling — experiences marvellous emotions, travels through time and space, and is given comfort when the paths determined by the *Logos* are too tortuous and beyond comprehension. Over the past thousands of years our world has changed immensely, but we have never renounced this magic. We still tell ourselves sundry stories — just like the first magician of Words, Orpheus, whose voice moved stones and stopped rivers. Today we use other means to manage Nature, but the same approach to reach the soul. And there is a special moment in human life when the power of storytelling is felt particularly strongly: childhood. The spirit of Orpheus and his famous heir Homer awakens in the parent, grandparent, teacher or tutor, and — if suitable care and attention are shown — the little person is provided with one of the most beautiful and precious gifts ever: contact with the magic of Words. This magic shapes and develops the child, and gives him and her the power to face the challenges of adulthood. This magic also takes the young person to the next stage of initiation — into the realm of books, where stories are written down, there to be explored both in company and on her/his own.

The realm of reading and storytelling is not restricted, of course, to tales inspired by Graeco–Roman Antiquity. It reaches beyond time and continents, because the imagination of a child knows neither barriers nor limitations. Each story is a never–ending story. What is more, travelling from generation to generation, from house to house, classical myths meet the sagas of the People of the North, African tales, Indian legends, and many others. Drawing inspiration from this treasury, ever new authors, ones who once were children themselves, create new stories that reflect not only various cross–cultural contacts and intertextual relationships, but also the contemporary world of given authors and their audience. For the reception of Classical Antiquity changes, both in

children's and adults' books, in response to the political, cultural and social transformations underway in subsequent epochs and in different regions. Owing to this, each generation has its "own" Antiquity, and one of an increasingly richer dimension, despite the twilight of classical education and the demise of the idea of the canon. The present *Catalogue* shall provide evidence for this observation. However, before stating the premises and the characteristics of the *Catalogue*, I would like to dedicate some words to its origin, as the story is unique.

The *Catalogue* arose within the frame of the international research Project *Our Mythical Childhood... Classics and Children's Literature Between East & West*, being carried out at the Centre for Studies on the Classical Tradition (OBTA), a department of the Faculty of "Artes Liberales," University of Warsaw. The team of scholars working within the Project sets out to study the reception of Classical Antiquity in children's literature from regional perspectives — 'regional' not in the sense of parochial or inferior perspectives, but ones that are recognized as extremely valuable, as they serve as a mirror reflecting the transformations which have been occurring in modern and post-modern times in various regions.¹ The Project is funded by the Loeb Classical Library Foundation Grant, Harvard University, with the support of the "Artes Liberales" Institute Foundation and the Statutory Research Fund of the University of Warsaw. As the *raison d'être* for the Faculty of "Artes Liberales" is to provide an ideal environment for nurturing the traditions of the University as a Community — a place where scholars and students meet and grow through working on shared endeavours — we decided to make use of the opportunities created by the Project to invite students to contribute their own special venture under our tutorship.

We designed an experimental seminar. The experiment consisted of close and intense team work with the students. We did not set up any regular class hours for ourselves. We did set up tasks for ourselves, but not so much

¹ From the United States, through Western & Eastern Europe, Kenya, Russia, Japan, and New Zealand. The results of the studies on this issue will be published separately. For regularly up-dated information please follow the website: <http://www.omc.al.uw.edu.pl>. For the presentation of the Project, see also: Katarzyna Marciniak, *W zwierciadle antyku*, "Academia. Magazyn Polskiej Akademii Nauk" 4 (32), 2012, pp. 36–39.

with the aim of “completing” the seminar (which did happen, so to speak, “incidentally”). Our aim was to create something new: to collect the works of Polish literature for children and young adults inspired by Classical Antiquity and present them in the convenient form of a *Catalogue* to serve scholars, students, and other admirers of literature. Each entry consists of the author’s bio and photograph, followed by bibliographical data and the scanned cover of a given work, its genre, summary, the classical themes used by the author, key words and a bibliography. It was not always easy to define genre, so in such cases we decided to focus on clarity and offer a longer description, even if this meant breaking the genological theory, *pace Horatii*.

Each student prepared at least three such entries, all of which are signed to stress her/his contribution. This work required the highest responsibility and sense of duty, as more than thirty students from all levels (BA, MA, PhD) took part in this venture,² and the failure of just one person would have spelt failure for us all. The students were mainly those associated with the Faculty of “Artes Liberales”: Mediterranean Civilization, Modern Greek Philology, Collegium *Artes Liberales*, College of Inter-Faculty Individual Studies in the Humanities, and doctoral studies conducted at the Faculty. This group was joined by students of the Faculty of Polish Studies, the Institute of Classical Philology, the Department of Italian Studies, the Faculty of Applied Linguistics, and the Department of Art History, according to the idea of openness to all willing to learn which flourishes at our Faculty and made the seminar freely accessible. Such a varied team worked intensely, starting in October 2012. Prompt queries, in-depth research, preparation of materials, immediate answers to our editorial remarks, quick submissions of corrections and revisions. More than 120 entries to be prepared on time by people of diverse interests and hailing from different study-levels and milieux. Mission impossible at first glance. However, thanks to the huge effort of the participants the mission has indeed been accomplished. We leave the Reader to be the judge of its outcome. For our part, we would like to thank each of the students for their commitment to this audacious venture and their understanding of the idea of team work: that is, when we all depend on each other and we strive together — *studemus* — not because of impending

² Contributors are listed on p. 18

sanctions, but out of shared passion.

As far as the content of the *Catalogue* is concerned, we decided to focus on Polish literature with the aim of presenting an utmost coherent picture of references to Classical Antiquity in one reading circle, and of demonstrating at the same time the most compelling phenomenon of the reception of ancient culture: its universal character, albeit one that is original for a given region. In the *Catalogue* we focused mainly on books, many of which were our favourites in childhoods which took place in slightly different periods. However, reading is an experience which connects generations and we often return to the texts we read as children in the desire to re-experience and to share the magic of Words in its greatest power. In this aspect being childish is not a reason for embarrassment, but for rejoicing.

In addition to books we also signalled some poems edited separately, along with short poetic and prosaic forms which appeared in the press (in the leading Polish journals for children and young adults: “Miś” [Teddy], “Świerszczyk” [Tiny Cricket], “Płomyczek” [Tiny Twinkle], “Płomyk” [Twinkle]), and some examples of that new phenomenon, to boot: artistic texts published only in the Internet. We are aware of the unavoidable limitations as far as the choice of material is concerned, as for example the Polish journals for children no doubt merit special attention. *Non omnia possumus omnes*, to quote what our Father Virgilius was fond of saying, at least not at once. We hope, however, to confront those limitations in the future, during the next stages of our research work.

The *Catalogue* is being launched in its printed version during the discussion panel held on May 26, 2013 during the final debates in the frame of our Project, but it is also accessible in electronic form online on the Project’s website.³ The Internet publication is a very important matter for us, because we wish to offer unlimited access to the results of our work on the *Catalogue* all over the world,⁴ to both the experienced researcher and the “after hours” literary enthusiast. And those people are often one and the same. The online version also makes

³ See <http://www.omc.al.uw.edu.pl> under: Publication of Research Results.

⁴ Hence the choice of English, today’s *lingua franca*, as the language of the *Catalogue*, with the hope to thereby popularize Polish literature abroad.

it possible for us to continuously develop the *Catalogue*. After all, constant expansion is a necessity, as there are ever new works for children and young adults emerging that are inspired by Classical Antiquity and found in libraries and bookstores. Sometimes they are even found on bestseller lists, which fact fills us with optimism for the future of ancient times. We are also open to the suggestions of our Readers: we will gratefully accept all remarks on how to make the *Catalogue* better, by correcting possible errors or adding absent works. The freely accessible electronic publication form permits our prompt reaction and close contact with the audience.

Here a few words should be addressed to the case of translations of foreign literature into Polish. This is a very important subject because, on the one hand, many of them — like *Tanglewood Tales* (1853) by Nathaniel Hawthorne, reissued numerous times — continue to shape the minds not only of English-speaking, but of Polish children as well, and for dozens of generations. On the other hand, many of the new “classics,” like the *Harry Potter* series (1997–2007) by J.K. Rowling, will be affecting the generations yet to come. Therefore, it must be stated clearly that not only original, “native” works, but translations as well, constitute the literature of a given region (here: Poland). However, an in-depth presentation of the scale of the role of translations in Polish culture requires separate studies, ones to be undertaken in the future. We did include some references to translations in the present version of the *Catalogue*,⁵ but not to translations as such. An exception was made for two works by Tadeusz Zieliński (1859–1944), one of the most eminent classical philologists and, by the way, a pioneer in Classical Reception Studies.⁶ Zieliński was a versatile scholar, an artist who masterfully wielded the magic of Words (he was proposed many times as a candidate for the Nobel Prize in Literature). Moreover, he took upon himself the mission of popularizing the heritage of Classical Antiquity — and he carried it out with a marvellous charisma, specially targeting a group he considered particularly important and demanding: the young recipients of culture. It is for them he prepared two highly original collections of myths:

⁵ See p. 237.

⁶ His monograph *Cicero im Wandel der Jahrhunderte*, since its first edition in 1897 (Leipzig: Teubner; reissued: 1908, 1929, 1967) has constituted a basic reference point in research on Cicero’s reception.

Irezyona. Klechdy attyckie [Irezyona. Attic Legends] and *Starożytność bajeczna* [The Fabulous Antiquity].⁷ Zieliński wrote these works in Russian, but he committedly brought about their translation into Polish after he transferred from Petersburg to Warsaw in the eventful year of 1920. Out of respect for the mission of the Teacher of our Teachers, we decided to include the Polish versions of both collections in the *Catalogue*.

We tried to present in the *Catalogue* a full panorama of Polish literature for children and young adults inspired by Classical Antiquity, not limited to the most famous works obligatory in school curricula,⁸ like those by the “Alchemist of the Word” and one of the greatest popularizers of ancient culture in Poland — Jan Parandowski. Our aim was also to save from oblivion names and books today less known or nearly forgotten, like Władysław Zambrzycki and his exquisite novel *Nasza Pani Radosna* [Our Lady of Joy]. Moreover, we gave place to authors who have only recently begun their adventure in the realm of literature and are yet to be found in the lexicons of writers.

We took into consideration various approaches. Thus, gathered here are texts both with direct references and ambiguous allusions, and not only to Greek and Roman myths, but to Greek and Roman history and culture as well. Taking a stroll through the pages of the *Catalogue*, to use Zieliński’s famous “reading” metaphor,⁹ you will meet for example Princess Apolejka, whose name not by accident evokes Apuleius of Madaura and his *Golden Ass*: Apolejka must help her beloved prince, turned into a donkey, to resume his human form. You will have the opportunity to make the acquaintance of the history teacher nicknamed Alcibiades, who seemingly helpless toward the students using schemes to outwit him, manages to change them into specialists in the subject he teaches. You will also meet the charming chimpanzee Tytus and observe his efforts at Olympic Games and in Ancient theatre.

The stroll through the *Catalogue* will also entail a journey through the history of Poland, both in the regional and universal dimensions. We will

⁷ See p. 419.

⁸ Here it should be noted that there are works which were not originally destined for children and young adults, but are now part of school curricula, like *Quo vadis?* by Henryk Sienkiewicz. Such works, however, constitute a separate case and were not gathered in the present *Catalogue*.

⁹ See Zieliński’s preface to the first edition of his monograph on Cicero’s reception.

present what is perhaps the very first Polish mythology for children, from 1824 — a period when Poland as an independent country did not exist on the world map, divided as it was between the partitioners, but when the ideas of Graeco–Roman civilization helped the nation to believe in and strive for freedom. The *Catalogue* will give you the opportunity to follow the sleepless Jutka — a girl who wanders through the labyrinth of the Ghetto in Łódź, taking comfort in the stories of Daedalus, Icarus, and the Minotaur which her grandfather tells her to help her emotionally cope with the cruelties of war. The *Catalogue* is also a haven for jeans-clad Telemachus, who looks for his father while travelling through the reality of the People’s Republic of Poland. And in the most present times you will come to know Omega, who on her 12th birthday activates a computer game and gets drawn into an alternative world where she matures and overcomes the traumas of her shattered family. And you will meet many other interesting heroes and heroines, as you turn the pages of the *Catalogue*...

The Honorary Patronage over the final debates that constitute the culmination point of the Project, in the frame of which the presentation of this *Catalogue* is undertaken, was kindly granted by the Spouse of the President of Poland, Anna Komorowska. We would like to thank her for this support, so important for the popularization of Classical Antiquity and of reading among children big and small. We also thank our cultural patrons who allowed the information about the Project, including the *Catalogue*, to reach beyond academic milieux: the Fundacja ABCXXI — *Cała Polska czyta dzieciom* [Foundation ABCXXI — All of Poland Reads to Kids], Polskie Radio S.A., as well as the portal qlturka.pl.

We would like to thank Professor Jerzy Axer, the Dean of the Faculty of “Artes Liberales,” University of Warsaw, for his faith in our audacious venture. We would also like to acknowledge our most sincere gratitude to the Loeb Classical Library Foundation, Harvard University, the “*Artes Liberales*” Institute Foundation, and the employees of these Institutions.

Our aim was to enrich the descriptive parts of the entries in the *Catalogue* with the photographs of the Authors and the book covers. It would have been impossible to do so without the kind help of Editors who not only permitted us to publish the covers in question,¹⁰ but in many desperate cases helped us to contact the Authors as well, which was vital also for the preparation of the biographies when the most recent literature, not yet discussed in the existing lexicons nor even Internet sources, was concerned. The contact with “living persons” was in such cases indispensable. We thank the Authors and their Families and Friends for their cooperation, thanks to which we are able to present here many valuable pieces of information drawn first-hand.¹¹ We are also thankful to Professor Grzegorz Leszczyński from the Faculty of Polish Studies, University of Warsaw, for his consultation of the authors’ list, to Hanna Paulouskaya from the Faculty of “Artes Liberales,” University of Warsaw, for her consultation of the Russian translations, and to the librarians, including the employees of the Muzeum Książki Dziecięcej [Child’s Book Museum], the National Library, Warsaw University Library, and many small local libraries, for their help and patience, especially with accessing works

¹⁰ The names of publishing houses who kindly granted us permission to use scans of book covers, figure in the bibliographical record of each entry. We were unable to contact two publishers from the times of the People’s Republic of Poland and one from the later period, all three no longer exist: Biuro Wydawniczo-Propagandowe RSW “Prasa-Książka-Ruch,” Krajowa Agencja Wydawnicza, and Wydawnictwo Dolnośląskie. We are using covers of books published by these houses by right of scholarly quotation, but would appreciate if the public would put us in touch with potential owners of copyright in question, if possible.

Our choice of covers was made according to their availability in libraries and bookstores. Some of the scans even show library call numbers but we did not attempt to remove them, as they provide a clear and beautiful proof of the presence of these books in libraries. However, because of the choice based on availability, we include always in the bibliographical record the date of the *editio princeps*, if different from the edition used in the *Catalogue*. This brought a welcome “side-effect”: a possibility of tracing the evolution over time of the artistic aspects of the covers. In case of books repeatedly re-published, Readers will surely recall from their childhood their “own” favourite covers.

¹¹ Notes below authors’ bios provide information on who kindly gave us permission to use photographs. We managed to obtain pictures of all but five authors who were born in the 19th century: an anonymous author of *Mitologia* dating from 1824, Józef Ciembroniewicz, Maria Dynowska, Justyna Jastrzębska, and Aniela Orzechowska who used the pen-name Jan Oksza. In these cases, instead of photographs, we placed next to the bios, the authors’ names lifted from the printed cover. We are asking those among our Readers who could help us in obtaining pictures of these authors to kindly get in touch with us. To prepare entries, we used also a variety of Internet sources, dictionaries, and other publications which are all listed in the bibliographies.

long out of literary circulation. We thank the Photographers and the National Digital Archives for the possibility to make use of their resources, and Matylda Tracewska, who prepared a painting specially for the Project *Our Mythical Childhood...*, symbolizing our aims, with the cordial permission to use it in all the initiatives we undertake, on the cover of this *Catalogue*, as well, later replaced by another Matylda's painting. We are obliged to Zbigniew Karaszewski for his generous gift of the design of the cover. We thank also Professor Krystyna Bartol from the Faculty of Classical Philology, Adam Mickiewicz University in Poznań, and Professor Bernd Seidensticker from the Institute for Greek and Latin Languages and Literature, Free University of Berlin, for their support of the idea of the Project.

Last but not least, we wish to express our gratitude to the reviewers of the present *Catalogue*: Professor Jan Kieniewicz from the Faculty of "Artes Liberales," University of Warsaw, and Professor Mark O'Connor from the College of Arts and Sciences, Boston College, USA, for their valuable remarks and the time they dedicated to this endeavour.

We hope that flipping, or rather strolling through the *Catalogue* will be inspiring for all Booklovers and will contribute to enhancing the enchantment of reading and storytelling in the 21st century. May the Magic of Words be with you!

On behalf of the Editors
Katarzyna Marciniak

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[ANONYMOUS]

Mitologia

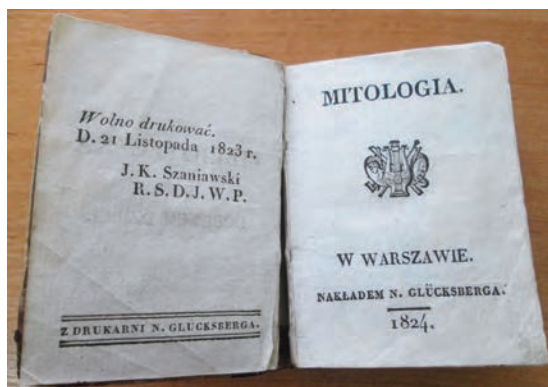
[Mythology]

[Anonymous], *Mitologia* [Mythology]. Seria: *Biblioteczka dla dobrych dzieci zawierająca historią polską, historią naturalną, jeografią, mitologią, powieści i teatr: w 9 małych tomikach: z 30 rycinami* [Series: A Library for Good Children Containing Polish History, Natural History, Geography, Mythology, Novels and the Theatre: in 9 Small Volumes: with 30 Drawings]. Warszawa: Nakładem N. Glücksberga, 1824. 93 pp.

This copy was published in 1824, Elżbieta Boczar's bibliography dates the publication of the whole series for 1824–1829.

On-line version: <http://mbc.cyfrowemazowsze.pl/dlibra/docmetadata?id=3439&from=publication> (accessed 26.04.2013).

Genre: Collections of myths.



Summary: One of the oldest books in Polish about mythology designed specifically for children. It is part of *Biblioteczka dla dobrych dzieci* [A Library for Good Children] — a series of small format books (7,3 x 5,2 cm) presenting basic information about culture, his-

tory, geography, mythology and natural science. The goal of the publication about mythology is to explain mythical characters in literature and arts. Author states that proper knowledge of mythology is necessary because without it culture will be unintelligible. It includes a catalogue of about 40 deities and 3 heroes (Hercules, Theseus, and Jason). Every description of a deity presents its genealogy, scope of power and iconography. In some cases the most important myths connected with the deity are presented, e.g. the passage about Ceres relates the story of Proserpina's abduction; the one about

Pluto describes the Underworld; and the account of Diana and her temple in Ephesus serves as an introduction to the Seven Wonders of the Ancient World. Besides major Olympian gods, the book describes also minor “rustic” deities, e.g. Pomona, Vertumnus, Terminus, as well as iconography of personifications, e.g. Glory, Fortune, Hope, Faith.

Classical themes: A catalogue of the most important ancient deities and heroes appearing under their Roman names. The author focuses on the scope of each god’s power, their iconography and the most important relevant myths of gods and heroes.

Key words: Gods, heroes, mythology, Seven Wonders of the Ancient World.

Bibliography:

Boczar, Elżbieta, *Bibliografia literatury dla dzieci i młodzieży. Wiek XIX. Literatura polska i przekłady*, Warszawa: Wydawnictwa Uniwersytetu Warszawskiego, 2010.

JOE ALEX

Czarne okręty
[The Black Ships]

JOE ALEX

Pen-name of Maciej Słomczyński
(1920 or 1922–1998)



Maciej Słomczyński was a writer, screen-writer, and translator. Son of an English-woman Marjorie Crosby and of Merian C. Cooper, an American aviator, officer of the American Air Force and Polish Air Force (The Kościuszko Squadron) and later a film director (he directed and produced *King Kong* in 1933). When Cooper left Poland, Marjorie remained and married Aleksander Słomczyński. Maciej was

adopted by his stepfather. As a child he lived in Milanówek (near Warsaw) but grew up surrounded by English culture, as he said himself; his first language was English.

He attended the Piarist Gymnasium in Rakowice (today a Cracow suburb). In 1939 he passed his final high school exam in Wejherowo (a town in Pomerania near Gdańsk). In the same year he returned to Milanówek and became involved in the resistance activities: in 1941 he joined Konfederacja Narodu (Confederation of the Nation, a Polish resistance organisation), in 1943 he became a soldier of Armia Krajowa [Home Army]. In 1944 he was arrested by the Germans and imprisoned in Pawiak, the notorious Gestapo prison in Warsaw; fortunately he escaped but was later captured again and deported to a labour camp in Austria; he managed to get away from there by escaping to Switzerland. He worked for the 3rd US Army under gen. Patton and the American gendarmerie in Paris. He returned permanently to Poland in 1947, lived in Łódź, then in Cracow.

A very prolific writer, he published his first text, *Ballada o kucharzu i literacie* [Ballad about the Cook and the Writer], in a Łódź weekly “Tydzień.” In 1947 he published a collection of poems for children, *Makówka z Milanówka* [Poppy Head from Milanówek]. During the Communist regime, he was suspected of being an English spy, and was invigilated.

He used a pen-name Joe Alex to sign his crime stories (*Zmącony spokój Pani Labiryntu* [Disturbed Peace of the Lady of the Labyrinth], 1965; *Piektło jest we mnie* [Hell Is in Me], 1975); screenplays (*Zbrodniarz i panna* [The Criminal and the Maiden], 1963; *Gdzie jest trzeci król* [Where Is the Third King], 1966), and an adventure novel in eleven volumes *Czarne okręty* [The Black Ships], 1972–1975. He used also the pen-name Kazimierz Kwaśniewski for some of his screenplays.

Słomczyński was also a prominent translator of many English language classics into Polish, i.e., Lewis Carroll’s *Alice in Wonderland*, John Milton’s *Paradise Lost*, Robert Louis Stevenson’s *Strange Case of Dr. Jekyll and Mr. Hyde*, James Joyce’s *Ulysses*, and all of Shakespeare’s plays. Wrote for Polish Radio Łódź, and for Polish TV Teatr Sensacji “Kobra” [Theatre of Sensation “Cobra”]. Member of Stowarzyszenie Pisarzy Polskich [Polish Writers’ Association], and Rotary Club; Vice-Chairman of James Joyce’s International Foundation and, since 1973, member of the Irish Institute.

In 1997 he was awarded the Commander’s Cross with Star of the Order of *Polonia Restituta* (for outstanding achievements in national culture).

Photograph courtesy of Rotary Club Cracow.

Bio by Joanna Kozioł, joasia7777@interia.pl.

Alex, Joe, *Czarne okręty* [The Black Ships]. Projekt okładki [Cover design by] Stanisław Dzięcioł. Kraków: Zielona Sowa, 2001 [ed. pr. in 11 volumes: 1972–1975]. 597 pp.



A Czech translation: *Černé koráby*, transl. by Anetta Balajková, Praha: Albatros, 1979.

A Slovak translation: *Čierne koráby*, transl. by Miroslav Janek, Bratislava: Mladé Letá, 1984–1986.

Genre: Adventure/historical novel.

Summary: The action takes place about 2000 B.C. The main character is a Trojan teenager (he was fourteen when the story began), called White-haired because of the

colour of his hair. One day he went fishing. A great storm wrecked his boat but the crew of an Egyptian ship rescued him; their captain Ahikar took him to Egypt and eventually sold to a Phoenician priest (Het-Ka-Sebek) serving the crocodile god Sebek; White-haired was going to be sacrificed to the god. Fortunately he managed to kill the crocodile, and with the help of a Phoenician slave Lauratas, he escaped. For some time White-haired and Lauratas hid in the tomb of a writer Nerau-tu. Before they reached freedom, Lauratas was killed by a falling rock. White-haired, alone, was being chased by the Phoenicians. He was captured by warriors who were going to return him to the Phoenicians; in the nick of time, he was rescued by Terteus, son of the king of the isle of Sytnos. The two became friends and began to journey together. On the way, they happened to rescue the younger son and grandson of Minos, king of Crete and eventually sailed to that island. When they arrived on Crete, Minos was dead and his older son became king. Afraid of dynastic complications he sent his brother and nephew in search for the mysterious Land of Amber (that was the land on the southern shores of the Baltic Sea from

where amber was later transported to Rome; it was identified with Poland), hoping they would never come back. The first stop on that journey is Athens, where they meet prince Theseus. They go on to Troy, home of White-haired who is reunited with his parents. Then they continue their journey (still with White-haired) to the unknown lands in the North. They have many more dangerous adventures. In the end, they reach the Land of Amber. When they return to Crete, people are very happy to see Minos' younger son and grandson, because during their absence, the older brother died and the island was devastated by Greeks and Trojans. Minos' younger son jumps to his death from the roof of the palace; Minos' grandson is acclaimed king but refuses to rule over a ruined kingdom and leaves with Terteus for his island of Sytnos. White-haired goes back to his parents in Troy.

Classical themes: Life in the ancient Greek and non-Greek states (Crete, Athens, Troy, Egypt, Phoenicia) ca. 2000 B.C. The fall of Crete and the collapse of the Minoan civilisation.

Key words: Egypt, Minos, Theseus, Crete, Troy, Athens, amber, crocodile cult.

Bibliography:

Kucharczyk-Kubacka, Monika, *Maciej Słomczyński. Bibliografia*, Kraków: Wojewódzka Biblioteka Publiczna w Krakowie, 2008.

Maciej Słomczyński, in: Jadwiga Czachowska; Alicja Szałagan, edd., *Współcześni polscy pisarze i badacze literatury. Słownik biobibliograficzny*, vol. 7: R–Sta, Warszawa: Wydawnictwa Szkolne i Pedagogiczne, 2001, p. 335.

Słomczyńska-Pierchalska, Małgorzata, *Nie mogłem być inny. Zagadka Macieja Słomczyńskiego*, Kraków: Wydawnictwo Literackie, 2003.

ADAM BAHDAJ

Telemach w dzinsach

[Telemachus in Jeans]



Gdzie twój dom, Telemachu?

[Where's Your Home, Telemachus?]

ADAM BAHDAJ

(1918–1985)



A journalist in the beginning of his career, later branched out into literary prose and translations from Hungarian. Authored novels both for adults and children. Also known under the pen-names of Dominik Damian and Jan Kot. A writer particularly keen on nature, and bright, adventurous characters; he had an optimistic outlook on the world and people. His books are described as lively, humorous and riveting. Some were made into films, like *Do przerwy 0:1* [After First Period Score 0:1], 1957; *Podróż za jeden uśmiech* [A Journey for One Smile], 1964; *Stawiam na Tolka Banana* [I Back Tolek Banan], 1966. In 1981 Bahdaj was awarded the Polish prize for children's books *Srebrne Koziołki* [Silver Billy Goats] for his novel *Telemach w dzinsach* [Telemachus in Jeans], 1979. The continuation of that book, *Gdzie twój dom, Telemachu?* [Where's Your Home, Telemachus?], 1982, was placed on the IBBY Honour List in 1984.

Photograph courtesy of Marek Bahdaj, the Author's Son.

Bio by Ilona Szewczyk, szewczyk@al.uw.edu.pl.

Bahdaj, Adam, *Telemach w džinsach* [Telemachus in Jeans]. Okładka i ilustracje [Cover design and illustrations by] Aleksandra Kucharska-Cybuch. Kraków: Zielona Sowa, 2004 [ed. pr. 1979]. 216 pp.

Genre: Novel.

Summary: A 15-year-old boy Maciek Łańko starts a journey in search of his father Waldemar, who abandoned his family when Maciek was three. The boy sets out from Jerzmanów, a small town near Warsaw, and goes to Elk in the North, where he expects to find his father working at a construction site. On the train he meets Krzysiek (nickname Romeo) looking for company. Romeo left home and intends to travel to Sweden. This character appears many times in the novel, always out of the blue and always bringing trouble. Maciek does not find his father in Elk and after a trip to Olecko and back to Jerzmanów, he learns that his father got a job in Gdańsk, at the construction site of the Northern Port. Maciek meets more extraordinary people — young boys who left their homes to tour Poland; he makes friends with Fuga who is keen on hitchhiking and Bufalo, an independent young man working hard at a gas-station as a window cleaner. Maciek also meets a taxi driver Jojo, who looks after him and is always at his side whenever things go wrong. Eventually, Maciek instead of his father finds an uncle — his father's cousin, also called Waldemar — but refuses to give up his quest and begins planning another journey.



Classical themes: The story set in modern times (the second half of the 20th century) alludes to Telemachus' journey in search of his father Odysseus. Homer's *Odyssey* is mentioned and quoted in the novel, when the main character compares himself to Telemachus. The protagonist also emphasizes his

fondness for ancient culture and literature. Jan Parandowski's *Wojna trojańska* [Trojan War, see p. 280] is mentioned in the book.

Key words: Homer, *Odyssey*, Telemachus, Trojan War.

Bibliography:

Frycie, Stanisław, ed., *Lektury odległe i bliskie. Antologia literatury dla dzieci i młodzieży*, Warszawa: Wydawnictwa Szkolne i Pedagogiczne, 1991, pp. 53–56.

Bahdaj, Adam, *Gdzie twój dom, Telemachu?* [Where's Your Home, Telemachus?]. Okładka i ilustracje [Cover design and illustrations by] Aleksandra Kucharska-Cybuch. Kraków: Zielona Sowa, 2004 [ed. pr. 1982]. 262 pp.

Genre: Novel.

Summary: Maciek Łańko, whom the reader has known from Bahdaj's novel *Telemach w dżinsach* [Telemachus in Jeans, see p. 31] moves to his uncle Waldemar's house located in a nice and quiet village of Błażejów. Things seem to go right till he finds out that Waldemar's reason for inviting him was his stepson Krzysiek, a troubled young man hanging around with boys his parents do not appreciate at all. Not only do they — Szajba, Magog and Wicek — spend their time just wandering around or playing cards, but they also sell goods taken from their and their friends' houses. Waldemar's wife Fela, Krzysiek's mother, is hoping Maciek will affect her son's behavior in a positive way, but this doesn't seem a good idea, as the boys don't get on well with each other. The conflict between Maciek and Krzysiek slowly becomes more serious, fed by the lack of understanding between them and their romantic interest in Kajka, a girl they both met and made friends with. Luckily, after suffering from a serious lung disease, Maciek decides to leave his uncle's house and visit his old friend Jojo in the Bieszczady mountains. He finally is able to rest his disturbed soul working with his hosts Mrs. Kasprzykowa, aunt Honorka and Urszula. He stays there for six months, not willing to return to his uncle's place. Maciek works hard with his new friends, discovers many mysteries of the forest and its plants and animals and also learns a lot about hunting. He would have probably stayed there longer, if his friend Jojo hadn't been accidentally shot and wounded by a woodman who



mistook him for a poacher. That accident makes Maciek reflect on his life and he decides to go back to Jerzmanów, but eventually he accepts the offer to stay in Bieszczady with Jojo.

Classical themes: The story alludes to Telemachus' journey and also presents the motif of wandering in search of one's place and identity. Also, the main character demonstrates his knowledge and fondness for ancient culture and literature, for example mentioning the ancient goddess Diana while speaking about hunting: in a conversation with Jojo, he asks ironically who shot the deer, suggesting it might have been Diana with her bow. Asked by the dean of the school about his favourite books, Maciek cites *Trojan War* by Jan Parandowski (see p. 280); he also compares himself to Hector fighting by the walls of Troy.

Key words: Homer, *Odyssey*, Telemachus, Trojan War.

Bibliography:

Frycie, Stanisław, ed., *Lektury odległe i bliskie. Antologia literatury dla dzieci i młodzieży*, Warszawa: Wydawnictwa Szkolne i Pedagogiczne, 1991, pp. 53–56.

IRENA BUKOWSKA

Kacper w krainie filozofów

[Kacper in the Land of Philosophers]

IRENA BUKOWSKA

(1942–)



A philosopher, Doctor of Arts, in retirement since 2006 (she is still a lecturer of philosophy at private colleges). She worked at the Medical University of Gdańsk (1977–2006) and the Gdańsk Academy of Fine Arts (1999–2006). She lectured on history of philosophy, ethics, pedagogy, and theory of culture. As a pedagogue, Irena Bukowska developed an educational method for teaching philosophy at secondary school. Member of Polskie Towarzystwo Filozoficzne [Polish Philosophical Society], she is engaged in

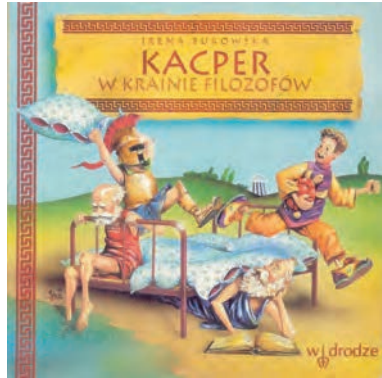
organising Polish Philosophy Olympics and in preparing high school students for that competition. She is very successful in that field — she received a prize from the Committee for Polish Philosophy Olympics and a medal from the Commission of National Education. She also received an award from *Poznański Przegląd Nowości Wydawniczych* “Książka Wiosny ‘97” [Poznań Review of New Publications “Book of the Spring ‘97”] for the novel *Kacper w krainie filozofów* [Kacper in the Land of Philosophers], 1997. At the moment, she is working on the second part of this novel to be published shortly.

Photograph courtesy of the Author.

Bio by Anna Ślezińska, annie_s@o2.pl; based on the material kindly provided by the Author.

Bukowska, Irena, *Kacper w krainie filozofów* [Kacper in the Land of Philosophers]. Projekt okładki i ilustracje [Cover design and illustrations by] Jan Zienkiewicz. Poznań: W drodze, 1997. 125 pp.

A Czech translation: *Šimon v říši filozofů*, transl. by A. M. Schwarzová, Svitavy: Trinitas; Řím: Křesťanská Akademie, 1999.



Genre: Time-travel novel.

Summary: Kacper, a school boy who lives in Gdańsk, broke his leg and is supposed to stay at home. He asks his sister to give him some books about dinosaurs but surprisingly, she gives him a book about ancient philosophy. Kacper thinking that the book is about dinosaurs starts to read it and suddenly realizes that the world around him becomes strangely different. Kacper finds himself unexpectedly on a sunny clearing in Ancient Greece. He meets Thales of Miletus who explains his theory about the first principle: water. Astonished by that thesis Kacper walks through the surroundings and meets another philosopher, Heraclitus of Ephesus who comes in and out of a river. He explains to the boy that no one can ever step in the same river twice, i.e. the world is in constant change. Then Kacper arrives in town. On the bench sits a wise-looking man named Zeno of Elea. He presents to Kacper his arguments against motion. The next philosopher the boy meets is Democritus. He presents to Kacper his thesis that everything is composed of atoms. Afterwards Kacper goes with Socrates to a symposium taking place in Agathon's house in Athens. The boy gets into a dispute with philosophers over harm brought by causing or suffering pain. After the feast Kacper gets into Plato's Cave, where Aristotle explains the sense of the allegory of the cave. Later Kacper talks to Diogenes of Sinope who lives in a barrel on a beach. Diogenes tells him what real happiness is. After the meeting with the philosopher, Kacper goes

to the shore and comes on board of a ship where he meets Epicurus. When the weather turns into a storm, Epicurus shares with Kacper his convictions that there is no need to be frightened of death. He says also that the soul is mortal and gods do not pay attention to what people do. Due to the storm, Kacper is so badly scared that he faints. When he wakes up, he meets Blaise Pascal. The French philosopher explains the difference between mind and heart as well as the fact that man is weak. Eventually Kacper wakes up in his own bed. He realizes that his dream adventure was prompted by reading about philosophy.

Classical themes: Greek philosophy and its most famous representatives (Thales of Miletus, Heraclitus of Ephesus, Zeno of Elea, Democritus, Socrates, Plato, Aristotle, Diogenes, Epicurus), Greek material culture: clothes, sailing; Greek feasts.

Key words: Ancient Greece, Greek philosophers.

Bibliography:

Diogenes Laertios, *Żywoty i poglądy słynnych filozofów*, transl. by Irena Krońska, Kazimierz Leśniak, Witold Olszewski, Warszawa: Państwowe Wydawnictwo Naukowe, 1992.

Gaarder, Jostein, *Świat Zofii*, transl. by Iwona Zimnicka, Warszawa: Jacek Santorski & Co. Agencja Wydawnicza, 1995.

Reale, Giovanni, *Historia filozofii starożytnej*, vol. 1–5, Lublin: Redakcja Wydawnictwa Katolickiego Uniwersytetu Lubelskiego, 1993–2002.

Tatarkiewicz, Władysław, *Historia filozofii*, vol. 1, *Filozofia starożytna i średniowieczna*, Warszawa: Państwowe Wydawnictwo Naukowe, 1958.

HENRYK JERZY CHMIELEWSKI

Tytus, Romek i A'Tomek. Księga VI — Tytus olimpijczykiem
[Tytus, Romek and A'Tomek. Book VI — Tytus Becomes
an Olympic Athlete]



Tytus, Romek i A'Tomek. Księga XIX — Tytus aktorem
[Tytus, Romek and A'Tomek. Book XIX — Tytus Becomes
an Actor]

HENRYK JERZY CHMIELEWSKI

pseud. PAPCIO CHMIEL

(1923–)



Comic book writer, graphic artist and journalist; as a soldier of Armia Krajowa [Home Army] with code-name “Jupiter” he took part in the Warsaw Uprising (1944); illustrator for a teens magazine “Świat Młodych”; author of many comic book series, including

the widely popular *Tytus, Romek i A'Tomek* [Tytus, Romek and A'Tomek], a well above 30-part comic book series about a talking chimpanzee who tries to become human; awarded the *Gloria Artis* Medal for Merit for Culture (Gold Class), the Warsaw Cross of the Uprising, the Commander's Cross of the Order *Polonia Restituta* (for outstanding achievements in national culture) and the Order of the Smile, an international award (launched in Poland in 1968) given by children to people distinguished in their pro-children activities.

Photograph courtesy of the Author.

Bio by Magdalena Łokieć, magdalena.anna.lokiec@student.uw.edu.pl.

Chmielewski, Henryk Jerzy, *Tytus, Romek i A'Tomek. Księga VI — Tytus olimpijczykiem* [Tytus, Romek and A'Tomek. Book VI — Tytus Becomes an Olympic Athlete]. Okładka i ilustracje [Cover design and illustrations by] Henryk Jerzy Chmielewski. Warszawa: Prószyński Media, 2009 [ed. pr. 1971]. 56 pp.

Genre: Comic book.

Summary: Romek and A'Tomek prepare their friend Tytus, an anthropomorphic chimpanzee, for the Olympic Games in Kogutkowo Górne [Upper Cockerel Town]. Besides feeding him a special diet, they use an



extraordinary, multi-disciplinary sports training to make him able to take part in all the competitions, e.g. cycling or weightlifting. While getting ready for the games, Tytus is kidnapped by some gangsters and taken to the Ciuciucacy Hollow to become a professional boxer and a source of revenue. During his final fight at the Ciuciucacy Hollow Championships, Tytus swallows a few sleeping pills and falls asleep. He dreams of being in Olympia, where, among the ancient Greeks, he participates in Olympic Games, winning every single classical contest by using modern sports techniques and becoming a champion. To reciprocate, Tytus teaches the Greeks how to play football, but the game between Thebes and Thermopylae irritates Zeus. At that moment Tytus wakes up in a Hornplane next to Romek and A'Tomek, after a successful rescue from the angry crowd at the Ciuciucacy Hollow Championships. The boys resume the interrupted training and with the help of a firefighters' band Tytus, Romek and A'Tomek finally arrive at Kogutkowo Górne, not for Olympic Games but in fact for a chess tournament.

Classical themes: Tytus' dream, set in an unspecified period of Greek Antiquity, explains the idea of the Olympic Games as well as provides an actual

description of the event, including all the sports disciplines, prizes and contestants (with their fashions, body shapes and hairstyles). It also implies that gods (Zeus) have a direct influence on people's lives. Use of Greek letters and names to create a proper background.

Key words: Olympic Games, Olympic sports, Zeus.

Bibliography:

[The Author's Website], <http://www.tytusromekiatomek.pl/index2.php?papcio-chmiel,4> (accessed 02.12.2012).

Chmielewski, Henryk J., *Urodziłem się w Barbakanie*, Warszawa: Prószyński i S-ka, 2003.

Chmielewski, Henryk Jerzy, *Tytus, Romek i A'Tomek. Księga XIX — Tytus aktorem* [Tytus, Romek and A'Tomek. Book XIX — Tytus Becomes an Actor]. Okładka i ilustracje [Cover design and illustrations by] Henryk Jerzy Chmielewski. Warszawa: Prószyński i S-ka, 1992. 64 pp.

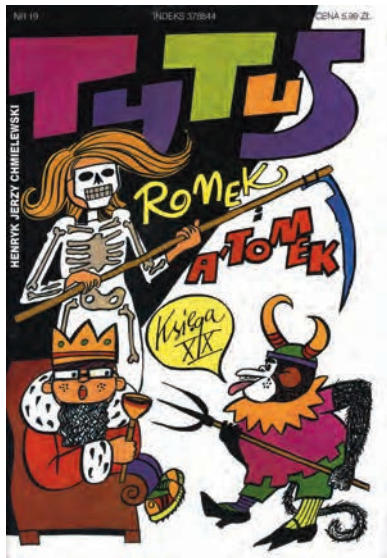
Genre: Comic book.

Summary: Three main characters, Tytus — a chimpanzee, and his human friends:

Romek and A'Tomek are going to the theatre, but Tytus does not know how to behave there so the two boys decide to show him the history of performances and actors. The friends start the journey through different periods by means of imagination, playing roles of historical performers. First, they travel to prehistoric times, and participate in a cult of an imagined goddess asking her for abundant hunting. Then they move to Ancient Greece. There Tytus learns about Greek theatre and culture. Later, they go to Rome, where Tytus becomes a gladiator. After all those 'ancient' adventures, the boys return to Poland, where, in different periods of time (the Middle Ages, the 19th and 20th century, WW2) they play and watch a variety of shows such as Nativity or puppet shows, and form a comedy troupe. At the end of all this action, Tytus learns the rudiments of theatre and the basic rules how to behave during a show. He is now ready to go to a real theatre.

Classical themes: Ancient Athens, Greek theatre, Greek culture; Ancient Rome, the Colosseum, gladiator fights, *venationes*, references to Latin.

Key words: Greek theatre, Athens, Rome, gladiators.



Bibliography:

[The Author's Website], <http://www.tytusromekiatomek.pl/index2.php?papcio-chmiel,4> (accessed 09.01.2013).

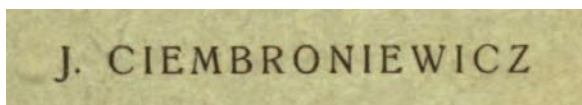
JÓZEF CIEMBRONIEWICZ

Herkules: walki olimpijskich bogów. Opowieść dla młodzieży

[Hercules: Fights Between the Olympian Gods.

A Story for Young People]

JÓZEF CIEMBRONIEWICZ
(1877–1929)



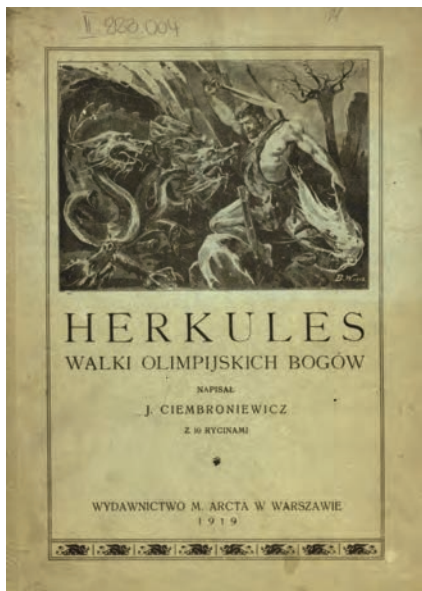
Journalist, educator and social worker. Born in 1877 in Wieprz (Wadowice district).

In 1897 he started to work as a teacher and was organizing local social life and consumers' cooperatives. When Poland regained independence after WW1, he started to work at the Ministry of Agriculture with the responsibility for organizing agricultural schools. He also conducted research in the area of child's psychology (in cooperation with Aniela Szycówna) and worked on theoretical pedagogy. Wrote many articles about pedagogy (e.g. *Zawodowe przygotowanie polskich nauczycieli* [Professional Training for Polish Teachers], 1922) and psychology (e.g. *Dzieci i ptaki* [Children and Birds], 1910; *Dzieci a wojna: przyczynek do poznania duszy polskiego dziecka* [Children and War. A Contribution to a Better Understanding of the Soul of Polish Children], 1919). Author of booklets for children and youth, e.g. *Mistrz Twardowski* [Mr. Twardowski], 1919; *Herkules: walki olimpijskich bogów. Opowieść dla młodzieży* [Hercules: Fights Between the Olympian Gods. A Story for Young People], 1919; *Pan Lisowski* [Mr. Lisowski], 1922.

Ciembroniewicz, Józef, *Herkules: walki olimpijskich bogów. Opowieść dla młodzieży* [Hercules: Fights Between the Olympian Gods. A Story for Young People]. Warszawa: Wydawnictwo M. Arcta, 1919. 61 pp.

Genre: Adaptation of myth.

Summary: An adaptation of the Hercules' myth covering the most important related stories. Among them, the tale of Hera's dislike of Hercules and the story explaining the reason behind the Twelve Labours imposed on the hero. In the first tale, Zeus in the shape of a wayfarer seeking shelter, visits Amphitryon's house. Amphitryon hosts him; the god, as a reward for hospitality, reveals himself and gives his blessing by anointing Amphitryon's new-born son, Hercules. Hera jealous of Zeus visiting a mortal's house and blessing his son instead of spending time with her, becomes an enemy of Hercules. The second story explains the Twelve Labours not as penance for killing his own wife and children in a fit of madness but as an attempt to seek Hera's favour. The text includes many dialogues, Ciembroniewicz sometimes uses colloquial phrases and avoids themes considered by him inappropriate for young readers (e.g. descriptions of violence; Hercules' madness and death of Megara and her children; Hercules is not Zeus' bastard son). Author mentions (for educational purposes) the scope of power of each god appearing in the text and uses Polish diminutive of the word "god" (*bożek*) meaning "pagan god," possibly sensitive to his readers' religious monotheistic beliefs.



Classical themes: Hercules' myth adapted for a young audience. The book contains the most important episodes from ancient sources, e.g. Hercules strangling in his cradle of the two serpents sent by Hera, meeting with Pleasure and Virtue, the Twelve Labours, story of Alcestis, participation in the war between the Olympians and the Titans, servitude at Omphale's court, and the hero's death. The author uses mostly Latin names of gods, but Greek names also occur.

Key words: Hercules, the Twelve Labours, Greek mythology.

Bibliography:

Ciembroniewicz, Józef, in: Władysław Konopczyński, ed., *Polski słownik biograficzny*, Kraków: Polska Akademia Umiejętności, 1938, vol. 4, pp. 46–47.

DOROTA
COMBRZYŃSKA—NOGALA

Bezsennność Jutki

[Jutka's Insomnia]

DOROTA COMBRZYŃSKA–NOGALA

(1962–)



A philologist, teacher of the deaf, writer. Graduated from the University of Łódź. Author of novels such as *Naszyjnik z Madrytu* [A Necklace from Madrid], 2007, or *Wytwórnia wód gazowanych* [Soft Drinks Factory], 2012, and *Drewniak* [A Wooden House], 2012, and books for children such as *Piąta*

z kwartetu [The Fifth from a Quartet], 2008, awarded Władysław Reymont Award (commemorating the Polish writer who in 1924 won the Nobel Prize in Literature), and *Bezsennosc Jutki* [Jutka's Insomnia], 2012, nominated for Book of the Year by the Polish section of IBBY. She currently lives in Łódź.

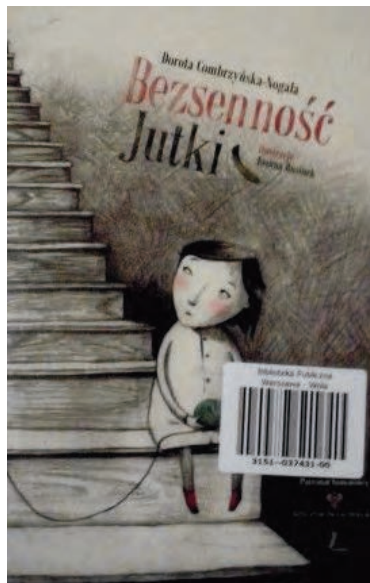
Photograph courtesy of the Author.

Bio by Maciej Skowera, mgskowera@student.uw.edu.pl; based on the material kindly provided by the Author.

Combrzyńska–Nogala, Dorota, *Bezsennosc Jutki* [Jutka's Insomnia]. Okładka i ilustracje [Cover design and illustrations by] Joanna Rusinek. Łódź: Wydawnictwo Literatura, 2012. 79 pp.

Genre: Novella.

Summary: Łódź during the WW2. A small Jewish girl Jutka Cwancygier lives in the Łódź [Litzmannstadt] Ghetto with her grandfather Dawid and her aunt Estera. The girl doesn't understand the gravity of the situation. She tries to spend her time playing with friends or her tame rook named Wawelski and listening to her grandfather's stories (on many subjects, such as Polish folklore or Greek mythology). On the other hand, she also learns how to survive under these terrible conditions. One day, Jutka and her family move to a house near the wall of the Ghetto. She finds a friend in Basia, a little girl from behind the walls. They talk often and Basia even enters the Ghetto to give Jutka apples and let her play with a kitten. When the operation "Wielka Szpera" [*Aktion Gehesperre* — "Great Search"]* begins, Jutka hides in the basement and waits for her family. When the "Szpera" ends, it is revealed that Jutka's grandfather bribed some people and obtained Aryan documents for the girl and her aunt. Both leave the Ghetto together and flee to another city (it is unsure what happened to Jutka's grandfather but as far as we know he remained in Łódź). It is suggested that Basia's mother helped the women to escape: she probably exchanged messages with Jutka's grandfather using the girl's tame rook.



*The word "Szpera" derives from German "Allgemeine Gehesperre" meaning a general curfew, a ban on leaving homes. The *Aktion Gehesperre* started on September 5, 1942 and ended a week later. Houses in the Ghetto were searched by Jewish policemen and German gendarmes in order to find all the elderly, ill and infirm people and children

under 10 years old. More than 15 000 people were sent to an extermination camp in Chełmno upon Ner [Kulmhof]. In addition, many people were killed because they didn't want to part with their families. Very few children under 10 (those who managed to hide and the children of Jewish superior officers and policemen who took part in the *Aktion Gehsperrre*) survived these events.

Classical themes: Jutka's grandfather tells her stories deriving from Greek mythology: the story of the Minotaur, Theseus and Ariadne, and of Icarus and Daedalus. The girl interrupts him comparing these myths with the reality of the war: for example, for Jutka the Labyrinth of Crete resembles a prison, Icarus could have been shot down by a German officer and the hero's mother who wasn't mentioned in the myth could have been taken to the Ghetto. After listening to these stories, Jutka also compares German gendarmes to the Minotaur. When the "Szpera" begins, Jutka is scared, but her grandfather tells her that Theseus survived in the Labyrinth in the dark. He also, in order to give courage to the girl, gives her a ball of wool, such as Ariadne gave Theseus.

Key words: Icarus, Daedalus, Minotaur, Ariadne, Theseus, Holocaust, WW2.

Bibliography:

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Dorota Combrzyńska–Nogala, <http://www.wyd-literatura.com.pl/autor/dorota-cabrzyńska.html> (accessed 15.03.2013).

Podolska, Joanna, *Łódź żydowska. Spacerownik*, Łódź: Agora S.A., 2009.

Skibińska, Ewa, *Bezszenność Jutki*, http://ryms.pl/ksiazka_szczegoly/1213/bezsennosc-jutki.html (accessed 15.03.2013).

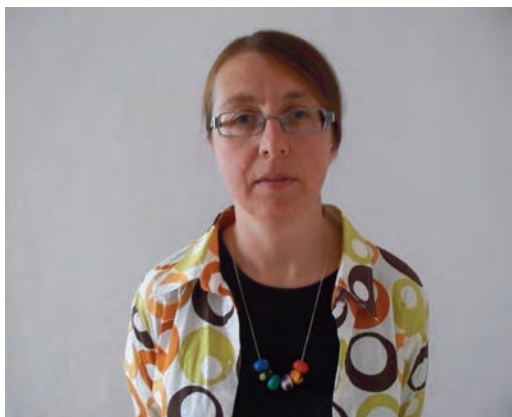
Wielka Szpera, <http://www.sztetl.org.pl/pl/article/lodz/16,relacje-wspomnienia/11925,wielka-szpera/> (accessed 15.03.2013; text based on Podolska, Joanna, op. cit., see above).

IWONA CZARKOWSKA

Bolek i Lolek w świecie mitów greckich
[Bolek and Lolek in the World of Greek Myths]

IWONA CZARKOWSKA

(1970–)



A writer and editor of children's magazines. She graduated in journalism from the University of Warsaw in 1994. She started her career writing about media and film. Since 2000, she has been writing for the youngest readers. She worked as an editor in many magazines, e.g. "DD Reporter," "5–10–15," "Ciuchcia," "Czaro-

dziejskie opowieści," "Nasze dobranocki" and "Świerszczyk." She is also known as author of many books for the youngest readers having published over a dozen books: *Biuro zagubionych zabawek* [The Office of Lost Toys], 2007; a series on Bolek and Lolek's new adventures (including *Bolek i Lolek w świecie mitów greckich* [Bolek and Lolek in the World of Greek Myths], 2009); *Kocia Odkrywalnia Tajemnic* [A Place Where Cats Uncover Secrets], 2009; *Duchy ze Wzgórza Rabowników* [Ghosts from Robber Hill], 2011; *Bajeczki dla dziewczynek* [Little Fables for Little Girls], 2011; *Kazio i skrzynia pełna wampirów* [Kazio and a Casket Full of Vampires], 2011; *Kazio i szkoła pełna wampirów* [Kazio and a School Full of Vampires], 2012; *Kazio w miasteczku pełnym wampirów* [Kazio in a Small Town Full of Vampires], 2012; *Cień anioła* [Shade of an Angel], 2012; *Antoś Żeberko, Kuba i Gang Porywaczy Skarpetek* [Tony Ribs, Jake and the Gang of Sock Thieves], 2012, etc.

