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In the Personal Archive

Lucyna Marzec

1.

The order of the archive is bound up with the order of narration.

2.

A brief quote from Michel Foucault's *The Archeology of Knowledge*. The same quote appears in many texts in the archive. I bought my own copy fresh out of my first few classes in literary theory. I came across it in a used bookstore – a labyrinth of romance novels redolent with mildew and encyclopedias saturated with dust. The bookstore was wedged between housing blocks and garages, in the shadow of Collegium Altum. The quote I have in mind is on page 154 of the Polish edition. The publisher is some ephemeral outfit – De Agostini Polska, *Printed in Spain*. Price: fifteen Polish złoty. Hardcover, shoddy design. At that point, I personally preferred the publication series “+/- infinity sign” – a symbol of membership to all those initiated into the realm of theory, the self-aware (in the humanities, this means something). The series was

a fetish object for ambitious women studying at the university: keep track of all the books the lecturers bring to class from their personal libraries and acquire them all. Acquire them, spend time with them. Gradually master the archeology of knowledge they propose so that you too can dispute it or elevate it as truth, or do both in turn, depending on the readings of the day.

That overpowering boredom of the archive, the blurring of formulas, the endless gray of cardboard boxes, the predictability of their contents paired with the fear of the impact they may have on you, critical proximity, reading with understanding, misreadings.

A library is not an archive. And yet, notes scrawled in the margins of a book, personal notes, smeared ink, newspaper clippings, bookmarks, or index cards used in their place – all these things have inherent value, and their materiality is unyielding. A museum might well take them into its stores to study and protect them. In a used copy of *Archeology of Knowledge*, I come across an anonymous reading history in the form of underlined passages I might otherwise have missed; I am learning through another: my reading companion. The anonymity smooths the process. I do not need to engage. That nonchalant and almost bashful comment when you lend someone a book: “Ignore the markings.” The statement tries to circumvent vigilant reading while downplaying the gesture of lending something (to you, in fact). Threads snared in a knot, reading

in the archive mode. Which is to say, a loving mode. And so, we are left with the whole range of activities that come with inheriting a library, and the reluctance to lend out books: the writing in the margins, the dogeared pages – this is the archive of reading.

A quote from page 154 of my edition of *The Archeology of Knowledge*: a synecdoche of the Foucauldian tradition as a whole, a legacy to which we seek membership, to which we long to grow intimate, so often to no avail. A lockpick slipped into one's pocket so the philosopher-genius' words might somehow pry open some complex and obscure passage and enlist this passage as accomplice to the breach that is the analysis of discourse. These operations smear the signature of the text. The glue that seals impenetrable thoughts, illogical thoughts, thick and pithy. We lure in just a speck of something we can make our own.

An ill-fated quote, for it has been used to defy the Foucauldian manifesto, in violation of the archeology of knowledge that does not seek to be a history of ideas, offer an allegory, or lay bare the secret of origins. It is used against the practice that either consigns it to the history of ideas, uses the “archive” as a trope, or points out the mysteries lurking within the specific archive of a specific person.

“The archive is first...”

No – let's leave it out.

3.

Two or three metaphors from Derrida's *Mal d'Archive*: the house of the archon, fever, destruction. Freud's death drive.

At the reception for a conference in the Hague on relations between women writers (intertextual and personal), I sat next to an archivist who had come without a paper, simply to listen. As the collaborative projects of a program called Women Writers in History wrapped up, my neighbor twirled her glass in her hand and confessed: "I am so enamored with archival collections that I just want to devour them all. This is archive fever." How true: preserve and devour. Absorb and annihilate. The room swelled with resounding laughter.

A few words (careful, they are mouthfuls) stationed in the waiting room of "migrating ideas:" consignation, hypomnemata.

Rumors that a Polish translation of *Archive Fever* is in the works have been circulating among Derrida's devotees for years now. The publisher has already announced the book – there is a cover, there is even an ISBN number. So, I call up IBL in January of 2017. I wanted to read the book before this issue of *Czas Kultury* went to print so that I could use Polish terms consistent with the new translation. I find out the work is still underway – this is now in June. *Archive Fever/Archival Fever* calls for nothing short of monumental gestures. These things take time.

Half a year is nothing in the publishing cycle of the humanities.

The effect of authenticity.

A groundbreaking discovery.

A phenomenal forgery.

Julian Barnes' *Flaubert's Parrot* can be read as an antidote to A.S. Byatt's *Possession*. The latter is an *archival romance* in which the chance discoveries of contemporary literary scholars and a passion for knowledge gradually disentangle biographical conundrums and alleviate anxieties of identity. A trail forms, made up of traces secreted away within books, letters, and other corners of the archive: a baby carriage for dolls (a secret between two lovers – a child), a casket (pack things away into a casket to safely await the time when your shame has finally subsided?). The archives reveal what is true. In *Possession*, as in any proper romance, professional and romantic fulfillment are one and the same. In Barnes' novel, the opposite holds true: not yet satisfied with his knowledge on the author of *Madame Bovary*, Flaubert's self-appointed biographer is left in a state of intense frustration and personal anxiety. Letters that just might radically revise the existing body of scholarship on Flaubert are burned – more or less in plain sight of the horrified biographer who desperately seeks them. Flaubert's biography is therefore condemned to eternal incompleteness. The archives lie and deceive. They dispel illusions of one person's intentions to master the secrets of someone else. I come across

a certain scene (to which I was led by a conversation with Marek Osiewicz as we selected photographs from the archive of the departmental library for a book celebrating the Institute of Polish Philology). The scene is straight out of a film:

Aside from the passages we are well acquainted with today, de Saussure also drafted a comprehensive outline for a book on general linguistics. So much we can gather from a collection of manuscripts discovered in 1996 in the orangery of a hotel that belonged to de Saussure's family. The manuscripts have since been housed in the Municipal University Library of Geneva.

So: clandestine cabinets in an orangery (yet how could this be? For three whole generations the de Saussure family neglected to clean out this one particular area, the orangery of a Geneva hotel? Were the linguistics manuscripts carried from place to place like some object of enormous value that must be kept close at hand at all costs, even if its purpose is not exactly clear? After all, the work we now think of as *Course in General Linguistics* is, in fact, an aggregate of notes collected by the scholar's diligent students and organized according to the structure of his lectures. It is true – the basis of the division between signifier and signified remains somewhat obscure, and yet without this division, all of twentieth-century philosophy is hard to fathom. Do de Saussure's manuscripts become more or less valuable after Lacan? After Derrida?)

**Museum storage. A royal mess, in an attic.
Entropy. A rubbish heap.**

A passage from Ludmiła Marjańska's poem *Banana Peel* (*Skórek od banana*) (a poem of which I would know nothing without Ewa Rajewska's book on Marjańska, a poet and translator): "Allow me to be your garbage man: give me this banana peel / this orange peel, oh, and also / the refuse of your thoughts, / the remainders of your dried up feelings, / the discarded shells of your shattered illusions. I'll take it all."

I find myself wondering if Marjańska has perhaps confused the biographer's method with that of the tabloid paparazzo. The eponymous banana peel is both trash and pop cliché: the second we see it, we know someone is bound to slip and topple over. This "scavenging of leftovers" is reminiscent of Hollywood reporters who sniff around for scandals. At the same time, it evokes the daily labors of the archeologist. The poem lists "a photo album, letters to your mother, blue notebooks" all stored in a private or family archive – this is no trash. Trash is all that is excluded from the archive, all that is discarded. On the other hand, this is not to suggest that all that falls within the archive's scope is gold. The archivist is goldsmith and engraver both. "I am what I keep with me. I am what I throw away." (I want to be what I keep with me, I don't want to be what I throw away.)

Sublime collecting, compulsive hoarding.

I am thinking about Jonathan Culler's *Junk and Rubbish: A Semiotic Approach* when I find myself in Zoe's apartment in Athens. Zoe is a film producer. She will tell you your horoscope, and she is fluent in the art of aromatherapy. Her apartment is brimming with objects. The space resembles an exclusive antique store where most objects are doubled by counterparts from other decades, in others' styles. For example: one shelf features twenty, thirty pairs of glasses, all rather chic and in good taste. Little jars, glass bottles, figurines. A cabinet in another room is filled to the gills with film reels. I take it all in with wonder, perhaps a touch overwhelmed.

I find my favorite object: a toy. An old dexterity puzzle with five silver balls you have to coax into their rightful slots, arranged around the head and body of a jolly-looking clown. Even when the balls rest for two, three seconds, they remain in motion. You might say the same of the values of the objects in this room: they fluctuate. Rarely are they stable. Culler describes two tendencies: objects initially assigned a high value that gradually declines, and objects of modest value at the moment of production that then accumulate value over time.

The dexterity puzzle is made out of a matchbox with clear plastic fitted into the lid, while the sides retain the strips of powdered glass used for striking a match. The toy appears to be handmade. At the same time, it is a classic collector's item: surely someone made it for kicks, or perhaps as an exercise in craft. By the time Zoe came across it in

a flea market, it had already been stripped of the third value Culler writes of, a value whose currency remains stable in the Polish language: sentimental value.

The archive is a repository for objects of sentimental value. Their meaning and value are incomplete without commentary. They are spawned by the stories we tell of them. September, 2015. It is my birthday. I do not tell Zoe, but when I arrive, she gives me a present anyway: a fur coat tailored half a century earlier by her mother – for herself. Her mother was a renowned seamstress, Zoe adds. She gives the fur the endearing name “Polish coat.” Even without appreciating its full value, I feel giddy, lightheaded. Two years later, in September of 2017, a chill lingers the whole month through, and the fur coat is just the thing for long strolls around Lake Rusałka.

A fur coat from Athens: a status symbol, a symbol of success. And yet, somehow, this handmade piece (yes, fur coats are sewn by hand!) and mother’s memento winds up in Poznań, where it is pulled from the closet every year or so to shield me from the cold. Even today, the gift is bound up with a story that begs to be told. An explanation, as it were.

Clothing from the archive – the storage and showroom of Grażyna Hase. It takes a lot of space to archive a fashion collection. Mannequins, clothing hangers, valets, racks displaying fabric samples. And on top of all this, a life in papers: photographs (currently tallying at 16,000 scans),

newspaper clippings, binders, invitations, sketches. Designs by Grażyna, by others. Golden slippers salvaged from the trash – the masterful craftsmanship of one of Warsaw’s finest cobblers.

In the archive of Hanna Faryna-Paszkiwicz, there is a monogram cut from bedsheets, embroidered by her grandmother.

Dust. A trace. Particles.

At a seminar on archives organized by a project team led by Monika Rudaś-Grodzka called *Archive of Women: Those Who Write*, Katarzyna Czeczot presents on Carolyn Steedman’s *Dust*. She speaks of the intimacy of the dust that coats the documents housed within an archive, dust you breathe in, dust that makes you sick with pneumoconiosis. It is no different from the fine powder that is the remains of the dead, or the ashes left behind in the scourge of a fire. Work in the archives means, among other things, inhaling the ashes of the dead.

June: a storm picks up just as I am leaving Poznań for a seminar in Pułtusk. Lightning and hail trail me on my way to Warsaw. In the train, and later on in a bus, I recall an article by Jadwiga Żylińska called *To See Pułtusk (Zobaczyć Pułtusk)*. Several photocopies of the article are included in the writer’s archive, which was moved by Marian Pilot to the Władysław Gokus Regional Museum in Ostrzeszów shortly after Żylińska’s death. I spent two summer

months in this town in the Greater Poland region while working on my dissertation. When I first arrived, I lived in a school dormitory that shared quarters with an orphanage. Later on, I moved to a hotel located in an estate that once belonged to the Hulewicz family. Both places were only a few minutes' walk to the museum (which shared quarters with the town hall). I worked in the top floor of the building, in a railroad room bookended by permanent exhibitions: during the Nazi occupation, Norwegian officers were imprisoned here. Antoni Serbeński painted here. Ignacy Moś, the great devotee of Sienkiewicz, lived here.

I had my own little work station, which consisted of a desk, chair, and table space for a scanner I had brought from home. This was my first intense encounter with the archive. It was no private archive, nor was it entirely public (the collection had not yet been cataloged, and I was only able to access it with special permission from the director). Once a week, tour groups would walk past me, usually made up of children from nearby summer camps. In these moments, I felt I was but one of many artifacts in the museum's holdings, a living library in a ready position to explain her work. Kicking up dust, much to the dismay of the cleaning woman.

Like so many authors, Żylińska took good care of her archive, accumulating materials that constitute an authorized monograph of her life and work. Some of this work she had outsourced to an agency called Glob Press (this

was common practice in the socialist period). The agency seal marks several portfolios of press clippings.

From Żylińska's article on Pułtusk, I learned many things for which I had no use in my dissertation, although I still remember them vividly. They filled out my picture of the writer. The article is a critical essay about her visit to a town that had hastened to put on a show for this high-profile tourist visiting from Sweden. The town, however, had been so neglected on a physical and administrative level that it scared her away. The museum was unwelcoming, in a restaurant, she was served a sloppy plate of lunch that had gone cold, the houses on the main square had fallen to ruin, and the riverbank was strewn with trash. Żylińska bitterly recalls this historical landmark and the town's storied history. Żylińska's Ostrzeszów comes across very differently in her writing (over the course of the year, I returned there often). The Pułtusk I encountered during the seminar was another story. The town been transformed, with the help of municipal and EU subsidies.

This journey retraced on Żylińska's trail had no implications for my research (although I have heard and read of such things). The few years I spent getting to know Żylińska and her work left imprints in my memory – I observed Pułtusk today through this bias, sensitized by the opinions of a tour guide from another era and its own, very different definition of cultural tourism. On the way to Pułtusk, my body recalled the burning sensation I had felt in my eyes – an allergic reaction to the dust that

floated so beautifully in the well-lit museum hall, and the surprise of an intimate conversation (as sometimes happens among strangers) with a mother of twins in the waiting room of an Ostrzeszów optometrist.

Private/public. Intimate/political.

Narration (narrative, oral history, storytelling).

Memory (the study of memory, the study of ghosts, hauntology).

Affect (feelings, the senses, the body).

Performance.

The archive is a metaphor for a cultural condition.

And so on.

4.

A photograph from Roland Barthes' personal archive. First, in *Camera Lucida*: "I studied the little girl and at last rediscovered my mother," and later on in *Mourning Diary*: "Maman's photo as a little girl, in the distance – in front of me on my desk. It was enough for me to look at it, to apprehend the suchness of her being (which I struggle to describe) in order to be reinvested by, immersed in, invaded, inundated by her goodness." The photo is not reproduced in the book, although "hundreds" of scholars have seen it, deciphered it, and described it in full. The photograph clarifies the difference between *stadium* and *punctum* – the promise of the personal archive: "It conveyed the whole essence. It fulfilled the impossible utopian dream: *the study of a unified being.*"

The photograph belongs with a quote from Izabela Czartoryska – a quote beloved among scholars of Polish archives: “We all seem to uniformly grow attached to the most trivial mementos left behind when someone dear to us dies – a mother, a child, a close friend. It is as if each object cuts a pathway back to them, and although these things may be saturated with sadness, the very sight of them also brings relief.”

Through Czartoryska’s work, family mementos of interconnected aristocratic lineages (archives) have constituted the foundation of the national museum. In this light, the patron’s words read as kind of Aesopian message from within the partitions. Brushed against the grain, like the holdings of the Czartoryski Museum, these words reveal their own contingencies and ties to the state. Archives (museums, libraries) exclude, ignore, and bypass all that is not privileged by the archon.

The private archive is not the inverse of the public one.

The words “Past – Future” inscribed in the Temple of the Sybil give form to Derridean digressions on the never-not-present nature of the archive. “The keepsake of a beloved mother – her last words of advice to her daughter” by Klementyna Hoffman (née Tańska) is a collection of cautionary tales and instructions for the future. The text is a private archive, “the source of a source,” the prehistory of a public archive. Like any

prehistory, it is an elusive yet hypothetical and narratogenic institution.

If we take Czartoryska's words in good faith, we find they harbor nostalgia, longing, and mourning – forces without which there would be no such thing as an archive of keepsakes: “something of my mother's essence” (Barthes) preserved (enshrined) in the archive will bring “some relief” (Czartoryska). The elusive nature of the description mingles with the promise of a “unified being.” In *Camera Lucida*, Barthes writes about science, while *Mourning Diary* speaks to the radical splitting between mother and child (even when the so-called “child” is a fully-grown literature professor). The child experiences this splitting as an excruciating wound. The mother's entire archive consists of a photo album: leafing through this *keepsake* reveals fantasies of pre-symbolic unity with the mother (utopia, the non-verbal, the sensorial).

The archive that remains of the mother – the mother's archive – is the first archive, the archive of archives. “It's funny how we become fixated on the objects that once belonged to our loves ones who have died – our ghosts. We all become curators, literally, for we are *overcome with care* for these objects when we tuck them away in little cabinets or caddy-boxes. We treat these boxes as safes for protecting valuable goods – protecting the immensity of our personal archives. On the other hand, if we stop to think, packing objects into boxes is also a process of disposal. The same can be said of storing objects in the boxes used in public archives. A crate so easily becomes a coffin, at this point,

recovery ceases to be an option.” – These are the words of Alessandra Violi, an expert on the work of Joseph Cornell, the artist who made boxlike vitrines and caskets for beautiful objects nested in curious arrangements.

The inverse of tidying the apartment or room of someone recently deceased – a process of elimination that produces the archive – would be to set these boxes, archives, and keepsakes into motion. Barthes uses his mother’s photographs – intimate mementos of a personal archive – to generate knowledge. The longing for *unity* takes the form of intellectual agitation and writerly gesture. One portion of the domestic archive is made public, while everything else remains closed off.

As a rule, however, “the same examples repeat themselves.” The accumulative mode by which we list the contents of the boxes left behind by our dearly departed rarely proceeds by degree. It is the memory of details that counts here (“the stem of a glass with no smear of wine / broken from the cup”), which is then contrasted with absence. “And only your hands, your arms were lacking / the knees you kneeled on / when at dusk, you brought out all that was pissing, / ringing, shimmering, / so fragile they were fleeting / that is, now, eternally yours – just as I am” – Bogusława Latawiec writes these words in *Things about Things (Rzeczy o rzeczach)*, a text dedicated to her mother.

When it comes to a mother’s archive, it is no easy task to keep one’s distance. The personal archive is the domain

of cursed objects, emotional stimuli – a utopia of intimacy. (To test the power of an image, W. J. T. Mitchell recommends scratching the eyes off the portrait of your mother).

In the personal archive, mixed in with the gold and the dust, there is a sense of pathos imbued with the banal (we are not so different after all, you and I). In a letter to her dead mother (pathos), Violi writes in plain terms (the banal): “boxes don’t actually come in handy for storing the objects of our dearly departed – our ghosts. What they actually accomplish is the erasure of time.” Barthes has also emphasized the resistance the archive mounts against time, invoking Marcel Proust.

The multiple layers of the archive (chronology, narrative) complement / conflict with the timelessness of collecting and the ordering of space (the home, the box, the cabinet). Box, dresser, cabinet. Cocoons of memory, sarcophagi of feelings. Geysers of narrative: wait long enough, and a whole elaborate story will spring forth. In the twentieth century, these geysers were prone to frequent outbursts. Box, dresser, cabinet. The technologies of the archive, machines for ordering and facilitating the fabrication and consumption of memory. They come with their own history, their own time.

5.

A few salient notes on how the issue of “Czas Kultury” on the personal archive came into being.

#Bucket with rubble from Wanda Gosławski's mosaic.

I ask Hanna Faryna-Paszkiewicz to help me get acquainted with the personal archive of an artist she knows. We arrange to meet with Anna Rudzka in the home studio of Józef Gosławski. Ever since I was writing a monograph on Maria Jehanne Wielopolska, I have kept up a correspondence with Hania, who is the author of several books, including *Saska Kępa in Letters, Notes, and Memories...* We have met on several occasions. We share certain passions: archives, unpopular female archetypes. Some bibliographic notes direct me to a Wikipedia entry on the sculptor and coin-maker Gosławski. The entry has been scrupulously prepared. It is as good as a monograph. The space of the home studio on Warsaw's Nobel Street is also rather impressive: there's a spacious room with high ceilings and a glassed-in door to the garden. This time, the visitor is just me (in Hania's company, of course), but once a year, for the Night of Museums, this house where Anna Rudzka lives with her family opens its doors to anyone who wants to see how the artist behind the famous five-złoty fisherman coin once lived and worked.

