Death education
- the importance of medical care

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Death education –
the importance of medical care

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Dying is not in order to stop living, but so as to live differently

Paulo Coelho

Dear Colleagues

We are proud to introduce you the English-language edition of monograph, which is a collaboration of many authors. We wanted to talk of the death broadly, in so far as it is possible.

Currently, we rarely talk about death. In the past, people died at home, in a warm and loving family. They could feel their love and closeness. On deathbed, a dying person had a chance to say good-bye to his family, to bless all, and leave last wishes. They were not lonely and abandoned. At present, with the development of medicine, hospital, clinic and hospice have become a place of death. Death began to "come" to patients alone or optionally in the presence of staff.

Family members seldom accompany the sick in these last moments of life. They rarely bring them relief from suffering through their presence, solicitude, good word, solace, and common prayer, and restrict their activities to attend the funeral and formalities relating with death. This change led into the death of the social image distortion, resulting in thanatophobia - the panic fear of death or tanatophilia - obsessive fascination with death.

Death is the most touching and sensitive issue in our life. Therefore, thanks to the included in the monograph chapters, we wanted to create an opportunity for dialogue about dying and death, representatives of the various fields of science and art, physician and philosopher, psychologist and sociologist, priest and teacher, a journalist and a nurse, an anthropologist and a midwife.

This monograph provides an opportunity to experience the special feelings and deep reflection on life and passing. We wanted to present that death is not only those who are seriously ill. The mentally ill, the disabled, with genetic disorders and homeless treated as absent, removed and marginalized are affected by the social death.

We present in this monograph the difficult problems, the most dramatic, and most intimate. We wanted to think about whether you can "tame death and dying" about what we need to do to regard death as something natural, except death with dignity and humility, if it affects our patients, our closest, coming face to face and head to meet her.

Seneca wrote that "during lifelong we should learn to and, which may further surprise you a lifetime to learn to die." Everyone is preparing to die, even healthy. Death is a natural phenomenon. However, we are facing her, death comes to us in an unexpected way. "Age is irrelevant, the elderly, as young men are urged by haste, surprised in moments of distraction, forced to die without preparation, as if they did not have time to see approaching the end" - wrote Vladimir Jankélévitch..

Antoine de Saint-Exupéry beautifully wrote: "A gust of wind can extinguish the lamp-we need a good watch." The same goes for our lives. Death is a traumatic experience for everyone. It is a fact that must be counted in life, like every other element of human existence.

Death should not make us into a state of sadness and depression, but it should be a stimulus for reflection upon the meaning of existence. Margaret Musierowicz claimed that "*death gives life beauty. Only artificial flowers do not die*," and Tales once wrote: "*There is no difference between life and death*".

Prof. Elżbieta Krajewskiej-Kułak MD , PhD, Andrzej Guzowski PhD
Prof. Wojciech Kułak, MD, PhD, Emilia Rozwadowska PhD
Cecylia Łukaszuk PhD, Jolanta Lewko MD , PhD,

Review of monograph by Prof. Irena Wrońska PhD
Death education - the importance of medical care

Presented to me monograph *"Death education - the Importance of medical care"* edited by Elżbieta Krajewska-Kułak, Andrzej Guzowski, Wojciech Kułak, Emilia Rozwadowska, Cecilia Łukaszuk, Jolanta Lewko is an interesting overview of issues related to the problem of death and dying and role of the tanatoeducation in medical care. This is probably only the first monograph in Poland, which so comprehensively considers these issues. Therefore, taking into account the innovative nature these studies, enriched with many unique images, I am convinced that this publication will enrich and complete the medical literature within this field.

Prof. Irena Wrońska, PhD
The Chair of Nursing Development
Faculty of Nursing and Health Sciences, Medical University of Lublin

Review of monograph by Prof. Kornelia Kędziora-Kornatowska MD, PhD,
Death education - the importance of medical care

This monograph presented to me to review was written by the authors from different academic centers form Poland and frontiers to review. This monograph consists of six chapters aims to present current problems of the palliative medicine and transplantation. These subjects clearly indicate that we cannot separate the medical aspects of the process of dying from the humanities and social dimensions of death. Presented issues show the interdisciplinary nature these issues in a good manner. The monograph has written based on the current and properly selected literature. All subjects are relevant to the palliative medicine and can be published. In conclusion, I positively rate this monograph. I am deeply convinced that it will enrich the already existing medical literature.

Prof. Kornelia Kędziora-Kornatowska PhD, MD
Head of the Chair and Department Geriatrics
UMK CM in Bydgoszcz

CHAPTER I
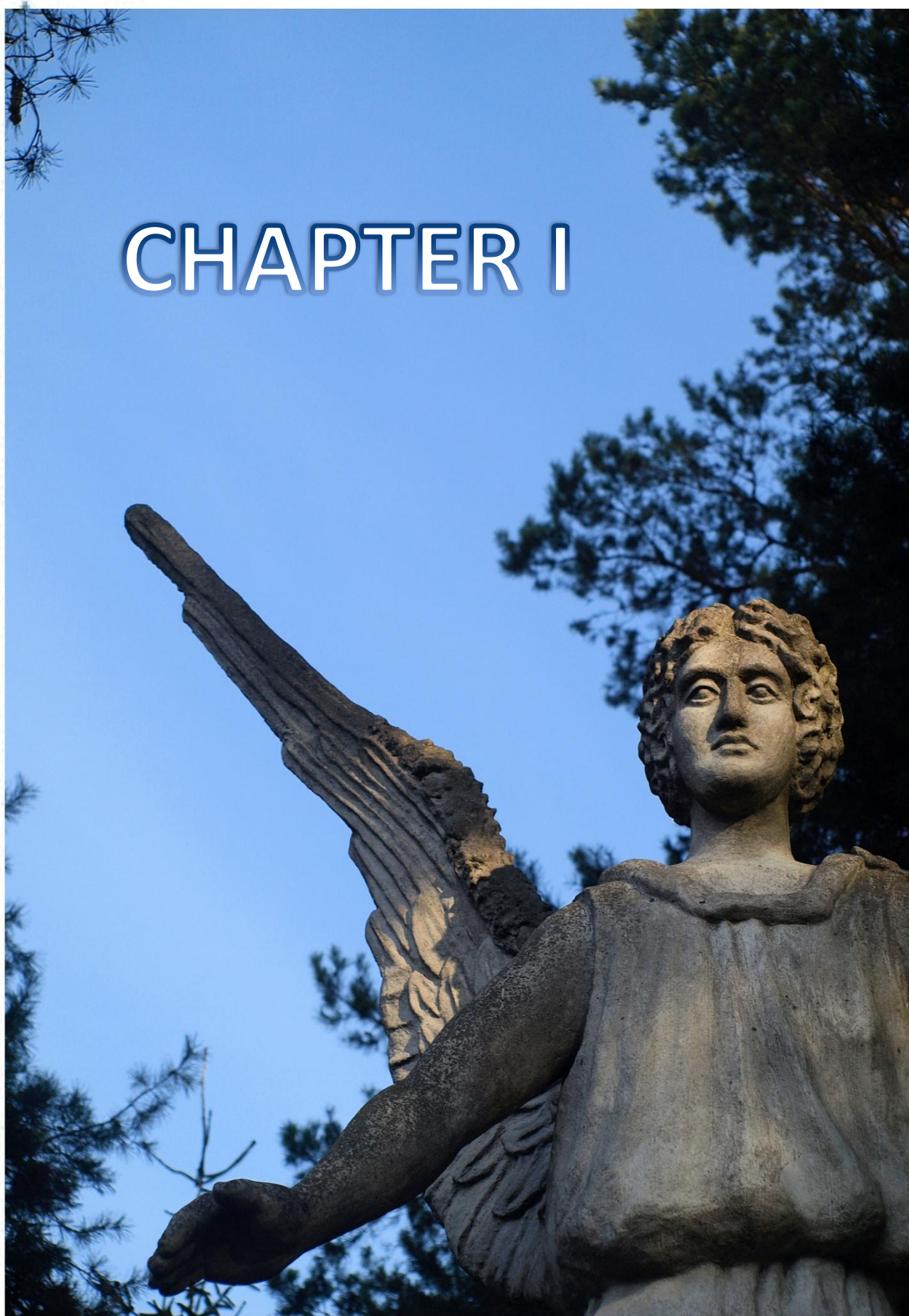
Elizabeth Kùbler-Ross

Elisabeth Kùbler-Ross, Source: [1]

Elisabeth Kübler-Ross, M.D. (July 8, 1926 – August 24, 2004) was a Swiss-born psychiatrist, a pioneer in Near-death studies and the author of the groundbreaking book *On Death and Dying*(1969), where she first discussed what is now known as the Kübler-Ross model [2] .

In this work she proposed the now famous Five Stages of Grief as a pattern of adjustment [2]. These five stages of grief are denial, anger, bargaining, depression, and acceptance. In general, individuals experience most of these stages, though in no defined sequence, after being faced with the reality of their impending death [2].

The five stages have since been adopted by many as applying to the survivors of a loved one's death, as well. She is a 2007 inductee into the National Women's Hall of Fame [2].

She was the recipient of twenty honorary degrees and by July 1982 had taught, in her estimation, 125,000 students in death and dying courses in colleges, seminaries, medical schools, hospitals, and social-work institutions [2].

In 1970, she delivered the The Ingersoll Lectures on Human Immortality at the University of Harvard, on the theme, *On Death and Dying [2].*

With the Gypsy woman, in the Russian border town of Bialystok, on the way home from Poland (1947)

by courtesy of Ken Ross

Elisabeth Kübler-Ross with the gypsy woman in Bialystok, on the way home from Poland in 1947 (photo by courtesy of Ken Ross).

Patients young and old wait for treatment at the impromptu "clinic" in Lucima, Poland (1947)
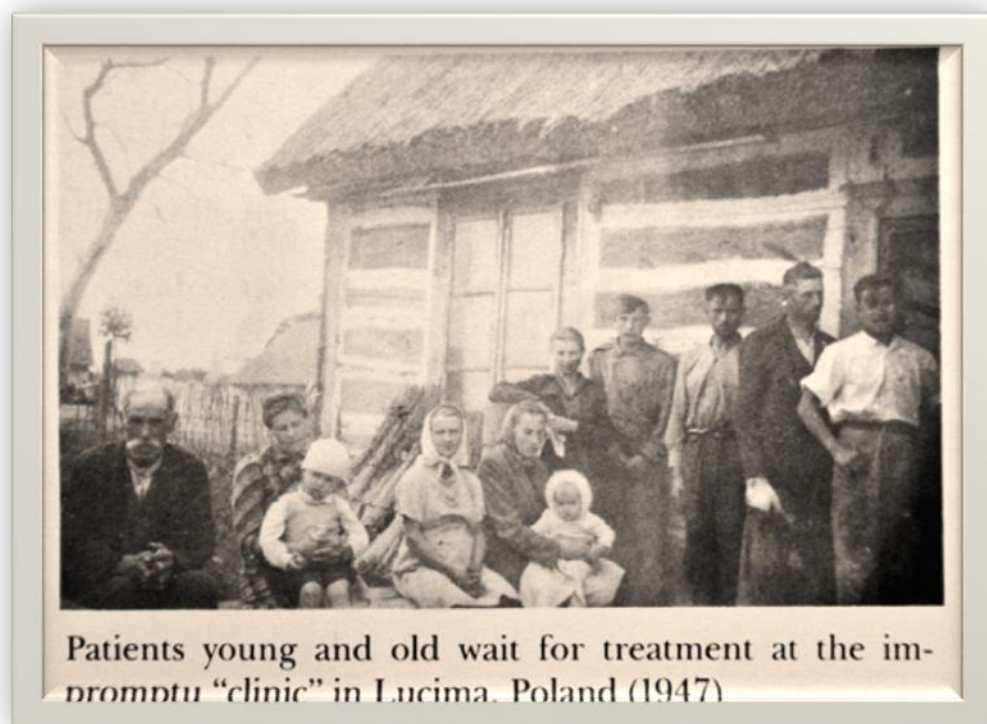
Patients young and old wait at the „clinic" in Lucima, Poland in 1947 (photo by courtesy of Ken Ross).