In 2009 she received a mention from the publishing house Telbit in the Best Book for Young Readers Contest, and in 2010 a 3rd prize in the 2nd edition of

Astrid Lindgren Competition for a contemporary book for children and young readers organized by the Fundacja ABCXXI — *Cała Polska czyta dzieciom* [Foundation ABCXXI — All of Poland Reads to Kids]. She also translates English and Russian literature for children.

Photograph courtesy of the Author.

Bio by Karolina Zieleniewska, k.zieleniewska@hotmail.com; with the use of the material kindly provided by the Author.



Czarkowska, Iwona, *Bolek i Lolek w świecie mitów greckich* [Bolek and Lolek in the World of Greek Myths]. Okładka i ilustracje [Cover design and illustrations by] Maria Mołenda. Bielsko-Biała: Wydawnictwo Dragon, 2009. 31 pp.

Genre: Time-travel story.

Summary: Bolek and Lolek, two little boys, main characters from a famous Polish cartoon series initiated by Władysław Nehrebecki (1923–1978), got their birth-

day gift from their grandpa. It was not an electric train or a birthday cake, as they expected, but a mysterious book. Lolek started to read it and then he was transported together with Bolek to the world of the ancient Greeks. They were visiting Olympus and meeting heroes and gods: Zeus, Hera, Hermes, Achilles, etc. They also were getting to know the most popular myths about Trojan War, Theseus and Ariadne, Sisyphus and others. The book is aimed at the youngest children. It contains simplified versions of Greek myths with some humorous elements and without any scenes of violence.

Classical themes: The action is transferred to the time of Ancient Greece; Bolek and Lolek are visiting Olympus, where they meet a number of ancient gods and heroes.

Key words: Bolek and Lolek, Greek mythology, Achilles, Olympus, Trojan Horse, Trojan War.

Bibliography:

Bolek and Lolek, http://en.wikipedia.org/wiki/Bolek_and_Lolek (accessed 02.04.2013).

Iwona Czarkowska, <http://autorska-agencja.pl/autorzy.html> (accessed 02.04.2013).

Iwona Czarkowska, <http://www.swierszczyk.pl/pisza-dla-nas/iwona-czarkowska.html> (accessed 02.04.2013).

MARIA DYNOWSKA

Z podań greckich: „Przemiany” podług Owidjusza

[From Greek Legends: “Metamorphoses” According to Ovid]

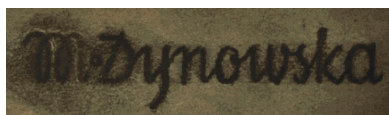


Po złote runo

[Seeking the Golden Fleece]

MARIA DYNOWSKA

(1872–1938)



A philologist and author of many books for children. Born into a family of Warsaw intellectuals. Began her higher education at the Flying University, an underground teaching system for women under Russian Partition in Warsaw; then studied in Cracow and later returned to Warsaw and began teaching underground courses. During WW1, she moved again to Cracow where she remained until her death. She did not confine herself to writing books but was as well a social activist. Associated with the Polish Radio; member of Stronnictwo Narodowe [Polish National Party].

Dynowska, Maria, *Z podań greckich: „Przemiany” podług Owidjusza* [From Greek Legends: “Metamorphoses” According to Ovid]. *Seria: Biblioteczka Młodzieży Szkolnej*, 138 [Series: School Children Library, 138]. Warszawa: Nakład Gebethnera i Wolffa; Kraków: G. Gebethner i Spółka, 1911. 41 pp.

Online version: <http://www.europeana.eu/portal/record/92033/46674562A7D4E062E23AD34311EE543759A850D8.html>

Genre: Adaptation of classical texts.

Summary: An overview of Greek myths selected by the author from the first six books of Ovid’s *Metamorphoses*. The author begins with the Four Ages of Man followed by the flood and the myth of Deucalion and Pyrrha who repopulated the Earth after the deluge. The next story focuses on the transformation of Daphne during her escape from Apollo. Then the author presents the myths of Phaëton and his tragic fall; subsequently the founding of Thebes by Cadmus. The next metamorphose is that of Actaeon (transformed into a stag), then Narcissus and Echo followed by a tale within a tale — the fate of daughters of Minyas combined with the myth of Pyramus and Thisbe told by the Minyads before they changed into bats. The next story is that of Perseus killing the Gorgon Medusa and rescuing Andromeda, then comes the rape of Proserpine and Arachne’s transformation into a spider. The last story is the myth of Niobe who loses her children. All of the myths are presented in strict accordance with Ovid’s version and contain explanatory information for young readers.



Classical themes: Ovid's *Metamorphoses*, Greek and Roman myths (as listed above).

Key words: Ovid, *Metamorphoses*, Greek mythology.

Bibliography:

Dynowska Maria, in: Ewa Korzeniewska, ed., *Słownik współczesnych pisarzy polskich*, vol. 1: A–I, Warszawa: Państwowe Wydawnictwo Naukowe, 1963, pp. 476–477.

Dynowska, Maria, *Po złote runo* [Seeking the Golden Fleece]. Kraków: Księgarnia Nauka i Sztuka, 1939. 227 pp.

Online version: <http://www.polona.pl/dlibra/doccontent2?id=20891&dirids=4>

Genre: Adventure novel.

Summary: Two historic episodes provide the background for the story. The first is connected to a series of uprisings on Polish territory that failed in liberating the country from the rule of the partitioners:

the November Uprising (1830), the insurrection in Galicia (1846) and the Spring of Nations as it played in the Polish territories (1848). The second is related to the gold rush in the eastern part of Australia in the 1850s. Curiously, the geologist who in 1839 first discovered the precious metal in Australia and later climbed the highest peak of the continent (Mount Kosciuszko) was Paweł Edmund Strzelecki, a Pole.

The characters are a group of Polish emigrants, ex-insurgents: col. Antoni Komornicki, major Seweryn Orliński, Stanisław Downar and Bolesław Szeliski. They have to escape their homeland to avoid repercussions from the foreign rulers. Australia seems a possible new home, because they learn about large deposits of gold discovered there — a gold rush could provide them with a good life. The men are accompanied by Halszka Rymsza (the daughter of colonel Komornicki's deceased friend) and her nanny Clara Bird.

Diaries of one of the members of the expedition, which took place in fact in the years 1852–1856, were the inspiration for the book. The diaries provided extensive descriptions of Australian reality: flora and fauna, gold diggers' operations, physical appearance of the natives and most of all, an array of dangers threatening the foreigners.



Classical themes: The title is a metaphor for the journey. The component connecting these two stories — the mythical and the real is not just the precious gold, but also the theme of the quest for an object ensuring happiness, prosperity, a quiet life. Like the Argonauts, the characters in Dynowska's story also travel on a boat (the best steamer in England) and must deal with destiny to achieve their desire. Additionally, there are several references to classical culture demonstrating the author's education and knowledge of Antiquity, for example, the mention of a festival in honour of the god Neptune or of Xanthippe, Socrates' wife, as a symbol of bad tempered women. One of the characters also must have had a classical education: the text suggests that he teaches "English idlers" about the life of Julius Caesar.

Key words: Golden Fleece, the Argonauts.

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Dybkowska, Alicja; Żaryn, Jan; Żaryn, Małgorzata, *Polskie dzieje od czasów najdawniejszych do współczesności*, Warszawa: Państwowe Wydawnictwo Naukowe, 1995, pp. 191–196, 204–205.

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Zdrada, Jerzy, *Historia Polski 1795–1914*, Warszawa: Wydawnictwo Naukowe PWN, 2005, pp. 138–200, 217–220, 334–348, 353–361.

WIKTOR GOMULICKI

Wspomnienia niebieskiego mundurka
[Memories of the Blue School Uniform]

WIKTOR GOMULICKI

(1848–1919)



A poet and novelist. Born in Ostrołęka, he attended primary school in Pułtusk. In 1864 he moved to Warsaw, where he went to secondary school and then studied law at the Main School. He abandoned his studies after the Main School was transformed into the Russian Imperial University (1869). He published in several Polish periodicals such as “Kurier Warszawski,” “Kurier Codzienny,” “Tygodnik Powszechny,” “Mucha,” and “Kolce.” He authored contemporary novels (e.g. *Ciury* [Camp Followers], 1907) and historical novels (e.g. *Obrazki starowarszawskie* [Pictures from Old Warsaw], 1900–1909), as well as short stories and poems highly appreciated by his contemporaries, including the famous Polish poet Julian Tuwim (for Tuwim see p. 389). Gomulicki also translated foreign poetry and took the lead in translating Baudelaire’s *Les fleurs du mal* into Polish. He is buried at the Powązki Cemetery in Warsaw.

Photograph retrieved from Wikimedia Commons.

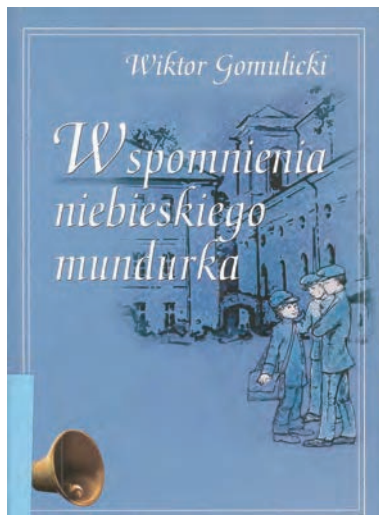
Bio by Karolina Kolinek, karolinakolinek@student.uw.edu.pl.

Gomulicki, Wiktor, *Wspomnienia niebieskiego mundurka* [Memoires of the Blue School Uniform]. Okładka i ilustracje [Cover design and illustrations by] Barbara Kuropiejska-Przybyszewska. Pułtusk: Akademia Humanistyczna im. Aleksandra Gieysztor, 2007 [ed. pr. 1906]. 346 pp.

Online version: <http://literat.ug.edu.pl/mundurk/index.htm> (accessed 15.03.2013).

Genre: Novel, school story.

Summary: Pułtusk, a small Polish town, not far from Warsaw (part of the Polish territory under Russian rule), 1859–1864. The plot is based on autobiographical facts from the author's school years. The main character — Witold Sprężycki, *porte-parole* of the author, attends a local state school



where classes are overcrowded and corporal punishment is commonplace. Each chapter describes another adventure or aspect of the students' relationship with the teachers. They excel in various forms of mischief and use nicknames for classmates and teachers, often inspired by ancient mythology. Witold is also fascinated by 18th century Polish poetry and dreams about literary studies in Warsaw. While some memories of tragic events related to Witold's friends persist, general mood of the novel is idyllic — it shows the mythical, Arcadian aspects of the author's childhood.

Classical themes: Ancient philosophy (e.g. stoicism) and famous maxims; Roman poets (e.g. Ovid) and politicians (e.g. Cato the Elder); ancient works of art (e.g. Colossus of Rhodes); fables of Phaedrus; genres of classical poetry (e.g. elegy); Latin language, teaching Latin, mnemonic devices for learning Latin grammar.

Key words: Historical figures (e.g. Cato the Elder, Cornelius Nepos, Ovid, Virgil, Eutropius), Latin language, ancient art, 19th century school system.

Bibliography:

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Gomulicki, Juliusz Wiktor, *Wspomnienia czułego serca*, in: Wiktor Gomulicki, *Wspomnienia niebieskiego mundurka*, Pułtusk: Akademia Humanistyczna im. Aleksandra Gieysztora, 2007, pp. 323–345.

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ANDRZEJ GORDZIEJEWICZ—
GORDZIEJEWSKI

Król Midas
[King Midas]

ANDRZEJ GORDZIEJEWICZ–GORDZIEJEWSKI
(1947–)



Born March 3, 1947 in Warsaw. MA in Slavonic Studies (specialization: Czech & Slovak philology). 1971–1985 worked at the Institute of Slavonic Studies of the Polish Academy of Sciences; 1985–2009 content editor at the publishing house “Czytelnik.” Translator and advocate of Czech and Slovak literature, including literature for children and adolescents; authored minor publications in the same area of literature including a series *Bajki świata dla najmłodszych* [Fairytale from All Over the World for the Youngests].

Photograph courtesy of the Author.

Bio kindly provided by the Author.

Gordziejewicz–Gordziejewski, Andrzej, *Król Midas* [King Midas], in: Andrzej Gordziejewicz–Gordziejewski, *Król Midas. Cudowna lampa Aladyna. Elfy i szewcy. Czerwony Kapturek* [King Midas. Aladdin's Magic Lamp. Elves and Cobblers. Little Red Riding Hood]. *Seria: Bajki świata dla najmłodszych* [Series: Fairytales from All Over the World for the Youngests]. Okładka i ilustracje [Cover design and illustrations by] Harvinder Mankad. Zielona Góra: Wydawnictwo Elżbieta Jarmołkiewicz, 2010. 43 pp.

Genre: Adaptation of myth.

Summary: This very short story, full of vivid illustrations and descriptions of fabulous creatures, is designed for the youngest. It presents the traditional version of myth. Midas, the king of Phrygia, was rewarded by Dionysus, the god of wine, with “the golden touch,” an ability to turn everything into gold. This special gift became a terrible curse for him.

Classical themes: A retelling of the ancient myth of king Midas.



Key words: Midas, Dionysus.

Bibliography:

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Scan of the cover kindly provided by Wydawnictwo Elżbieta Jarmołkiewicz.

Entry by Małgorzata Glinicka, muktaa.phala@gmail.com.

MARIAN GRZEŚCZAK

O chłopcu, którym jesteś i ty

[About a Boy Whom You Also Are]

MARIAN GRZEŚCZAK
(1934–2010)



A poet, author of novels, short stories, and playwright; literary critic and translator; co-founder of the artistic group *Wierzbak* and of the Students' Club *Od Nowa* where he was also the artistic director; laureate of many literary prizes; editor in magazines such as "Poezja," "Scena," "Tygodnik kulturalny" and "Twórczość" where he was an editor of the poetry column. Translator of Czech, Slovak, Croatian, Russian, and Israeli poetry. In the 1990s Polish consul in Slovakia and director of Polish Cultural Centre in Bratislava.

His best known book, *Odyseja, odyseja* [Odyssey, Odyssey], 1976, is based on the workers' antigovernment protests in Poznań in 1956 where up to a hundred people were shot and killed. Many of his novels, as well as essays and poems refer to the Greek mythology, for example a multilingual volume of poetry called *Atena strząsająca oliwki* [Athena Shaking an Olive Tree], 2003, or *Nike niosąca blask* [Nike, the Bringer of Light], 2008.

Photograph by Mariusz Kubik, retrieved from Wikimedia Commons.

Bio by Maria Karpińska, mariakarpinska@student.uw.edu.pl.

Grześczak, Marian, *O chłopcu, którym jesteś i ty* [About a Boy Whom You Also Are]. Okładka i ilustracje [Cover design and illustrations by] Zbigniew Łoskot. Warszawa: Nasza Księgarnia, 1981. 24 pp.

Genre: Adaptation of myth.

Summary: Daedalus and his inquisitive and lively son, Icarus, travel from Athens, from where they were banished, to Crete. Icarus dreams about being able to fly, so he and his father could travel much faster than they do, walking on the ground. In Crete, Daedalus builds a secret Labyrinth for the king Minos —



only Icarus knows how to find the way out. In time, Daedalus becomes famous on the island — he invents new tools such as drill, plumb line and axe, but despite that he is sent to prison. We don't know precisely why, the author only suggests that Daedalus didn't finish his work on time, so may be this was the reason for his arrest (taking into consideration the date of the publication of the book — 1981 — Daedalus' imprisonment may be an echo of the arrests of dissidents in Communist Poland leading up to the imposition of Martial Law). Together, father and son, come up with the idea of building wings to get Daedalus out of prison. The boy visits his father and every time brings necessary materials to build the wings — feathers and wax. When wings are ready, Icarus and Daedalus escape from prison flying in the sky like birds. The boy is so excited and happy in the sky that he begins to fly higher and higher. His father tries to warn him that in the heat of the sun his wings may begin to melt, but Icarus, flying so high and so fast, doesn't hear the warnings. Daedalus attempts to reach him, but it is too late — Icarus is already falling. Since that day, the distressed father is flying in the sky trying to find peace.

Classical themes: The myth about Daedalus and Icarus, Athens, Crete, Labyrinth, king Minos.

Key words: Icarus, Daedalus, Crete.

Bibliography:

[The Author's Website], <http://www.grzesczak.pl> (accessed 19.03.2013).

Grześczak Marian, in: Lesław M. Bartelski, *Polscy pisarze współcześni 1939–1991. Leksykon*, Warszawa: Wydawnictwo Naukowe PWN, 1995, pp. 125–126.

Grześczak Marian, in: Jadwiga Czachowska; Alicja Szałagan, edd., *Współcześni polscy pisarze i badacze literatury. Słownik biobibliograficzny*, vol. 3: G–J, Warszawa: Wydawnictwa Szkolne i Pedagogiczne, 1994, pp. 178–180.

JAGMIN

Midas. Złoty król

[Midas. A Golden King]

JAGMIN

Pen-name of Maria Buyno-Arctowa
(1877–1952)



Author of more than 80 books for children and young readers, e.g. *Kocia mama i jej przygody* [Cat Lover and Her Adventures], 1905; *Słoneczko* [The Little Sun], 1920; *Dziecko morza* [Child of the Sea], 1937; especially popular in the period between WW1 and WW2. Married into a family of publishers specializing in children's literature; worked at her husband's publishing house, as director of children's section. From 1902 to 1936 contributed to children's magazine "Moje pisemko." Known under various pseudonyms, e.g. Jagmin, Ciocia Maria, J. Brzostek.

Photograph retrieved from *Encyklopedia Fantastyki*, http://encyklopediafantastyki.pl/index.php?title=Plik%3AMaria_Buyno-Arctowa.jpg.

Bio by Adam Ciołek, adamciolek@student.uw.edu.pl.

Jagmin, *Midas. Złoty król* [Midas. A Golden King]. Warszawa: Wydawnictwo M. Arcta, 1931 [ed. pr. 1911]. 17 pp.

Genre: Adaptation of myth.

Summary: King Midas loves only two things: gold and his daughter, Złotuszka [Goldie]. He collects as much gold as he can for his daughter. One day while counting the money in the treasury, Midas meets a young man, who offers to fulfill one of his wishes. He wishes that everything he touches is transformed into gold. The following day king wakes up and realizes that his wish was fulfilled. He changes many objects into gold, but also experiences some problems: his glasses turn into gold, so does a handkerchief made for him by his daughter; in spite of these problems, he remains happy. His happiness ends, however, when Midas realizes that he cannot eat or drink because food also turns into gold. In despair, the king, forgetting about his “gift,” kisses his beloved daughter and she becomes a golden statue. Then, the young man appears again and, after short dialogue during which the king fully grasps what are the consequences of his greed, the man tells Midas to bathe in the river — water will remove the “gift.”



Classical themes: The author uses the name of a mythical character and the plot of a mythical story, but apart from that there is no direct reference to Antiquity (all happens in a rather vague fairytale time line; life style and conditions seem closer to modern times, e.g. Midas wears glasses). Myth is employed as a motif for a moralizing story demonstrating the consequences of greed.

Key words: Midas.

Bibliography:

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Buyno–Arctowa Maria, in: Julian Krzyżanowski; Czesław Hernas, edd., *Literatura polska. Przewodnik encyklopedyczny*, vol. 1: A–M, Warszawa: Państwowe Wydawnictwo Naukowe, 1984, p. 124.

Buyno–Arctowa Maria, in: Jadwiga Czachowska; Alicja Szałagan, edd., *Współcześni polscy pisarze i badacze literatury. Słownik biobibliograficzny*, vol. 1: A–B, Warszawa: Wydawnictwa Szkolne i Pedagogiczne, 1994, p. 361.

JADWIGA
JAŁOWIEC—BARTCZAK

Pegaz
[Pegasus]

JADWIGA JAŁOWIEC-BARTCZAK

(1941–2003)



A poet, teacher, social worker, and highly innovative educator. Born June 25, 1941 in Złotopole near Lipno (Central Poland, north-west from Warsaw). After graduating from the Pedagogical Seminary in Wymyślin, she worked as a teacher in village schools. She completed her education obtaining a higher degree and spent the rest of her professional life working in the Primary School No. 3 in Lipno. Simultaneously with her educational activity she worked at the Institute of School Curricula at the Ministry of National Educa-

tion and also, in 1985–1991, as a member of the Editorial Board of the weekly for children “Świerszczyk.”

She was highly accomplished and diligent, active in a range of different occupations such as: writing, illustrating, creating collages, weaving, and embroidering. Author of several collections of poems for children and adults: *Najpiękniej jest po deszczu* [The Most Beautiful After the Rain], 1981; *Nasze drzewa* [Our Trees], 1982; *W środku świata* [In the Middle of the World], 1988; *Zadudnię kropłą w srebrnej rynnie* [A Drop Booming in a Silver Gutter], 1991; *Siądź przy leśnej drodze* [Sit Down at a Woody Path], 1998; novel *Polne koniki* [Grasshoppers], 1978; lexicon for the youngest *Mój pierwszy leksykon* [My First Lexicon], 2000, and (with Maria Lorek) a four-part textbook *Słońce na stole* [The Sun on the Table], 2000. Her poetry, published i.a. in various magazines and characterized by empathy, gentleness and consideration, was translated into Bulgarian, English, Macedonian, and Serbo-Croatian.

She acted as chair of the Literary Group of Lipno (1989–2003), belonged to the Teacher’s Literary Club in Włocławek and to the Enthusiasts’ Association of the Dobrzyń Land. She was awarded the Ministry of National Education’s Medal, the Town of Lipno Merit Award, and other decorations. She died May 3, 2003 after a long illness and was buried in Nowa Wieś near Olsztyn, in north-eastern Poland.

Photograph courtesy of Wiktor Bartczak, the Author’s Son.

Bio by Małgorzata Glinicka, muktaa.phala@gmail.com; based on the material kindly provided by Kazimierz Skarżyński, the Headmaster of Jadwiga Jałowiec Private Gymnasium No. 1. in Lipno.

Jałowiec, Jadwiga, *Pegaz* [Pegasus]. Okładka [Cover design by] Barbara Dutkowska. Ilustracja do wiersza [Poem illustrated by] Halina Zakrzewska, “Świerszczyk” 49, 04.12.1977, p. 776.



Genre: Poem.

Summary: The poem is a dialogue between a boy and a person asking questions about how he sees his future. It turns out that he has a very specific idea of what should happen, dreams of becoming a brave horseman able to cover — quickly and gracefully — great distances, in alliance with the wind and touching the stars. The gentle rhythm of the poem resembles a horse’s clatter or delicate rustling of the wind.

Classical themes: The horse’s name is Pegasus, borrowed from one of the best known creatures in Greek mythology — the winged horse, son of Poseidon, god of the Sea, and the Gorgon Medusa, the dreadful monster. This information, found in the conclusion of the poem, helps one understand the reason for the unearthly, amazing lightness of the steed. The motive of wings is very important here. The question about the existence of winged horses leads us to focus on the unreal, insubstantial and fantastic. The myth of Pegasus is not told here in all its details. There is no mention of such elements as his birth from the blood of his mother decapitated by Perseus, a demi-god and legendary founder of Mycenae, or of the origin of Hippocrene, the fountain on Mount Helicon. There is however, a reference to the moment of the divine stallion’s death — his transformation by Zeus into a constellation in the sky.

Key words: Pegasus.

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Chojnicki, Tadeusz, *Jadwiga Jałowiec-Bartczak (1941–2003). Nauczycielka, poetka, regionalistka i społecznik*, <http://www.tmzdlipno.cba.pl/pliki/ludzie.htm> (accessed 15.03.2013).

Ciesielska, Bożena, *Jadwiga Jałowiec. Miłośniczka ziemi dobrzyńskiej*, <http://www.mapakultury.pl/art,pl,mapa-kultury,101856.html>, 13.10.2011 (accessed 15.03.2013).

HANNA
JANUSZEWSKA—MOSZYŃSKA

Bajki o czterech wiatrach
[Tales of the Four Winds]

HANNA JANUSZEWSKA–MOSZYŃSKA

(1905–1980)



A prose writer, poet, translator from German. A University of Warsaw graduate with MA in Polish philology. Worked for the Polish Radio, numerous Polish weeklies (“Tygodnik Ilustrowany,” “Bluszcz”) and children’s magazines (“Płomyczek,” “Płomyk,” “Miś,” “Świerszczyk”). Author of dozens of novels, stories, plays and poems for children, some of which have been translated into European languages, e.g. *Lwy* [English: *The Lions*, French: *Les Lions*] and *O krakowskim kocie* [German: *Der Kater von Krakau*, Dutch: *Hen katje van Krakau*]. Received several Polish and international

awards, including Polish Prime Minister’s Prize and Order of the Smile (an international award given by children for pro–children activities).

Her book *Bajki o czterech wiatrach* [Tales of the Four Winds], 1978, was included in the 1979 Special Hans Christian Andersen Honour List, issued on the occasion of the International Year of the Child.

Photograph courtesy of Krzysztof Moszyński, the Author’s Son.

Bio by Tomasz Królak, ufna18@gmail.com.

Januszewska, Hanna, *Bajki o czterech wiatrach* [Tales of the Four Winds]. Ilustrowała [Illustrations by] Anna Skurpska-Ekes. Warszawa: Nasza Księgarnia, 1994 [ed. pr. 1978]. 80 pp.

Genre: Collection of fairytales.

Summary: The book consists of four stories, each connected with pranks and mischief committed by one of the four winds (based on the *Anemoi* of classical mythology) — Boreasz [Boreas], Fawoni [Favonius], Notus and Euros [Eurus]. In the first tale, *Boreasz*, the Northern Wind, steals an impoverished aristocrat's last pair of earrings. Her servant Justyna, wrongly accused of theft, goes far north, to the hut of Kuma Zima [Godmother Winter]. She stays there as a servant, befriending both Zima and Boreasz. With the coming of spring, she finds the earrings and brings them back to her mistress. In the second tale, *Fawoni*, the Western Wind, brings a dryad from Greece to the garden of an old Polish noble to tend his imported olive tree. The dryad's presence ultimately results in the noble acknowledging a long-hidden affection for his good-hearted housekeeper. The third story, *Notus*, tells the tale of a shepherd boy and a lonely miller, who, as a result of the Southern Wind's prank, end up visiting the stars. The fourth tale, *Euros*, begins "more than three hundred years ago" and presents the story of the Eastern Wind chasing after an *ifrit* at the behest of a Baghdadi sorcerer. Euros finally catches the *ifrit* who is fomenting trouble among Polish 17th century soldiers.

Classical themes: The title characters are named after the classical gods of the winds (their names are a mix of the Greek *Anemoi* and their Ro-



man counterparts, *Venti*) and resemble them. They share both their appearance (winged humans) and behaviour (full of trickery and mischief, not bound by human morality), while seeming gentler than their Greek/Roman models. Other mythological creatures — dryads, satyrs and Pegasus — appear in the tales, as well an olive tree, which in Polish culture is strongly associated with the Mediterranean, and especially with Greece. The peaceful and magical garden in *Fawoni* may be considered a variation on the theme of Arcadia.

Key words: *Anemoi*, *Venti*, winds, dryad, trickster, mythical characters.

Bibliography:

Frycie, Stanisław, ed., *Lektury odległe i bliskie. Antologia literatury dla dzieci i młodzieży*, Warszawa: Wydawnictwa Szkolne i Pedagogiczne, 1991, pp. 194–196.

Hanna Januszevska, http://ksiazki.wp.pl/aid,17624,nazwisko,Hanna-Januszevska,autor.html?ticaid=1f9be&_ticrsn=3 (accessed 28.11.2012).

Hanna Januszevska, http://pl.wikipedia.org/wiki/Hanna_Januszevska (accessed 28.11.2012).

JUSTYNA JASTRZĘBSKA

Bogowie greccy i rzymscy. Najważniejsze wiadomości z mitologii

[Greek and Roman Gods.

The Most Important Information from Mythology]

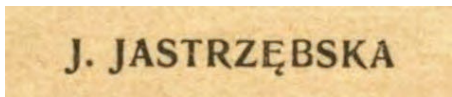


Wojny Greków z Persami

[The Graeco–Persian Wars]

JUSTYNA JASTRZĘBSKA

(1886–1944)



J. JASTRZĘBSKA

A historian, educator; authored books: *Bogowie greccy i rzymscy. Najważniejsze wiadomości z mitologii* [Greek and Roman Gods. The Most Important Information from Mythology], 1911; *Wojny Greków z Persami* [The Graeco-Persian Wars], 1912, and *Dzieje powszechne. Podręcznik dla seminarjów nauczycielskich* [General History. Textbook for Teachers' Colleges], ed. pr. 1920 (a popular book; subsequent editions: 1922, 1925). Translator of French historical and educational books.

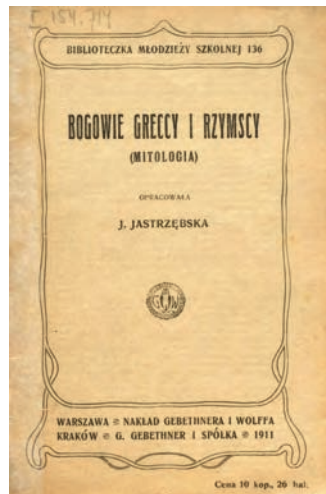
Jastrzębska, Justyna, *Bogowie greccy i rzymscy. Najważniejsze wiadomości z mitologii* [Greek and Roman Gods. The Most Important Information from Mythology]. Seria: *Biblioteczka Młodzieży Szkolnej*, 136 [Series: School Children Library, 136]. Warszawa: Nakład Gebethnera i Wolffa; Kraków: G. Gebethner i Spółka, 1911. 34 pp.

Genre: Collection of myths.

Summary: The author highlights the differences between Greek and Roman myths. According to her, Greek mentality is characterized by abundant fantasy and imagination, able to create a magical and complex world of gods and heroes, filled with various creatures, deeds, adventures, strong feelings, and impressions. No other nation produced such rich collections of myths and legends driven by natural phenomena and resulting in images of beauty and harmony. Greek gods are not ideals or symbols but beings similar to humans in shape, feelings, merits, and faults. On the other hand, Romans were farmers without excessive imagination and need for conceptualization of ideas. They preferred to structure a coherent system of cult than to imagine stories of gods. Under the Greek influence, the Romans finally adopted the main personalities of gods but their indigenous legends remained rudimentary.

Classical themes: A brief, summary presentation of Greek and Roman mythology centred on the main figures (gods and heroes), including their genealogy.

Key words: Greek mythology, Roman mythology, Homer, Hesiod, Ovid, Sibylline Books, augurs.

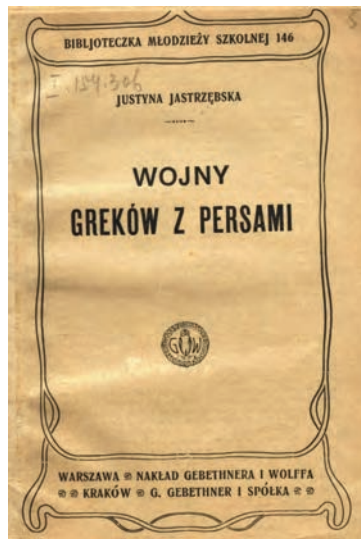


Entry by Małgorzata Glinicka, muktaa.phala@gmail.com.

Jastrzębska, Justyna, *Wojny Greków z Persami* [The Graeco–Persian Wars]. Seria: *Biblioteczka Młodzieży Szkolnej*, 146 [Series: School Children Library, 146]. Warszawa: Nakład Gebethnera i Wolffa; Kraków: G. Gebethner i Spółka, 1912. 25 pp.

Genre: School reader.

Summary: The text describes the history of armed conflicts that took place in 499–449 B.C. between the Persian Empire and Greece, a country, metaphorically, tiny as the surface of a shield, but capable of acquiring immortality — later recognized as the mother of European civilization. According to the author, the sons of Greece, full of love and toughness, willing to sacrifice for the general good, after many years of struggle, unexpectedly, won independence for Greek colonies.



Classical themes: A brief summary of the course of the Graeco–Persian Wars.

Key words: Key words: Greece, Persia.

ZOFIA KALISKA

Niezwykła podróż do Starożytności
[The Amazing Journey to Antiquity]

ZOFIA KALISKA

(1978–)



A historian, graduated from Adam Mickiewicz University of Poznań. Published her first novel in 2006. Writes books for children and adolescents as well as for adults. Her works include such titles as *Rodzina Połamackich* [The Połamacki Family], 2007; *Rocznica* [The Anniversary], 2009, and *Gdzie Chrystus nosił koronę cierniową* [Where Christ Wore the Crown of Thorns], 2010. Forthcoming in 2013 *Włócznia Wikingów* [Viking Spear]. Lives in Gniezno.

Photograph courtesy of the Author.

Bio by Zofia Górka, vounaki.zms@gmail.com; based on the material kindly provided by the Author.

Kaliska, Zofia, *Niezwykła podróż do Starożytności* [The Amazing Journey to Antiquity]. Projekt okładki [Cover design by] Paweł Koda. Białystok: Wydawnictwo PRINTEX, 2012. 119 pp.

Genre: Time-travel novel.

Summary: Contemporary Poland. When Igor receives an old history book as a birthday present, he and his sister Iga realize they are able to travel in time. Each time they begin to read a new chapter, the book transports them to the corresponding period of history. First the siblings visit the ancient Babylonia. They end up in a royal palace, where they meet king Hammurabi and become the very first people to admire his (unfinished at the time) code of laws. Their next journey leads to ancient Egypt where the siblings are captured by the servants of the vizier Paser who plans to use Igor in his plot against the Pharaoh. The boy flees the palace while his sister gets to Memphis where she witnesses Moses' and Aaron's confrontation with the Pharaoh. On their third journey the children visit classical Athens; their guide is young Thucydides. The siblings encounter Socrates and witness a conversation between Pericles and Phidias. During their last journey Igor and Iga experience the siege of Alesia and then end up in the house of Julius Caesar where they befriend young Octavian. With each journey Iga becomes more and more interested in history, to the joy of her history-obsessed brother.

Classical themes: 5th century B.C. Athens and 1st century B.C. Rome. Social and political realities of the two periods, as well as various customs and aspects of everyday life.



Key words: Egypt, Athens, Rome, Hammurabi, Thucydides, Pericles, Phidias, Julius Caesar, Octavian.

Bibliography:

Rocznica [a book review], http://www.goneta.net/sklep/product_info.php?manufacturers_id=38&products_id=86 (accessed 15.03.2013).

MARIA KANN

Niebo herosów i bogów. Literackie wyprawy w kosmos — Część I
[Heaven of Heroes and Gods. Literary Expeditions into Space —
Part I]

MARIA KANN
(1906 or 1916–1995)



A writer, author of children's books, scouting activist and WW2 Resistance fighter. After the war she was arrested and jailed for her involvement in Polish independence organizations banned by the Communist regime (she was a member of Armia Krajowa [Home Army]). In 1932 she began writing essays for periodicals connected to scouting. From 1946 to 1952 she worked also as an editor at the publishing house "Czytelnik." Author of many novels, such as: *Niebo herosów i bogów. Literackie wyprawy w kosmos — Część I* [Heaven of Heroes and

Gods. Literary Expeditions into Space — Part I], 1947; *Pilot gotów?* [Ready, Pilot?], 1947; *Baśń o zaklętym kaczorze* [A Fairytale about an Enchanted Male Duck], 1957; *Niebo nieznanne* [Heaven Unknown], 1964, or *Granice świata* [The Borders of the World], published posthumously 2000.

Photograph from Zawadzka, Anna; Zawadzka, Zofia, *Z pamiątek i wspomnień harcerek Warszawy 1939–1945*, Warszawa: Państwowy Instytut Wydawniczy, 1983, retrieved from the Wikimedia Commons.

Bio by Karolina Zieleniewska, k.zieleniewska@hotmail.com.

Kann, Maria, *Niebo herosów i bogów. Literackie wyprawy w kosmos — Część I* [Heaven of Heroes and Gods. Literary Expeditions into Space — Part I]. Projekt okładki i ilustracje [Cover design and illustrations by] Antoni Boratyński. Warszawa: Krajowa Agencja Wydawnicza, 1975. 84 pp.

Genre: Collection of short stories.

Summary: The oldest myths, legends and poems about the eternal human dream: to fly. The author uses several ancient, literary sources such as a Sumerian mythology, the Greek myth about Daedalus and Icarus,



Chinese poetry of Qu Yuan, legends about Alexander the Great, and works of Lucian of Samosata to tell a story about flying written as a personal narration. The book contains also an appendix with some information about the ancient sources used in the stories.

Classical themes: The action is located i.a. during the Graeco–Roman Classical Antiquity (also in ancient China and Sumer); many myths, legends and poems connected to flying (first of all the famous myth about Daedalus and Icarus); historical figures (e.g. Alexander the Great, Lucian of Samosata).

Key words: Daedalus, Icarus, Greek mythology, Lucian of Samosata, ancient China, Qu Yuan, Sumer.

Bibliography:

Zabłocka, Grażyna, *Marii Kann granice świata*, “Podkowieński Magazyn Kulturalny” 39, 2003, <http://www.podkowienskimagazyn.pl/index39.htm> (accessed 01.05.2013).

GRZEGORZ KASDEPKE

Najpiękniejsze mity dla dzieci

[The Most Beautiful Myths for Children]



Mity też dla dzieci

[The Myths Also for Children]



Skarbczyk mitów dla dzieci

[The Little Treasury of Myths for Children]



Mity dla dzieci

[Myths for Children]

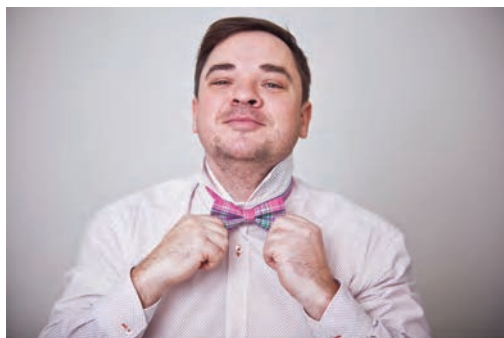


Mity dla dzieci — Zeus & spółka

[Myths for Children — Zeus & Co.]

GRZEGORZ KASDEPKE

(1972–)



Born in Białystok, now lives in Warsaw. Attended Faculty of Journalism and Political Science at the University of Warsaw. He made his journalistic debut in the weekly “Polityka.” Author of books for children and teenagers, among them many bestsellers. From 1995 to

2000: Editor-in-Chief of the popular magazine for children “Świerszczyk.” Wrote a number of radio-plays for children, as well as scripts for TV programs and series (*Ciuchcia* [The Choo-Choo Train], *Budzik* [The Alarm Clock], *Podwieczorek u Mini i Maza* [Afternoon Tea at Mini and Max]). Awarded a number of literary prizes.

In his books, Kasdepke attempts to explain to his young readers the complicated adult world demonstrating a sense of humour and an understanding of their needs, like for example in books and audiobooks: *Co to znaczy... 101 zabawnych historyjek, które pozwolą zrozumieć znaczenie niektórych powiedzeń* [What Does It Mean... 101 Funny Stories Helping to Understand the Meaning of Some Expressions], 2002; *Bon czy ton. Savoir-vivre dla dzieci* [Bon or Ton. Savoir-vivre for Children], 2004; *Horror! Skąd się biorą dzieci* [Horror! Where Do the Children Come from?], 2009; *Kocha, lubi, szanuje, czyli jeszcze o uczuciach* [Loves, Likes, Respects, or Again about Feelings], 2012; *W moim brzuchu mieszka jakieś zwierzątko* [A Little Animal Lives in My Tummy], 2012. He is also the author of crime stories for children — a series of books about *Detektyw Pozytywka* [Musical Box Detective], 2005–2011. Received the Kornel

Makuszyński Prize for his book *Kacperiada. Opowiadania dla łobuzów i nie tylko* [Kacperiada. Stories for Rogues and not Only], 2001, inspired by his son Kacper. He considers himself “a 100 per cent fairytale writer.” In a recent TV interview the author confirmed the preparation of a new book for children inspired by ancient mythology — *Banda trupków i sandały Hermesa* [A Gang of Corpsies and Hermes’ Sandals].

Kasdepke wrote about twenty short stories — adaptations of myths, published in five volumes with varying contents, see descriptions below (with a particular stress on the presentation of the most recent volumes).

Photograph by Katarzyna Marcinkiewicz, courtesy of the Author.

Bio by Dorota Bazylczyk, dorota@bazylczyk.com, and Maria Karpińska, mariakarpinska@student.uw.edu.pl.

Kasdepke, Grzegorz, *Najpiękniejsze mity dla dzieci* [The Most Beautiful Myths for Children]. Okładka [Cover design by] Tadeusz Kazubek. Ilustracje [Illustrations by] Witold Vargus. Warszawa: Wydawnictwo Wilga, 2004. 56 pp.



Genre: Collection of myths.

Summary: Adaptation of ten myths, see key words below.

Classical themes: Retelling of Greek myths.

Key words: Zeus and Poseidon, Athena, Eros, Asclepius, Sisyphus, Orpheus and Eurydice, Chimaera, Bellerophon, Gorgon Medusa, Perseus, Pan, Tantalus.

Bibliography:

Xsięgarnia, odcinek 31 [the interview with Grzegorz Kasdepke], <http://xięgarnia.pl/wideo/ostatnio-w-programie/xięgarnia-odcinek-31/>, 13.04.2013 (accessed 28.04.2013).

Scan of the cover kindly provided by Wydawnictwo Wilga.

Entry by Maria Karpińska, mariakarpinska@student.uw.edu.pl.

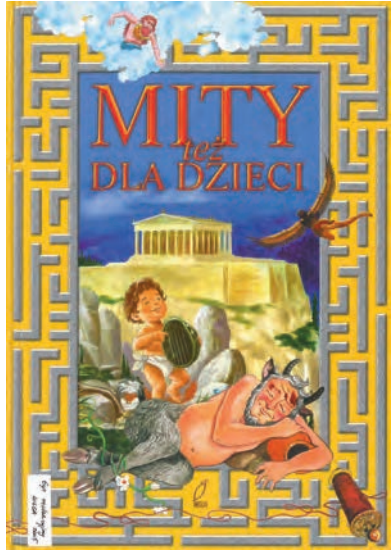
Kasdepke, Grzegorz, *Mity też dla dzieci* [The Myths Also for Children]. Okładka i ilustracje [Cover design and illustrations by] Witold Vargas. Warszawa: Wydawnictwo Wilga, 2005. 20 pp.

Genre: Collection of myths.

Summary: This collection treats myths related to Crete.

Classical themes: From Zeus' childhood to the killing of the Minotaur.

Key words: Zeus, Theseus, Minos, Minotaur, Ariadne, Crete, Europa.



Scan of the cover kindly provided by Wydawnictwo Wilga.

Entry by Maria Karpińska, mariakarpinska@student.uw.edu.pl.

Kasdepke, Grzegorz, *Skarbczyk mitów dla dzieci* [The Little Treasury of Myths for Children]. Okładka i ilustracje [Cover design and illustrations by] Witold Vargas, Kazimierz Wasilewski. Warszawa: Wydawnictwo Wilga, 2007. 22 pp.



Genre: Collection of myths.

Summary: A collection of four myths presented in an amusing way; e.g. Aphrodite is Miss Olympus.

Classical themes: Retelling of Greek myths.

Key words: Zeus, Prometheus, Aphrodite, Hermes.

Scan of the cover kindly provided by Wydawnictwo Wilga.

Entry by Maria Karpińska, mariakarpinska@student.uw.edu.pl.

Kasdepke, Grzegorz, *Mity dla dzieci* [Myths for Children]. Okładka i ilustracje [Cover design and illustrations by] Ewa Poklewska-Koziello. Łódź: Wydawnictwo Literatura, 2011 [ed. pr. 2009]. 104 pp.

Genre: Collection of myths.

Summary: The magical and amazing world of ancient gods and heroes shown in an accessible way in simple and amusing language. Each story focuses on a different god or hero.

Classical themes: A retelling of myths, gods' influence on human lives.

Key words: Asclepius, Athena, Eros, Psyche, Orpheus, Eurydice, Pan, Chimaera, Bellerophon, Gorgon Medusa, Perseus, Zeus, Poseidon, Sisyphus, Tantalus.



Bibliography:

[The Author's Website], <http://www.kasdepke.pl> (accessed 30.11.2012).

Kasdepke, Grzegorz, *O sobie. Nieskromnie...*, 2005, <http://czytelnia.onet.pl/2,1091641,rozne.html> (accessed 30.11.2012).

Kasdepke, Grzegorz, *Mity dla dzieci — Zeus & spółka* [Myths for Children — Zeus & Co.]. Okładka i ilustracje [Cover design and illustrations by] Ewa Poklewska-Koziełło. Łódź: Wydawnictwo Literatura, 2011 [ed. pr. 2009]. 96 pp.



Genre: Collection of myths.

Summary: A collection of well-known myths adapted for children and told in a simple, funny and clear way. The stories are very interesting and present the most important mythological characters. The book includes original illustrations.

Classical themes: A retelling of myths of Cronus, Prometheus, Pandora's box, Aphrodite, Hermes, Demeter and Kore, Daedalus and Icarus, Europe, Midas, Theseus and the Minotaur.

Key words: Zeus, Prometheus, Pandora, Asclepius, Aphrodite, Hermes, Kore, Demeter, Daedalus, Icarus, Europe, Midas, Theseus, Minotaur, Hades, Ariadne, Minos, Crete.

Bibliography:

[The Author's Website], <http://www.kasdepke.pl/o-autorze/7?PHPSESSID=79fee10fd91fb966ea8a1b9674f06061> (accessed 01.12.2012).

Grzegorz Kasdepke, <http://www.nk.com.pl/grzegorz-kasdepke/87/pisarz.html> (accessed 01.01.2013).

Entry by Dorota Bazylczyk, dorota@bazylczyk.com.

LUDWIK JERZY KERN

Tu są bajki

[Here Are the Fables]

LUDWIK JERZY KERN

(1920–2010)



Writer, poet, journalist, satirist, one of the best-known children's writers in Polish literature, author of song lyrics and translator of such authors as Roald Dahl, Uri Orlev, Claude Aveline and Isaac Bashevis Singer. Served in the Polish Army during the September Campaign of 1939. A few years after WW2 settled permanently and until the end of his life in Cracow. For over half a century (1948–2002) he wrote for the popular Polish weekly "Przekrój" (his satirical poems and articles published there were widely

read), at the same time publishing in other periodicals, including children's magazines such as "Płomyk" and "Płomyczek." Kern was awarded the Order of the Smile, an international award given by children for pro-children activities, and became the Vice-Chancellor of the International Chapter of the Order. He received also several other decorations and prizes, including *Polonia Restituta*, 4th class, one of the highest Polish orders, awarded for outstanding achievements in one of a number of fields, from literature and culture to economy and diplomacy; the medal of the Polish Section of IBBY and the literary award of the Minister of Culture and National Heritage. His most important book for children was *Ferdynand Wspaniały* [Ferdinand the Magnificent], 1963, the story of a dog that wanted to be human, translated into many languages including Armenian, Bulgarian, Czech, Estonian, French, Hebrew, Hungarian, Japanese, Slovakian, Spanish, Russian. His other important children's books

include *Proszę słonia* [Dear Mr. Elephant], 1964 (later adapted into a cartoon series), and many collections of poems.

Photograph by Mariusz Kubik, retrieved from Wikimedia Commons.

Bio by Tomasz Królak, tomasz.krolak@student.uw.edu.pl.

Kern, Ludwik Jerzy, *Tu są bajki* [Here Are the Fables]. Okładka [Cover design by] Daniel Mróz. Kraków: Wydawnictwo Literackie, 1953, 134 pp.



Genre: Collection of fables.

Summary: The book is a collection of short fables in verse; some are adapted versions of Jean de La Fontaine's texts, others are the author's original creations, occasionally inspired by well-known motives. The list below includes only those having clear roots in Aesopian fables. Translations of the morals (if there is one — certain fables lack an explicitly stated moral) are included because these conclusions are often Kern's own. Many of the fables were first published in the weekly "Przekrój" between

1950 and 1953; the precise references are provided in the summaries. The target audience of Kern's fables is unclear; they were published in a weekly aimed mainly at an adult audience and were often considered satirical (which is obvious from the manner Kern introduced his changes). Certain fables, however, were also published in the editions of Kern's poems for children.

Lis i winogrona [The Fox and the Grapes] — A fox sees some grapes on a vine and wants to eat them, but as he cannot reach them, he tells himself that they must be unripe and sour.

Żaba i wół [The Frog and the Ox] — A frog sees an ox and decides that she wants to become just as big. She asks another frog to judge whether she can inflate herself to that size — but in the process she swells too much and bursts into pieces. Moral: "One should never behave like the dead frog."

Osiół w lwiej skórze [The Donkey in the Lion's Skin] — A donkey steals

a lion's skin and puts it on to scare people. Eventually somebody notices a donkey's ear emerging from a hole in the skin and, with a whip and a shout, tames the "king of all animals." Moral: "If you look closely at the dignitaries, you'll often see a donkey's ear showing through cracks in their skin."

Dwie kozy [Two Goats], ("Przekrój" 354, 20.01.1952, p. 16) — Two goats graze in two different fields, on the opposite shores of a river. Each thinks that grass on the other shore is greener and decides to cross the river. They meet in the middle of the bridge and neither wants to let the other pass. So they start to fight — and end up falling off the bridge and drowning.

Zajac i żółw [The Hare and the Tortoise], ("Przekrój" 344, 11.11.1951, p. 16) — A tortoise challenges a hare to a race. The hare decides he's got some time to spare and takes a nap. When he wakes up, the tortoise has already won. Moral: "One who doesn't begin right from the start will always fall behind."

Wilk pasterzem [The Wolf Turned Shepherd], ("Przekrój" 353, 13.01.1952, p. 16) — A wolf decides to disguise himself as a shepherd to fool the sheep he wants to eat. However, he can't imitate the shepherd's voice, is discovered and killed. Moral: "A swindler will always be discovered."

Lew i osioł na łowach [The Lion and the Ass Hunting], ("Przekrój" 355, 27.01.1952, p. 16) — A lion needs to hunt a lot of prey so that he can prepare a feast for his name's day. He asks an ass to stand at the edge of the forest and bray. All the animals scared by the noise run away from the ass — and into the lion's trap. Moral: "A silent killer is more dangerous than a loud yeller."

Wilk i chudy pies [The Wolf and the Lean Dog], ("Przekrój" 363, 23.03.1952, p. 16) — A wolf catches a lean dog and wants to eat him. The dog persuades the wolf to let him go — next Sunday the owner prepares a wedding feast, and when the dog eats all the scraps from a wedding table, he'll be much fatter. However, when the wolf shows up after the wedding, the dog sends another, big and dangerous dog after him.

Kania i słowik [The Kite and the Nightingale], ("Przekrój" 360, 2.03.1952, p. 16) — The original version, found in Hesiod's *Works and Days* (vv. 202–211), is featuring a hawk instead of a kite. A kite catches a nightingale and

wants to eat it. The nightingale tries to bargain for his life, offering a beautiful song in return and arguing that he's too small to make a satisfying meal. The kite, however, is unimpressed and eats him anyway. Moral: "The value of the nightingale must be appreciated culturally."

Nietoperz [The Bat], based on the fable known as *The Bat, the Birds and the Beasts*, ("Przekrój" 418, 07.04.1953, p. 16) — A bat is caught by a cat, who calls him a mouse and wants to eat him. The bat explains that he's a bird, and the cat lets him go free, because he doesn't eat birds. Later a similar situation occurs when a cat that doesn't eat mice catches the bat pretending to be a mouse. The bat believes that such game will get him far; unfortunately, he soon gets eaten by a less fastidious cat.

Kot, łasica i królik [The Cat, the Weasel, and the Rabbit], ("Przekrój" 367, 18.04.1952, p. 16) — A rabbit and a weasel quarrel. However, when a cat appears and offers to judge their dispute, they prefer to run and hide. Moral: "A cat-shaped Themis will not dispense justice."

Mucha i mrówka [The Fly and the Ant], ("Przekrój" 343, 04.11.1951, p. 16) — A fly tells an ant how great is her life, how full of pleasures and leisure, and mocks the ant's modest and arduous existence. The ant, not impressed, responds that people who live from day to day aren't worth much.

Lis i bocian [The Fox and the Stork], ("Przekrój" 348, 09.12.1951, p. 16) — A fox invites a stork for dinner. The meal, however, is served on single plate for both of them — and the stork, with his long beak, just can't eat fast enough to keep up with the fox who eats most of what was on the plate. Next time the fox is invited to the stork's house for dinner — which consists of soup served in a thin, high vase, entirely unsuitable for foxes. Thus the fox is justly punished.

Kogut, kot i myszka [The Cock, the Cat and the Mousie], ("Przekrój" 350/351, 24/31.12.1951, p. 16) — A young frightened mouse comes back to her mother from a stroll. She says that she met two animals — one of them, a cat, was very nice, but the other one, a rooster, scared her so much with his loud voice that she run back home. The mother mouse explains that although the

rooster seemed more frightening, it was the cat that was dangerous. Moral: “Never judge by appearances.”

Mysz domowa i mysz polna [The House Mouse and the Field Mouse] — A house mouse invites her field cousin to a great feast. They are, however, interrupted by a noise — which they both interpret as a possible danger and run to hide in a hole. Afterwards, the field mouse says that at her home there is much less food, but also nothing scares her. Moral: “First make sure that there is no danger from your enemies, and only then begin feasting.”

Kot i stary szczur [The Cat and the Old Rat] — A cat famous for his hunting skills fakes his death to incite mice to come out of their holes to celebrate and then hunts them down. Later, he tries another trick – he pretends to be a heap of flour — but an old rat sees through this disguise. Moral: “Be as vigilant as the rat and no enemy will be able to get you.”

Kruk i lis [The Raven and the Fox] — A raven sits on a branch with cheese in its beak. A fox comes, compliments the raven and asks him to sing because he admires his allegedly beautiful voice. The raven is duped and opens his beak — the cheese falls down and is taken by the fox. Moral: “One shouldn’t listen to flattery.”

Konik polny i mrówka [The Grasshopper and the Ant] — A grasshopper spends the whole summer playing around and when the fall comes, he has nothing to eat. He begs an ant to give him food, but after learning that he wasted the whole summer, she refuses.