Anna Rudzka is an art historian. She uses her father's former studio as her workplace (her own bibliography includes a study on her father's work). Before she took over the space, her mother Wanda (Gosławski's wife, who was also a ceramicist and sculptor) had adapted the studio into an apartment.

I explore the room. I touch the artifacts displayed in this micromuseum. I am familiar with most of the objects (from photographs in an album I encountered on a school fieldtrip to Żelazowa Wola, a town known for its requisite landmark – the Chopin monument).

What I am really looking for are the family jewels: Christmas ornaments that Gośławski made for his loved ones in the 1950s and '60s. Masterpieces: little cardboard nativity scene figures that fit in the palm of the hand. Even their facial expressions are unique. Their clothing suits their roles. They wear the attire of kings, farmworkers, the gentry. A monkey's tail loops around the arm of a gypsy. The materials Gośławski used evoke a time when you could fashion small wonders out of leftover fabric and tinfoil. Even the glue was homemade. This particular box in the home studio of Józef Gośławski seems to be of a personal nature.

For the past few months, however, the studio has a new object on display. No one quite knows what to make of it. The object is a pail holding pieces of a mosaic by Wanda Gośławska that once adorned the former offices of the Passenger Lift Factory located at 12 Progress Street in Warsaw. Today, the pieces look like a bucket of rubble, though if you peer inside, here and there, the debris is flecked with bright ceramic tile.

#Stanisław Barańczak's Notes

I complain to Ryszard Czapara of an excess of material. I get excited (in turn) by this theme that I have lived by ever since I found myself in the archive of Jadwiga Żylińska at the Regional Museum in Ostrzeszów, when I was writing my dissertation. It must have been the 19th or 20th of May in 2016. It was right after the gala for the first annual Stanisław Barańczak and Adam Mickiewicz Award. Much to our surprise (and to Anna's), we are asked to meet with Anna Barańczak, the festival's guest of honor, to help her organize Stanisław's archive. We approach the housing estate where Barańczak wrote his poems (and in the adjoining room, filled his patients' cavities) only to get lost and walk past Anna's apartment several times.

Ryszard is more prepared than I. He has the proper gloves, the bins, the tape and postal slips. All I have to show for myself is a bouquet of lilies of the valley that I bought for Anna from an old woman posted by the gate on Fredra Street.

Anna needs our help to pack up the manuscripts and ship them to her house in the United States (the fact that I, too, once lived outside of Boston and had this in common with Anna as well was another matter, and a third thing: I work in the same department that she and her husband both taught in some thirty years ago). There is no time to open the folders, but we can easily assume they hold manuscripts (maybe drafts) of Barańczak's research.

The three of us toil side by side in the basement (on the ceiling, I spy an inscription, “I love SB”, that Anna now notices, after all these years; the archive of an anonymous affair, surely from his distant schooldays?). The weight of the boxes, the long line at the post office. The lilies of the valley get lost somewhere along the way. The whole time, Anna carries four notebooks with dark bindings that she took from the apartment.

She invites us to lunch, and after the second glass of wine tells us she cannot wait for the day to end. She cannot wait to go up to her hotel room, open the notebooks filled with Barańczak’s notes, and devour them. She wants to take her time with those “beloved letters.”

Hugging the notebooks close – these notebooks she dared not open in front of strangers, even helpful ones who may very well have taken an interest. To take one’s time with those beloved letters.

It is a definition of the personal archive, coined from within the personal archive – it is intimate. It stirs up emotions and memories that sometimes need to be protected (for it is the custodians of private archives who call for defensive measures more often than the archives’ heroes). At other times, they need to be exposed. Institution before institution (although by this logic, how could law have functioned before the law?).

There is no such thing as access to the personal archive. The archon is unwilling to indulge these reversals. There are no procedures to be obeyed or misconstrued.

There is such a thing as access to the personal archive. There are letters of introduction, phone calls (alongside the unanswered calls, the messages never sent, the improbable acts of erasure in the cloud). There is polite interest (alongside reluctant sneers). There's the invitation to the home, the visit.

I am in the kitchen of a small apartment on Radziłowska Street in Saska Kępa (I know the address by heart, for this was the address Iłakowiczówna wrote on thousands of postcards and dozens of letters addressed to her sister and nieces). I am perusing family miscellany, an archive of interpersonal relations and complex social constellations.

I get a similar feeling in the apartment of Edward Balcerzan and Bogusława Latawiec. The personal archives of magazine editors, human institutions of the literary world. They are like the old estates along the Amber Road that retain the imprint of their owners and guests. Individual and double lives consolidate and intersect within these archives. As they are institutionalized to be made available to the public, these lives are dispersed. They are shipped off as donations to museums devoted to single authors, to the public libraries of far-flung towns. These are not the archives of our dearly departed (our ghosts), but the personal archives of public personas, authors – continuously

emerging and continuously dispersing (*donated by...*), in constant motion (bound by the rules of order and disorder), abolishing the archive fetish and foregoing the archive as metaphor to instead assert the archive as a repository of traces of the past.

Professor Edward Balcerzan, in lecture mode, or perhaps over a cup of tea and a helping of applesauce, recites a typology of the archive's contents. I take note (in yet another notebook labeled: personal archive): a) family keepsakes, letters, b) literary and editorial correspondence, c) event documentation: flyers for readings, photographs, d) magazine clippings ("our texts, texts about us"), and e) drafts, manuscripts.

Here, in this archive, I feel at ease, for it is not so different from a public archive. In fact, it reveals the fact that no personal archive is ever strictly personal. The moment an archive includes correspondence, minutes from meetings of editorial mastheads, gifts from famous figures and there, a mother's diary, a grandfather's letters, things mobilized in poetry, prose, essays, and already, the archive belongs, in a way, to the public sphere.

In the Saska Kępa kitchen (just a few years earlier), I feel less comfortable. I get the feeling the heirs of the Czerwijowska/Iłakowiczówna archive feel the same way. The archive consists of family keepsakes – an archive of affects and emotions. An itemized list will not suffice here.

#Krzysia Czerwijowska's Purse

A leather purse, not too large, beige in hue. And inside it: lipstick, an ID under the name of..., tissues (apparently used), a container of pills for....

The ID and pills might explain something, but not necessarily.

The purse of a woman who, at the age of forty-one, jumped out the window of an apartment in Saska Kępa. An archive left behind by the family (or simply left untouched?) To whom did it belong? Whose story does it tell? Krzysia's? The grieving mother's? The story of a girl who could not bring herself to part with a memento of her sister and therefore left it to her extended family? The Wołków family shows me the purse with a subtle air of embarrassment. At the time, I must have pieced together the Krzysia I knew from letters and from Iłła's poems and footnotes: the poems name political parties, labor unions, and the ingredients of prescription drugs. This does not contradict the sense that the contents of the purse in fact reveal very little of Czerwijowska's private life: perhaps it gives rise to a string of probable stories that would befit hackneyed historical dramas with their political, medical and social inclinations. So-called family tragedies proliferate in so many forms of discourse.

Later on, right after the publication of the annotated *Letters*, I read Alice Yaeger Kaplan's suggestion that the prop-

er place for archival pursuits in academic discourse is the footnote. The paratext, the margin – perhaps the most appropriate, but rather inconvenient, for it's entirely too cramped. This is the place for confessions, for reports from the field of archival passion. Despite certain cultural tropes and trends in contemporary art, what really counts is not the process of searching, but the discovery itself. Displaced from the primary text of archival narratives (that should be understood, regardless, as reproductions of schematic mythical tales and of beloved popular genres), rooted in a pact of love that the scholar makes with herself.

I am well acquainted with this pact of love: its ambivalence is laid bare by all questions about how I arrived at a certain footnote, all requests to annotate the annotations. I see no place for the archive's passion and bitterness in the paratexts of scholarly work.

In a footnote, I inform the reader of someone's membership in a union. I believe I come across as well informed. I cover the tracks of the bodily experience of touching (after all, looking is only a metaphor) the contents of the purse. I conceal the memory of my indiscretion and the consequence of my careless gesture of opening the lipstick shaped so delicately to fit the curve of the lip. I do not cite the source.

6.

In many an anecdote, J. L. Clifford warned against the scenario where “just a little bit of luck saves the scholar

from a fiasco resulting from his own negligence.” A few sentences earlier, he writes: “You have to confess that in some cases, we have pure chance to thank for what could only have been achieved with greater effort.” I do not think I believe that accidents and discoveries happen without effort. Combing through the archives takes time. It is not something you do for entertainment, nor is it some naïve hobby. And similarly, building an archive – more often than not, this is the project of a lifetime, even if the archive is only studied/organized decades after it was collected.

To enter someone’s personal archive is an existential experience. “We’ve all experienced that autumnal morning, that morning in summer, late spring, or winter, that evening when we stand at the doorway of someone else’s apartment, or stand before the wardrobe, desk, or cabinet that we must empty.” – thus writes Ewa Daszewska in the diary she wrote while organizing the house-archive of her mother-in-law. “Going through that archive was like taking a tour of the life of an entire family through one woman’s experience,” remarks Adam Dziadek about his work on the not-yet-entirely organized papers of Aleksandr Wats (and his wife Ola) at Yale’s Beinecke Library. Here are the places set aside for personal archives within public ones: “miscellany,” fossils, “& other.” In supplementary and hypertrophic bins and folders labeled thus, the order of authorial signatures intersects (albeit through a disorder of forms) with the order of the archivist and his or her research. It is at this intersection that knowledge and

affect emerge, as well as primary and auxiliary texts, annotations and errata. The personal archive craves excess and chaos. Sure, someone might put up a temporary resistance to this, but eventually, they will succumb to it – and on this will go, back and forth, without end, and all the while, the process generates an archive of its own: the archive consorts with the archive, the archive of being with (inside) the archive.

7. Archive of readings (in place of a bibliography)

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K. Chmielewska (ed.), *Znikanie. Instrukcja obsługi*, Warsaw 2009.

W. Chorążyczewski, *Archiwista na wakacjach*, “Archiwa – Kancelarie – Zbiory” 2(6)/2013.

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- M. Foucault, *The Archaeology of Knowledge and the Discourse on Lan-guage*, trans. A. M. Sheridan Smith, New York 2010.
- A.Y. Kaplan, *Working in the Archive*, "Yale French Studies: Reading the Archive: On Texts and Institutions" 77/1990.
- K. Kończal (ed.), *(Kon)teksty pamięci. Antologia*, Warsaw 2014.
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- L. Nader, *O czym zapominają archiwa? Pamięć i historie "Z archiwum KwieKulik"*, Zofia Kulik, http://www.kulikzofia.pl/polski/ok2/ok2_nader.html#w30 (21.06.2017).
- R. Nycz, A. Łebkowska, A. Dauksza (ed.), *Kultura afektu – afekty w kulturze. Humanistyka po zwrocie afektywnym*, Warsaw 2015.
- G. Palladini, M. Pustianaz (ed.), *Leksykon archiwum afektywnego*, trans. J. Diduszko et al., Polish edition ed. K. Tórz, Gdańsk, Warsaw 2015.
- K. Pijarski (ed.), *Archiwum jako projekt*, Warsaw 2011.
- E. Rajewska, *Domysł portretu. O twórczości oryginalnej i przekładowej Ludmiły Marjańskiej*, Krakow 2016.

S. Roszak, *Archiwa sarmackiej pamięci. Funkcje i znaczenia rękopiśmiennych ksiąg silva rerum w kulturze Rzeczypospolitej XVIII wieku*, Toruń 2004.

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D. Sajewska, *Nekroperformans. Kulturowa rekonstrukcja teatru Wielkiej Wojny*, Warsaw 2016.

F. de Saussure, *Course in General Linguistics*, ed. P.-M. and H. Saussy, trans. W. Baskin, New York 2011.

A. Sekula, *Photography Against the Grain*, London 2016.

C. Steedman, *Dust. The Archive and Cultural History*, New Brunswick, New Jersey 2001.

C. Steedman, *Master and Servant: Love and Labour in the English Industrial Age (Introduction)*, Cambridge 2007.

“Yale French Studies: Reading the Archive: On texts and Institutions” 77/1990.

And:

Meeting with Grażyna Hase at the designer’s home.

Meeting with Anna Rudzka and Hanna Faryna-Paszkiewicz in the home studio of Józef Gosławski.

Meeting with Edward Balcerzan and Bogusława Latawiec in their home.

Several visits to the home studio of Kazimiera Iłkiewiczówna in Poznań.

Research visit at the Władysław Golus Regional Museum in Ostrzeszów.

Research visit at the Adam Mickiewicz Museum of Literature in Warsaw.

Research visit at the Literary House at the Raczyński Library in Poznań.

Several visits to the home archive of Ewa Kraskowska and Lech Dymarski, which also included the archive of Professor Kraskowska's grandfather: <http://kraskowska.blogspot.com>

And finally:

Chance conversations with friends and strangers, quarrels at public readings and social gatherings, interviews that left much unsaid, broken off contacts and dashed expectations, euphoric reactions and unexpected gifts, scraps of overheard remarks, and all that has been appropriated, recalled, forgotten...

Translated by Eliza Cushman Rose

Scanning Experience: Taste, Scent, and Touch in the Immersive Archive

Zuzanna Kozłowska

The Archive of Experience, the Experience of the Archive

Working in the archive is an experience fraught with the tension between salvaging access to testaments of the past and the irreducible layer of mediation by which this experience becomes possible. That which is salvaged is simultaneously irreversibly posited as synecdoche¹ of the past. The archive protects. It conserves testaments of experience and simultaneously testifies to the loss of that experience. It is inevitably partial, residual, and incoherent. Archives – a great wealth of material cultural heritage – simultaneously signify the “traumatic horizon of loss”² within a complex affective perspective.

¹ See: M. Pustianaz, *A Tale of Terror. Or, Archive by Fire* [in:] G. Palladini and M. Pustianaz, ed. (*Lexicon for an Affective Archive*), Bristol & Chicago 2017, p. 15.

² *Ibid.*, p. 17.

The experience of the archive runs on at least three parallel tracks. By archiving the present in real time, a document's author invokes the existence of memory as material space. The keepsake opens up the potential for the archival *collection*. The very "act of archiving," "as an attempt to avert or infinitely delay what we know is inevitable: the fragility of connections and their continuous loss,"³ reflects a will to intervene on the experience of the present at the critical moment when it slips into the past. Yet, at the same time, by this future-oriented gesture, the archivist establishes the potential for accessing experienced contemporaneity. The remembrance of the archive evoked in this gesture becomes a vehicle for time,⁴ opening a dialogue between what has been lived and what is being lived. By conserving and representing an object or experience, the archivist asserts its relevance to the future. Invoking Jacques Derrida's *Archive Fever*, Marco Pustianaz, the curator⁵ of *Lexicon for an affective archive*, foregrounds the archivist's future-facing intent: archives [...] are there to launch a future."⁶ Documenting the present is essentially a way of contemplating the future.

Yet another mode of working in the archives is the position assumed by the scholar, heir, or archivist who confronts the chaos of the private archive and translates this chaos into a semi-coherent narrative of someone's past.

³ Ibid.

⁴ K. Tórz, *Od redakcji*, [in:] *Leksykon archiwum afektywnego*, Gdańsk & Warszawa 2015, p. 6.

⁵ Together with Giulia Palladini.

⁶ M. Pustianaz, *A Tale...*, p. 19.

The archivist's work is a creative act⁷ premised on understanding (interpreting) the organized collection. As this archival labor plays out, it begins to immobilize the collection in pared down form – usually as sterile images often supplemented by the sound or movement of film. The archive's projected image bears the stamp of its status as an object of research.

This article sets forth theoretical reflections rooted in my own archival experiences digitizing Julian Przyboś's home archive in Warsaw under the auspices of the project *Julian Przyboś – An Anthology of Uncollected and Unpublished Texts*. This entirely banal archival work (scanning delicate sheets of paper; cataloging manuscripts edited by hand and smeared with ink spots or coffee stains; the various phantom drafts of Przyboś's work; stylistic notes or spontaneous ideas quickly jotted down on the back of a business card or postcard) prompts the not-at-all banal question of the current scope and past potential for archiving experience in all its complex aspects. By eroding the archivist's experience, the scan imparts no somatic or sensory dynamic by which we might reconstruct another person's narrative, nor does it evoke a tangible memory of the archived experience. The mediator's position between the archive's creator and its target audience brings into focus the severe limitations of both practices.

A third circuit of archival experience involves the reader or visitor reading, observing, or listening to the ar-

⁷ See: G. Palladini, *A Tale of Delight. Or, jouissance d'archive*, [in:] *Lexicon for an Affective Archive*, p. 18.

chive. The archive's contents, mediated many times over, amount to a selective and incomplete gesture towards the represented past, and finally, toward the archive itself. This mediation activates, in the visitor's reception, the ephemeral and potentially traumatic effect of brushing up against the material residue of someone else's existence. By the time the archive is accessible to witnesses many times removed from its reference point, its form tends to be sterilized of all its immediate sensory properties (the texture of fabric and objects; the scent of old paper). Can we take up the rhetorical question posed by Katarzyna Tórz, co-editor of *Lexicon of an Affect Archive*, and say that the archive (and particularly the virtual archive) can potentially "protect that to which bears witness – an image, an experience, the memory of a person – from annihilation and irrevocable loss?"⁸

The Materiality of the Archive

Inherent to the materiality of the archival memento is a distance of not only temporal, but also sensorial - and thus necessarily *affective* - nature. Archives, constructed on the basis of relatively new but already insufficient "technologies of memory"⁹ (the photograph; the scan; a sound recording; a film), reduce represented experience to its audiovisual properties. Unlike the modalities of smell, taste, or touch, all of which entail direct contact with the object of perception, vision and hearing enable the archive visitor to contemplate the perceived object

⁸ K. Tórz, *Od redakcji*, [in:] *Leksykon archiwum...*, p. 6.

⁹ This term is used in: A. Cvetkovich, *Drawing the Archive in Alison Bechdel's "Fun Home,"* "Women's Studies Quarterly" 1-2/2008, p. 118.

from a physically removed position. The experience of the past, mediated through an image or sound extracted from the total *somatosensorium*, stabilizes the experience within a distancing temporal, spatial, and sensual framework and a dynamic of emotional *detachment*.

Visual and sound documents will never simulate *presence* to a satisfying degree. The audiovisual archive lacks *immediate* sensuality – a feature so essential to the original experience. Direct contact with the archival object poses a clear threat to its integrity. The self-referential scent of the organic decay of archival materials – acidic paper; disintegrating fabrics and objects – is neutralized in the sterile reproduction that is the scan. As the object falls apart, it requires sophisticated procedures of conservation. Today, most archives make no effort to preserve the scent or taste of the past or to share the tactile properties of their holdings. Unlike audiovisual data, properties of taste, touch, and smell resist reproduction and simulation through comprehensive digitalization. This reduction of sensory experience coincides with a reduction of affective experience in so far as direct (and particularly olfactory) contact can summon intense emotional or mental associations.¹⁰

How does the sensory and affective horizon of the archive change as new technologies of memory are patented and

¹⁰ See: R.S. Herz, *Are Odors the Best Cues to Memory? A Cross-Modal Comparison of Associative Memory Stimuli*, "Annals of The New York Academy of Sciences" 855/1998, *Olfaction and Taste XII: An International Symposium*, pp. 670–674; see also: R. Carter, *Tajemniczy świat umysłu*, trans. B. Kamiński, Poznań 1999, p. 114.

popularized? Does Pustianaz's "horizon of loss" give way to a horizon of experience regained? Adrian David Cheok, a leading figure in the current boom of experimental sensory engineering, assures us that we will soon "go from the information age, which is where we are now, to the age of experience."¹¹ The archive of the future may well take place within "mixed" or "augmented" reality¹² that (seamlessly) binds physicality with virtuality by rendering accessible digitized *experience* (according to its holistic and somatosensory definition). The concept of mixed reality implies the domination (or at least supplementation) of virtuality with tangible physicality that can recover the authenticity of *lived experience*.