Education and Work [2]

- Medical School – University of Zurich 1957
- Rotating Internship, Community Hospital, Glen Cove, Long Island, NY, 1958-59
- Fellow, Manhattan State Hospital 1959-62
- Resident, Montefiore Hospital, NYC, 1961-62
- Fellow, Psychiatry, Psychopathic Hospital, U. Colo. Med. Sch., 1962-63
- Instructor in Psychiatry, Colo. Gen. Hosp., U. Colo. Med. Sch., 1962-65
- Asst. Professor of Psychiatry, Billings Hospital, University of Chicago,
- Chicago, IL, 1965-70
- Asst. Director, Psychiatric Consultation & Liaison Service, 1965-69
- Acting Chief, Psychiatric Inpatient Service, 1965-66
- Associate Chief, Psychiatric Inpatient Service, 1966-67
- Staff Mem., LaRabida Children's Hosp. & Rsch Ctr., Chicago, 1969-70
- Med. Dir. Family Service and Mental Health Ctr., S. Cook County, IL.,
- Chicago Heights 1970-73
- President, Ross Medical Assoc. (S.C.) Flossmoor, IL., 1973-76
- Chrm. Brd., Shanti Nilaya – Growth & Healing Center, 1977-95
- Clinical Professor of Behavioral Medicine & Psychiatry, Univ. of Virginia,
- Charlottesville, VA, 1985
- President, Elisabeth Kubler-Ross Center, Head Waters, Virginia, 1977 -1995
- Retired 1996 – 2004, Arizona

Chapters [2]

- "The Dying Patient's Point of View," THE DYING PATIENT, Eds. Brim, Orville G. Jr., Howard E. Freeman, Sol Levine & Norman A. Scotch, Russell Sage Foundation, New York, Chapter 8, pp. 156-70, 1970
- "The Experience of Death," THE VESTIBULE, Weiss, Jesse E., Ashley Books, Chapter 5, pp. 49-53, 1972
- "Crisis Management of Dying Persons and Their Families," EMERGENCY-PSYCHIATRIC CARE: THE MANAGEMENT OF MENTAL HEALTH CRISES, Resnick, H.L.P., and H.L. Ruben, Chapter 8, pp. 143-56, 1974
- "The Loneliness in Dying," ANATOMY OF LONELINESS, Audy, R. Cohen, V. and Hartog, J., Macmillan

- "To Live and To Die," Ed. by Robert H. Williams, Springer-Verlag, New York, 1973

- "The Patient, Death and the Family," In Press, Rochester, NY, 1976

- "Life/Death Education for Our Children," (Parent Guidance), L. Eugene Arnold, M.D.

- "Death and Dying," THE STUDY OF SOCIETY, Second Edition, The Dushkin Publishing Group, Guilford, CT, unit 24 – Current Issues, pp. 512-30, 1977

- "Aging," SOCIAL PROBLEMS, Robertson, Ian, Random House, Chapter 11, pp. 291-313

- "Was Bedeutet der Tod Fuer Sie?", Ariston, Switzerland, 1983

- "Kubler-Ross's Theory of Stages of Death and Dying," PSYCHOLOGY: THE FRONTIERS OF BEHAVIOR, Second Edition, Smith, Ronald E. and Sarason, Irwin G. and Sarason, Barbara, Harper & Row, Chapter 13, 1983

- "Hospice Care for the Dying Child," SPECIAL KIND OF LOVE, CARE OF THE DYING CHILD, Buckingham, R., Continuum, NY, 1983

- "What I Believe," THE COURAGE OF CONVICTION, Berman, Philip (Editor), Center for the Study of Contemporary Belief, Santa Barbara

- "Sterbehilfe-Mitleid Oder Mord?", Coprint-Verlag, Germany, 1984

- "Lecciones de la Agonia," SOCIOLOGIA DELA MUERTE, James Hansen & Thomas Frantz (Editors), Spain, 1984

- "My Work with People with Acquired Immune Deficiency," PSYCHO-IMMUNITY AND THE HEALING PROCESS, Serinus, Jason (Editor), Celestial Arts, Chapter 4, 1986

- HANDBOOK FOR THE SOUL, Edited by Richrad Carlson & Benjamin Shield, Little Brown Publishers, Chapter 5: Lsessons of the Soul, Soul Gifts in Disguise, 1995

- TYING ROCKS TO CLOUDS, William Elliott, Quest Books, Chapter 3, P. 13, 1995

Papers [2]

- "The Dying Patient as Teacher: An Experiment and an Experience," THE CHICAGO THEOLOGICAL SEMINARY REGISTER, Vol. LVII, No. 3, pp. 1-14, December 1966

- Kubler-Ross, Elisabeth, and Anderson, James, "Psychotherapy with the Least Expected, – Modified Group Therapy with Blind Clients", REHABILITATION LITERATURE, Vol. 29, no. 3, pp. 73-76, March 1968

- "Interview with a Terminal Cancer Patient," GERIATRIC FOCUS, Knoll Pharmaceutical Co., Orange, NJ, Vol. 9, No. 4, April 1970

- "The Care of the Dying: Whose Job Is It?", PSYCHIATRY IN MEDICINE, Vol. 1, No. 2, pp. 103-7, April 1970

- "Coping Patterns of Patients Who Know Their Diagnosis," CATA-STROPHIC ILLNESS IN THE SEVENTIES: CRITICAL ISSUES AND COMPLEX DECISIONS (Proceedings of the Fourth National Symposium, Hotel Baltimore, New York, NY), Oct. 15-16, 1970, Cancer Care, Inc., of the National Cancer Foundation, pp. 14-19

- "A Teaching Approach to the Issues of Death and Dying," ARCHIVES OF THE FOUNDATION OF THANATOLOGY, Vol. 2, Fall 1970, pp. 125-7

- "Psychotherapy for the Dying Patient," CURRENT PSYCHIATRIC THERAPIES, Vol. V, Grune and Stratton, Inc., 1970, pp. 110-17

- "What Is It Like to be Dying?", AMERICAN JOURNAL OF NURSING, 1971

- "How the Patient Faces Death," PUBLIC WELFARE (Journal of the American Public Welfare Association), Vol. XXIX, No. 1, January 1971, pp. 56-60

- "Dignity in Death," MEDICAL BULLETIN NAVAL REGIONAL MEDICAL CENTER AND NAVAL HOSPITAL, Portsmouth, VA, Vol. 6, No. 4, Winter 1971, pp. 76-85

- "Dying with Dignity," THE CANADIAN NURSE, Vol. 67, No. 10, October 1971, pp. 31-35

- "Anger Before Death," NURSING 1971, Vol. 1, No. 2, December 1971, pp. 12-14

- "The Five Stages of Dying," ENCYCLOPEDIA SCIENCE SUPPLEMENT, Grolier, Inc., 1971

- "On the Use of Psychopharmacologic Agents for the Dying Patient and the Bereaved," JOURNAL OF THANATOLOGY, Vol. 2, Winter-Spring, 1972, pp. 563-66

- "The Right to Die with Dignity," BULLETIN OF THE MENNINGER FOUNDATION, Vol. 36, No. 3, May 1972

- "On Death and Dying", Therapeutic Grand Founds, No. 36, JOURNAL OF THE AMERICAN MEDICAL ASSOCIATION, July 10, 1972, Vol. 221, No. 2, pp. 174-79

- "The Family Physician and the Dying Patient", CANADIAN FAMILY PHYSICIAN, October 1972, pp. 79-83

- "Hope and the Dying Patient", PSYCHOSOCIAL ASPECTS OF TERMINAL CARE, 1972

- "Letter to a Nurse About Death", NURSING, Vol. 3, No. 10, October 1973

- "The Stages of Dying", PHP INSTITUTE OF TOKYO, Nov. 1973

- "Facing Up to Death", TODAY'S EDUCATION (Journal of the National Education Association), Vol. 61, No. 1, Jan. 1972, pp. 30-32; Also in READINGS IN HUMAN DEVELOPMENT, 1973-74, pp. 258-60

- "Death: How Do We Face You?", MODERN PERSPECTIVES IN PSYCHOGERIATRICS, Brunner/Mazel, New York, NY, 1973

- "Lessons from the Dying", SOCIOLOGICAL DE LA MUERTE, Madrid, Spain, 1974, pp. 15-24, (Published first in Tribuna Medica, Madrid, Spain, 1973)

- "Dying from the Patient's Point of View", TRIANGLE, Sandoz Journal of Medical Science, Vol. 13, No. 1, 1974

- "Death", ENCYCLOPEDIA BRITANNICA, Macropedia, Vol. 5, 1974, pp. 526-29

- "The Languages of the Dying Patients", HUMANITAS, Vol. X, No. 1, Feb. 1974

- "Dying as a Human Psychological Event", CONCILIUM: THEOLOGY IN THE AGE OF RENEWAL, Vol. 4, No. 10, April 1974

- "Facing Death", MODERN PERSPECTIVES IN THE PSYCHIATRY OF OLD AGE, Edited by John G. Howells, M.D., Brunner/Mazel, Inc., New York, 1975, pp. 531-39

- "Death in Other Cultures", CRUX (Toronto Graduate Christian Fellowship Publication) Vol. II, No. 3, 1973-74, Toronto, Ontario, Canada

- "Souffrance Commercialisee Et Souffrance Cachee", CONCILIUM 119, 1976, PP. 339-50

- "Sufrimiento Comercializade Y Sufrimiento Escondido", CONCILIUM 119, 1976, pp. 558-64

- "Geocommercialiseerd Lijden Tegenover Verborgen Lijden", CONCILIUM 119, 1976, pp. 27-37

- "Soffreenza Commercializzata Contro La Sofferenza Nascosta", CONCILIUM Vivista Internazionale di Teologia, 1976, pp. 50-62

- "Sofrimento Comercializado vs. Sofrimento Oculto", Revue Internationale De Theologie, 1976, pp. 27-35

- "Attitudes and Experiences of Death Workshop Attendees", Kubler-Ross, Elisabeth, and J. William Worden, Ph.D., OMEGA, Vol. 8 (2), 1977-78, pp. 91-106

- "Do Leaders Die Differently?", LEADERS Magazine, First Quarter, 1980

- Book Reviews and Forewords (Partial Listing)

- LIFE OR DEATH, ETHICS AND OPTIONS, Labby, Daniel, et. al., Seattle, University of Washington Press, 1968

- SUICIDE, Choron, Jacque, 1972

- DYING, Hinton, John, Vol. 2, No. 1, Penguin Books, 1972

- DEATH COMES HOME, Stephens, Simon, Morehouse-Barlow Co., Inc., 1972

- WIDOW, Caine, Lynn, William Morrow & Co., Inc., 1974

- THE ART OF DYING, Neale, Robert E., Harper & Row Publishers, 1974

- THE DENIAL OF DEATH, Becker, Ernest, The Free Pass, 1974

- JEWISH REFLECTIONS ON DEATH, Reimer, Jack, ed., Schocken Books, 1974

- FREE FALL, Smith, Joann, Judson Press, 1974 (Foreword)

- LIFE AFTER LIFE, Moody, Raymond, Mockingbird Press, 1975 (Foreword)

- THE WAITING WORLD, Matson, Archie, Harper & Row Publishers, 1975

- WE ARE BUT A MOMENT'S SUNLIGHT, Adler, Sheila, Simon and Schuster, Inc., 1976

- TOO YOUNG TO DIE, Klagsbrun, Francine, Houghton Mifflin Co., Boston, 1976

- ERIN, MOURNING JOURNEY TO JOY, Mulkern, Micki, Pine Hill Press, Freeman, S.D., 1976 (Foreword)

- THE FIRE THAT WILL NOT DIE, McBride, Michele, Chicago Review, 1979

- LAST LETTER TO THE PEBBLE PEOPLE, Caughlan, Craig & Michael, Unity Press, Santa Cruz, CA, 1979 (Foreword)

- REINCARNATION, THE PHOENIX MYSTERY, Cranston, Sylvia, Warner Books, Inc., New York, NY, 1979 (Foreword)

- A JOURNEY THROUGH ANGER, Esselstyn, Micki (in print)

- BORN TO LIVE, McGarey, Gladys T., M.D., Gabiel Press, 1980 (Foreword)

- FOR ALL THAT HAS BEEN, Cameron, Jean, MacMillan Publishing Co., 1982 (Foreword)

- WHO DIES, LeVine, Stephen, Anchor Press, 1982

- AN AMBITIOUS SORT OF GRIEF, Cohn, Marion D., Ide House, Mesquite, TX, 1983 (Foreword)

- HEADING TOWARDS OMEGA, Ring, Kenneth, Wm. Morrow & Co., Inc., NY, 1983 (Foreword)

- EASY DEATH, Da Free John, The Dawn Horse Press, 1983

- A MANUAL OF DEATH EDUCATION AND SIMPLE BURIAL, Morgan, Ernst, Celo Press, 1984

- CLARA ELISABETH, 19 YEARS OLD, van Wyck, Anne, van Holkema and Warendorf, Publishers, 1984 (Introduction)

- TRAUMZEIT UND INNERER RAUM – DIE WELT DER SCHMANEN, Kalweit, Holger, Scherz Verlag/O.W. Barth Verlag, Publishers, 1984 (Foreword)

- COMING HOME (A Guide to Home Care for the Terminally Ill), Duda, Deborah, W.W. Norton & Co., Inc., 1985

- THE LANGUAGE OF DRAWING, Furth, Gregg, Ph.D., Ian Fenton, Publisher, London, England, 1985 (Foreword)

- WHAT ABOUT THE CHILDREN? THE THREAT OF NUCLEAR WAR AND OUR RESPONSIBILITY TO PRESERVE THIS PLANET FOR FUTURE GENERATIONS, Parents and Teachers for Social Responsibility, Inc., 1986 (Review)