Lis i indyki [The Fox and the Turkeys] — A group of turkeys decide to hide from a fox on a sycamore. The fox sees them there but is unable to climb up the tree. He jumps around the tree and catches their attention with various tricks preventing them from roosting; when they tire and become sleepy, they fall down from the branches. Moral: “Who fears the danger too much, will fall right into it.”

Classical themes: All the listed fables are adaptations of classical tales attributed to Aesop (although Kern adapted them from La Fontaine’s versions). Some of them (*Lis i winogrona* [The Fox and the Grapes]) are simply trans-

lations of the French original, without changes to the plot or moral. Others are more or less modified and adapted to the satirical goals that Kern had — sometimes it is the plot that changes (in *Nietoperz* [The Bat] the plot is changed to make the bat's behaviour similar to that of people pretending to be aligned with different parties to make the most profit), sometimes it is the moral (the most striking example occurs probably in *Kania i słowik* [The Kite and the Nightingale]).

Key words: Aesop, fable, animals.

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FRANCISZEK KOBRYŃCZUK

Poemat o królu Pikusie

[A Poem about King Picus]



O pięknej Chelone w żółwia zamienionej

[How the Beautiful Chelone Changed into a Turtle]



Arachne



Koza Amalteja

[Amalthea the Goat]



O słynnym śpiewaku Arionie

[About Arion, the Famous Singer]

FRANCISZEK KOBRYŃCZUK

(1929–)



Veterinarian, professor of veterinary sciences specialized in animal anatomy (an authority on the anatomy of the Polish bison), writer, poet. 1948–1950: member of a secret youth organization active within the post-WW2 underground connected to Armia Krajowa [Home Army], banned by the Communist regime; in 1950 sentenced to a 10-year prison term for this activity; fully exonerated after the fall of Communism.

Graduated from the Faculty of Veterinary Medicine of the Warsaw University of Life Sciences (SGGW); from 1994 to 2000 Head of the Department of Animal Anatomy at the same University. Debuted as an author for children in 1958 with a short poem *Sowa* [Owl], published in children's magazine "Miś"; contributor to several other magazines for children and young adults, such as "Świerszczyk," "Płomyk," "Płomyczek," and "Mały Apostoł"; author of about 30 books for children, young adults and adults; a former member of the Polish Writers' Union; now his poems can be found most of all online. The page <http://www.ewa.bicom.pl/wierszedzieci> run by a Kobryńczuk's admirer, Ewa Białek, functions as the official website for Kobryńczuk's poems for children.

Photograph courtesy of the Author.

Bio by Maciej Skowera, mgskowera@gmail.com; based on the material kindly provided by the Author.

Kobryńczuk, Franciszek, *Poemat o królu Pikusie* [A Poem about King Picus]. Okładka i ilustracje [Cover design and illustrations by] Wanda Skoniecka. Seria: *Czytam i maluję* [Series: I Read and I Paint] 5/94. Warszawa: Oficyna Wydawnicza Ostoja, 1994. 20 pp.

Genre: Poem.

Summary: Picus, son of Saturn, the first king of Latium, is very rich and likes to hunt. In a forest, he meets a nymph called Canens. They fall in love and marry. Later, the witch Circe watches Picus and falls in love with him but the king refuses to become her husband; scorned and furious Circe takes her revenge by turning him into a woodpecker. The poem is illustrated with black and white images that can be coloured by children.



Classical themes: The poem retells the Roman myth of king Picus.

Key words: Canens, Circe, Picus, Roman mythology, metamorphoses.

Kobryńczuk, Franciszek, *O pięknej Chelone w żółwia zamienionej* [How the Beautiful Chelone Changed into a Turtle]. Okładka i ilustracje [Cover design and illustrations by] Agnieszka Biardzka. Seria: *Czytanka-malowanka* [Series: A Read and Colour Book] 2/95. Warszawa: Oficyna Wydawnicza Ostoja, 1995. 20 pp.



Genre: Poem.

Summary: Zeus and Hera are about to marry; Hermes is ordered to invite gods, animals and people from all over the world for the wedding. During his journey, Hermes finds also a tiny hut of a nymph named

Chelone. She declines Zeus' invitation because she prefers to remain in her own home. Hermes tells Zeus about the nymph's refusal. The angry Zeus sends Hermes again and tells him to transform Chelone into a turtle, should she refuse once more. She obstinately declines and is transformed into a turtle, as Zeus decreed. The poem is illustrated with black and white images that can be coloured by children.

Classical themes: The poem retells the Greek myth of Chelone.

Key words: Chelone, Hermes, Zeus, metamorphoses.

Kobryńczuk, Franciszek, *Arachne*. Web. Ewa Białek, n.d. <http://www.ewa.bicom.pl/wierszedzieci/kob46.htm> (accessed 13.02.2013).

Genre: Poem.

Summary: A mortal woman named Arachne boasts that she is a better weaver than Athena. In response, the goddess orders Arachne to demonstrate her skills. When Athena realizes that Arachne's skills are indeed exceptional, she falls into a rage, destroys the woman's work and attacks her with a shuttle. In despair Arachne commits suicide. Athena comes to her senses and brings Arachne back to life by transforming her into a spider.

Classical themes: The poem retells the Greek myth of Arachne.

Key words: Arachne, Athena, metamorphoses.

Kobryńczuk, Franciszek, *Koza Amalteja* [Amalthea the Goat]. Web. Ewa Białek, n.d. <http://www.ewa.bicom.pl/wierszedzieci/kob47.htm> (accessed 13.02.2013).

Genre: Poem.

Summary: When Cronus learns about a prophecy foretelling that one of his children will defeat him, he starts devouring them as soon as they are born. By giving Cronus a stone to eat, his wife Rhea succeeds in saving the youngest child, Zeus. She secretly leaves her son on Crete to be brought up by a goat named Amalthea and by nymphs. When the goat dies, Zeus breaks off her horn and gives it to the nymphs, creating a cornucopia. Out of Amalthea's skin he makes a shield named *aegis*. Later, Zeus returns to Cronus and gives him an emetic. The god vomits his children: Demeter, Hera, Hestia, Hades, and Poseidon. Zeus defeats Cronus and becomes the king of the gods.

Classical themes: The poem retells the ancient Greek myth about Zeus' infancy and the Titanomachy.

Key words: *Aegis*, Amalthea, cornucopia, Crete, Cronus, Rhea, Titanomachy, Zeus.

Kobryńczuk, Franciszek, *O słynnym śpiewaku Arionie* [About Arion, the Famous Singer]. Web. Ewa Białek, n.d. <http://www.ewa.bicom.pl/wierszedzieci/kob44.htm> (accessed 13.02.2013).

Genre: Poem.

Summary: Poseidon and Ino had a son born on Lesbos who became a famous singer. His name was Arion. He travelled to Corinth where he found a patron in Periander, the tyrant of the city. Later, Arion successfully competed in a musical competition on Sicily and as a reward received many riches. On the way home, the crew of his ship decided to kill him and to divide his booty. Arion was saved by dolphins and returned to Corinth where Periander welcomed him with open arms. Later, the tyrant punished the sailors for their vile crime.

Classical themes: The poem retells the ancient Greek story of Arion the singer who was credited with inventing the dithyramb. Arion's adventures were mentioned i.a. by Herodotus in his *Histories* (1.23–24).

Key words: Arion, Corinth, dolphins, Periander, Sicily.

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ANNA M. KOMORNICKA

Stłuczona czara

[Shattered Vase]



Historie nie z tej ziemi

[Stories Not from This World]



Nić Ariadny, czyli po nitce do kłębka

[The Thread of Ariadne, or Finding Your Way]



Alfa i Omega, czyli starożytność w miniaturze

[Alpha and Omega, or Antiquity Encapsulated]

ANNA M. KOMORNICKA

(1920–)



Classical philologist, specialized in Greek comedy and archaic lyric poetry; her research covered also texts of the Greek Fathers, reception of the Bible, genesis and evolution of concepts in ancient literature; translator of Greek and Roman, as well as contemporary literature into Polish; Editor-in-Chief of the classical journal “Meander”; author of books and radio-plays inspired by Antiquity for children and adolescents. Honorary Member of the Scientific Committee on Ancient Culture of the Polish Academy of Sciences.

Photograph courtesy of the Author.

Bio by Elzbieta Olechowska, elzbieta.olechowska@gmail.com.

Komornicka, Anna M., *Stłuczona czara* [Shattered Vase]. Okładka i ilustracje [Cover design and illustrations by] Jerzy Treutler. Warszawa: Wydawnictwa Szkolne i Pedagogiczne, 1975. 37 pp.

Genre: Short story.

Summary: Athens during the times of Socrates. Potter Blepyros dreams that his son Leagros lost at sea fifteen years earlier asks him to make a vase decorated with a painted boy running after a hare, the same Leagros happened to break in the past. A ship arrives in the port of Piraeus carrying slaves, among them, Chryzos, a youth with golden hair. Kinesias, Blepyros younger son, visits the port with a friend; upon hearing the youth sing a Greek song, he stops and talks to him about the beautiful city of Athens. Someone wants to buy Chryzos to work in the mines but Kinesias with his friend convince his uncle Sophron met by chance to pay a bond to the slave merchant and take Chryzos on trial as an apprentice for Blepyros. On the way to Athens, the boys show interesting places and buildings to Chryzos. At the potter's, Chryzos recognizes the vase with the running hare he remembers from his childhood, the song he sang in the port turns out to be the same Kinesias' mother Kleonike sang to his first son lost fifteen years earlier. Chryzos proves to be Leagros, Kinesias' brother and Blepyros' son.

Classical themes: The story, set in 5th century B.C. Athens, presents scenes from everyday life of this period: topography, arts, material culture (pottery, types and decorations), family life, social realities (slavery). The theme of recognition (*anagnorisis*) based on tokens, in this case the painting and the song.



Key words: *Anagnorisis*, Athens, pottery.

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Maciejewska, Anna, *Ad Annam Mariam Komornicka annos ter tricenos complentem*, “Meander” 63, 2008, p. 3.

Perusino, Franca, *Auguri da Urbino. Życzenia z Urbino*, “Meander” 63, 2008, pp. 24–25.

Rybowska, Joanna, *Confessio amicitiae Annae Mariae*, “Meander” 63, 2008, pp. 21–23.

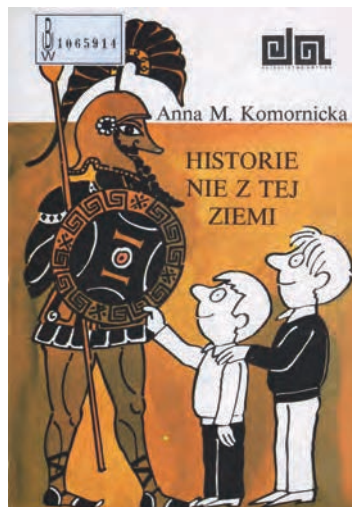
Rybowska, Joanna; Witczak, Krzysztof Tomasz, edd., *In honorem Annae Mariae Komornicka*, *Collectanea Philologica*, vol. 2, Łódź: Wydawnictwa Uniwersytetu Łódzkiego, 1995.

Starnawski, Jerzy, *O dobrej koleżance. Dostojnej jubilatce na dziewięćdziesięciolecie*, “Meander” 63, 2008, pp. 15–20.

Komornicka, Anna M., *Historie nie z tej ziemi* [Stories Not from This World]. Okładka i ilustracje [Cover design and illustrations by] Jerzy Flisak. Seria: *Dziedzictwo antyku* [Series: The Legacy of Antiquity]. Warszawa: Wydawnictwa Radia i Telewizji, 1987. 165 pp.

Genre: Collection of short stories.

Summary: This is the first volume in the series *The Legacy of Antiquity*. The heroes of the book are siblings: Krzyś, Stefanek and Elżbietka. They live with their parents and grandmother Bunia. The Mother introduces the kids to the world of myths, telling them about mythological heroes, such as Achilles and Icarus. Children fascinated by these stories give free rein to their fertile imagination and become heroes of seemingly ordinary events during which they meet characters far from the ordinary. They wonder often, if what happened to them, happened really, or if it was just a dream. Each adventure is a great lesson for them, from which they draw conclusions.

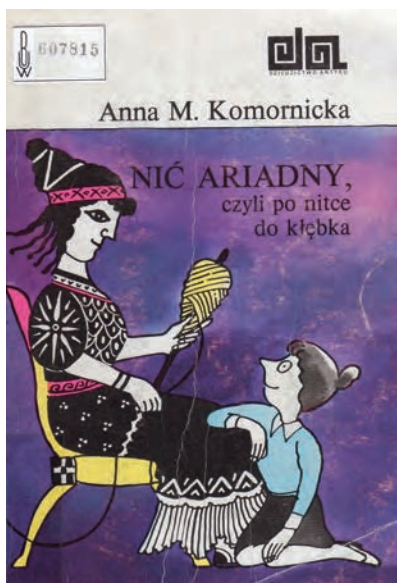


Classical themes: The children's adventures help understand myths about Asclepius, Parcae, Achilles, Icarus, Hermes, Phaeton, Demeter and Kore. The myths provide an explanation of laws governing the world, of superstitions and beliefs of the ancients. The reader learns the meaning and origins of popular expressions (such as "the Achilles' heel" or "in the arms of Morpheus").

Key words: Greek mythology, ancient history, phraseology based on Antiquity.

Komornicka, Anna M., *Niż Ariadny, czyli po nitce do kłębka* [The Thread of Ariadne, or Finding Your Way]. Okładka i ilustracje [Cover design and illustrations by] Jerzy Flisak. Seria: *Dziedzictwo antyku* [Series: The Legacy of Antiquity]. Warszawa: Wydawnictwa Radia i Telewizji, 1989. 164 pp.

Genre: A modern glossary of classical myths dramatized for children.



Summary: This is the second volume in the series *The Legacy of Antiquity*, where the author explains phrases, sayings, expressions originating from Greek myths, such as “sufferings of Tantalus,” “an apple of discord,” “Trojan Horse,” etc. The author applies a pattern: first, a discussion of the myth at the origin of the term or phrase, then a reflection on the meaning and modern usage of each entry in a dramatized scene with children as characters.

Classical themes: Expressions (e.g. “arrow of Eros,” terror, “the faithful Penelope,” “sardonic laughter”), phrases (e.g. “the wheel of Fortune comes full circle,” “reborn like a Phoenix rising from the ashes”), words (e.g. Olympus, Amazon, Fortuna).

Key words: Greek mythology, ancient history, phraseology based on Antiquity.

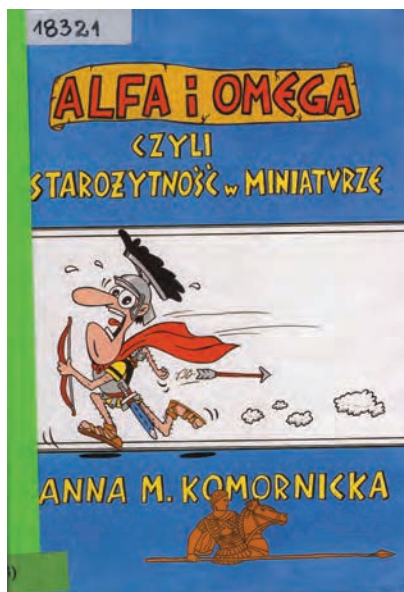
Entry by Olga Grabarek, olga.grabarek@student.uw.edu.pl.

Komornicka, Anna M., *Alfa i Omega, czyli starożytność w miniatu-
turze* [Alpha and Omega, or Antiquity Encapsulated]. Okładka i
ilustracje [Cover design and illustrations by] Mirosław Andrzejew-
ski. Seria: *Dziedzictwo antyku* [Series: The Legacy of Antiquity].
Warszawa: Oficyna Wydawnicza Ostoja, 1995. 175 pp.

Genre: A modern glossary of historic ancient phrases dramatized for children.

Summary: This is the last volume in the series *The Legacy of Antiquity*, where the author explains the classical origin of well-known expressions used by famous Greek and Roman leaders, philosophers etc., such as “the die has been cast,” “money does not stink,” or “everything flows.” Other words and expressions, such as “Olympics,” “Spartan upbringing,” originate from cultural traditions and customs of the Antiquity. Phrases related to historical events or figures constitute still another category, e.g. “Pyrrhic victory.” Each explanation follows a similar pattern: the author

presents first historical origins of the expression, and then its contemporary usage. The first phrase is “Alpha and Omega.” The author discusses letters of the Greek alphabet and how it was taught in Antiquity according to Quintilian. The meaning and modern usage of each entry is illustrated in a dramatized scene with three characters, young siblings, Krzyś, Stefanek and Elka. This innovative manner of closing the gap between the far away Antiquity and our times seems particularly effective.



Classical themes: Famous phrases, e.g. “everything flows,” “the die has been cast,” “veni, vidi, vici,” “history is the teacher of life,” “bread and games,”

“You have conquered, o Galilean”; expressions related to ancient history, e.g. “Draconian laws,” “to deliver a philippic”; origins of words, e.g. tyrant, patron, patronage; stereotyped expressions e.g. “the eighth wonder of the world,” “rich as Croesus.” The author explains in a clear way where such expressions come from and what they mean, often quoting ancient historians and famous scholars. The dramatized scenes demonstrate how the classical phrases function in modern language.

Key words: Greek mythology, ancient history, phraseology based on Antiquity.

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Czerwińska, Jadwiga, *Z Grzymałowa w świat antyku*, “Cracovia Leopolis” 43, 2005, pp. 2–5, 51, http://www.cracovia-leopolis.pl/_pdf/22.pdf (accessed 14.01.2012).

MARIA KONOPNICKA

*Olimpijczyk. Opowiadanie historyczne z czasów Peryklesa,
podług Oskara Hoeckera*

[The Olympian. A Historical Tale from the Age of Pericles,
According to Oskar Hoecker]

MARIA KONOPNICKA

(1842–1910)



Poet, novelist, journalist, critic, translator, one of the most beloved authors of books for children and youth. Her artistic writings were first of all an expression of deep patriotism and longing for Polish independence. She could also be considered a women's and children's rights activist. She co-organized an international campaign against persecution of Polish children in Września (1901–1902) under Prussian rule. In 1905–1907, she organized in Warsaw a campaign of assistance to Polish patriots jailed by the Russian authorities and to their families.

Her most important works for children: *Śpiewnik dla dzieci* [Songbook for Children], 1890; *Co słonko widziało* [What Did the Little Sun See], 1889; *Dym* [Smoke], 1893; *Nasza szkapa* [Our Old Mare], 1893; *O Janku Wędrowniczk* [Johnny the Wanderer], 1893; *O krasnoludkach i sierotce Marysi* [Dwarves and the Little Orphan Mary], 1896; *Na jagody* [Let's Pick Blackberries], 1903; *Szkolne przygody Pimpusia Sadełko* [Fatty Puff's School Adventures], 1905. Many of her books are compulsory reading for elementary schools. Especially famous is *Dwarves and the Little Orphan Mary*: every year, from spring to autumn, the dwarves work and help poor people such as Little Mary who has lost her flock of geese. The value of work, the meaning of poverty and the beautiful Polish landscapes are the most frequent motives of Konopnicka's publications.

Photograph retrieved from Wikimedia Commons.

Bio by Anna Ślezińska, annie_s@o2.pl.

Konopnicka, Maria, *Olimpijczyk*. *Opowiadanie historyczne z czasów Peryklesa, podług Oskara Hoekera* [The Olympian. A Historical Tale from the Age of Pericles, According to Oskar Hoecker]. Projekt okładki i ilustracje [Cover design and illustrations by] Leopold Buczkowski. Warszawa: Książka i Wiedza, 1951 [ed. pr. 1900]. 267 pp.

The book is an adaptation of: Höcker, Paul Oskar, *Der Olympier. Kulturegeschichtliche Erzählung aus dem Zeitalter des Perikles*, Leipzig: Geibel & Brockhaus, 1894.

A Hebrew translation: *Benhaolimpus: sipur histori mi'jeme Perikles*, transl. by Šelmoh Skulski, Tel Aviv: Amihai Publishing House, 5718 [1958].

Genre: Historical novel.

Summary: The action takes place in 5th century B.C. Athens. Cimon's military successes ensure the support of Athenian citizens; aristocracy remains in power in the city state. Pericles keeps away from politics, but he is concerned about the situation. He participates in many discussions with scholars and other public figures, such as Anaxagoras, the philosopher, and Phidias, the sculptor. He falls in love with an Ionic woman, Aspasia, and marries her. After a military humiliation at the hands of the Spartans, Cimon is chased away from the city. Pericles gains recognition and assumes power. An anti-Athenian atmosphere sweeps across Greece. When Sparta attacks Athens, Pericles succeeds in obtaining a guarantee of peace for 30 years. Peace favours a rapid development and the city becomes a centre of culture. Sparta, with



the support of other *poleis*, breaks the agreement before its term and attacks Athens. A plague breaks out in the city overcrowded with refugees. Faced with war and disease Athenians withdraw their support for Pericles. Many of his friends are sued in court. For a short time Cleon gains power but his incompetence makes Athenians clamour for Pericles' return; he agrees to come back and delivers an uplifting speech but overwhelmed and exhausted, he dies during the night. Athenians mourn him.

Classical themes: 5th century B.C. Athens, daily life of the Athenian elite, feasts, theatre, holidays (e.g. Panathenaic Games), fortune-telling, women's customs and duties, weapons and fashions. Historical figures, such as Pericles, Anaxagoras, Phidias, and Aspasia. Historical events: the Peloponnesian War and the plague of Athens.

Key words: Athens, Pericles, Peloponnesian War, ancient history, historical figures.

Bibliography:

Bielawski, Jerzy; Płociński, Krzysztof, edd., *Maria Konopnicka (1842–1910)*, <http://www.info.kalisz.pl/biograf/konopnic.htm> (accessed 01.12.2012).

Lorent–Umiecka, Krystyna; Jakubowska, Emilia, *Bibliografia twórczości Marii Konopnickiej dla dzieci i młodzieży*, Warszawa: Wydawnictwa Uniwersytetu Warszawskiego, 1989.

Pierwsze wydania utworów Marii Konopnickiej — ze zbiorów suwalskiej biblioteki. Biblioteka Publiczna im. Marii Konopnickiej w Suwałkach. Dział Informacyjno–Bibliograficzny [Maria Konopnicka's first editions — from the collection of Maria Konopnicka Public Library in Suwałki. Section of Information & Bibliography], Suwałki, 2010, 83.14.28.26/tekstydoc/konopnicka.doc (accessed 10.01.2013).

BOHDAN KOREWICKI

Przez ocean czasu

[Through the Ocean of Time]

BOHDAN KOREWICKI

(1902–1975)



Born January 2, 1902 in Nasiekówka in Podolia (south-eastern Poland until WW2, then USSR, and now Ukraine); died January 8, 1975 in Warsaw. Between 1921 and 1924 studied at the Wojciech Gerson School of Drawing, graduating in 1926. In addition to painting he studied

singing under Tadeusz Leliwa and Umberto Macner, instrumentation and harmony under Ludomir Różycki. In 1925/1926 he was a soloist at the Opera of the United Pomeranian Theatres Bydgoszcz–Toruń–Grudziądz. He performed for example a solo part in Stanisław Moniuszko's *Straszny Dwór* [Haunted Manor]. His paintings were exhibited at the Zachęta Gallery (Society for the Encouragement of Fine Arts) in Warsaw between 1933 and 1937. During the German occupation of Poland he worked in the resistance and after the Warsaw Uprising was captured and deported to Germany, to the Braunschweig labour camp. There he organized shows of drawings and lead an amateur theatre troupe. He returned to Poland in 1946; between 1947 and 1948 he worked at the still functioning (until 1948) Ludowy Instytut Oświaty i Kultury [People's Institute of Education and Culture], in Warsaw. In 1948 he worked for the Propaganda Division of the Polish Red Cross and later he sang for the Polish Radio and in the choir of the Warsaw Philharmonic. He also dabbled in photography and belonged to the Warsaw Photographic Association. He wrote two science fiction books: a two-volume novel *Przez ocean czasu* [Through the

Ocean of Time], 1957, and *Jej perypetie. Powieść trochę niesamowita* [Her Adventures. A Somewhat Incredible Novel], 1958.

Photograph by Nickt01, retrieved from Wikimedia Commons.

Bio by Helena Płotek, helenaplotek@student.uw.edu.pl.



Korewicki, Bohdan, *Przez ocean czasu*, tom 1 [Through the Ocean of Time, vol. 1]. Ilustracje [Illustrated by] Mateusz Gawryś. Warszawa: Nasza Księgarnia, 1957. 424 pp.

Korewicki, Bohdan, *Przez ocean czasu*, tom 2 [Through the Ocean of Time, vol. 2]. Ilustracje [Illustrated by] Mateusz Gawryś. Warszawa: Nasza Księgarnia, 1957. 369 pp.

N.B. This edition is a collector's item and reaches vertiginous prices at the online auctions. We greatly appreciate the access to a scan granted by Nasza Księgarnia. In 2013 the publishing house Solaris released a new reprint of the book.

Genre: Science-fiction novel.

Summary: High school graduate, Dominik Konarski strolls through the woods and meets a group of unusually dressed strangers. They ask him for the current date and invite him to see their time machine; shortly after that they ask him to join them in their time-travels. It turns out that they are scientists from the future, from Warsaw in the year 2048 to be precise. They want to travel back in time to prehistoric era. Dominik at first hesitates but finally joins them. Their vehicle not only travels through time but it also travels on land and water. Its maximum speed through time is 90 years per second. They travel back 150 million years witnessing various prehistoric periods such as: glacial, interglacial, and tertiary. At the end they reach the Early Cretaceous era. During their adventures they meet Australopithecus, Neanderthals, and mammoths etc. They survey with wonder the ancient deserts and primordial forests.

In the Early Cretaceous era they meet various species of dinosaurs and they even have a dangerous encounter with a Tyrannosaurus Rex. Their journey is full of trials: the time machine breaks, the crew falls sick, and they have to face the hazards of ancient natural forces.

Because the book was written for young adults the author used the character of the inexperienced Dominik as an audience surrogate, who needs to have difficult scientific issues and concepts explained to him in terms accessible to a layman. The book is full of paleo–archaeological information and is in many ways reminiscent of Julius Verne’s novels. After researching the prehistoric eras the scholars plan to get back to the 21st century. In a surprising turn of events the machine runs out of mercury and is unable to travel through time with precision. Travelling blind through time they end up in Ancient Rome during the reign of Emperor Trajan. Dominik along with another crewman Ernest Segar decide to find the desperately needed mercury. They spend the gold they found in prehistoric eras to buy the mercury from an astronomer in Ostia and return to the 21st century.

Currently the book enjoys a cult following.

Classical themes: The crew of the time machine is forced to make a sudden stop on their way home. They find themselves in Rome during the Emperor Trajan’s reign. Dominik and Ernest make their way to Ostia in order to find mercury without which the time machine would not be able to get back to the 21st century. During the two–day trip they observe the daily life and customs of average Romans. Dominik notices a slave driver and decides to buy from him a young slave girl, Deutera, and give her back her freedom. They cannot take her back to the 21st century and they decide to reunite her with a sister who lives on Crete. From there they make their way back to the 21st century.

Key words: Time–travel, Rome, Ostia, Trajan, ancient slavery.

Bibliography:

Bohdan Korewicki, in: Andrzej Niewiadomski; Antoni Smuszkiewicz, *Leksykon polskiej literatury fantastycznonaukowej*, Poznań: Wydawnictwo Poznańskie,

1990, pp. 111–112.

Wernerowa, Jadwiga, *Prawo serii*, “Nowe Książki” 18, 1957, pp. 1127–1128 [book review].

IGNACY KRASICKI

Kruk i lis

[The Raven and the Fox]

IGNACY KRASICKI

(1735–1801)



A poet, novelist, Bishop and Duke of Warmia, then Archbishop of Gniezno. One of the most important authors of the Polish Enlightenment. Born in an aristocratic family and very well educated. Between 1759 and 1761 studied in Rome. Friend and collaborator of king Stanisław August Poniatowski, as well as a senator. Buried at Saint Hedwig's Cathedral in Berlin, but in 1829 his remains were transferred to

Gniezno Cathedral in Poland. The important aspects of Krasicki's literary style are irony and didacticism. He is considered master of the epigrammatic fable. Many contemporary and later authors were influenced by his works.

Main titles: two mock-heroic poems *Myszeidos*, 1775, and *Monachomachia*, 1778; *Pan Podstoli* [Lord Steward], parts 1–2: 1778–1784, part 3: 1801; *Mikołaja Doświadczyńskiego przypadki* [The Adventures of Mr. Nicholas Wisdom], 1776 — the first Polish Enlightenment's novel; an historical epic poem *Wojna chocimska* [The Chocim War], 1780; *Bajki i przypowieści* [Fables and Parables], 1779.

Portrait by Antoni Oleszczyński, retrieved from Wikimedia Commons.

Bio by Zofia Górka, vounaki.zms@gmail.com.

Krasicki, Ignacy, *Kruk i lis* [The Raven and the Fox], in: *Bajki* [Fables]. Wrocław: Zakład Narodowy im. Ossolińskich, 1975 [ed. pr. of the fable 1802], p. 106.

Genre: Fable.

Summary: *The Raven and the Fox* is one of the original fables by Aesop. At the beginning of the 1st century A.D., together with other Aesopian fables, it was adapted into Latin by Phaedrus from the Greek prose into Latin iambic trimeters. In the 17th century Jean de La Fontaine published a French version of Aesop's fables based on Phaedrus' adaptation; it greatly influenced Krasicki's fables. Similarly to Phaedrus and La Fontaine, Krasicki decided on a rhymed version. However, there is a note saying: *Based on Aesop's version*.

The main characters of the fable are a cunning fox and a vain raven with a tidbit in its beak. In order to get the food (most authors, incl. Krasicki, mention a piece of cheese, however, one of the preserved versions of Aesop's fable mentions meat), the fox uses a ruse. Knowing that the raven is greedy for compliments, the fox encourages him to sing. As the raven begins to caw, the tidbit falls from its beak straight into the fox's mouth.

Classical themes: Epigrammatic fable about vanity and deception, Aesop, Phaedrus.

Key words: Fables, Aesop, Phaedrus, Jean de La Fontaine, animals.

Bibliography:

Abramowska, Janina, *Bajki i przypowieści Krasickiego, czyli krytyka sztuki sądzenia*, "Pamiętnik Literacki" 63/1, 1972, pp. 3–47.



Kadulska, Irena, *Ignacy Krasicki 1735–1801*, <http://literat.ug.edu.pl/authors/krasic.htm> (English version available), (accessed 26.03.2013).

KRYSTYNA KREYSER

Śladami mitów starożytnej Grecji i Rzymu

[Following the Myths of Ancient Greece and Rome]

KRYSTYNA KREYSER

(1924–2009)



Classical philologist (PhD), president of the Section of Popularization of the Knowledge about Antiquity, Polish Philological Society (PTF). Initiator of high school Olympics rewarding knowledge of Antiquity, under the patronage of the PTF; member of the Polish Veterinary Society; Latin teacher; author and co-author

of many books and of over 150 articles about the influence of Antiquity on European culture and on teaching Latin. Awarded the Rector's 1st prize for didactic achievements at the Warsaw University of Life Sciences (SGGW).

Main works: *Śladami mitów starożytnej Grecji i Rzymu* [Following the Myths of Ancient Greece and Rome], 1992; *Cztery pory roku w mitach Greków i Rzymian* [Four Seasons in the Myths of the Greeks and Romans], 1993; *Zwierzęta gospodarskie w traktatach agrarnych pisarzy rzymskich I wieku cesarstwa* [Farm Animals in Agrarian Treatises of Roman Writers of the 1st Century of the Empire], 1996; *Tabella. Łacina bez trudu* [Tabella. Latin Without Effort], 2006. Co-author with Halina Cieszkowska of: *Gaudium in litteris, czyli radość z odczytywania napisów. Przechadzki po Warszawie* [Gaudium in litteris, or the Joy of Reading Inscriptions. Walks through Warsaw], 1993; *Wizytówki Warszawy* [Vignettes of Warsaw], 2000.

Photograph courtesy of Piotr Kreyser, the Author's Son.

Bio by Barbara Krcha, b.krcha@student.uw.edu.pl; based on the material kindly provided by the Author's Son.

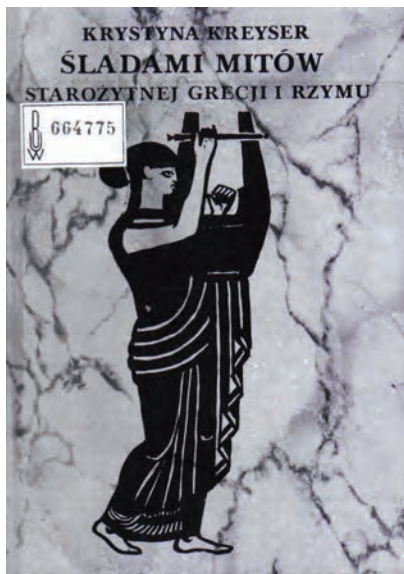
Kreyser, Krystyna, *Śladami mitów starożytnej Grecji i Rzymu* [Following the Myths of Ancient Greece and Rome]. Opracowanie graficzne [Graphic design by] Stanisław Kaźmierczyk. Warszawa: Ludowa Spółdzielnia Wydawnicza, 1992. 240 pp.

Genre: Collection of educational stories.

Summary: The stories explain how Greek and Roman myths are reflected in the order of the world, natural phenomena, and in the calendar. The author discusses ancient origin of widely used names, expressions and popular Latin and Polish phrases. There are many tales about mythical characters connected to plants and animals. There is also an explanation of stars and signs of zodiac identified with gods and gods' favourites who have been put among the stars.

Another story discusses the origins of the calendar and names of the days of the week, and of the months. A group of tales is associated with geographical sites, another is specially dedicated to medicine. Medical terms are related to Greek and Roman myths. All the tales demonstrate the influence of mythology and ancient customs on modern culture, medicine, art, and everyday life.

Classical themes: Transformation of gods or mythical characters into stars or constellations (myths of: Perseus, Andromeda, Cepheus, Cassiopeia, Cynosure, Orion, Pegasus, Icarus, Pleiades, Hyades, Callisto), metamorphoses into plants (myths of: Linus, Philura, Narcissus, Adonis, Daphne), metamorphoses into animals (myths of: Picus, Io, Perdix, Cynus, Ascalaphus, Lycaon).



Key words: Greek mythology, Roman mythology, ancient calendar, ancient history.

Bibliography:

Kreyser, Krystyna, *Tabella. Łacina bez trudu*, Warszawa: Wiedza Powszechna, 2006.

MARIA KRÜGER

Apolejka i jej osiołek

[Apolejka and Her Donkey]



O szlachetnym Gryfie i pięknej Syrenie

[The Story of a Noble Griffin and a Beautiful Mermaid]

MARIA KRÜGER
(1904–1999)



A writer, journalist, economist. Graduated from the Faculty of the Humanities at the University of Warsaw; alumna of the Academy of Political Science in Warsaw. During WW2, she participated in the Warsaw Uprising (1944). She began publishing for children and teenagers in children's periodicals such as "Płomyczek," "Dziatwa," "Słonko," "Świerszczyk," "Płomyk." She proposed the idea and wrote texts for the television show *Miś z okienka* [Teddy Bear at the Window]. Her books have been translated

into foreign languages and adapted for films. She is best known for her novel *Karolcia* [Charlotte], 1959.

Photograph retrieved from *Encyklopedia Fantastyki*, <http://encyklopediafantastyki.pl/index.php?title=Plik%3AKrugermaria.jpeg>.

Bio by Gabriela Rogowska, g.rogowska@al.uw.edu.pl.

Krüger, Maria, *Apolejka i jej osiołek* [Apolejka and Her Donkey]. Okładka i ilustracje [Cover design and illustrations by] Zdzisław Witwicki. Warszawa: Nasza Księgarnia, 1991 [ed. pr. 1963]. 28 pp.

A Czech translation: *Apolenka a její oslíček*, transl. by Oldřich Syrovátka, Praha: Státní Nakladatelství Dětské Knihy, 1967.

A Dutch translation: *Prinses Apoleika en haar ezeltje*, transl. by Inge Groeneweld, Amersfoort: A. Roelofs van Goor, 1967.

A Finnish translation: *Apoleika ja hänen aasinsa*, transl. by Veli Kolari, Helsinki: Otava, 1966.

A German translation: *Die Prinzessin und ihr Eselchen*, transl. by Hellmuth Burkhardt, Niederwiesia: Karl Nitzsche, 1965.

Genre: Fairytale.

Summary: A princess named Apolejka lives alone in a high tower on a hill outside the town. One day from the windows of her tower she notices a chimney-sweep drinking water from the well. The very next instant the boy turns into a donkey; after eating an apple from a magic tree, he returns to his human form. The chimney-sweep goes away but soon comes a prince singing a song for Apolejka. But, by the time the girl runs downstairs to welcome the prince, he has already drunk the water from the bewitched well and has become a donkey. Apolejka wants to break the spell by making him eat the magic apple but the only one left is rolling down the hill and falls into a heap of apples on a town market stall. There is no other way to find the magic apple than to taste them



all. In exchange for the fruit Apolejka has to give away her umbrella, beads, ring, hair ribbons and even shoes. The magic apple is the last one tasted and because there is a bite missing — the prince does not transform entirely — his head remains still a donkey's head. Apolejka kisses him and her kiss makes him human again.

Classical themes: The name of the protagonist evokes Apuleius, the great Latin prose writer. The story refers to his famous work *Metamorphoses, or the Golden Ass*. Transformation into a donkey and magic apple are both classical themes.

Key words: Apuleius, metamorphoses.

Bibliography:

Maria Krüger, in: Elżbieta Zarych, ed., *Słownik pisarzy polskich*, Kraków: Krakowskie Wydawnictwo Naukowe, 2008, p. 253.

Maria Krüger, in: Jadwiga Czachowska; Alicja Szałagan, edd., *Współcześni polscy pisarze i badacze literatury. Słownik biobibliograficzny*, vol. 4: K, Warszawa: Wydawnictwa Szkolne i Pedagogiczne, 1996, pp. 387–389.

Maria Krüger, in: Lesław M. Bartelski, *Polscy pisarze współcześni 1939–1991. Leksykon*, Warszawa: Wydawnictwo Naukowe PWN, 1995, p. 207.

Maria Krüger, http://pl.wikipedia.org/wiki/Maria_Kruger (accessed 30.11.2012).

Maria Krüger, http://encyklopediafantastyki.pl/index.php?title=Maria_Kruger (accessed 27.03.2013).

Krüger, Maria, *O szlachetnym Gryfie i pięknej Syrenie* [The Story of a Noble Griffin and a Beautiful Mermaid], in: Maria Kochanowska, ed., *Zaklęty pierścień: baśnie, podania i legendy polskie* [The Enchanted Ring: Polish Fairy Tales, Stories, and Legends]. Okładka i ilustracje [Cover design and illustrations by] Zdzisław Witwicki. Warszawa: Nasza Księgarnia, 1982, pp. 26–29.

Genre: Legend.

Summary: Many, many years ago, when Warsaw was still a small town, there lived a strange creature. A lion with a young man's face, snake's tail and bat's wings, called Griffin. He lived with fishermen and raftsmen and was very fond of the city of Warsaw. He was the most powerful and fair protector of the city. One day, he set out on a journey to the Baltic Sea. On the way, he admired the Polish lands and enjoyed the journey very much. He did not even notice when the boat had reached Gdańsk. As he came near the seashore, a beautiful Mermaid emerged from the sea. She was singing a song so beautiful that Griffin was unable to leave her. They fell in love and together went to Warsaw.

They lived a peaceful and happy life, until the war between Poland and Sweden. Griffin fought bravely, but died of wounds. The lovely Mermaid did not waste any time, picked up Griffin's sword and fought as bravely, as her late lover. Swedish warriors gave up and returned to Sweden. And since then inhabitants of Warsaw began using the Mermaid as their municipal seal (now the Mermaid is the symbol of the city of Warsaw and figures on its coat of arms).



Classical themes: This is a story about two mythical creatures, who were brave and loyal enough to sacrifice their lives for the citizens of Warsaw. Griffin — mythical defender and guardian of gold and valuables — is a faithful, brave and honourable character, determined to rescue the people of Warsaw from the cruelties of war. The Mermaid who, according to Greek mythology, is known as a wonderful singer and an efficient, ruthless killer, here represents a just war. The couple symbolizes the ideal of a Greek commander and warrior.

Key words: Griffin, siren, Greek mythology, Warsaw.

Bibliography:

Miller, Przemysław, *Historia herbu*, <http://www.um.warszawa.pl/o-warszawie/kompendium-wiedzy/historia-herbu?page=0,1> (accessed 14.02.2012).

Monte, Richard, *The Mermaid of Warsaw and Other Tales from Poland*, London: Frances Lincoln Limited, 2011 (accessed via Google Books, 21.03.2013).

Gryfy, Syreny, in: Stanisław Stabryła, *Słownik szkolny. Mitologia grecka i rzymska*, Warszawa: Wydawnictwa Szkolne i Pedagogiczne, 1994, pp. 90, 195–196.

Warsaw Legends, <http://warsawtour.pl/en/warsaw-for-everyone/for-kids/warsaw-legends-3160.html?page=0,0> (accessed 21.03.2013).

MACIEJ KUCZYŃSKI

Atlantyda, wyspa ognia
[Atlantis, an Island of Fire]

MACIEJ KUCZYŃSKI

(1929–)



A mountaineer, polar explorer, speleologist, architect, Polish writer and author of 30 books about travelling. He is also an author of documentary films and television programs. He worked at the Polish Academy of Sciences as a technical manager of scientific expeditions. Kuczyński provided commen-

taries to geographic and travel films, including the expeditions of Marek Kamiński, a famous Polish Polar explorer, to the North and the South Poles. In 1990 Kuczyński suggested how to decipher the records of biological knowledge of the Mesoamerican Indians contained in pre-Columbian pictorial codes in Mexico. In 1994, he published *Atlantyda, jej tajemnice i odkrycia* [Atlantis: Secrets and Discoveries] with his interpretation of symbols on the Phaistos Disc, proposing a hypothesis that the Disc is connected to Atlantis.

Photograph courtesy of the Author.

Bio by Maria Kruhlak, maria.kruhlak@student.uw.edu.pl.

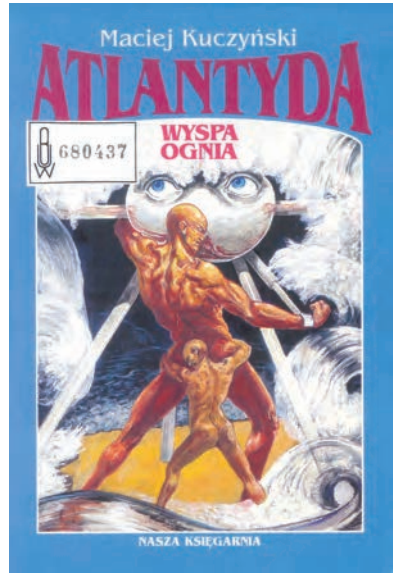
Kuczyński, Maciej, *Atlantyda, wyspa ognia* [Atlantis, an Island of Fire]. Projekt okładki [Cover design by] Artur Gołębiowski. Warszawa: Nasza Księgarnia, 1988 [ed. pr. 1967]. 128 pp.

Genre: Science-fiction novel.

Summary: Awaru, son of a tribal chief, secretly goes as Shanti (he assumes this name for the duration of his trip) to Atlantis, an island located nearby. His task is to penetrate the interior of the unknown island and try to find out how to conquer it. It turns out, however, that he is not alone in his attempt. While spying the terrain, he meets his old enemy from another kingdom who also is seeking an opportunity to take over the island. Atlantis seems to be a technologically advanced world. Awaru is surprised that people are friendly towards him, and it makes the decision to transfer data to assist in the attack difficult. Pretending to be Loki (common name for local researchers) he is travelling around the island. After he learns about the wise and peaceful people and their life he decides to leave Atlantis alone. Many adventures later, he reaches the town of Tees, where becomes aware that all the time he was being watched, but no harm was done to him, because as an individual he was not considered a safety threat. At the end of the story, volcano Suhmi erupts and Atlantis sinks into the ocean, but people from Awaru's tribe rescue him. *Atlantis, an Island of Fire* is a supplementary reading for 6th graders.

Classical themes: Atlantis — a highly advanced lost civilization; volcanic eruptions in Antiquity.

Key words: Atlantis.



Bibliography:

Maciej Kuczyński, <http://www.racjonalista.pl/bg.php/s,221> (accessed 09.01.2013).

Maciej Kuczyński. 40 lat życia na wyprawach, <http://www.odkrywcy.com/polonijny-klub-podroznika/members-of-the-polish-chapter/maciej-kuczynski/> (accessed 09.01.2013).

Serafin, Jarosław, *The Explorers Club. Polish Chapter. Maciej Kuczyński*, <http://www.explorersclubpoland.pl/pl/czonkowie/60-maciej-kuczyski.html> (accessed 09.01.2013).

BARBARA LUDWICZAK

Mitologia. Wierzenia Greków i Rzymian
[Mythology. Beliefs of the Greeks and Romans]



Przygody Odyseusza
[The Adventures of Odysseus]

BARBARA LUDWICZAK

(1980–)



Born in Tarnów, on Halloween of 1980; writer and philologist. Made her debut in 2002 with a short story *Teodycea* [Theodicy] in “Science Fiction” monthly magazine. After studies in Classics at the Jagiellonian University (graduated in 2005) she taught Latin and Culture in secondary school

and college. Currently she works in Zakłady Mechaniczne “Tarnów” [Mechanical Plant “Tarnów”]. Since 2008 she has collaborated with the publishing house GREG, first as the author of *Mitologia. Wierzenia Greków i Rzymian* [Mythology. Beliefs of the Greeks and Romans], 2008, a book about ancient myths and legends, then, in producing an adaptation of Homer: *Przygody Odyseusza* [The Adventures of Odysseus], 2010, retelling stories of *Iliad* and *Odyssey*. Co-translator (with Marta Kędroń) of Mark Twain’s *The Adventures of Tom Sawyer* and *Adam and Eve’s Diaries*. History, philosophy, music, art and various literary genres such as science fiction, space opera, fantasy are among her interests along with many others.

Photograph courtesy of the Author.

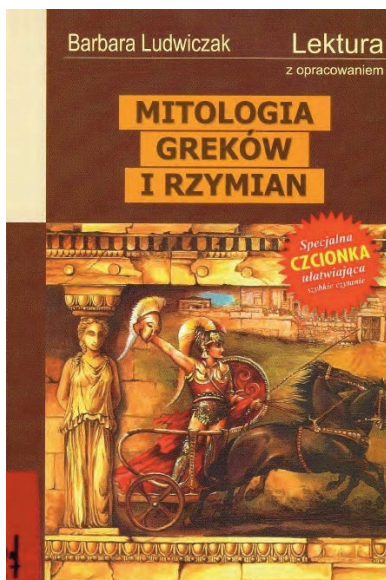
Bio kindly provided by the Author.

Ludwiczak, Barbara, *Mitologia. Wierzenia Greków i Rzymian* [Mythology. Beliefs of the Greeks and Romans]. Projekt okładki [Cover design by] Jolanta Adamus–Ludwikowska and BROS s.c. Wybór ilustracji [Illustrations selected by] Norbert Kraft. Kraków: GREG, 2011 [ed. pr. 2008]. 204 pp.

Genre: Collection of myths.

Summary: The book is a collection of adaptations of myths ranging from ancient Greek mythology to Roman legends and beliefs. It contains descriptions of individual gods, supernatural heroes and divine creatures, their attributes, nicknames, and ancient iconography. Various stories about their lives illustrate their complex characters. In the first part of the book there are myths of origin, anecdotes about Olympian gods, gods of the air, light, earth and sea, gods of the underworld and those defined by the author as the gods of human fate (Nemesis, Nike, Moirai, Thanatos, Hypnos). In addition, there is also one longer chapter, covering the story of Orpheus and Eurydice, the stories of heroes and the adaptation of Greek epic poems: *Iliad* and *Odyssey*. The second part of the book discusses Roman religion and Roman legends, it also includes a short version of Virgil's *Aeneid*. The book is designed to present the information clearly, names of gods are in bold letters and many additional materials (such as maps and a dictionary) are provided at the end of the publication.

Classical themes: Greek myths, Roman myths, ancient religion, ancient history, art and culture, adaptations of Homer's *Iliad* and *Odyssey*, adaptation of Virgil's *Aeneid*.



Key words: Greek mythology, Roman mythology, Homer, Virgil.

Bibliography:

Mitologia [A description of the book at the Publisher's Website], http://www.greg.pl/lektury/8,324_Mitologia.html (accessed 14.02.2013).

Ludwiczak, Barbara, *Przysody Odyseusza* [The Adventures of Odysseus]. Projekt okładki [Cover design by] Jolanta Ludwikowska. Kraków: GREG, 2010. 101 pp.

Genre: Adaptation of classical text.

Summary: Adaptation of the *Odyssey*, structured as a school text with description of main characters and topics. Odysseus journeys home after the fall of Troy. The Greek hero is trying to get back to his homeland, Ithaca, after the ten-year Trojan War. Unfortunately, because he blinded Cyclops Polyphemus, the son of Poseidon, the god of the sea cursed Odysseus forcing him to wander the sea for ten years, during which time he was fated to lose all his crew and to return home aided by others. After a long journey and many deadly adventures, he came back to Ithaca, but had to defeat the suitors whose aim was to persuade Penelope to marry one of them, and while doing so to fully enjoy hospitality of Odysseus household. He vanquished all of the suitors and the family of Odysseus, Penelope and their son Telemachus could finally live happily ever after (as distinct from the original ending in Homer's *Odyssey*) — there is a short mention about Odysseus' second expedition to appease Poseidon, but at the end of the story he returns for the second time and lives with his wife and son until his death from the sea.

The book also includes elements based on the other Homeric epic, the *Iliad*: abduction of Helen, the ire of Achilles, the duels: Paris and Menelaus, Achilles and Hector; the embassy of Priam and the fall of Troy.

Classical themes: *Iliad*, *Odyssey*; Trojan War; mythical characters and their stories: Odysseus, Penelope, Telemachus, Athena, Polyphemus, Poseidon, Calypso, Hermes, Aeolus, Circe, Tiresias, Laestrygonians, Cicones, Sirens, Scylla,



Charybdis, Helios, Phaeacians, Laertes.

Key words: Homer, *Iliad*, *Odyssey*, Odysseus, Trojan War.

Bibliography:

Parandowski, Jan, *Mitologia. Wierzenia i podania Greków i Rzymian*, Poznań: Wydawnictwo Poznańskie, 1987.

HANNA ŁOCHOCKA

Legenda o Merkurym
[The Legend of Mercury]

HANNA ŁOCHOCKA

(1913–1995)



Poet and prose writer, author of song lyrics and radio plays for children, translator. Educated in Warsaw as an economist and historian, she worked as an editor of economic and historic magazines; she also translated some historical works into Polish (e.g. Édouard Perroy, Roger Doucet, André Latreille, *Histoire de la France pour tous les Français*. Tome premier: *Des origines à 1774*, 1950, as *Historia Francji: Od początku dziejów do roku 1774*, 1969). She begun her literary career as a part-time activity in 1947, when her poems were published in children magazines:

“Świerszczyk,” “Płomyczek,” and later “Miś.” While she also wrote poetry for adult readers and published in “Poezja,” “Świat,” and “Stolica,” her popularity stems from what she wrote for children (circa 40 books). Sparrow Elemelek — the bird-character of her three books: *O wróbelku Elemelku* [About Sparrow Elemelek], 1955; *Wróbelek Elemelek i jego przyjaciele* [Sparrow Elemelek and His Friends], 1962, and *Psoty i kłopoty Wróbelka Elemelka* [Sparrow Elemelek’s Pranks and Troubles], 1972 — is one of the best known characters of Polish children’s literature.

Photograph courtesy of Maciej Jakubowski, the Author’s Nephew, retrieved from Lech Kadlec’s website, http://lechkadlec.2ap.pl/autorzy/lochocka_hanna.htm.

Bio by Paweł Siechowicz, pawelsiechowicz@wp.pl.

Łochocka, Hanna, *Legenda o Merkury* [The Legend of Mercury]. Ilustracje [Illustrations by] Maria Sołtyk. “Świerszycz” 25, 1978, pp. 387–389.

Genre: Adaptation of myth.

Summary: The story explains Mercury’s role within the Roman pantheon and the genesis of his attribute: caduceus. In the presented version of the myth, Mercury stole Jupiter’s lightning and was accused of flashing out Venus’ doves, stealing Mars’ sword, Neptune’s trident and Apollo’s arrows and quiver. When Jupiter got angry at him, the stolen lightning exploded under Mercury’s tunic. Realizing the impropriety of his acts, Mercury decides to change and become guardian of traders and travellers. He uses the extinguished lightning to save Venus from two snakes crawling towards her. The lightning decorated with snakes and the doves’ feathers becomes his walking stick — caduceus. In the mean time, the reader also learns that Mercury constructed the first lyre adding a string to a turtle’s shell; he then gave it to Apollo.



Classical themes: Jupiter, Mercury, Neptune, Apollo, Venus, caduceus.

Key words: Roman mythology, Mercury, caduceus.

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Łochocka Hanna, in: Krystyna Kuliczowska; Barbara Tylicka, edd., *Nowy słownik literatury dla dzieci i młodzieży*, Warszawa: Wiedza Powszechna, 1979, pp. 334–335.

Entry by Paweł Siechowicz, pawelsiechowicz@student.uw.edu.pl.

ANDRZEJ MAJEWSKI

Adam nieustrudzony wędrowiec

[Adam the Tireless Wanderer]

ANDRZEJ MAJEWSKI

(1966–)



Author of aphorisms, writer, commentator, photographer, scriptwriter, director. Graduated from the Wrocław University of Economics, LL.D. at the University of Wrocław. Famous for his aphorisms published in Polish as well as in international anthologies and translated into many languages (Czech, English, German, Greek, Hebrew, Italian, Korean, Romanian, Russian, and Turkish). He won many awards for his aphoristic works. Author of a fairytale *Adam niestrudzony wędrowiec* [Adam the Tireless Wanderer], 2002, and of a guide for children *102*

radzy dla dzieci mądrych, grzecznych i krnąbrnych [102 Bits of Advice For Wise, Good and Naughty Children], 2003 — both written in rhyming verses. His poems and stories for children appear in textbooks and children's periodicals. Director and scriptwriter for a television series "Klub Radzika" [A Little Advisor's Club] based on his book *102 rady dla dzieci mądrych, grzecznych i krnąbrnych*; scriptwriter for an educational TV series *Ekonomia na co dzień* [Economics for Every Day Use], 2007, and *Ekonomia w szkole* [Economics at School], 2007.