Archiving Touch

While the touch and tangibility (or tactility) of data has today become a universal experience, this touch is inherently *controlling* rather than cognitive or aesthetic. Museum exhibitions remain *untouchable*, and archives are shielded from invasive haptics. As a sense, touch has been extensively instrumentalized within technology. On the level of the haptic interface, it is marshalled to render an enhanced audiovisual experience in the form of touch screens, keyboards, and buttons we use to manipulate image and sound. The initial touch (or more precisely, pressure) is synesthetically *translated* to internal commands

¹¹ A.D. Cheok, cited in: S. Hickey, *Groundbreaking gadgets aim to provide a feast for the senses*, The Guardian, 9.28.2014, <https://www.theguardian.com/technology/2014/sep/28/groundbreaking-gadgets-feast-for-senses> (4.24.2017).

¹² D. Soo, *A new age of VR involving all five senses*, *International Society for Presence Research*, 8.02.2016, <https://ispr.info/2016/08/02/a-new-age-of-vr-involving-all-five-senses/> (4.24.2017).

and cues, but aside from the simple vibration of a telephone or armband, it is not rendered deliberately as output. It is increasingly possible to translate tangible experiences of texture, temperature, and physical contact with the object – experiences off-limits in the museum and inviable in the digital archive – as we evolve our methods for digitalizing and simulating them. So far, however, attempts to convey touch remotely have yielded underwhelming findings and applications.¹³

Scanning Taste and Scent

Inventing digital scent and taste poses a severe challenge for two main reasons. Firstly, while the human ear can distinguish half a million sounds and the human eye several million colors, current estimates¹⁴ suggest that the number of olfactory stimuli discernible to the nose may well exceed one billion. Moreover, the mechanics of audiovisual perception and senses of touch, smell, and taste differ vastly. Taste and smell are chemical senses that rely on the interpretation of absorbed and inhaled substances on a molecular level. This differs from the reception of sound waves and light by the ear and eye, and from touch, which is based on pressure and temperature. The hardest sense to reproduce is smell, and yet the benefits of such a feat would be enormous. Because of its direct linkage to the limbic system, smell has the power to connote and in-

¹³ See, for example, the “touch ring” (R. Chalmers, *Digitising smell: The third sense is coming to your phone*, Newsweek, 9.11.2014, <http://www.newsweek.com/2014/09/19/digitising-humanity-about-take-another-huge-step-forward-smell-269729.html> (4.24.2017)) or “Huggy Pajamas,” see: D. Soo, *A new age...*.

¹⁴ C. Bushdid, M.O. Magnasco, L.B. Vosshall, A. Keller, *Humans Can Discriminate More than 1 Trillion Olfactory Stimuli*, “Science” 343/2014, pp. 1370–1372.

voke memories, feelings, and moods. In essence, olfactory senses could be critical for the virtual affective archive.

Synthetic Sensorium

The question of media is complex and touches on all aspects of simulated perception. As we design the synthetic sensorium, should we bypass the level of mediation inherent in the sensory organs: the ear, nose, tongue, eye, and skin? Recent research on directly stimulating the cerebral cortex has already pushed beyond the traditional understanding of perception as an epiphenomenon of physical contact with the outside world.

Conventional approaches to perception give rise to equally conventional strategies for its simulation by reproducing and sensing physical stimuli. Take, for instance, using a diffuser to disperse airborne compounds in order to recreate the chemical profile of a scent recognizable to sensory receptors in the nasal cavity, which will then convert chemical signals picked up by the nose into electric signals so that the scent is interpreted as desired in the targeted region of the cerebral cortex. Perhaps the physical fabrication of olfactory stimuli will eventually give way to the direct and unmediated transmission of its concept, therefore bypassing the need for physical reception. In this case, a specific scent would be experienced as the *cerebral image* of its referent – as a rubric for the external experience evoked by that scent. Bypassing the mediation of biological sensory organs has the dual effect of distancing the human subject from “reality” while bringing

her closer. On the one hand, it enables the mental experience of scent without the distortions inevitably tied to the mechanisms of human perception: the dilution of scent as it makes contact with the air, sensory deficiencies of the individual body, or congenital or acquired damage of the sensory organs due, for instance, to illness (even as minor as the common cold). On the other hand, this method “dehumanizes” perception by creating the potential for a superhuman, trans-species, or entirely fabricated experience with escapist implications.

Eliminating the biological mediators of perception by transmitting the signals of stimuli directly to the cerebral cortex may well yield sensory effects unattainable in reality that are fantastical, invented, and not bound to any one species. In this way, we could fabricate a perpetual smell, or the perpetual experience of a scent that the human nose would otherwise cease to recognize after a few minutes of exposure. These possibilities hint at the potential phenomenon of *virtual sensory fiction* – a subject that may well prove controversial.

Digital Smell

Current methods for reproducing and digitalizing smell have now drawn the interest of entrepreneurs, engineers, and academics. Research centers all over the world are rapidly developing technology to digitize scent and taste.¹⁵ In Tokyo in 2016, at the Third Annual Meeting of Digital Olfaction Society [sic],¹⁶ the California-based Aromyx

¹⁵ Digital Olfaction Society, <http://www.digital-olfaction.com/welcome-to-dos.html> (4.24.2017).

¹⁶ Digital Olfaction Society, <http://www.digital-olfaction.com/welcome-to-dos.html> (4.24.2017).

Corporation presented their digital AromaGraph, which is already available to consumers.¹⁷ Aromyx's patented EssenceChip captures and interprets a set of biochemical signals¹⁸ sent to the brain by specific olfactory or gustatory stimuli (such as a perfume, food item, or beverage). The AromaGraph, therefore, does not provide an objective image of a substance's chemical profile but the digital representation of the subjective effect of an observed phenomenon of taste or smell on the cognitive human subject.

Using computational power to process the data of immediate sensory experience has given rise to the technology of digital *sensory communication*. Adrian David Cheok's laboratory in Japan is developing a small sensor called Scentee that can be attached to the telephone. The sensor enables "aromatic communication" on a rudimentary level by sending or receiving scent messages.¹⁹ Cheok's team is also experimenting with a method that uses tiny electrodes in the interior of the nose to activate scent receptors as well as a non-invasive technique that electromagnetically stimulates the circumscribed region of the cerebral cortex responsible for perceiving scent.²⁰ More advanced than Scentee – a scent-stamp of sorts – is the technique of remote scent transmission developed by the Paris-based studio Le Laboratoire (led by David Edwards).

¹⁷ Aromyx Technology, *Olfactory genomics in an easy-to-use commercial solution*, Aromyx. Digitising Scent and Taste, <http://www.aromyx.com/technology/> (4.24.2017).

¹⁸ Ibid.

¹⁹ Scentee, <https://scentee.com/> (4.24.2017).

²⁰ A.D. Cheok, *Taste and Smell Internet: A Multisensory (Media) Communication Breakthrough*, *Future Young Leaders*, 15.01.2013, <http://www.futureyoungleaders.org/articles/january-2013-edition/taste-and-smell-internet-a-multisensory-media-communication-breakthrough/> (4.24.2017).

The studio's suggestively advertised²¹ "oPhone"²² allows one to autonomously design complex scent compositions that can be "printed" and sent to other oPhone users. Also available are scent printers for personal use, such as Cyrano²³ – a "digital scent player" that reproduces "o-notes" curated by the user.

Simulating Taste

One conventional yet effective method for simulating taste is Le Laboratoire's chocolate spray "Le Whif:" "Le Whif is a new, delicious approach to eating – by breathing. Le Whif allows you to inhale food – such as chocolate – and taste it without chewing for a zero-calorie experience of taste."²⁴ The spray, which consists of minute particles of the nutrient, is in fact no more than an actual gustatory stimulus. It introduces no revolutionary novum into the world of synthetic perception. Japan-based Mixed Reality Lab has developed the bolder prototype of a "digital lollipop"²⁵ – a device that simulates sensations of taste by stimulating the tip of the tongue using temperature and electrical impulses.²⁶

The Immersive Archive

Archives that aspire to impart a total experience of the past would necessarily be *immersive* archives where the subject

²¹ Vapor Communications, *Welcome to oPhone*, Vimeo, 26.10.2015, <https://vimeo.com/143637652> (4.24.2017).

²² K. Monks, *Forget text messaging, the 'oPhone' lets you send smells*, CNN, (3.17.2014), <http://edition.cnn.com/2014/03/17/tech/innovation/the-ophone-phone-lets-you-send-smells/> (4.24.2017).

²³ oNotes, <http://www.onotes.com/> (4.24.2017).

²⁴ Le Whif, Le Laboratoire, <http://www.laboratoire.org/en/products.php> (4.24.2017).

²⁵ A.D. Cheok, *Taste and Smell...*

²⁶ *Ibid.*

– archivist, scholar, or visitor – could nest and dwell. The immersive archive would provide more than a hint, trace, or image of the past. It would instead try to simulate the past. Implementing new technologies of memory in this field, including the digitalization of scent and taste, will allow us to reevaluate our understanding of the archive as an aggregate of information. To reference Cheok’s prognosis that we will soon be able to communicate experience in lieu of information,²⁷ the new archive will eventually offer a pure simulation of *presence*. The process of enhancing archives and museums with new sensory dimensions will necessarily unfold gradually.²⁸ Exhibition objects not only put on display but offered up to taste or smell are a rarity today, mainly due to technical obstacles or because of conservationist concerns. The susceptibility of archival materials to physical degradation ends up determining how we share these materials with the public. This often limits our tools to physical displays and digital audiovisual reproductions. Reproduction methods available today for other parts of the sensorium remain underdeveloped, experimental, prohibitively costly and hard to obtain. Archival sensory databases that include senses of direct contact remain modest and arbitrary. To reproduce the scents, textures and tastes of the past, we would need to reference all available textual testimonies, literary texts notwithstanding. Designing a sensory museum that can simulate alleged scents, flavors, textures and temperatures

²⁷ A.D. Cheok, cited in: S. Hickey, *Groundbreaking...* (“In the future we will be able to communicate our experience – not just communicate information but experience”).

²⁸ Maria Popczyk speaks of the “open museum.” See: M. Popczyk, *Sensualne środowisko muzeum otwartego, Sensualność w kulturze polskiej*, 11.17.2011, <http://sensualnosc.bn.org.pl/pl/articles/sensualne-srodowisko-muzeum-otwartego-145/> (4.24.2017).

of specific eras or places would require tremendous work in the vein of sensory archeology to investigate historical cuisines, fashion, and design (the pinch of a corset on the skin, the weight of an eighteenth-century wig, the feel of a straw mattress felt through bedsheets) or “smellscapes” (the aromas of streets, shops, and perfumeries in the urban landscape).

Contemporary smellscapes of major urban centers are currently being documented in Kate McLean’s artistic research project *Sensory Maps*.²⁹ In this project, McLean studies landscapes of scent and represents aggregate data using sensory maps. McLean’s casual method involves synesthetically describing scents encountered over the course of scent-guided tours of urban space (“smellwalking”)³⁰ and translating them into graphic representations. The website SmellyMaps features interactive scent maps of a number of global metropolises (such as London, New York, Madrid, and Rome) where specific sites and streets are coded according to their dominant scents³¹ and the emotional state those scents evoke.³² Still, none of the initiatives named here actually involve innovative methods for archiving the experience of direct contact. They are satisfied with linguistic description (tagging) or synes-

²⁹ Sensory Maps, <http://sensorymaps.com/> (4.29.2017).

³⁰ *About*, Sensory Maps, <http://sensorymaps.com/about/> (4.29.2017).

³¹ There are five basic scent categories of urban space: exhaust, nature, food, animals, and trash. See: Good City Life, <http://goodcitylife.org/smellymaps/index.html> (5.20.2017).

³² *Ibid*; see also: D. Quercia, R. Schifanella, L.M. Aiello, K. McLean, *Smelly Maps: The Digital Life of Urban Smellscapes*, [in:] *Proceedings of the Ninth International AAAI Conference on Web and Social Media (ICWSM)*, 2015; D. Quercia, R. Schifanella, L.M. Aiello, *The Emotional and Chromatic Layers of Urban Smells*, [in:] *Proceedings of the Tenth International AAAI Conference on Web and Social Media (ICWSM)*, 2016, pp. 309–318.

thetic visualizations. The real challenges facing olfactory mapping are how to scan contemporary scents and how to deduce and reconstruct historical senses from archival materials.

One fascinating initiative that comes closest to my vision of the immersive archive is the *University of Amsterdam's interdisciplinary project In Search of Scents Lost: Reconstructing the Aromatic Heritage of the Avant-Garde*:³³ “In this project, scholars, heritage institutions and the fragrance industry will join forces, first to reconstruct the olfactory landscapes and aromatic works of art once created by avant-garde artists and, secondly, to investigate the impact and effectiveness of smell on museum visitors and other audiences.”³⁴ This research, coordinated by Inger B. Leemans, culminated in 2019. A parallel project might turn to the varied sensorium of the Polish Avant Garde.³⁵ Reconstructed on the basis of textual sources, the immersive archive may well offer a compelling multi-sensory space for experiencing the past.

Private Sensory Memories

In light of the sensory themes discussed above, the archive's ambivalent identity as simultaneous testament of

³³ *In Search of Scents Lost: Reconstructing the Aromatic Heritage of the Avant-Garde*, Netherlands Organisation for Scientific Research (NWO), <https://www.nwo.nl/en/research-and-results/research-projects/ii/28/12628.html> (4.24.2017).

³⁴ *Ibid.*

³⁵ For more on multisensory dimensions of the Avant Garde, see: J. Grądział-Wójcik, “*Jesteśmy czuli.*” *Polisensoryczność jako strategia poetycka polskich futurystów*, [in:] M. Michalska-Suchanek (ed.), *W kręgu literatury i języka*, Gliwice 2012, pp. 83–96; A. Kwiatkowska, *Przybos – powidoki, Sensualność w kulturze polskiej* (7.29.2011), <http://sensualnosc.bn.org.pl/pl/articles/julian-przybos-powidoki-88/> (4.24.2017).

being, non-being, presence and absence becomes acute in the case of personal or family collections. The direct sensory experience inevitably lost in the selective work of archiving resounds within memories deprived of keepsakes and therefore lacking a material foothold in the archive's domain. This domain lacks the flavor necessary to evoke Proustian reminiscence: it lacks discerning touch and imposing smell.

The recent emergence of an interdisciplinary approach to the archive³⁶ embraces it as “a concept, field of study, [...] realm [...] of artistic pursuits,”³⁷ and a vital component of “mankind's roots in its world.”³⁸ These discussions have inspired experimental attempts to claim affect theory for the study of archives. The dialogue between these two fields has already yielded the terms “affect archive” and “archive of feelings” (Ann Cvetkovich's term).³⁹ In the archive's domain, affect and affectivity are relevant to how we perceive the construction of the archive and our subsequent interactions with it. The archive of feelings invokes the “archivist whose documents are important not merely for the information they contain but because they are memorial talismans that carry the affective weight of the past.”⁴⁰ In this way, we end up with “a collection of emotionally charged documents and objects”⁴¹ linked to “lost pasts that they serve as the site of dense and often

³⁶ For example, see: K. Tórz, *Od redakcji...*, [in:] *Leksykon archiwum...*, p. 7.

³⁷ *Ibid.*, p. 6.

³⁸ *Ibid.*

³⁹ A. Cvetkovich, *Drawing the Archive...*, p. 120.

⁴⁰ *Ibid.*

⁴¹ *Ibid.*

unprocessed feeling.”⁴² These objects, then, become access points to an affective experience of the archive for archivist, scholar, and reader alike.

The immersive personal archive, preserving and reproducing immediate sensorial properties, becomes, by definition, an affective archive: the site of emotional keepsakes and the domain of sensations and feelings. Scent’s biological linkage to memory and emotion predisposes “scent keepsakes” for a vital role within the immersive home archive. Smell – an inherently *autobiographical* sense – is a reminiscent medium to be decoded together with the inhaled scent stimulus. The home archive, capacious enough to accommodate the temporal horizon of one or several existences, becomes the domain of recovered biographical experience. While no archive is or should be capable of conveying the unmitigated presence of what has passed, the immersive archive will surely bridge the sensorial and affective distance embedded in the materiality of the keepsake in its traditional form, thereby bringing the subject closer to lost experiences of taste, smell, and touch.

Translated by Eliza Cushman Rose

⁴² Ibid, p. 118.

The Forager of Ustroń and the Threefold Expansion of the Archive

Katarzyna Szkaradnik

“It is so nice to hear [!] that You too, Sir, are an unruly idealist who does not leech away at the times with a profiteer’s instinct but instead harkens back to those bygone days.¹ This summer, you will certainly see me come round so that together, we might complete our laborious investigations against the historical backdrop of the Cieszyn lands.”² So begins a letter to regional historian Jan Wantuła (1877–1953).³ Wantuła’s archive – understood simultaneously as a material collection and active practice of collecting and (re)constructing facts and generating meaning – is worthy

¹ In the original Polish, the adjective meaning “bygone” is in dialect: *czasy hańdownie*.

² Letter from J. Zahradnik, 2.12.1931, Biblioteka Narodowa [henceforth: BN] rps IV 7601, vol. VI, c. 71–72.

³ For more on Wantuła’s biography, see: A. Uljasz, *Jan Wantuła (1877–1953). Z polską książką do śląskiego ludu*, [in:] K. Heska-Kwaśniewicz, K. Tatuć (ed.), *Studia i rozprawy bibliologiczne*, Katowice 2012, pp. 142–156; Z. Hierowski, *Jan Wantuła*, [in:] J. Kantyka, W. Zieliński (ed.), *Śląski słownik biograficzny*, vol. 2, Katowice 1979, p. 265–268. It bears mention that in 1935, this folk writer received an award from the Polish Academy of Literature. After the war, he was accepted into the Polish Writers’ Union.

of attention. Wantuła, a landowner and steelworker from Ustroń, was an autodidact and polymath. He amassed an enormous collection of printed matter (comprising approximately 3000 volumes) that included Silesian materials, historical ephemera, and inscribed copies from Prus and Zegadłowicz, among others. The collection has been perused by scholars and writers. In his youth, Wantuła was active in social and national literary life, and later on, he turned his focus to the history of Cieszyn Silesia.⁴ The fruits of his research and countless forays into village huts to find material include many discoveries, such as the oldest known Polish peasant chronicle and the bookplate of Jura Gajdzica. Scholars and editors who knew Wantuła personally have noted the innovative spirit and great merit of his treatises. Each one “bears the stamp of scrupulous academic labor and demonstrates the writer’s complex skills, setting its readers off on a wander into the archives.”⁵

Changing the Paradigm

The interplay between institutional repositories of documents and Wantuła’s papers is fascinating, as what we observe here is a direct transmission recontextualized, redefined, and reevaluated against the elements of historical discourse. We should therefore refrain from assuming this

⁴ “He wrote of local and regional affairs, and with his doggedly acquired knowledge, he was able to discern parallels between the events of Silesia and global affairs. As a result, his brief articles are much more than local curiosities. They betray no naive amazement of one newly discovering the world [...]” – A. Radziszewska, *Jan Wantuła jako pisarz ludowy i społecznik*, [in:] T. Wojak (ed.), *Udział ewangelików śląskich w polskim życiu kulturalnym*, Warsaw 1974, p. 120.