- REMEMBERING ME, Light, Danielle, Mt. Shasta Publications, Mt. Shasta, CA, 1986 (Endorsement)

- PRELUDE TO CONCEPTION, Huxley, Laura (being published), 1986

- A KABBALIST IN SPIRIT, A FAMILY FRIEND, Richmond, Norton (being published), 1986

- HEAVENLY LADDER, Hoffman, Edward, M.D., (being published) 1986

- THE FRUMKIN-LEONARD "QUESTIONS AND ANSWERS ON AIDS", Frumkin, L.R., M.D. (being published) 1986

- STARDUST, Zinn, Rebecca (being published) 1986

- LOVE, MEDICINE AND MIRACLES, Siegel, Bernard, M.D., Harper & Row Publishers, Inc., 1986

- HOW NEW EVIDENCE OF GOD CAN BRING YOU JOY, Rasmussen, Royal (being published) 1986

- HYPNOTHERAPHY AND REINCARNATION, Major, Charles, M.D., (being published) 1986

- THE EFFECTS OF INSTRUCTION ON TEST-TAKING SKILLS IN SECOND GRADE BLACK CHILDREN, Kalechstein, Pearl, Kalechstein, Mel, and Docter, Robert, 1986

- THE EFFECTS OF TEST-WISENESS TRAINING ON READING ACHIEVEMENT, TEST ANXIETY, AND LOCUS OF CONTROL IN ELEMENTARY SCHOOL CHILDREN, Kalechstein, Pearl, Hocevar, Dennis, and Kalechstein, Mel, 1986
- HANDS OF LIGHT, A GUIDE TO HEALING THROUGH THE HUMAN ENERGY FIELD, Brennan, Barbara Ann, 1987
- THE FELLOWSHIP, Steiger, Brad, 1987
- MAN'S SEARCH FOR ULTIMATE MEANING, Frankl, Dr. Viktor E., 1997

Awards and Honors (Condensed List) [2]

- The Algernon Sydney Sullivan Medallion, Mary Baldwin College, VA, 1985
- American Academy of Achievment – Golden Plate Award
- American Academy of Bereavement – Outstanding Achievment 1998
- Am. College of Health Care Admin. – President's Award 1993
- Backbone of Thanatology Award, Parker Chiropractic Research Foundation, 1977
- City of Dallas – Special Recognition
- Colonel on Staff, Governor E.W. Edwards, Louisiana, 1974
- Community Leaders & Noteworthy Americans Award, Raleigh, NC, 1978
- Dedication & Outstanding Support Award, CHI, Alexandria, VA 1985
- Elisabeth Kubler-Ross Award, American Society of Hospice Care, Weston, MA, 1985
- Emergency Nurses' Assoc. – Special Recognition
- Enriching the Circle of Care Award, CHI, Alexandria, VA 1985
- Fellow of the College of Human Sciences, Concordia University, Montreal, Quebec, Canada, 1976
- Fones Award, CT State Dental Association, Hartford, CT, 1986
- Gardner Visionary Award, Pathways Hospice Foundation, Palo Alto, CA 2010
- Gerard B. Lambert Awards – Special Recognition
- Golden Key to City, Memphis, Tennessee, 1977
- Golden Plate Award – American Academy of Achievement 1980
- Honorary Citizen, Regina, Saskatchewan, Canada, 1972
- Honorary Citizen, New Orleans, Louisiana, 1974
- Honorary Deputy Sheriff, State of Tennessee, County of Shelby, 1979

- Honorary State Senator, Louisiana, 1974

- Honorary Member, Christophorus Hospiz Verein, Munich, Germany, 1986

- Honorary Member, Yoga Fellowship of N. Ireland, 1985

- Honorary Member, Mark Twain Society

- Honorary Member, Board of Trustees, Foundation of Hospice and Home Care, WA, 1983

- Humanitarian Award, International Association of Cancer Victims and Friends, Inc.; Solano Beach, CA 1977

- Ideal Citizen Award, Chicago, IL, 1977

- Inclusion in: Foremost Women of the Twentieth Century, International Biographical Centre, Cambridge, England, 1986

- Inclusion in: The World Who's Who of Women, International Biographical Centre, Cambridge, England, 1986

- Life Fellow, John F. Kennedy Library, 1987

- Life Member, World Institute of Achievement, Raleigh, NC 1986

- Living Legacy Award, Women's Intl. Center, La Jolla, CA, 1984

- Modern Samaritan Award 1976

- National Hospice Organization – Founders Award 1993

- One Hundred most Important Thinkers of the Century – Time Mag. 3/99

- One Hundred most Important Books of the Century – NY Public Library Patron,

- Bereavement Counseling Service, St. Anne's Church, Dublin, Ireland, 1987

- President's Cabinet Award, University of Detroit, Detroit, MI, 1979

- Service to Mankind Award, Southwest Sertoma Club, Kansas City, Missouri, 1977

- Southern Birmingham College (Lifetime Achievement) 1995

- Teilhard Prize – Teilhard Foundation 1981

- Tokyo Soc. of Med. Sciences (Univ. of Tokyo) – Special Recognition

- University of Detroit – The Presidents Club

- Visiting Nurses Assoc. of Greater Philadelphia (Lifetime Achievement) 1995

- Woman of the Year Award, Ladies Home Journal 1977

- Woman of the Decade, Ladies Home Journal 1979

- World Institute of Achievement – Outstanding Achievement 1986

Honorary Degrees [2]

- Doctor of Science, H.C., Albany Medical College, New York 1974

- Doctor of Laws, University of Notre Dame, IN.,1974

- Doctor of Science, Smith College 1975\

- Doctor of Science, Molley College, Rockville Center, NY, 1976

- Doctor of Humanities, St. Mary's College, Notre Dame, IN. 1975

- Doctor of Laws, Hamline University, MN. 1975

- Doctor of Humane Letters, Amherst College, MA. 1975

- Doctor of Humane Letters, Loyola University, IL 1975

- Doctor of Humane Letters, Bard College, New York, 1977

- Doctor of Humanities, Hood College, MD 1976

- Doctor of Letters, Rosary College, IL. 1976

- Doctor of Pedagogy, Keuka College, NY 1976

- Doctor of Humane Science, University of Miami, FL 1976

- Doctor of Humane Letters, Bard College, NY 1977

- Doctor of Science, Weston MA., 1977

- Honorary Degree, Anna Maria College, MA., 1978

- Doctor of Humane Letters, Union College, New York 1978

- Doctor of Humane Letters, D'Youville College, New York 1979

- Doctor of Science, Fairleigh Dickinson University, 1979

- Doctor of Divinity, 1996

Source: [3]