Photograph courtesy of the Author.

Bio by Gabriela Rogowska, g.rogowska@al.uw.edu.pl; based on the material kindly provided by the Author.

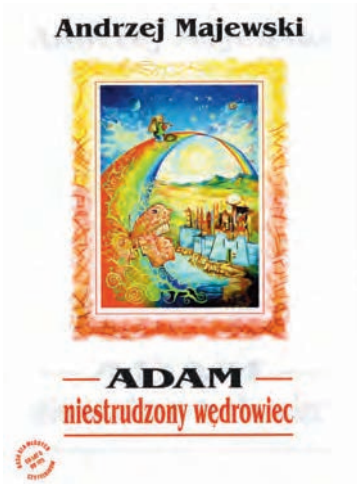
Majewski, Andrzej, *Adam nieustrudzony wędrowiec* [Adam the Tireless Wanderer]. Ilustracje [Illustrations by] Marcin Giejson. Warszawa: Wydawnictwo Salezjańskie, 2002. 184 pp.

Online version: http://www.andrzejmajewski.com/ebook/basn_e.pdf

Genre: Narrative poem.

Summary: The hero of the book is Adam — a little boy found by an old couple in the forest. When the boy grows a little older he sets out on a journey seeking the wisdom of the world and learning about good and evil. His odyssey leads him through numerous places and adventures. First, he finds himself in a forest where he learns from animals, then on the sea fighting with Hurricane and meeting the mermaids; next he goes up the rainbow but he cannot reach its end and falls down. Fortunately, he is rescued by a vulture who asks him a riddle. Adam gives the vulture the right answer and he is carried back to the rainbow. There he meets a tortoise named Janek who challenges him to a race. Sure of his victory, Adam takes a nap, while the tortoise wins the contest. For the rest of the journey, Adam and Janek travel together. They face a series of dangers: an evil wizard and demon-dogs. Adam comes into possession of two magic keys and he discovers his special mission — he must free the prisoners of the Lord of the World. Finally, Adam and Janek reach this empire. There Adam has the opportunity to save the Lord's daughter. As a reward, Adam is offered a choice between becoming rich and becoming an apprentice to the wizard. The boy chooses the second option. By then he knows how to help the captives using magic keys. Finally, Adam and Janek with the help of the princess set the city free and leave.

Classical themes: Apart from Aesop's fable of *The Tortoise and the Hare*,



the book refers to other classical motives: the riddle of the Sphinx and the Argonauts.

Key words: Aesop, fables, riddles, Sphinx, the journey of the Argonauts.

Bibliography:

[The Author's Website], <http://www.andrzejmajewski.com> (accessed 18.02.2013).

WITOLD MAKOWIECKI

Przygody Meliklesa Greka

[The Adventures of Melikles the Greek]



Diossos

WITOLD MAKOWIECKI

(1902–1946)



Son of Zygmunt, editor at “Goniec,” and Zofia (née Wartałowska). At 17, immediately after finishing Mikołaj Rej High School in Warsaw, he enlisted in the army (205 Infantry Regiment) and came back after a short campaign with damaged lungs. Released from the army, he studied agriculture at the Warsaw University of Life Sciences (SGGW) graduating as an agricultural engineer. He moved on to study mathematics and physics at the University of Warsaw, as well as painting at the Warsaw School of Fine Arts (since 1932 Academy of Fine Arts). Financial problems forced

him to abandon further studies and work at the family estate (Wólka, near Skierniewice). He was married to Wanda (née Bendarzewska); the couple had two children, Adam and Anna.

As the estate gradually fails, Witold starts working as a clerk at the Ministry of Rural Reforms and later at other similar government offices. He writes poetry in his free time and wins a prize in a contest organized by the famous Polish weekly “Wiadomości Literackie” in 1934. When WW2 breaks out, he comes back to what is left of the family estate and tries to cultivate the land; his uncompromising attitude soon leads to conflicts with the Germans and he has to leave the estate. He lives with his family in poverty in Skierniewice during the last two years of war. His illness returns and he spends the first post-war year in bed. His wife works as a teacher in Noworadomsk where the family

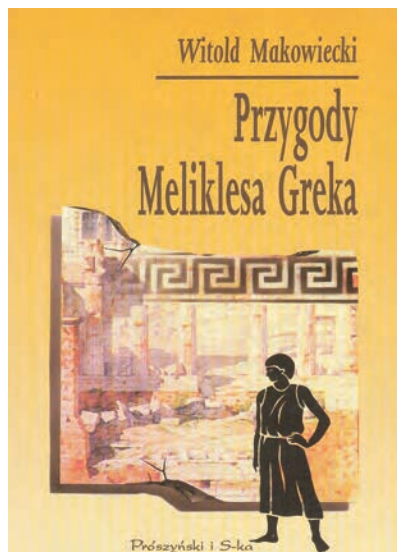
experiences even more acute hardships. He dies at the beginning of 1946 and is buried at Powązki Cemetery.

Makowiecki leaves two manuscript novels for young people (see the entries) and a volume of poetry. Written during two and a half years under German occupation, in poverty, ill health, and under the threat of rapidly approaching death, both novels are youthfully serene and full of optimism. They combine fast action with good characters presented with deep and sincere humanity.

Photograph courtesy of Elżbieta Makowiecka, the Author's Niece.

Bio based on an obituary written after the Author's demise by his brother Tadeusz Makowiecki, an artist, literary critic, and art historian; a manuscript and its typewritten copies are preserved in the Archives of the Polish Academy of Sciences, at the Stanisław Staszic Palace in Warsaw, Tadeusz Makowiecki's files. Witold Makowiecki's Niece, Elżbieta Makowiecka kindly advised the Editors of the obituary's existence and location. Scans of the documents provided by Karolina Kolinek, the author of both related entries; the English version by Elżbieta Olechowska.

Makowiecki, Witold, *Przygody Meliklesa Greka* [The Adventures of Melikles the Greek]. Okładka i ilustracje [Cover design and illustrations by] Robert Pawlicki. Warszawa: Prószyński i S-ka, 1998 [ed. pr. 1947]. 328 pp.



A Czech translation: *Příhody Řeka Melikla*, transl. by Věra Jersáková, Praha: Státní Nakladatelství Dětské Knihy, 1959.

A Slovak translation: *Dobrodružství Gréka Melikla*, transl. by Hilda Holinová, Bratislava: Mladé Letá, 1989.

Genre: Historical novel.

Summary: The Mediterranean basin during the last years of reign of the pharaoh Apries (ca. 570 B.C.). Melikles, a 16-year old Greek from Miletus, is kidnapped by Phoenician corsairs and

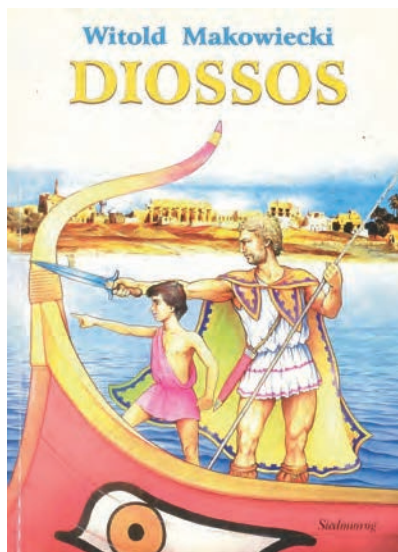
sold as a slave in Carthage. Kallias, a sailor from Syracuse, buys the boy with the help of Nehurabhed, a Median high priest. Nehurabhed heads for Egypt as an envoy to negotiate peace in the conflict between Greeks and Egyptians, and brings Melikles with him. Unfortunately, Phoenicians who also interfere in Egyptian politics follow Nehurabhed and try to trap him on board of a Spartan ship on which he travels to Egypt. Melikles, resourceful and brave, and forever grateful to his saviour, helps Nehurabhed to escape. They have many adventures during their long journey; Melikles learns the customs of other cultures and grows wiser. As a sailor's son, he impresses his companions with his knowledge of marine navigation and ship-building. He also demonstrates his tenacity and sympathy for people who suffer. He saves the life of Nehurabhed and Kallias, and finally ends up in a Greek military contingent fighting deceitful Egyptians who kidnapped the children of the Greek soldiers. The Greeks conquer the Egyptian city of Sais where the

children were imprisoned. Melikles fights bravely at the side of his new friend — Polinik, son of the Greek commander. A sister of Polinik, the beautiful Anyte is among the saved children; she falls in love with Melikles. The young hero, demonstrating his maturity and sense of responsibility, repairs an old ship on which he sails to Miletus. When he reaches his destination and is finally reunited with his family, the father of Anyte, who had been observing Melikles from his ship, agrees to the marriage of Melikles to his daughter.

Classical themes: The conflict between Greeks and Egyptians during the reign of Apries, Eleusinian Mysteries, customs of ancient Greeks, Medes and Egyptians, everyday life of ancient sailors and Greek soldiers.

Key words: Egypt, Phoenicia, Greek colonies, Miletus, ancient slavery.

Makowiecki, Witold, *Diossos*. Okładka [Cover design by] Artur Łobuś. Wrocław: Siedmioróg, 1999 [ed. pr. 1950]. 240 pp.



A Czech translation: *Tři útěky z Korintu*, transl. by Věra Jersáková, Praha: Státní Nakladatelství Dětské Knihy, 1961.

Genre: Historical novel.

Summary: Ancient Corinth, Miletus and other cities upon Aegean Sea during the reign of Polycrates, tyrant of Samos (6th century B.C.). Diossos, a boy from a very poor family, tries to encourage Greeks who arrived for Olympics in Corinth to stay at his home. He meets Melikles and Polinik from Miletus (the

main characters of the first Makowiecki's novel *Przygody Meliklesa Greka* [The Adventures of Melikles the Greek], see p. 180) and they become his guests. Polinik wins the Olympics and falls in love with Eukleja — Diossos' sister. However, he has to leave Corinth immediately because of a quarrel he picked with a local notable. After his and Melikles' departure, the family of Diossos is imprisoned for debts but Diossos manages to escape. He decides to go to Miletus and ask Polinik to ransom his family. He wanders across mountains and forests with his huge dog Argos. With the help of highlanders living near Mount Parnassus and corsairs who sail near Samos and Miletus, he finally arrives at the house of Polinik. Greeks from Miletus, impressed by Diossos' bravery, decide to help the boy. They set off on an expedition to Corinth and using many devious means set free the whole family. Polinik marries Eukleja and brings her mother and brother to his home. However, because all Greeks involved in the rescue of Diossos' family are being pursued by the Corinthian officials, Melikles joins his companions and leaves Miletus on his ship with the intention to settle near the mountains of Persia and to assist in the trade

between Miletus and Media.

Classical themes: Olympic games, Solon, Thales of Miletus, Hipponax of Ephesus, every-day life of ancient sailors and Greek soldiers.

Key words: 6th century B.C. Mediterranean, Corinth, Greek colonies — Miletus, sea travel on the ancient Mediterranean, slavery in ancient times.

Bibliography:

Makowiecki Witold, in: Krystyna Kuliczowska; Barbara Tylicka, edd., *Nowy słownik literatury dla dzieci i młodzieży*, Warszawa: Wiedza Powszechna, 1979, p. 341.

KORNEL MAKUSZYŃSKI

Szatan z siódmej klasy

[Demon in 7th Grade]

KORNEL MAKUSZYŃSKI

(1884–1953)



Poet, writer, publicist, theatre critic and literary director of Polish theatres in Lvov and Kiev. The most famous of his books for children is a comic book *120 Przygód Koziołka Matołka* [120 Adventures of Matolek the Kid Goat], 1933, with illustrations by Marian Walentynowicz. His other bestsellers and now classics of Polish literature for children include *O dwóch takich, co ukradli księżyc* [The Two Who Stole the Moon], 1928; *Przyjaciół wesołego diabła* [Merry Devil's Friend], 1930; *Awantura o Basię* [The Row over Basia], 1936; *Szatan z siódmej klasy* [Demon in

7th Grade], 1937, and *Szaleństwa panny Ewy* [Miss Eva's Follies], ed. 1957 (written in 1940s, the manuscript survived the 1944 Warsaw Uprising), all of which were made into films after the author's death.

He debuted as a young poet with the assistance of the famous modernist poet Jan Kasprówicz but soon became widely known as a talented humorist (e.g. *Awantury arabskie* [Arabian Adventures], 1913), publicist and theatre critic. He is also the author of novels portraying the life of artistic bohemia *Perły i wieprze* [Pearls and Pigs], 1915, and *Po mlecznej drodze* [On the Milky Way], 1917. His memoirs of childhood and youth were published under the title *Bezgrzeszne lata* [Sinless Years], 1925.

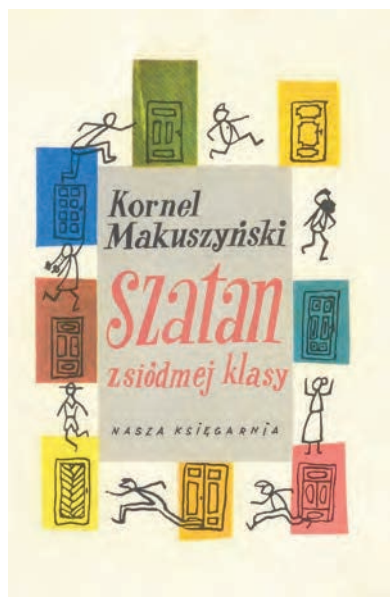
An enthusiastic skier and mountain-lover ended his life in the Tatras' resort Zakopane, where the museum presenting his life and works is now placed. The understanding of the psychology of young readers, ability to create attractive

plots, an amusing and lyrical style, chatty volubility, optimism, upright characters and the faith in human kindness represented in his books allow them to have a stable place in the canon of Polish children and youth literature.

Photograph retrieved from Wikimedia Commons.

Bio by Paweł Siechowicz, pawelsiechowicz@wp.pl.

Makuszyński, Kornel, *Szatan z siódmej klasy* [Demon in 7th Grade]. Ilustracje [Illustrations by] Zbigniew Piotrowski. Warszawa: Nasza Księgarnia, 1989 [ed. pr. 1937]. 271 pp.



A French translation: *Le satan de la classe de première*, transl. by Yolande Bernard, Paris: Académie européenne du livre, 1992.

A Hebrew translation: *ha-Shed mi-kitah Z'*, transl. by Uri Orlev, Netanya: Amihai Publishing House, 1964.

Genre: Novel.

Summary: Professor Gaśowski is shocked when he discovers that his students have known for a long time his scheme for questioning them during class. It turns out that it was deciphered by Adam Cisowski

— a brilliant student with a special gift for solving puzzles. Moreover, Adam accepts the challenge issued by the professor — he will try to guess whom the teacher will select to answer his question during the next class, according to a new scheme. To the professor's surprise Adam succeeds. Adam also unravels two other mysteries at school – he finds out who stole his colleague's fountain pen and why a large sum of money is missing from the accounts of the school store.

Delighted with Adam's shrewdness Professor Gaśowski asks him for help — at his brother's estate several doors have been stolen in mysterious circumstances and then found in the vicinity, with paint scrapped away. Adam gladly agrees to spend holidays there and try to solve the case, especially that he is impressed by the beauty of the professor's niece, Wanda. Old diaries stored at the attic of the house, an inscription left on the door, as well as other clues hidden at the estate lead Adam to a solution of the mystery and to a treasure left there

years ago by a Napoleonic soldier. Adam's detective talents help him not only to find the treasure but also to catch the criminals who wanted to steal it from the family.

Classical themes appear in the novel constantly, as there are numerous references to Graeco-Roman mythology and history, e.g. the stillness of the boat floating on the lake compared to that of Charon's boat, or the complicated story of a mysterious letter found by Adam quipped with *Habent sua fata epistolae!* — a variation of Terentianus Maurus' quote *Habent sua fata libelli*; when a boy is asked to deliver the letter to a man living nearby, he is called Mercury; in the final riddle that leads to the discovery of the treasure, the stork's nest is described as *the house whose owner has never eaten from a flat plate during a feast* — an indirect reference to Aesop's fable about the fox and the stork (for the fable see also p. 116).

Classical themes: Great men of Antiquity: Apelles, Pericles, Pythagoras, Socrates, Alcibiades, Alexander, Julius Caesar and Brutus, Tacitus; Homeric heroes: Achilles, Agamemnon and Ajax; Virgil and the *Aeneid*; mythology: Elysian Fields, Boreas, Amalthea and Jupiter, Mercury, Charon, Atlas, Iris; Aesopian fable about the fox and the stork; hecatomb.

Key words: Ancient history, historical figures, Greek mythology, Roman mythology, early 20th century school system.

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Kowalczykówna, Joanna, *Z badań nad warsztatem literackim Kornela Makuszyńskiego jako autora powieści dla młodzieży*, Piotrków Trybunalski: Wydawnictwo Filii Kieleckiej WSP, 1997.

Makuszyński Kornel, in: Jan Wojnowski, ed., *Literatura polska XX wieku. Przewodnik encyklopedyczny*, Warszawa: Wydawnictwo Naukowe PWN, 2000, p. 406.

Piasecka, Dorota, *Proza Kornela Makuszyńskiego dla młodego odbiorcy. Zarys problematyki*, Warszawa–Wrocław: Państwowe Wydawnictwo Naukowe, 1984.

WANDA MARKOWSKA

Mity Greków i Rzymian

[Myths of the Greeks and Romans]



Król Midas. Legenda grecka

[King Midas. A Greek Legend]

WANDA MARKOWSKA

(1912–1999)



A writer, translator of German, French, and Russian literature. Author of books for children and adults: *Efeb z Eleuzyny. Opowiadania greckie* [Ephebe from Eleusis. The Greek Stories], 1965; *Mity Greków i Rzymian* [Myths of the Greeks and Romans], 1968. Together with Anna Milska, she published numerous collections of fairytales from different cultures, *Baśnie z całego świata* [Fairytales from Around the World], 1946; *Baśnie narodów Związku Radzieckiego* [Fairytales of Soviet Nations], 1950; *Księga Papugi. Baśnie perskie* [Parrot's Book. Persian Fairytales], 1951; *Baśnie z dalekich*

wysp i lądów [Fairytales from Distant Isles and Lands], 1962, etc. She graduated in Classical and Polish philology at the University of Warsaw. During the first years of WW2 she worked at Ossolineum in Lvov (a famous library, museum and publishing house). In 1941 she moved to Warsaw and worked as a teacher. After the war she moved to Łódź and worked in a library and as editor at the publishing house Wydawnictwo Książka. In 1945 she debuted as a journalist. Two years later she went to Paris, where she studied at the Sorbonne. In 1949 she returned to Warsaw, where she worked as an editor at Państwowy Instytut Wydawniczy [State Publishing Institute]. She collaborated also with the Polish Radio.

Photograph courtesy of Teresa Bychawska, the Author's Niece.

Bio by Weronika Głowacka, weraglowacka@gmail.com.

Markowska, Wanda, *Mity Greków i Rzymian* [Myths of the Greeks and Romans]. Okładka i ilustracje [Cover design and illustrations by] Krystyna Töpfer. Warszawa: Iskry, 2002 [ed. pr. 1968]. 435 pp.

Genre: Collection of myths.

Summary: The book includes stories of ancient gods and heroes. We find there the most important myths about the origins of the world, as well as the most popular ones, e.g. about Prometheus, Daedalus and Icarus, Sisyphus, or Romulus and Remus. In the edition there are many illustrations, mainly pictures of sculptures and pottery. The book is divided in two separate sections: Greek myths and Roman myths. The first part of the book begins with myths of creation and of the war with the Giants. Then come profiles of the most important gods: their origin, family relationship and the most important stories associated with them. Finally, come the adventures of heroes and mortals. In the second part of the book we read about beliefs of the ancient Romans, including stories about the most important gods, lesser deities, divination, priests and sacrifices.



Classical theme: Traditional tales concerning the Olympian gods, heroes, feasts and rituals of the ancient Greeks and Romans: Zeus (Jupiter), Hera (Juno), Janus, Apollo (Phoebus), Artemis (Diana), Hermes (Mercury), Ares (Mars), Aphrodite (Venus), Hephaestus (Vulcan), Demeter (Ceres), Dionysus (Bacchus), Prometheus, Daedalus and Icarus, Sisyphus, Romulus, Remus, etc.

Key words: Greek mythology, Roman mythology.

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Markowska Wanda, in: Lesław M. Bartelski, *Polscy pisarze współcześni, 1939–1991. Leksykon*, Warszawa: Wydawnictwo Naukowe PWN, 1995, pp. 257–258.

Markowska Wanda, in: Jadwiga Czachowska; Alicja Szałagan, edd., *Współcześni polscy pisarze i badacze literatury. Słownik biobibliograficzny*, vol. 5: L–M, Warszawa: Wydawnictwa Szkolne i Pedagogiczne, 1997, pp. 315–317.

Wanda Markowska, <http://www.iskry.com.pl/autor/4972> (accessed 26.03.2013).

Wanda Markowska, http://www.naukowy.pl/encyklo.php?title=Wanda_Markowska (accessed 12.03.2013).

Markowska, Wanda & Milska, Anna, *Król Midas. Legenda grecka* [King Midas. A Greek Legend]. Okładka [Cover design by] Maria Mackiewicz. Ilustracje [Illustrations by] Maria Jastrzębska. "Świerszczyk" 27, 07.07.1985, p. 16.

Genre: Adaptation of myth.

Summary: Myth about Midas is told in a very concise way and shows the consequences of excessive greed and conceit. It is a story with a moral and a message for children. Of all the things in the world, king Midas loved gold the most. He didn't care about his poor and starving people so the god Dionysus decided to teach him a lesson. From now on everything he touched turned to gold. Initially king Midas was extremely pleased but when he got hungry all food he touched turned to gold. Poor king Midas almost died from hunger! But Dionysus felt sorry for him and took his gift away. Unfortunately king Midas didn't change at all and still was stingy. He even didn't listen to Apollo's beautiful music which irritated the god. As a punishment Apollo turned his ears to donkey ears. King Midas hid in the woods to escape from the shame but even there all animals laughed at him. That was the punishment for king Midas who loved gold the most in the world.



Classical themes: A retelling of the myth of king Midas.

Key words: Midas, Dionysus, Apollo.

Entry by Marta Adamska, m.adamska91@student.uw.edu.pl, and Dorota Bazylczyk, dorota@bazylczyk.com.

ADAM MICKIEWICZ

Bajki
[Fables]

ADAM MICKIEWICZ

(1798–1855)



A Polish national poet, political writer, dramatist, essayist, and translator; one of the most prominent authors of the Polish Romantic period, the eldest of the “Three National Bards,” next to Juliusz Słowacki (1809–1849) and Zygmunt Krasiński (1812–1859).

Born December 24, 1798 in Zaosie or Nowogródek in the former Polish–Lithuanian Commonwealth at that time under Russian control (now in Belarus). Educated at a Dominican school in Nowogródek, later — in 1815 — attended the Imperial University of Wilno (Vilnius). Founded a secret Philomath Society in 1817 (with another poet and activist

Tomasz Zan); its purpose was self-education, scientific research work, educative and political activity within the academic environment. While the organization focused on the development of the individual, it was connected to a more politically oriented student group, Philareth Association. Arrested in 1823 or 1824, Mickiewicz was exiled to Russia, where he was able to travel and stay in Saint Petersburg, Moscow and Crimea; he also made quite a few eminent friends, including the famous Russian poet, Alexander Pushkin. After five years of exile, the poet travelled abroad, to Weimar, Berlin, Prague, Rome, Dresden, Leipzig, and Paris. His visit to France was related to

several very important events: the outbreak of the November Uprising (1830–1831); marriage to Celina Szymanowska (1834); meeting with the philosopher Andrzej Towiański (1835) and the subsequent adoption of Towiański's ideas of Polish Messianism and religious mysticism; taking the position of lecturer at the Collège de France, Chair of Slavic Languages. In 1849 Mickiewicz founded a French newspaper “La Tribune des Peuples.” He died November 26, 1855 having contracted cholera in Constantinople where he went to organize Polish military forces in relation to the outbreak of the Crimean War.

Mickiewicz made his debut with the poem *Zima miejska* [City Winter], 1818, published in “Tygodnik Wileński” [Vilnius Weekly]. His numerous poems include: *Oda do młodości* [Ode to Youth], 1820; a collection of poems *Ballady i romanse* [Ballads and Romances], 1822; *Grażyna*, 1823; *Sonety krymskie* [Crimean Sonnets], 1826; *Konrad Wallenrod*, 1828; *Księgi narodu polskiego i pielgrzymstwa polskiego* [Books of the Polish Nation and Polish Pilgrimage], 1832; the national epic poem *Pan Tadeusz, czyli ostatni zajazd na Litwie. Historia szlachecka z roku 1811 i 1812 we dwunastu księgach wierszem* [Sir Thaddeus, or the Last Lithuanian Foray. A Nobleman's Tale from the Years 1811 and 1812 in Twelve Books of Verse], 1834, and a drama in verse *Dziady* [Forefathers' Eve], in four parts, 1822–1860.

Photograph by Jan Mieczkowski (1830–1889), retrieved from Wikimedia Commons.

Bio by Małgorzata Glinicka, muktaa.phala@gmail.com.



Mickiewicz, Adam, *Bajki* [Fables], in: Adam Mickiewicz, *To lubię...* [I Like This...]. Okładka i strony tytułowe [Cover design and title pages by] Marek Goebel. Warszawa: Krajowa Agencja Wydawnicza RSW „Prasa–Książka–Ruch,” 1984 [ed. pr. varies from fable to fable]. 96 pp.

Online version: <http://www.polona.pl/dlibra/doccontent2?id=2240>

Genre: Collection of fables.

Summary: The book includes several fables without direct ancient references but often in fable tradition and as such having ancient roots, for example: *Przyjaciele* [Friends], *Pchła i rabin* [The Flea and the Rabbi], *Dzwon i dzwonki* [A Big Bell and Little Bells], *Żona uparta* [A Stubborn Wife], *Golono, strzyżono* [Either Shaving or Trimming], *Koza, kózka i wilk* [The Goat, the Kid and the Wolf].

However, the remaining fables are based on specific fables by Aesop (7th–6th century B.C.), an ancient Greek fable-teller, although some through the intermediary of the French fabulist Jean de La Fontaine.

The story *Żaby i ich króle* [The Frogs and Their Kings, Aesop’s fable known under the title *The Frogs Who Desired a King*] presents frogs living in leaderless anarchy, while all quadrupeds, birds or bees have a ruler. The frogs pray to Jupiter begging him, the lord of Gods, for a king. Jupiter first gave them the tiny Kij Kijowicz [Twiggy Twig], who was a weakling and lacked authority. Discontented with such incompetent and weak ruler, the frogs repeatedly asked Jupiter for a new master. The god granted their wish and sent a serpent proficient at crawling, swimming, eavesdropping, noticing everything, able to reach places under water, stones and tree trunks, searching for wrong-doings and punishing aristocracy and humble folk alike, the loud and the silent. Although

citizens begged the god to change the ruler again, he refused to heed them.

In the fable *Chłop i żmija* [The Peasant and the Viper, Aesop's fable known as *The Farmer and the Viper*], the author refers to Aesop including the story about a merciful peasant, who took pity on a frozen and frost covered viper. When the reptile's health improved, it attacked its savior who got angry and killed it.

In another story, *Pies i wilk* [The Dog and the Wolf, Aesop's fable known by the same title], also known from La Fontaine's collection, a famished wolf admires the appearance of a well-fed dog. The dog gives an enthusiastic description of his comfortable and safe life, inviting his interlocutor to join him in serving people by keeping watch on a courtyard, announcing arrival of guests, barking and flattering the masters. After some time the wolf asks why the fur around the dog's neck is worn away. The dog replies that it is caused by the collar worn during the night-time. This alerts the wolf who leaves him, declaring that a full belly is not as precious as liberty.

Classical themes: Aesop's fables, La Fontaine's fables based on Aesop.

Key words: Aesop, fables, mythical characters, animals.

Bibliography:

Dernałowicz, Maria, *Adam Mickiewicz*, Warszawa: Wiedza Powszechna, 1985.

Makowski, Stanisław; Szymanis, Eligiusz, *Adam Mickiewicz*, Warszawa: Wydawnictwa Szkolne i Pedagogiczne, 1992.

ALEKSANDER WOJCIECH
MIKOŁAJCZAK

Grecja bogów i herosów
[Greece of Gods and Heroes]



Rzym legendarny
[Legendary Rome]

ALEKSANDER WOJCIECH MIKOŁAJCZAK
(1957–)



Classical philologist, translator of Latin poetry into Polish, promoter of Antiquity: wrote on neo-Latin literature (16th–17th century); his texts demonstrate continuity of the European culture through usage of ancient motifs in modern art; he is the author of a book on the Latin language and its function in Polish culture *Łacina w kulturze polskiej* [Latin in Polish Culture], 1998; until 2009 scientific director of Collegium Europaeum Gnesnense (Institute of European Culture), since 2012 Deputy-Rector for Scholarship and Development of Państwowa Wyższa Szkoła Zawodowa

im. J.A. Komeńskiego [J.A. Komeński State School of Higher Vocational Education] in Leszno (west-central Poland).

Photograph retrieved from the website of Państwowa Wyższa Szkoła Zawodowa im. J.A. Komeńskiego in Leszno, <http://www.kronika.pwsz.edu.pl>.

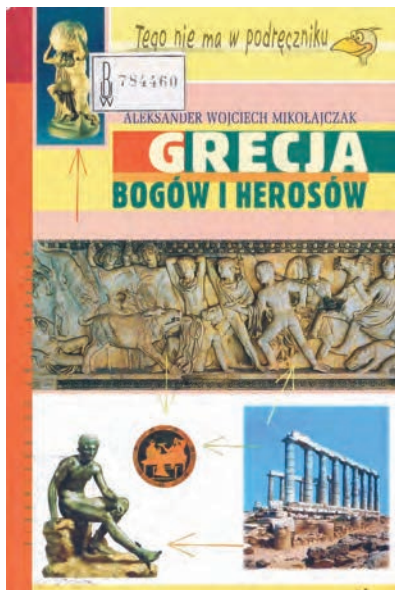
Bio by Magdalena Łokieć, magdalena.anna.lokiec@student.uw.edu.pl.

Mikołajczak, Aleksander Wojciech, *Grecja bogów i herosów* [Greece of Gods and Heroes]. Okładka [Cover design by] Maciej Sadowski. Wrocław: Wydawnictwo Dolnośląskie, 2000. 48 pp.

Genre: Album.

Summary: A compilation of Greek myths abundantly illustrated (photographs of mythology inspired art, ancient and modern). At the beginning there was Chaos, from which Gaia, Tartarus and Eros emerged. Gaia gave birth to and married Uranos. They had many children, the youngest of which, Cronus, took over from his father after injuring him. Then, after wars and battles, Cronus' son, Zeus and his siblings became the rulers of the world. Zeus was married to Hera but had many lovers and many children — gods and heroes. One of his children, Athena, after defeating Poseidon became the patron of Athens. Another, Hercules, completed twelve highly difficult and miraculous labours. Hercules also met Theseus, Aigeus' son, who defeated the Minotaur and helped Oedipus in Athens. Oedipus reached Athens after leaving Thebes, where he had unwittingly lived with his mother as his wife, but fled when he found out the truth. Then, there are stories of Jason, Perseus, and the Trojan War. The War began after Paris kidnapped Helen, the queen of Sparta. The War was long and resulted in many victims, and after the defeat of Troy, another hero, Odysseus, could not get back home for ten years.

Classical themes: The 23 chapters describe chronologically the creation of the world and the genealogy of ancient Greek gods and heroes. Beginning from Chaos, the story describes the origins of most of the gods (from Gaia to Dionysus, including Giants, Muses, and Fates) and heroes, such as Hercules,



Theseus, Perseus, and Achilles. Based on the most popular myths as well as on classical authors, e.g. Homer, Hesiod, Herodotus, and Sophocles. The book is richly illustrated with photos of ruins of ancient buildings (e.g. Apollo's Temple in Delphi) or reproductions of paintings (e.g. Titian's *The Rape of Europa*).

Key words: Greek mythology, gods and heroes (e.g. Gaia, Cronus, Zeus, Poseidon, Hercules, Theseus, Perseus, Odyseus).

Bibliography:

Aleksander Mikołajczak (filolog), [http://pl.wikipedia.org/wiki/Aleksander_Mikołajczak_\(filolog\)](http://pl.wikipedia.org/wiki/Aleksander_Mikołajczak_(filolog)) (accessed 13.02.2013).

Aleksander Wojciech Mikołajczak, <http://lubimyczytac.pl/autor/14907/aleksander-wojciech-mikolajczak> (accessed 13.02.2013)

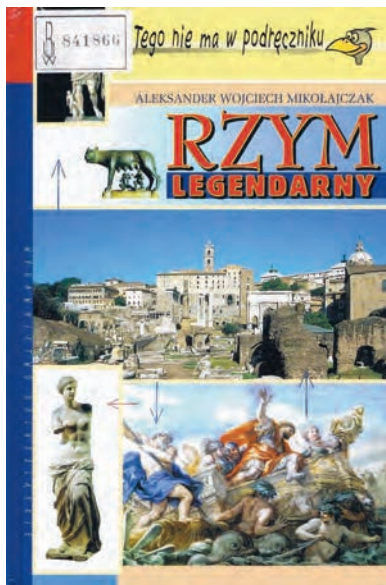
Prorektor ds. Nauki i Rozwoju — dr hab. Aleksander Mikołajczak, prof. nadzw., <http://www.pwsz.edu.pl/index.php/o-nas/wladze-uczelni/320-prorektor-ds-nauki-i-rozwoju-dr-hab-aleksander-mikolajczak-prof-nadzw> (accessed: 20.03.2013).

Mikołajczak, Aleksander Wojciech, *Rzym legendarny* [Legendary Rome]. Okładka [Cover design by] Maciej Sadowski. Wrocław: Wydawnictwo Dolnośląskie, 2002. 48 pp.

Genre: Album.

Summary: In the oldest Roman legends, long before the city of Rome was founded, Hercules had adventures in the land on the Tiber. Evander, the lord of that land, took care of Aeneas when he came there after the defeat of Troy. Aeneas was looking for a new home for him, his companions, and Trojan gods. They stayed in Latium, king Latinus' country; Aeneas married Latinus' daughter Lavinia. After Etruscan wars, Aeneas' son, Ascanius, founded the city of Alba Longa. Several generations of kings and years of fights for the throne later, the power passed to Romulus and Remus, the twin sons of Mars and princess Rea Sylvia; they were nursed by a she-wolf. Their decision to found their own city met with gods' approval. Romulus established Rome, Remus died in a fight with his brother. To help populate the new city, Romans kidnapped and married young Sabine women. It became a *casus belli* with the Sabines. Romans fought also with Alba Longa and the Etruscans whose art and culture enriched the city on the Tiber. Finally, Rome became a republic and a scene of many other armed conflicts, including civil wars, wars within and outside of Italy. Each chapter is based on a different legend, the chapters are ordered chronologically.

Classical themes: Old Roman legends about the foundation of the city, including numerous wars and the legendary succession of kings, the story of Romulus and Remus, the auspices; Aeneas' story told according to Virgil, history of Alba Longa and Rome based on ancient historians, e.g. Livius.



The connection between Roman legends and Greek myths is highlighted. The book includes rich iconographic material, such as photos of sculptures (e.g. *Dying Gaul*) or paintings (e.g. *The Oath of the Horatii* by Jacques-Louis David).

Key words: Roman mythology, Roman legends.

Bibliography:

Historia Rzymu, in: Lidia Winniczuk, ed., *Słownik kultury antycznej*, Warszawa: Wiedza Powszechna, 1991, pp. 467–476.

ANNA MILSKA

Król Midas. Legenda grecka
[King Midas. A Greek Legend]

ANNA MILSKA

(1909–1987)



A writer, translator, author of books for children. She graduated from the Faculty of the Humanities at Jan Kazimierz University of Lvov. Then she moved to Vienna to study German and Slavic Philology and obtained her PhD. After returning to Poland she worked as a teacher in secondary schools in Zamość and Warsaw. In 1934 she joined the Communist Party of Poland (KPP) and 3 years later she lost her job as a teacher. During the war she was deported with her family from Lvov to Kazakhstan where she lived for four years. After the war she returned to Poland and directed the literary publishing house Wydawnictwo Książka in Łódź. Then she worked at the Central Council of the Trade Unions (CRZZ) and at the Ministry of Culture, where she was responsible for amateur theatre movement. In 1957 she left the party ruling in the Communist regime and the Ministry of Culture. She wrote a lot of books for children and young people but also books about Goethe, Schiller and Heine, and many other writers. She translated and published some volumes of selected poetry by Goethe, Hölderlin, Kleist, and Rilke. With Wanda Markowska (see p. 191) she wrote many collections of fairytales, for example *Baśnie z dalekich wysp i lądów* [Fairytales from Distant Isles and Lands], 1962.

Photograph from the Anna Milska's files preserved in the Archives of Biblioteka Donacji Pisarzy Polskich w Domu Literatury [Library Donated by Polish Writers in the Literary House] in Warsaw.

Bio by Marta Adamska, m.adamska91@student.uw.edu.pl, and Dorota Bazylczyk, dorota@bazylczyk.com.

Markowska, Wanda & Milska, Anna, *Król Midas. Legenda grecka* [King Midas. A Greek Legend]. Okładka [Cover design by] Maria Mackiewicz. Ilustracje [Illustrations by] Maria Jastrzębska. "Świerszczyk" 27, 07.07.1985, p. 16.

For entry see p. 195.

Bibliography:

Dąbrowska, Maria, *Dzienniki powojenne 1955–1959*, vol. 3, Tadeusz Drewnowski, ed., Warszawa: Czytelnik, 1996, p. 25.

**WOJCIECH
MOHORT—KOPACZYŃSKI**

Dawno temu w Helladzie. Mity greckie w wyborze dla dzieci

[A Long Time Ago in Hellas.

Selection of Greek Myths for Children]

WOJCIECH MOHORT–KOPACZYŃSKI

(1960–)



MA in Classical philology, Adam Mickiewicz University of Poznań. Affected by consecutive educational reforms, currently teaches Latin and Ancient Culture at the Piarist Fathers' High School in Cracow. Co-author, with Teodozja Wikarjakówna, of high school Latin textbooks *Disce Latine 1–2*; author of *Dawno temu w Helladzie. Mity*

greckie w wyborze dla dzieci [A Long Time Ago in Hellas. Selection of Greek Myths for Children], 2000, a collection of popular Greek myths adapted for children, and *Starożytne ABC* [Ancient ABC] also for children (unfortunately still in the desk drawer); translator (for a handful of grown-ups) of *Aenigma fidei*, *Speculum fidei*, *Epistola ad fratres de Monte Dei* by William of St-Thierry and of *De miraculis* by Peter the Venerable; these works were translated for the Publishing House of the Benedictines in Tyniec (the oldest Benedictine Abbey in Poland, near Cracow). Among the translations, two *minorum gentium*: John Scotus Eriugena's *Homily on the Prologue to the Gospel of St. John* and the *First Sermon on the Song of Songs* by St-Bernard of Clairvaux.

Photograph courtesy of the Author.

Bio kindly provided by the Author.

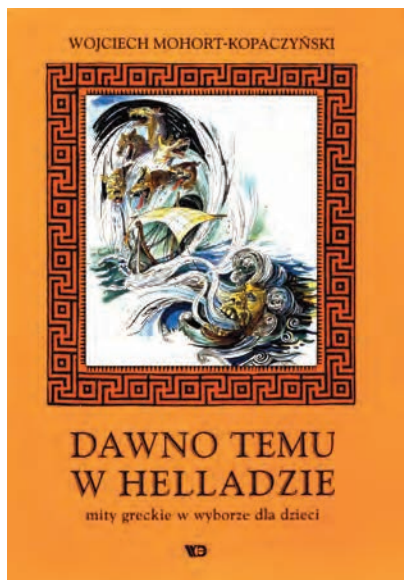
Mohort–Kopaczyński, Wojciech, *Dawno temu w Helladzie. Mity greckie w wyborze dla dzieci* [A Long Time Ago in Hellas. Selection of Greek Myths for Children]. Seria: *Z Argo* [Series: From Argo]. Okładka [Cover design by] **Kazimierz Rojowski**. Kraków: Wydawnictwo Edukacyjne, 2000. 68 pp.

Genre: Collection of myths.

Summary: A collection of the most famous Greek myths, developed and adapted for children. An introduction to the world of myths for children who come into first contact with mythological stories. In this case myths can be treated as tales with a moral. Stories are adapted to the young age of the readers and written with sensitivity, without emphasizing violence. Myths become a universal medium that allows communicating to children the difference between right and wrong behaviour. Stories easily capture imagination and rich illustrations enhance that feeling. Each of the twelve stories ends with a rhyming moralistic four-liner, only the last one about the journey of Odysseus is entirely in verse, perhaps in deference to Homer's *Odyssey*.

Classical themes: Hellas, Perseus, Apollo and the Muses, Hades, Demeter, Persephone, Daedalus and Icarus, donkey's ears of Midas, the thread of Ariadne, Theseus, Labyrinth of the Minotaur, Sphinx' riddle, Oedipus, Augean stables, Hercules, Paris, journey of Odysseus.

Key words: Greek mythology.



Bibliography:

Jubileusz 10-lecia Liceum Ogólnokształcącego w Piekarach, <http://misjonarze.org/index.php/2012/05/jubileusz-10-lecia-lo-w-piekarach/> (accessed 27.03.2013).

Mohort–Kopaczyński, Wojciech; Wikarjakówna, Teodozja, *Disce Latine 1. Podręcznik do języka łacińskiego dla szkół średnich. Kurs podstawowy*, Warszawa–Poznań: Wydawnictwo Naukowe PWN, 1996.

Mohort–Kopaczyński, Wojciech; Wikarjakówna, Teodozja, *Disce Latine 2. Podręcznik do języka łacińskiego dla szkół średnich. Kurs poszerzony*, Warszawa: Wydawnictwo Szkolne PWN, 1998.

MAŁGORZATA MUSIEROWICZ

Jeżycjada

[Jeżyciad]



Całuski pani Darling

[Mrs. Darling's Kisses]

MAŁGORZATA MUSIEROWICZ

(1945–)



A writer and graphic designer. Sister of Stanisław Barańczak (famous Polish poet and translator), wife of Bolesław Musierowicz, a Polish architect with whom she has four children; one of her children, Emilia Kiereś is also a writer, translator and editor.

Born January 9, 1945 in Poznań. Małgorzata Musierowicz attended high school in the same city and later the School of Art, where she obtained a degree in graphic design. In the beginning of her career she published essays in the prestigious Polish weekly “Tygodnik Powszechny.” Her first book was entitled *Małomówny i rodzina* [Tight-lipped and the Family], 1975. In 1977 she began to write her hugely popular series entitled *Jeżycjada* [Jeżyciad]. The title was suggested by prof. Zbigniew Raszewski (1925–1992), a Polish theatre historian, on the pattern of the word *Iliad* (in Polish *Iliada*): *Jeżycjada* is an epic about people living in Jeżyce, a district of Poznań.

She also wrote a series of books for small children *Bambolandia* [Bamboland], 1978–1989, and texts for a famous series in Polish literature for small children *Poczytaj mi mamo* [Read to Me Mum], 1980–1987. She wrote cook-books: *Całuski pani Darling* [Mrs. Darling’s Kisses], 1995; *Łasuch literacki* [Literary Glutton], 1995; *Na Gwiazdkę* [For Christmas], 2007; *Musierowicz dla zakochanych* [Musierowicz for Lovers], 2008; collection of essays *Frywolitki* [Tatted Lace], 1997–2004, and an autobiography *Tym razem serio. Opowieści*

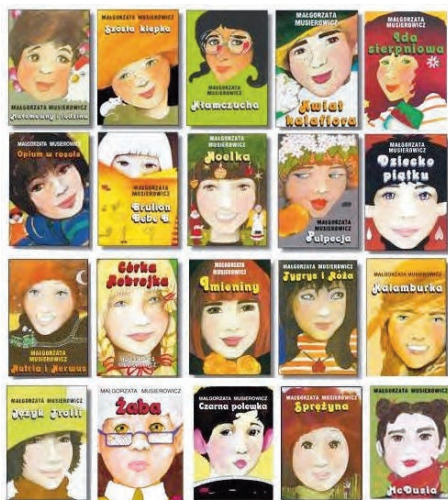
prawdziwe [This Time For Real. True Tales], 1994. Some of her books were made into movies.

She received many literary awards: *Złote Koziółki* [Golden Billy Goats] for *Szósta klepka* [Sixth Sense], 1979; *Kwiat Kalafiora* [The Cauliflower in Flower], 1981, was selected for the Hans Christian Andersen Honour List in 1982; *Noelka* [Noëlly], 1992, has been announced a Book of the Year by the Polish section of IBBY. In 1994 she was awarded the Order of the Smile (an international award given by children for pro-children activities) and in 2008 she received a medal from IBBY's Polish section for lifetime achievement. In 2010 Fundacja ABCXXI — *Cała Polska czyta dzieciom* [Foundation ABCXXI — All of Poland Reads to Kids] gave her a special award for her lifetime achievement. Until recently, she lived in Poznań, now in the countryside near Poznań.

Photograph by Emilia Kiereś, courtesy of the Author, retrieved from the Author's website.

Bio by Joanna Koziół, joasia7777@interia.pl.

Musierowicz, Małgorzata, *Jeżycjada* [Jeżyciad]. Projekt okładki i ilustracje [Cover design and illustrations by] Małgorzata Musierowicz. Number of volumes: 19 and “0” — *Małomówny i rodzina* [Tight-lipped and the Family]. Łódź: Akapit Press (ed. pr. of the first volume 1977, ed. pr. of the last volume 2012). Average size of a volume: 200 pp.



The action of *Małomówny i rodzina* [Tight-lipped and the Family], 1975, didn't take place in Jeżyce but in a fictional town of Śmietankowo. This story was not intended to be a part of *Jeżycjada*, but finally was included in the series at readers' request. It is numbered as volume “0.”

Detailed bibliographical reference can be found for example in the catalogue of The National Library of Poland.

Translations:

- *Szósta klepka* [Sixth Sense], 1977:

Czech: *O kolecko vic*, transl. by Helena Stachová, Praha: Lidové Nakladatelství, 1982.

German: *Celestyna oder Der sechste Sinn*, transl. by Roschwitta Buschmann, Berlin: Der Kinderbuchverlag, 1983.

Russian: *Целестина, или Шестое чувство*, transl. by К. Старосельской, Москва: Детская литература, 1981.

Slovene: *Najstnica Tina*, transl. by Zdenka Škerlj–Jermanova, Ljubljana: Mladinska Knjiga, 1986.

Swedish: *Sjätte sinnet*, transl. by Lennart Ilke, Bromma: Mannerheim och Mannerheim, 1984.

- *Kłamczucha* [The Liar Girl], 1979:

Hungarian: *A hazudozó*, transl. by Olasz Ferenc, Budapest: Móra, 1988.

Japanese: *Usotsuki musume*, transl. by Kazuko Tamura, Tokyo: Michitani, 2008.

Swedish: *Ljugisen*, transl. by Lennart Ilke, Bromma: Mannerheim och Mannerheim, 1984.

Vietnamese: *Tên nói dối*, transl. by Thị Thanh Thu, Ho Chi Minh: Nxb. Tre 2008.

- *Kwiat Kalafiora* [The Cauliflower in Flower], 1981:

Hungarian: *A karfiol virága*, transl. by Mihály Bába, Budapest: Móra, Bratislava: Madách, 1987.

- *Opium w rosole* [Opium in a Broth], 1986:

Japanese: *Kuresuka 15 sai. Fuyu-no owari-ni*, transl. by Kazuko Tamura, Tokyo: Iwanami Shoten, 1990.

- *Noelka* [Noelly], 1992:

Japanese: *Noeruka*, transl. by Kazuko Tamura, Tokyo: Michitani, 2002 [ed. pr. 1998].

Lithuanian: *Kalėdukė*, transl. by Lidiya Gireviciene, Vilnius: Vaga, 2006.

- *Dziecko piątku* [Friday's Child], 1993:

Japanese: *Kinyōbi umare-no ko*, transl. by Kazuko Tamura, Tokyo: Iwanami Shoten, 1998.

- *Nutria i Nerwus* [Coypu and Jitter], 1995:

Japanese: *Natariya-to iraira otoko*, transl. by Kazuko Tamura, Tokyo: Iwanami Shoten, 1998.

Genre: Cycle of novels.

Summary: *Jeźyczada* is a saga about life of succeeding generations of families from a district of Poznań, Jeżyce. It began in December 1975. Most of the volumes highlight problems of adolescence and early adulthood of girls from

these families; the few exceptions are: *Kalamburka* [Punnie], 2001, which describes Melania Borejko's whole life, *Język Trolli* [Trolla's Language], 2004, and *Sprężyna* [A Coil], 2008, written from the point of view of younger children. The prominent family of *Jeźyczjada* are the Borejkos. Ignacy Borejko, the head of the family is a classicist and a librarian. His wife, Melania is an economist, but works as an editor. They have four daughters: Gabriela, Ida, Natalia, Patrycja who, as the time goes by, grow up and have their own children. Because of the classicist Ignacy Borejko, *Jeźyczjada* is filled with love for Antiquity. He often quotes ancient authors (Horace, Ovid, Virgil, Seneca, etc.) and reads mythology to his daughters. He remembers only those of his daughters' colleagues who have ancient names (as Claudius and Lucius for example). Ignacy transferred that love for Antiquity to his family. All his daughters use Latin quotations constantly, one of them, Gabriela, even becomes a classicist herself. Ignacy's grandchildren are also inspired by his love for Antiquity. Two of them, Róża and Laura learned Latin as little girls, Ignacy promised to teach them ancient Greek some day too. The other one, Ignacy Grzegorz also learned Latin in his childhood. Though he didn't know Greek yet, but admired Greek authors: he read Homer in Polish translation; he was the most accomplished classicist among Ignacy Borejko's grandchildren.

Classical themes: Daily life of present-day people fascinated by ancient authors and the entire Antiquity. Quotations from ancient authors (e.g. Horace, Ovid, Seneca, Virgil) remain valid also in our times. They prove that the wisdom of Antiquity is still useful and will never age.

Key words: Homer, Latin literature, classical philology.

Bibliography:

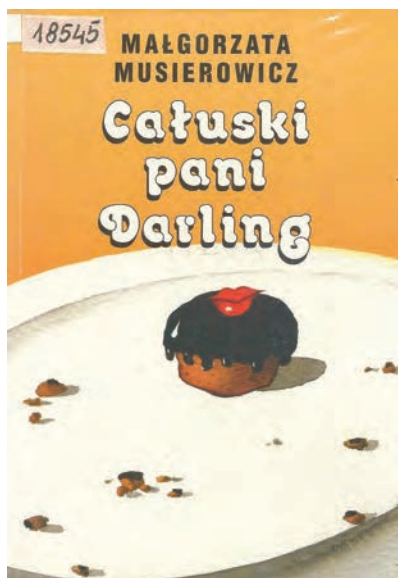
[The Author's Website], <http://www.musierowicz.com.pl> (accessed 17.03.2013).

Małgorzata Musierowicz, in: *Nowa Encyklopedia Powszechna*, vol. 4: M–P, Warszawa: Wydawnictwo Naukowe PWN 1996, p. 338.

Musierowicz, Małgorzata, *Tym razem serio. Opowieści prawdziwe*, Łódź: Akapit Press, 1994.

Scan of the cover courtesy of Akapit Press, retrieved from the Publisher's website.

Entry by Joanna Koziół, joasia7777@interia.pl.



Musierowicz, Małgorzata, *Całuski pani Darling* [Mrs. Darling's Kisses]. Okładka i ilustracje [Cover design and illustrations by] Małgorzata Musierowicz. Łódź: Akapit Press, 1995. 179 pp.

Genre: Cookbook.

Summary: The book presents a variety of recipes weaved into various stories about characters known from classic children's books (Polish and from other parts of the world), from Greek and Roman mythology and from history. It is

designed for a young reader who would like to know how to prepare an impressive dish and who would like to learn some interesting facts in the process. The book contains about 60 easy to prepare recipes, mostly for desserts, but also for soups and other non-sweet dishes. In every chapter the author presents a story or a character from a book, myth or an historical event and then provides a short recipe for something to eat in some way related to the tale. A large number of chapters is focusing on stories from mythology and ancient history: the readers can try their hand at preparing meals such as: *Julian Bread*, *Demeter's Cookies*, *Hypnos' Cookies*, *Xanthippe's Cookies*, *Lucullus' Dessert*, *Beautiful Helen's Pears*, *Shortbread Achilles' Heels*, *Damocles' Honey & Cheese Pie*, *Fruit Tables of Aeneas*, *Pyrrhus' Breakfast*, *Salad for Poseidon*, *Diogenes' Lentils*, *Witch Circe's Special*, *Green Zephyr*, *Midas' Golden Pears*, *Eris' Golden Apples*, *Hercules' Soup*, *Baucis' Vegetable Soup*, and *Phoenix Torte*. For example, in the chapter *Złote jabłka bogini Eris* [Eris' Golden Apples] the readers (in this case especially boys) are encouraged to prepare baked apples (one for each girl present at the meal) and to adorn each apple with the inscription: *Dla najpiękniejszej* [To the Fairest].

Describing the people and the events, the author refers to Jan Parandowski's

Mythology (see p. 278) and provides relevant quotes from the book. There are also references to *Słownik mitów i tradycji kultury* [Dictionary of Myths and Cultural Traditions] by a famous Polish lexicographer Władysław Kopaliński. Occasionally, one can find the explanation of the origin of idiomatic expressions, e.g. “Pyrrhic victory.”

Classical themes: Achilles (“Achilles’ heel”), story about Aeneas, Baucis and Philemon, Damocles (“Sword of Damocles”), Demeter and Persephone, Diogenes, Eris and the Golden Apple, Helene, Hercules, Hypnos, Julius Caesar and the origin of the calendar, Midas, Lucullus (“Lucullus’ feast”), Odysseus and Circe, Phoenix (“reborn like a Phoenix from the ashes”), Poseidon and Amphitrite, Pyrrhus (“Pyrrhic victory”), Xanthippe and Socrates, the myth of Zephyr, Apollo and Hyacinth.

Key words: Greek mythology, Roman mythology, ancient history, phraseology based on Antiquity.

Bibliography:

[The Author’s Website], <http://www.musierowicz.com.pl> (accessed 15.03.2013).

Kopaliński, Władysław, *Słownik mitów i tradycji kultury*, Warszawa: Państwowy Instytut Wydawniczy, 1996.