⁵ W. Szewczyk, *Z Janem Wantułą*, “Trybuna Tygodnia” (insert in “Trybuna Robotniczej”) 70/1953, p. 1. Aside from Gajdzica, Wantuła’s other discoveries include the figure of Paweł Oszelda (a doctor and national activist during the Revolutions of 1848) and a transcript of Wacław Adam’s *Porządek kościelny* from 1569 that was long believed lost.

personal archive consists solely of personal materials and sentimental artifacts, for it is also a set of guidelines determining the classification, evaluation, and narration of events.⁶ While the collection (unlike Foucault's archive)⁷ functions on a micro-scale, it demonstrates that even a personal family tree may belong in the orbit of a specific ideology. Sociologist Jan Szczepański – godson of the peasant-bibliophile – has recalled: “I was perhaps in middle school [...] when Unc [dialect for “uncle”]⁸ Wantuła brought me a piece of paper detailing the findings of his extensive research in registries and parish records of several towns. I then found out ‘just where we came from.’”⁹ Investigating one's roots is naturally a way to ground one's identity in order to make such claims as “I come from a family that has lived here in Silesia for centuries.” Nevertheless, this statement is consistent with Wantuła's ongoing narrative as historian. Wantuła took issue with the argument voiced by several Czech historians and intellectuals that local Poles were either “Polonified Moravians” or recent arrivals from Galicia.

If we understand the archive in abstract terms, as an apparatus that lays a framework for the production of knowledge and becomes an instrument of selection and control, then this forager of Ustroń rejects the archive's mandate by complicating the discourse and carving out

⁶ In this article, depending on the context, I will discuss the archive in terms of its Foucauldian definition as well as the archive as an institution tasked with storing documents.

⁷ See: M. Foucault, *The Archaeology of Knowledge and the Discourse on Language*, trans. A.M. Sheridan-Smith, New York 2010.

⁸ In Polish, *ujec*. For the duration of this text, all notes in brackets are attributed to the author of this article.

⁹ J. Szczepański, *Przodkowie*, [in:] idem, *Korzeniami wrośłem w ziemię*, Ustroń 2013, p. 86.

a space for Polish Evangelical Lutherans. Novelist Jerzy Pilch's ironic take on the status of this religious identity indicates the gravity of Wantuła's intervention: "Being Lutheran in Poland means something subtler than being Jewish in Poland. Jews once lived in Poland and do no longer. We Lutherans, on the other hand, once didn't exist in Poland, and today, continue not to exist."¹⁰ By problematizing the conflation of "the Pole" and "the Catholic" and verifying the canon of national history, Wantuła (author of *Page from the History of the People of Cieszyn Silesia*) broaches the borders of the Foucauldian archive. We could, of course, follow Agamben and argue that all subjectivization is a priori mediated by the apparatus. In this case, there is no way to take possession of the archive – we can only annihilate it.¹¹ Wantuła, however, pulls off a subversive act of consequence: he expands the archive from within. Namely, by representing Evangelical Lutherans as the driving forces behind national consciousness in the Cieszyn region, he effaces the dividing lines that allow one to qualify them as a "foreign" group (for instance, by identifying them with Germans). In so doing, he challenges the system by which we generate statements of identity and community, giving voice to a people condemned to **muteness** by virtue of being cast among "the Germans."¹²

¹⁰ J. Pilch, *Tysiąc spokojnych miast*, London 1997, p. 10.

¹¹ See: J. Tagg, *The Archiving Machine: or, The Camera and the Filing Cabinet*, "Grey Room" 47 (2012), pp. 24-37.

¹² "The enormity of his work can only be grasped if we acknowledge how little had been written about the Evangelical Lutheran past of our nation in Polish" – H. Dominik, *Jan Wantuła (1877–1953)*, "Zwiastun" 18/1985, p. 269. Significantly, Wantuła wrote for mainstream cultural periodicals as well as for other members of his faith (as in the text "Poseł Ewangelicki") in order to raise morale – see: J. Wantuła, *Zasługi księgarzy polskich w dziejach odrodzenia narodowego*, "Silva Rerum" 7/1939, pp. 167–172; idem, *Pamiętnik gazdy Jury Gajdzicy z Cisownicy z początku XIX wieku*, "Zaranie Śląskie" 3/1930, pp. 146–152.

In this light, the private archive becomes a dynamic phenomenon: the process of individually constructing a specific identity narrative and, between the collected documentation and the final mediating representation, defining the tenets of the writer. So, when Morcinek anecdotally portrays Wantuła as bent over some religious manuscript (“from this Gothic mess of letters, he recovers some archaic Polish words and labors to arrange them into something legible”),¹³ what is at stake is not the decryption of illegible content but the construction of a broader narrative on this basis.¹⁴ After all, the forager of Ustroń scouted his records from materials of closed form and – having replenished them with energy¹⁵ and emotion – made them available as the components of an emancipatory narrative for Cieszyn Evangelical Lutherans.¹⁶

This emotional charge is precisely what qualifies these papers as private archive. Wantuła’s attitude is evident in a passage of his letter to literary scholar Tadeusz Mikulski:

“I read Berent’s *Trend (Nurt)* at least 8 [!] times. [...] I was taken with the news of Cieszyn Silesians, prisoners or de-

¹³ G. Morcinek, *Jan Wantuła*, Katowice 1959, p. 45.

¹⁴ “[T]estimony does not run its course with the constitution of archives; it reappears at the end of the epistemological inquiry at the level of the representation of the past through narrative, rhetorical devices, and images.” – P. Ricoeur, *Memory, History, Forgetting*, trans. K. Blamey & D. Pellauer, Chicago & London, 2006, p. 161.

¹⁵ In its colloquial sense, archiving refers to the act of isolating documents from the impact of real circumstances. Its contents are therefore not energy-saturated reminiscences, but memory cleansed of emotion. See: W. Ernst, *Archiwum, przechowywanie, entropia. Tempor(e)alności fotografii*, trans. M. Skotnicka, [in:] *The archive as project...*, p. 67.

¹⁶ For more on the connection between the emancipatory movements of various social groups and collective memory and how this relates to the political problem of building an archive, its contents, and its accessibility, see: J. Tagg, *The Archiving Machine...*, p. 52.

serters from the austr[ian] army who complain of ill treatment on the part of the Legion officers and addressed their grievances to Dąbrowski himself in epistles written (according to Berent) in old Biblical Polish. Well, that's how they spoke, the Cieszyns, whose daily bread and butter was reading the [Protestant] Gdańsk Bible [...] or the Old Polish postils.... Ach, if I only had the energy, I would try to find Dąbrowski's letters."¹⁷ This "pleasure of the text" seems symptomatic: the act of foraging reveals the historiographer's intimate bond with his sources.¹⁸ Here, this bond is imbued with the tenderness of an amateur (in the etymological sense of the word), for Wantuła also focused on knowledge of the local situation and its historical and geopolitical nuances. He therefore regrets that the collection of Priest Londzin (a nationalist activist of Catholic faith) would be cataloged by some newcomer who "was apparently a museum specialist but made no special impression" on Wantuła. He goes on to complain that the newcomer "treats the collection as a craftsman would, bringing no real love to the work – and he doesn't know our past. He has no understanding of Silesian affairs, much less of Polish Evangelical Lutheran ones."¹⁹ This affective approach does not indicate that Wantuła was a methodological dilettante. It does, however, suggest that he did not subscribe to the fallacy of the positivist

¹⁷ Letter to T. Mikulski from 12.17.1952., cited in: *Dzieje jednej przyjaźni*, ed. Z. Mikulska, "Zaranie Śląskie" 2/1971, pp. 378–379.

¹⁸ "This strategic choice [...] is less rational than the dry selection of sources may suggest [...]. The historian need not even deal with shocking [...] documents to become emotionally involved." – T. Wiślicz, *Smak archiwum i zapach krwi. Dwa poziomy badań terenowych historyka*, [in:] B. Wagner, T. Wiślicz (ed.), *Obserwacja uczestnicząca w badaniach historycznych. Zbiór studiów*, Zabrze 2008, pp. 115, 117.

¹⁹ Letter to his son Andrzej from 9.15.1930, family archive, b. sign.

historian²⁰ presumed to be neutral and innocent of all pre-judgments (Gadamer's term). Even more importantly, Wantuła's attitude becomes a tool of resistance mounted against the archive-as-institution and its power to impose templates. Wantuła's approach allows him to smuggle his own idiom into the discourse.²¹ Musing over an award he received from the Regional Board of Culture for a historical text, the bibliophile declared: "Whoever knows me [...] will recognize at once the writer behind these words. [...] Such is the fruit of my long life of poking around, even if I wrote the thing in eight days! I hardly used my notes. I wrote from memory [...]." ²² (*Nota bene*: his tendency to "privatize" information may be worth some scrutiny).

In his next letter, Wantuła offers a more detailed description of the lauded study: "As Pontius Pilate would say: 'what I have written, I have written.' In other words, I wrote according to how I felt and allowed those feelings to determine my argument. I avoided words that too bluntly criticized things as they were. It was not my goal to grasp things as they truly are."²³ This declaration touches on his conflict with the censors – an institution that exemplifies the archive conceived as a regulatory structure ordering the appearance of statements and suppressing those condemned by the regime. In the practice of "writing for the drawer",

²⁰ For an elaboration on these themes, see: E. Domańska, *Historie niekonwencjonalne. Refleksja o przeszłości w nowej humanistyce*, Poznań 2006, pp. 52–78; H. White, *Przeszłość praktyczna*, trans. A. Czarnacka, [in:] idem, *Przeszłość praktyczna*, ed. E. Domańska, Kraków 2014, pp. 50–66.

²¹ For an elaboration on these themes, see: M.P. Markowski, *Efekt inskrypcji. Jacques Derrida i literatura*, Kraków 2003, pp. 200–212.

²² Letter to T. Mikulski from 1.18.1953., cited in: *Dzieje jednej przyjaźni...*, p. 380.

²³ Letter to T. Mikulski from 1.22.1953, cited in: *ibid.*, p. 382.

so characteristic of totalitarian regimes, we can discern the attempt to create alternative private archives; in Wantuła's case, particularly essential was his (anti-) archive organized in the vein of a filing cabinet. "I still have the energy to read and rummage [...]. I have so much material, and I'm going through it bit by bit. I tuck it away in its proper compartments and publish v[ery] little. I cannot write for our moment. The censors suffocate."²⁴ One of his incriminating texts was an article on Father Adam Gdacjusz that "managed to describe the consequences of the Thirty Years' War so brilliantly that the text remains relevant in 1945."²⁵ In this example, older documents offer asylum from the present moment while providing deeper insight into it. For the Bibliophile from Ustroń, the archives necessarily become a private space: "[O]ld metrics can teach us a thing or two [...]. Although we have to read them attentively. This work may be more thrilling than ... reality ..."²⁶

Expanding the Register

Wantuła's historical and archival practice does betray a certain aporia when it comes to his pedantic rigor and special flair for arranging or modifying facts. His particular *idée fixe* comes across in a letter citing an article by regional historian Jan Broda about the residents of a village called Końska. Wantuła claims that the author "got the Buzek family all wrong"²⁷ and then instructs his addressee in detail

²⁴ Letter to Father J. Stonawski from 9.13.1951, cited in: J. Wantuła, *Listy do przyjaciół*, ed. J. Broda, mps, Górki Wielkie 1967, p. 108, Archiwum Muzeum Ustrońskiego, sign. MU/A/25 (JB).

²⁵ Letter to T. Mikulski from 11.23.1949, cited in: *Dzieje jednej przyjaźni...*, p. 344.

²⁶ Letter to Father O. Michejda from 7.26.1950, cited in: J. Wantuła, *Listy do przyjaciół...*, p. 77.

²⁷ Letter to L. Brożek from 1.02.1951, cited in: *ibid.*, p. 87.

(including dates of birth and death) about the family tree. His perceives his own research, on the other hand, as mere contributions, trusting that those who come after him will study the subjects in full, for he himself lacks the **full range** of materials.²⁸ He “expands the archive” on yet another level with his ardent proliferation of excerpts, textual groupings, and open forms. This suggests that Wantuła was deeply concerned over the infinitude of perception and imagination.²⁹ If we think of the list as a melancholic attempt to reconstruct the world in its “entirety” in the face of its disappearance³⁰ (or in this case, under threat of war and the passage of time), then the bibliophile, through his scrupulous cataloging, is creating new material on the basis of fragmentary sources.

When we read Wantuła’s biographical notes on his Ustroń roots, we see how he resembles Benjamin’s chronicler who “narrates events without distinguishing between major and minor ones [and] acts in accord with the following truth: nothing that has ever happened should be regarded as lost to history.”³¹ Yet, if we attempt to account for all moments

²⁸ See: Letter to his son Andrzej from 9.29.1930, family archive, b. sign. These studies reinforce the author’s conscience: “The philological precision and orthodoxy with which the auto-didact worked is astounding [...]. [For years,] he labored to correct errors and oversights in every article, adding comments, decoding pseudonyms, and correcting the data.” – Z. Hierowski, *O Janie Wantule. Wspomnienie*, [in:] J. Wantuła, *Karty z dziejów ludu Śląska Cieszyńskiego*, ed. R. Rybacka, Warsaw 1954, pp. 23–24.

²⁹ See: U. Eco, *The Infinity of Lists*, New York 2009.

³⁰ See: M. Bieńczyk, *Melancholia. O tych, co nigdy nie odnajdą straty*, Warsaw 2000, p. 41.

³¹ W. Benjamin, *On the Concept of History*, trans. H. Zohn, [in:] idem, *Walter Benjamin: Selected Writings, Volume 4, 1938-1940*, Cambridge 2006, p. 390. Our Ustroń forager demonstrates a similar tendency in his historical essays: “There was something more moving in Wantuła’s definition of human mental work. Something of the prudent love of the land proper to the peasant who knows the high costs of cultivating the land and therefore even studies crop failures [...] to appreciate [...] the human labor and good will that went into them.” – D. Kucharska-Zarzycka, *Ostatnie jabłko Jana Wantuły*, “Kalendarz ‘Zwrotu’” 1958, p. 153.

of existence, we are quickly entangled in a dilemma that calls to mind a well-known episode from Gombrowicz's *Diary*, where the author scrambles to rescue beetles on the beach. Because there are so many, Gombrowicz knows that sooner or later, he will have no choice but to abandon his mission. With the mania of the list, Wantuła finds himself at an impasse. This dilemma is illustrated in the essay *From Memory and Experience (Ze wspomnień i przeżyć)*, where the author goes off on tangents of his own contrived logic until the text cuts off mid-sentence. The segregating force of the archive proves to be irreconcilable with the sheer multitude of events and names, all of which are seeds of their own stories. In spite of all this, the peasant-bibliophile labors to honor his mission to accumulate documents and facts. For instance, hearing tell of a certain reference to Paweł Oszelda, he approaches the curator of the Cieszyn museum with the following request: “[S]ince for me, every day might be my last, I wish to know what was written there and if it somehow goes beyond what I wrote.”³² He continues to expand his registry of data and, perhaps driven more by the (inevitable) lack of closure than by fear of death, he refuses to give up: “But I have so many notes, so many outlined thoughts, that I never managed to follow through on!”³³

Significantly, in addition to his library, Wantuła left behind an enormous volume of materials ranging from collector's curios to correspondences with Maria Wysłouchowa, Julian Ochorowicz, Karol Koniński, Stanisław Pigoń, and Witold

³² Letter to L. Brożek from 3.29.1951, cited in: J. Wantuła, *Listy do przyjaciół...*, p. 99.

³³ He expressed such sentiments to many, including the editor of his collected letters. See: R. Rybacka, *Słowo wstępne*, [in:] J. Wantuła, *Karty z dziejów...*, pp. 42–43.

Lutosławski (among others). Upon his death, friends who valued him rushed to demand that the documents be protected. In a letter of condolence to Wantuła's son, Andrzej Wydrzyński expressed his concern that the legacy containing "so much of His life, labors, and care" not be "scattered or fall into the wrong hands."³⁴ These anxieties were not unfounded: "Here and there in the Cieszyn region, you hear various voices inquiring after the great collections of Jan Wantuła. Rumors say the materials have been divvied up or destroyed. Safeguarding what remains is of utmost importance."³⁵ Wantuła's son, who would go on to become Bishop of the Augsburg Evangelical Lutheran Church, did keep a small portion of his father's books in the family home. Some political publications and regional periodicals he donated to the Cieszyn Museum. He incorporated manuscripts and the remaining papers into his own collection in Warsaw, which he later entrusted in full to the Library of the Synodal Church. A close friend of his father marveled at this gesture: "I cannot comprehend how such a great scholar [...] gave away his father's library and a portion of his own without any kind of inventory. Now no one will ever know which books were donated and how many there were in full."³⁶

Around this time, historian Władysław Chojnacki wrote to Jan Broda with the following news: "[S]o pleased to hear that my gift of a small portion of Jan Wantuła's es-

³⁴ Letter from A. Wydrzyński from 8.15.1953, BN rps IV 7601, vol. VI, c. 46.

³⁵ J.S. Polaczek, *Co słycać na Gojach*, "Poglądy" 6/1965, p. 12.

³⁶ J. Piłch, *Dziennik. Zapiski bibliofila i dziejopisa z lat 1963–1995*, ed. K. Szkaradnik, Ustroń 2013, p. 310 (note from 11.8.1978).

tate has brought you joy. It was otherwise meant to be burned. [...] [t]he lion's share of the manuscripts are rough drafts of various speeches [...] and excerpts of articles on patriotism or arguing against alcoholism, and so on. Then there are letters accumulated over half a century – several hundred in total – that I must bring to the National Library, where Bishop Wantuła donated the bulk of his father's letters.”³⁷ Today, it is true that the library's holdings include a collection of letters addressed to the historian, while another portion is kept in his home in Ustroń (in particular, his correspondence with clergymen, although one also finds individual letters corresponding to sets at the National Library).

A Legate's Undertaking

The archive of the Ustroń forager has therefore been dispersed. Aside from his notes on Silesian pastors and teachers, the archive included research on folklore (a lexicon of the regional dialect, so-called “Silesian tales” (*powiarki*), and place names).³⁸ Today, however, there is no way of knowing how and where we might track down this work. Surely, this is not the only material that has been moved since 1976, when Józef Pilch was invited by Wantuła's second son to go through the estate: “The older son, Andrzej, was supposed to do it, but never managed to. [...] I looked through an already diminished pile of materials with little of value (postwar newspaper clippings,

³⁷ Cited in: D. Sieradzka, H. Langer, *Z dziejów książki śląskiej – listy Władysława Chojnackiego do Jana Brody*, “Śląskie Miscellanea” 18/2005, pp. 45–46 (letter from 2.1.1977).

³⁸ See: J. Broda, *Zapiski folklorystyczne Jana Wantuły*, “Poglądy” 24/1977, pp. 7–8.

sheet music for hymns, ledgers of household expenses, and so on). Much of this we recycled. Staś gave me a few brochures, and the rest we tucked away. [...] [In the attic,] I found several yearbooks published by ‘Sociological Review’ [...] ‘Culture and Upbringing,’ and ‘Art’ from 1911-1915 [...]. Looking over it all, it’s hard to say what Wantuła didn’t take an interest in.”³⁹

The diversity of Wantuła’s interests is evident even from the scarce remainders still kept in Ustroń: inedita (like his study of the “Ślązakowski” movement commissioned by the Polish Sociological Institute); “portraits” of Ustroń locals (as recorded in the tales of an old raconteur and diligently annotated by Wantuła); notebooks with inscriptions like “Independent Thought” (betraying Wantuła’s critical attitude toward religion); research on subjects of personal fascination such as astronomy (was he drawn to this by his passion for infinitude?); drafts of lectures on fruit cultivation, authors, and other topics; meeting minutes he transcribed as the secretary of various organizations; a telegram from Władysław Orkan announcing his arrival; publishers’ catalogs; initial ideas for articles, and press clippings The inconveniences of such an archive have been described by Ewa Daszewska in the context of Krystyna Iłakowicz-Daszewska’s estate: “Kika was a good custodian [in the past tense], but when she passed away, she left behind an incredible mess. She tried to hold onto everything. This was her error, and also her great risk. In such a pigsty, it’s easy to lose what should really

³⁹ J. Pilch, *Dziennik...*, p. 267 (entry from 9.12.1976).

be remembered.”⁴⁰ In Wantuła’s case, those bits and pieces judged to be trivial were consigned to oblivion. What we are left with amounts to excerpts, abbreviations, surnames, numbers, and vague keywords only be legible to their author. While the archive, by definition, suspends time, it too is subject to entropy: material entropy (yellowed scraps; faded ink) and an entropy of meaning – meanings the archivist took with him to the grave.