Elisabeth Kübler-Ross Books [4]
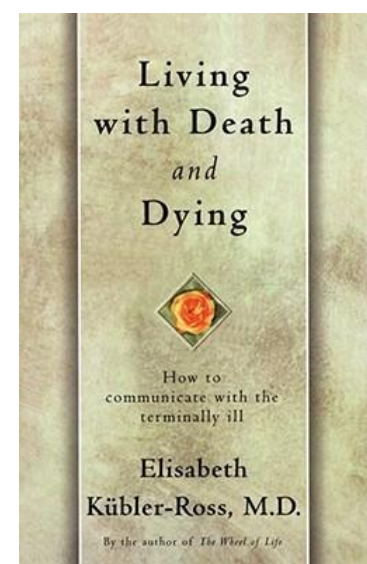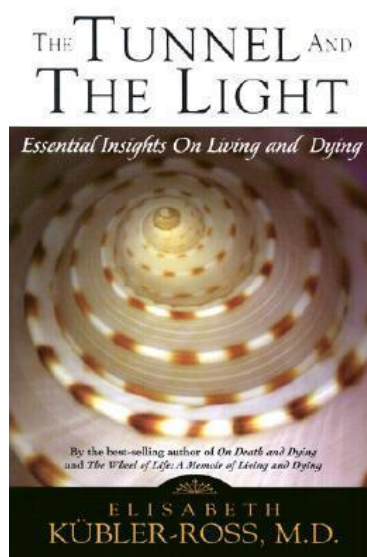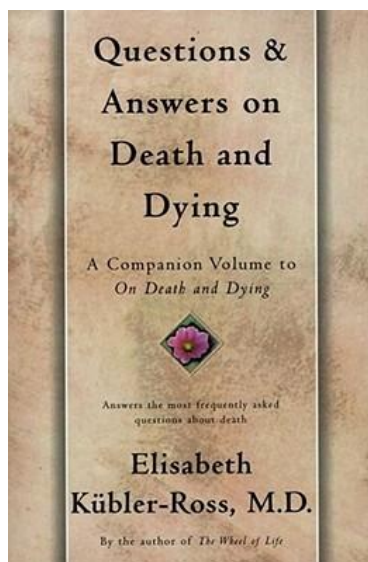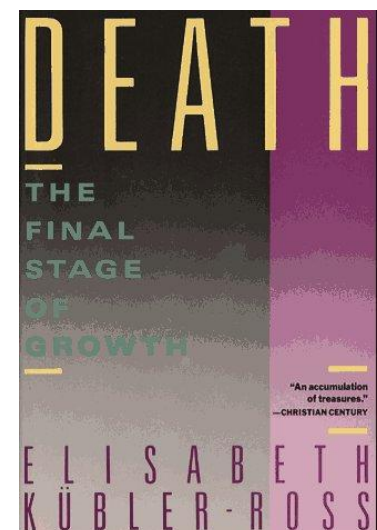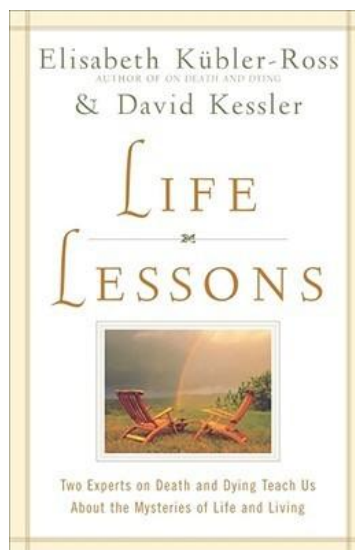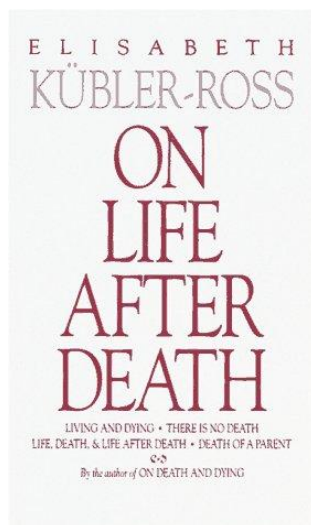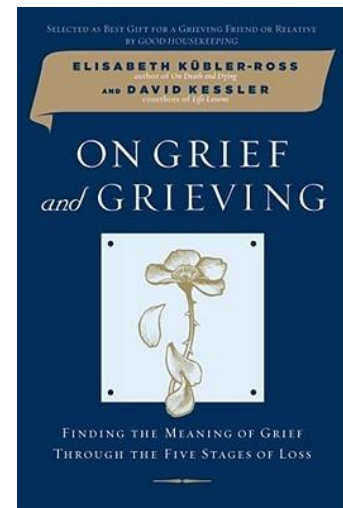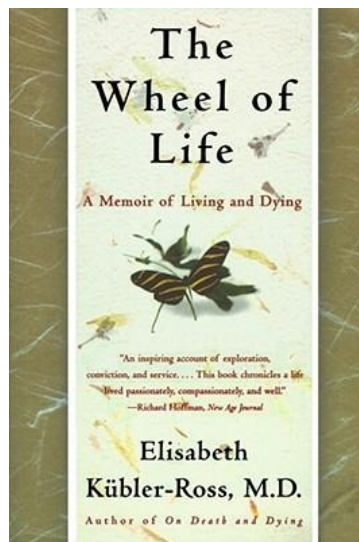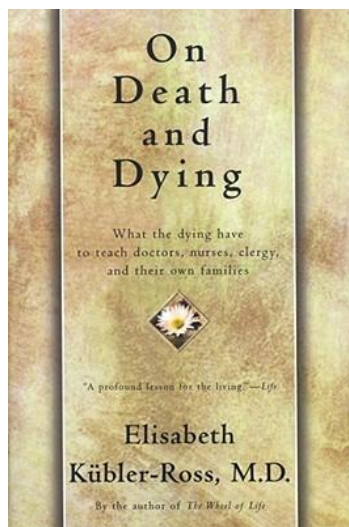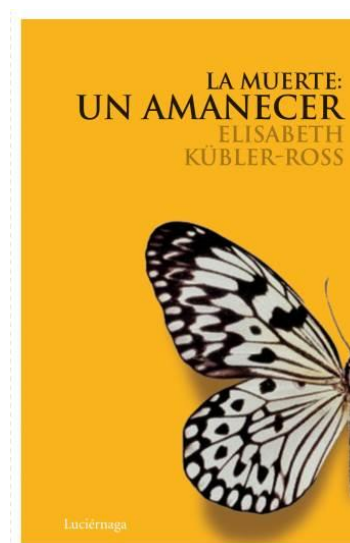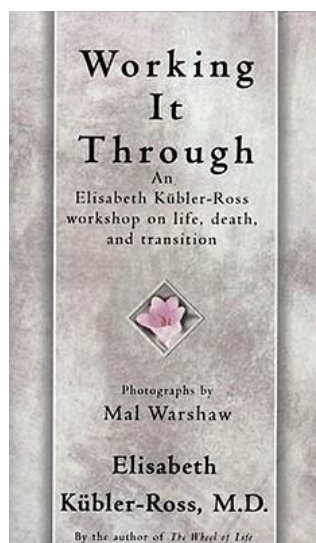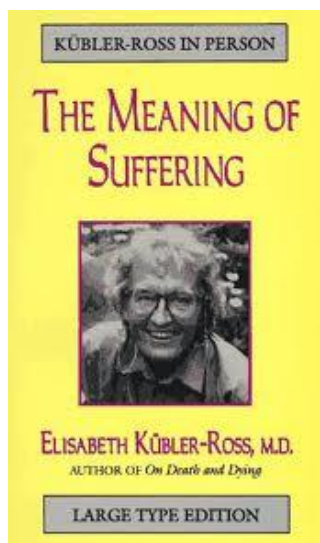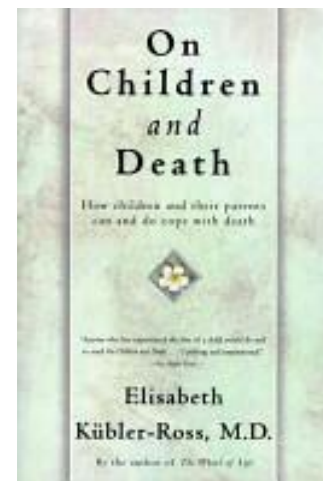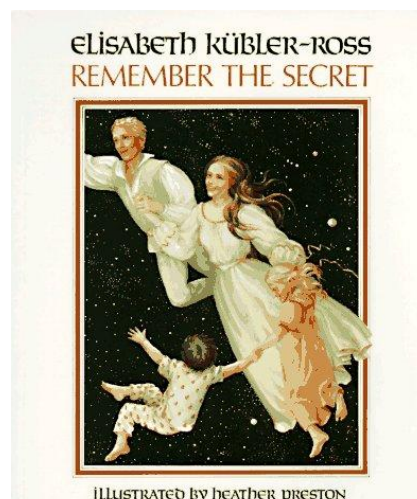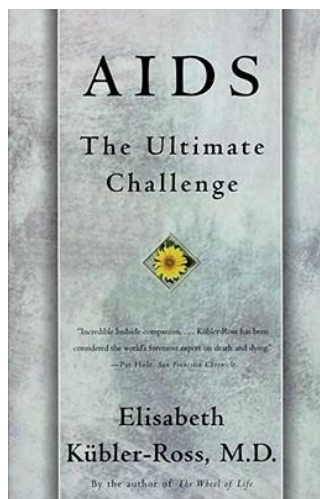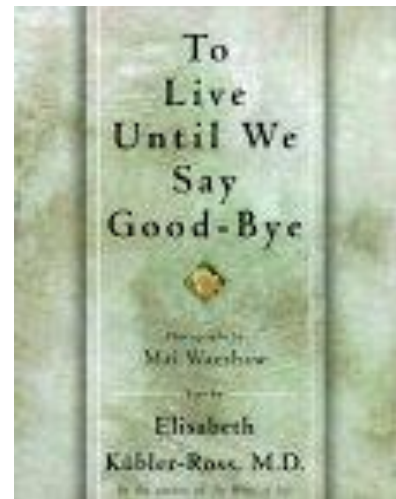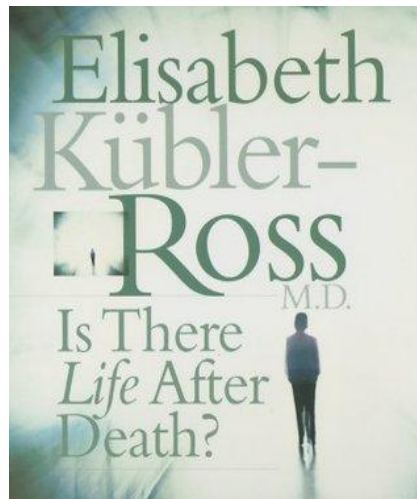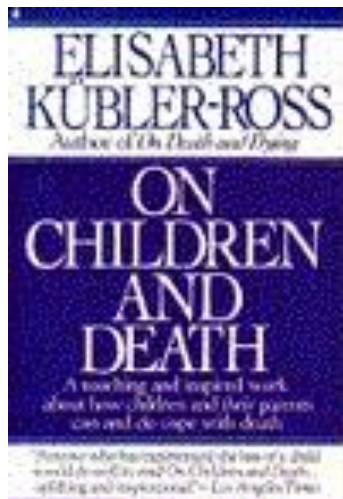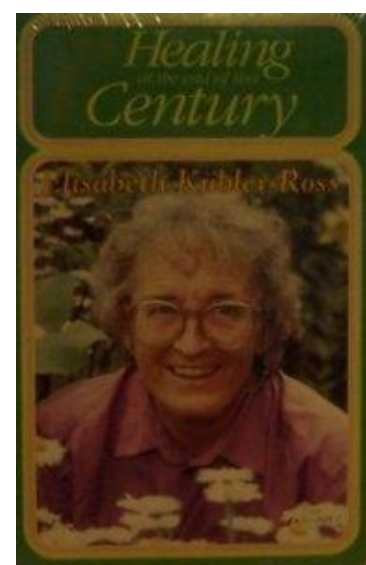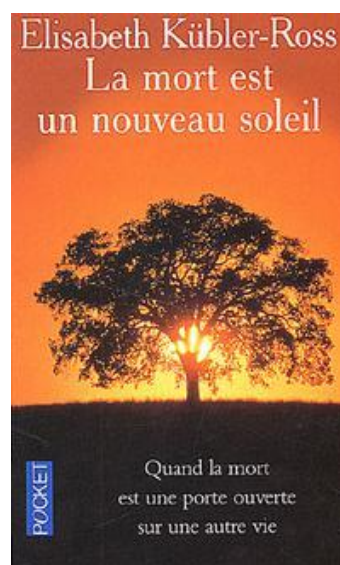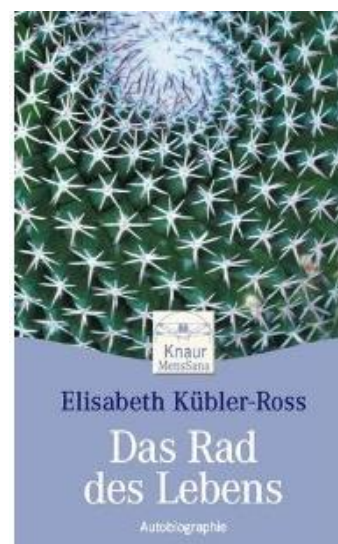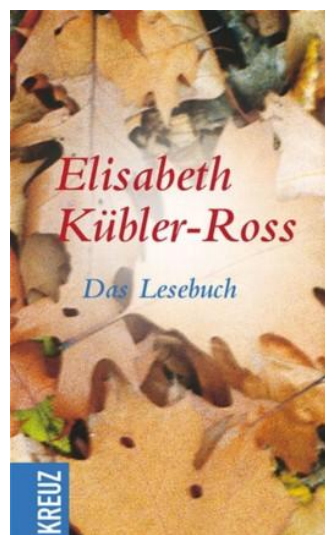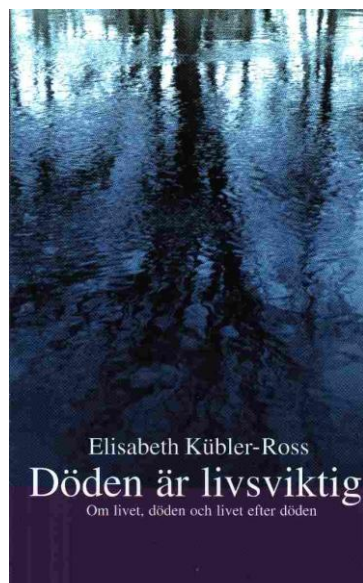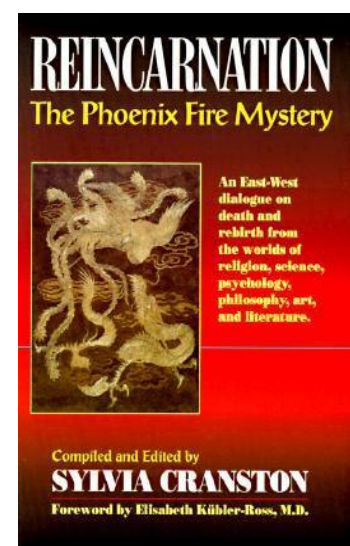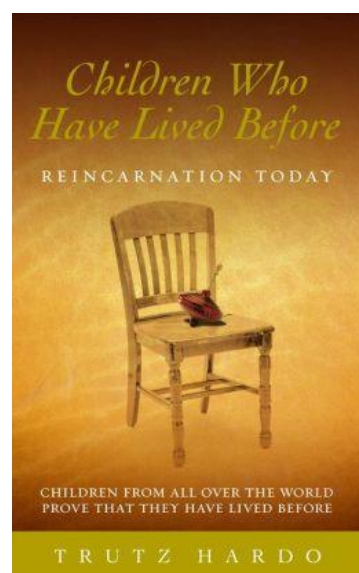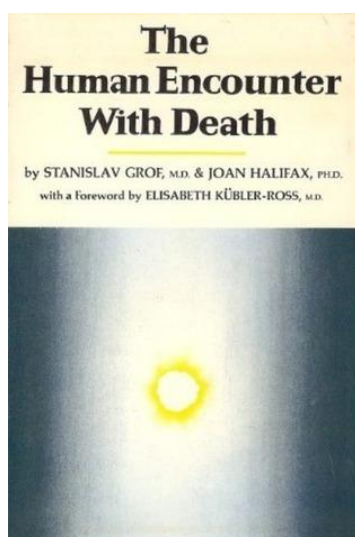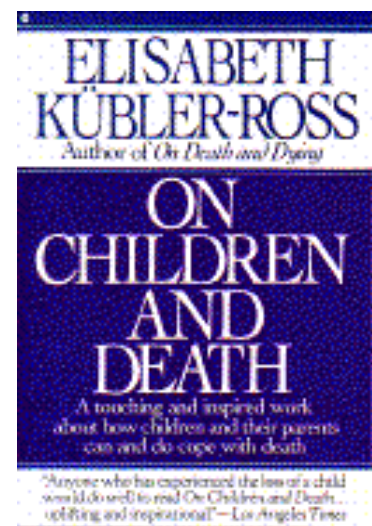