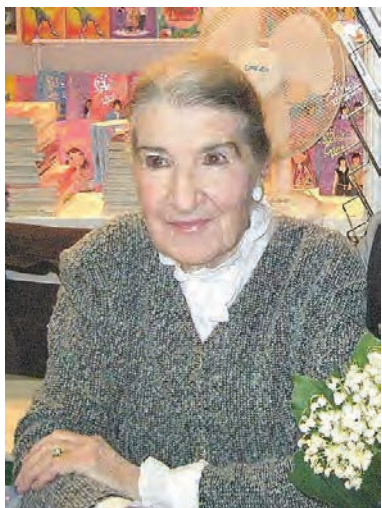
Parandowski, Jan, *Mitologia. Wierzenia i podania Greków i Rzymian*, Warszawa: Iskry, 1984.

KRYSTYNA NEPOMUCKA

Wakacje z Penelopą
[Holidays with Penelope]

KRYSTYNA NEPOMUCKA

(1920–)



Studied medicine, arts, Polish literature and management. As a writer, she made her debut in 1945 in the Upper Silesian press, but in the radio broadcast *Wspomnienia Krystyny Nepomuckiej* [Krystyna Nepomucka's Memories], prepared by Bogumiła Prządka, she says facetiously that she wrote her first book at the age of three. Author of over 30 novels and numerous articles, Krystyna Nepomucka is currently considered one of the important Polish women authors in the 20th century. She also worked as an editor for the Western Press Agency and for the Polish Radio, but owes her popularity and recognition to a series of books entitled *Niedoskonałości i doskonałości* [Imperfections and Perfections] launched by the novel *Małżeństwo niedoskonałe* [Imperfect Marriage], 1960.

Photograph by Sławek, retrieved from Wikipedia Commons.

Bio by Maria Kruhlak, maria.kruhlak@student.uw.edu.pl.

Nepomucka, Krystyna, *Wakacje z Penelopą* [Holidays with Penelope]. Okładka [Cover design by] Zbigniew Janeczek. Łódź: Akapit Press, 1998. 191 pp.

Genre: Novel.

Summary: *Holiday with Penelope* is a story of a canoe trip through the land of lakes made by a young girl, known as Tamarisk, and by her father, Żabelia. They travel with Penelope, a hamster mentioned in the title. The pet's name refers to the faithful wife of Odysseus.



The hamster Penelope is a quiet, peaceful pet faithfully following her owner. The adolescent girl is more interested in romantic pursuits of boys than in the upcoming trip, she often changes the object of her affections, but she knows that her actions have consequences. She is close to her father, because her mother lives in the United States (she also probably started a new life there, but still keeps in touch with her family in Poland).

During the canoe trip Tamarisk and her father meet Maciek, who is different than the other boys. He seems mature, caring and often thoughtful. After a while it turns out that he had lost his parents as a child and unwilling to be a burden to his guardians, he started earning money for his own expenses at an early age. Tamarisk calls him “Odysseus in jeans” (for “Telemachus in jeans” see p. 31) and imagines herself being a faithful Penelope waiting for his return (another reference to the classical myth, preceded by the amusing motif of the hamster).

There is also a love story involving her father. By chance, Tamarisk and Żabelia meet in a bar Lemur, a woman whom Żabelia loved in the past. She is now married. After she leaves the bar, there is an accident in which both, Lemur and her husband, are injured but not fatally. The story ends with a hint that

Żabelia and Lemur may have future romantic plans.

Classical themes: Penelope as a symbol of faithfulness, Maciek compared to “Odysseus in jeans,” Cassandra — this name is used in the novel as an example of a person endowed with the gift of divination.

Key words: Penelope, Odysseus, Cassandra, Telemachus.

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Nepomucka, Krystyna, in: Piotr Kuncewicz, *Leksykon polskich pisarzy współczesnych*, vol. 2: N–Ż, Warszawa: Wydawnictwo Graf–Punkt, 1995, pp. 17–18.

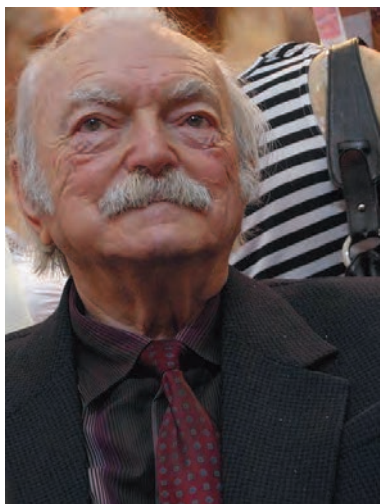
EDMUND NIZIURSKI

Sposób na Alcibiadesa

[How to Get Alcibiades]

EDMUND NIZIURSKI

(1925–)



A prose writer, playwright and scriptwriter, literary critic. Born in Kielce; WW2 interrupted his high school education; spent the first year of the war in Hungary. Finished his high school in Poland in 1943 (underground courses). He debuted in 1944 with a poem published in the “Information Bulletin” of Armia Krajowa [Home Army]. Studied law at the Catholic University in Lublin, then law and sociology at the Jagiellonian University in Cracow. Member of the Union of Polish Writers since 1952.

Received many awards: e.g. Order of the Smile (an international award given by children for pro-children activities), and *Gloria Artis* Medal for Merit for Culture (Gold Class). Known and appreciated for a distinctive sense of humour and irony. Author of radio-plays for children, film and television scripts. *Sposób na Alcibiadesa* [How to Get Alcibiades], 1964, and *Niewiarygodne przygody Marka Piegusa* [Unbelievable Adventures of Marek Piegus], 1970, are the most popular among his many novels for young readers. *Sposób na Alcibiadesa* made IBBY Honour List in 1978.

Photograph by Mariusz Kubik, retrieved from Wikimedia Commons.

Bio by Paulina Klóś, paulina.klos@student.uw.edu.pl.

Niziurski, Edmund, *Sposób na Alcybiadesa* [How to Get Alcibiades]. Okładka i ilustracje [Cover design and illustrations by] Zbigniew Czarnecki. Warszawa: Czytelnik, 1987 [ed. pr. 1964]. 192 pp.

A Bulgarian translation: *Sposob za Alkiviad*, transl. by L. Račeva, Sofija: Otečestvo, 1976.

A Czech translation: *Jak vyžrát na Alkibiada*, transl. by A. Balajková, Praha: Albatros, 1974.

A Georgian translation: *Rogor dawih-senith thawi-alkibadesagan: sam skolis mosnawdeha theis*, transl. by Z. Leškašelma, Tbilisi: Nakaduli, 1973.

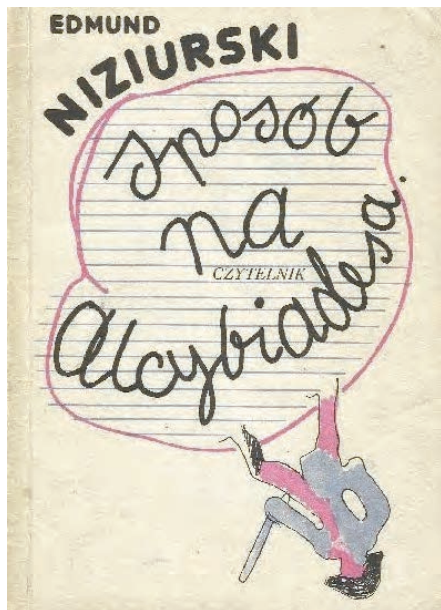
A German translation: *Verschwörung gegen Alkibiades*, transl. by C. Rymanowicz, Baden-Baden: Signal Verlag, 1971 [ed. pr. 1968].

A Latvian translation: *Līdzeklis pret Alkibiadu*, transl. by V. Melinovskis, Rīgā: Liesma, 1972.

A Russian translation: *Средство от Алкивиада*, transl. by М. Брухнов, Москва: Детская литература, 1967.

Genre: School novel.

Summary: A group of schoolmates looked for a method of passing exams effortlessly. After many attempts, they succeeded in convincing an older boy (nick-named Shakespeare) to sell them a mysterious method that allows deceiving teachers. The sum of money that the boys collected was sufficient for dealing with only one teacher: the main character Alcibiades — an inconspicuous, elderly history teacher. The nick-name, perversely given to him by



pupils, did not meet with his approval as he hated the Athenian leader. Having applied Shakespeare's solution, boys believed that they were avoiding learning history, but what happened was the opposite. Alcibiades, aware of the scheme, controlled the situation. The young conspirators fooled by a sense of their own cleverness ended up as knowledgeable city tour guides.

Classical themes: The Athenian politician and strategist Alcibiades; references to historical figures from Antiquity; frequent Latin tags.

Key words: Alcibiades, ancient history, post-WW2 school system.

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Jadach, Jan; Łojek, Anna, *Edmund Niziurski. Bibliografia podmiotowo-przedmiotowa*, in: Marek Kątny; Jan Paclawski, *O twórczości Edmunda Niziurskiego*, Kielce: Kieleckie Towarzystwo Naukowe, 2005, pp. 177–218.

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Tylicka, Barbara; Leszczyński, Grzegorz, edd., *Słownik literatury dziecięcej i młodzieżowej*, Wrocław: Zakład Narodowy im. Ossolińskich, 2003, p. 272.

EWA NOWACKA

Byk Apis pozdrawia kotkę Pusię

[Bull Apis Greets Cat Pusia]



Proszę bilet na wieżę Babel

[I'd Like a Ticket to the Babel Tower]



Rogi Minotaura

[Minotaur's Horns]

EWA NOWACKA
(1934–2011)



A novelist, critic and essayist, winner of numerous national and international awards. For life-time literary achievement she was awarded Janusz Korczak International Literary Prize, medal of the Polish Section of IBBY, the Commander's Cross of the Order *Polsnia Restituta*, medal of the Com-

mission of National Education, and the *Gloria Artis* Medal for Merit for Culture (Gold Class). She wrote about 50 books, mostly for children and adolescents. The author of a bestselling novel *Małgosia contra Małgosia* [Maggy contra Maggy], 1975, about a 17-year-old heroine living in 20th century Warsaw who is suddenly transported into the 17th century.

Nowacka felt at home in Pharaoh's Egypt, Roman Empire and in modern times. For many years she worked at the Polish Radio and produced many radio-plays for children and young adults.

Photograph by Fzsr, retrieved from Wikimedia Commons.

Bio by Sebastian Mirecki, smirecki@student.uw.edu.pl.

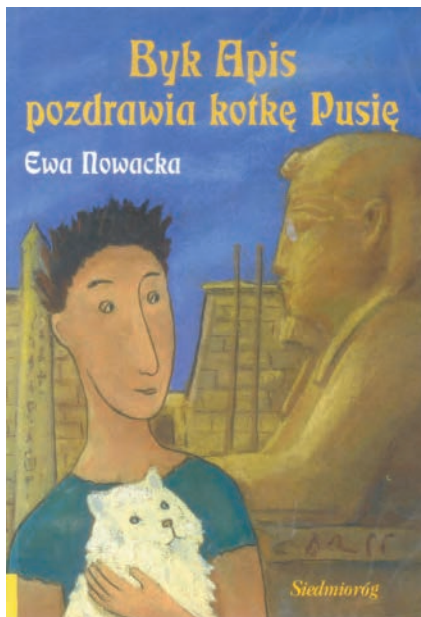
Nowacka, Ewa, *Byk Apis pozdrawia kotkę Pusię* [Bull Apis Greets Cat Pusia]. Ilustracje [Illustrations by] Marzena Zacharewicz. Wrocław: Siedmioróg, 1998. 80 pp.

Genre: Time-travel story.

Summary: This is the first book in the series *Skrzydła czasu* [The Wings of Time]. Paweł, through an accident with a television game brought by his father, is transported with his cat Pusia to ancient Egypt. Confused and terrified, the boy wants to return as soon as possible to Warsaw to his parents and younger siblings. Unfortunately no one is able to help him. In Egypt, Pusia is treated like a small goddess. Paweł knows the *Adventures of Hercules* and recalls there were goddesses, Pallas Athena and Hera. He also remembers, that when he was a little child, his mother read him mythical tales by Nathaniel Hawthorne. Finally the bright boy realizes that his cat is considered a sacred animal in Egypt.

Unfortunately, Paweł (as the Egyptians call him) offends the children of the Egyptian queen and is condemned to labour on the West Bank of the river; his cat Pusia is taken to the palace. Paweł becomes assistant to a hieroglyphs painter, but is brought back to the palace when Pusia falls seriously ill. He nurses the animal back to health but is still unable to find a way back to his family. In the end, mainly thanks to his cat, a prophetic dream and the sacred bull Apis, he returns home with Pusia.

Classical themes: The book deals with Pharaoh's Egypt, veneration of sacred animals, ancient religious rituals, hieroglyphs but also mentions Pallas Athena, Hera, Hercules and reading Hawthorne's *Tanglewood Tales*.



Key words: Egypt, Apis, Pallas Athena, Hera, Hercules, sacred cats, Nathaniel Hawthorne.

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Nowacka, Ewa, *Proszę bilet na wieżę Babel* [I'd Like a Ticket to the Babel Tower]. Projekt okładki i ilustracje [Cover design and illustrations by] Aleksander Karcz. Wrocław: Siedmioróg, 1998. 64 pp.

Genre: Time-travel story.

Summary: This is the second book in the series *Skrzydła czasu* [The Wings of Time]. Three children: Paweł, his brother Janek, and their sister Małgorzata are travelling through time. They arrive in the ancient city of Babylon. They meet historical characters, such as: Nabuchadnezzar, the king of Babylon, and the biblical Daniel, whom lions did not want to devour. They mention also Hercules from the Graeco-Roman mythology. The children see the Hanging Gardens of Babylon, one of the Seven Wonders of the ancient world, as well as a unique system of irrigation invented precisely in the ancient Babylon. They come to know that the Romans borrowed this invention from Babylonians and brought it to Europe.

Classical themes: The myth of Hercules, Babylonian irrigation system later used by Romans.

Key words: Babylon, Hercules.

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Nowacka, Ewa, *Biały koń bogów*, Warszawa: Nasza Księgarnia, 1973.



Entry by Barbara Krcha, b.krcha@student.uw.edu.pl.

Nowacka, Ewa, *Rogi Minotaura* [Minotaur's Horns]. Ilustracje [Illustrations by] Marzena Zacharewicz. Wrocław: Siedmioróg, 1998. 80 pp.

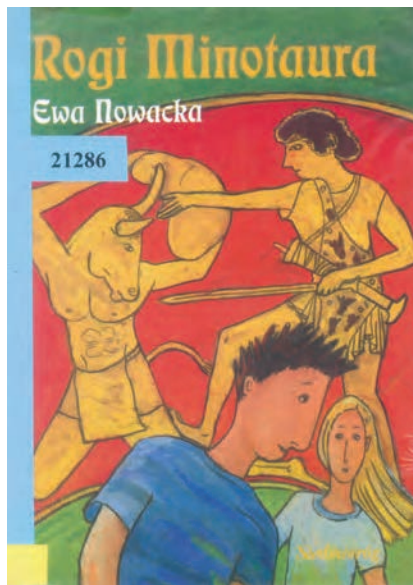
Genre: Time-travel story.

Summary: This is the third book in the series *Skrzydła czasu* [The Wings of Time]. Paweł and Karolina are cousins. When Karolina one day came to Paweł's house, she became very interested in a television game *The Wings of Time*. The game somehow transported them

to the ancient island of Crete. Karolina was delighted by this turn of events and went to swim in a bay. When she hurt herself, a boy came and offered to help her. This boy turned out to be Icarus. Icarus brought them to Daedalus' (his father's) house. Paweł and Icarus liked each other immediately; Icarus fell in love with Karolina.

One day Paweł and Icarus went for a walk during which Icarus showed Paweł the volcano Santorini and Minos' bulls. When they came back, Karolina was not there. Daedalus told them that Karolina went with the Great Priestess who saw her exercising in the garden. Paweł and Icarus went to the Labyrinth to ask the princess Ariadne for an opportunity to see Karolina before the day of the Great Festival. They managed to see her training with the other girls and boys for the competition (jumping over the bulls) scheduled to take place during the Festival. Icarus warned Karolina that the competition was dangerous but she didn't want to come back with them.

Minos was fascinated by Karolina's exercises and wanted her to stay on Crete. Paweł was scared. He accidentally returned to his own home and time but then decided to go back for Karolina. The day of the Great Festival finally came. Paweł was terrified and shocked when he watched the competition. Karolina



competed last. At the beginning, she did very well, but then began weakening. Paweł took princess Ariadne's purple scarf and rushed to help Karolina. The angry bull was taken by the guards. Paweł was arrested and jailed in the dungeon of the Labyrinth in Minos' palace. In the end, the princess Ariadne came to him and gave him a ball of thread which allowed him to escape. Once he was free, Paweł met Karolina and they both decided to go home as soon as possible. Icarus found them a boat, they said good bye to him and sailed close to the volcano Santorini. An eruption of the volcano brought both of them home.

Classical themes: Minos, Daedalus and Icarus, Labyrinth, the thread of Ariadne, Cretan Games, daily life on the ancient Crete.

Key words: Ariadne, Daedalus, Icarus, Labyrinth, Minos, Minotaur.

Bibliography:

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KATARZYNA NOWACKA

Król Zaczarowanego Lasu

[The King of Witchwood]

KATARZYNA NOWACKA

(1960–)



A philologist and journalist. Author of two series of short stories for children: *Opowieści Zaczarowanego Lasu* [Witchwood Tales], 2010, and *Opowieści z Bajkowego Osiedla* [Tales from a Fabulous City District], 2010. Contributor to “Miś” — a famous Polish magazine for kids. MA in Polish philology from Adam Mickiewicz University of Poznań. Since 1994 has been working as a journalist for TVP Poznań (Polish Public Television’s regional centre for Wielkopolska [Greater Poland]). Privately a huge fan of an English rock band — The Strawbs,

especially of their song *From the Witchwood*, which inspired the title of her first series of short stories. Interestingly enough, the Polish title of the *Witchwood Tales* is nearly the same as the title of Nathaniel Hawthorne’s *Tanglewood Tales* translated into Polish (*Opowieści z zaczarowanego lasu*), but, as Katarzyna Nowacka says, there is no intentional connection between her short stories and Hawthorne’s book. Apart from the song by The Strawbs, another impulse to write was provided by pre-school adventures of the author’s daughter.

Photograph courtesy of the Author.

Bio by Ewa Wziątek, ewawziatek@student.uw.edu.pl; based on the material kindly provided by the Author.

Nowacka, Katarzyna, *Król Zaczarowanego Lasu* [The King of Witchwood]. Ilustracje [Illustrations by] Krystyna Michałowska. "Miś" 12, 1996, pp. 6–7; 13, 1996, pp. 6–7; 14, 1996, p. 6.

Genre: Fairytale.

Summary: *The King of Witchwood* is the title of one of the short stories included later in *The Witchwood Tales*. Griffin was walking through the woods and eating some forest fruits, but he forgot that some of them could be dangerous for him — especially the dragon berries. He absent-mindedly ate a dragon berry, looked at his reflection in the water and saw himself as a very handsome creature with a strong personality and truly exceptional intelligence. He knew he should be a king. King of Witchwood. He told the witch about this self-appointment, but she didn't care. Then, he declared himself King of Witchwood in the presence of all its residents. Sirens, creatures widely known for their malice, were laughing at Griffin. Unfortunately (especially for the Sirens), Griffin lost his sense of humour and proportion and exiled the Sirens from Witchwood. What is more, he decided to exile anyone who was green and had a tail. At first no one cared. Even the Sirens. So Griffin decided to expel them by force. Witchwood citizens were desperate and tried to calm Griffin's anger but without success. Griffin's lust for power was enormous; he wanted to expel everyone who didn't want to tolerate his violence. In effect, almost everyone started hating Griffin. In the meantime, Dragon, Griffin's best friend, put two and two together and uncovered the root of Griffin's problem, which was of course the little dragon berry. Dragon knew the cure for Griffin's narcissism and for his need for domination. He asked Griffin to bathe in the Rainbow Stream with him. Griffin agreed and... was cured. Unfortunately, Dragon forgot, that the Rainbow



Stream was bad for him. The rest of Witchwood residents had to bring him Dragon berries — the cure for the Dragon's power lust.

Classical themes: The author uses many classical themes, but in different, sometimes unexpected twists. We have Griffin here, who, like the mythical Narcissus, falls in love with his reflection. His friend — Dragon acts like the guardian of the Witchwood's, just as the mythical Ladon, known as the guardian of the Garden of the Hesperides. Also the famous king Midas had to take a bath in a stream to get rid of his ability to turn everything into gold. What is more, this story shows the unstoppable lust for power, which was what drove many mythical tragedies and in a way constituted a side effect of the Greek value of competition (ἀγών).

Key words: Griffin, Siren, Dragon, Narcissus.

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AGNIESZKA
NOŻYŃSKA—DEMIANIUK

Mity greckie dla dzieci
[Greek Myths for Children]

AGNIESZKA NOŻYŃSKA-DEMIAŃSIUK

(1964–)



Born in 1964 in Warsaw. Obtained her first degree at the College of Education at the Institute of Teacher Education in Warsaw (1985). In 1985–1990 studied theology at the Theological Faculty of the Academy of Catholic Theology in Warsaw (graduated with honours). She also studied Polish philology at the University of Warsaw and graduated in 1992. Since 1995, she wrote several articles and books on methodology, literature and teaching of Polish language. From 1997 to 2000 cooperated with educa-

tional magazines for children and teenagers “Cogito” and “Victor,” publishing articles on language and interpretation of modern poetry. At the same time, she started to collaborate with the publishing house RM and wrote many educational books for teachers and students, like *Jak analizować poezję na maturze* [How to Analyze Poetry at the High School Final Exam], 2000; *Gramatyka dla gimnazjalistów. To proste* [Grammar for Middle School Students. It’s Simple], 2003; *Czytanie ze zrozumieniem dla licealistów* [Reading with Understanding for High School Students], 2004. Author of two novels for teenagers (the series *Klub Muszkieterek* [Girl Musketeers Club], 2006–2007), a collection of fairytales for children, and poems for the youngest: the series *Poznajemy przyrodę* [Getting to Know Nature], 2006; *Cyferkowo — kraina wesółych cyferek* [Numberland — the Land of Jolly Numbers], 2011; *Alfabetciaki, czyli wesółą rodziną od A do Z* [Alphabet Guys or a Cheerful Family from A to Z], 2012. She is also the author of an innovative textbook

Bajki ortograficzne [Spelling Fairytales], 2005, which combines a spelling course with fairytales, two dictionaries for children, and biographical novels, like for example *Janusz Korczak. Lekarz o złotym sercu* [Janusz Korczak. A Physician with a Heart of Gold], 2011; *Kobieta, która stała się legendą. Opowieść o Marii Skłodowskiej-Curie* [The Woman Who Became a Legend. The Story of Maria Skłodowska-Curie], 2011. Since 1992 Nożyńska-Demianiuk has been directing an educational institution “Polonista,” providing courses for children and teenagers designed to prepare them for Polish language exams.

Photograph courtesy of the Author.

Bio by Marta Adamska, m.adamska91@student.uw.edu.pl, and Dorota Bazylczyk, dorota@bazylczyk.com; based on the material kindly provided by the Author.

Nożyńska–Demianiuk, Agnieszka, *Mity greckie dla dzieci* [Greek Myths for Children]. Opracowanie graficzne i okładka [Layout and cover design by] Magdalena Ałtunin. Ilustracje [Illustrations by] Iwona Walaszek. Poznań: Wydawnictwo IBIS, 2010. 115 pp.

Genre: Time–travel story.



Summary: Kacper is a little boy who decides to be strong and brave while his parents are out. But it is very hard when you are all alone in a new house at night, when everything is strange and scary. He goes to the attic with the intention to stay

there until his parents return. He quickly falls asleep but a strange noise wakes him up. He realizes that he is not alone. His mysterious companion is a small wood nymph who “jumped” out of a book called *Mythology of the Greeks and Romans*. Kacper is fascinated by his new friend and her strange book and decides to help the nymph find her way home. She takes him to the Mount Olympus and shows the boy the amazing world of ancient gods and heroes.

Classical themes: The myths of Chaos, cornucopia, Zeus, Apollo, Midas, Athena, Prometheus, Pandora, the myth of flood, the story of Ariadne’s thread, the myth of Daedalus and Icarus, Narcissus, Aphrodite, Pygmalion, Sisyphus, Orpheus and Eurydice, the story of king Oedipus, the myth of Europe.

Key words: Greek mythology.

Scan of the cover kindly provided by Wydawnictwo IBIS.

Entry by Marta Adamska, m.adamska91@student.uw.edu.pl, and Dorota Bazylczyk, dorota@bazylczyk.com.

JAN OKSZA

Opowiadania o półbogach i bohaterach greckich

[Stories about Greek Demi-gods and Heroes]

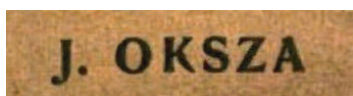


Przygody Odyseusza w powrocie do domu z pod Troi

[The Adventures of Odysseus During his Return
from the Siege of Troy]

JAN OKSZA

Pen-name of Aniela Orzechowska
(19th–20th century)



A poet, writer and essayist. Author of press articles on Polish Romantic poets. Her pen-name was borrowed from her family Coat of

Arms: Oksza (in a red field, a battle-axe, with blade turned to the right).

Oksza, J. [Orzechowska, Aniela], *Opowiadania o półbogach i bohaterach greckich* [Stories about Greek Demi-gods and Heroes]. *Seria: Biblioteczka Młodzieży Szkolnej*, 137 [Series: School Children Library, 137]. Warszawa: Nakład Gebethnera i Wolffa; Kraków: G. Gebethner i Spółka, 1911. 44 pp.

Genre: Collection of myths.

Summary: Presentation of five most popular and significant ancient myths featuring Prometheus, Perseus, Hercules, Theseus, and Jason. The structure and language of each short story is easily comprehensible and not too sophisticated for the younger readers; still, the narrative includes all important aspects and key episodes, necessary to demonstrate a coherent image. Two essential themes are highlighted: supernatural interference and personal responsibility for one's conduct and action.

The story about Prometheus relates to Greek cosmogony and the origin of humanity. Perseus, the second character, is well-known for killing the lethal Gorgon named Medusa. After his death Perseus was placed among stars. The third story, presenting Hercules splendid deeds, summarizes the very intricate and tangled adventures of the hero. The description of Theseus emphasizes familiar motives, such as: the meeting of Procrustes the Stretcher, the killing of the Minotaur, the help of Ariadne, the story of Phaedra, and the death of his son Hippolytus. Jason's and the Argonauts' quest for the Golden Fleece is the last chapter and features his life story, as well as the tale of Orpheus, the legendary musician, and Eurydice, the oak nymph.

Classical themes: Five important myths about the Titan Prometheus and



four heroes: Perseus, Hercules, Theseus, and Jason, and the story of Orpheus and Eurydice.

Key words: Greek mythology, heroes, demi-gods.

Oksza [Orzechowska, Aniela], *Przygody Odyseusza w powrocie do domu z pod Troi* [The Adventures of Odysseus During his Return from the Siege of Troy]. Seria: *Biblioteczka Młodzieży Szkolnej*, 131 [Series: School Children Library, 131]. Warszawa: Nakład Gebethnera i Wolffa; Kraków: G. Gebethner i Spółka, 1911 [by the National Library of Poland catalogued under 1910]. 61 pp.

Genre: Adaptation of classical text.

Summary: The author presents the epic as an excellent introduction to the culture of Ancient Greece (customs, such as hospitality, beliefs, vision of the Underworld). The text provides a precise summary of Homer's *Odyssey*, interspersed with quotations from the poem, translated by Lucjan Siemieński (1807–1877), a Polish Romantic poet, writer and literary critic.

Classical themes: Homer's *Odyssey* with quotes from the Polish translation by Lucjan Siemieński under the title of *Odyseusz słowiański* [Slavic Odysseus], published in 1873.

Key words: Homer, Odysseus, Trojan War.

Bibliography:

Homer, *Odyseja* (wybór), transl. by Lucjan Siemieński, Wrocław: Zakład Narodowy im. Ossolińskich, 1981.



ELŻBIETA OLCZAK & ELŻBIETA
LUBOMIRSKA

Mity greckie na wesoło

[Greek Myths Jokingly]

ELŻBIETA OLCZAK

(1967–)



Graduated in History at the Faculty of the Humanities of the Catholic University of Lublin (KUL). After graduation, she studied French in Paris for a year and obtained there a diploma. The next eight years she spent teaching history at general education high schools in Gdynia. During the following decade she worked in a publishing house in Warsaw, designing and editing educational texts for teaching history: textbooks, exercise books, historic atlases, acetates, teaching aids. She also edited popular publications in the area of art history, often at her own initiative and of her own design.

During this time, she wrote and published educational materials: *Historia. Zeszyt do ćwiczeń na mapach konturowych dla liceum* [History. Book of Exercises on Contour Maps for High Schools], 2001; *Historia. Zeszyt ćwiczeń dla 1 klasy gimnazjum* [History. Book of Exercises for Grade I of Gymnasium], 2002; *Historia. Szkoła podstawowa. Zestaw foliogramów* [History. Elementary School. Set of Acetates], 2006; she also co-authored *Spotkania z historią. Atlas z komentarzami źródłowymi dla gimnazjum* [Encounters with History. An Atlas with Source Commentaries for High Schools], 2007. With Elżbieta Lubomirska she wrote *Mity greckie na wesoło* [Greek Myths Jokingly], 2005; with Małgorzata Balsewicz *Historia Polski — 100 wydarzeń* [History of Poland — 100 Events], 2010.

She is currently working for the WW2 Museum in Gdańsk, in the research section, specifically, organizing the main exhibition of the new Museum, including a show space designed for children and young people. She also supervises preparation of scholarly books published by the Museum.

Photograph courtesy of the Author.

Bio kindly provided by the Author.

ELŻBIETA LUBOMIRSKA

(1963–)

MA in Painting at the Academy of Fine Arts in Warsaw; MA in Education at the University of Warsaw. She also completed a post-graduate Study of Psychotherapy at the Institute for Process Oriented Psychology in Warsaw. She freelanced for TVP2 (Public Television) and Studio Miniatur Filmowych (a production company specializing in short movies) in Warsaw designing and implementing animation of fairytales for children. Since 1999 she collaborates



with a number of publishers: Nowa Era, Pracownia Pedagogiczna, DEMART, Wydawnictwa Szkolne i Pedagogiczne, MAC Edukacja, Wydawnictwo Szkolne PWN, Wydawnictwo Edukacyjne Kraków, Grupa Edukacyjna, Bellona.

Photograph of the Author with her dog Niunia, courtesy of the Author.

Bio kindly provided by the Author.

Olczak, Elżbieta & Lubomirska, Elżbieta, *Mity greckie na wesoło* [Greek Myths Jokingly]. Projekt okładki i ilustracje [Cover design and illustrations by] Elżbieta Lubomirska. Warszawa: MUZA, 2005. 64 pp.

Genre: Collection of myths.



Summary: The book is a collaborative work: Elżbieta Olczak wrote the text, Elżbieta Lubomirska prepared the illustrations and the book's design. The most important Greek gods and myths about them are presented in a very pleasant and amusing manner. The gods look and behave like average humans, with all their qualities and defects. Some of the topics, like love, betrayals and romances of the gods, for the youngest children usually difficult to understand, here are presented in an easy and funny way. Colourful illustrations show the main features of the

gods and their stories. The book contains descriptions of individual gods. It begins with an interpretation of myths about Zeus. We can also find myths about Hera, Athena, Poseidon, etc. Language is very easy and simple, adapted for the youngest readers. The maps of Ancient Greece are very helpful to situate places referred to in myths; they make mythology easier to understand.

Classical themes: World's origins, myths of Zeus, Hera, Athena, Aphrodite, Eros, Hephaestus, Apollo, Artemis, Demeter, Kore, Hades, Hermes, Dionysus, Ares, Poseidon, Hestia.

Key words: Greek mythology.

Bibliography:

[The Illustrator's Website], <http://elkacprzak.eu/> (accessed 05.04.2013).

STANISŁAW PAGACZEWSKI

Przygoda na Rodos

[An Adventure on Rhodes]

STANISŁAW PAGACZEWSKI

(1916–1984)



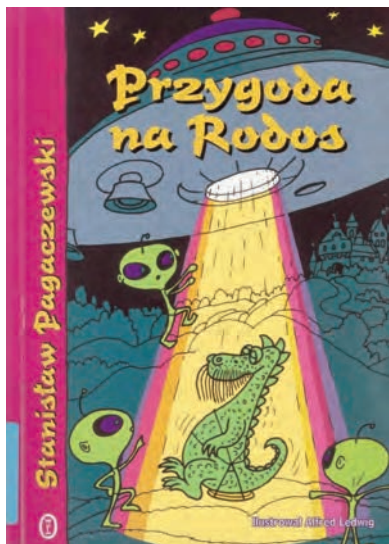
Born and educated in Cracow. MA in Polish philology at the Jagiellonian University. Member of Polish Writers' Union. During WW2 he was hiding from the Gestapo because of his involvement in underground education. After the war worked as a journalist and writer, mainly of books for children; also wrote poetry. An enthusiast of Polish mountains, he wrote several guidebooks and was an active member of the Polskie Towarzystwo Turystyczno-Krajoznawcze [Polish Tourist and Sightseeing Society]. For his children's books he was awarded the Order of the Smile — an international award given by children to adults for their pro-children activities.

Among his books, the most popular is the trilogy about the adventures of the Wawel Dragon (Smok Wawelski) and his friends: *Porwanie Baltazara Gąbki* [Abduction of Baltazar Gąbka], 1965; *Misja profesora Gąbki* [Mission of Professor Gąbka], 1975, and *Gąbka i latające talerze* [Gąbka and Flying Saucers], 1979. The books refer to an important Polish legend about Prince Krak (the founder of Cracow) and the Wawel Dragon who lived in a cave at the foot of Wawel Hill and terrorized the city. One day a poor cobbler decided to defeat the monster. He stuffed a lamb with sulphur and placed it in front of the Dragon's cave. The Dragon ate it and soon became thirsty so he went to the Vistula River and drank and drank until he exploded. The brave man married the Princess, and they lived happily ever after. Pagaczewski made Prince Krak and the Dragon the main characters of his books, changing the legend

and presenting Krak and the Dragon as friends. The trilogy was translated into English, French, Hungarian, Japanese, Portuguese, and Slovak. The first and second volumes were made into an animated television show produced by Studio Filmów Rysunkowych Bielsko–Biała [Animated Film Studio in Bielsko–Biała].

Photograph courtesy of Czesław Białczyński, retrieved from the website dedicated to the Author, <http://www.baltazar-gabka.pl>.

Bio by Daria Pszenna, dariapszenna@student.uw.edu.pl.



Pagaczewski, Stanisław, *Przygoda na Rodos* [An Adventure on Rhodes]. Okładka i ilustracje [Cover design and illustrations by] Alfred Ledwig. Opracowanie graficzne [Layout by] Robert Oleś. Kraków: Wydawnictwo Literackie, 2002 [ed. pr. 1982]. 194 pp.

Genre: Fantasy novel.

Summary: In terms of the plot, this book (an adventure novel with elements of fantasy) can be regarded as a continuation

of the trilogy about the adventures of the Wawel Dragon, but the action does not take place in the Middle-Ages but in the 20th century. Moreover the Dragon this time does not appear in person. The reason for its absence is explained in the last volume of the trilogy — the beast was abducted by a UFO. It is only alluded to in conversations. Pagaczewski introduces the reader to an alternative world, where existence of dragons is highly probable and their origin can be found in the ancient Greek myths. In this story mythology becomes a source of information for the origin of dragons. There is even a special organization called International Association for Dragon Research responsible for the research on dragons and for dragon lore (Pol. *smokologia*). One of the main characters who is also the narrator goes with members of his crew to the Island of Rhodes reputed to be the den of the deadliest ancient dragons, looking for an irrefutable proof of the existence of these creatures. Not surprisingly, and typically for such adventures, there are also pirates and a big treasure. It is the beginning of the search for the mythical dragon land — *Smokonia*.

Classical themes: References to Classical Antiquity mostly serve to create a Mediterranean mood in the novel, but not only then. Apart from mentioning

the Acropolis and the Theatre of Dionysus the book presents various slightly modified stories about ancient monsters. Pagaczewski claims that the sea monster Cetus, killed by Perseus who wanted to save Andromeda, was certainly not a whale, snake or shark (as it was believed), but a dragon. Surprisingly, the Minotaur is said to be a dragon as well. This beast according to the novel is classified as an extremely dangerous variety of dragon — a men-eater, or if we were to borrow a Greek name, an *anthropophagus*.

Key words: Dragon, Rhodes, Perseus, Cetus, Minotaur.

Bibliography:

[Website about Pagaczewski and his books], <http://www.baltazar-gabka.pl/autor.htm> (accessed 15.02.2013).

Stanisław Pagaczewski, in: Lidia Becela, ed., *Kto jest kim w Polsce 1984? Informator biograficzny*, Warszawa: Interpress, 1984, p. 711.

Białczyński, Czesław, *Stanisław Pagaczewski (1916-1984) — autor Przygód Profesora Gąbki — Jego Kraków i Góry Harów*, <http://bialczynski.wordpress.com/co-to-za-strony/klan-czyli-zadruga/stanislaw-pagaczewski-1916-1984/> (accessed 15.02.2013).

IRENA PARANDOWSKA

Ze świata mitów

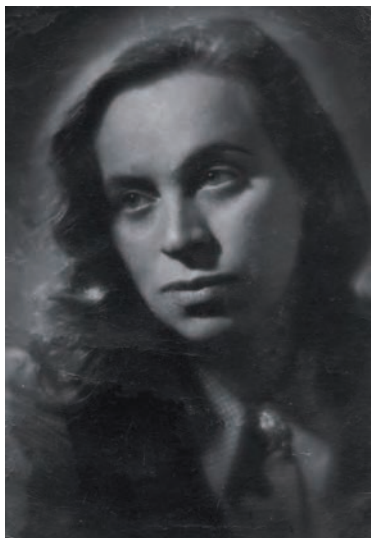
[From the World of Myths]



Opowieść o Ikarze i Dedalu

[A Tale about Icarus and Daedalus]

IRENA PARANDOWSKA
(1903–1993)



Irena Parandowska (née Helcel), wife of Jan Parandowski; mother of Romana Julia Parandowska-Szczepkowska (1927–2007), Zbigniew Parandowski (1929–), and Piotr Parandowski (1944–2012) — a classical archaeologist and documentary film maker focusing on movies about archaeology. She wrote *Ze świata mitów* [From the World of Myths], 1967, and *Dzień Jana* [Jan's Day], 1983 — a book about her husband. In 1988 she founded a Polish PEN Club Literature Award commemorating Jan Parandowski.

Photograph courtesy of Ewa Parandowska, the Author's Daughter-in-law.
Bio by Maryana Shan, vespertime@ukr.net.

Paradowska, Irena, *Ze świata mitów* [From the World of Myths]. Projekt okładki i ilustracje [Cover design and illustrations by] Józef Wilkoń. Warszawa: Nasza Księgarnia, 1974 [ed. pr. 1967]. 110 pp.

Genre: Collection of myths.

Summary: Selection of seventeen widely known Greek myths from various sources including Homer's *Iliad* and *Odyssey*: Pandora, Flood Myth of Deucalion and Pyrrha, Daedalus, Talos and Icarus, Persephone, Eos and Orion, Perseus, Sisyphus, Orpheus and Eurydice, Philemon and Baucis, Phineus, Pelops and king Oinomaos of Pisa, Theseus and the Minotaur, the judgement of Paris, the Trojan Horse, the story of king Midas, Arion, Jason and the Golden Fleece. These short stories are designed for children and adults who do not know ancient Greek myths. These are simple versions of myths and the Trojan epics; they hardly ever end well for the main characters. Occasionally the author changes titles of the myths: Persephone is "The Queen of Hell"; the story of Perseus is called "The Son of the Golden Rain." Illustrations by a famous Polish artist Józef Wilkoń are based on vase painting, traditional Greek black-figure style with distinctive arrangement of figures.



Classical themes: *Iliad*, *Odyssey*; myths and their heroes: Pandora, Deucalion and Pyrrha, Daedalus, Talos and Icarus, Persephone, Eos and Orion, Perseus, Sisyphus, Orpheus and Eurydice, Philemon and Baucis, Phineus, Pelops and king Oinomaos of Pisa, Theseus and the Minotaur, the judgement of Paris, the Trojan Horse, the story of king Midas, Arion, Jason and the Golden Fleece; ancient art: the black-figure pottery painting.

Key words: Greek mythology, Homer, *Iliad*, *Odyssey*, pottery.

Bibliography:

Parandowski, Jan, *Mitologia. Wierzenia i podania Greków i Rzymian*, Poznań: Wydawnictwo Poznańskie, 1987.

Parandowska, Irena, *Opowieść o Ikarze i Dedalu* [A Tale about Icarus and Daedalus]. “Płomyczek” 11/12, 01–30.06.1981, p. 307.

Genre: Adaptation of myth.

Summary: The myth of Daedalus and his son Icarus. Daedalus was a famous ancient craftsman, a skillful architect, who built the splendid castle–Labyrinth for Minos, the king of Crete — as a safe home for his son Minotaur — a man with the head of a bull. Because Daedalus was the only person who knew the secret of the Labyrinth, Minos decided to get rid of him. To save his own and his son’s life Daedalus decided to escape from the island by flying. He constructed wings for his son and himself. Unfortunately, Icarus did not heed his father’s advice and warnings, was so careless and excited with the flight, that he forgot about the fragility of the wings and as he came too close to the Sun, the wax on the wings melted — he fell down to his death.

The story is relevant to the period in which it was published — strong aspirations to freedom were particularly poignant during the repressive Communist regime. Daedalus’ and Icarus’ flight is a symbolic expression of human dream of leaving the Earth, escaping into freedom, as well as human striving for higher values; it emphasizes the importance of the sky and space exploration. Daedalus personifies a citizen undesirable in the eyes of the authorities, because he knows too much. His son Icarus is a teenager, who dies because he was disobedient and careless – a strong moral lesson for young people.

Classical themes: The author presents a famous myth about ancient characters — Daedalus and Icarus, who embody people longing for freedom and a decent life. Irena Parandowska depicted Icarus and Daedalus as the first pilots in the world history. King Minos is a cruel and uncompromising tyrant who



does not recognize other values than his own self interest.

Key words: Daedalus, Icarus, Minos, Minotaur, Crete.

Bibliography:

Irena Helzel [sic!], <http://aordycz.com/aord2/2026.html> (accessed 28.03.2013).

Parandowska, Irena, *Dzień Jana*, Warszawa: Iskry, 1983.

JAN PARANDOWSKI

Mitologia. Wierzenia i podania Greków i Rzymian
[Mythology. Beliefs and Legends of the Greeks and Romans]



Wojna trojańska
[Trojan War]



Przygody Odyseusza
[Odysseus' Adventures]



Dysk olimpijski
[Olympic Discus]



Godzina śródziemnomorska
[The Mediterranean Hour]



Z antycznego świata
[From the Ancient World]

JAN PARANDOWSKI

(1895–1978)



Haridore Archiwum Cyfrowe, sygn. 42-L-383-1

Classical philologist and archaeologist. An outstanding and prolific author of books related to Antiquity; translator of classical masterpieces. Contributed to many Polish newspapers and magazines. Chairman of the Polish PEN Club from 1933 to 1978. Recipient of prizes for outstanding literary achievements, such as a bronze medal received at the 1936 Berlin Summer Olympics for his book *Dysk olimpijski* [Olympic Discus]. Member of the European Society of Culture. In 1962 he was elected Vice-President of the International PEN. An exceptionally successful supporter and advocate of Classical

Antiquity in Poland. His *Mitologia. Wierzenia i podania Greków i Rzymian* [Mythology. Beliefs and Legends of the Greeks and Romans], still compulsory reading even in primary school, remains for many generations of Polish readers a fundamental source of the knowledge of ancient myths.

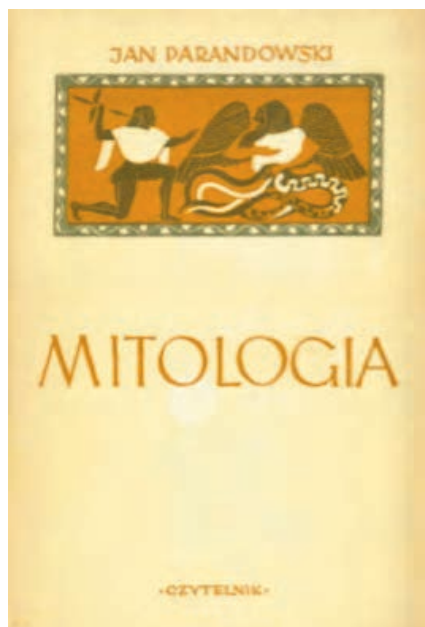
Major works: *Eros na Olimpie* [Eros on the Olympus], 1924, *Mitologia. Wierzenia i podania Greków i Rzymian* [Mythology. Beliefs and Legends of the Greeks and Romans], 1924; *Wojna trojańska* [Trojan War], 1927; Oscar Wilde's biography *Król życia* [A King of Life], 1930; *Dysk olimpijski* [Olympic Discus], 1933; *Niebo w płomieniach* [Heaven in Flames], 1936; *Trzy znaki zodiaku* [Three Signs of the Zodiac], 1938; *Godzina śródziemnomorska* [The Mediterranean

Hour], 1949; a study on creative writing *Alchemia słowa* [Alchemy of the Word], 1951. He also translated into Polish Caesar's *Civil War*, 1951, and Homer's *Odyssey*, 1953.

Photograph by Edward Hartwig, retrieved from the National Digital Archives.

Bio by Joanna Grzeszczuk, joannagrzeszczuk1@gmail.com.

Parandowski, Jan, *Mitologia. Wierzenia i podania Greków i Rzymian* [Mythology. Beliefs and Legends of the Greeks and Romans]. Okładkę projektował [Cover design by] Jan S. Miklaszewski. Warszawa: Czytelnik, 1950 [ed. pr. 1924]. 351 pp.



Genre: Collection of myths.

Summary: Description of the most important Greek and Roman myths. This is a significant, or even the most important book responsible for increasing basic awareness of ancient culture in Poland for a number of reasons. First, the author opts for milder versions of events — without brutality, drastic fight scenes, rapes, moral controversies. This allows to use the book in elementary school. Second, *Mythology* is written in a simple, but extremely elegant and colourful language. Author uses many literary epithets, el-

ements of dialogue, repeatedly quotes Polish poets such as: Jan Kochanowski, Sebastian Fabian Klonowic, Franciszek Dionizy Kniaźnin, Adam Mickiewicz (see p. 197), Juliusz Słowacki, Adam Asnyk, or Bolesław Leśmian, demonstrating the connections between Polish literature and ancient Graeco-Roman tradition.

Classical themes: Introduction to each part of the book shows the specificity of beliefs of the ancient Greeks and Romans. Some editions of the book contain also numerous illustrations showing artifacts of ancient material culture (vase paintings, fragments of friezes, mosaics).

Key words: Greek mythology, Roman mythology.

Bibliography:

Baran–Radwańska, Marzena, *Tradycje pisarstwa. O eseistyce Jana Parandowskiego*, Sanok: Drukarnia „Piaśt Kołodziej”, 2011.

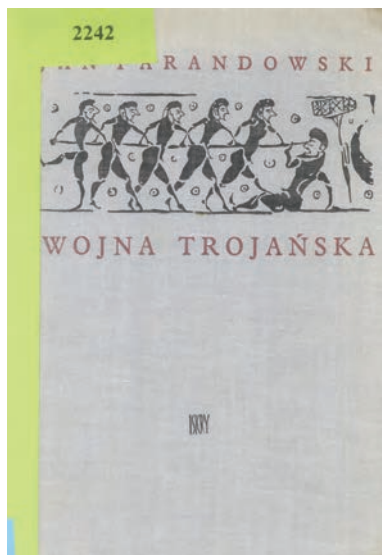
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Jan Parandowski, http://pl.wikipedia.org/wiki/Jan_Parandowski (accessed 28.03.2013).

Krełowska, Danuta, *Jan Parandowski: życie i twórczość*, Toruń: Wojewódzka Biblioteka Publiczna i Książnica Miejska im. M. Kopernika, 1989.

Lichański, Jakub Zdzisław, *Wtajemniczenia i refleksje. Szkic monograficzny o Janie Parandowskim*, Łódź: Wydawnictwo Łódzkie, 1986.

Życiorys Jana Parandowskiego, http://www.kul.pl/zyciorys-jana-parandowskiego,art_11966.html (accessed 04.11.2012).



Parandowski, Jan, *Wojna trojańska* [Trojan War]. Ilustracje [Illustrations by] Zbigniew Parandowski. Warszawa: Iskry, 1958 [ed. pr. 1927]. 123 pp.

N.B. The edition in question contains two parts: *Wojna trojańska* and *Przygody Odyseusza* [Odysseus' Adventures] (ed. pr. 1927). This entry deals only with the first part. For the second part see p. 282.

Genre: Adaptation of classical text.

Summary: *Trojan War* is an adaptation of the *Iliad*. In chapter one, *Helen's Rape*, Parandowski explains the causes of the Trojan War. Chapter two tells the story of Achilles' wrath, from which theme the action in the *Iliad* begins. The sequence of chapters 2–5 in *Trojan War* corresponds to the books in the *Iliad* as follows:

<i>Trojan War</i>	<i>Iliad</i>
Chapter two	book I
Chapter three	books II–VII
Chapter four	book IX, books XVI–XXIV
Chapter five	book XXIV

Chapter five provides also an explanation of what happened to Troy at the end of the war. The book includes many extensive quotations from the *Iliad* in Franciszek Ksawery Dmochowski's (1762–1808) translation.

Classical themes: The Homeric epic.

Key words: Homer, *Iliad*, Trojan War.

Bibliography:

Homer, *Iliada*, transl. by Kazimiera Jeżewska, intro. by Jerzy Łanowski, Wrocław: Zakład Narodowy im. Ossolińskich, 1986.

Homer, *Iliada* (wybór), transl. by Franciszek Ksawery Dmochowski, Wrocław: Zakład Narodowy im. Ossolińskich, 1985.

Jan Parandowski, in: *Nowa Encyklopedia Powszechna*, vol. 4: M–P, Wydawnictwo Naukowe PWN, Warszawa, 1996, p. 775.

Parandowski, Jan, *Przygody Odyseusza* [Odysseus' Adventures]. Warszawa: Nasza Księgarnia, 2011 [ed. pr. 1927]. 120 pp.

Genre: Adaptation of classical text.

Summary: The adaptation covers the events in the *Odyssey*. The sequence of chapters corresponds to the *Odyssey* as follows:

Odysseus' Adventures

Chapter one

Chapter two

Chapter three

Chapter four

Chapter five

Chapter six

Chapter seven

Chapter eight

Chapter nine

Chapter ten

Odyssey

book IX

book X

books XI–XXII

book XXII

books I–IV

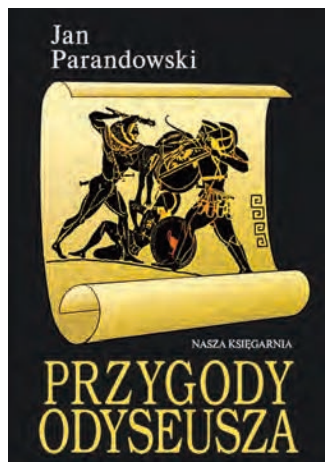
books V–VIII

books VI–VIII

books XIII–XVII

books XIX–XXII

books XXIII–XXIV



The book contains many extensive quotations from the *Odyssey* in Lucjan Siemieński's translation.

Classical themes: The entire Homeric epic about Odysseus' return from Troy.

Key words: Homer, *Odyssey*, Odysseus, Trojan War.

Scan of the cover kindly provided by Nasza Księgarnia.

Entry by Joanna Kozioł, joasia7777@interia.pl.

Parandowski, Jan, *Dysk olimpijski*
[Olympic Discus]. Warszawa: Państwowy Instytut Wydawniczy, 1972
[ed. pr. 1933]. 236 pp.

A Czech translation: *Olympijský disk*,
transl. by Vojtech J. Kosnar, Praha: L.
Mazáč, 1937.

An English translation: *The Olympic
Discus*, transl. by A.M. Malecka, S.A.
Walewski, London: Minerva Publishing,
1939.

A German translation: *Der olympische
Diskus*, transl. by Alfred Loepfe, Berlin:
Rütten & Loening, 1958 [ed. pr. 1950].

A Hungarian translation: *Olimpia tüze*,
transl. by Mihály Bába, Budapest: Sport
Lap-és Könyvkiadó, 1963.

A Lithuanian translation: *Olimpijos diskas*, transl. by Dominykas Urbas, Vilnius: Vaga, 1984.

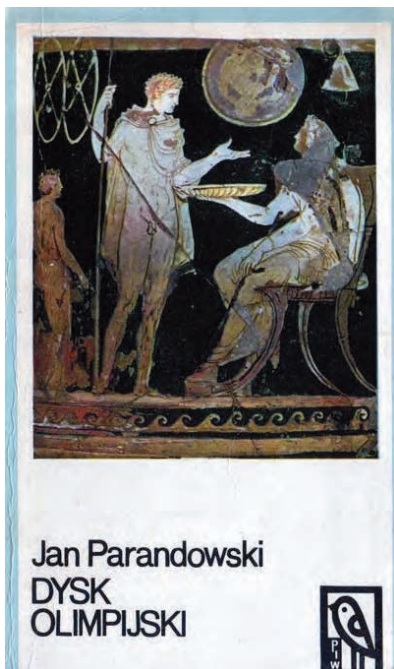
A Romanian translation: *Discul olimpic*, transl. by Eugenia Vișinoiu, București: Sport-Turism, 1986.

A Russian translation: *Олимпийский диск*, transl. by В. Акопова, Я. Лотовский, Москва: Физкультура и спорт, 1980.

A Serbian translation: *Disk olimpijski*, transl. by Petar Vujičić, Beograd: Prosveta, 1963.

A Slovak translation: *Olympijský disk*, transl. by R. Turňa, Bratislava: Melantrich, 1972.

Genre: Historical novel.



Summary: First Olympic Games after the wars with Persia, the 76th Olympiad (476 B.C.). Contestants come to Elis at least one month before the games to train at the local gymnasium and be screened by the judges. The plot focuses on two characters: Sotion, who represents the old Olympic tradition, and Ikkos, who uses his body as a tool to reach his goal and considers athletics as a profession. Misunderstood by the other contestants, he disregards their jokes and follows strict rules concerning his daily schedule, workout, meals and many treatments that in his opinion are necessary to be properly prepared for the Olympics. When contestants come to Olympia, it turns out that talent without the effort of preparation is not enough. Ikkos wins at the Olympics, in the final contest he defeats the surprised Sotion.