Is this, then, an issue of disorder? Perhaps we can expand Foucault’s conception and claim that the private archive also “determines that all these things said do not accumulate endlessly in an amorphous mass [...], nor do they disappear at the mercy of chance external accidents; but they are grouped together in distinct figures, composed together in accordance with multiple relations, maintained or blurred in accordance with specific regularities [...]”⁴¹ The motifs still visible in his articles, historical essays, letters, and memoirs⁴² indicate that Wantuła’s archive portrays the bibliophile as an idealist and advocate for the people, a learned man of peasant stock, a defender of Evangelist Lutherans, and a free thinker. The archive reveals how he constructed the foundation of his identity. Why dwell on this particular archive? Perhaps only out of the belief that its meaning exceeds the archive itself. As Wantuła’s friend Jan Hempel, another Ustroń local, once noted: “Why do you say you won’t write about personal

⁴⁰ E. Daszewska, *Dada, Iłha, Kika. Listy z komody*, Katowice 2016, p. 32.

⁴¹ M. Foucault, *The Archaeology of Knowledge & The Discourse on Language*, trans. A.M. Sheridan-Smith, New York 1982, p. 129.

⁴² See: K. Szkaradnik, “Przyświecały mi pewne ideały...” *Autokreacyjne strategie i pułapki we wspomnieniach i korespondencji Jana Wantuły*, “Autobiografia” vol. 7 (2017) [forthcoming].

matters anymore? [...] [t]hese life documents are important, and after all, you're so different from the average fellow that your personal affairs quickly accumulate meaning and surpass you as an individual."⁴³ Perhaps this is why the third dimension of "expanding the archive" entails treating Wantuła's archive as one aggregate document and reinterpreting this legate's undertaking as a **preserved** legacy for all who take interest in Cieszyn Silesia. This does, however, beg the question: to what end should we produce additional texts, thereby expanding on what is already a prolific archive? The basis for this practice can be summarized – in the spirit of both Derrida and radical hermeneutics – in the figure of "using one trace to find others," or writing as a way to keep "reading and interpreting [...] the traces of a world, life, existence and tradition, organizing their histories, narrating them and responding to them – or perhaps responding by means of them – by the traces they supply."⁴⁴ In Wantuła's archive, in this fever for foraging, noting down, and listing, the self (however distinct its signature may be) renders a service to salvaged traces and (re)constructed meanings: "Thank God – I still have it in me to read and to forage, and sometimes to write – life passes so quickly. Sometimes I am only missing something I could have learned years ago from older [...] people and today, put to use. There is so much **value** in these things I found out and recorded."⁴⁵ Perhaps this is what is at stake in the pri-

⁴³ Letter from J. Hempel from 9.30.1915, cited in: *Listy Jana Hempla do Jana Wantuły*, ed. W. Stankiewicz, "Rocznik Biblioteki Narodowej" vol. 6 (1970), p. 466.

⁴⁴ A. Zawadzki, *Literatura a myśl słaba*, Kraków 2009, p. 261.

⁴⁵ Letter to Father J. Stonawski from 12.23.1951, cited in: J. Wantuła, *Listy do przyjaciół...*, p. 118.

vate archive and in the act of writing about the archive as well: to strengthen reverse entropy with the knowledge that as the forces of disintegration take their toll, something will persist. Recorded absence will never become presence, but nor will it succumb to nonexistence.

Translated by Eliza Cushman Rose

Archival Practice as Creation of the Self. The Case of Bronisława Kopczyńska- -Jaworska's Personal Research Archive

Inga B. Kuźma

My archive is my testament.¹

Constructing the personal archive mainly consists of a selection process followed (although one is not possible without the other) by the act of integrating the materials into a collection to form a specific image of one's achievements, vision of reality, and the twists and turns of fate. The archive, after all, "has both 'façade' and 'underside' in a dual sense, in that it inevitably alludes to what it in-

¹ W. Chorążyczewski, A. Rosa, P. Bewicz, *Manifest albo dekalog twórcy archiwum prywatnego*, "Archiwa – Kancelarie – Zbiory" 4(6)/2013, p. 232.

cludes and leaves out.”² Spending time with such a collection is even more remarkable if you know the person who put it together with their own hands, driven by their own motives. I have been fortunate enough to accumulate this experience as witness, reader, and scholar of the archive of an ethnographer I knew personally. The archives I have in mind are the papers collected and organized by ethnology professor Bronisława Kopczyńska-Jaworska – my mentor.

Bronisława Kopczyńska-Jaworska

Bronisława Kopczyńska-Jaworska was born in Poznań on May 1, 1924, and she passed away on December 29, 2016 in Łódź. She was an accomplished intellectual figure who spent her career at the ethnology department of the University of Łódź. She is remembered today as a scholar of Carpathian pastoral culture, although her interest extended beyond the Polish elements of this region’s culture. She cultivated this field of Polish ethnology, launching her career in the postwar period and conducting research within the country and throughout Europe (particularly in its Southern and Eastern regions). Through her comparative and focused research on smallholder mountain farming, she was also familiar with areas of Western Europe. Her work anticipated Polish scholarship on the anthropology of the city. Through her deep ties to the French intellectual tradition, she harvested material for developing Polish urban anthropology from Francophone theory and ethnology. She ushered Polish ethnology into the twenty-first century via the 1980s by investing in computerization and

² Interview with E. van Alphen and R. Sendyka, *Performatywne archiwa: od efektu instytucji do praktyki myślenia*, “Didaskalia” 127-128/2015, p. 57.

later on, in the digitalization of research. We can therefore think of her as the creative innovator behind the first on-line bibliographic database in Poland on local ethnology, ethnography, cultural anthropology, and adjacent fields.³

Kopczyńska-Jaworska's archive is complex in terms of its content and form. The papers are stored in binders and portfolios of various colors that together measure several meters in length. The same materials are stored in corresponding computer files. The archive is personal, and I would call it domestic as well. It is kept in the scholar's family home, where she worked and collected materials, particularly after her retirement (in the early 1990s) and toward the end of her life (Kopczyńska-Jaworska passed away in the last days of 2016). She hosted work meetings in her home, and the space taken up by the archive is not partitioned in any prominent way. Binders and portfolios are spread out over two rooms. The materials are organized on shelves according to specific criteria and tucked away in cupboards. Most of the papers are collected in the living room, where she also received guests, relaxed, and worked. A portion of her professional library is kept there as well. Her personal library, consisting of literary works such as memoirs, diaries, and biographies, can be found in a separate room. Memoirs were a particularly beloved genre for Kopczyńska-Jaworska – a fact that may shed some light on her specific approach to memory and commemoration, and on the active interest she took in her family background (she embraced the role of family chronicler). The professor's whole social life was fo-

³ See: www.ptl.info.pl/odie – under the tab "Bibliografia Etnografii Polskiej BEP."

cused in the living room, which doubled as her workspace. She was not a scholar of the hermetic type. Many of her projects called for collaboration and conversation. She had a knack for building and leading groups, and it is entirely probable that she grew into this role as a student by observing her mentor, Kazimiera Zawistowicz-Adamska.

Between Private Archive and Social Archive

The scholar's archive consists of documents pertaining to the development of ethnology and its disciplinary history. Jaworska's archive tells a story of our discipline that is detailed, individualized, and personal. At the same time, it is academic: the product of a scholar thoroughly immersed in her field. The archive conveys ethnology through the lens of Kopczyńska-Jaworska's personal reactions and relationships – relations we can reconstruct on the basis of the archive's letters and documentation of her administrative work in academic institutions or assessing the university's various services. The official documents, more private documents, and other sources of a grassroots nature (letters exchanged with ethnologists, letters to family that broach ethnological questions) all seem to situate Kopczyńska-Jaworska's archive in the realm of social archives (albeit with numerous caveats). The Karta Center (Ośrodek Karta) has offered this definition for this kind of archive: "The social archive is the product of deliberate civic activism. Its main mission is to actively organize for the protection of cultural heritage, and its objective is to acquire, safeguard, study, and make available materials belonging to a non-public archival collection."⁴

⁴ See: http://archiwa.org/as_definicja.php (4.23.2017).

If we consider the scholar's grassroots activities and her documents that reflect the history of her field and constitute its legacy, then Jaworska fulfilled certain obligations facing the social archivist, if only to a certain degree. For as it turns out, this archive does diverge from this genre if we hold it to a second, more exhaustive definition of the social archive: "social archives (SA) typically exist within foundations and institutes, be they military organizations, appreciation societies, local groups, or fan groups. They consist of photographs, recollections, reports, and documents of social life. SAs will often intervene in areas bypassed by national archives, salvaging the histories of social life, local events, and the stories of ordinary people. Some of these archives have a long operating history and have amassed sizeable collections, generally by collaborating with national archival services. The majority, however, are local initiatives only known to a close circle of devotees. It is often amateurs or volunteers who take up this work, although many will go on to professionalize their trade."⁵ Significantly, this particular archive includes qualitative data from research Kopczyńska-Jaworska conducted over several decades.

Self-Description, Self-Testimony

Kopczyńska-Jaworska's archive carries out many functions in tandem and has multiple organizational schemas, due to the nature of its contents. The collection's dynamic is governed by life, material circumstances, and personal preference. This leads to the more general question of the

⁵ K. Ziętał, *Wstęp*, [in:] K. Ziętał (ed.), *Archiwistyka społeczna*, Warsaw, b.d., p. 7, http://archiwa.org/as/as_img/uploaded/Archiwa_spoleczne_podrecznik.pdf (4.23.2017).

freedom of choice available to private archivists as they organize a collection and devise its structure.⁶ Archives may well include personal materials belonging to and/or created by someone other than the author of the archive in question, who may have included social materials. The personal archive has a particularly capacious scope, often including egodocuments, which have been defined by Jacob Presser as sources whose authors are also their subjects. These materials often exceed autobiographical sources strictly and literally defined and go beyond autobiography's definition as a literary genre. Typical egodocuments are self-testaments in the form of daybooks, diaries, and letters. The category also includes subtler traces and notes organized by hand, ranging from calendar notes to marginalia in books, cover blurbs, and so on. Egodocuments not only include data generated by the person in question. They can also be descriptions of a person's life that seemed relevant and significant to the archival subject. They may be administrative documents pertaining to major life events or problems, tickets, pamphlets, newsletters, or postcards. These traces are self-descriptions, for the person collecting them describes themselves through them, just as they do through materials consciously styled as memoirs or diaries. These seemingly trivial notes – ephemeral materials stored and organized unconsciously – are by nature *ad hoc*, prompted on site, by the whim of the moment at hand.⁷ Even when they are impersonal or written for mass addressees, the individual gesture lends

⁶ W. Chorążyczewski, A. Rosa, P. Bewicz, *Manifest albo dekalog...*, p. 226.

⁷ S. Roszak, *Ego-documents – some remarks about Polish and European historiographical and methodological experience*, "Biuletyn Polskiej Misji Historycznej" 8/2013, pp. 27–42.

these documents the special weight of a personal memento. As these documents are converted into a mnemonic system of memory aids, they become all the more significant for the individual, her experiences, and the events of her life.

The significance and urgency with which paraphernalia of the outside world are drawn into the personal archive (and the range of these materials) is determined by the archiver's creator. The archivist decides what belongs in the personal archive despite being of outside authorship, and why. Organizing documents according to their authorship, origins, and functions therefore seems less relevant than associating them with a new, defined, and personal principle of order established by the archivist. These decisions are determined by guidelines that constitute the "commandments" of the personal archive. These guidelines may include stipulations that sound like: "V. **It is you** who determines the shape of your archive, [...] X. [...] You know [...], papers are **only** a part of the self-testament a friend leaves behind."⁸ (Emphasis I.B.K.).

Organizing the Archive

Kopczyńska-Jaworska's archive is at once archival collection and estate. These two categories – two logics governing the private archive – are affiliated, hybrid products. They are personal egodocuments and simultaneously tied to qualitative research. In the words of the authors of *Manifesto, or: Commandments for the Private Archivist*:

⁸ W. Chorążyczewski, A. Rosa, P. Bewicz, *Manifest albo dekalog...*, pp. 226-227.

“The private archive consists of archival material created by the archive’s owner (the archival estate) and collected by that same person but created by others (the archival collection). [...] The archival collection is a capacious category that may include discrete archival estates traceable back to authors aside from the archive’s owner and creator. [...] The owner also maintains the right to freely structure this portion of her archive, which will in turn become an archival estate of her own creation.”⁹ To be more precise, “an author’s estate [...] occurs naturally. This means that it emerges unconsciously as the product of chance and as document-remnant that at some point, aided its creator’s work and now, no longer of utilitarian value, has been preserved for other [...] reasons. [...] consisting of archival materials created by its author.”¹⁰ Unlike the archival estate, the collection “is artificial, which is to say, it emerges intentionally and not by chance. It is an artifact – the conscious product of its author.”¹¹

Over the course of more than a dozen years of working with this scholar, mainly in her home office (which I visited regularly from the year 2000 onward), I observed her work on the archive. This was a multi-stage process that she originally carried out independently. Parallel to this work was her intensive genealogical research to reconstruct and record her incredibly rich family history. The

⁹ Ibid, p. 229. In the same passage, the authors note that if the personal archival estate includes the collections or estates of other authors, then the archive’s owner has a “moral obligation to preserve the archive as a discrete whole and maintain its internal structure to the extent that a previous structure exists.”

¹⁰ Ibid, p. 228.

¹¹ Ibid.

younger generation of her family was also involved in this work. As far as I am aware, she wrapped up this project after one or two years. In her archival work, too, she managed to reach a satisfying endpoint.

As time passed, Kopczyńska-Jaworska required help to read documents and sort them into their rightful place within the archive's order (sometimes moving contents or refileing them). She needed help to make catalogs, lists, descriptions and labels. To this end, she recruited young ethnology students born in the 1980s and '90s. Kopczyńska-Jaworska's own career was launched in 1946 when, still a student, she took part in field work that was immediately incorporated into the curriculum of the Ethnography Department at the University of Łódź, which was then under the leadership of its first director, Kazimiera Zawistowicz-Adamska. During her retirement, Kopczyńska-Jaworska sought help from among the youngest cohorts of Łódź ethnology students. By working for the professor, these students were able to get to know a "living witness of the past" and pioneer of the twentieth-century history of our discipline. They also gained access to materials documenting this period. Kopczyńska-Jaworska worked on a wide range of research subjects, several of which she remained invested in throughout her life. One such preoccupation was the work of documenting and archiving the discipline's output. She was partially trained for this work through the library science studies she pursued in the underground faculties of wartime Warsaw. Yet despite the subject's appeal for her, bringing her close to knowledge that Zawistowicz-Adams-

ka also shared, Kopczyńska-Jaworska ultimately moved away from library science. She then continued her study of ethnography with great success at the University of Łódź immediately after the war, in 1946, when Zawistowicz founded the Department of Ethnography at the newly established university. With time, the school transformed into a faculty, and today, it operates as an institute. Jaworska therefore belonged to the first graduating cohort of the Łódź school of ethnology.

About twenty years after founding this institution, Zawistowicz-Adamska got a new idea: she wanted to establish a center to document ethnographers working in Poland, both professionally and as amateurs, and collecting material for exhibitions, conferences, or pedagogy. In 1968, she founded the Center for Ethnographic Documentation and Information. It operated (and continues to operate today) as an independent institution affiliated with the Polish Association of Folk Studies (the oldest and largest association for ethnologic study, which was founded in 1894, and is therefore one of the oldest associations in Poland of any kind). Because of the institutional affiliation of its founder and personnel, the Center was (and is) located at the University of Łódź's Institute of Ethnology and Cultural Anthropology. The Center's broadly defined objective (to document the entire discipline of ethnology and adjacent fields) was gradually reduced to more focused projects. This was due to the personnel's limited capacities and the gradual increase in the number of ethnologists working in Poland as new research and educational centers, muse-

ums, sites, and clubs emerged within the field. It became increasingly difficult to monitor these activities and collect data as it rapidly proliferated and grew diffuse. As of the 1970s, the Center's main function is to maintain a bibliography of Polish ethnology, ethnography, cultural anthropology, and related fields. Since the 1990s, this has been its sole function. All other projects have been concluded. The Center's bibliography was one of the first of its kind in the Polish humanities to be made available online. As an innovator, Jaworska advocated migrating bibliographies of archaic format online and incorporating new data in real time to keep the medium up to date. She reinvented the database and oversaw the digitalization of bibliographies to ensure they would be accessible to all.

Despite the Center's original objectives when Jaworska began work there (she took over as director after Zawistowicz-Adamska's retirement in 1971), a substantial volume of research remained, much of which pertained to research conducted abroad by Polish ethnologists during the socialist period. The Center was relocated four times (including moves within one building) to follow the Institute, which frequently changed offices (the first move occurred in the 1980s and the subsequent three between 2010 and 2016). For each move, Jaworska was responsible for paring down the Center's holdings. Materials that had been digitized but still existed as hard copies at the Center (conference programs, exhibition flyers, and other ephemera) would be discarded, as would unorganized clippings from socialist-era newspapers from recent years to the present day,

waiting their turn to be sorted and classified. Still other materials were sent to the offices of the affiliated association. Working alongside Jaworska to organize the collection, I observed how she related to materials she herself had once collected or those collected on her suggestion for their potential informative value. As time passed and new media came on the scene (in particular, the Internet as a total archive), former assessments lost their merit.

In practice, these materials never became sources (I myself wonder if we can still treat them as a specific informational resource, despite their being filed away into envelopes and waiting to be indexed). As a limited case, however, they do help us grasp Kopczyńska-Jaworska's approach to documentation – toward that which once interested her and seemed valuable. At the other end of the spectrum, we find documents that never lost the scholar's interest or attention. Among these documents are the letters stored in her archive.

Hybrid Academic Epistolography

Considering the addressee and recipient of these letters, Kazimiera Zawistowicz-Adamska, we might feel inclined to endow these documents with a certain “sacral” quality. After all, they are social sources of the history of ethnology. They convey the evolution of research, interests and the style and methods of work at the Center in Łódź. They explain how personnel was organized, how ethnography was defined, and how these scholars' research interests took shape. At the same time, these documents are personal.

Jaworska transcribed her correspondence with Zawistowicz-Adamska by independently typing it on a computer. This is evident from her signature spelling, which I know well from our own online correspondence. Her letters are complete with footnotes. They are organized chronologically (I was given copies several years ago for safekeeping) from the earliest letter (dated August 12, 1946, coinciding with the department's earliest student research trips to Cieszyn Silesia – Adamska's letter to Jaworska requesting a progress report) to the last saved letter (from Jaworska to Adamska) from April 20, 1982. I do not know if their entire correspondence was transcribed – perhaps Jaworska exercised discretion.

The letters are personal. They contain information pertaining to the lives of both women. On the other hand, they are by no means intimate effusions. Facts of daily life (such as health issues) are discussed in terms of their ramifications for the scholars' work. After all, sickness leads to absence or extended sanatorium stays. Zawistowicz-Adamska, in particular, often had to step away from department life and would depend on Kopczyńska-Jaworska for detailed progress reports. The subject of the letters is therefore not health per se, but professional concerns impacted by the women's physical conditions. The letters also include information about vacations, sabbaticals, and changes in the women's families or personal lives, but these details are also brought up to account for or contextualize trips, visits, or anecdotes.

Descriptions of the emotional states usually triggered by such circumstances are scarce. If the correspondence touched on personal or confidential matters, it was only in a mode of “professional intimacy.” One or the other (more often than not Jaworska) would express her fascination with field work, library “finds,” or academic meetings. Descriptions of these professional milestones do veer towards the emotional. The younger of the two scholars was forthright with her mentor and director about what brought her pleasure in this work, what she felt was necessary, and what seemed wrong (or right) in her thinking after meeting or consulting with others.