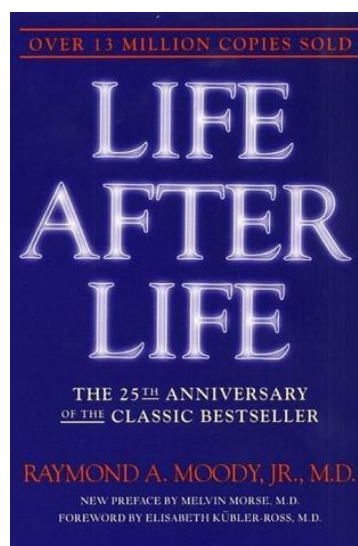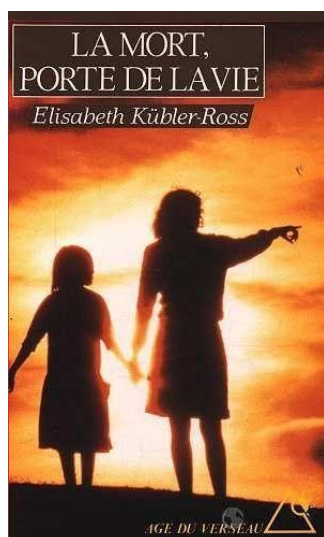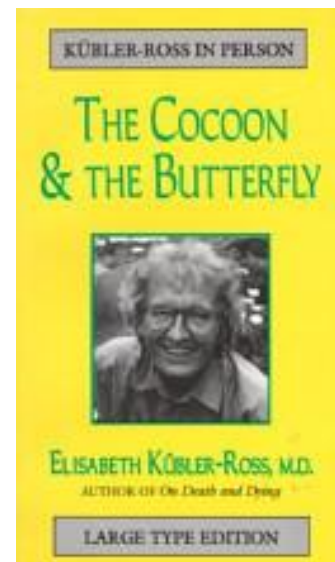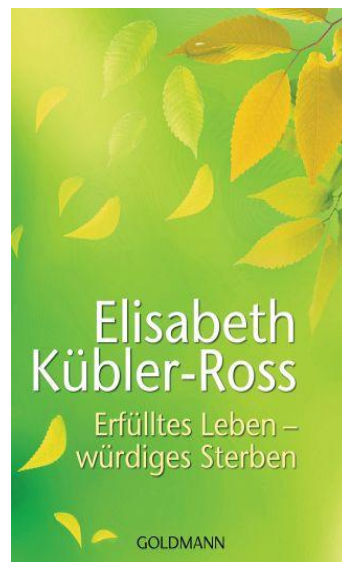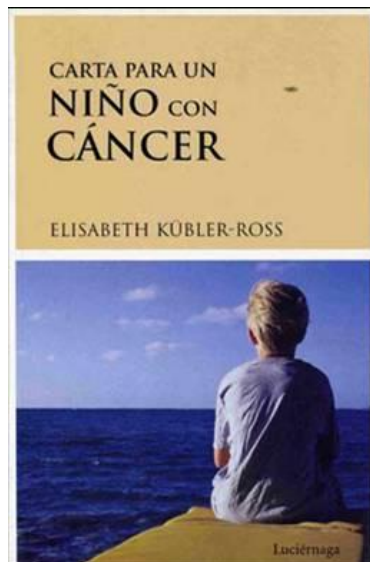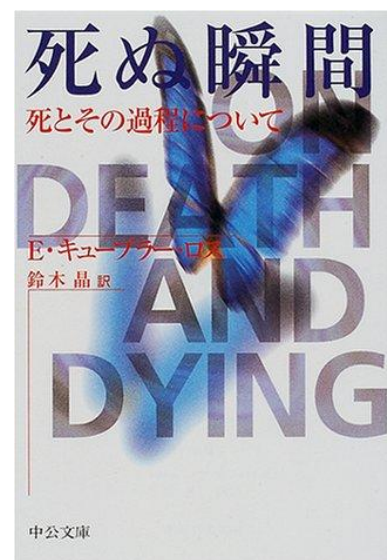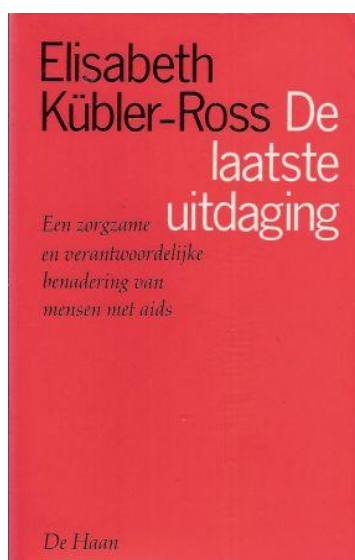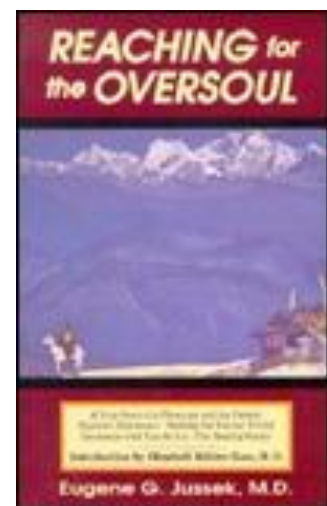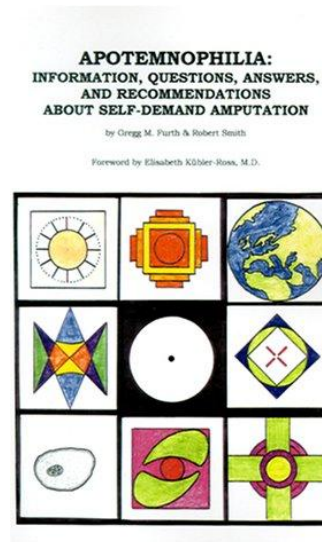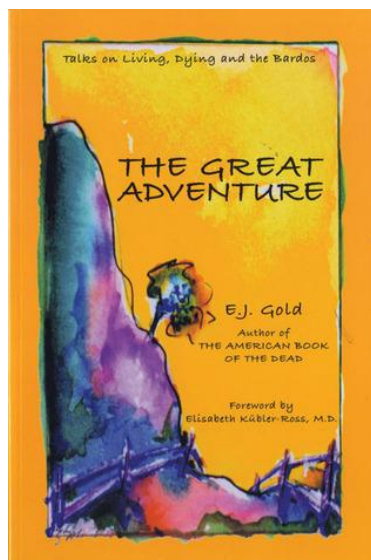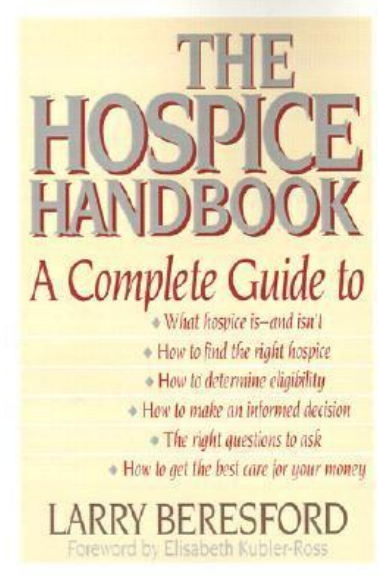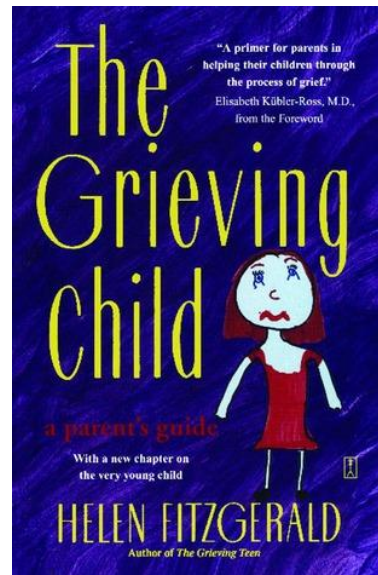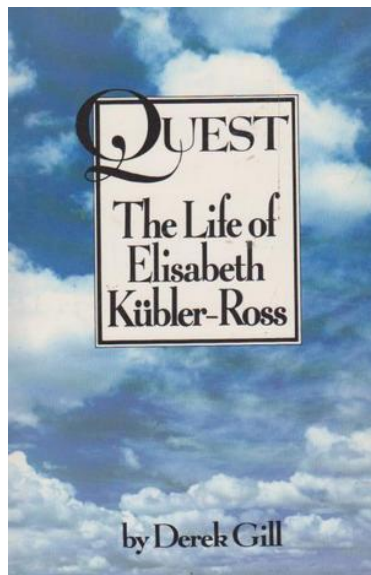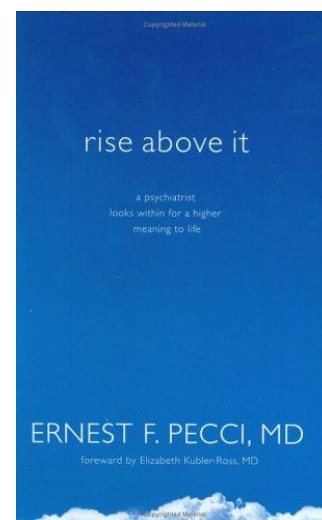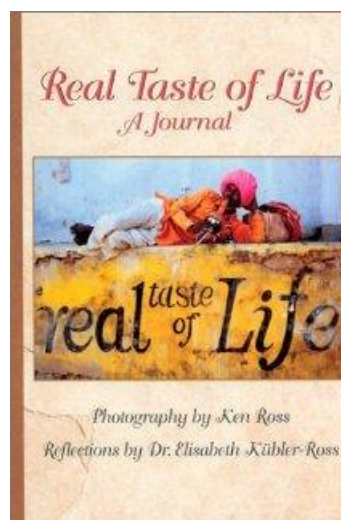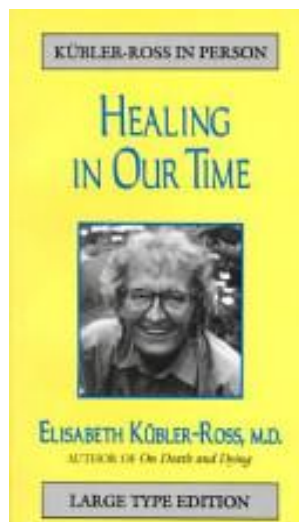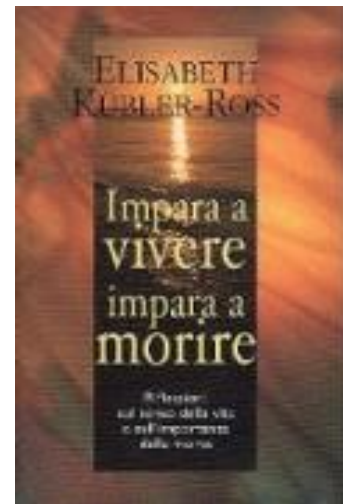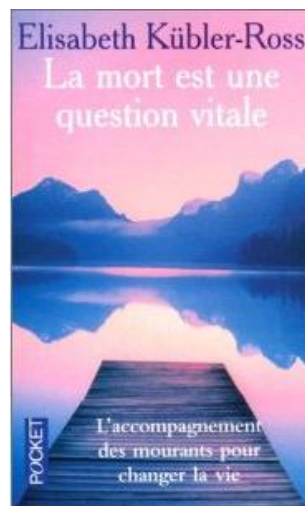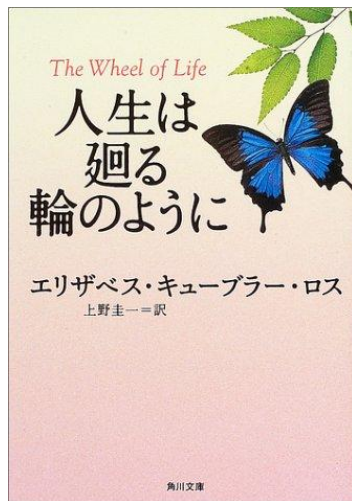
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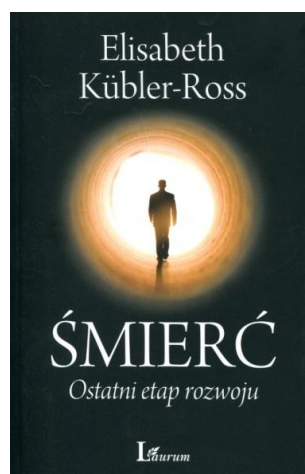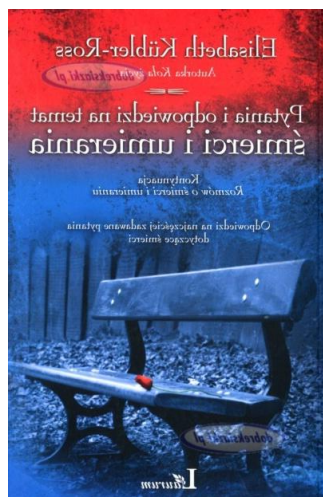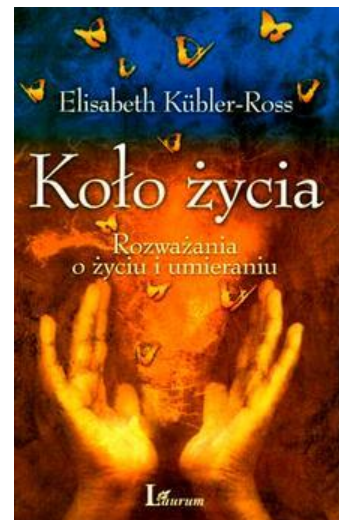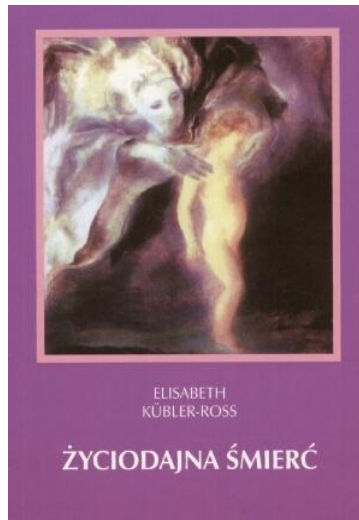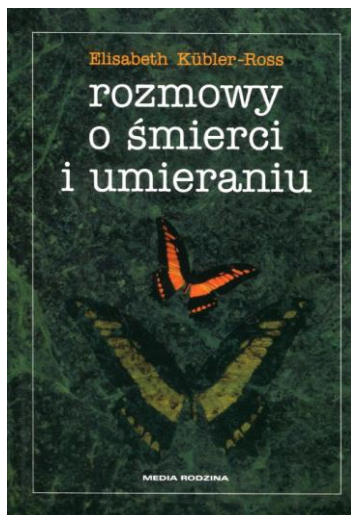
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LIFE SIGNS
ELIZABETH KÜBLER-ROSS