Classical themes: 5th century Greece and its customs connected to the Olympics, rules for the contestants, religious rituals and sacrifices. Historical figures: Pindar, Themistocles.

Key words: Olympia, Elis, Olympic Games, Themistocles, Pindar.

Bibliography:

Bobkowski, Andrzej, *Ikkos i Sotion oraz inne szkice*, Warszawa: Biblioteka Więzi, 2009.

Jan Parandowski, http://pl.wikipedia.org/wiki/Jan_Parandowski (accessed 25.11.2012).

Parandowski Jan, in: Jadwiga Czachowska; Alicja Szałagan, edd., *Współcześni polscy pisarze i badacze literatury. Słownik biobibliograficzny*, vol. 6: N–P, Warszawa: Wydawnictwa Szkolne i Pedagogiczne, 1999, pp. 254–260.

Parandowski, Jan, in: *Encyklopedia PWN*, online <http://encyklopedia.pwn.pl/index.php?module=haslo&id=3954288> (accessed 25.11.2012).

Życiorys Jana Parandowskiego, http://www.kul.pl/zyciorys-jana-parandowskiego,art_11966.html (accessed 25.11.2012).

Entry by Joanna Grzeszczuk, joannagrzeszczuk1@gmail.com.

Parandowski, Jan, *Godzina śródziemnomorska* [The Mediterranean Hour]. Ilustrował [Illustrated by] Tadeusz Kulisiewicz. Warszawa: Państwowy Instytut Wydawniczy, 1970 [ed. pr. 1949]. 224 pp.

Genre: Collection of essays.

Summary: A collection of thirteen texts containing personal memories and author's reflections on the Mediterranean world, particularly on the legacy of Ancient Greece and Rome. The selection presents famous scholars studying ancient culture, as well as poetic descriptions of the Mediterranean landscapes. There are also some dialogues, with well known figures from the ancient world of politics and literature, e.g. Cicero and Caesar.



Classical themes: Legacy of the world of Ancient Greece and Rome: ancient writers; numerous objects of art and material culture; mythological figures, ancient politicians and writers.

Key words: Ancient Greece, Ancient Rome, Odysseus, Caesar, Cicero, Horace, Virgil.

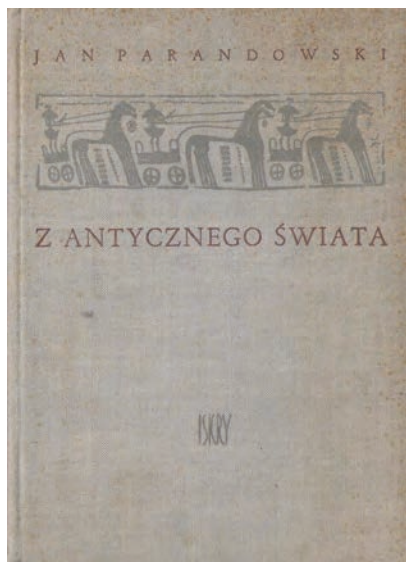
Bibliography:

Krełowska, Danuta, *Jan Parandowski: życie i twórczość*, Toruń: Wojewódzka Biblioteka Publiczna i Książnica Miejska im. M. Kopernika, 1989.

Parandowski Jan, in: *Nowa Encyklopedia Powszechna A-Z*, Kraków: Krakowskie Wydawnictwo Naukowe, 2010, p. 709.

Entry by Agata Więclawska, a.wieclawska@student.uw.edu.pl.

Parandowski, Jan, *Z antycznego świata* [From the Ancient World]. Okładka i ilustracje [Cover design and illustrations by] Mieczysław Kowalczyk. Warszawa: Iskry, 1958. 130 pp.



Genre: Collection of essays.

Summary: A collection of short, varied essays introducing young readers to the fascinating world of Antiquity. Topics are very diverse, ranging from archaeology, Greek art, culture, architecture, history, to the Roman Empire. Parandowski's light pen makes every chapter a wonderful journey into the depths of ancient history. The themes are treated in a colourful and humorous way encouraging young readers to do their own research.

Classical themes: Archaeology, ancient Greece, Homer, Athens, democracy, Alexander the Great, Rome, Caesar, the Colosseum, Roman aqueducts, Latin.

Key words: Ancient history, Latin.

ELIZA PIOTROWSKA

Franek, Hela, Bobas i koń trojański

[Frank, Helen, Baby, and the Trojan Horse]



*To miasto nazywa się Rzym. Przewodnik dla dzieci
ze wstępem do nauki języka włoskiego*

[This City is Called Rome. A Guide for Children
with an Introduction to Learning Italian]

ELIZA PIOTROWSKA

(1976–)



Art historian and critic. Graduated from Adam Mickiewicz University in Poznań and Università La Sapienza in Rome; member of the circle of young poets organized by the famous Polish author for children Danuta Wawiłow. Eliza Piotrowska wrote many prize

winning books for children; she is co-founder of the project called “Children’s Museum Academy”, contributor to “Ryms” — a quarterly dedicated to children’s literature — and to the now defunct famous Polish magazine for kids — “Miś.”

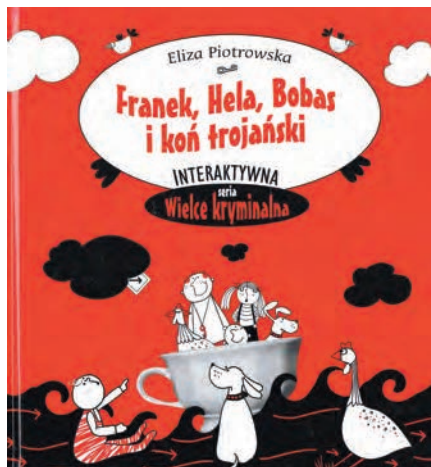
Photograph courtesy of the Author.

Bio by Ewa Wziętek, ewawzietek@student.uw.edu.pl.

Piotrowska, Eliza, *Franek, Hela, Bobas i koń trojański* [Frank, Helen, Baby, and the Trojan Horse]. Ilustracje i opracowanie graficzne [Illustrations and layout by] Eliza Piotrowska. Warszawa: Wydawnictwo Wilga, 2008. 72 pp.

A Czech translation: *Franta, Helča, Mrňous a trojský kůň*, transl. by Pavel Weigel, Praha: Albatros, 2012.

Genre: Novella.



Summary: Everything starts in the living room, when parents realise that two of their three kids, Baby and Helen with their dog, disappeared when they got under the cupboard. Both mother and father are too big to follow their children there. Frank, the oldest and the most reasonable of the children launches a rescue. He is armed only with the Greek and Roman mythology. He meets crazy and evil characters like Mistrz Brud As [Master Dirt Ace], Doktor Potwór [Doctor Monster], Pożeracze Liter [Letter Eaters] and Paris — the hero and the cause of the Trojan War. Paris falls in love with Helen. Helen forgets about her family and has fun with her handsome boyfriend. Meanwhile, Frank and Baby receive a message from their parents. They find out that the world they have travelled through and the people they have met are infected with a virus called “Trojan Horse,” like the ruse of the mythical Odysseus. Only strong family bonds and truth can cure this “disease.” Helen is the first to discover the remedy. Then, kids spread these ideas among Letter Eaters, Doctor Monster, Master Dirt Ace (now called Cool Ace), all Trojan soldiers and citizens. Finally the truth reaches Paris. He realizes that beauty and successes in war are not important.

Classical themes: The myth of Paris, Helen and the Trojan Horse highlights the Greek values: beauty (καλός) and competition (ἀγών) and views them critically. The Trojan War is one of the symptoms of the world's disease ("Trojan Horse" virus), which can be cured by fairness and real, tender love.

Key words: Trojan Horse, Trojan War, Paris, Helen.

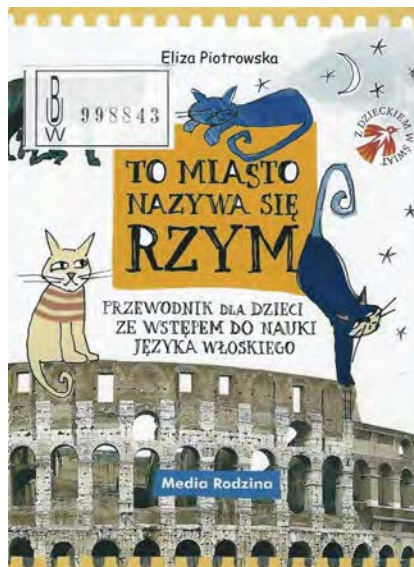
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[The Author's Website], <http://elizapiotrowska.com/> (accessed 02.01.2013).

Eliza Piotrowska, http://ryms.pl/autor_szczegoly/49/index.html (accessed 03.12.2012).

Piotrowska, Eliza, *To miasto nazywa się Rzym. Przewodnik dla dzieci ze wstępem do nauki języka włoskiego* [This City is Called Rome. A Guide for Children with an Introduction to Learning Italian]. Projekt okładki [Cover design by] Iwona Rybczyńska. Ilustracje [Illustrations by] Eliza Piotrowska. Zdjęcia [Photographs by] Eliza Piotrowska. Poznań: Media Rodzina, 2008. 64 pp.

Genre: Guide book with basic Italian vocabulary.



Summary: A tour of Rome for children, focused on the most important landmarks. Starting from Rome's beginnings and history, going on to the Vatican, Mausoleum of Hadrian [Castel Sant'Angelo], the Trevi Fountain, Forum Romanum, the Colosseum, Bocca della Verità, Pantheon and other monuments, children are gradually introduced not only to the Eternal City, but also to useful Italian words and phrases plus fun facts about visited places. They learn about pizza, Italian football and *gelato* [Italian ice cream] as well.

Classical themes: The Rome foundation myth about twin brothers, Romulus and Remus, children adopted by a she-wolf, Oceanus' Mouth of Truth, the divine representation of the World-Ocean.

Key words: Romulus and Remus, Oceanus, Rome, Italian language.

ANITA REJCH

Mity greckie. Baśnie starożytnych

[Greek Myths. Fairytales of the Ancients]

ANITA REJCH

(1975–)



A philologist and journalist. Worked as an educator; for many years she was the editor of an educational portal *Interkl@sa*; author of books for children; co-author of educational exercises; editor of books for children and young adults.

Works: *Mity greckie. Baśnie starożytnych* [Greek Myths. Fairytales of the Ancients], 2007; *Baśnie z tysiąca i jednej nocy* [Tales

of the Thousand and One Night], 2007; *Sekretny pamiętnik szkolny* [Secret School Diary], 2007; *Złote myśli. Mój skarbczyk sekretów* [Golden Thoughts. My Treasury of Secrets], 2008; *Sekretny dziennik nastolatki. Cztery pory roku* [Secret Diary of a Teenage Girl. The Four Seasons], 2012. The author says that she adores children, poetry, biking, travel, and Thailand — the land of smiles. She loves her family, most of all, her two daughters – the elder Idusia and the younger Jagódka.

Photograph courtesy of the Author.

Bio by Barbara Krcha, b.krcha@student.uw.edu.pl; based on the material kindly provided by the Author.

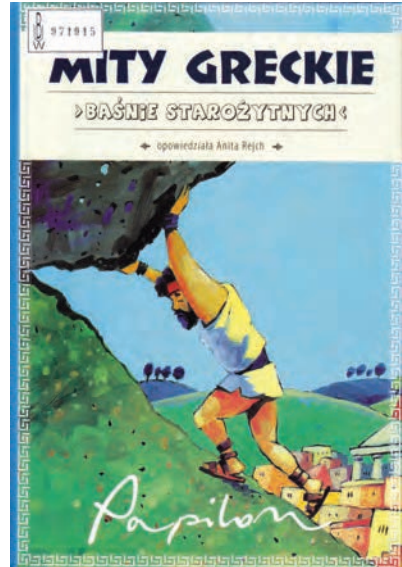
Rejch, Anita, *Mity greckie. Baśnie starożytnych* [Greek Myths. Fairytales of the Ancients]. Projekt okładki [Cover design by] Robert Rejch. Ilustracje [Illustrations by] Marcin Piwowarski. Warszawa: Papilon, 2007. 112 pp.

Genre: Collection of myths.

Summary: The book is a collection of the most popular Greek myths adapted for children between 10 and 12 years old and written in an accessible language. The author compares mythical events to situations well-known to children from their everyday life allowing them to grasp the sense and wisdom of myths. The stories cover the origin of the world and the birth of the gods, the myth of Prometheus, the three Moirai, or the Fates, the winged twins, Hypnos and Thanatos who are the gods of sleep and death, the beautiful goddess Aphrodite, who emerged from the sea, Hermes, the prankster, Demeter and her daughter Kore, the musician Orpheus and his beloved Eurydice, the crafty Sisyphus, Perseus who killed the Gorgon Medusa, Narcissus in love with his own reflection, the builder Daedalus and his son Icarus, Theseus — the slayer of the Minotaur, and Oedipus who tried in vain to escape his destiny.

Classical themes: The motive of recognition — *anagnorisis* (Theseus and Aegeus), the motive of an unavoidable destiny (Perseus, Oedipus), the motive of punishment for cheating the gods (Sisyphus, Prometheus).

Key words: Greek mythology.



MONIKA REKOWSKA

*Dzień w muzeum, czyli opowieść Caiusa Probinusa
o życiu w starożytnym Rzymie*

[A Day in the Museum, or Caius Probinus' Tale
about Life in Ancient Rome]

MONIKA REKOWSKA

(1967–)



Classical archaeologist, researcher at the University of Warsaw. She gives lectures on archaeology of Ancient Rome and Greece. Her special interests focus on the history of archaeology, especially on collecting the ancient art. She conducts also archaeological research and excavations in Sicily (Akrai, since 2011), before that in France (Limoges), Switzerland (Orbe), Germany (Haus Bürgel) and Libya (Ptolemais). She has been awarded Andrew Mellon Fellowship (MSH Paris, 2002), grants from the French Government (1995), the Italian Government (1999), and the Lanckoroński Foundation (2007, 2010). She popularizes classical themes among children and youth by lecturing in archaeology and ancient history at many Warsaw schools (since 2000). As a lecturer at Children's University, Rekowska teaches classes that develop children's interest in the ancient world (seminar Master and Student *Per aspera ad astra*, lecture on *Do pots grow in the ground?*). Her daughters are the source of her everyday inspiration: the 16-year-old Zuzia and 13-year-old Julka prove that their mama's activities make sense.

Photograph courtesy of the Author.

Bio by Anna Ślezińska, annie_s@o2.pl; based on the material kindly provided by the Author.

Rekowska–Ruszkowska, Monika, *Dzień w muzeum, czyli opowieść Caiusa Probinusa o życiu w starożytnym Rzymie* [A Day in the Museum, or Caius Probinus' Tale about Life in Ancient Rome]. Projekt okładki i ilustracje [Cover design and illustrations by] Joanna Żero. Gdynia: Novae Res, 2011. 121 pp.

Genre: Novella.

Summary: School children visit Park Arkadia in Nieborów. It is a historic, English style garden, with numerous themes recalling ancient architecture. A new guide, Monika, is a young archaeologist fascinated by the ancient world, especially Rome. When children reluctantly enter the park, she tries to convince them that a museum can be an interesting place, where the present meets the past. Monika starts to tell children about monuments situated in the park. Her story is very lively and children become quickly absorbed by it. Monika tells them about Roman funeral customs and shows them ancient urns. Zuzia, one of the school girls, hears a voice of a boy. When she closes her eyes, she can see a young Roman. His name is Caius Probinus, he is a 14-year-old Roman boy. Caius tells Zuzia about daily life in Rome, he describes his everyday activities and customs. His story portrays Ancient Rome: what did the typical household and school look like, what were the favorite games, what were women's duties, why did everybody go to bathe in the *thermae*, and what food was served during the feasts. He also talks about Roman religion and beliefs. When Caius talks to Zuzia, Monika continues her story: about vases, sarcophagi and Roman gods. All the children are listening captivated. At the end of the visit, Zuzia admits that the history of Rome is fascinating and maybe she would become an archaeologist.

The book contains also some additional information about Roman calendar and monetary system. There is also a board for the game *O tym, jak Rzym*



zakładano... [About Foundation of Rome...] and a final test for the willing young readers.

Classical themes: Roman empire, daily life of Roman citizens, their religion, feasts, games, holidays, funerals, theatre, school, household, women's customs and duties, food, mathematics, art, types of vases.

Key words: Ancient Rome, ancient history, museums, Nieborów.

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Rekowska, Monika, *Architectural Decoration of the House of Leukaktios: Preliminary Remarks*, in: Jerzy Żelazowski, ed., *Ptolemais in Cyrenaica. Studies in Memory of Tomasz Mikocki [Ptolemais I]*, Warsaw: Instytut Archeologii UW, 2012, pp. 157–181.

Rekowska, Monika, *Der Besuch von General Michal Sokolnicki im Teutoburger Wald 1810*, "KölnJbVFrühGesch" 30, 1997, pp. 329–344.

Rekowska, Monika, *La collection d'antiquités d'Isabelle Czartoryska de Puławy*, in: Manuela Fano Santi, ed., *Le collezioni di antichità nella cultura antiquaria europea. Incontro internazionale Varsavia–Nieborów 17–20 Giugno 1996*, [RdA suppl. 21], Rome: G. Bretschneider, 1999, pp. 142–153.

Rekowska, Monika, *Le monde antique occidental dans les récits des voyageurs polonais du XVIIe au XIXe siècle*, ["Światowit" Supplement Series A: vol. IX], Varsovie: Instytut Archeologii UW, 2002.

Rekowska, Monika, *Les monuments antiques de la France méridionale dans les récits des voyageurs polonais (XVIIe-XIXe siècle)*, in: Étienne Jollet, Claude Massu, edd., *Les images du monument de la Renaissance à nos jours*, Aix-en-Provence: Presses Universitaires de Provence, 2012, pp. 31–48.

Rekowska, Monika, *Per Aspera ad Astra...Children at the University*, in: Rokszana Chowaniec, Wiesław Więckowski, edd., *Archaeological Heritage: Methods of Education and Popularization*, [BAR Int. Series 2443], Oxford: Archaeopress, 2012, pp. 145–151.

Rekowska, Monika, *Ptolemais in Early European Research and Topography of the City in Travellers' Accounts*, in: Jerzy Żelazowski, ed., *Ptolemais in Cyrenaica. Studies in Memory of Tomasz Mikocki [Ptolemais I]*, Warsaw: Instytut Archeologii UW, 2012, pp. 1–34.

Rekowska–Ruszkowska, Monika, *Polskie badania w Ptolemais*, http://www.archeolog.pl/pl33/teksty55/polskie_badania_w_ptolemais (accessed 14.02.2013).

Wykładowcy Uniwersytetu Dzieci, <http://www.uniwersytetdzieci.pl/uds/lecturers> (accessed 15.02.2013).

NATALIA ROLLECZEK

Świetna i najświetniejsza

[The Splendid and the Most Splendid]



Selene, córka Kleopatry

[Selene, Cleopatra's Daughter]

NATALIA ROLLECZEK

(1919–)



Born in 1919 in Zakopane (a ski resort in the Polish Tatras). A novelist and playwright. In the 1930s, she lived several years in an orphanage run by Felician Sisters. During WW2 she was active in the anti-Nazi resistance in Cracow. In 1950 she published a play *Mój zięć marksista* [My Marxist Son-in-Law]. In 1953 she described her pre-war orphanage experience in an autobiographical novel *Drewniany różaniec* [A Wooden Rosary], 1953, with its sequel *Oblubienice* [The Brides], 1955. Used by communists in their campaign against the Catholic Church, both books were widely promoted and made

into a film in 1964; Rolleczek played her own character in the movie. A versatile author of books for children and adults, equally interested in the ancient and in the modern world. Since 1954, member of the Polish Writers' Union. In 1980 she received an award from the Prime Minister for her books for children and youth.

Photograph courtesy of its Author, Paulina Musiał, retrieved from <http://popkulturalny.blog.polityka.pl/2009/10/23/natalia-rolleczek/>.

Bio by Ilona Szewczyk, szewczyk@al.uw.edu.pl.

Rolleczek, Natalia, *Świetna i najświetniejsza* [The Splendid and the Most Splendid]. Okładka i ilustracje [Cover design and illustrations by] Zbigniew Łoskot. Warszawa: Nasza Księgarnia, 1979. 448 pp.

Genre: Historical novel.

Summary: Tyche, the goddess of destiny plays with the fate of two Greek siblings, Apion and Ammonia who meet two young Egyptians boys Enum and Uni; the former is the son of a distressed dignitary Theta, the latter lives his life in poverty as a dyer, unaware of the identity of his mother, the most powerful woman in Rome, Claudia Coponia. Apion, taken away from the merchant Poseidonios, begins a new life at Enum's place as his companion. Soon his sister Ammonia joins him. Formerly working as a weaver, she becomes Enum's closest friend. Their friendship slowly turns



into romantic feelings with no future as Enum's father financial losses force him to dismiss all servants. Goddess of Fate separates Enum and Ammonia, sending the girl to the house of a rich Jewish dignitary, where she becomes the nurse to his three daughters.

The same mischievous goddess Tyche allows Uni to turn his life around, become a respected scribe at the Library of Alexandria and marry Ammonia who was his love from first sight. Despite her gentle treatment of Uni, Tyche behaves cruelly bringing Enum's life to a bitter end. He dies of injuries sustained during an attempt to save precious manuscripts from the fire of the Great Library; the fire was caused accidentally by Julius Ceasar when he tried to set his own ships on fire during the war in Egypt in 48 B.C.

Alexandria with all its monuments, temples, private houses, with its remarkable wealth and poverty provides the background shown in numerous minor strands of the story reflecting everyday life of Romans, Greeks and Egyptians of the time.

Classical themes: Daily life of mid-1st century B.C., Alexandria in all its aspects, such as topography, habits, rituals, entertainment, garments, pottery, papyri scrolls and many other artifacts characteristic for the period. A number of historical figures, such as Antonius, Cleopatra, Octavian Augustus, Caesar, as well as events, such as the damage to the Library of Alexandria.

Key words: Tyche, Alexandria, Library of Alexandria, Egypt.

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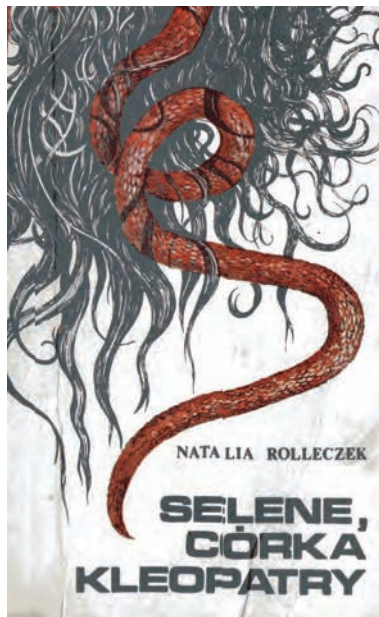
Bielas, Katarzyna, *Liczę na czyścić* [Interview with the Author], "Gazeta Wyborcza — Wysokie Obcasy" 18.12.2009, http://www.wysokieobcasy.pl/wysokie-obcasy/1,53662,7381458,Licze_na_Czysciec.html (accessed 10.02.2013).

Natalia Rolleczek, in: Jadwiga Czachowska; Alicja Szałgan, edd., *Współcześni polscy pisarze i badacze literatury. Słownik biobibliograficzny*, vol. 7: R-S, Warszawa: Wydawnictwa Szkolne i Pedagogiczne, 2001, pp. 63–64.

Rolleczek, Natalia, *Selene, córka Kleopatry* [Selene, Cleopatra's Daughter]. Okładka [Cover design by] Elżbieta Pietkiewicz. Kraków: Wydawnictwo Literackie, 1983. 460 pp.

Genre: Historical novel.

Summary: Ancient Egypt and Rome during the reign of Cleopatra and Octavian Augustus. The fate of Cleopatra's children with Mark Antony: the main character, Selene, her twin brother Helios and Ptolemy. After their mother's suicide, the children are taken by Octavian, to Rome, to be part of his triumph. Only the twins survive the journey to Rome. There, they are under the care of Octavia, Mark Antony's ex-wife and sister of Octavian. She is good and friendly towards them and ensures their education. Selene takes lessons from the famous architect, Vitruvius. Eventually, the children get used to Rome but they never stop dreaming about Egypt and their throne. In the end Selene marries Juba, king of Mauritania and they leave Rome.



Classical themes: 30 B.C. – 20 B.C. Alexandria and Rome; history of this period, the culture and customs of Ancient Egypt and Rome: religion, funeral rites and beliefs in the afterlife, art, architecture, literature (libraries). Life at the royal court (marriage), social issues (slavery, injustices), royal names in 1st century B.C. Egypt.

Key words: Ancient Egypt, Ancient Rome, Cleopatra, Octavian Augustus, Mark Antony, Selene, Helios, Ptolemy Philadelphus, Octavia.

Bibliography:

Nowakowska, Maria, *Natalia od różańca*, <http://www.papierowemysli.pl/autorzy/autorzyReadFull/412> (accessed 20.03.2013).

Tala o Lolku — z Natalią Rolleczek rozmawia Joanna Wojdas [Natalia Rolleczek interviewed by Joanna Wojdas], "Polityka," 43, 2728, 24.10.2009, pp. 52–53.

Wojdas, Joanna, *Natalia Rolleczek*, <http://popkulturalny.blog.polityka.pl/2009/10/23/natalia-rolleczek/> (accessed 03.05.2013).

PIOTR ROWICKI

Mity greckie
[Greek Myths]

PIOTR ROWICKI

(1975–)



A historian, prose writer, playwright. Born in 1975 in Ostrów Mazowiecka (central Poland) and still lives there. Author of many detective (often historical) novels, books for children, plays. A history graduate from the University of Białystok. Won many national literary competitions (prose and poetry). In 2009, he received a scholarship from the Ministry of Culture in the field of theatre. His best known work is *Fatum*, 2011, a collection of ten short criminal stories, which take us back to the Baroque Gdańsk.

Photograph courtesy of the Author.

Bio by Weronika Głowacka, weraglowacka@gmail.com.

Rowicki, Piotr, *Mity greckie* [Greek Myths]. Okładka [Cover design by] Paweł Rosołek. Ilustracje [Illustrations by] Iwona Walaszek. Warszawa: Wydawnictwo Wilga, 2010. 32 pp.

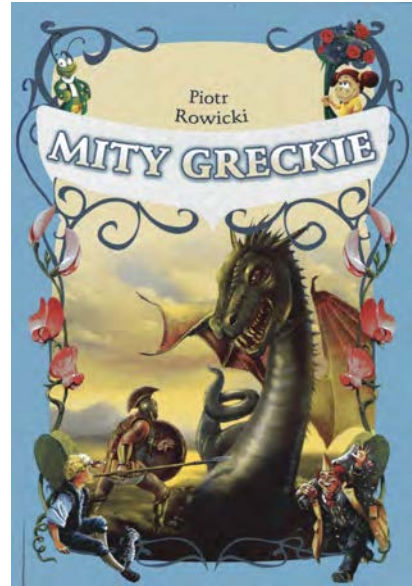
Genre: Collection of myths.

Summary: Myths in an accessible form addressed to young children. Many of the unsuitable details are eliminated or modified. Six of the most popular Greek myths: about Prometheus, Daedalus and Icarus, Pandora, Ariadne, Europa, Demeter and Kore.

Prometheus — his name meant “forethought” — was the son of the Titan, Iapetus. He was the creator of mankind. The goddess Athena taught him architecture, astronomy, medicine, and crafts. He shared with people all that knowledge. Later he stole the fire from the gods to give it to humans. Zeus was enraged and he decided to punish both the people and Prometheus. He sent flood to drown the people. As a punishment for Prometheus Zeus chained him to a rock in the Caucasus Mountains and sent an eagle to prey on his ever-regenerating liver. Finally the father of the gods forgave all of them.

Daedalus, was a brilliant Athenian architect. He built the Labyrinth for the king Minos of Crete. The Labyrinth was designed as a home for the Minotaur, a half-man, half-bull. After he built the Labyrinth, Daedalus was not allowed to leave Crete. He decided to construct wings made from wax and feathers, for him and his son, Icarus. When both were ready for flight, Daedalus warned Icarus not to fly too high, because the heat of the sun would melt the wax, nor too low, because the sea foam would soak the feathers.

Pandora, was the first woman created by the gods. She received from the gods as a gift a box, which she was not allowed to open. But curiosity won and she



opened the box releasing evils that now plague mankind.

Ariadne, the daughter of king Minos of Crete. When Theseus arrived in Crete, to kill the Minotaur, she fell in love with him. She decided to help him. She gave him a ball of thread which helped him to get out of the Labyrinth.

Europa, who gave her name to the continent of Europe, was a beautiful daughter of the Phoenician king, Agenor. Zeus saw Europa as she was gathering flowers close to the sea shore and instantly fell in love with her.

Demeter, was the goddess of agriculture and fertility of the soil. Her daughter, Kore, was kidnapped by Hades and became his wife, the Queen of the Underworld. Her mother suffered and brought famine to the world until Zeus agreed to let Kore return from the Underworld for part of the year.

Classical themes: Myths of Prometheus, Daedalus and Icarus, Pandora, Theseus and the Minotaur, Ariadne, Europa, Demeter and Kore. Illustrations with classical themes, mythological characters, ancient names, Greek gods.

Key words: Greek mythology.

Bibliography:

Piotr Rowicki, <http://oficynka.pl/autorzy/piotrrowicki/> (accessed 20.03.2013).

HALINA RUDNICKA

Uczniowie Spartakusa

[The Disciples of Spartacus]



Król Agis

[King Agis]



Syn Heraklesa

[The Son of Heracles]



Heros w okowach

[A Hero Bound]

HALINA RUDNICKA

(1909–1982)



Born in Mława. A writer, publicist, educator, and author of textbooks. Most known for writing books inspired by Antiquity and aimed at young adults. Graduated from the University of Warsaw with MA in Polish philology. She later completed a post graduate degree in pedagogy. During the German occupation she took part in the underground education of Polish children. After WW2 she worked at the Ministry of Education right up to 1949, and then devoted herself to writing full time.

The beginning of her literary career coincided with the 5th Congress of Polish Writers at which social realism was imposed as

the leading literary style. As a result, most of her books display a strong influence of the social realism.

Her major works: *Polną ścieżką* [Through Field Path], 1949; *Chłopcy ze Starówki* [Lads from the Old Town], 1960 — books referring to WW2 and Nazi German occupation of Poland; *Płomień gorejący* [Ardent Fire], 1951 — a biography of Felix Dzerzhinsky aimed at young adults, and *Wspomnienia o Janku Krasickim* [Memoirs about Janek Krasicki], 1955 — a story of the young Polish activist and agitator for USSR. Rudnicka is also the author of *Trylogia spartańska* [Spartan Trilogy] — a series of three novels for young adults: *Król Agis* [King Agis], 1963; *Syn Heraklesa* [The Son of Heracles], 1966, and *Heros w okowach* [A Hero Bound], 1969.

She was the recipient of many Polish and international awards, e.g. the Polish National Award (2nd Rank) for her novel *Uczniowie Spartakusa* [The Disciples of Spartacus], 1951, the Prime Minister's Award for her books for children and teens. In 1979 her novel *Uczniowie Spartakusa* gained a place on the Hans Christian Andersen Honour List.

Photograph from Janusz Dębski's archive.

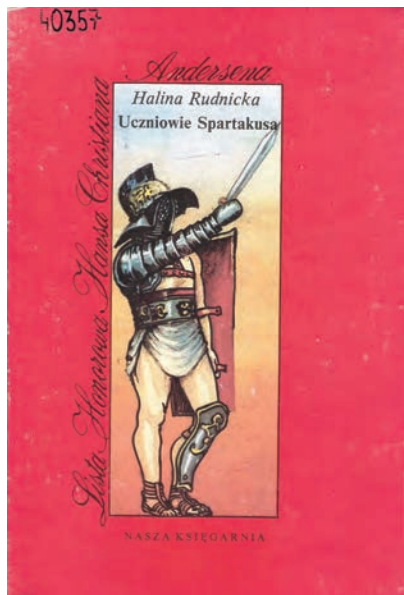
Bio by Helena Płotek, helenaplotek@student.uw.edu.pl.

Rudnicka, Halina, *Uczniowie Spartakusa* [The Disciples of Spartacus]. Opracowanie graficzne [Graphical design by] Krystyna Michałowska. Warszawa: Nasza Księgarnia, 1989 [ed. pr. 1951]. 191 pp.

A Czech translation: *Spartakovi žáci*, transl. by Olga Olšarova, Praha: Státní Nakladatelství Dětské Knihy, 1955.

A Slovak translation: *Malý gladiátor*, transl. by Božena Sedláková, Košice: Východoslovenské Vydavateľstvo, 1988.

Genre: Historical novel.



Summary: Ancient Rome right before Spartacus' uprising. The main character is a young Greek boy named Kalias. The story begins at a slave market where Kalias is being sold alongside his mother; she is sold to a wealthy patrician and Kalias to another patrician, Quintus Varinius. His first task is to help with a great feast at the house of Varinius. Unfortunately, he spills wine on an important guest and as punishment is sent off to be a pig herder; he decides to escape. After some adventures, he meets Marcus, the nephew of Quintus Varinius who knew about Kalias' escape. Marcus tries to catch him but during the chase Kalias falls into a chasm. There he is found, wounded and near death, by Spartacus and Sotion. He is taken to the Gladiator School of Lentulus Batiatus in Capua where his wounds heal. He makes there many new acquaintances among the gladiators.

Many scenes show Kalias getting used to living in a school for gladiators until Spartacus launches his revolt against Roman oppression — which eventually becomes the historical Third Servile War. Kalias quickly joins Spartacus' slave army — they flee Capua and head for Mount Vesuvius where they make camp awaiting the Roman army. The rest of the book describes the bitter fight of

Spartacus and his fellow slaves against the Roman commander Marcus Crassus and his legions — in this part of the story, the social realism themes are fleshed out the most, highlighting the struggle of the impoverished strata of society against the opulent ruling class represented by the Roman patricians. The book closely follows historical facts ending with the defeat of Spartacus at the battle of the Siler River and the subsequent crushing of the uprising by the Roman army. The surviving slaves are crucified along the Appian Way. Kalias and Sotion manage to escape with their life.

Classical themes: Shortly before and during the Spartacus' uprising in the 1st century B.C., scenes depicting everyday life as observed by the young slave Kalias: the feast at the house of Quintus Varinius, the *Ludi Florales* and many others. Many historical figures, such as Spartacus, Marcus Crassus and Crixus appear alongside fictional ones. The author also uses a lot of specific vocabulary connected to Roman traditions and customs. Halina Rudnicka was inspired among others by Plutarch and Appian of Alexandria.

Key words: Spartacus, ancient slavery, Ancient Rome, gladiators.

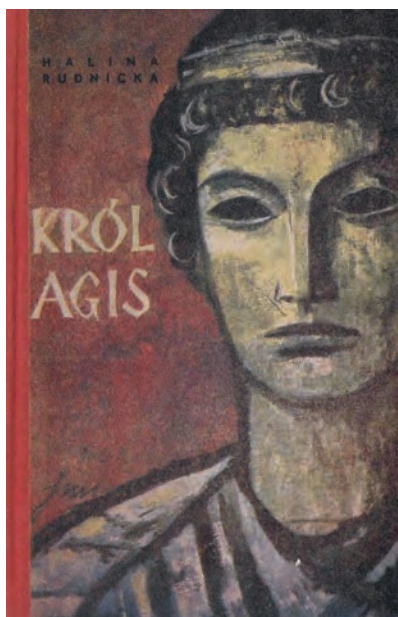
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Dębski, Janusz, *Halina Rudnicka — pisarka z Mławy*, <http://kuriermlawski.pl/48301,Halina-Rudnicka-pisarka-z-Mlawy.html#axzz2LeYKQ5os> (accessed 21.02.2013).

Kanigowska, Hanna, *Patron*, http://zpo2.mlawa.pl/index.php?option=com_content&view=article&id=2&Itemid=4 (accessed 17.01.2013).

Rudnicka Halina, in: Julian Krzyżanowski, ed., *Literatura polska. Przewodnik encyklopedyczny*, vol. II: N–Ż, Warszawa: Państwowe Wydawnictwo Naukowe, 1985, pp. 318–319.

Rudnicka, Halina, *Król Agis* [King Agis]. Okładka i ilustracje [Cover design and illustrations by] Jan Marcin Szancer. Warszawa: Ludowa Spółdzielnia Wydawnicza, 1965 [ed. pr. 1963]. 528 pp.



Genre: Historical novel.

Summary: *King Agis* is the first book of Halina Rudnicka's *Spartan Trilogy* (for the next parts see p. 320 and p. 322). 3rd century B.C. Sparta. Young Agis succeeds his father Eudamidas as king of Sparta. He realizes that the Spartans largely abandoned ancient principles determined by Lycurgus, the creator of Sparta's political system. Agis wants to restore the ancient discipline, but he is opposed by Leonidas, the second king and by the ephors who do not care about poorer classes of society. Fortunately, the young king with the help of his friends gets rid

of Leonidas and wins his fight for a better Sparta. However, soon afterwards, he has to go for a war and during his absence his enemies bring back Leonidas. When Agis finds out what happened, he goes back to Sparta but arrives too late, is captured and sentenced to death for high treason. He is executed by one of his closest friends, Damochares who is in love with his wife, Agiatis. Agis' beautiful dream of a great and powerful Sparta dies with him. Book illustrated by a famous graphic artist Jan Marcin Szancer.

Classical themes: 3rd century B.C. Sparta with its customs connected to the political system, religious rituals and community division. Historical figures: Agis IV, Leonidas II, Lysander, Lycurgus, Agesilaus, Cleombrotus II.

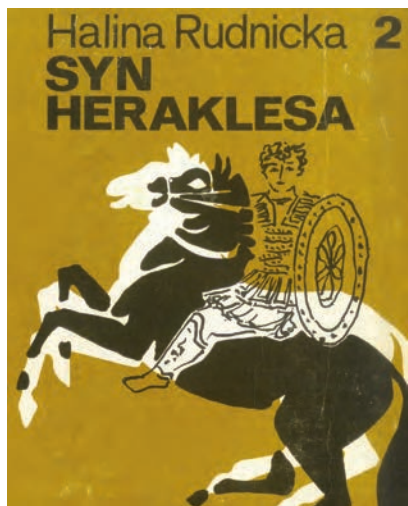
Key words: Sparta, Lycurgus, Agis IV, Leonidas II.

Bibliography:

Agis IV, in: William Smith, ed., *A Dictionary of Greek and Roman Biography and Mythology*, Boston: Little, Brown and Company, 1867, p. 73, <http://quod.lib.umich.edu/m/moa/acl3129.0001.001/88?page=root;rgn=full+text;size=100;view=image;q1=agis> (accessed 18.03.2013).

Stabryła, Stanisław, *Hellada i Roma w Polsce Ludowej. Recepcja antyku w literaturze polskiej w latach 1945–1975*, Kraków: Wydawnictwo Literackie, 1983, pp. 225–226.

Rudnicka, Halina, *Syn Heraklesa* [The Son of Heracles]. Opracowanie graficzne [Graphical design by] Karol Syta. Warszawa: Ludowa Spółdzielnia Wydawnicza, 1975 [ed. pr. 1966]. 299 pp.



Genre: Historical novel.

Summary: This is the second part of the *Spartan Trilogy* (for the first and third parts see p. 318 and p. 322, respectively). After the death of king Leonidas, Sparta is ruled by his son Cleomenes. Unlike Leonidas, the new king approves the socio-political reform of the Spartan state Agis failed to impose. In the first period of his reign, Cleomenes is completely under the control of the ephors — the five annually elected leaders; he

attempts to increase his political importance by conducting successful wars against the Achaean League. Having become a military hero (Cleomenes is acclaimed by his companions “the Son of Heracles”), he succeeds in expelling the ephors, undertakes the reforms of the Spartan state and re-establishes the institutions of Lycurgus — fulfilling Agis’ dream of a great and powerful Sparta. In the subsequent armed conflicts with the Achaeans who are supported by the Macedonians, Cleomenes is defeated and effectively forced to leave Sparta. He flees to Alexandria hoping that king Ptolemy would help him return to Sparta and regain the throne.

Classical themes: The story, set in 3rd century B.C. Sparta, presents all aspects of Spartan social and political life: the harsh physical and moral education of the young Spartans, religious rituals, political customs, Spartan hegemony, wars with the Achaean League and Macedonia, the social and political state structure, and the royal family’s life compared to that of an average citizen. The detailed descriptions of the ancient settings are followed by quotations

from classical authors: Aristophanes, Aristotle, and Plutarch. The book ends with explanatory comments on the meaning of the ancient terms used in the story. Tri-colour drawings by Karol Syta illustrate various scenes of the story.

Key words: Sparta, Agis IV, Leonidas II, Cleomenes III.

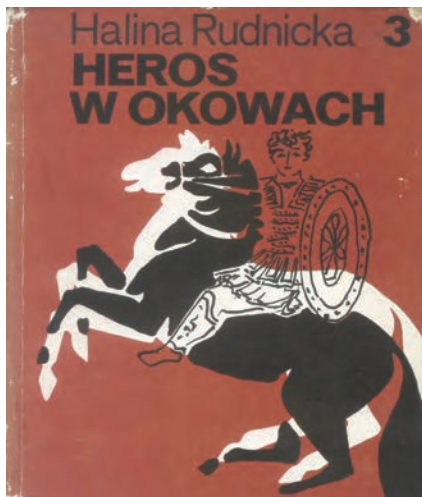
Bibliography:

Cleomenes III, in: William Smith, ed., *A Dictionary of Greek and Roman Biography and Mythology*, Boston: Little, Brown and Company, 1867, pp. 793–795, <http://quod.lib.umich.edu/m/moa/acl3129.0001.001/808?q1=agi&view=image&size=100> (accessed 05.05.2013).

Rudnicka, Halina, *Heros w okowach* [A Hero Bound]. Okładka i ilustracje [Cover design and illustrations by] Karol Syta. Warszawa: Ludowa Spółdzielnia Wydawnicza, 1975 [ed. pr. 1969]. 224 pp.

Genre: Historical novel.

Summary: *A Hero Bound* is the last book of Halina Rudnicka's trilogy about ancient Sparta (for previous parts, see p. 318 and p. 320). The Spartan king Cleomenes, after being defeated by the Achaean League, flees to the court of Ptolemy Euergetes in Egypt. He is hoping for help in regaining his throne in Sparta. Unfortunately, Egyptian king dies; he is succeeded by his son Ptolemy Philopator. At the suggestion of his unforgiving and power-hungry advisors, Sosibius and Agathocles, Ptolemy commands to prepare assassination of his young brother Magas. Soon afterwards he passes a sentence on his mother, noble and wise Berenice. King Cleomenes, who also fears for his life, tries to find a way to escape from Alexandria, but he is accused of conspiracy and put under home arrest. In company of a few Spartans, he flees from the guarded villa. However, some of his friends, who promised to help him, let him down. He is forced to commit suicide because he wants to die as a free man. The next day the judgment is enforced on his family, his mother and sons. In this tragic way ends the glorious Agiad dynasty, descendants of Heracles.



Classical themes: 3rd century B.C. Egyptian Alexandria with its customs connected to the court, religious festivals, rule of the Ptolemaic dynasty. Historical figures: Cleomenes III, Ptolemy III Euergetes, Ptolemy IV Philopator, Berenice, Sosibius, Agathocles.

Key words: Sparta, Cleomenes III, Alexandria, Ptolemaic dynasty.

Bibliography:

Cleomenes III, in: William Smith, ed., *A Dictionary of Greek and Roman Biography and Mythology*, Boston: Little, Brown and Company, 1867, pp. 793–795, <http://quod.lib.umich.edu/m/moa/acl3129.0001.001/808?q1=agi&view=image&size=100> (accessed 05.05.2013). (accessed 18.03.2013).

Stabryła, Stanisław, *Hellada i Roma w Polsce Ludowej. Recepcja antyku w literaturze polskiej w latach 1945–1975*, Kraków: Wydawnictwo Literackie, 1983, pp. 225–228.

MIROSLAW RUTKOWSKI

Mity greckie dla dzieci. Bogowie

[Greek Myths for Children. Gods]



Mity greckie dla dzieci. Herosi

[Greek Myths for Children. Heroes]



Mitologia grecka

[Greek Mythology]

MIROSŁAW RUTKOWSKI

(1963–)



Born in Cracow. English and Latin teacher at the I General Education High School in Stargard Szczeciński (north-western Poland) from 1990 to 2003. Authored two books for children on the topic of Greek mythology published by Wydawnictwo Skrzat in Cracow: *Mity greckie dla dzieci. Bogowie* [Greek Myths for Children. Gods], 2003, and *Mity greckie dla dzieci. Herosi* [Greek Myths for Children. Heroes], 2006. In 2012 Friends of Stargard Society published his book entitled *Stargard nie tylko dla dzieci* [Stargard Not Only for Children]

describing the past and the present of the city. He lives now in Piasecznik by Choszczno, where he works on his farm.

Photograph courtesy of the Author.

Bio by Anna Górską, anna.gorskaa@gmail.com; based on the material kindly provided by the Author.

The Editors would like to express their thanks to Anna Lewicka, Director of Maria Dąbrowska Municipal Public Library in Choszczno, for the contact with the Author.

Rutkowski, Mirosław, *Mity greckie dla dzieci. Bogowie* [Greek Myths for Children. Gods]. Okładka i ilustracje [Cover design and illustrations by] Jolanta Adamus–Ludwikowska. Kraków: Wydawnictwo Skrzat, 2003. 85 pp.

Genre: Collection of myths.

Summary: First part of a book cycle (for the second part: *Mity greckie dla dzieci. Herości* [Greek Myths for Children. Heroes] see p. 329). Includes an introduction describing the origin of the world. Each

chapter contains stories about different gods and mythical characters. Author begins with a presentation of myths about Hera and Zeus, then we read about other famous mythical gods: the dark Hades, Dionysus — the god of wine — and the wise Athena. Chapters are titled in an attractive manner recalling fairytales to intrigue the young readers, names are a bit mysterious and magical, with a lot of adjectives like, all-powerful, inscrutable or enchanting. The author does not modify the well known myths. He is trying to introduce children to the world of myths using a simple and clear language. Colourful maps help to understand the topography of Ancient Greece.

Classical themes: World origins, myths of Tartarus, Amphitrite, Apollo, Artemis, Eos, Gaia, Galatea, Hades, Midas, Muses, Olympus, Philemon, Prometheus, Pygmalion, Titans, Uranus.

Key words: Greek mythology.



Bibliography:

Rutkowski, Mirosław, *Mitologia grecka*. Seria: *Lektura dobrze opracowana*, Kraków: Wydawnictwo Skrzat, 2010.

Rutkowski, Mirosław, *Mity greckie dla dzieci. Herosi* [Greek Myths for Children. Heroes]. Okładka i ilustracje [Cover design and illustrations by] Jolanta Adamus-Ludwikowska. Kraków: Wydawnictwo Skrzat, 2006. 84 pp.

Genre: Collection of myths.

Summary: Second part of a series (see p. 327). Four myths about the greatest Greek heroes: Theseus, Hercules, Perseus, and Jason. Written for school children in the form of short stories. Theseus, son of Aegeus and Aithra: he was brought up at the court of his grandfather. One day he proved his unusual strength by lifting a huge boulder. It was for him a turning point. Hercules, son of Zeus and Alcmene: nobody knew his real origin but he couldn't hide his great strength; it was obvious that he was not just an ordinary man. Perseus, son of Zeus and Danaë: nobody could hide him from the world because his destiny was to be a great hero. And finally Jason, son of Aeson king of Iolcos, captain of the Argonauts, reared by the centaur Chiron who had other famous pupils, such as Peleus, Achilles, and Asclepius.

The author tried to show classical stories in a plausible way, without dissimulating cruel details, even those related to the Twelve Labours of Hercules. These myths are adapted for children but their contents are not far from the adult versions. Colourful illustrations and maps render the book very attractive, they may also serve as an introduction to ancient geography. Each map is decorated with striking, easy to remember drawings.

Classical themes: Myths of Perseus, Theseus, Hercules, Jason; maps of Ancient Greece, illustrations with classical themes, mythological characters, ancient names, Greek gods.



Key words: Greek mythology.

Bibliography:

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Rutkowski, Mirosław, *Mitologia grecka*. Seria: *Lektura dobrze opracowana*, Kraków: Wydawnictwo Skrzat, 2010.

Rutkowski, Mirosław, *Mitologia grecka* [Greek Mythology]. Seria: *Lektura dobrze opracowana* [Series: Well-Prepared Readers]. Ilustracje [Illustrations by] Wiesława Kowal. Kraków: Wydawnictwo Skrzat, 2010. 185 pp.

Genre: School reader.

Summary: Intended for gymnasium and high school students learning mythology. First part of the book is a presentation of well-known myths, such as the origin of the world, Jason and the Argonauts, or Hercules' Twelve Labours. The language of the first part is simple to ensure that students understand every detail. Myths are not modified, they corresponds to the popular, original classical versions. The second part is designed to provide students with basic information to study myths. The author explains the names of gods and heroes, places and religious festivals. The main purpose is to teach students the subject of classical myths and help them write about it. The book explains a lot of various related terms, helps to acquire the basic knowledge and start an adventure with literature.



Classical themes: Heroes, gods, the Twelve Labours of Hercules, Olympus, ancient traditions, world origin, ancient names, historical places.

Key words: Greek mythology.

LUCJAN RYDEL

Ferenike i Pejsidoros

[Pherenice and Peisidoros]

LUCJAN RYDEL
(1870–1918)



Famous poet, playwright and translator, brilliant man of letters and community activist, one of the main figures of the literary movement *Young Poland*. Published two volumes of poetry, which reveal his admiration for Ancient Greece; several dramas (e.g. *Betlejem Polskie* [Polish Bethlehem: a nativity play in verse], 1904); and some outstanding translations (e.g. fragments of Homer's *Iliad*). His wedding with a

farmer's daughter Jadwiga Mikołajczykówna was the inspiration for Stanisław Wyspiański's play *Wesele* [The Wedding], 1901, one of the Polish stage masterpieces. Rydel's gripping lectures on the culture of Ancient Greece given at the Academy of Fine Arts in Cracow and at the Jagiellonian University widely contributed to the revival of interest in Antiquity, which along with the fascination with folklore were the main characteristics of the cultural atmosphere of the *Young Poland* movement.

Portrait of the Author by Stanisław Wyspiański (1869–1907), retrieved from Wikimedia Commons.

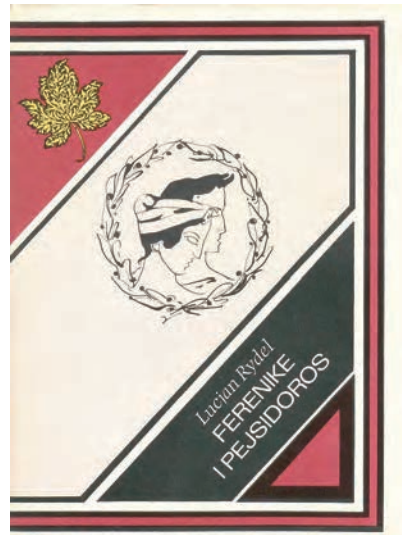
Bio by Paweł Siechowicz, pawelsiechowicz@wp.pl.

Rydel, Lucjan, *Ferenike i Pejsidoros* [Pherenice and Peisidoros]. Projekt okładki [Cover design by] Leon Urbański. Ilustracje [Illustrations by] Jerzy Treutler. Warszawa: Nasza Księgarnia, 1970 [ed. pr. 1909]. 108 pp.

Text of the *editio princeps* online: <http://jbc.bj.uj.edu.pl/dlibra/docmetadata?id=3170&from=publication> (accessed 07.01.2013).

Genre: Novella.

Summary: An anecdote reported by Pausanias in his *Description of Greece* (5.6.7–8; 6.7.2) is retold by Rydel. Pherenice is the mother of a young athlete Peisidoros, who prepares himself to attend the Olympic Games (Rydel dates them at 428 B.C., although it is more probable that those Olympics took place in 404 B.C.). Pherenice's father and both of her brothers were Olympic winners, but she, being a woman, was unable to witness their triumphs. She decides to



disguise herself as a man and watch her son compete in the Olympics, although if discovered, she faces death penalty. The outburst of joy and love at the sight of her son's victory reveals that she is a woman. Fortunately, the glory of her son's achievement and the memory of the past triumphs of her father and brothers save her. She is allowed to share the joy and glory with her son. The story gives Rydel an opportunity to describe the atmosphere of the Olympics — a peaceful gathering of Greeks, including philosophers (Socrates), historians (Herodotus and Thucydides), and dramatists (Sophocles and Euripides), coming from every *polis*. He also provides detailed descriptions of sculptures and architecture found in Olympia at that time.

Classical themes: Olympia in 5th century B.C.; the Olympic Games; Socrates and his philosophy; Herodotus and his description of the Battle of Thermopylae; Thucydides and his view on history as driven by the action of men; the Peloponnesian War; the differences between Euripides and the two older playwrights: Aeschylus and Sophocles; the role of art (especially sculpture) in the life of ancient Greeks; the social position of women in Ancient Greece.

Key words: Olympia, Olympic Games, Phoenice, Greek art and architecture, Greek theatre.

Bibliography:

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Grzymała-Siedlecki, Adam, *Państwo młodzi*, in: *Niepospolici ludzie w dniu swoim powszednim*, Kraków: Wydawnictwo Literackie, 1962, pp. 211–225.

Kamieńska, Anna, *Postłowie* [Afterword], in: Lucjan Rydel, *Ferenike i Pejsi-doros. Opowieść kulturalno-obyczajowa na tle igrzysk olimpijskich*, Warszawa: Nasza Księgarnia, 1970, pp. 91–99.

Krzyżanowski, Julian, *Neoromantyzm polski, 1890-1918*, Wrocław: Zakład Narodowy im. Ossolińskich, 1971, pp. 72–74, 424–425.

Lucjan Rydel (poeta), [http://pl.wikipedia.org/wiki/Lucjan_Rydel_\(poeta\)](http://pl.wikipedia.org/wiki/Lucjan_Rydel_(poeta)) (accessed 30.12.2012).

Lucjan Rydel, <http://www.publio.pl/lucjan-rydel,a4357.html> (accessed 30.12.2012).

Phoenice, in: Mark Golden, *Sports in Ancient World from A to Z*, London–New York: Routledge, 2004, p. 132.