The correspondence is sincere and even warm: they close the letters with “hugs” or “kisses” and address them “Dear Miss” or “Dear Professor” (if Jaworska was writing) or “Dear Ms. Bronka” (if Zawistowicz was writing). Adamska signed her letters “Kazimiera Zawistowicz” or with the initials “KA,” “Your KA,” or “K. Za-Ad.” Are there traces of a growing familiarity in their rapport over forty years of letters? Yes and no. From the outset, they address one another with real sincerity, as evidenced by the names they use, which are consistent throughout the correspondence. Jaworska almost always signs her letters “Bronka,” with the exception of her student years, when she included her maiden name (“Bronka Kopczyńska”). After marrying, she sometimes (albeit rarely) wrote “Bronka Jaworska” but usually gave only her first name or initials.

Jaworska sent letters to Zawistowicz during several weeks of fieldwork in Slovakia in 1957, while she conducted comparative research on pastoral and smallholder farming. In one such letter, she voices concern for her supervisor, inquiring about her health and expressing hope that Adamska would from time to time think of her “ethnographic daughter.” This moniker, however, is not meant to be self-deprecating or to infantilize their rapport. It is a gesture of compassion and respect. In her letters, Jaworska recounts the stages of her ethnographic journey. The correspondence confirms that the scholar was highly self-aware. In a letter written from Slovakia, Jaworska admits that she only feels that she is in “her proper place” when she follows her Slovakian colleagues into the field. She wonders if she is making the most of her trip and answers her own question in the affirmative (letter from July 30, 1957, sent from Ružomberok). This analytical mode and tone are signature features of Jaworska’s letters to Zawistowicz that remain consistent throughout their correspondence. We discern the same signs in a response to a letter from Adamska written in 1946 and addressed under care of Kopczyńska to a group doing fieldwork. Bronka Kopczyńska, then a young student, signs her response with great zeal and gusto as “field researcher.” In no way was this the braggadocio of a rookie. It does, however, denote a sense of being swept away with the adventure of fieldwork, finally immersed among real people. On the other hand, it reveals Kopczyńska’s analytical instinct. In this same letter, she poses the following question (to herself more so than to Zawistowicz): “If you ask me, it’s

the subject that excites me. The relationship these people have to their huts is so strong. They tell stories of the abolition of land easements in 1853 as if they happened only yesterday. Intuitively, I feel we should support of this way of life. Still, I'm curious... from the perspective of rational, planned agriculture, how would we interpret this same situation?" This letter reveals Kopczyńska's absorption in her work and her ability to discern multiple contexts at once. These letters do not wax sentimental, although they are marked by certain genuine emotions felt by the correspondents, particularly with regard to their work. The distance between them collapsed over time when Jaworska decided to pursue an academic career. Fully immersed in her studies, she became a core member of the academic and university community. She gradually became Zawistowicz's collaborator and assistant and later on, her successor and confidant in professional (and occasionally personal) matters. This diminishing distance between them did not mean that they "let down their guards" or grew truly intimate in their letters. Jaworska was consistently discreet when it came to private matters. She tended to withhold personal judgment and opinion. If she did open up, it would only be in response to the situation at hand. Whenever she felt it was necessary, she would express herself outright.

The letters describing professional matters often touch on issues of their personal rapport with others in the field. The correspondents refer to these people by surname or initials. The anecdotes they exchange are run-of-the-mill office af-

fairs that are commonplace in university or research settings (reports, reviews, publications, and so on). At other times, however, the letters reference anxieties or misunderstandings in their immediate or wider community. They also allude to excellent work situations where all collaborators are in agreement. In a word, these acclaimed specialists and experts in the field were people, too. They judged one another and responded to one another emotionally. I will not try to reproduce this “sensational” or “gossipy” tone, and I will refrain from citing examples here. These motifs simply confirm what I have already suggested: scholarship is not a strictly reflexive activity but a social and political one (using the definition of “politics” endemic to this field). I will wrap up my comments on their correspondence by citing one of Jaworska’s letters to Zawistowicz: “I’ve heard enough of all this gossiping. For the hundredth time, I’ll say it again – mind your own business, or be damned [...]” (letter from September 23 of 1956). For me, this sentence vividly captures the human side of scholarship and scholars.

A consistent trademark of Zawistowicz-Adamska’s writing style is her tendency to inquire about Jaworska’s health, research, work, and daily work. Her most detailed questions pertain to specific projects they or their colleagues were working on. She also brings up (if sparingly) her own home life and welfare, for Jaworska often assisted her in these areas, particularly when Zawistowicz-Adamska would leave town for health reasons. Zawistowicz-Adamska was widowed shortly after the war and lived alone in Łódź, as her extended family lived outside of Warsaw.

She forged close ties with her friends, who often became a kind of second family. This was the case with Jaworska's family and several other colleagues from the Łódź Ethnology Department. Their rapport went beyond the impersonal working relationship of supervisor and subordinate. At the time, the department's team of ethnographers amounted to only a small circle, and there were no substantive student groups. In light of Zawistowicz's personality as director and human, this led to the increased familiarity I have mentioned. Perhaps this familiarity was strongest between Jaworska and Zawistowicz, and Jaworska was the only one to receive such trust and compassion. This would be understandable. After all, no one doles out sympathy to all parties indiscriminately. Respect, however, is another question. It introduces a uniform standard of discipline and courtesy to all social relations.

These letters certainly merit more discussion, particularly with regard to their emotional and analytical lexicon, for they render visible the discourse developed between the two scholars to narrate their own work, their collaborations, and their academic ambitions. It would also be interesting to analyze how their professional self-awareness and work ethic took shape over time, particularly with regard to field work. Kopczyńska-Jaworska jotted down snippets, images, and notes about her work on the fly in her letters to Adamska. It would be interesting to read this content alongside "official" materials rendered objective in the form of Jaworska's published research. Her work on the letters is also documented elsewhere in the archive.

One last theme worth investigating in these and other letters (such as those addressed to her family from the field) is the question of whether Jaworska's particular skills and intellectual approach (assets that visibly mature over the course of her correspondence) are reflected in the ethnography textbook she published.¹² When it came out, the textbook was the only original Polish textbook written by a professional ethnographer and practitioner with decades of experience. The material she drew from included her research conducted abroad, which was extensive, comparative, and case-based. The publications we use today tend to be translations of mainly Anglophone writers (this has been the case since the 1990s). We cannot call this material ethnographic literature in the strict sense of the genre. These are scholarly guidebooks, literary surveys, and textbooks designed for students of social studies broadly construed. They are also relevant for anyone who uses ethnographic methods in their work, even those who may not formally identify as ethnographers.

The collection of letters discussed here form only one-hundredth of Kopczyńska-Jaworska's academic archive. Ernst van Alphen's notion of "performative archives"¹³ – archives understood as process – is relevant here. Van Alphen hit upon a critical property of archives: for him, they are more than institutions tasked with safeguarding sources. They exceed the heritage they docu-

¹² B. Kopczyńska-Jaworska, *Metodyka etnograficznych badań terenowych*, Warsaw, Łódź 1971. With this textbook, the author drew from her 25 years of experience conducting field work, including research conducted in the city. It bears repeating that Kopczyńska-Jaworska had a direct hand in advancing urban anthropology in Poland.

¹³ Interview with E. Van Alphen and R. Sendyka, *Performatywne archiwa...*

ment. Archives not only store and conserve; they reflect and determine how we think. They materialize thought. In this sense, we can describe them in terms of their content and form and on a metalevel as well. This suggests that archives reflect a specific cultural state, although in this case, they reflect the state of a discipline consolidated in the work of one person and her archive. As I have mentioned already, these materials are personal. They are egodocuments that reflect qualitative and social research while embodying other selves and the sources ascribed to them. Kopczyńska-Jaworska's archive reveals how she organized her own thinking as well as the mental approach of the discipline she represented. The result is a particular archival estate-collection accumulated in real time over the course of a career, reflecting course corrections as the author gained new insight with experience.

Translated by Eliza Cushman Rose

***Archive/Apparatus* of the Scholar. On the Index Cards of Stanisław Pietraszko**

Aleksandra Kil

Among the archival materials left behind by scholars and artists, mixed in with notes, manuscripts, and letters, we often find index cards. The cards are a curious artifact, for today, as a tool of research, they are largely obsolete. Extensive collections of tiny cards that once belonged to the great minds of the humanities are often displayed in museums (as in the exhibition on Roland Barthes at the Centre Pompidou) or on television programs (in the case of the collections of Niklas Luhmann and Tymoteusz Karpowicz).

Stanisław Pietraszko, founder of the Wrocław school of cultural studies, also had a habit of using index cards in his research. His card collection is part of his estate and is stored at the Library of the Institute of Cultural Studies and Musicology at the University of Wrocław. The materi-

al still awaits attentive study. What is worth mentioning is the artistic and curatorial “usage” of the index cards in the exhibition *Experimental Course (Kierunek eksperymentalny)* organized for the fortieth anniversary of Wrocław cultural studies at the WRO Art Center in October of 2012. It was at this exhibit that I first encountered Pietraszko’s index cards. I felt moved to write about them later, when I was outlining my doctoral thesis exploring connections between forms of knowledge in the humanities and the technological media used to produce that knowledge. In this text, taking my cues from media theory rooted in cultural studies and the philosophy of the humanities, I reconstruct the index cards as an *apparatus*. Existing research on scholars’ collections of index cards tends – while referring to these sources as an “archival” (or “archiving”) “technology”¹ – to analyze the material as an instrument that simultaneously conserves and creates thought. The idea here is to recognize the medium as one that exceeds the archive as a generator of texts, dialogue partner, and creative machine. Their storage capacity, of course, also merits study.

Index cards and “media” alike are both entities often described in the plural. The individual card may well be of value, but its real potential is revealed in sequence, or within its larger system. The cards fulfil their destiny when their units exist in bulk – ideally as abundantly as possible – although this standard is not without its practical inconveniences (storage) and obstacles for “building knowledge” (how to

¹ R. Wilken, *The Card Index as Creativity Machine*, “Culture Machine” 11/2010, p. 9.

organize them, which ones to focus on, how to label them, how to avoid drowning in the flood of information). As Markus Krajewski has noted, the prolific nature of the cards is precisely what makes them a desirable research tool for facilitating the flow of thought.² Krajewski distinguishes the card collection from other media used to aggregate data, like the codex. He identifies three features specific to this medium: its elements are (1) discrete and separable, (2) unified and standardized, and (3) mobile.³ By storing them in boxes, cabinets or binders, we can move the components of a collection, shuffle them and, most importantly, expand on them by incorporating new components in accordance with the logic of the whole. The card index, conceived as a single medium, is in itself not as readily mobile as its constituent parts. This may chafe against the nomadic lifestyle of the academic. Luhmann, for instance, has admitted that the enormous collection he accumulated in Bielefeld makes it difficult for him to travel.

Boxes of index cards can be seen, in their traditional paper format, as a personal archive in the sense that they are a spatially circumscribed site for collecting documents. They are therefore beholden to the typical concerns of the archive: how to conserve materials and protect them from physical degradation. They are also a personal archive in the Foucauldian sense, for they foreground archival gaps, white spaces, and the conditions of what might be conceived/uttered within the archive's scope.

² M. Krajewski, *Paper Machines. About Cards and Catalogs, 1548–1929*, trans. P. Krapp, Cambridge MA 2011, p. 62.

³ *Ibid.*, p. 3.

Pietraszko's index cards were donated to the Wrocław Institute of Cultural Studies by the scholar's heirs following his death in 2010. They occupy four boxes, two of which resemble the standard boxes used in library catalogs (brown and blue, measuring at 39/17/10 cm), while the other two are cardboard shoeboxes once used for men's shoes (the box's label conveys detailed information about the shoes, offering more context than we have for the cards themselves – we know, for instance, that they were produced between 2001 and 2004). Each box contains several hundred envelopes in stacks (amounting to a total of 954). The envelopes are labeled with subject headings or, less frequently, alphabetic and numerical codes (handwritten in even block letters, as if he had used a stencil). The subject keywords are organized alphabetically, although not without deviation. Presumably, the original order changed over time, as the cards have been moved and perused by several people, including for the purposes of the exhibition. The envelopes contain handwritten cards (the Polish word for index cards – *fiszki* – comes from the French word *fiche* that denotes the very same): these are thin cards of A6 format, often cut or torn out of ordinary office paper, either non-ruled or quadrille, and sometimes written on printed matter, the backsides of library cards, or the stationary of the journal "Odra"). The individual notes have not been tallied, but if you consider the fact that most of the envelopes are full (even with a single card) and that the boxes include several packets of loose cards in addition to the contents of the envelopes, then the estimated volume of the cards is immense.

As a rule, aside from those prepared as notes or outlines for lectures and seminars, the cards are not dated. The earliest cards likely date back to the 1950s. The most recent “pedagogic” content found in the cards is dated October of 2007. Two boxes hold index cards that appear to be the oldest, judging from the condition of the paper and their traditionally literary subject matter. These cards can be traced to the years when Pietraszko was still a Polonist and was writing his doctoral thesis on Dmochowski and his subsequent post-doctoral project on the doctrine of Polish classicism. The Nobility-brand shoeboxes hold cards pertaining to the courses he taught, “personal” envelopes devoted to faculty members and doctoral and master’s candidates, and notes on the Institute’s administration. The brown library boxes (holding the greatest volume of envelopes) feature notes on cultural studies, including those written at the end of Pietraszko’s career (as the increasingly wobbly handwriting suggests).

The fact that most of the cards are undated (bibliographic cards, reading notes, notes exploring ideas) calls into question how they functioned as tools of the auto-archival process. Perhaps, if we follow Ernst van Alphen and his analysis of Duchamp’s *Green Box*, we might relate to the cards as a kind of archive-collection, or the scholar’s cumulative oeuvre. In the collection, the relationship with the past is secondary to internal coherence. The price of this internal coherence (the product of clear organizational parameters) is a certain ahistorical quality.⁴ From this perspective, the cards are but one of many aspects of

⁴ See: E. van Alphen, *Staging the Archive. Art and Photography in the Age of New Media*, London 2014, pp. 59–60.

his scholarly output. They are elements of a work rather than its original seed, origins, or traces of theory-in-formation. On the other hand, as Jean-Claude Kaufmann has argued, even cards with no useful data at all can convey a record of the history of one's work: "Cards age quickly. What yesterday seemed brilliant may well seem like chicken scratch tomorrow. When I finally organize my cards, a few glances suffice to recall the moment I wrote them."⁵

Cards as Apparatus

Depending on the context, apparatus (we might also use the Polish spelling, 'aparát'), denotes composition, constellation, device, or dispositif. The term references the field of media archeology. Erkki Huhtamo, a representative of this movement, writes:

Screens should not be studied in isolation of the apparatus they are part of. The notion of apparatus comes from cinema studies: it comprises not only the technical system, but also the elements of the viewing situation, including the relationship between the screen and the viewer, which is both physical and imaginary.⁶

This perspective informs a broader conception that integrates multiple aspects (transcending the strict "technicality" of the apparatus as well as a medium's "social contexts"). With this approach, we can discern elements surrounding a medium (machine, device) that may not

⁵ J.-C. Kaufmann, *Wywiad rozumiejący*, trans. A. Kapciak, Warsaw 2010, p. 125.

⁶ E. Huhtamo, "Elements of Screenology," Wro 01 IX International Biennial of Media Arts: http://wro01.wrocenter.pl/erkki/html/erkki_en.html (12.26.2018).

seem related or perhaps merely figure as the chance conditions by which that medium operates. Let us consider the elements of index cards as apparatus.

Cards

To begin, let us turn to cards themselves. As a rule, cards are of a similar, if not uniform, size and handy format – Luhmann has opted for the A5 format, whereas Pietraszko and Barthes preferred the somewhat smaller A6. Pietraszko's card index includes a sheet of A4 paper divided into annotated quarters, but not yet cut. The performance artist Tim Etchells has said the following of the medium's modest scale:

[...] the index cards were robust, easy to handle and shuffle, easy to carry in one hand, and not too bulky. They had a surface area that could accommodate a moderate amount of text, making it easy, in the performance situation, to survey a range of options at a glance; but, at the same time, the cards were not too large either, so as to contain too much text in which the eye might get lost whilst scanning options.⁷

Usually, only one side of the index card is filled with writing. This way, their content can be gleaned in one glance and the cards can be easily assembled in varied and alternating systems and constellations (a point I will return to later). Pietraszko liked to write his notes horizontally, as instruction books often encourage (this format accommodates the maximum volume of information).

⁷ T. Etchells, *Index Cards* [in:] G. Palladini and M. Pustianaz, ed. (*Lexicon for an Affective Archive*), Bristol & Chicago 2017, pp. 100-1.

Stipulations for library catalogs recommend the octavo format (roughly corresponding to A5) and thicker paper stock. Pietraszko, like Luhmann, preferred ordinary, flimsy paper often salvaged from recycling. According to Luhmann, this method was a more economical usage of his drawer space. Thin cards may be less durable, but unlike library cards, they were not meant to be handled by several people, so this was likely not a point of concern. The choice of ordinary office paper or pages torn from a quadrille notebook may have been motivated by the material's easy availability (this same logic may have governed Pietraszko's preference).

The standardization of library catalogs has an interesting history that explains why index cards are often associated with the gesture of shuffling. Krajewski and Peter Burke have shown us in their research that one of the first card catalogs appeared in post-revolutionary France in response to the need to inventory the church's holdings that had been seized and nationalized. To come up with a consistent list format, they adapted an earlier idea from 1775 to use a deck of playing cards.⁸

The scholar's catalog needs not conform to such strict stipulations as the library catalog. In lieu of boxes of precise and identical dimensions, the scholar's collection features displaced stacks of paper, scraps, cuttings, and violations of several other rules. In Pietraszko's collection, for instance, we find empty or redundantly labeled envelopes and incongruent elements like blank postcards, letters, conference

⁸ See: M. Krajewski, *Paper Machines*, p. 33; P. Burke, *Spoleczna historia wiedzy*, trans. A. Kunicka, Warsaw 2016, p. 312.

invitations, receipts, a small timetable showing train times from Toulouse to Paris, and a doctor's telephone number.

Before library cards were typed, they were filled out by hand. Even in these circumstances, guidelines and style conventions were observed (only certain library employees were allowed to handle the bibliographical cards).⁹ As Krajewski informs us, the standardization of library catalogs is tied to the fact that the medium must communicate "many-to-many." The researcher's card collection, on the other hand, is a personal and idiosyncratic tool used exclusively by its author and is therefore more adaptable. It may feature abbreviations or names comprehensible only to the scholar, and the handwriting will not necessarily be legible, posing an additional obstacle to outside parties seeking access to the material (fortunately enough for my own research, Pietraszko's handwriting is unusually meticulous, and I even seem to have successfully decrypted some of the symbols appearing on the envelopes and cards).

Also relevant are the writing implements used to fill the cards (perhaps they even constitute a discrete section of the apparatus – and a virtual one, for no trace of them remains in the Institute's holdings). Pietraszko filled out his cards by hand. The most recent ones tend to be written in pen or sometimes in colored Fineliners, while the older cards are in pencil or fountain pen. The catalog includes cards written on the backsides of manuscript pages. Several cards are written on printed paraphernalia, while at least one in-

⁹ See: P. Burke, *Spoleczna historia...*, p. 313.

cidentally and somewhat comically hails the advent of the computer age – or the earliest text editors and printers. According to the scholar's students and colleagues, Pietraszko never actually learned to use a computer on his own. This early "test print" was therefore, in all likelihood, carried out for him by someone else. The artifact stands out as a peculiar clash between "old" and "new" media in one format.

Boxes

In the card collection, boxes (or drawers) are the equivalent of an archive's walls. By carving out a space for the collection, their function is pragmatic – to delineate. By preserving what is worthwhile or potentially of value (after all, not every card scrawled on by a scholar makes its way into these boxes), its function is also symbolic. One of Pietraszko's boxes has a cardboard divider (the envelopes also function as dividers or organizational partitions). The boxes have no lids, so one can freely peer inside and peruse or pull out the envelopes. If we were to translate the box's organization into a two-dimensional shape, we might end up with a table or chart. In this sense, the box is something more than a utilitarian container. Hailing the success (and governmentality-related character) of the modern archive, John Tagg has pointed out that the camera was not the only tool to facilitate the efficient functionality of this machinery, for an indispensable yet overlooked component is the filing cabinet.¹⁰ The card cabinet mounted on the wall

¹⁰ See: J. Tagg, *The Archiving Machine*; or, *The Camera and the Filing Cabinet*, [in:] "Grey Room" 42: 2012, pp. 24-37. Tagg writes about the upright file as a "great nineteenth-century invention" (*ibid.*, p. 33).