selected by Krajewska-Kułak Elżbieta, Kułak Agnieszka

Rules that should affect the relationship with the dying patient.

- *Issue 1*: Focus on the dying patient, not as a history of the case, but in his relationships. This attitude requires self-discipline, which is something new for me. First, I try to be myself. If the patient is dying, for whatever reason, reject me, I know how to deal with it. I must also let the other person be themselves without design on it of my own feelings of rejection or hostility. Because I am dealing with a man, I guess he needs the same love and care as I do.

- *Issue 2:* Respecting the integrity of the human being. The second man, like me, is secret "values, fears, and joys. Similarly, as I came to his God, Christ or the system of lifelong value - through hard work, curiosity, struggle and hope. Believe that when we talk of together, we will find something that is common to us. A common for us is one wonderful element, "which allows people to share their lives. This sharing is the fulfillment of our humanity.

- *Issue 3:* Respecting the sanctity of individual strengths, allow the patient, talk "about how he feels. Priest should in such a situation, allow the patient to be." This simple principle is not meeting all the requirements of the patient and passive of allowing him to be guided by the spiritual leader. If the advisor is honest, will be able to face their shortcomings and accept them as part of the personality, and he will not apologize for it and tried to hide them. The belief that, I know better what is good for the patient, "is false. Patient knows better.

- *Issue 4:* We constantly ask ourselves the question: "What kind of promise I offer to the patient and yourself? If I can realize that I am trying to save his life, and make him happy in this difficult situation unbearable, probably I am a typical man and therefore, can no longer pursue both things at once. If I can learn to understand their feelings of

frustration, anger and disappointment, I believe that I gain the ability to deal with these feelings in a constructive way. That this is human wisdom.

- *Issue 5*: My fifth and final rule covers all four previous and is expressed in the prayer of Alcoholics Anonymous:

  God, grant me the serenity to accept the things I cannot change,

  The courage to change the things I can,

  And the wisdom to know the difference.   Elizabeth Kübler-Ross

Five stages of dying

- **Denial and isolation** - not accepting the truth of the patient and accompanying person
- **Anger** - emotional unrest, rebellion
- **Bargaining (negotiating)** - a tender on life
- **Depression** - depression, hope
- **Acceptance** - coming to terms with reality and farewell

Five stages of grief

- **Denial:** shock, disbelief, denial, denial
- **Anger, rebellion**: defense, fighting, incident response, the response depends on the property between individuals.
- **Bargaining, negotiation**: the desire to achieve stability, the desire to achieve, understanding profit - need to do 'something'.
- **Depression**: depression, lower self-esteem, sadness, grief, feelings of emptiness.
- **Acceptance**: sedation, reconciliation, peace, learning new life, forgiveness, reconciliation, acceptance of the fact that sometimes an event without permission, consent to the event.

And after your death, when most of you for the first time realize what life here is all about, you will begin to see that your life here is almost nothing but the sum total of every choice you have made during every moment of your life. Your thoughts, which you are responsible for, are as real as your deeds. You will begin to realize that every word and every deed affects your life and has also touched thousands of lives

There is no need to go to India or anywhere else to find peace. You will find that deep place of silence right in your room, your garden or even your bathtub

Should you shield the valleys from the windstorms, you would never see the beauty of their canyons

I believe that we are solely responsible for our choices, and we have to accept the consequences of every deed, word, and thought throughout our lifetime.

There are no mistakes or coincidences. All events are blessings given to us, we learned from them.

Learn to get in touch with the silence within yourself and know that everything in this life has a purpose, there are no mistakes, no coincidences, all events are blessings given to us to learn from".

The greatest gift I received from their patients, there was an understanding that there is something more than just medicine. Something beyond the strictly medical knowledge. Care and love can heal the suffering of many people. This is not to say that medical knowledge is not required, but knowledge alone does not help anyone. No one person will help, or if you do not engage with the head, heart and soul. In my work with clients, I've learned that regardless of whether they are schizophrenics, the mentally retarded, or just dying, that their lives have a purpose. They cannot only learn from you, from you receive assistance, but they can also become your teachers.

Every difficulty is an opportunity. Opportunity to develop internally. For it is the internal development is the goal of existence on the planet. Willing to go a little forward in the development of lying on the couch and eating chocolates given to you on a silver platter. When you are sick and suffering, when having lost someone or something most valuable, accept the pain ... not as a punishment or a curse, but a gift given to you in a very special purpose. When, instead of hiding your head in the sand, you learn to suffering - then you progress

Those who have the strength and love to sit with a dying patient in the silence that goes beyond words, they know that this moment is neither frightening nor painful - just calm the body stops functioning

I think that a man who is in the process of dying, living as much as any other, if not harder, and requires time and attention just as, if not more, as those who will recover and be able to go home.

A common problem is the immediate family, which clings to the patient and not let him go. It is very difficult man to die in peace and balance if he sees anxiety and pain that make his wife, who is not able to reach a stage of acceptance

There are many people who do not deny the reality of death. In our society, death displaces requires a long process of work, but when we measure already in August with its own finitude and accept it, you will see that life will become more meaningful and valuable

The worst thing we could do terminally ill child and other family members, would change the home in morgues, while it was still alive. Where laughter is heard, where people share with each other with joy, love and care for small pleasures, much easier to endure daily hardships. Prominence of young patients over care, fulfilling their every wish and requiring that all members of the household go around them on their toes, can lead to disastrous consequences for those who will live on.

During the consultation, I sat on the beds of patients, I was holding them by the hand and talked for hours with them. I learned that there is not a dying man, who would not need love, touch and talk. Dying patients did not like a safe distance, they usually kept to their doctors. They wanted honesty at all costs

The most beautiful people we have known are those who have known defeat, known suffering, known struggle, known loss, and have found their way out of the depths. These persons have an appreciation, a sensitivity, and an understanding of life that fills them with compassion, gentleness, and a deep loving concern. Beautiful people do not just happen

People are like stained-glass windows. They sparkle and shine when the sun is out, but when the darkness sets in, their true beauty is revealed only if there is a light from within

The opinion which other people have of you is their problem, not yours

There is within each one of us a potential for goodness beyond our imagining; for giving which seeks no reward; for listening without judgment; for loving

It's only when we truly know and understand that we have a limited time on earth -- and that we have no way of knowing when our time is up -- that we will begin to live each day to the fullest, as if it was the only one we had

It is very important that you only do what you love to do you may be poor, you may go hungry, you may lose your car, you may have to move into a shabby place to live, but you will totally live. And at the end of your days you will bless your life because you have done what you came here to do. Otherwise, you will live your life as a prostitute, you will do things only for a reason, to please other people, and you will never have lived. and you will not have a pleasant death

All events are blessings given to us to learn from

When I die I'm going to dance first in all the galaxies...I'm gonna play and dance and sing

We think sometimes we're only drawn to the good, but we're actually drawn to the authentic. We like people who are real more than those who hide their true selves under layers of artificial niceties

Everything in this life has a purpose, there are no mistakes, no coincidences

Is war perhaps nothing else but a need to face death, to conquer and master it, to come out of it alive - a peculiar form of denial of our mortality?

Lots of my dying patients say they grow in bounds and leaps, and finish all the unfinished business. But assisting a suicide is cheating them of these lessons, like taking a student out of school before final exams. That's not love, it's projecting your own unfinished business

Guilt is perhaps the most painful companion of death.

We have to ask ourselves whether medicine is to remain a humanitarian and respected profession or a new but depersonalized science in the service of prolonging life rather than diminishing human suffering.

There is not much sense in suffering, since drugs can be given for pain, itching, and other discomforts. The belief has long died that suffering here on earth will be rewarded in heaven. Suffering has lost its meaning.

People are like stained-glass windows. They sparkle and shine when the sun is out, but when the darkness sets in, their true beauty is revealed only if there is a light from within.

Watching a peaceful death of a human being reminds us of a falling star; one of a million lights in a vast sky that flares up for a brief moment only to disappear into the endless night forever.

It is difficult to accept death in this society because it is unfamiliar. In spite of the fact that it happens all the time, we never see it.

Those who have been immersed in the tragedy of massive death during wartime, and who have faced it squarely, never allowing their senses and feelings to become numbed and indifferent, have emerged from their experiences with growth and humanness greater than that achieved through almost any other means.

People are like stained glass windows: they sparkle and shine when the sun is out, but when the darkness sets in their true beauty is revealed only if there is a light within.

For those who seek to understand it, death is a highly creative force. The highest spiritual values of life can originate from the thought and study of death.

We have to ask ourselves whether medicine is to remain a humanitarian and respected profession or a new but depersonalized science in the service of prolonging life rather than diminishing human suffering

Live, so you do not have to look back and say: 'God, how I have wasted my life

It is difficult to accept death in this society because it is unfamiliar. In spite of the fact that it happens all the time, we never see it.

Learn to get in touch with the silence within yourself, and know that everything in life has purpose. There are no mistakes, no coincidences, all events are blessings given to us to learn from.

People are like stained - glass windows. They sparkle and shine when the sun is out, but when the darkness sets in, their true beauty is revealed only if there is a light from within.

The ultimate lesson all of us have to learn is unconditional love, which includes not only others but ourselves as well.

There are no mistakes, no coincidences. All events are blessings given to us to learn from.

Watching a peaceful death of a human being reminds us of a falling star; one of a million lights in a vast sky that flares up for a brief moment only to disappear into the endless night forever.

We need to teach the next generation of children from day one that they are responsible for their lives. Mankind's greatest gift, also its greatest curse, is that we have free choice. We can make our choices built from love or from fear.

As far as service goes, it can take the form of a million things. To do service, you don't have to be a doctor working in the slums for free, or become a social worker. Your position in life and what you do doesn't matter as much as how you do what you do.

Dying is something we human beings do continuously, not just at the end of our physical lives on this earth.

For those who seek to understand it, death is a highly creative force. The highest spiritual values of life can originate from the thought and study of death.

I didn't fully realize it at the time, but the goal of my life was profoundly molded by this experience - to help produce, in the next generation, more Mother Teresas and less Hitlers.

I say to people who care for people who are dying, if you really love that person and want to help them, be with them when their end comes close. Sit with them - you don't even have to talk. You don't have to do anything but really be there with them.

I've told my children that when I die, to release balloons in the sky to celebrate that I graduated. For me, death is a graduation.

How do geese know when to fly to the sun? Who tells them the seasons? How do we, humans know when it is time to move on? As with the migrant birds, so surely with us, there is a voice within if only we would listen to it, that tells us certainly when to go forth into the unknown.

It is not the end of the physical body that should worry us. Rather, our concern must be to live while we're alive - to release our inner selves from the spiritual death that comes with living behind a facade designed to conform to external definitions of who and what we are.

Dying is an integral part of life, as natural and predictable as being born. But whereas birth is cause for celebration, death has become a dreaded and unspeakable issue to be avoided by every means possible in our modern society. Perhaps it is that.

Watching a peaceful death of a human being reminds us of a falling star; one of a million lights in a vast sky that flares up for a brief moment only to disappear into the endless night forever.

People are like stained-glass windows. They sparkle and shine when the sun is out, but when the darkness sets in, their true beauty is revealed only if there is a light from within.

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Death in terror menagement theory (TMT). Critical analysis

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One of the theories, which provoked a number of researches that aim at verifying it, is Terror Management Theory (TMT) submitted by Sheldon Solomon, Jeff Greenberg and Thomas Pyszczynski [1, 2, 3] as well as one of its components (Often treated as a separate theory. Other theories that clearly correspond with TMT: theories of social stigmatization [5], and system justification theories [6], as well as a social identity theories [7, 8], which is Disgust Theory [9]. According to the Authors, the question of death and temporariness constitute a fundamental aspect of human thinking in an adaptation process. In this article, I present fundamental theses of the theory and an incomplete (as it is hardly possible) illustration and verification of them, to finally provide a critical analysis of the presented material.

TMT

The theory assumes that the human specificity, the feature that differentiates us from other creatures is the awareness of inevitability of one's death. We share a survival instinct with animals but we also possess cognitive skills that are to be found in humans only, such as symbolic thinking, the ability to observe reality in a time span, and well-developed self-consciousness. With age, this consciousness becomes increasingly strong and constitutes a source of anxiety that creates a dissonance between a desire to continue life on one side and the awareness of inevitability of death on the other. The feeling of anxiety is the strongest element of the human psyche that determines people's actions.

We are ensured about the fact that life is not eternal and that eventually we will all die by numerous experiences, such as media information about death of people in wars, riots or disasters; death of our relatives and friends; diseases and experiences of danger to our own life or the lives of our relatives; uncertainty of events, pain and suffering, decay of food, death of nature and animals, or getting old. Anxiety caused by the feeling of temporariness and death would be unbearable and would lead to personal destruction if not the cultural buffer, socio-ideological order (ideologies, religions, world-view, values, etc.) that create protective cocoon that enables relatively comfortable survival - due to this fact, it is said that *"the worm*

at the core of all our usual springs of delight into full view turn us into melancholy metaphysicians" [10,1 1].