Pigoń, Stanisław, *Ponad zgietkiem weselnym*, in: *Drzewiej i wczoraj: wśród zagadnień kultury i literatury*, Kraków: Wydawnictwo Literackie, 1966, pp. 329–338.

Entry by Paweł Siechowicz, pawelsiechowicz@wp.pl.

WOJCIECH RZEHAŁ

Mitologia. Wierzenia Greków i Rzymian
[Mythology. Beliefs of the Greeks and Romans]

WOJCIECH RZEHAK

(1967–)



Born in Cracow. Graduated in 1992 in Polish philology at the Jagiellonian University. In the 1990s, he worked as a Polish teacher at August Witkowski High School in Cracow. Since 2000 he works as deputy-director at the Private High School No. 8 and at Mikołaj Rej Private High School No. 7 (where he also teaches Polish) also in Cracow.

He collaborates with the District Examination Board in Cracow — since 2001; with the Central Examination Board — since

2005 and with the Centre for Educational Diagnostics of the educational publishing house Wydawnictwa Szkolne i Pedagogiczne — since 2012.

Author of many textbooks, e.g. *Język polski. Vademecum* [Polish Language. Vademecum], 1998; *Mitologia. Wierzenia Greków i Rzymian* [Mythology. Beliefs of the Greeks and Romans], 2007; *Antologia poezji staropolskiej z opracowaniem* [Anthology of Old Polish Poetry with a Commentary], 2011.

Photograph courtesy of the Author.

Bio by Karolina Zieleniewska, k.zieleniewska@hotmail.com; based on the material kindly provided by the Author.

Rzehak, Wojciech, *Mitologia. Wierzenia Greków i Rzymian* [Mythology. Beliefs of the Greeks and Romans]. Okładka [Cover design by] BROS s.c. Ilustracje [Illustrations by] Jacek Siudak. Kraków: GREG, 2004. 247 pp.

Genre: Collection of myths.

Summary: Includes myths of the ancient Greeks and Romans. The most popular stories about ancient heroes and gods as well as some facts about the mythology and its influence on culture. Many explanations and diagrams make studying easier. Despite so much material, the layout is clear and reader friendly; all stories show the ancient world in a way interesting for the young audience.



Classical themes: The stories take place in Ancient Greece and Rome; the book discusses the characters of ancient gods and heroes; mythology, its place and influence on the modern culture.

Key words: Greek mythology, Roman mythology.

ELŻBIETA SAFARZYŃSKA

Najpiękniejsze mity

[The Most Beautiful Myths]

ELŻBIETA SAFARZYŃSKA

(1974–)



A contemporary writer, author of many stories for the youngest readers, as well as for teenagers. A sociology graduate from the University of Szczecin who admits that she would rather have studied psychology. She wrote a series *Magiczny świat* [Magic World], 2008; *Polskie legendy i podania ludowe* [Polish Legends and Folk Stories], 2009; *Duchy Bałaganiuchy* [Ghosts Messy-most], 2009; *Zjadacz Snów, czyli historia Smoka Zenobiusza* [Dream Eater, or the Tale of Zenobius the Dragon], 2009, and others. Classical mythology is only one of many sources of inspiration for this author.

Photograph of the Author with her daughter Martyna, courtesy of the Author.

Bio by Karolina Zieleniewska, k.zieleniewska@hotmail.com; based on the material kindly provided by the Author.

Safarzyńska, Elżbieta, *Najpiękniejsze mity* [The Most Beautiful Myths]. Projekt okładki i ilustracje [Cover design and illustrations by] Mateusz Stefanko. Warszawa: Wydawnictwo SBM, 2012 [ed. pr. 2011]. 32 pp.

Genre: Collection of myths.

Summary: A selection of Greek myths for the youngest readers. Includes eight most famous stories about ancient gods and heroes: Demeter and Kore, Daedalus and Icarus, Sisyphus, the Trojan Horse, Theseus and Ariadne, Hercules, the Argonauts' journey, and the adventures of Odysseus. The book is aimed at the youngest children; it contains abbreviated versions of myths without atrocities.

Classical themes: Ancient Greece, stories based on the most popular Greek myths about heroes and Olympian gods.

Key words: Greek mythology.



HENRYK SIENKIEWICZ

Orso



Baśnie i legendy

[Fairytale and Legends]

HENRYK SIENKIEWICZ

(1846–1916)



An eminent writer, journalist, social activist, one of the most popular Polish authors of the turn of the 19th and 20th centuries, pen-name Litwos. Dedicated and experienced traveller, he was knowledgeable about Antiquity. In 1876–1878, he was a correspondent for “Gazeta Polska” in North America, mainly in California. In 1874–1878, he was a co-owner of the scientific-literary magazine “Niwa,” in 1882–1887 he worked as editor of the conservative journal “Słowo.” He became famous as novelist focusing on the history of 17th-century Poland. His best known

historical novels are *Trylogia* [The Trylogy]: *Ogniem i mieczem* [With Fire and Sword], 1884, *Potop* [The Deluge], 1886, and *Pan Wołodyjowski* [Sir Michael], 1888; other famous novels include a narrative of the time of Nero, *Quo vadis?*, 1896; a book on the war between Jagiellonian Poland and the Teutonic Knights *Krzyżacy* [The Knights of the Cross], 1900; a popular adventure story for young people *W pustyni i w puszczy* [In Desert and Wilderness], 1912. He wrote also short stories, e.g. *Szkice węglem* [Sketches in Charcoal], 1877, *Janko Muzykant* [Janko the Musician], 1878, *Latarnik* [Lighthouse Keeper], 1881, and many others. For years many of his books have been compulsory and suggested readings at school. In 1905, he received the Nobel Prize in Literature for

lifetime achievement as an epic writer. Many of Sienkiewicz books were made into films.

Painting of Henryk Sienkiewicz by Kazimierz Pochwalski (1855–1940), retrieved from Wikimedia Commons.

Bio by Agata Więclawska, a.wieclawska@student.uw.edu.pl.

Sienkiewicz, Henryk, *Orso*, in: Henryk Sienkiewicz, *Orso — Sachem*, Warszawa: Państwowy Instytut Wydawniczy, 1958 [ed. pr. of the story 1879], pp. 5–23.

An English translation: *Orso*, in: Henryk Sienkiewicz, *Western Septet: Seven Stories of the American West*, transl. by Marion Moore Coleman, Chesire, Conn.: Cherry Hill Books, 1973.

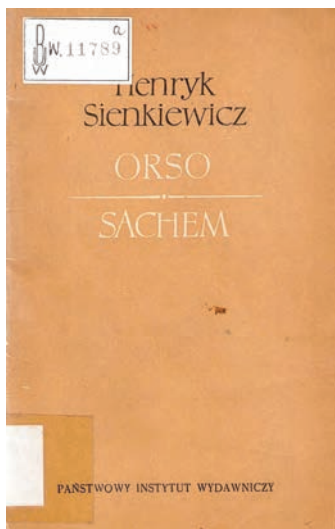
A Macedonian translation: *Orso*, transl. by Kiro K'amilov, Skopje: Detska Radost, 1951 or 1952.

Russian translations: *Opco*, transl. by В.М. Лаврова, Москва: тип. К.Л. Меньшова, 1906.

Opco, transl. by Н. Васина, Москва: М.В. Клюкин, 1906.

Opco, Санкт-Петербург: А.Ф. Сухова, 1912.

Opco, transl. by Я. Немчинский, Москва, Ленинград: ДЕТГИЗ, 1953.



Genre: Short story.

Summary: The action is set in a small town in Southern California, when after the time of grape harvest, begins a period of fun and celebrations. A travelling circus of Mr. Hirsch comes to town; performances by a couple of young artists, a 16-year-old strongman Orso and a beautiful athlete Jenny, are the circus' main attraction. They spend a lot of time together, read the Bible and fall in love. They dream of sharing a house and starting a new family. Their increasingly closer relations begin to disturb the director of the circus. One day

Mr. Hirsch decides to flog Jenny for a small offence. Then, for the first time, Orso opposes him. There is a fight. The young people run away from the circus. They find help in a friendly and hospitable farm. There, they are able to lead a quiet and happy life, free from fear and excessive hardships.

Classical themes: For advertising reasons, Orso is called by director Hirsch an “American Hercules.” In fact his physique shows some resemblance to the image of the mythical hero. Orso is an outstandingly muscular athlete. His strength and the fact that, like the mythical Hercules, he has no serious rivals who could measure up to him in a fight, generate a respectful fear among the local population.

Key words: Hercules, America.

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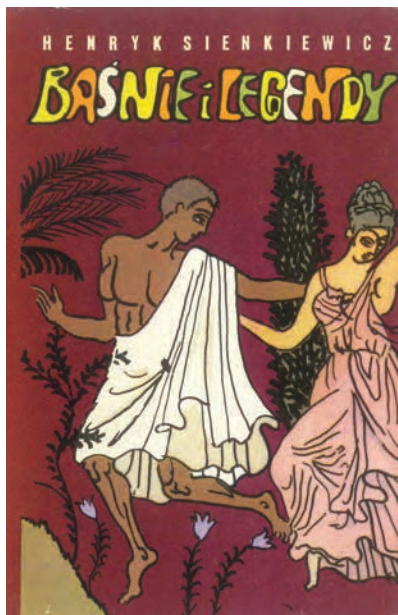
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N.B. The dates of *editio princeps* are indicated after each title. In many cases the year is hypothetical and points to the publication in a newspaper or journal, where Sienkiewicz used to publish his *minora opera*. All data according to Julian Krzyżanowski who listed all writings by Sienkiewicz in chronological order (see Bibliography).

Genre: Collection of fairytales and legends.

Summary: The collection is divided in three thematic parts: tales about the origins of Hinduism and the legends of Ancient Egypt, Greece, and Rome; fictional stories based on Polish folklore; moralistic stories.

In the first section there are seven stories inspired by Classical Antiquity.

Wyrok Zeusa. Bajka grecka [Zeus' Judgement. A Greek Fable] [ed. pr. 1891]: Hermes bets with Apollo that he will be unable to seduce Eryfila, a silly Athenian married woman. If Apollo loses, he will have to give to Hermes a beautiful shepherd girl who takes care of Apollo's herd on Thrinacia. In spite of Apollo's divine posture, his music and poetry, Eryfila rejects his advances. Apollo doesn't want to honour his bet with Hermes. The case is brought before Zeus. The god of the gods decrees that Hermes cheated by making a silly woman who couldn't appreciate Apollo the target of his bet; Hermes is expelled

from Mount Ida where Zeus' court was taking place.

Diokles. Baśń ateńska [Diocles. An Athenian Fairytale] [ed. pr. 1906]: Diocles, a handsome Athenian, by properly practicing religious rites and praying to Athena is granted a chance to experience the Supreme Truth. He goes through consecutive stages of the initiation, and becomes gradually more attractive in the eyes of Athenian philosophers and poets: the beauty of his body is allowing them to grasp the beauty of the world. At the last stage of the initiation, Diocles is blinded by the dazzling light of the Supreme Truth but Athena takes pity on him and ends his suffering: she sends him a merciful death.

Przygoda Arystoklesa [Aristocles' Adventure] [ed. pr. 1906]: Ktesipos and Acrisione, a married couple from Aegina, are having a casual conversation about a new slave bought by Ktesipos. Acrisione complains about physical weakness of the slave and his lack of skills in cutting hair and shaving. She insults and scolds her husband for making a bad investment. Later, when Acrisione asks the slave his name, he answers — Aristocles, and adds immediately that his nickname is Plato.

Z dawnych dziejów [From the Ancient Times] [ed. pr. 1913]: Messenians were defeated by Spartans in the 5th century B.C., subsequently, they settled in Zankle (today Messina) on Sicily. Over the decades, the Messenians built a large, strong, and culturally developed state but they never forgot their homeland in the Peloponnese peninsula. This strong awareness of their origin is handed down from generation to generation. When the Messenians learn that Thebans ended the supremacy of Sparta, they decide to return to Messenia, the land of their ancestors who were expelled from there almost one hundred years earlier.

Wesele [Wedding] [ed. pr. 1908]: the story set in the 1st century B.C. Athens, under Roman rule. The members of the Athenian city assembly decide to honour Marc Antony in an unusual way, by giving him the goddess Athena for a spouse. After the sumptuous wedding overshadowing even the Panathenaic Festival, Antony, unsatisfied, convokes the Athenian politicians to the agora and openly rebukes them for giving him Athena without a dowry. For the sake

of political expediency Athenians feel obliged to grant Antony's request.

Pójdźmy za nim [Let's Follow Him] [ed. pr. 1893]: in the 1st century A.D., a Roman patrician, Caius Septimus Cinna, who is a descendant of Lucius Licinius Lucullus, has the means to live sumptuously in Rome organising luxurious banquets. He also reads Cicero, Homer, Horace, and Ovid. Finally, when he squanders all his patrimony, he moves to Alexandria. His relatives help him to obtain an official post so he can restore his fortunes. Suffering from a long-standing metaphysical angst, Cinna contacts Alexandrian philosophers hoping that they would help him cure his dissatisfaction with life. In Alexandria he also meets his future wife — Antea who suffers from frightening and unpleasant visions which occur every day at noon. Hoping to improve her health, they move to Jerusalem and stay there at Pontius Pilate's summer residency. They both witness Jesus Christ's crucifixion on Mount Golgotha, and miraculously, Antea is healed. Cinna and his wife decide to follow the teachings of Jesus Christ.

Na Olimpie. Legenda [On the Mount Olympus. A Legend] [ed. pr. 1900]: a trial which takes place on the Mount Olympus. The judges are St Peter and St Paul, the ancient gods are the accused. Each ancient god begs the judges in turn for salvation. The Apostles condemn Zeus, Poseidon, Bacchus, and Athena. The only gods they acquit are Aphrodite and Apollo with his Muses. Beauty, love and poetry are ancient values that the new Christian era will accept.

Classical themes: The events of each story happen in different locations and periods of Antiquity (from the 5th century B.C. to the 1st century A.D. covering almost the entire territory of the oikoumene). We see carefully depicted ordinary scenes from socio-political life on Aegina, in Athens, Alexandria, Greek colony Zankle, Rome and Jerusalem. We witness a public assembly in the Athenian agora, luxurious lifestyle of Roman patricians, Greek colonialism, Roman system of government outside Italy, Greek and Roman armed conflicts (Peloponnesian war, Messenian wars, Boeotian war, Roman civil war, Parthian wars), philosophical movements and societies (Epicureanism, Scep-

ticism, Sophism, Stoicism, Alexandrian Serapeum), practice of slavery, Greek religiousness, doubt in the ancient gods, and Christian devotion. In spite of the fictional narrative of the stories, Sienkiewicz ensures that descriptions of ancient settings are reliable. Allusions made to the current socio-political life in Poland partitioned by Russia, Prussia and Austria can be easily recognised. The book contains colour illustrations corresponding to the content of the stories, a comprehensive introduction, and a commentary by the editor.

Key words: Greek mythology, Roman mythology, ancient history, Christianity.

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STANISŁAW SROKOWSKI

Bajki Ezopa

[Aesop's Fables]



Ośle uszy króla Midasa

[The Donkey's Ears of King Midas]



Mity greckie

[The Greek Myths]



Wojna trojańska

[The Trojan War]



Przygody Odyseusza

[The Adventures of Odysseus]

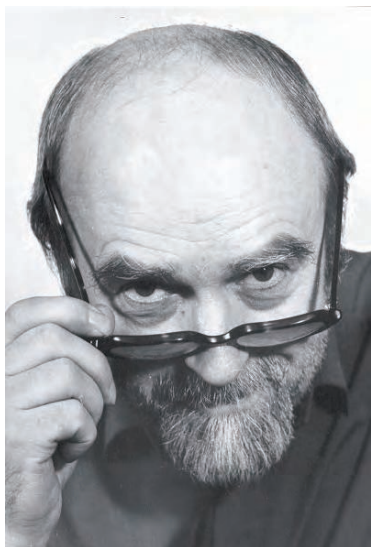


Przygody Heraklesa

[The Adventures of Heracles]

STANISŁAW SROKOWSKI

(1936–)



A poet, novelist, playwright, literary critic, translator and essayist. Born near Tarnopol (in eastern Poland before WW2, now Ukraine). Started out as a high school teacher, then he branched out into journalism. He joined “Solidarność” [Solidarity] — the first non-Communist trade union in the still Communist Poland.

Author of about 50 books, including several novels and short stories, as well as books for children. Won numerous literary prizes and awards, e.g. Australian International Prize POLCUL and among Polish awards, Stanisław Piętaś Literary Award,

Józef Mackiewicz Literary Award, and others. His prose and poetry were translated into many languages, including English, Japanese, and several European languages. His literary work is strongly connected with the culture of eastern pre-war Poland, as well as with ancient literature and culture.

Photograph courtesy of the Author.

Bio by Sylwia Chmielewska, sylwia.chmielewska@student.uw.edu.pl,
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Srokowski, Stanisław, *Bajki Ezopa* [Aesop's Fables]. Okładka i ilustracje [Cover design and illustrations by] Marta Działocha. Wrocław: Wrocław: Izba Wydawnicza „Światowit”, 2003 [ed. pr. 1991]. 112 pp.

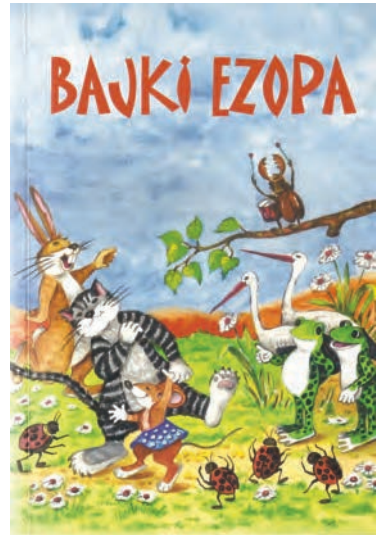
Genre: Collection of fables.

Summary: A collection of Aesopian fables featuring traditional and “non-traditional” animals as main characters; the fables are written in prose. Every fable tells a tale in a very expressive manner, in a colourful language; all of the fables end with a moral. The collection includes the following fables:

Żółw i zając [The Tortoise and the Hare]. The famous story of two unequally matched rivals. The hare, confident of winning, interrupts the race several times, and finally falls asleep. In the meantime, the slow but determined tortoise makes it to the finish line. The moral: one should not underestimate those who seem to be weaker and one should always work hard, even if success seems a foregone conclusion.

Chory jeleni [The Ailing Deer]. One day a deer got very sick. The other animals pretended to be concerned, but when the deer fell asleep, they ate all the grass on the poor animal's grazing ground. The story ends with a scene of the squirrel bringing food to the deer, and saying: “sometimes silly friends bring more loss than profit.”

Lis i winogrona [The Fox and the Grapes]. A very hungry fox stole a goose from a nearby village. The next day the proud fox boasted about his deed, but when he tried to steal another goose, he was nearly caught. Still hungry he tried to eat some grapes, but they were growing too high. At the end, a magpie made fun of the fox, who said that he did not want sour grapes. The moral: one who lacks success, always blames the circumstances.



Dwa koguty [The Two Roosters], based on the fable known as *The Fighting Roosters and the Eagle*. The roosters argue about which of them crows louder, whose neck, wings, feathers, etc. are more beautiful; finally they start a fight. The other birds cheer them on until one wins. When the winner gets on the roof of the cottage and starts boasting of his prowess, a large eagle grabs him. The moral: nothing good comes of boasting; pride goes before disaster.

Orzeł i żuk [The Eagle and the Beetle], based on the fable known as *The Dung Beetle and the Eagle*. A large eagle is spotted by animals. All flee instantly, but a little hare remains in the field, unaware of danger. The eagle grabs the hare, who calls for help his friend the beetle. The insect tries to persuade the bird to let the hare go, but the eagle refuses to relinquish his prey and flies away holding the poor animal in his talons. The revenge of the beetle is terrible: every time the eagle lays eggs, the beetle breaks them. The moral: one should not despise or underestimate the weak.

Mysz i żaba [The Mouse and the Frog]. A mouse invites her friend the frog to dinner at the pantry, where she lives. The frog wanting to reciprocate, invites the mouse to her pond. Because the mouse cannot swim, the frog ties their legs together with a rope and they both jump into the pond to find food. The frog does not realize that the mouse begins to drown. At the end they are both caught and eaten by a kite. The moral: bad advice, even from friends, always leads to a bad outcome.

Lew i komar [The Lion and the Mosquito]. Forest animals had organized sports competitions. A tiger wins the sprint race, a panther is first in hurdle race and a kangaroo wins the long jump. Then the fighting competition began, with a lion, a bear, an ox, an elephant and a wolf as qualified participants. After several fights the lion is declared winner, and is acclaimed King of Wisdom, Strength and Courage. The lion proud of his success challenges anybody who believes himself stronger. A mosquito accepts the challenge to great amusement of all onlookers. The insect wins by stinging the lion and while boasting of his victory, he falls into a spider-web. The moral: those who overthrow the great, often fall victim to the small.

Orzeł i lis [The Eagle and the Fox]. An eagle and a fox form a friendship, after one helped the other to avoid dangerous hunters. They decide to live in proximity and help each other to bring food to their offspring. Time passed, and when the eagle saw the fox and his cubs always having enough to eat, while he himself could not feed his family properly, he grabbed all the cubs and brought them to his eaglets. The betrayed and desperate fox tried in vain to reach the eagle's nest. One day the eagle brought to his nest a piece of meat, without noticing a piece of a burning cinder attached to it. The little flightless eaglets frightened by the flame fell down from the nest and were eaten by the fox. The moral: those who betray their friends should not count on impunity, even if their victims themselves could not retaliate.

Mrówka i żuk [The Ant and the Beetle], based on the fable known as *The Ant and the Dung Beetle*. A lazy beetle plays the drums while a small ant works hard storing food for the winter. The beetle keeps making jokes about the ant, but when the winter finally comes, the drum player has neither home nor food to keep him alive. Finally the beetle asks the ant for help, but she refuses to give him anything, saying that if he had thought of his future earlier, he would not need to ask anyone for help now. The moral: one should think of the future even in times of happiness and joy, in order not to risk losing everything.

Lew, wilk i lis [The Lion, the Wolf and the Fox]. One day the old lion king fell ill. A wolf came to the king with a gift and accused the fox of being disrespectful to the lion. The fox heard the words of the wolf and started to explain to the angry king that he had travelled far to find a cure for the king's sickness. He said: "You must slay a wolf and wrap yourself up in his skin." The lion did as the fox advised and rewarded the fox saying that the wolf clearly did not wish him well. The moral: beware of crafty and sly characters, because they can fool you and pretend to be helpful.

Jak kawka została królową [How the Jackdaw Became a Queen], based on the fable known as *The Vain Jackdaw* or *The Lion and Jackdaw*. The lion, king of the animals, announced a beauty contest. All the birds gathered near the spring and started to prepare for that event. After the birds left for the contest, the jackdaw took the feathers they had dropped, and fastened them

about her own body. Then, she attended the contest along with other birds. The king was enchanted by her appearance and just when he announced that she will be the beauty queen, the other birds recognized her and stripped her of the stolen feathers. The moral of the story is that one should not pretend to be someone else and that “all that glitters is not gold.”

The book ends with a short biography of Aesop related to the history of Aesopian fables.

Classical themes: The author presents a number of traditional Aesopian motives and adapts them for a young audience.

Key words: Aesop, fables, animals.

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Srokowski, Stanisław, *Ośle uszy króla Midasa* [The Donkey's Ears of King Midas]. Okładka i ilustracje [Cover design and illustrations by] Marta Działocha. Wrocław: Izba Wydawnicza „Światowit”, 1992. 24 pp.

Genre: Short story, adaptation of myth.

Summary: The story begins with an elaborate description of Dionysus' entourage — *thiasos* (θίασος): one member of the *thiasos*, the old Silenus, drunk too much wine and fell asleep in the garden near Midas' palace. He was soon discovered by the king's servants and invited by Midas to dinner. Silenus entertained the king with two tales (about two cities, one full of happiness, the other consumed by evil, and about two trees, one which gives people joy, and the other causing death). Later the king had taken Silenus back to Dionysus, who was worried that his friend got lost. Overjoyed at Silenus' return, the god of wine promised to grant Midas any wish he expressed: the king asked for the Golden Touch. According to the book, after turning the garden, the palace, and the royal herds into gold, Midas could not think straight. He realized that his gift was in fact a curse when he tried to embrace his own son, Sangaris, and transformed him into a golden statue. Distraught and desperate, Midas returned to Dionysus and begged him to take his “gift” away. The god told him to wash his hands and body in the river Pactolos. The river washed away the Golden Touch and all that it had transformed into gold, returned to life.

The second, shorter part of the story shows Midas at the mountain Tmolus, where he witnessed an argument between Apollo and Pan. Apollo played the lyre, while Pan — the flute. The king praised Pan's music above Apollo's and was given a pair of donkey's ears by the god. The king tried to hide them under a headdress, but his barber of course knew the secret. He could not keep it to



himself, he went out into the meadow, dug a hole in the ground and shouted the story into it. Unfortunately, the reeds heard it all and began whispering: “King Midas has donkey’s ears.”

The story ends with a moral expressed by king Midas himself: it was his greed, pride, and foolishness that brought him to this pitiful end.

Classical themes: The myth of Midas, Dionysus and his entourage (*thiasos*).

Key words: Midas, Dionysus, Silenus.

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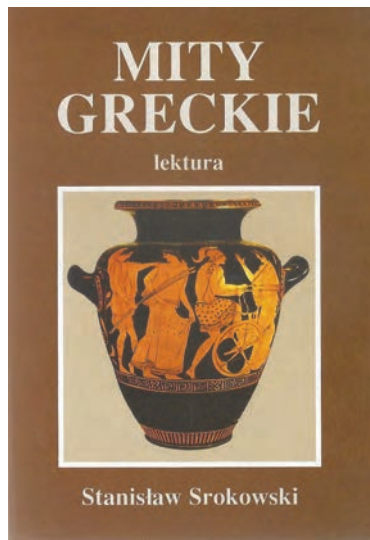
Genre: Collection of myths.

Summary: The book contains a large number of ancient Greek myths adapted for a young audience. The author treats the following myths: the birth of gods; Demeter and Persephone, Prometheus and Pandora's box, Atlas' punishment, love between Eros and Psyche, Odysseus, Achilles, Perseus, Sisyphus, Pegasus, Daedalus and Icarus, Orpheus, Daphne and Apollo, Niobe, Pygmalion, Narcissus, etc. Some of the stories are shortened: occasionally, the author selects only one motif or episode from the life of an ancient character (e.g. the episode of the Sphinx is the only story about Oedipus).

After retelling the most popular myths, the author presents briefly the reinterpretations of the Greek mythology in Polish literature, in world art, theatre, and music. The book ends with a list of the most important Greek gods, heroes, titans, a full list of the Muses and a list of popular maxims, proverbs and symbols connected to the culture of Ancient Greece.

Classical themes: The most popular ancient myths, mostly those that somehow inspired Polish literature and culture, were reinterpreted or adapted or represented in art.

Key words: Greek mythology.



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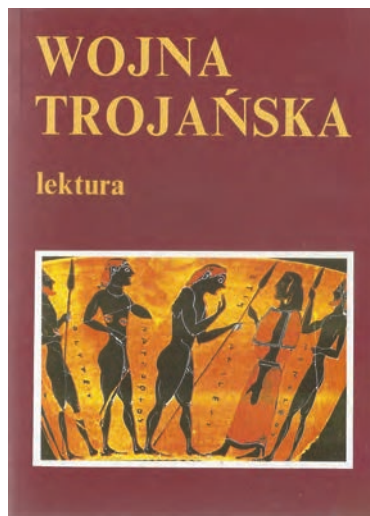
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Srokowski, Stanisław, *Wojna trojańska* [The Trojan War]. Wybór ilustracji [Selection of illustrations by] Stanisław Srokowski. Okładka [Cover design] by Marta Działocha, Stanisław Kortyka. Wrocław: Izba Wydawnicza „Światowit”, 1994. 152 pp.

Genre: Adaptation of classical text.

Summary: The book is an abridged and simplified version of Homer’s *Iliad*; it retells the whole Trojan War in twenty four chapters imitating the composition of the original epic. It is written in prose; a map of Ancient Greece shows cities and kingdoms with which the most important characters are connected. The author presents the basic plot precisely and accurately, adapting it to the age of potential readers (teenagers, adolescents). The action develops very dynamically, with dialogues as well as picturesque descriptions of the circumstances accompanying the main plot. Motifs slowing down the action are omitted, e.g. the catalogue of Achaean and Trojan forces in the second book of the *Iliad*. The following strands of story are the most enhanced and developed:



- quarrel between Agamemnon and Achilles over Briseis;
- dualism of action (heroes on Earth and gods on Olympus); gods’ interventions on both sides;
- duels (Menelaus vs. Paris, Diomedes vs. Aeneas, Hector vs. Ajax, Hector vs. Achilles, etc.), fighting, *aristeiai*, or the finest moments in the life of a hero (e.g. Diomedes’ *aristeia*) and funeral speeches given by warriors;
- Helen’s situation in Troy (her guilt, Priam’s sympathy for her, etc.);
- Hector’s farewell to Andromache and Astyanax;
- embassy of Odysseus, Ajax and Phoenix to Achilles;

- Odysseus' and Diomedes' foray to Trojan lines and killing of Dolon;
- Hera's seduction of Zeus causing him to fall asleep;
- relationship between Achilles and Patroclus and the former's rage after the death of his friend;
- description of Achilles' new shield and armor given to him by Hephaestus;
- death of Hector and Priam's grief.

In the preface and in the afterword, we find also a short, explanatory presentation of historical and mythological background of the war.

Classical themes: The book focuses on the plot of Homer's *Iliad* and the main classical themes strongly connected to Greek mythology: the Trojan War, Greek gods, Homeric heroes (e.g. Achilles, Agamemnon, Ajax, Hector, Nestor, Paris, Odysseus, etc.), Helen of Troy, etc. The author also mentions the judgement of Paris, the Trojan Horse deception, and the sacrifice of Iphigenia.

Key words: Homer, *Iliad*, Trojan War.

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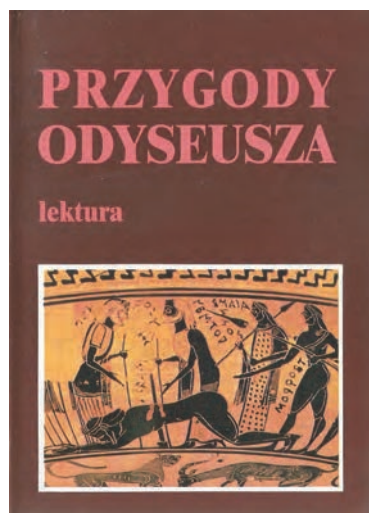
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Srokowski, Stanisław, *Przygody Odyseusza* [The Adventures of Odysseus]. Wybór ilustracji [Selection of illustrations by] Stanisław Srokowski. Okładka [Cover design by] Stanisław Kortyka. Wrocław: Izba Wydawnicza „Światowit”, 1996 [ed. pr. 1994]. 136 pp.

Genre: Adaptation of classical text.

Summary: Designed in the same manner as Stanisław Srokowski’s *Wojna trojańska* [Trojan War] (see p. 365), *Przygody Odyseusza* is an abridged and simplified version of Homer’s *Odyssey*; it retells Odysseus’ adventures in twenty four chapters imitating the composition of the original epic. It is written in prose; Odysseus’ itinerary is marked on a map of Ancient Greece. The author presents the basic plot precisely and accurately, adapting it to the age of potential readers (teenagers, adolescents). The following motifs are discussed:



- current situation at Penelope’s house and Telemachus’ journey;
- Athena’s protection extended to Odysseus and his son;
- Odysseus’ adventures: seven years in captivity on Calypso’s island, escape to the Phaeacians and the hospitality of king Alcinoo to whom Odysseus tells stories about blinding of Polyphemus, the witch-goddess Circe, Scylla and Charybdis, and the killing of the sacred cattle of Helios;
- return to Ithaca, meeting with Eumaeus, Telemachus and Eurycleia’s recognition of Odysseus;
- Odysseus’ plan to slay all the suitors at his house and the contest of the bow;
- reunion with Penelope and Athena’s intervention to bring peace to Ithaca.

Classical themes: The book focuses on the plot of Homer's *Odyssey* and the main classical themes strongly connected with Greek mythology, including Odysseus' journey and his adventures, mythical beasts and monsters (Cyclops, Sirens, Scylla, Charybdis, etc.), and the long wait of the faithful Penelope.

Key words: Homer, *Odyssey*, Odysseus.

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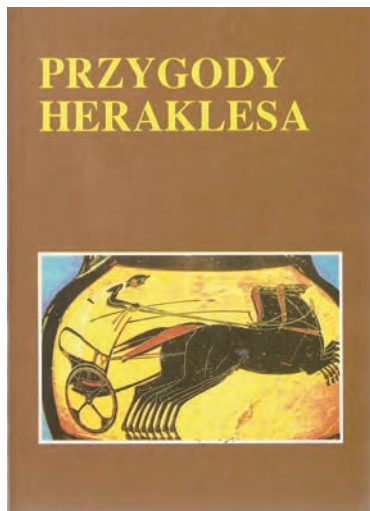
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Srokowski, Stanisław, *Przygody Heraklesa* [The Adventures of Heracles]. Wybór ilustracji [Selection of illustrations by] Stanisław Srokowski. Okładka [Cover design by] Stanisław Kortyka. Wrocław: Izba Wydawnicza „Światowit”, 1996. 104 pp.

Genre: Adaptation of myth.

Summary: The book begins with Heracles' birth, and then goes on about Alcmene tricking Hera into giving her son immortality and Heracles killing two snakes in his cradle. Raised among the shepherds, he becomes famous at the age of eighteen for killing the lion of Cithaeron. Then the author tells us about Heracles' madness, which made him kill his own children, and about his subsequent journey to Delphi to find redemption. The Oracle told Heracles that he must serve king Eurystheus and do the king's bidding in order to atone for his sin. The next twelve chapters of the book recount the Twelve Labours of Heracles in the following order (slightly different from the traditional list found in Pseudo-Apollodorus' *Bibliotheca*, 2.5.1 – 2.5.12):



1. the Nemean Lion,
2. the Lernaean Hydra,
3. the Erymanthian Boar (traditionally the 4th labour),
4. the Ceryneian Hind (traditionally the 3rd labour),
5. the Stymphalian Birds (traditionally the 6th labour),
6. the Augean Stables (traditionally the 5th labour),
7. the Cretan Bull,
8. the Mares of Diomedes,

9. the Girdle of Hippolyta,
10. the Cattle of Geryon,
11. the Golden Apples of the Hesperides,
12. Cerberus.

In the last chapter the reader learns about the tragic death of Heracles, caused by Deianira.

Classical themes: The main classical theme of the book is the life of Heracles along with his journeys and adventures connected to the Twelve Labours.

Key words: Heracles [Hercules], Zeus, Hera, the Twelve Labours.

Bibliography:

[The Author's Website], <http://srokowski.art.pl/> (accessed 10.05.2013).

Srokowski Stanisław, in: Jadwiga Czachowska; Alicja Szałagan, edd., *Współcześni polscy pisarze i badacze literatury. Słownik biobibliograficzny*, vol 7: R–Sta, Warszawa: Wydawnictwa Szkolne i Pegagogiczne, 2001, pp. 407–410.

STANISŁAW STABRYŁA

Słownik szkolny. Mitologia grecka i rzymska

[School Dictionary. Greek and Roman Mythology]



Mały leksykon mitologii greckiej i rzymskiej

[Small Lexicon of Greek and Roman Mythology]

STANISŁAW STABRYŁA

(1936–)



Classical philologist, retired professor of the Jagiellonian University. Author of numerous publications on ancient culture and Latin literature of the Augustan Age. His scholarly interests encompass Roman and Christian literature as well as the reception of Antiquity in Polish literature. His most notable and popular works include: *Hellada i Roma w Polsce Ludowej. Recepcja antyku w literaturze polskiej w latach 1945–1975* [Hellada and Roma in the People's Republic of Poland. Reception of Antiquity in Polish Literature Between 1945 and 1975], 1983; *Mitologia dla dorosłych* [Mythology for Grown-ups], 1995;

Kłątwa Pelopidów [The Curse of the Pelopids], 1995; *Hellada i Roma. Recepcja antyku w literaturze polskiej w latach 1976–1990* [Hellada and Roma. Reception of Antiquity in Polish Literature Between 1976 and 1990], 1996; *Księga legend rzymskich* [The Book of Roman Legends], 1998; *Dzieje wojny trojańskiej* [The History of the Trojan War], 2004, and *Terrorysty z nad Tybru* [Terrorists from the Tiber's Shores], 2006. Translator of ancient texts such as Seneca's *Thoughts* or Ovid's *Metamorphoses* (this one translated with Anna Kamieńska). Member of Polska Akademia Umiejętności [Polish Academy of Arts and Sciences], Polski PEN Club [Polish PEN Club] and Polskie Towarzystwo Filologiczne [Polish Philological Society].

Photograph courtesy of the Author.

Bio by Katarzyna Sendecka, katarzyna.sendecka@student.uw.edu.pl.

Stabryła, Stanisław, *Słownik szkolny. Mitologia grecka i rzymska* [School Dictionary. Greek and Roman Mythology]. Projekt okładki [Cover design by] Wiesław Pawlak. Ilustracje [Illustrations by] Barbara Opoka. Warszawa: Wydawnictwa Szkolne i Pedagogiczne, 1994. 224 pp.

Genre: Glossary.

Summary: With the use of alphabetically ordered entries the author takes school children on a journey through Greek and Roman mythology. Accessibly written descriptions, mainly of gods and heroes, become gateways to presenting the author's adaptations of the most important myths and ancient anecdotes. He opts for versions of myths generally accepted by scholars, with the exception of particularly long and complex stories. In such cases, he briefly introduces other existing versions, often referring to sources.

This format allows children to get a good first impression of mythology, without overwhelming them with a myriad of different interpretations. 130 black and white sketches illustrate and liven up the otherwise standard glossary style, providing an easier and more enjoyable reading experience for children. From these sketches kids can not only catch a glimpse of mythological events, but also familiarize themselves with ancient art: sculptures or bas-reliefs, as well as with vase painting. The book is aimed specifically at younger school children, but can also serve as a reference for adolescents.

Classical themes: Genealogy of Greek gods, Greek heroes and their children, historical and mythical kings and their descendants, myths of creation.



Key words: Greek mythology, Roman mythology, Greek culture, Roman culture.

Bibliography:

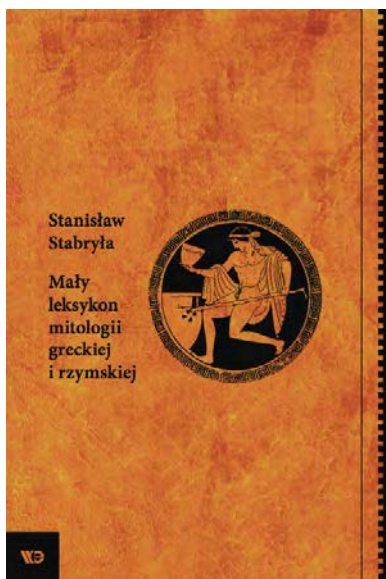
[The Author's Website], <http://www.stabryla.pl/> (accessed 14.03.2013).

Wspomnienia profesora Stanisława Stabryły, <http://www.archiwum.uj.edu.pl/stanislaw-stabryla> (accessed 14.03.2013).

Stabryła, Stanisław, *Mały leksykon mitologii greckiej i rzymskiej* [Small Lexicon of Greek and Roman Mythology]. Okładka, karta tytułowa [Cover, title page by] Przemysław Dąbrowski. Wybór i przygotowanie ilustracji [Selection and preparation of illustrations by] Dominika Maliszewska-Filip. Kraków: Wydawnictwo Edukacyjne, 2006. 365 pp.

Genre: Glossary.

Summary: This lexicon includes over 1000 entries in alphabetical order. The entries range from proper names and characters to beasts and myths — all dealing with the Greek and Roman mythology. Stabryła touches upon popular legends like those about Hercules or Oedipus but does not forget the ones less known. Occasionally, a few versions of the same myth are presented. The lexicon offers both Greek and Roman names of gods — for example: Aphrodite and Venus. Still, only the Greek entries contain a full description. In the foreword the author underlines this fact stating that there are more sources for Greek myths. Near the end of each entry the author shows how the character evolved in later times – citing works by other authors (for example paintings and plays) where the characters were referenced or used. Stabryła also cites many Polish examples of such works allowing the young reader to find the information s/he may need. The author focuses on Greek and Roman mythology because he considers that the ancient Greek and Roman heritage influenced European culture for centuries in a most significant way. The entries fall into different categories: characters entries — e.g. Hera and Poseidon, places and lands: e.g. Troy, Olympus or the Elysian fields. A few entries deal with personifications and Greek or Roman holidays and festivals;



the Olympic or Panathenaic games. Explanations of terms, such as *aegis* or *ambrosia*, fall into a separate category. All entries are explained in a clear and concise way making the publication an ideal book for younger readers.

To break the natural monotony of the lexicon, the author adorned it with occasional illustrations. They may show black- or red-figure vases or pictures on Greek themes. A glossary of difficult and key terms, such as *agora* or *amphora*, has been placed at the end of the lexicon. This indicates the desire to facilitate the use of the book by the younger readers.

While the book is clearly designed with younger readers in mind, the author does not shy from difficult topics. He describes succinctly the story of Hercules murdering his own family or the relationship of Oedipus with his mother. His descriptions paint a lively and vibrant picture of the Greek and Roman myths.

Classical themes: Short entries about Greek and Roman gods, heroes and other characters connected with ancient times, descriptions about historic and mythical places, locations. Book contains also short descriptions of mythical monsters, creatures and most important objects of material culture.

Key words: Greek mythology, Roman mythology, Greek culture, Roman culture.

Bibliography:

[The Author's Website], <http://www.stabryla.pl/> (accessed 11.04.2013).

Scan of the cover kindly provided by Wydawnictwo Edukacyjne.

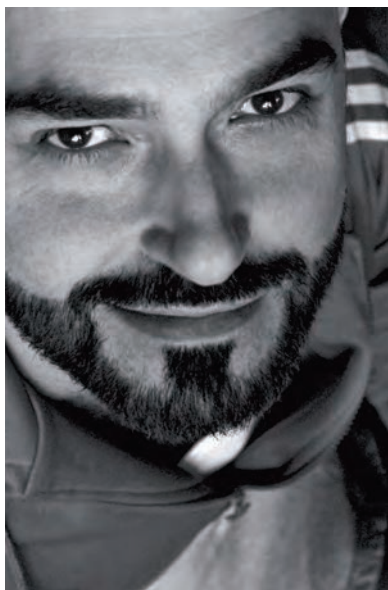
Entry by Helena Płotek, helenaplotek@student.uw.edu.pl.

MARCIN SZCZYGIELSKI

Omega

MARCIN SZCZYGIELSKI

(1972–)



Writer, journalist, graphic and interior designer; formerly artistic director of the Polish edition of “Playboy” magazine, creative director of Ahoj.pl, Gruner+Jahr Polska publishing house and Latarnik publishing house, Editor-in-Chief of “Moje Mieszkanie” (interior design magazine); debuted in 2003 with an adult novel *PL-BOY. Dziewięć i pół tygodnia z życia pewnej redakcji* [PL-BOY. Nine and a Half Weeks in the Life of a Certain Newsroom]. His career as an author for children and young adults begun in 2009 with *Omega* (Book of the Year of the Polish section of IBBY). In 2013 he published

a new book for young readers *Czarownica piętro niżej* [The Witch One Floor Below]. Also in 2013 his novel *Arka czasu* [The Ark of Time] won the Grand Prix in the 3rd edition of the Astrid Lindgren Competition for a Polish book for children and young adults.

Photograph courtesy of the Author.

Bio by Maciej Skowera, mgskowera@student.uw.edu.pl.

Szczygielski, Marcin, *Omega*. Okładka i ilustracje [Cover design and illustrations by] Bartek Kociemba aka Arobal. Warszawa: Instytut Wydawniczy Latarnik im. Zygmunta Kałużyńskiego, 2009. 600 pp.

Genre: Fantasy novel.

Summary: Contemporary Warsaw. Joanna, a young girl from a broken family who calls herself Omega, spends most of her time at the computer. On her 12th birthday, Omega receives an e-mail that links to a mysterious game. When she installs it, the application absorbs her into its world — a grotesquely transformed Warsaw. The girl must finish the game, if she wants to return to her reality. Her companion is a talking infant who joins her at the beginning of her journey. Omega visits many places referring to various literary and cultural phenomena: a house made of meat, a cemetery inhabited by zombies or a werewolves' castle and some alternative versions of Warsaw neighbourhoods, such as Stadion Dziesięciolecia (the 10th–Anniversary Stadium, now the National Stadium) where a preposterous sports event takes place, or a shopping centre Cascades of Gold (a bizarre version of Złote Tarasy — Warsaw's huge shopping mall). After completing each quest, Omega grows intellectually and her companion — the infant — grows up. At the end of the book it is revealed that the child is the girl's evil double. She defeats her double and comes back to her reality, more grown-up and with an integrated personality.

Classical themes: The main character's nickname and the novel's title — Omega — allude to the last letter of the Greek alphabet and symbolically an ultimate end, a total fulfillment and a definitive limit. In Szczygielski's book



this word refers to the fulfillment of a specific rite of passage by the heroine and the end of her childhood. We also witness an event called *The Olympiad* [*sic!* — M.S.] *of Senses* which refers to the idea of ancient Greek Olympic Games. These games are one of the stages of Omega's peregrination through an alternate Warsaw which she must complete in order to defeat her evil double and to overcome the pains of childhood. Omega as a heroine could also be seen as an incarnation of Odysseus (note: the allusion is not direct). The girl's journey resembles the hero's adventures: both have to deal with adversity in different fantastic locations inhabited by odd creatures before they are able to come back home and to take their rightful places there.

Key words: Olympic Games, omega, Odysseus.

Bibliography:

Marcin Szczygielski [biography], in: Marcin Szczygielski, *Omega*, Warszawa: Instytut Wydawniczy Łatarnik im. Zygmunta Kałużyńskiego, 2009, p. 3.

Marcin Szczygielski, <http://www.news.latarnik.com.pl/marcin-szczygielski/> (accessed 03.12.2012).

Omega, http://www.ibby.pl/?page_id=570 (accessed 04.05.2013).

DOROTA TERAŁOWSKA

Samotność bogów
[Loneliness of the Gods]

DOROTA TERAKOWSKA

(1938–2004)



Born in Cracow; a writer and journalist. MA in sociology at the Jagiellonian University (1965); Editor-in-Chief of “Gazeta Krakowska” (1969–1981), editor and commentator for the Cracow weekly “Przekrój” (1976–1989) and for “Zeszyty Prasoznawcze.” Member of Stowarzyszenie Dziennikarzy Polskich [Polish Journalists Association] (1971–1981) and Stowarzyszenie Pisarzy Polskich [Polish Writers’ Association] (from 1989). Made her debut with a novel *Guma do żucia* [Chewing Gum], 1986; established herself as one of the most successful fantasy writers for children and

teenagers, also popular among adults. Received many prestigious awards: in 1994 she was placed on the Hans Christian Andersen Honour List; she received three prizes from the Polish Section of IBBY for *Córka czarownic* [Daughter of the Witches], 1991; *Samotność bogów* [Loneliness of the Gods], 1998, and *Tam gdzie spadają anioły* [Where the Angels Fall], 1999, and also the 1995 Children’s Bestseller for *Lustro pana Grymsa* [Mr Gryms’ Mirror] granted by a jury composed of children; the 1998 Book of Spring for *Loneliness of the Gods* and was nominated in 1998 for Paszport “Polityki” [“Polityka” Pass] an annual cultural award of the weekly “Polityka.” Terakowska’s two daughters made successful careers: Katarzyna T. Nowak became a journalist and writer, and Małgorzata Szumowska a film director.

Photograph courtesy of Katarzyna T. Nowak, the Author’s Daughter.

Bio by Konrad Tymoteusz Szczesny, k.t.szczesny@gmail.com.

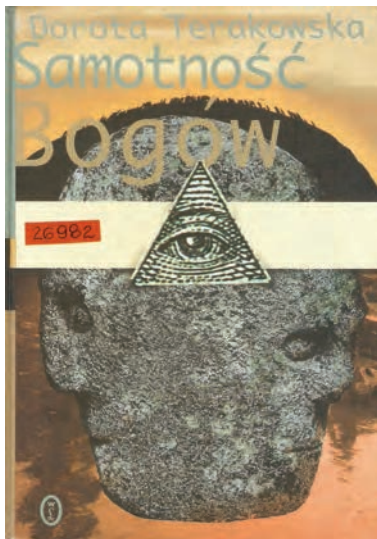
Terakowska, Dorota, *Samotność bogów* [Loneliness of the Gods]. Projekt okładki [Cover design by] Jahoo Glinski. Kraków: Wydawnictwo Literackie, 1998. 207 pp.

Genre: Time-travel novel.

Summary: Based on Slavic mythology and Christian beliefs, also includes socio-psychological motifs. Jon is a young boy, who heard “the call” the day he was able to rescue his future wife from drowning in a nearby river: he now has to transform his life. He travels through different times and places and takes many different forms with the mission to help the old Slavic god, Światowid [The One Who Sees the World] to drift away. He visits the present times (as a doctor), goes back to the Middle Ages (where he plays a role in the life of Joan of Arc) and then even further into the past, to the beginning of the new era, where he meets Jesus Christ. Jon dies at the end, but his mission is complete: the statue of Światowid falls apart and he has a revelation of an imminent arrival of the new age, a time of love and understanding, without any religious conflicts; gods will thank their apostles for their faith, love and courage.

The novel asks questions about faith, tolerance, destiny and sacrifice in the name of the highest possible values.

Classical themes: The ancient world in the time of Jesus; polytheist religion (rites, monuments) and conflict between the old and the new religion, with a significant connection to Roman beliefs at the time of Jesus, references to Roman conquest and rule in Judea, where Christianity was born.



Key words: Jesus Christ, Roman Judea, religions, Joan of Arc, Slavic mythology, Światowid.

Bibliography:

Dorota Terakowska, <http://terakowska.wydawnictwoliterackie.pl/biografia.php> (accessed 30.03.2013).

Nowak, Katarzyna T., *Moja mama czarownica. Opowieść o Dorocie Terakowskiej*, Kraków: Wydawnictwo Literackie, 2005.

JAN TETTER

*Słownik postaci mitologicznych oraz najważniejszych pojęć
związanych z mitologią Greków i Rzymian*

[Dictionary of Mythological Characters and Most Important
Concepts Related to Greek and Roman Mythology]

JAN TETTER

(1935–)



A writer, journalist, translator and playwright, studied sciences and sociology in Gdańsk and Poznań. Author of over 20 titles: books, plays and radio broadcasts. Recognized for his children's books, including the beautifully illustrated (by Janusz Grabiański) *Ryży Placek i trzynastu zbójców* [Foxy Placek and the Thirteen Thieves], 1972; *Ryży Placek i portowa kompania* [Foxy Placek and the Harbour Companions], 1979, and more.

Photograph courtesy of the Author.

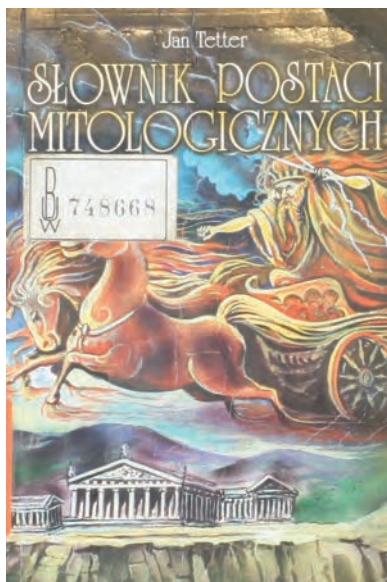
Bio based on the material kindly provided by the Author, with addenda by Katarzyna Sendeczka, katarzyna.sendeczka@student.uw.edu.pl.

The Editors would like to express their thanks to Aleksander Rowiński for the contact with the Author.

Tetter, Jan, *Słownik postaci mitologicznych oraz najważniejszych pojęć związanych z mitologią Greków i Rzymian* [Dictionary of Mythological Characters and Most Important Concepts Related to Greek and Roman Mythology]. Projekt okładki [Cover design by] Bogdan Chudzyński. Warszawa–Pruszków: Agencja Wydawnicza Nałęcz, 1999. 288 pp.

Genre: Glossary.

Summary: This particular glossary, with its small, pocket format and short, concise entries provides young readers with an enjoyable and not overly complicated introduction to the world of Greek legends. Focused mainly on events, the book treats myths as a starting point and ventures to explain some genealogy and history of Greek gods and heroes. The events are described straightforwardly and to the point, while the simple language and small format of the paperback allow for an even easier access. Complex stories and alternative versions are omitted, so a beginner can easily navigate through the basic mythology. The author also pays great attention to words and phrases that are used in modern language with references to culture and literature, but in fact come from Greek mythology. Their origin and meaning are explained and children can understand phrases such as the Golden Fleece or the Augean Stables. Moreover, the author does not only present his adaptation of myths, but ventures a bit further trying to answer the questions why exactly were they coined — what were they explaining and what purpose they served (for example: the allegorical meaning of Zeus' lightning bolt for the people in ancient times).



Classical themes: Genealogy of Greek gods, demi-gods and their adventures, gods' attributes, relationships between gods, humans and heroes.

Key words: Greek mythology, Roman mythology, phraseology based on Antiquity.

Bibliography:

Jan Tetter, http://pl.wikipedia.org/wiki/Jan_Tetter (accessed 12.03.2013).

JULIAN TUWIM

Żaby łacinniczk

[Frogs the Latinists]



Łacina

[Latin]

JULIAN TUWIM

(1894–1953)



An eminent poet, satirist and translator; the co-founder of the literary cabaret “Pikador,” one of the creators and main representatives of the famous group of poets “Skamander”; author of lyric poetry, satirical poems, poems for children, stage adaptations, lyrics for popular songs as well as books on literary history. His poems achieved an enormous popularity among readers and became classics of modern Polish literature. He also translated such authors as Horace, Whitman, Longfellow, Rimbaud, Pushkin, Lermontov, and Gogol.