(shelves partitioned into smaller compartments resembling pigeonholes) was also described by Claude Lévi-Strauss:

But I get by when I work by accumulating notes - a bit about everything, ideas captured on the fly, summaries of what I have read, references, quotations... And when I want to start a project, I pull a packet of notes out of their pigeonhole and deal them out like a deck of cards. This kind of operation, where chance plays a role, helps me revive my failing memory..¹¹

Scholars' cards are often stored in furniture that has not been designed for this purpose (although textbooks on methods of academic work caution against this), nor are they always stored in boxes designed for library catalogs. Sometimes, for instance, we find them in shoeboxes. Pietraszko was no exception in this regard. His packages call to mind those of Timofey Pnin, the protagonist of Vladimir Nabokov's *Pnin*.¹²

Envelopes

In Pietraszko's collection, white (or now rather yellowed) envelopes function as subdivisions and sort the collection into subgroups. On the envelopes' upper edge, we find keywords indicating subject and theme, often in abbreviations and/or symbols. Tymoteusz Karpowicz has also noted the "sleeves" containing packets of cards. Karpowicz tried to "discern common semantic or substantive denominators": "when the cards in the sleeves add up to a greater whole,

¹¹ C. Lévi-Strauss, D. Eribon. *Conversations with Claude Lévi-Strauss*, transl. P. Wissing, Chicago-London 1991, p. viii.

¹² V. Nabokov, *Pnin*, trans. A. Kolyszko, Warsaw 1987, p. 122.

they are relocated to envelopes of various sizes. The ultimate stage consists of giant envelopes where – to speak poetically – ‘I might not fit.’¹³ For Karpowicz, the most creative aspect of working with cards involved organizing them into groups, coming up with titles, and establishing categories. One essential convenience of the card index is the ability to rearrange their elements, systematize them, identify links and incongruities, and cluster them together.

Fingers

Indicating the scholar’s fingers as distinct components of the card apparatus may seem a nonhuman reduction of corporality of the knowing subject. Instead, this is simply a synecdoche akin to Heidegger’s oft-repeated reminder that thinking is a handi-work, or Latour’s notion that we think with eyes and hands. When we speak of the card as index (card index, index card), we are also alluding (if we follow the word’s Latin roots) to the index finger, as Nina Lager Vestberg has pointed out in a text where she interrogates the bodily dimension of archival work and the usage of index cards and other implements.¹⁴ Perusing the card catalog requires a specific gesture carried out by fingers, ideally with the use of both hands to hold and file through cards (or, in the case of Pietraszko’s catalog, envelopes). “The fingers moved busily, tidying [the cards]”¹⁵, we read in A.S. Byatt’s novel. The “owner” of these fingers is one of the novel’s protagonists – literary scholar Maud Bailey.

¹³ M. Spychalski, J. Szoda, *Mówi Karpowicz*, Wrocław 2005, p. 53.

¹⁴ See: N. Lager Vestberg, *Wskaźnik i palec. Archiwa, medium, materialność*, trans. W. Szczawińska, [in:] K. Pijarski (ed.), *Archiwum jako projekt*, Warsaw 2011.

¹⁵ A. S. Byatt, *Possession*, New York 1990, p. 48.

Fingertips leave oily traces on the cards. Cards are easily crushed under the finger's pressure; notes are smeared. These indexical signs of human touch (indicating, for instance, a spike of interest in a certain section of the catalog) will disappear as catalogs are digitized. They are particularly cherished by some (such as the American writer Nicholson Baker) and are often described with a tinge of nostalgia. Krajewski writes that cards are an interface that activates through touch (and to a lesser degree through sight).¹⁶ The format of the WRO Art Center's exhibition of Pietraszko's catalog proves that cards are not merely meant to be observed (from afar) but should be perused, reorganized, sorted and extracted. The curators displayed the original cards (two boxes in a glass case placed, significantly, on a desk) but also made copies that visitors could handle freely. The haptic cognitive mode, activated by the cards, is of paramount importance here.

Table / Desk

The final indispensable component of the index card apparatus is the table or desk. This furniture is a critical element of the spatial system. In modern offices (as we read in Benjamin)¹⁷ paper card catalogs can often be found on desktops. The table is seen as a (physical) workshop for research. To use an analogy from the world of computers, cards are closer in kind to the desktop computer than the laptop. They require space: a flat lectern and free sur-

¹⁶ M. Krajewski, *Paper Machines*, p. 66.

¹⁷ W. Benjamin, *One-Way Street and Other Writings*, trans. E. Jephcott and K. Shorter, London 1979,

face. Jacek Abramowicz, a cultural theorist, colleague of Pietraszko's and one of the Institute's earliest hires, told me that in the 1960s, Pietraszko and his family lived for some time in a cramped apartment in the neighborhood of Sępolno. Apparently, he might have written his post-doctoral thesis in the kitchen, on a tiny table. Where could he have placed his cards? How was he able to use them? Abramowicz and I mused over this together.¹⁸ Today, it is easier to imagine a small desktop sufficing (or an ordinary laptop stand, if that) to hold a small, sleek computer. Earlier workplaces were more dense with objects, gadgets, and tools, as we learn from the online visualization that went viral in 2015 called *Evolution of the Desk*.¹⁹ In an animation that runs less than a minute, the authors trace how the personal computer, with the development of new software, gradually absorbed the functions of other "desk-adjacent" tools, rendering them extraneous and freeing up table space. There may be no index cards on the animation's earliest desk, but perhaps in 1982 (the visualization's starting point) cards had already gone out of fashion, at least in the United States (according to Peter Burke, this was the precise endpoint of the golden age of index cards).

I have already mentioned that ideally, cards will be physically leafed through. In this sense, they resemble the atlas. The atlas' medium, and even the conditions of its existence, is the table, as Georges Didi-Huberman has pointed out:

¹⁸ Conversation with Jacek Abramowicz at the Institute of Cultural Studies, University of Wrocław, 21.10.2016.

¹⁹ Best Reviews, *Evolution of the Desk*, <http://bestreviews.com/ln/#reviews> (25.04.2017).

The table itself is but a necessary accessory of the work we must constantly pursue, change, and even begin again from scratch. It is only the surface of encounters and interim systems: here, we place things and get rid of them, and the 'work surface' assimilates these materials without hierarchy. [...] Here, what is important is the table's definition as buttress of meaning and source of beauty or new knowledge – analytical knowledge acquired by cutting, cropping, or 'dissecting.'²⁰

The table facilitates arranging (one-sided) index cards on a surface and studying them in one glance or from a distance, as a camera might zoom out. One can arrange cards into dense stacks. On the table, one can string them together in rows – visual representations of logical trajectories or associative threads. As a framework for the card system (its content, ideas, issues, questions), the two-dimensional surface imparts a sense of tangibility and will likely facilitate the translation of this system to the text.

If we consider the notion of the analog humanities vis-à-vis the digital turn,²¹ index cards, as a technology, are no longer so straight-forward. They stand out as a peculiar and bespoke medium – a homemade computer, to cite

²⁰ G. Didi-Huberman, *Atlas. How to Carry the World on One's Back?*, Madrid 2010.

²¹ J. Sterne has defined the analog humanities – a phrase only possible after the digital humanities have been recognized – as a "rhetorical before." For Sterne, the term is a tool to describe "the cultural and material infrastructures on which humanists depended and still depend." – see: J. Sterne, *The Example: Some Historical Considerations*, [in:] P. Svensson, D.T. Goldberg (ed.), *Between Humanities and the Digital*, Cambridge 2015, p. 19.

card-scholar Tymoteusz Karpowicz.²² Paper cards have also been referred to as a database (*avant la lettre*). This suggestion foregrounds cards' proximity to digital methods for aggregating information oriented less toward objects (as in traditional archives) and more so toward process – operations carried out in tandem and constituted by the relations between constituent parts. Nonlinearity (anti-narrativity) as an essential trademark of databases (as Lev Manovich has shown us) is also a property of index cards.

The archival status of index cards is evident on several levels – cards form a component of the scholar's estate that is then managed and protected by an institution. For a media archaeologist, they figure as a more metaphorical archive (and as Jussi Parikka reminds us, all media archaeologies begin in the archive).²³ Finally, for the scholar, index cards – as a complex apparatus – are a medium for recording the self. They document (consciously or otherwise) much more than the research process.

Translated by Eliza Cushman Rose

²² M. Spychalski, J. Szoda, *Mówi Karpowicz*, p. 53.

²³ J. Parikka, *What is Media Archaeology?*, Cambridge MA 2012, p. 113.

Poetic Traces in the Home Archive of Julian Przyboś¹

Agnieszka Kwiatkowska

The Warsaw apartment shared by Julian Przyboś and Danuta Kula is home to several dozen folders brimming with typed and handwritten manuscripts, letters, press clippings, conference programs, and event flyers (often annotated with the poet's notes). Most of the work in the collection has already been published. Mixed in with the manuscripts are typewritten pages noting final revisions to implement before publication. A traditional approach to these materials so meticulously organized by Przyboś's wife would turn up little of note to expand scholarship on the poet. Perhaps a few redactions in the manuscripts bear mention, for we could use them to reconstruct alternative versions of specific poems, even if the resulting variations would be subtle. The archive, however, also bears witness to the poet's life and offers a record of its time. Several

¹ This publication was financed by the Ministry of Science and Higher Education's program "National Program for Advancing the Humanities" ("Narodowy Program Rozwoju Humanistyki"), 2015–2018. 0059/NPRH4/H1b/83/2015, Julian Przyboś – Edition of Uncollected and Unpublished texts.

folders are full of the petty scribbling of daily life, calendar pages, postcards, and notes offering material for analysis that may be difficult to decode but are nonetheless of value on a literary, linguistic, and material level. We can also read into the kind of paper used, the color of the ink, the effort and haste evident from the handwriting, incidental notes in the margins of whatever papers were at hand, and the condition of the pages (which often retain the traces of having been handled several times over, as if the poet liked to tamper with his notes). The material value of the documents added to the archive during the publication process has certainly degraded over time. We could, of course, edit the textual contents of the notes and publish them with commentary that gives shape to these findings. Yet, with certain objects, the word recedes to the background, and such editorial maneuvers seem misguided, for they capture only a narrow aspect of the materials in question to preserve and share with readers.

In the Archival Cabinet: Yellowing Papers

Take, for instance, a certain typewritten page, now thoroughly yellowed and of shoddy paper stock. On this sheet we find the following things, side by side: a poem by Maria Pawlikowska-Jasnorzewska titled *National Colors* (*Barwy narodowe*), a hastily sketched forest of spruce trees, and the mysterious phrases “by safety fuses – off-switch / shutdown / deficient electricity kills / energy” (the letters ‘f’ in ‘deficiency’ and ‘safety fuses’ are linked together by a scrawled dash, and this graphic emphasis on the consonant points to the potentially poetic nature of seemingly

abstract expressions culled from Przyboś's fascinating research on electricity). On the same page, we find data stripped of poetic weight: "Stefan Moszkowicz / 654-81 / men's tailor." Moszkowicz's telephone number, the poetic musings on safety fuses, and Pawlikowska's lyric verse all appear to have been written with one pen.² Together, they form a puzzling, albeit incidental, artifact, and provide a record of the poet's life. The sheet of A4 paper has been visibly handled on numerous occasions. It is frayed at the folds and its corners are damaged, as if it had been stuffed hastily into a portfolio or folder or crammed between papers.

The archive also includes a page torn from a calendar (or more specifically, the piece of a page with uneven, ragged edges, and in the bottom margin, these words: "September 30 / October 1 1967," item II151). The page features a note on the time of a dentist appointment alongside some facts on a magical sword from Nordic mythology. The notes read: "dentist / Tuesday 5-7 / Thursday 12-2 / Tyrping – a magical sword / used by Heidrek to attack Odin." Why did the poet decide to tear out this half-page and store it for safekeeping? We might assume the note on mythology was more of a determining factor than the notes on dental procedures. Could he have planned to use this information in his work? Perhaps as a metaphor? Both pieces of information, however, are written in the same

² The catalogue of Julian Przyboś's home archive, Item I054. This catalogue has been organized under the auspices of a grant project and will be published along with the archive's contents on a website in 2018. In subsequent passages, I will provide the catalog item number of various examples in parentheses in the body of the text.

color ink. There is no space between them. Przyboś does not even make use of all the space available on the page. It is difficult to fathom that the description of the Tyrfin sword was intended to comment on his dental appointment (as terrifying as the latter's lethal instruments may be and as much as dental tools may resemble the accursed sword), but the two notes' juxtaposition yields an unintended comic effect. This would hardly be worth noting if the page did not come with a sequel of sorts: some notes jotted down directly after the dental procedure, either at home or still in the dentist's waiting room. The somewhat bloodied poet, mouth stuffed with gauze and unable to speak with two teeth freshly pulled, must have reached into his pocket or briefcase to pull out whatever scrap of paper was at hand to jot down a brief memo informing his loved ones of his current state of mind:

*the dentist wanted to pull only one – then she asked
how I felt and I – ho! Ho!*

*The Cossack pulls another! so I'm without a dental
bridge, and in 6 weeks – a full renovation
of the interior of the mouth, and on the outside
Watch out, since I got a smack in the face and specif-
ically in the mug –*

*Watch out that you and I not be an interconnected
system!*

*frankly, already, the third tooth on the right
I'm supposed to sit here until 12:15 with this gauze
then she'll check!*

But I'm out of here and won't ever come back

*But to chomp? I've got nothing! And she told me so
stiffly
in two hours
the numbness would wear off
and then the pain begins!
(item III144).*

These phrases point to a dialogue that has only partially made it onto the page. They respond to the typical questions one asks at the dentist (does it hurt; how long until I can eat?). In his signature pedantic style, Przyboś scorns punctuation and uses elliptical syntax, uttering only truncated, isolated turns of phrase.

The paper marked with these doodles is an invitation to an evening of music and poetry called *Writers of the Capital (Pisarze swojej stolicy)*, to be held on February 2 of 1970 with a host of popular artists in attendance: Zbigniew Zapasiewicz, Mieczysław Voit, Zdzisław Wardejn, Wojciech Stockinger, Józef Fryźlewicz, Andrzej Fedorowicz, Józef Duriasz, Danuta Nagórna, and Agnieszka Kossakowska. The boldly underlined lines “frankly, the third tooth / on the right” runs into the list of actors. Is it possible that the message, which is not entirely legible if one reads it literally, contains some linguistic puzzle connecting its parts? Is Przyboś suggesting that the literary event will entail splitting a grin, perhaps seated in the third row on the right side of the aisle? Is it possible that the contents of this randomly selected invitation launched him into a series of intellectual and linguistic puns within the stark

reality of the dentist's office and the accompanying bodily feelings? Today, there is no way to resolve this once and for all. It would be no easy task to arrive at an explanation on the basis of a single document without turning to its material properties. Surely, the notes reflect a certain impatience on the part of the patient. Perhaps Przyboś wanted to settle his dental problems as quickly as possible, ideally in one go, and therefore opted for the double extraction and felt content that this would be his last visit for a while. On the other hand, he knows he has not seen the end of these dental misadventures, for a "full renovation" awaits him, as well as the arduous process of adapting to the new bridge. We could just as easily assume Przyboś visits the dentist regularly and that there is no end in sight to these procedures. At least two visits scheduled for fall of 1967 do not seem to have spared the poet from these long and cumbersome procedures in early 1970.

Mixed in with rather literal memos, a certain apostrophe catches the eye: "Watch out that you and I not be an interconnected system!" The phrase is addressed to Danuta Kula. It is entirely plausible that Kula accompanied the suffering Przyboś to the dentist. Perhaps this laconic note, stripped almost entirely of punctuation, harbors the implication that the lovers have become an interconnected system and therefore experience one another's reactions to feelings, sensations, and emotions. The sensorial experience of one yields somatic effects on the other, who then reacts to the mediated stimuli. This corporeal bond – a hybrid perception shared between two people bonded

by passionate emotion – seems compatible with Przyboś's vision of the world. Figures of similar relations appear throughout his work, as in the poem *Visual Experience* (*Doświadczenie wzrokowe*) from the collection *Instrument of Light* (*Narzędzie ze światła*), where the poem's protagonist reacts to a visual stimulus experienced by his lover by seeing an afterimage: a woman sees the greenish current of a river, and the protagonist watches the walls of his home grow pink.

In Virtual Space: Reconstruction

The most convenient medium for sharing this kind of document seems to be the Internet. If select texts from the archive were to be published in a traditional monograph, they would lose their materiality, and readers would only be able to access the documents on the level of language. Making the material available online, on the other hand, would allow one to share scanned versions of the text and to reconstruct the archive's actual structure. The organization of the website and its materials could be modeled after the organization of the wooden cabinet in the Warsaw apartment where Danuta Kula collected papers from the poet's desk for years. Snug rows of twenty folders (many of which contain two or three subfolders or packets of paper), lacking titles or descriptions, must be organized. Individual documents must be classified according to categories: typewritten manuscripts, handwritten manuscripts, poetic fragments, pragmatic notes, business correspondence, personal correspondence. Yet the borders separating these categories are by no means

clear, and several documents would belong in multiple categories. Surely many pragmatic notes (such as the telephone number of the aforementioned tailor) double as manuscripts. Business memos bear marginalia scrawled by the poet's hand, and several typewritten manuscripts feature supplemental passages written by hand. It is often the case that documents belonging to multiple categories are interrelated in meaningful ways: they broach the same issues and refer to one another, ultimately becoming alternative versions (handwritten and typed) of one text. The online format would allow one to implement multiple classification systems simultaneously. The default system would reconstruct the archival cabinet. Visitors to the website would be able to peruse twenty folders corresponding to their paper counterparts. Here, they would find scanned documents annotated with critical commentary and any necessary explanatory notes. With meticulously tagged items, visitors would be free to reorganize the materials, generating an index of manuscripts or postcards or grouping together a particular set of texts. Equipping the page with a search function would allow one to isolate all handwritten notes that reference a specific motif, theme, or author. In this way, the archive's functionality, user-friendly format, and the ability to quickly locate specific materials will facilitate research, while the reconstructed structure of the archive itself will project an illusion of materiality: the researcher exploring the digitized materials will feel that they are opening and peering into the actual folders, free to explore the documents according to their own impulses.

An online platform's essentially limitless potential for publishing materials of various formats (text and image files) allows one to share critical editions of archival materials alongside scanned documents. It will therefore be possible to see the graphic organization of the notes, their placement on the page, the worn edges of papers, doodles on the margins of newspapers, and their links to the articles they annotate. It will be possible to read the same text published in editorial format, adapted to current style guidelines, and somewhat decoded and clarified. The reference system (hyperlinks) will also allow one to retain and identify connections between documents (such as the one between two notes on the dentist appointment) and direct the reader to external sources (such as scholarship on the poet's body of work).

In the Archives of the Master-Poet: Morsels of Knowledge
By publishing this home archive in virtual space, we will be in a position to simultaneously preserve the material's ephemeral character while also organizing it by the criteria of literary scholarship. The bulk of the collection consists of documents from the 1960s accumulated in the close quarters shared by Danuta Kula and Julian Przyboś. At the time, Przyboś was an acclaimed poet, and he was often asked for his opinion on questions of literary, cultural, and social life – subjects ranging from the major books of the last quarter-century to the location of the Monument to the Heroes of Warsaw. Przyboś eagerly made himself available as a mentor to young writers. He vigilantly studied and criticized everything he perceived

as a threat to the beauty of literature and art – poets who eschewed punctuation for no good reason or the authors of clunky poems in school primers. To a large extent, the materials collected in the home archive reflect his organized personality, systematic tendencies, and love of order. On the other hand, they yield some surprises for Przyboś scholars. In his daily life, for instance, the poet was often irked by things he found ugly. He complained of the filthy auto shop whose unpleasant smells drifted up to his apartment. He is amused by unintended and startling poetic incongruities. He jotted down the word “ha!” on the invitation to an event where a conversation with city council candidates would be followed by a screening of the film “Agnieszka and the Gangsters” (*Agnieszka wśród gangsterów*) (item II076).