The cultural buffer that protects from anxiety is based on (1) worldview that gives orderly, stable and well-founded image of reality and standards, thanks to which an individual is able to construct one's self-esteem consisting of a promise of immortality in itself (in a literal and metaphorical sense) for those who will observe the recognized norms. The other element of the cultural buffer is (2) self-esteem that is based on one's recognized worldview and self-perception as a valuable member of a reasonable order of 'one's own' world.

People manifest a tendency to protect themselves from any danger created by social structures that at the same time constitute a base of their own worldview and self-esteem and which create a buffer from anxiety (existential anxiety) connected with death and temporariness.

Researches that verify the theory under discussion have focused on checking two hypotheses: (1) that worldview plays the role of a buffer which protects from anxiety [12, 13,1 4] and (2) Mortality Salience Effects [15, 16]. Mortality salience, as for instance a display of dramatic film scenes of a car crash, in which a person can easily identify him/herself with a victim, the act of observing a corpse or a dying person, funeral, receiving a message about death of somebody close, etc. become an incentive to reflect on the fragility of one's life and mortality. In such moments, people – as the TMT theoreticians claim – start a mechanism of relieving the pain and anxiety in order to reconstruct an impaired feeling of security. In such case, they function according to a specific muster: at the beginning, they try to suppress the thoughts of death, and next they activate an anxiety-buffering function, which is understood as one's own culture and its values that are relativized to that culture's standards. In relation to those values, one's self-esteem is built.

Thus, people who are made to think of death as a result of mortality salience will harsher assess the outsiders of their culture as the ones who call into question its sense and values *ergo* who weaken the protective buffer that is called culture. The researches confirmed this hypothesis. It turned out that the individuals under research are more likely not only to assess negatively the members of their own culture for moral infringements and breaches of standards but also to assess positively the members of their culture who sustain the culture's values [17]. Moreover, it turned out that in reaction to mortality salience individuals under research are more likely to favor the representatives of their own cultural group, and to stereotypisise and express prejudice or aggression towards the members of other groups [18].

It was also excluded that the mentioned effects could be evoked by aversive thoughts other than death.

Other experiments confirmed that one's self-esteem can play the role of a buffer that protects from fear connected with death, thanks to which the probability of depreciation of strangers [19,20] and appearance of mental disorders is diminished [21].

Other researches proved that the acquired effects of mortality salience are not caused by mood changes or negative emotions.

It was also examined how personal factors affect the mentioned muster of reaction. It turned out that individuals with authoritarian personalities – in reaction to mortality salience – manifest stronger tendency to enclose themselves in enclaves of 'their' members and to project anxiety towards strangers by treating them as embodiment of evil.

The event of 11th September 2001 connected with the attack on the WTC in New York was used as a kind of natural experiment of mortality salience as well as an attack on the cultural worldview of America or even the world of the Occident. It caused a number of behaviors [22] that could be explained as supporting one's own worldview in order to protect oneself and help one return to previous security conditions. The examples of such behaviors were expressed for instance in a great support for the person and politics of George Bush - the controversially elected President who urged to fight against the 'civilization of evil' [23], or the support for the President as far as the invasion on Afghanistan was concerned (7th October 2001). On 10th April 2010 a plane crash of a Polish plane TU-124 in Smolensk (Russia) took place. 96 people were on board - none survived. The President of Poland Lech Kaczynski with his wife, the last President of Poland in exile Ryszard Kaczorowski, Deputy Marshals of the Polish Parliament, Members of the Polish Parliament, Commanders of all sorts of the Polish Armed Forces, the President's Office employees, clergymen and many others were among the victims of the crash. The passengers of the plane flew to Smolensk to commemorate the 70th anniversary of the Katyn Massacre, which can be treated symbolically. It was the greatest plane crash in Polish history. Polish citizens were informed in detail by the media about the act of importing the corpses to Poland, each funeral, and finally, about the act of unintentional changing the corpses, so that the members of families were praying on the grave, in which somebody else was buried. The society was also informed about the exhumations of the corpses. Moreover, anyone could see the drastic photographs of the massacred corpses, which were placed in the Internet by an anonymous person, probably a Russian. Such situation can certainly be treated as an example of mortality salience. At the initial stage, one could observe the phase of integration of Polish society and the increase of

support for the representatives of the Polish government that were conducting the action of importing the bodies, organizing the funerals and supporting the families. There was no suppression, quite on the contrary, one could observe a strong identification with widely-known people seen on TV who died during the air crash and with their next of kin. The thing that confirmed the TMT theory's theses was the increase of social solidarity understood as a common disapproval for the guilt of Poland and Polish people concerning the air crash as well as the growth of animosity towards the strangers (Russians, among them: Wladimir Putin and Tatiana Anodina – the head of the Interstate Aviation Committee (IAC), who analyzed the reasons for the crash. The social solidarity was suppressed by the political factors: the opposition was inclined to believe in the attack rather than a catastrophe and tried to gain political power due to that version of events. 30% of Polish citizens agreed to the version of an attack and the case became a dominant plot of discussion. According the Polish citizens, the act of establishing the causes of the plane crash is related to the search for numerous ideological centers connected with the idea of understanding the term "Polishness". It often gains a conspiratorial character and reveals the politicality of the idea of understanding what the "Polishness" is. To a certain degree, it could be an expression of the search for ideological identification in order to protect oneself from fear that relates to mortality salience, but such interpretation, in my opinion, seem to be illegitimate. Thus, the reactions to mortality salience in the case of the plane crash in Smolensk only partly confirm the TMT's theses. Certainly, this tragedy requires more penetrating analysis in view of the discussed theory. Such behaviors were also visible when on the New Year's Eve in 2001, a greater number of people gathered together on the New York's main square despite the rumors of a possible terrorist attack, which was supposed to prove the social unity and express protest against unfamiliar Islamic extremists.

The TMT hypotheses have also found application in consumer researches, which confirmed that in reaction to mortality salience the tendency to adhere to material values [24] and to choose the luxury products [25] increases. As TMT researchers claim, it shows the significance of self-esteem and at the same time it introduces strong distinction between important and unimportant aspects that create it. It turned out, for instance, that women who attach importance to their own physical shapes as significant to their self-esteem, under conditions of mortality salience would more often choose lettuce than a chocolate cake to eat. Women who did not attach much importance to their appearance would significantly more often make an opposite choice [26].

It turned out that constructs which are central to one's self-esteem become more available under discussed circumstances [27]. The identification with the I-aspect as well as its positive evaluation strengthens one's self-esteem *ergo* protects from anxiety connected with the awareness of one's death [28].

It was also noted that a number of mental disorders, such as depressions, personality disorders, phobias, neuroses can result from one's ineffective protection against the awareness of inevitable, physical end [21].

According to the authors, the discussed theory is universal [29] and determines the attitudes towards the ones that we know and the strangers as well as prejudice, discrimination, aggression, love relations, sexual and pro-health behaviors, attitudes towards the body, consumer choices, psychological disorders and deviations, terrorism, wars, or attitudes towards political leaders. Those attitudes, on the other hand, constitute the frames for collective attitudes.

Disgust Theory

Disgust Theory [30] is an element of TMT, which describes the disgust that people experience in contact with excrements, sperm, blood, pus, vomit, the scent of sweat, the rotting food (especially meat), earthworms, flies, cockroaches, mice (and other small rodents), etc. According to many authors, it is an expression of anthropologically shaped and instinctive disgust towards the danger of infection and disease *ergo* death. Moreover, it was proved that it is enough to put pasta or instant soups on the shelves next to the toilet paper or diapers in a shop to observe the decrease in sales because the customers treat the products as infected.

Women feel disgust stronger than men, which is explained by the fact that it is them who are traditionally more responsible for their family's health and life. During pregnancy women are especially sensitized to the danger of viral and bacterial infections due to the weakening of their immunological reaction, which can endanger the mother and the embryo. Pregnant women, more often than the ones who are not pregnant, experience nausea and sickness in reaction to food (especially meat) which is a perfect nutrient for bacteria. During the first trimester of pregnancy, in which the danger of infection is especially high, one observes an intensification of aversion to food [31]. The tendency to feel disgust by women can also be connected with a menstruation cycle [31, 32]. Every month, women experience a so called luteal phase, in other words an infertile phase of a cycle that prepares the organism for the potential pregnancy. In that period, women experience stronger meat aversion. Moreover, women become vegetarians more often than men and it is them that eat

proportionally less meat due to an anthropologically ingrained anxiety-disgust towards the possibility of infection through the process of meat consumption [33, 34, 35].

Nearly 40% of women between 11 and 50 years old manifest aversion to different kinds of food. It is twice as many as in the case of men in the same age (22%). The differences blur during the menopause period due to the fact that women lose their reproductive abilities *ergo* the sensitivity to infections connected with pregnancy [36].

The tendency to feel disgust is socially adopted from parents. Nowadays, parents usually care that their children receive uninfected food. Nevertheless, 80% of all children tend to feel reluctance towards new unknown products which are rich in proteins [36]. This tendency points out at the decisive role of genes in the process of shaping dietary fancies that displays reluctance towards new dietary products.

According to evolutionary researchers such as David Fessler [37], the tendency to avoid diseases constitutes a base for the feeling of animosity towards strangers. Infectious diseases spread fastest in the societies, in which they have not appeared before and in which the antibodies that constitute a buffer protecting from infection do not appear. Under such circumstances, the stranger, the newcomer is a potential carrier of germs. Xenophobia, which is characteristic for women more than men, intensifies between the second and tenth month of women's pregnancy. In such case, we deal with preventive xenophobia, which is evolutionary imprinted as a universal and common behavior.

The views on the evolutionary character of xenophobia as life protective are also confirmed by the statements made by Jason Foulkner and others [38, 39, 40, 41], who claim that reluctance towards strangers increases during the epidemic.

The statements emphasizing the casual nexus between the feeling of disgust and moral judgments reported by David Pizarro, Youe Inbar & Chelsea Helion [42] also seem to be quite intriguing. However unclear the casual nexus may seem, the Authors indicate three hypotheses that are not mutually exclusive:

1. Negative moral judgment evokes disgust.

   Some behaviors are considered immoral due to different reasons, but when they are categorized as immoral they start to raise disgust.

2. Disgust strengthens moral judgment.

   It does not only relate to simple and obvious relation that moral judgment will be stronger if certain behavior raises disgust; but it also relates to less obvious statement that a person who feels disgust which is not related to the behavior that the person evaluates will tend to judge this behavior stronger. Pizarro and his co-workers [43]

carried out an experiment, in which it was stated that irrespective of political views, people under experiment felt stronger reluctance towards gay people, if they were placed in conditions, in which they smelled fetor. What is interesting, the effect did not apply to lesbians.

Moral judgment of the act of cheating during the exam or not returning the wallet that one had found are judged harsher if the judgment is performed in the room full of dirty dished – as proved by Simone Schnall and her co-workers [44].

3. Disgust evokes moral judgment.

According to Pizarro, Inbar and Helion, it is the most interesting and at the same time the least empirically founded hypothesis. According to this hypothesis, in some situations the feeling of disgust itself turns out to be sufficient enough to call a certain behavior immoral. The researches devoted to analyzing homosexualism, meat eating or incest proved that those phenomena often evoke people's disgust and result in their moral rejection. Many behaviors, as for instance smelling one's armpits or picking one's nose cannot be treated as immoral. Nevertheless, they are confronted with social aversion and are treated as unworthy in a moral sense. Perhaps – as some quoted authors claim – disgust performs a moral function only in case of behaviors that had earlier been shaped as a kind of beyond-moral norms.

Critical discussion

The fragility of any human existence is a fact as well as the inevitability of death. Nevertheless, an ordinary man, entangled into everyday life, rarely analyzes the feeling of anxiety connected with his/her own death. So perhaps, the effects of mortality salience have only a laboratory character and are placed in an artificial situation, which is caused by the experimentator?

Other doubts appear as far as the analysis of the discussed relation towards the strangers and the well-known ones is concerned. It seems that xenophobia and intolerance as well as prejudice towards strangers can be explained in many ways. The justifications made by Charles Snyder [45] who sees the causes of those phenomena in the pursuit to control others, and in which the fear of death is not acknowledged, sound in this case quite convincing.

Behaviors which devaluate the significance of a group of strangers can appear not only in a situation of mortality salience, but also in situations such as robbery and other situations of special risk when one searches for allies (in this case, many explanations are offered by a Theory of Coalition Formation) [46] in order to deal with those risks [47].

John Tooby and Leda Cosmides [48] provide a number of proves that the fundamental thesis concerning the survival instinct supported by the TMT Authors is not justified in the form the Authors assume.