Tuwim’s works for children are exceptional. Today his poems like *Lokomotywa* [The Locomotive], *Słoń Trąbalski* [Trunky Elephant], *Okulary* [Eyeglasses], *Spóźniony Słowik* [The Tardy Nightingale], *Rzepka* [The Little Turnip] or *Abecadło* [The Alphabet] belong to the canon of children’s literature. The value of his poems for children lies in the creative, melodious use of language, unusual skills in playing with words combined with original narrative concepts. On January 6, 2013 — exactly one hundred years since his literary debut in the newspaper “Kurier Warszawski” — the year 2013 was proclaimed by Polish authorities the Year of Julian Tuwim.

Photograph by Władysław Miernicki, retrieved from the National Digital Archives.

Bio by Maria Karpińska, mariakarpinska@student.uw.edu.pl.

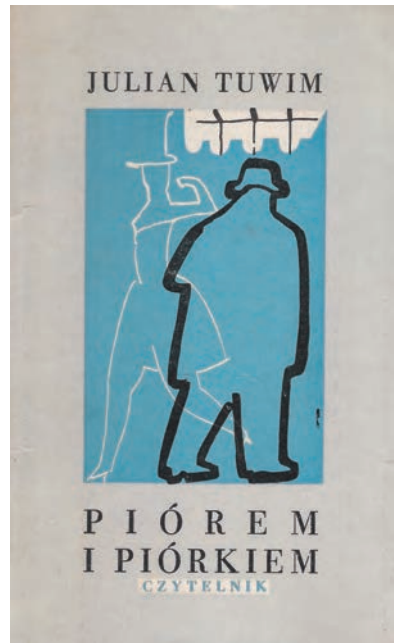
Tuwim, Julian, *Żaby łacinniczk* [Frogs the Latinists], in: Julian Tuwim, *Piórem i piórkiem* [With Pen and Quill]. Autor okładki i ilustracji [Cover design and illustrations by] Mieczysław Piotrowski. Warszawa: Czytelnik, 1957 [ed. pr. of the poem 1930], p. 176.

Genre: Poem.

Summary: The poet extends his thanks to frogs for their spirit lifting croaking which he claims to be done in Latin. *Frogs the Latinists* is a twelve-verse poem based on the humorous similarity of sound between Latin words (such as *quamquam* or *cum*) and the croaking of frogs. Tuwim plays with words, skillfully rhyming in “frog Latin.”

Classical themes: Latin language and its sounds.

Key words: Latin, wordplays.



Tuwim, Julian, *Łacina* [Latin], in: Julian Tuwim, *Piórem i piórkiem* [With Pen and Quill]. Autor okładki i ilustracji [Cover design and illustrations by] Mieczysław Piotrowski. Warszawa: Czytelnik, 1957 [ed. pr. of the poem 1938], p. 174.

A Latin translation: *Latinitas*, transl. by Krzysztof Tomasz Witczak [Christophorus Thomas Witczak] in 1995; published in the scholarly journal, “Živa Antika” 46, 1996, p. 40:

Latinitas

Studes, ediscis: TERRA, TERRAE,
Ac posthaec: AMO, AMAS, AMAT
Et FERRO, TULLI, LATUM, FERRE ...
Quae fatigatio! Ecce drama!

Quam magna copia coniunctionum!
Supina, saeva gerundiva!
Angeris grege exceptionum,
Et geris aegre, o pro diva!

Subito — omnia iam vero scis,
Lingua frueris iam Latina,
Et es elatus, cum cognoscis:
QUOUSQUE TANDEM CATILINA!

Vana non erat lucubratio,
Cum vivunt, florent verba magis,
At cum Vergilio et Horatio
Denuo Romae tempus agis.

Hi monumentum exegere,
Etsi tempestas pervolabat!
„Mortua” estne lingua vere,
quae per millennia sic durabat?

Et cum de verbis TERRA... TERRAM...
Et AMO... AMAS... recogitas,
Iam amas terram, AMAS TERRAM,
Cui te coniunxit Latinitas.

Genre: Poem.

Summary: The poem begins with a lamentation on the fate of someone who must learn Latin. Memorizing variations of Latin grammatical forms is labelled as misery enhanced by unlimited number of exceptions. And yet, suddenly, all the misery ends: Latin starts to circulate in the student's veins. He is proud to understand and know so much about Antiquity. Reading in Latin becomes a new and joyful experience resulting in an appreciation for the ancient civilisation. At the end the student recalls the laborious cramming of Latin conjugations and declensions, but sees it as worthwhile because the efforts taught him to love Ancient Rome. The poet tells the story with his typical, playful eloquence, interspersing the Polish text with many Latin words.

Classical themes: Learning Latin leads to understanding and admiration for the world of Virgil and Horace — for Ancient Rome.

Key words: Latin, school.

Bibliography:

[Website of the Julian Tuwim and Irena Tuwim Foundation], <http://www.tuwim.org/> (accessed 15.02.2013).

Cieřlik, Tomasz; Ratajczak, Krystyna, edd., *Julian Tuwim. Biografia, twórczość, recepcja*, Łódź: Wydawnictwo Uniwersytetu Łódźkiego, 2007.

Julian Tuwim, in: Julian Krzyżanowski, ed., *Literatura polska. Przewodnik encyklopedyczny*, vol. 2: N–Ż, Warszawa: Państwowe Wydawnictwo Naukowe, 1985, pp. 506-507.

Matywiecki, Piotr, *Twarz Tuwima*, Warszawa: WAB, 2007.

Urbanek, Mariusz, *Tuwim*, Wrocław: Wydawnictwo Dolnośląskie, 2004.

The Editors would like to express their thanks to the Julian Tuwim and Irena Tuwim Foundation [Fundacja im. Juliana Tuwima i Ireny Tuwim] for the permission to publish the Latin translation kindly made available by Krzysztof T. Wiczak.

Entry by Maria Karpińska, mariakarpinska@student.uw.edu.pl.

KRZYSZTOF ULANOWSKI

Mitologia

[Mythology]

KRZYSZTOF ULANOWSKI

(1966–)



A lawyer by education, earns his life as a journalist, translator of English texts, and author for young readers. Contributes to local and national press, as well as to periodicals specializing in mountain tourism. Interested also in animal rights, travel and jogging. Vegan and marathon runner.

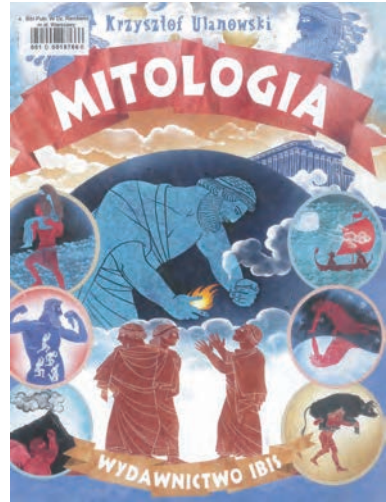
Photograph courtesy of the Author.

Bio based on the material kindly provided by the Author.

Ulanowski, Krzysztof, *Mitologia* [Mythology]. Ilustracje [Illustrations by] Marzena Wróbel. Poznań: Wydawnictwo IBIS, 2011. 56 pp.

Genre: Collection of myths.

Summary: A book for children and young readers. Contains the most popular myths and short stories about Greek gods, heroes and humans. Clarity of narration and lack of graphic description of violence make the book appropriate for young readers.



Classical themes: A retelling of myths of war between gods and giants, hierarchy of Olympian gods, Prometheus, Pandora, Deucalion and Pyrrha, Demeter and Kore, Minos, Daedalus and Icarus, Ariadne, Theseus and the Minotaur, Narcissus, Zeus, Aphrodite, Eros and Psyche, Jason and the Argonauts, Medea.

Key words: Greek mythology.

ALICJA WACH—BRZEZIŃSKA

Mity Greków i Rzymian

[Myths of the Greeks and Romans]

ALICJA WACH-BRZEZIŃSKA

(1974–)



A journalist and writer. As a teenager after completing high school, she lived, studied, worked, and travelled in France. Fascinated by French literature, cinema, music, and cuisine. MA in Romance Philology at the University of Wrocław. In her MA dissertation, she wrote about the natural right to happiness in Voltaire's philosophy. During her studies, she worked as a translator. She also obtained a university specialization in the field of European public policy at the Robert Schuman University (Strasbourg III) in Strasbourg. Since 2003, she has been contributing to "Gazeta Regionalna," a regional weekly

published in Żarski, Żagański, and Nowosolski districts, as well as in Zielona Góra (Lower Silesia); since 2008 as the editorial secretary.

Mity Greków i Rzymian, published in 2006, was her literary debut, to be followed two years later by another book *Mity starożytnych Egipcjan* [Myths of the Ancient Egyptians].

Photograph courtesy of the Author.

Bio based on the material kindly provided by the Author.

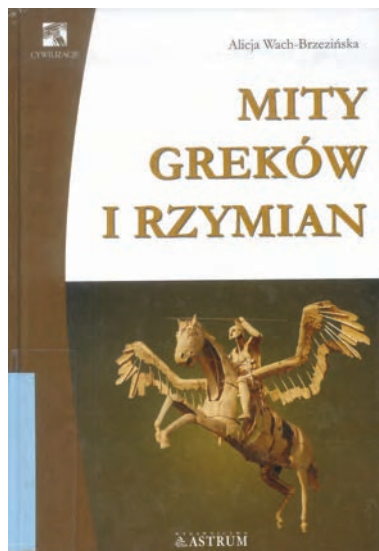
Wach-Brzezińska, Alicja, *Mity Greków i Rzymian* [Myths of the Greeks and Romans]. Seria: *Cywilizacje* [Series: Civilisations]. Wrocław: Wydawnictwo ASTRUM, 2006. 232 pp.

Genre: Collection of myths.

Summary: Anthology of ancient classical myths for older adolescents related to the motif of love in all its varieties: romantic, conjugal, brotherly, and as a passion for art, warfare, hunting, great wealth and so forth. The myths are presented through the prism of love and other passions, both good and bad. This concept has a broad connotation — love is the power of creation as well as of destruction; it is the driving force for humans and gods.

Classical themes: A retelling of myths of creation of the world, hierarchy of Olympian gods, Prometheus, Demeter and Kore, Daedalus and Icarus, Theseus and the Minotaur, Hercules and the Twelve Labours, Orpheus and Eurydice, Midas, Helen of Troy and the Trojan War, Hector and Andromache, Odysseus, Sisyphus, Pandora, Narcissus, Niobe, Zeus and Hera, Aphrodite, Hephaestus, Ares, Aeneas, Dido, Romulus and Remus, Numa Pompilius.

Key words: Greek mythology, Roman mythology, motif of love.



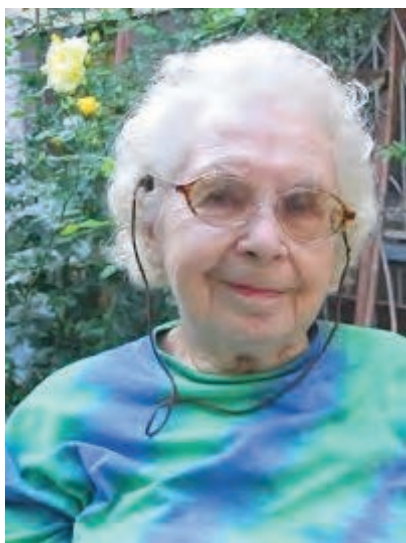
MONIKA WARNEŃSKA

Spotkamy się na Atlantydzie

[We'll Meet on Atlantis]

MONIKA WARNEŃSKA

Pen-name of Kazimiera Jelonkiewicz
(1922–2010)



She was born March 4, 1922 in Myszkowo near Zawiercie (Upper Silesia) and died April 9, 2010 in Warsaw. Her real name was Kazimiera Jelonkiewicz, née Kosińska. She authored many books for young adults. She is best known for her journalistic work in Asia and the Far East.

From 1925 on she lived in Sosnowiec. During the German occupation she continued her studies in the underground educational system, focusing on the humanities. After the liberation of Poland she moved to Warsaw where she com-

pleted high school. She received her MA in history from the University of Warsaw. She debuted in 1945. Throughout the years she worked as a journalist for many newspapers and other periodicals; she was an editor at "Polska Zbrojna," "Trybuna Ludu," "Perspektywy." She wrote for "Płomyk," "Przyjaciółka," "Przyjaźń," "Dziennik Ludowy." From 1950 she mainly used her pseudonym Monika Warneńska. From 1954 she travelled to Korea (1954, 1957), Vietnam (1962, 1965), Cambodia (1966), Laos (1969), Mongolia (1962, 1972), and Cuba (1972). She published many travel diaries and letters from these trips in "Poznaj Świat," "Kontynenty," "Przekrój," "Kultura," "Dookoła Świata," "Fakty," and "Kontrasty." She published also in many foreign magazines, mainly in the Soviet Union.

She was the winner of multiple awards, among them, the Education and Arts Ministry Award, Third Grade (1967); the Foreign Reporters Club Award (1968); the Grand Prix Award of the International Organization of Journalists (1969); the Ministry of Defense Award (1974); the Prime Minister Award for Young Adult Fiction (1982). She was a very close friend of another Polish writer Halina Rudnicka (see p. 313).

Photograph by Mariusz Kubik, retrieved from Wikipedia Commons.

Bio by Helena Płotek, helenaplotek@student.uw.edu.pl.



Warneńska, Monika, *Spotkamy się na Atlantydzie* [We'll Meet on Atlantis]. Ilustracje [Illustrated by] Małgorzata Karkowska. Warszawa: Nasza Księgarnia, 1988. 255 pp.

Genre: Novel.

Summary: The story begins when the young protagonist Alekos Dragumis is travelling to Greece by train. He is the son of a deceased Greek father and a Polish mother. His father reached Poland after WW2, in which he was as a guerilla fighter. This past

forced him to leave Greece forever. Before the war he was studying archaeology and he passed on to his son his love for archaeology and history.

Alekos is crossing the Greek border. His father's family invited him to spend his vacations with them. He does not know either his father's family or his cultural heritage. His journey is the fulfillment of his dream about Greece. He travels through Thessalonica, Athens, to Santorini (the Atlantis from the title) and to Crete. In addition to meeting his father's family Alekos visits many Greek historical places — for example Marathon, Mykonos and Knossos. Each visit to a museum is described in great detail, including ancient Greek stories and myths.

There is a secondary story line in the book concerning two Polish tourists. In Thessaloniki Alekos meets by chance a mother and daughter — he will meet them again several times and they will go sightseeing together. Alekos meets also Professor Karinatos, his father's archaeology teacher. The professor is working on interesting archaeological digs on Santorini, where he invites Alekos. The boy learns how difficult and time consuming it is to excavate ancient objects and what life looked like on the island in ancient times. He

also learns about history of the island, identified sometimes with the legendary Atlantis.

Alekos' Greek family treats him very well. His grandfather even suggests that he could stay on in Greece for good. Alekos doesn't want to remain there because he doesn't want to abandon his Polish family and his birthplace. He receives though an invitation for his mother and his Polish grandfather to spend their vacations in Greece.

Classical themes: The ancient themes appear here in their archaeological context. This is presented as an integral part of cultural identity of Greece. The protagonist learns about Greece through its ancient heritage; both mythological and historical. The story of the lost island of Atlantis — the site where professor Karinatos is conducting his excavations — is also partially related to Alekos' father who, as the professor recounts, never gave up looking for the mythical island.

Key words: Archaeology, Atlantis, Greece, Athens.

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Monika Warneńska, in: Jadwiga Czachowska; Alicja Szalagan, edd., *Współcześni polscy pisarze i badacze literatury. Słownik biobibliograficzny*, vol 9: W–Z, Warszawa: Wydawnictwa Szkolne i Pedagogiczne, 2004, pp. 41–46.

Monika Warneńska, in: Lesław M. Bartelski, *Polscy pisarze współcześni, 1939–1991. Leksykon*, Warszawa: Wydawnictwo Naukowe PWN, 1995, pp. 446–448.

Monika Warneńska, in: Jadwiga Czachowska, ed., *Słownik współczesnych pisarzy polskich*, ser. II, vol. 3: U–Ż, Warszawa: Państwowe Wydawnictwo Naukowe 1980, pp. 17–24.

ALEKSANDRA WITKOWSKA

Orfeusz i Eurydyka
[Orpheus and Eurydice]

ALEKSANDRA WITKOWSKA

(1945–)



Aleksandra Danecka, née Witkowska, born on May 2, 1945 in Warsaw, is a translator of Arabic poetry and author of historical monographs, novels, radio plays, and hundreds of other literary, scholarly and popular academic publications. Many of her works were published under her maiden name.

She worked i.a. for the Instytut Książki i Czytelnictwa [Institute of Book and Readership] (1969–1974), the monthly “Prezentacje” (1984–1988), the children’s magazine

“Płomyczek” (1988–1989), and since 1992 for the Polish Television.

Her early publications include topics from library science; also — jointly with the Arabist Janusz Danecki — she published several translations of classical Arabic literary texts (for example Ibn Hazm’s *Ring of the Dove*, 1976, or al-Hamadāni’s *Maqamat*, 1989). In 1989 she wrote a history of the Arabs for children entitled *Synowie pustyni* [Sons of the Desert]. The book is an attempt to present history in a way that differs significantly from textbook narrative. The aim was to encourage children to read other books on the subject. In 1993, under the pen-name Stephen Farlough, she published a book about classical and medieval history of homoeroticism, entitled *Inna miłość. Opowieści o znanych i nieznanym homoseksualistach* [Different Love. Tales of Gays Known and Unknown]. The Polish Radio broadcast a few of her plays; for one of them — *Tajemnica Królowej Saby* [The Mystery of the Queen of Sheba], 1985, she also received an award in the Polish Radio’s Channel Four Competition. Her

articles in periodicals are devoted to translating poetry as well as popularizing history and classical literature. A couple of years ago she started painting, trying her hand at portraits, landscapes and still lifes. She is still seeking for her own style as a painter.

Photograph courtesy of the Author.

Bio by Joanna Klos, joanna.klos@student.uw.edu.pl; based on material kindly provided by the Author.

Witkowska, Aleksandra, *Orfeusz i Eurydyka* [Orpheus and Eurydice]. Projekt okładki i ilustracje [Cover design and illustrations by] Teresa Jaskierny. "Płomyczek" 12, 16–30.06.1988, pp. 10–11.



Genre: Adaptation of myth.

Summary: Orpheus, a famous ancient poet from Thrace was given the lyre by Apollo himself who made him a master of the arts of music and poetry. The beauty of Orpheus' wife — the nymph Eurydice, turned out to be the reason of her sufferings. Chased by the shepherd (in the version) Aristaeus the nymph was bitten by a serpent and died. Her husband could not live without his beloved and travelled to the Underworld, where with the help of his

divine music he dealt with Cerberus and Charon; he also met the shades of Sisyphus and Tantalus, and at last he convinced Hades and his wife Persephone to return Eurydice to life. Orpheus got his wish under the condition that leaving the Underworld he would walk in front of Eurydice and would not look back until they reached the earth. In this adaptation of the myth, as they were walking, the nymph asked her husband not to turn back but trust that she follows and keep playing his lyre. Unfortunately, Orpheus tripped over a stone and fell. He bent down to pick his instrument and accidentally saw behind him Eurydice's face. At the same moment she vanished forever. Orpheus was struck with such unbearable pain and grief that even nature reacted to his music (the author uses a metaphor of old oaks standing still, mesmerized by Orpheus's lyrical sounds).

Classical themes: The myth of Orpheus and Eurydice. The author presents a pleiad of ancient characters — Orpheus' parents: king Oeagrus and the Muse Calliope, Apollo — god of music and poetry, Aristaeus, Sisyphus and Tantalus, residents of the Underworld — Cerberus, Charon, Hades and Persephone.

Events are placed within classical surrounding: between the earth and the Underworld and at the river Styx leading there.

Key words: Greek mythology, Orpheus, Eurydice, Hades, Apollo, ancient Greek music and poetry.

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Aleksandra Danecka, http://www.multibiblioteka.waw.pl/index.php?option=com_content&task=view&id=230&Itemid=19 (accessed 29.04.2013).

WŁADYSŁAW ZAMBRZYCKI

Nasza Pani Radosna, czyli dziwne przygody pułkownika

Armii Belgijskiej Gastona Bodineau

[Our Lady of Joy, or Strange Adventures of Gaston Bodineau,
a Colonel in the Belgian Army]

WŁADYSŁAW ZAMBRZYCKI

(1891–1962)



An erudite, a lover of history and literature, author of plays, short stories, historical novels. Born in Radom, attended university (chemistry) in Belgium. After an escape from Russia and the Bolshevik Revolution, he settled in Warsaw. He considered himself above all a journalist. He was fond of saying that he had journalism in the blood, but when feeling the need for fantasy, he wrote books. Worked as a journalist in Polish magazines such as “Express Poranny,” “Nowiny Codzienne,” “Tygodnik Ilustrowany,” “Mer-

kuriusz Polski Ordynaryjny,” and “Nowe Wiadomości Ekonomiczne i Uczzone.” Zambrzycki also led a weekly column in “Ekspres Wieczorny” — a popular Polish newspaper published in Warsaw. One of his most popular book is *Kwatera Bożych Pomyłków* [Quarters of God’s Fools], 1959, produced in 2009 as a play by Teatr Telewizji (a department of Polish State Television) directed by Jerzy Zalewski. The book tells the story of four elderly gentlemen, having a discussion in a library during the Warsaw Uprising (1944). Zambrzycki also wrote three plays at the end of WW2; they were never published, or put on stage.

Photograph courtesy of Maria Pajzderska, the Author’s Niece.

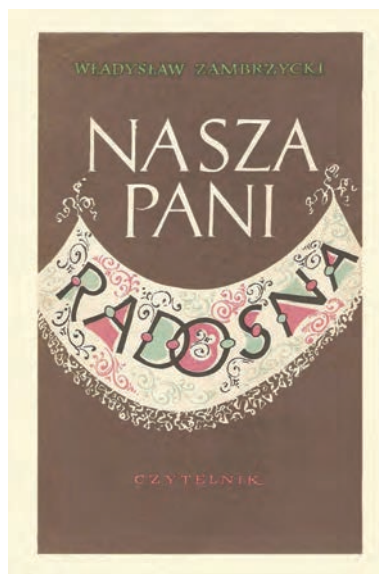
Bio by Daria Pszenna, dariapszenna@student.uw.edu.pl.

Zambrzycki, Władysław, *Nasza Pani Radosna, czyli dziwne przygody pułkownika armii belgijskiej Gastona Bodineau* [Our Lady of Joy, or Strange Adventures of Gaston Bodineau, a Colonel in the Belgian Army]. Okładkę projektował [Cover design by] Andrzej Heidrich. Warszawa: Czytelnik, 1959 [ed. pr. Warszawa: Towarzystwo Wydawnicze “Rój”, 1931]. 346 pp. [the most recent edition: Chotomów: Verba, 1991. 316 pp.]

A Hungarian translation: *A mi boldogasszonyunk avagy Gaston Bodineau belga ezredes csodálatos kalandjai*, transl. by István Mészáros, Budapest: Európa Könyvkiadó, 1959.

Genre: Time-travel novel.

Summary: The book is written in the form of fictitious memoirs of the author, who in this story along with Colonel Bodineau and two other friends moves to Pompeii of the 1st century A.D. They decide to settle there and open their own distillery. This is a great opportunity to observe ordinary lives of the citizens of Roman Italy. From this story you can learn a lot about meals, entertainment, administration of the country, the army, and even about how the ancients treated rheumatism. The characters do not limit themselves to observing the ancient Romans and Greeks. They bring to this world culture and civilization creating a clash which is the source of humour and reflection. The story also treats serious topics, such as religious issues (Judaism, paganism, cult of the Persian god Mithra). In a curious twist of events, the characters bring back to their own times a wise priest of Juno and a statue of the goddess. The priest becomes a Catholic and the statue is viewed as an effigy of the Virgin Mary. This is presented as the origin of the cult of Notre Dame de Liesse.



Classical themes: 1st century A.D. Pompeii, description of the city, houses, public buildings, lifestyle, mentality of the Greeks and Romans of that period.

Key words: Pompeii, Herculaneum, ancient customs, time-travel.

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Władysław Zambrzycki. *Życie i twórczość*, [Website dedicated to the Author], <http://www.zambrzycki.eu/glowna/> (accessed 01.12.2012).

Scan of the cover kindly provided by Maria Pajzderska.

Entry by Daria Pszenna, dariapszenna@student.uw.edu.pl.

TADEUSZ ZIELIŃSKI

Irezyona. Klechdy attyckie

[Irezyona. Attic Legends]



Starożytność bajeczna

[The Fabulous Antiquity]



Opowieść o ojcu Ikara — mądrym Dedalosie

[The Tale of Icarus' Father — the Wise Daedalus]

TADEUSZ ZIELIŃSKI

(1859–1944)



One of the most important classical scholars of his time, as well as a fervent promoter of classical culture and education. A philologist, ancient historian, historian of religion, essayist and translator (Zieliński translated a number of classical texts, including plays by Sophocles and Euripides, into Russian), equally at ease both in Greek and Roman literature; belonging to three cultures, he wrote in Russian, German, and Polish. Educated in St. Petersburg, Leipzig, Munich, and Vienna, he became professor at the St. Petersburg University (1887–1920) and later at the University of War-

saw (1921–1935); he was revered by his students and by later generations of classicists as an inspiring teacher, ground-breaking researcher, and distinguished scholar who i.a. recognized the value of reception studies long before they became fashionable.

Member of Polska Akademia Umiejętności [Polish Academy of Arts and Sciences]; Doctor *honoris causa* of multiple universities (including University of Oxford, University of Athens and Jagiellonian University). His decorations include the Order of *Polonia Restituta* (for outstanding achievements in national culture) and the Greek Order of the Phoenix, 2nd Class. He was a colourful, unforgettable, and hugely popular figure in pre-war Poland; an exceptional, magnetic speaker, he was constantly invited to speak at

home and abroad and greatly enjoyed his extensive travels, especially to the Mediterranean countries, as shown in his correspondence.

The students of his students, at the initiative of Professor Jerzy Axer, honoured him by a commemorative tablet at the Faculty of “Artes Liberales” of the University of Warsaw.



Zieliński's multilingual bibliography numbers over nine hundred works in the fields of classical philology, ancient history, ancient culture and religion, e.g. monographs on Cicero (*Cicero im Wandel der Jahrhunderte*, 1897), Sophocles (*Sofokles i jego twórczość tragiczna* [Sophocles and his Tragedies], 1928), and Horace (*Horace et la société romaine du temps d'Auguste*, 1938) or his six-volume work on ancient religions *Religie świata antycznego* [Religions of the Ancient World] (1918–1999). The last two volumes (the manuscript of the fifth volume was destroyed in a fire during German bombardment of Warsaw in 1939) were written and completed by Zieliński during WW2; they remained unpublished for several decades due to hostility of Communist authorities towards the great scholar; these volumes are a testament not only to his remarkable erudition but they also reflect a specific, spiritual and philosophic vision developed in his later years. His autobiography (1924) written in German and intended for his children, his Polish diary jotted down rather than written during WW2 and up until his last days (1939–1944), as well as his letters, especially those to his youngest daughter Ariadna in Russia (1922–1937) and the exchange of letters between his children in Germany, Russia and Japan (1958–1969), are of invaluable assistance in understanding Zieliński's complex personality.

Among his works designed to popularise classical culture there are also some examples of children's literature.

Photograph of the Author, courtesy of Oleg Lukianchenko, the Author's Grandson.

Photograph of the commemorative tablet by Robert Przybysz.

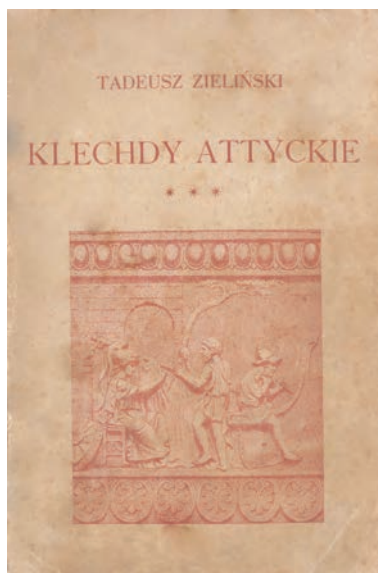
Bio by Elżbieta Olechowska, elzbieta.olechowska@gmail.com.

Zieliński, Tadeusz, *Irezyona. Klechdy attyckie* [Irezyona. Attic Legends], vol. 1–4. Warszawa: Wydawnictwo J. Mortkowicza, 1936 [ed. pr. in Russian 1921; ed. pr. of the first two volumes in Polish 1922]. 170 + 130 + 180 + 152 pp.

Contemporary Russian edition: *Ирезиона. Аттические сказки*, Санкт-Петербург: Алетейя, 2000. 188 pp.

Genre: Collection of myths.

Summary: This collection of Attic legends is Zieliński's only work of fiction. Originally they were written (in Russian) and published separately in various newspapers and magazines, only later were collected and published as one book. These are the stories that reflect the earliest mythical events of the pre-history of Ancient Greece.



Attic Legends were associated closely with the interests of a religion expert. This work was written as a sort of compensation for the lack of travels to Greece to which the author was accustomed, and which, unfortunately, had to be postponed because of the war.

Attic Legends are an attempt to present a history of beliefs and customs of the Greeks of Attica in mythical times (e.g. gods — Dionysus, Demeter, etc. — descend to earth and teach people how to handle properly their gifts).

The legend that deserves special attention is *Kamienny Łan* [Stony Cornfield], which shows not only the beliefs and rituals of the ancient inhabitants of Attica, but it is also a parallel to a real situation experienced by the author (a tragic suicide of a young girl in love with her teacher). In this tale the title of the first part of the collection is explained: *Irezyona* (Greek: εἰρεσιώνη), a ritual olive branch, is also the name of a character, and a symbol of rebirth and

forgiveness, adding depth and forcing the reader to reflect on its meaning.

Classical themes: Greek gods, ancient beliefs and rituals, *eiresione*, myths associated with the cultivation of the land and the teaching of the gods.

Key words: Attic legends, *eiresione*, Greek mythology.

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Scan of the cover kindly provided by Michał Mizera.

Entry by Maria Kruhlak, maria.kruhlak@student.uw.edu.pl.

Zieliński, Tadeusz, *Starożytność bajeczna* [The Fabulous Antiquity]. Ilustracje według malowideł antycznych [Illustrations based on ancient art]. Warszawa–Kraków: Wydawnictwo J. Morkowicza, 1930 [ed. pr. in Russian 1922–1923]. 464 pp.

Russian edition as *Сказочная древность* in Zielinski's tetralogy *Античный мир*, 1st vol. *Эллада*:

Зелинский, Фаддей Францевич, *Кадм и Кадмиды. Персей. Аргонавты*. Вып. 1, Петербург: М. и С. Сабашниковы, 1922.

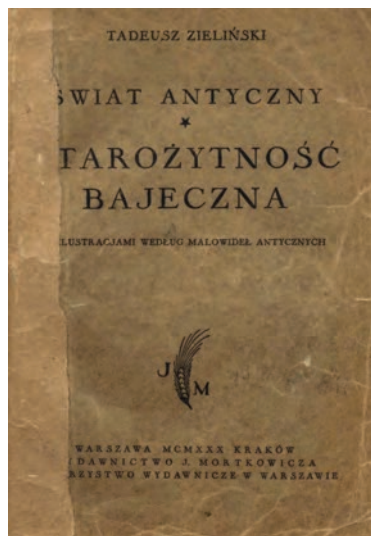
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Зелинский, Фаддей Францеви, *Троянская война. Конец царства сказки*. Вып. 3, Петербург: М. и С. Сабашниковы, 1923.

Genre: Collection of myths.

Summary: *Starożytność bajeczna* [The Fabulous Antiquity] is the first part of *Świat antyczny* [The Ancient World] series — four books of Tadeusz Zieliński about the past of Ancient Greece and Rome. It is a compilation of the most important and most beautiful Greek myths. Zieliński chose an original way to present them to the readers — he adapted the versions of myths transmitted in the Athenian tragedies of 5th century B.C. He concentrated on the presentation of heroes. In his view, these versions have the

greatest potential to fascinate young readers. Events in the lives of among others Perseus, Hercules and even Oedipus depicted in the book are narrated in a lively language and have the power to emotionally affect the reader. The book presents the gorgeous history of the Greek mythology and serves as an introduction, as well as an invitation, to the whole series.



Classical themes: Tales of Greek heroes, Greek myths from 5th century B.C., ancient history, mythology, ancient tragedy.

Key words: Greek mythology, Greek theatre.

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Adapted with minor changes from the relevant chapter (*Mądrość Dedala* [Daedalus' Wisdom]) of Zieliński's *Starożytność bajeczna* (see p. 425).

Genre: Adaptation of myth.

Summary: The story is a brief retelling of Daedalus' myth. It begins with a description of Daedalus's great engineering talent and of the killing of his nephew which caused his exile from Athens. Then follows an adapted story of the Minotaur (no mention of Pasiphaë mating with a bull) and of king Minos commissioning Daedalus to build the Labyrinth. The narrator tells the story of Daedalus' and Icarus' flight from Crete on the wings constructed by Daedalus and of the death of Icarus who flew too close to the sun. We also learn how Daedalus hid in the small city of Kamikos, under protection of king Cocalus, and how Minos found him by announcing a great prize for anyone who could pull a thread through a snail's shell without damaging it; Daedalus rose to the challenge using an ant. The story ends with king Minos attempt to reclaim Daedalus thwarted by Cocalus' daughters who saved the inventor by substituting boiling water for the cold water with which Minos intended to rinse himself after a bath, and killing him in the process.



Classical themes: The whole story is an abbreviated and adapted for children version of the well known classical myth. There are also other subtler

allusions to classical themes — the people of modern era compared to those of mythical times are “weaklings” (which explains how Daedalus and Icarus were able to operate the enormous wings for fleeing the island – an echo of the classical idea that heroes were superior to contemporary humans); Daedalus states that the best course of action lies always in the middle, between two extremes (which is similar to Aristotle’s “golden mean”). The author uses and explains the Latin word *cenotaphium* to describe Icarus’ grave; some of the phrases he uses are similar to those used in Polish translations of Homer’s epic poems.

Key words: Daedalus, Icarus, Minos, Minotaur, Labyrinth.

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ALBERT ZIPPER

Opowiadania z mitologii Greków i Rzymian dla użytku młodzieży
[Tales from Greek and Roman Mythology for Young People]

ALBERT ZIPPER

(1855–1936)



Born in Lvov. Writer, Germanist, translator, poet, lexicographer. Alumnus of Vienna University (Faculty of Philosophy) — Doctor of Philosophy; high school teacher (Zofia Strzałkowska High School in Lvov, Franz Joseph High School in Drohobycz), Instructor (German language and literature)

at the Lvov Polytechnic. Co-author of *Dokładny słownik języka polskiego i niemieckiego* [The Exact Dictionary of the Polish and German Language], 1879; author of *Siedem cudów świata i podróż do Olimpii. Opowiadanie ze starożytności* [Seven Wonders of the World and a Trip to Olympia. A Tale from Antiquity], 1886; *Cesarz i król Franciszek Józef I* [Emperor and King Franz Joseph I], 1888; *Mitologia Greków i Rzymian i najważniejsze wiadomości o mitologii Indów, Egipcyan, Babilończyków, Fenicyan, Persów, Celtów, Germanów i Słowian* [Greek and Roman Mythology and the Most Important Information about Mythology of Indians, Egyptians, Babylonians, Phoenicians, Persians, Celts, Germans and Slaves], 1898, and several other collections of Greek and Roman myths for young readers in wide usage before the publication of Jan Parandowski's *Mitologia. Wierzenia i podania Greków i Rzymian* [Mythology. Beliefs and Legends of the Greeks and Romans], 1924 (see p. 278).

Photograph from the the National Digital Archives.

Bio by Maryana Shan, vespertime@ukr.net.

Zipper, Albert, *Opowiadania z mitologii Greków i Rzymian dla użytku młodzieży* [Tales from Greek and Roman Mythology for Young People]. Lwów: Zakład Narodowy im. Ossolińskich, 1898 [ed. pr. 1886]. 172 pp.

Online version: http://mbc.cyfrowemazowsze.pl/dlibra/docmetadata?id=4119&from=&dirids=1&ver_id=&lp=2&QI=.

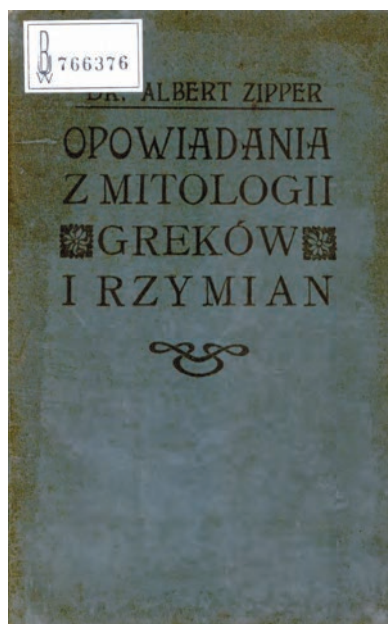
N.B. The German version of the title quoted by an Austrian biographical lexicon (see Bibliography): *Götterlehre der Griechen und Römer für die Jugend* shows similarity to the book by Friedrich David Nicolas: *Götterlehre der Griechen und Römer: für die reifere weibliche Jugend*, 1886. It can be assumed that the two works realized similar educational goals, considered vital in the late 19th century.

Genre: Collection of myths.

Summary: The collection includes Greek and Roman myths about the beginning of the world, gods, their characters and relations, heroes and their deeds. The book presents many theological aspects — in the introduction the author explains that the world was created by God, although ancient people did not possess such knowledge and tried to explain natural phenomena and events, thus creating mythology. It is important to study mythology: it is a key to the understanding of beauty and art. The author mentions that Romans

borrowed from Greek mythology, presents analogies between these two cultural traditions, similarities and differences between Greek and Roman gods.

Albert Zipper created a very thought-provoking work — the book is especially valuable because it treats representations of myths in art, their interpretations



and adaptations; the writer provides names of the museums where such art is exhibited, adds international cultural context and historical comments showing the place of myth in the world's heritage. His narration is supported by facts and historical references, allowing the reader to identify the cultural and historical space.

Classical themes: The author presents traditional myths, starting from the world creation and main gods in Greek and Roman mythology: Uranus and Gaia, Cronus and Rhea, Zeus (Jupiter) and his fight with Typhon; Olympian gods, Hera (Juno), Janus, Apollo (Phoebus), Artemis (Diana), Hermes (Mercury), Ares (Mars), Aphrodite (Venus), Hephaestus (Vulcan), Demeter (Ceres), Dionysus (Bacchus); other gods (water gods, gods of human destiny, of the Underworld) and the Muses; heroes and their adventures (Hercules, Perseus, Aeneas, Odysseus, Orestes and Pylades, Theseus); ordinary people distinguished by high moral values (Philemon and Baucis); famous ancient characters (Daedalus and Icarus, king Midas, Tantalus, Sisyphus, Tityos); the creation of Man, five ages of Mankind; Trojan War; analogies with national traditions, historical approach (including dates, time periods), Olympic Games, cults of gods: their functions, their stories, place in culture and art.

Key words: Greek mythology, Roman mythology.

Bibliography:

Zipper Albert, in: Constantin von Wurzbach, *Biographisches Lexikon des Kaiserthums Oesterreich*, vol. 60, Wien: Hof- und Staatsdruckerei, 1881, pp. 172–173, online: <http://www.literature.at/viewer.alo?objid=12544&viewmode=fullscreen&rotate=&scale=3.33&page=215> (accessed 05.05.2013).

JADWIGA ŻYLIŃSKA

Mistrz Dedal

[Master Daedalus]



Opowieść o Heraklesie

[Heracles' Story]



Tezeusz i Ariadna

[Theseus and Ariadne]



Młodość Achillesa

[The Youth of Achilles]



Wyprawa po złote runo

[Expedition for the Golden Fleece]

JADWIGA ŻYLIŃSKA

(1910–2009)



Born in Wrocław, lived in southern Wielkopolska [Greater Poland] (Ostrzeszów and Ostrów Wielkopolski), which influenced her later life. Graduated in English philology from the University of Poznań. Proficient in Latin, ancient Greek, English, and French. For many years worked for the Polish Radio. Prose writer, essayist, author of screenplays, radio dramas, historical novels, and books for children and young readers. Well known as an author of historical novels written from a woman's point of view (the most important among these is a 2-volume novel *Złota włócznia*

[The Golden Spear], 1961–1964). She made her debut in 1931 with a story for children *Królewicz grajek* [The Prince Piper] published in a periodical (still under her maiden name Michalska). Since 1964 member of the Polish PEN Club, in 1993 received the Polish PEN Club prize for lifetime achievement as a prose writer. Decorated with the Knight's Cross of *Polonia Restituta* for outstanding achievements for Polish culture. Some of her books were translated into German and Russian. She is the author of a cycle *Oto minojska baśń Krety* [Here is the Minoan Tale of Crete], 1986, parts of which were also published separately, see below.

Photograph courtesy of its Author, Elżbieta Lempp.

Bio by Gabriela Rogowska, g.rogowska@al.uw.edu.pl.

Żylińska, Jadwiga, *Mistrz Dedal* [Master Daedalus]. Okładka i ilustracje [Cover design and illustrations by] Bohdan Wróblewski. Warszawa: Krajowa Agencja Wydawnicza RSW „Prasa–Książka–Ruch,” 1973. 59 pp.

Genre: Adaptation of myth.

Summary: It is the life story of Daedalus beginning from his first visit to an Athenian blacksmith. The young Daedalus, a descendant of Erechtheus, king of Athens, starts to learn his craft locally and still as an apprentice quickly becomes famous for his inventions and skills. After killing Talos, his talented rival and nephew, Daedalus is convicted and banished. He travels to Crete, where his skills win recognition and favour of king Minos and queen Pasiphaë. He builds a Labyrinth as a new wing for the royal palace and produces a statue of a man with the head of a bull which was called “Minotaur.” Eventually, Daedalus loses king’s favour and, with his son, Icarus, flees from Crete using his own invention, a flying contraption similar to wings. Icarus falls down into the sea and dies. Minos pursues the fugitives, but is killed during the pursuit at the court of the Sicilian king Cocalus, where Daedalus was hiding. Finally, Daedalus dies on Sardinia, where he built a system of forts and watchtowers. Żylińska describes also certain Cretan customs (e.g. bull fights) and the story of Minos’ son Androgeos as a reason for the king’s bloody retribution against Athens. She proposes a rational explanation for origins of the myth of the Minotaur



Classical themes: Żylińska describes myths connected to Daedalus, e.g. killing of nephew (named Talos), building the Labyrinth, flight from Crete, death of Icarus, death of Minos. She makes some references to a movement popular in the 1970s known as “feminist theology” or “Goddess movement” by emphasizing

the role of women in Cretan society (e.g. according to Żylińska, women were hereditary rulers of Crete while kings were elected) and by mentioning the cult of Great Goddess. She also tries to rationalize some myths (e.g. “Minotaur” is the title of a sculpture made by Daedalus and the title of commanders of Cretan palace guards, not the name of a mythical creature). The history of excavations in Knossos conducted by Arthur Evans is also mentioned.

Key words: Daedalus, Icarus, Labyrinth, feminism, rationalization of myth.

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Marzec, Lucyna, *Gatunki pisarstwa historycznego Jadwigi Żylińskiej* (rozprawa doktorska pod kierunkiem prof. dr hab. Ewy Kraskowskiej, Poznań: UAM, 2012), http://sabatnik.pl/articles.php?article_id=259 (accessed 08.03.2012).

Marzec, Lucyna, *Jadwiga Żylińska — kapłanka, amazonka, czarownica*, “Trzy kolory. Sabatnik boginiczno-femistyczny” 6, 2011, http://sabatnik.pl/articles.php?article_id=259 (accessed 08.03.2013).

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Jadwiga Żylińska — podróż sentymentalna, <http://www.polskieradio.pl/8/755/Artykul/389031,Jadwiga-Zylinska-podroz-sentymentalna> (accessed 13.02.2013).

Żylińska, Jadwiga, *Opowieść o Heraklesie* [Heracles' Story]. Ilustrował [Illustrations by] Janusz Towpik. Warszawa: Krajowa Agencja Wydawnicza RSW „Prasa–Książka–Ruch,” 1976 [ed. pr. 1973]. 85 pp.

Genre: Adaptation of myth.

Summary: An adaptation of the Heracles' myth covering selected stories from ancient sources. Among them, the story of the Twelve Labours and some others interpreted by Żylińska. E.g., the first reason for performing the Twelve Labours is not expiation for the murder of wife and children but an attempt to reconquer the kingdom of Tiryns from which Eurystheus' father banished Amphytrion and Alcmena. The second reason given for the Labours is the hero's wish to marry Eurystheus' daughter, Admete. Heracles, during the performance of his Labours, is described as a hero who by killing monsters and fulfilling other heroic duties, introduces new rules to the world established by Zeus (hero is labelled as “a son of Zeus who seized the highest power on Olympus, and on Earth dethroned the Mother decreeing the Father to be the head of the family,” p. 35). Heracles performed his labours but Eurystheus refuses to keep his promise to let him marry his daughter, arguing that the hero has gone mad in Tartarus. Heracles leaves Eurystheus and finally, after some adventures (including servitude at Omphale's court) he marries Deianira but is banished from her father's court after accidentally killing Deianira's cousin; he then meets Nessus whose blood combined with Deianira's jealousy becomes the main cause of his death.



Classical themes: The author describes the most important myths connected to Heracles, e.g. fight of the young Heracles with the serpents sent by Hera, the Twelve Labours, and Heracles' death. Żylińska, especially in the story of

Hippolyta's Girdle, makes some references to "feminist theology" or "Goddess movement" popular in the 1970s. The author also mentions the cult of the Great Goddess. She tries to rationalize some myths (e.g. Atlas does not support the sky, but is a great astronomer who, in later myths, became a titan holding the firmament). The author ends the story with a summary recalling the most important episodes of Heracles' myth and with quotation of a verse from the greatest Polish 19th century Romantic poet, Adam Mickiewicz (see p. 197), who in his famous poem, *Oda do młodości* [Ode to Youth] alludes to the hero's story.

Key words: Heracles [Hercules], the Twelve Labours, feminism, rationalization of myth.

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Marzec, Lucyna, *Gatunki pisarstwa historycznego Jadwigi Żylińskiej* (rozprawa doktorska pod kierunkiem prof. dr hab. Ewy Kraskowskiej, Poznań: UAM, 2012), http://sabatnik.pl/articles.php?article_id=259 (accessed 08.03.2012).

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Scan of the cover kindly provided by Robert A. Sucharski.

Entry by Adam Ciołek, adamciolek@student.uw.edu.pl.

Żylińska, Jadwiga, *Tezeusz i Ariadna* [Theseus and Ariadne]. Ilustracje [Illustrations by] Janusz Towpik. Warszawa: Krajowa Agencja Wydawnicza RSW „Prasa–Książka–Ruch,” 1976 [ed. pr. 1973]. 58 pp.

A Russian translation: *Teceŭ i Apuadna*, transl. by Ewa Wasilewska, Warszawa: Krajowa Agencja Wydawnicza, 1977.

Genre: Adaptation of myth.

Summary: Every nine years Athenians have to send seven boys and girls to Crete as a sacrifice for the Minotaur, half-bull, half-human. The young prince Theseus decides to set off with the young people chosen for the next sacrifice with the intention to kill the monster. When he comes to the royal palace he acquires an unexpected ally: having spoken to him once, Ariadne, the queen of Crete, asks him to meet her at night in the sacred wood; there, she gives him a ball of red wool. Thanks to this thread he finds his way back from the Labyrinth. Theseus manages to kill the Minotaur, who turns out to be Taurus, the leader of Ariadne's palace guards. After his glorious victory, a newly declared hero commits a sacrilege. He captures Ariadne and wants to take her to Athens with him. Unfortunately a sudden storm prevents the Athenians from continuing their journey. Convinced that the storm had been a punishment from gods for kidnapping the Cretan queen, Theseus leaves her on the island of Naxos. The young girl is woken up from her sleep by Dionysus and his merry companions. Being told that her sister Phaedra has already taken over the rule of Crete, Ariadne accepts Dionysus proposition of staying with him on the paradise island of Naxos.



Classical themes: The story is set in mythical times of heroes and gods whom the readers know from ancient Greek myths. There is a number of such characters mentioned, like Theseus, Ariadne, Minotaur, king Aegeus. The whole story is based on the popular myth.

Key words: Crete, Minotaur, Ariadne, Theseus, Labyrinth, Dionysus, feminism, rationalization of myth.

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Scan of the cover kindly provided by Robert A. Sucharski.

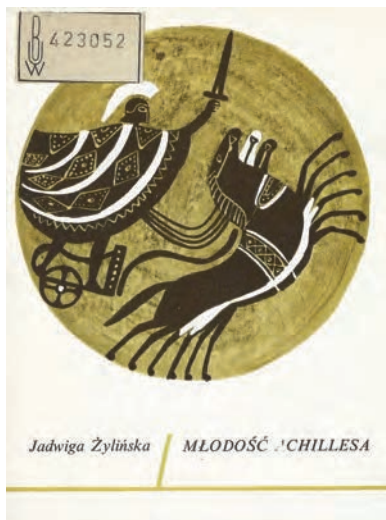
Entry by Ilona Szewczyk, szewczyk@obta.uw.edu.pl.

Żylińska, Jadwiga, *Młodość Achillesa* [The Youth of Achilles]. Okładka i ilustracje [Cover design and illustrations by] Janusz Towpik. Warszawa: Krajowa Agencja Wydawnicza RSW „Prasa-Książka-Ruch,” 1974. 60 pp.

Genre: Adaptation of myth.

Summary: The author presents Achilles' life but does not repeat the well known version told by Homer in the *Iliad*. The story begins with the nuptials of Achilles' parents, the nymph Thetis (in this version of the myth she is the daughter of Chiron, not of Nereus) and Peleus, the king of the Myrmidons, a great but mortal warrior. Achilles, their son is mortal as well. To make him immortal, Thetis poured ambrosia on Achilles' body and held him over a fire by his heel, unfortunately, Peleus interrupted her and Achilles' heel remained vulnerable. The narration proceeds with the story of the hero's early childhood: first with his grandfather Chiron, the famous Centaur teacher and then at the court of Lycomedes, king of the island Scyros where Achilles disguised as a girl was hidden by his mother among the daughters of the ruler. The following chapters are about Calchas' prophecy and the expedition of envoys of Agamemnon dressed up as the merchants who came to Scyros to recruit Achilles. Follows the participation of Achilles in the Trojan War illustrated with quotations from Homer's *Iliad* (in the translation by Franciszek Ksawery Dmochowski in late 18th century). The ending chapter entitled *Apoteoza Achillesa* [The Apotheosis of Achilles] discusses his posthumous fame.

Classical themes: The story of Achilles, all the most important events of his life: prophecies concerning him, his birth, the episode of Achilles' heel, his childhood and the education with Chiron the Centaur, his stay at the court



of Lycomedes, and finally his participation in the Trojan War ending with his death. Homer is an important reference point for the book especially in the ending chapters recounting Achilles' deeds during the Trojan War, his rage and his death. Other stories described in the book are drawn from later epics. The version in which Thetis holds Achilles over a fire is told by Apollonius of Rhodes, *Argonautica* 4, 869-879 (other versions of the myth involve submerging Achilles in the River Styx). The episode of Achilles on Scyros is told by Statius, *Achilleid* 1, 198-960.

Key words: Achilles, Thetis, Peleus, Lycomedes, Odysseus, Chiron, Trojan War, feminism, rationalization of myth.

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Genre: Adaptation of myth.

Summary: The story began when Iolcos, an ancient Thessalian city, was ruled by an usurper — king Pelias. Pelias deprived his brother Aeson of the throne but he didn't know that Aeson's lawful successor — Jason — was alive. Jason lived with the Centaurs and was brought up by one of them – the wise Chiron. Jason came unexpectedly to Iolcos to take back his throne. Pelias agreed on the condition that Jason would bring back the famous Golden Fleece. Jason and his 49 companions (the Argonauts) built a ship (the Argo) and departed for the long and dangerous journey to Colchis.

After many days and many adventures they finally reached Colchis. The king of Colchis — Aeëtes — entertained the Argonauts in his palace, as if they were safe there. But they weren't. Aeëtes didn't want to give back the Golden Fleece to the Argonauts. Pretending to be kind, Aeëtes offered Jason his daughter — the sorceress Medea, but only on the condition that he would accomplish a nearly impossible task of harnessing two fire-breathing bulls, plough the field with the help of the bulls and beat the Sown Men. Jason agreed because due to Aphrodite's intervention, he fell in love with Medea. The sorceress loved him too, so she decided to help him. She stole the Golden Fleece and ran away with Jason and the Argonauts. Medea was so desperate and in love, that she killed her own brother Apsyrtus, who had set off in pursuit of the Argo (a less popular version of the myth, according to which Apsyrtus was sent to pursue



Medea). Jason and Medea married and came back to Iolcos. Jason's parents were murdered by Pelias. Jason and Medea sailed to Corinth and settled there. Afterwards, Jason left Medea for another woman. The sorceress took on them a cruel revenge. She set the palace on fire, killing Jason's new lover.

Classical themes: The story retells the Greek myth of the quest to recover the Golden Fleece, undertaken by Jason and the Argonauts.

Key words: Golden Fleece, the Argonauts, Jason, Medea, feminism, rationalization of myth.

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We have here a truly exceptional project, difficult to measure or evaluate. Certainly not a typical, run of the mill exhibition catalogue or bibliographical record. The authors want to highlight a rather particular sector of literary production, books for children and adolescents. Specifically, Polish literature for children somehow related to Antiquity. The period gradually disappearing from the life of successive generations of Polish youngsters. An original and very promising idea, implemented by a team of young enthusiasts.

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From the editorial review by Prof. Jan Kieniewicz
Faculty of “Artes Liberales”, University of Warsaw

When its contents are considered collectively, the *Catalogue* offers rich prospects for prosopography. There are myriad nets of relations potentially waiting to be woven. The biographies make us wonder how authors were influenced in their own development by stories and legends from a distant and different past. We may then want to reflect upon the role Classics played in how these imaginative thinkers came to form their particular sense of themselves. For the majority of the writers we meet sources from Classical Antiquity were usually a key, but still only one of the tributary currents that flowed together to form their lives. So the students who took part in this worthwhile enterprise likely learned lessons about life that went well beyond skill acquisition and meeting the typical requirements of an academic exercise. When we discover just how mythic some of these actual lives were – from enduring Pawiak prison to translating *Paradise Lost*, or from surviving the Warsaw Uprising to composing award winning comic books – we get a better understanding of what an *Artes Liberales* education really means, and why the Classics have always been at its core.

From the editorial review by Prof. Mark O'Connor
College of Arts and Sciences, Boston College, USA

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