The home archive reveals Przyboś as a writer, but also as the regular client of a certain tailor, a dental patient, a peruser of bookstores and libraries, a traveler, theater-goer, and an unusually bold man who took an interest in diverse cultural fields. His papers are rife with notes on electricity, bibliographic descriptions of mechanics textbooks, meticulously noted names of exotic plants and animals, definitions, and terms of literary criticism. Together, they form a record of how the poet thought, illustrating the mechanisms of his poetic language. In Przyboś’s poetics, all metaphorical meanings, given or implied, rest on the solid foundation of literal meaning. The dense metaphors first criticized by Karol Irzykowski in the interwar period, and later on praised,

can always be traced back to a reference point rooted in reality. In fact, they reference the sensory perception of a mimetically reflected world. At the foundation of Przyboś's avant-garde poetics lie the basic premises of realism. "I see and I describe" we might say, following the beloved Mickiewicz. This, however, implies that Przyboś "saw" as no one saw before him. Through his observations, he called a new reality into existence, giving rise to unprecedented lyrical situations.³

Przyboś writes: "A real painter paints only what he observes. [...] The realist, which is to say, the true painter, is known by the labor of his eye as it continuously discovers the reality of a side of visuality that has not yet been discerned."⁴

Przyboś's comments on realist and abstract painting also carry over to poetry, where the poet describes exactly what he has experienced and sensed on a corporeal and emotional level, discerning new and unaccounted for aspects even in universal and commonplace experiences. Every metaphor references a tangible reality that has been experienced empirically and sensually and therefore requires accurate knowledge of the laws of physics, mechanics and biology that describe how light functions in literal terms.

³ The term "lyrical situation" was first introduced by E. Balcerzan in "Sytuacja liryczna" – propozycja dla poetyki historycznej, [in:] M. Głowiński (ed.), *Studia z teorii i historii poezji*, series II, Wrocław 1970, p. 338.

⁴ J. Przyboś, *O realizmie w malarstwie*, [in:] idem, *Linia i gwar*, vol. 1, Kraków 1959, pp. 164, 166.

In Przyboś's earliest collections (*Screws / Śruby* from 1925 and *With Both Hands / Oburącz* from 1926) reveal the poet's extensive knowledge of modern mechanics. Przyboś, for instance, was well acquainted with the structure and operating principles of the lathe that carries such complex metaphorical meaning in the poem *Snatched by a metaphor (Porwany przez przenośnię)*. The eponymous figure (the Polish word *przenośnia* signifies both metaphor and the transmission belt of a machine) simultaneously entrances and ensnares the poem's hero, one Józef Rąb: poet and lathe operator.⁵ The text's metapoetics are constructed on the basis of literal meaning: an accurate account of the daily labors of a lathe operator. In his later poems, metaphors increasingly reference the natural world. New layers of meaning are generated from the names of animals and plants often cited in foreign languages, as if our poetic protagonists want to verify which names are most congruent with the reality they describe. This is the case in the poem *Lesson (Lekcja)*, which appears in *Poems and Images (Wiersze i obrazki, Warsaw, 1970, pp. 48-49)*. In this poem, a stroll through a park becomes the pretext for a metaphorical climb up into the boughs of a sycamore tree. Przyboś lists the names of plants and animals in search of the most fitting name. This prompts him to interrogate the metaphorical aspects of naming as the act of calling into existence. A father and daughter – the poem's protagonists – admire the yellow star-of-Bethlehem (*gagea lutea*), fox (*vulpes vulpes; vulpes fulva*), sycamore (*acer pseudoplatanus*), and finally, the squirrel, to which

⁵ E. Balcerzan, *Julian Przyboś*, Warsaw 1989, p. 54.

they apply a host of foreign names (*écureuil*, *sciurus*, *squirrel*, *káterica*). One can easily imagine the notes Przyboś must have generated to write this poem.

The home archive is rife with these morsels of encyclopedic knowledge. Often, this information has little to do with Przyboś's formal education and interests (although, as Edward Balcerzan has noted, the poet was interested in everything).⁶ In these cases, the only way to justify their presence in the archive is to think of them as research or the building blocks from which Przyboś assembled the space of signification for his metaphors. In one archival document, he notes: "judas tree / a Jewish tree / desert candle / *Eremurus robustus*" (Item I053). The notes refer to two plant species – the Judas tree is a tree that blooms with abundant flowers in the spring (budding directly from the trunk and older boughs). It is associated with the biblical Judas, who hanged himself from its branches. The desert candle, meanwhile, is a perennial plant with a slender inflorescence that is entirely at home within the poet's sensibility. Might we read this note as a trace of his search for the right exotic plant that might resonate with the image of the pole jumper and his dynamic movement in the poem *Butterfly (Motyl)*? This poem was inspired by the landscapes of Serbia and Croatia. The wildlife of this region is associated with various plant metaphors, and of all these options, the poet ultimately selected not the Judas tree or the desert candle, but the yellow and purple flowers called *šeboj-vihojle* (a name for which there is no

⁶ E. Balcerzan, *Poezja polska w latach 1939–1965*. Cz. 1, Warsaw 1982, pp. 198–199.

Polish or English equivalent) and the green and yellow agave flower. The slender sprout of the agave blends into the surrounding landscape and goes unnoticed until its resemblance to a nearby moving object calls it out of non-existence. The flower resonates with the trajectory of pole jumping: “I discerned, / as tall as the pole vaulter’s leap / a green agave flower on its stem / the afterimage leapt up” (*Butterfly*, from *Unidentified Flower / Kwiat nieznan*, 1968).⁷ Could the flower, discernible for its vertical contours recalling the flight and form of the athlete’s leap, have been the desert candle? Can we tie this image back to the archival note? Why did Przyboś ultimately decide on the agave? These questions will go unanswered, and even if archival research feeds speculations, these trivial notes ostensibly unrelated to his poetry are the record of a life, and they offer material for reconstructing the poet’s creative process and method for building metaphors.

Translated by Eliza Cushman Rose

⁷ “[S]pojrzałem, / wysoko na skok o tyczce / zielony kwiat agawy o swojej lodydze / wystrzelił jak skok powidok” (*Motyl, Kwiat nieznan*, 1968).

Architectural Drawings: The Archive of an Architect

Sławomir Wojtkiewicz

Architecture has five life cycles. At first, it is the record of an architect's thought conveyed on paper in the form of a sketch. At this stage, it takes the appearance of dashes and smears not yet ready to be built and still seeking their proper form. On paper, a remarkable labor unfolds where the record of images is constantly coordinated by hand and tool. At this point, the drawing's scale and volume remain undetermined, and as a result, the record reflects the very essence of its subject – the morphology of architecture. The architect then strives to determine the design's meaning and the “genetic profile” (structure) that will carry over to the subsequent stage.

The next stage is situated in virtual space. With the digitalization of the architect's tools, this statement is particularly true for the contemporary architect. In the com-

puter's domain – the domain of CD, BIM and 3D systems, what unfolds is a precise survey of space and an empirical (premised on quantitative and qualitative systems) study of balance, function, technology and form. Virtual space transforms the drawings into a counterfeit architecture that can be tested and will ultimately produce the desired effect. Its value is rooted in research – it allows the architect to assess and monitor the design's shortcomings and to sharpen the "idiom" latent in the drawing. In contemporary architecture, virtual space is also where the design's technical record emerges. Architecture as technical documentation provides the basis for the building plan. Yet in actual space, architecture signifies communication within space. It is assimilated into space, changes space, and confers its identification. In life processes, architecture functions as a link for the socio-historical composition of a specific society or site. It sets the cultural code of the space.

Where does the architectural drawing end up? What is its function within the architectural life cycle? Where do these drawings live once they have been realized in space? Will they be filed away in the architect's personal archive? What of their status as art objects worthy of exhibition in the public sphere?

My fascination with architectural drawings representing architecture and its inherent themes is driven by my strong belief in this format's function as architecture's foundation as a professional trade, and my equal faith

in the message this practice transmits. This article will therefore focus on the second life of the architectural drawing process – the record's effect, documentation, archiving, commentary, explication, and presentation of ideas. As Maria Misiągiewicz has written, “the drawing, by portraying the architectural object, makes that object accessible. This state is defined by its directness, immediacy, and specificity – coinciding with the visual absence of the thing itself.”¹

My intention is to begin to uncover the meaning of drawn architecture as the emergence of an idea and the architectural idiom. By reading drawings as the transmission of architectural thought, we might better understand the structure of the architectural product and the creative process it stems from.

Arti del disegno

As in both science and art, architecture begins with a drawing that will ultimately provide a basis for documenting the realized end product. The drawing – an architectural record – with its morphology and behavior at the stage of construction attains the status of art. Drawn architecture serves a utilitarian function vis-à-vis built architecture, but it also implies a specific conception of architecture.² Situating architecture within the arts has its precedents in the Renaissance, when the artist-craftsman transformed into the artist-intellectual.³ Philosoph-

¹ M. Misiągiewicz, *O prezentacji idei architektonicznej*, Krakow 2003, p. 3.

² *Ibid.*, p. 43.

³ W. Tatarkiewicz, *Dzieje sześciu pojęć*, Warsaw 2012, p. 261.

ical approaches impacted the scope of the architectural drawing as a record of the architect-artist's archive of work. This gave rise to a new way of looking at the relationship between the conception of a work and its practical and technical realization. Architecture's multidimensional creative process and its resonance within social space translated to a specific perception of the architectural drawing. The drawing's historical function as an architectural aid evolved into the function of an aesthetic, scientific and artistic message whose status extends beyond the work's moment of realization.

During the Renaissance, painting, sculpture and architecture were all embraced under the banner of *arti del disegno* – the art of drawing. This reflected the belief that the three artistic disciplines had one feature in common: *disegno*, described by Vasari as “the father” of all three. Cennino Cennini used the term *disegno* in 1390 in his treatise on painting, entitled *Il libro dell'arte*. Leone Battista Alberti also invoked the term in his treatise on architecture.⁴ The concept of *disegno* became a crucial term for the Renaissance-era approach to architecture as a multilayered process of designing, building, and archiving buildings. Even today, the Italian word *disegno* refers to drawing, but also to intention and design.⁵ This particular definition of the architectural drawing paved the way for the role of the image, according to which the artist, as Misiągiewicz writes, “depicts the existing world

⁴ W. Tatarkiewicz, *Historia estetyki*, vol. 3: *Estetyka nowożytna*, Warsaw 1966, p. 61.

⁵ E. Colabella, *Generative Artist Behind Machine*, GA2014, Proceeding of XVII Generative Art Conference, Milan 2014, pp. 108–120

of forms and invented forms.”⁶ If we cease to think of the act of drawing as an imitative representation of reality, it becomes a decisive analytical stage in the process of formulating design. In this light, drawn architecture figures as a generative component of art. It functions both autonomously and in tandem with built architecture.

By analyzing the work of those active in this field in the late twentieth and early twenty-first centuries, we can easily discern impressive archives of architectural ideas in the form of drawings, prints, and models. Architectural drawings offer a record of the creative processes of seminal contemporary architects. Today, the rich analytical context for these drawings makes apparent the inherent value of these works of art and the designers behind them.

Morphopedia

Founded by Pritzker Prize laureate Thom Mayne, the design studio Morphosis makes an excellent example of the specific significance of artistic documentation. Today, buildings designed by the studio are paradigms of generative and parametric architecture. The complexity of a definition of architecture premised on multiple criteria correlates with a global design movement while being closely affiliated with the American school of contemporary architecture. In most major American cities, sites designed by Morphosis enjoy special status and shape the public perception of space. Buildings like Cooper Union, the Perot Museum of Nature and Science, and the Wayne

⁶ M. Misiągiewicz, *O prezentacji...*, p. 45.

Lyman Morse United States Courthouse are but a few examples of Morphosis projects that have changed how we think of the field.

The buildings do not call attention to themselves. Sure, they may broadcast a certain scale, form, space and function, but all else goes unsaid, and the average passerby will have no knowledge of the building's designer. In this context, Thom Mayne's archive of work has special relevance. Mayne takes seriously the work of recording a design's morphic structure. His designs are, without exception, meticulously documented and narrated from the very first sketch to the computer simulations, subsequent design drafts, and the documentation of the actual construction. As a result, each building comes with an expansive protohistory. Documenting the design process imparts a mood that can be deemed the philosophical credo of Mayne's creative process. This experience is allotted its own space on the Morphopedia website,⁷ where all of Mayne's designs are enumerated in alphabetical order and all design phases are accounted for. Morphopedia is a high-resolution personal archive and Morphosis portfolio. As a resource available to the general public, it lends the spatial effects of Morphosis a distinct identity and architectural status (Figures 1,2).

“First Architecture” Sketches

The work of recently departed British architect Zaha Hadid has a similar tone. In Hadid's case, drawing and painting

⁷ T. Mayne, *Architecture*, <http://www.morphopedia.com> (5.18.2017).

are the precursors of architecture. We should recall that in the 1980s, when Hadid's work had not moved beyond the sphere of experiments and unrealized sketches, visual art figured as a credo for perfecting her competence. This was a necessary intermediary phase preceding architectural practice. At each step, Hadid insisted on her conceptual affiliation with Soviet constructivism. She regularly invoked the work of Malevich, Tatlin and Rodchenko, and her designs from the 1980s and '90s can be read in this light. In this case, the drawing as an abstract material record is embedded in the architectural design code.

In this context, the exhibition of drawings and images from Hadid's personal archive organized at London's Serpentine Sackler Gallery in February of 2017 was a major event. In practice, the show was an homage to the architect, who had recently passed away.⁸ It looked beyond her built architecture to various proposals for archiving her work and recording her architectural ideas in the form of images, drawings, and designs. Her drawings and prints are well known, although her private notebooks filled with design sketches are quite rare and were shown for the first time in this exhibition. In Hadid's own words: "I was very fascinated by abstraction and how it really could lead to abstracting plans, moving away from certain dogmas by which architecture, and that project really liberated me in a sense. It freed me from these rules."⁹

⁸ Serpentine Sackler Gallery, *Zaha Hadid – early painting and drawings*, <http://www.serpentinegalleries.org> (5.18.2017).

⁹ Z. Hadid, *Zaha Hadid on Kazimir Malevich – Secret Knowledge*, 11.20.2015, <https://www.youtube.com/watch?v=yYe33DucQvw> (5.18.2017).

The exhibition shows art made by Zaha Hadid between 1950 and 2016. This timeframe makes the show particularly valuable, for Hadid rarely exhibited this stage of her artistic process and had focused her public engagement on the architecture itself. On the gallery walls, we find acrylic paintings that comment abstractly on so many of her designs. We also find calligraphic sketches of buildings she designed. Most compelling, however, are her personal notes. These consist of notebooks filled with sketches and records of her thoughts on “first architecture.” They testify to a complex search for meaning and reveal interconnections between projects designed in specific periods. Today, Hadid is an acclaimed figure in the architectural world. We must remember, however, that her first building came to fruition as late as 1993. The project was a fire station in Germany. Until it was built, the artist’s main form of expression consisted of drawings, sketches, and documentation, all of which were only sparingly shared with the public. Until 1993, Hadid’s body of work consisted of a series of unrealized designs. Paradoxically, however, the most meaningful material in the exhibition comes from the years 1970-1990. This section of the show features her vast private archive of drawings and prints. Of note, the exhibition space of the Serpentine Sackler Gallery was renovated in 2013 according to Hadid’s design.

Drawing and painting have proven to be the foundation of Hadid’s architectural practice. For her, as for Morphosis, drawing and calligraphy were methods for visualizing ideas. The drawing, absent from a building’s

daily life, ultimately plays a decisive role as exploratory material in the architect's research process. For Hadid, painting was also a design tool, and the abstraction of matter was a way to determine the building's form and relationship with its environment. Looking back on her work today, the notebooks, filled with drawings and painterly variations on architecture, allow us to unravel the incredible architectural vision that Hadid worked so tirelessly to realize. It is crucial to observe that the rich legacy of Hadid's architectural work hangs together by its signature effect of levity, or weightlessness. This is largely connected to her fascination with technology during the design process. She was fascinated with the digitalization of architecture, just as she was drawn to the contours and lines of the architectural drawing as abstract and plastic material, unhindered by technological, material, and economical constraints. Today, the personal archive of Hadid's drawings may provide a key for interpreting her architectural output. The relationship between them is every bit as solid as the links between the theme of mathematical equilibrium and her archival work and buildings. Hadid's mathematical talent and education informed her strong anticipatory period of expression. Technology and innovation were always instrumental to the design practice of Zaha Hadid Architects. So many prints grew directly out of the potential latent in digital tools and generative art. The exhibition succeeds in foregrounding this. With the help of Google Arts & Culture, Hadid's drawings were converted into virtual reality experiences, which offered visitors

a dynamic and moving glance into Hadid's architectural ideas (figures 3,4).

The archives of various artists yield no shortage of examples of the second life of architecture. Aside from the work of Zaha Hadid and Thom Mayne outlined above, there are several other leading architects whose idioms are bolstered by archiving images and drawings. Take, for instance, the watercolors of Steven Holl, who produced graphic work alongside all of his projects, or the expressive prints of Daniel Libeskind or Peter Eisenman. In each case, the drawing precedes the architectural material to which it is inextricably bound. Artistic expression, often diametrically opposed to realization, is nonetheless the record of thought and ideas and a legible score for the design of architectural space.

In the various disciplines of art and science, we often hear the claim that drawing, as a visual form of expression, draws to light the process of form coming into being.¹⁰ By its most basic definition, drawing invokes painting and printmaking. With sculpture, and architecture even more so, the literality of the drawing is rarely plain to the eye. Drawing operates in the background. It foreshadows architecture and then documents and facilitates the design process. After all, architecture's very essence lies in the spatial configuration of matter. In his theoretical writing, Bruno Zevi describes architecture as the art of forming space.¹¹ This sentiment resonates with ideas expressed by

¹⁰ M. Misiągiewicz, *O prezentacji...*, p. 55.

¹¹ B. Zevi, *Architecture as Spaces. How to look at Architecture*, New York 1974, p. 37.

other architects and critics who situate architecture within the visual arts.

The role of the architect consists of modeling matter, form as idea, and the meaning behind the nature of place. “There is no such thing as matter without form,” writes Juliusz Żórawski, and the product of man’s yearning to intuit the nature of forms gives way to a yearning to confer form to buildings.¹²

Architectural drawing offers an irreplaceable kind of information, for it complements the direct reception of the art. Architects rarely have the opportunity so prevalent in other fields of art to exhibit their work in solo shows or museum collections.

The material included in this article is sourced straight from the archives of its authors. However true it may be that architecture culminates in the act of construction,¹³ architects also value documenting all stages of the creative process. The first stages – preserved in the form of sketches, drawings, notes, images, and models, ultimately become an integral piece of the work as a whole, although they retain their archival status and may often be private or inaccessible. By publishing this material, we can bring new perspectives to architecture as it circulates in the world. We can discover it anew. This material is, at the end, the record of a thought process we might refer to as

¹² J. Żórawski, *O budowie formy architektonicznej*, Warsaw 1962, p. 21.

¹³ R. Ingerden, *O dziele architektury*, [in:] *Studia z estetyki*, vol. 2, Warsaw 1958, pp. 115–160.

the “idiom” – the special property of meaningful and excellent architecture.

I will therefore end by suggesting the following conclusions:

1. The archive of the architect – architectural drawing enables a morphological perspective on built architecture, and thereby offers a key for how to study and understand it.
2. Architecture conveyed through the generative drawing and image is the pathway to understanding the grammar of the architectural expression by way of the immaterial and abstract perception of architectural drawing as art.
3. Architects’ informational drawings allow us to interpret their actual buildings in new light.
4. Architecture exists in two worlds: the built and the drawn, both of which are subject to separate laws, while most of the connections and influences shared between them suggest that we should treat them as one whole. This allows us for deeper perspectives on the study of the structure of architectural form as a science, art, theory, and practice.

Translated by Eliza Cushman Rose