In its striving for universality, TMT does not detect the cultural differences within the meaning of death. For instance, in an individualistic culture of America death is devoid of sacrum and is rather incoherent to life, which is understood as the area of values, such as beauty, vitality, energy, competences and youth. Death seems to be tabooed and concealed. In other cultures, fear from death is publicly expressed and treated collectively. It is existent in some religions and cultures: conversations concerning one's funeral, its course, presence of people and what is very important – the clothes that will be worn in a coffin – are very often heard among elderly women from orthodox villages in Podlasie region (Poland). Clothes change with time in order to fit the contemporary fashion. The next of kin are often instructed how they should act when they find an elderly person dead. Parents agree all the practical details of the funeral and post-funeral get-together with their children to avoid 'problems when the time comes'. The lack of obliteration of the border that links generations is also expressed by the joint act of celebration. The folk celebrations gather not only young people, but also the elderly ones who sit and observe the dancing and happy youth. Death of the member of the society is not treated individually but as a loss that affects the society *an block.* The orthodox custom of the all-night-long wake and prayer serves not only to reminisce the dead person but also his/her ancestors. On the 40th day after one's death, a service is held and the members once more reminisce the dead person as it happens during each death anniversary. In general, collective cultures create better environment, in which the problem of death can be worked through. TMT's cultural aspect needs further research and certainly can be a factor that restricts TMT's universalistic aspirations.

It is a kind of a paradox that in comparison to younger people elderly ones accept the perspective of their own, not distant death better [49, 50] and display a lower level of disgust towards the stimuli determined by death and biologic [51]. I will return to explain this paradox.

It seems interesting to consider suicide, euthanasia or the lack of consent for the persistent and harsh therapy by taking into consideration the TMT theses that treat the inevitability of death as final and irreversible evil. Although all three mentioned phenomena exist as separate problems, one can notice a shared base characteristic for them, which is consent to death and not treating it as 'the worst thing ' that can happen to us. Suicidal thoughts are especially common, though usually they are left unfulfilled (luckily). Durkheim's

sociological understanding of suicide [52] refers more to social bonds, which (and not death) seem to be a much more productive social category.

When analyzing suicidal decisions, it turns out that they are most often connected with a breach or a threat of breach of the social bond, eg., a situation of being left by the lover, death of somebody important, etc. The essence of motives, such as losing one's job, squandering one's fortune, receiving news of the incurable disease or failing an exam lies in the violation or the complete loss of the social bond. For the first time, doctors have decided to allow euthanasia for both twins. On 14th 2012, euthanasia was performed. Two deaf-mute 45 year-olds of Belgian origin decided to die together, when the doctors stated that they started to lose sight. *Het Laatste Nieuws* emphasizes that deafness did not disturb them to lead a happy life. Everything started to change a few years ago, when both brothers started to lose sight. 'The thought that they would not be able to see was unbearable for them.' – reports the newspaper. The twins spent all their life together. They shared a room in their family house, and when they grew up they became shoemakers. After they had moved from their parents, they lived together in an apartment. According to Belgian law, euthanasia is allowed if the person who wants to end his/her life is certain of this decision, and the doctor claims that the pain the person suffers is unbearable. Belgian twins were not fatally ill, they did not suffer physical pain. Despite those facts, doctors of the University Hospital in Brussels consented to their decision. It is sad, but true.

Perhaps, the elderly people are not afraid of death to such an extent because they are aware that many people they knew are now dead and death itself is not such a painful experience any more, especially when they see that their children have coped with life, have started their own families and do not need parents as much as in the past? Consent to death resulting from well-worked life, as Erik Erikson notices in view of the last phase of the human being's developmental cycle, enables elderly people to accept unpleasantness of life with a distance, which results in experiencing disgust to lesser extent? It is also because disgust is often mitigated by the contribution to building relations with grandchildren – infants, thus with their own children? In an individualistic culture, the outsiders feel unwanted and it is not death but rather a surrounding social void that provokes them to feel anxiety – not from death but from the void of loneliness.

Trevor Case [53] proved scientifically that used diapers smell more unpleasantly if they come from a stranger child than the diapers of one's own child. We also feel disgust to a lesser degree in the situation in which we look after elderly, sick, disabled people if they are our next of kin. Perhaps it is so because we share common pathogens, or perhaps because we

are social creatures from nature and without close relations with others our life does not make any sense?

As far as the analysis of social bonds is concerned, the search made by Thomas Scheff seems more promising. He considered shame (as well as pride) as emotions that constitute universal signal of violence vs. strengthening of those social bonds [54]. Shame – as Scheff understands it – is a master emotion, which constitutes a universal, eternal, over cultural base of any social and personal functioning of the human being.

The problem of shame has found itself in a range of interest of evolutionary psychologists [55]. The search for the universal grounds of human functioning in the field concerning emotions and social bonds has created a promising perspective for further analysis.

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Freedom in the light of suffering, dying, and death

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O my God, give to each one one's own death
give to each one the death born from one's own life
when   love   and   misery   were   met.
For we are nothing but bark, nothing but leave,
as   the   fruit   in   the   center   of   all,
it is the great death each one carries into oneself.
Rainer Maria Rilke The book of poverty and death
translation by: Gilles de Seze

Man is an *antinomous* being, i.e. one which realises its existence by experiencing and facing ontological and axiological contradictions. Human existence has the characteristics of a *dramatic* event, which, similarly to a theatrical drama, has its prologue, acts and scenes, and finale. The oppositions of time and eternity, finiteness and infinity, freedom and necessity, spirit and matter, good and evil, truth and falsehood, beauty and ugliness, the angelic and the bestial, are all in the centre of human life, and the drama of each individual existence is nothing but of an expansion of these opposites. This also refers to various forms of human collectivism, from the elementary family to the whole of humanity. Human existence is characterised by constant *difficulty*, struggle, fight to overcome the conflict of oppositions and achieve harmony. The deal is to see through this worldly Chaos, a swarm of oppositions, and find sanctuary in the domain of a clear Cosmos. This goal is realised in *culture,* which distinguishes man in the sphere of animate nature. Religion, art, along with philosophy and sciences, as basic expressions of human spiritual culture, for thousands of years have explored the drama of the antinomy of man, trying at the same time to give his existence some direction and meaning. Culture is the fundamental mirror thanks to which man ascends ever higher levels of self-awareness, further stages of spiritual improvement. Paradoxically, the antinomies which are the source of the drama of human existence, at the same time motivate man to search for and to overcome the barriers posed by existence. In other words - drama

conditions development. Without the experience of antinomy and drama, man would constantly remain at the level of vegetative or animal existence.

Among the antinomies listed above, I would like to pay special attention to the opposition of freedom and necessity, which has a profound metaphysical significance, and which has been considered by representatives of subsequent generations of philosophers (such as the Stoics, Spinoza, Kant, Hegel, Sartre). The metaphysical level of deliberations on freedom and necessity is most fundamental in character and, at the same time, highly abstract. Not negating the importance of these deliberations, I would rather focus on a specification of the subject. Namely, I would consider the relationship between human freedom and the phenomena of suffering, dying, and death, on the anthropological level, that is, the one which is closest and most "available" to man. I mean to present, the acuity of antinomy, but also the ways of overcoming it, either on the anthropological level, where it takes place, or by reference to metaphysical categories.

Both freedom and the phenomena of suffering, dying, and death are fundamental for the understanding of the mode of human existence. The distinctiveness of man in the sphere of nature stems from his freedom, possessed or sought for. The subject of freedom is, in a way, the basic subject of human existence. Man can therefore be characterised as Free. On the other hand, however, man is irrevocably Mortal, and through his mortality he suffers and dies. While mortality does not lift man above his naturality and animality, it is, by way of fundamental awareness of mortality on the level of the individual and the species, the basis of human mode of existence.

Therefore we may describe man as Free and Mortal, whereas his freedom still seems to be an unfulfilled goal and endeavour, and mortality is an inevitable fact. Freedom and death are at the same time antipodes of human existence, and the whole of humanity is in a way stretched between man's freedom and mortality. Yet the expression and manifestation of the opposition of these two extremes is human suffering and dying. Freedom seems to be the contradiction of death, just as death contradicts freedom. Human life, having the character of battle, is exactly the arena for struggle between freedom and mortality. At the same time, freedom has the character of that movement and action which sustains and expands life, whereas death is connected with thwarting and limiting it. Death forces upon life the shackles of *necessity*, embedding it in a specific time and a specific space, also implicating it in a web of natural determinisms, whereas freedom is the basis for all creativity, breaking off from the dictate of laws of nature and and introducing the element of the extraordinaire and surprise.

Besides, that which we call Fate (Greek *Ananke,* Latin *Fatum*) has a dual character, because, on the one hand, it contains the inevitability of destiny, including the irrevocability of death, and, on the other hand, it means the unpredictability of the outcome, the uncertainty of the result (just like in gamble). We might as well say that the experience, the sensation of randomness of one's and other's life is the effect of both freedom and mortality, or their mutual intertwining.

It would seem that the freedom and mortality which live in man do not allow him to achieve full integrity and identity - that they are not similar in any way. It turns out, however, that they are connected by one feature, which can be called *duality* or *two-sidedness*. Namely, both freedom and mortality have an internal and external dimension. The point is how they are experienced by man in his subjectivity and objectivity.

Long since have the Stoics discovered that man's freedom is indeed a *conscious necessity*, and that in the world of nature man commands only a limited freedom of choice. Accordingly, the freedom sought for is internal, stemming from an understanding of the deterministic structure of nature, a brave dissociation from the influence of external events through developing an attitude of indifference. Man will not change the world with internal freedom, he will not adjust the course of events to his wishes; he can, however, radically change himself and his attitude to the world. The ideas of the Stoics outstripped Christian thought, which also emphasized the need for man internal transformation of man and departure from the sin-infested worldliness. Man's interior, in both cases, turns out to be a lasting place for the fulfilment of freedom. Therefore, man's actions and creative activity in the external world, although they are inevitably in danger of missing the ideal which it seeks, do pertain a trace of freedom that motivates man towards such actions and activities.

On the other hand, the duality of death lies in the fact that we can receive and discover it, explore it as a fact in the natural order, but at the same time death is something most internally contacted with our existence, and like nothing else in the world directly related to us. This is how the problem of death is considered in existentialist philosophy, described especially clearly by Heidegger. Death considered from the distance of everyday troublesome life, but also from the distance of scientific objectivity and impartiality, reveals to be one of many worldly events that do not violate our sense of peace and security. Only when we realize, being in a *border situation,* that death is something that concerns us most internally is that peace shattered and we are exposed to fear and anxiety.

Comparing human freedom and mortality in terms of the duality of the experience we can see that subjective, internal freedom gives man the feeling of confidence and fearlessness whereas with mortality it is quite on the contrary: an external, objective approach to the phenomena of death does not entail the experience of uncertainty and fear. Therefore we may venture to resolve and abolish the antinomies of freedom and mortality by combining the two in the subjective sphere of man. Then, internal freedom understood in the Stoic-Christan mode (although it could also refer to the Buddhist consciousness) becomes a positive remedy to that goad of death, analysed by existentialists, that lives inside man. Not the escape to the external world, which binds human freedom, though it gives an illusion of separation from the reality of one's own death, but a brave confrontation with the fear of death through maximizing internal freedom is the right path. The *external path* takes on the form of non-authentic existence, where existential fear is suppressed by resignation from freedom. The *internal path*, on the other hand, is an authentic existence, conscious of human power stemming from freedom. In any case, not only philosophical schools, but also religions follow exactly those inner paths. For interiority turns man towards Spirit, and exteriority immerses and disperses him in the world of Matter.

The above project of unravelling the antinomies of freedom and mortality is, however, largely general and postulative. Both freedom and mortality do not manifest in a "pure" state but are implicated in events and experiences. Sentient man and his surrounding world do not surrender to operations stemming only from references to reasons. What must be considered is the totality of the drama of the relations binding man and the world. If we relied only on the solutions given to us by reason, it would be sufficient to stop at the famous Epicurean paradox, stating that when we exist, death is not yet present, and when death is present, then we do not exist. Mortality then does not violate human freedom, because death annihilates the very object of that freedom. The Epicurean solution is more a trick or an intellectual subterfuge than an in-depth, wisdom analysis. The thing is that death is not merely an inextensive point or moment which separates existence from non-existence, being from nothingness. Death is the pinnacle and fulfilment of the whole process of *dying* and its adjoining suffering. Dying and suffering, on the other hand, involve the whole sphere of human experience, which cannot be melted and levelled in rationality alone.

Although the Stoics based their ideal of indifference on the necessity of ridding oneself of affects and passions, as these interfered with the order of nature, they were aware of the fact that it does not come without a heroic internal effort. Spiritual and physical

suffering cannot be disposed of by force of intellectual argumentation, as Epicurus believed, but we must temper our *will* to face these and other adversities. An even larger emphasis on the importance of will was initiated by Christian thought, which found it to be governed not only by reason, but also by *heart,* filled with love of God and humanity. The Stoics did not know Christian love, which is a maximization of an experience-driven attitude to reality, but they stopped at the stage of ethical perfectionism without exceeding the laws of nature and reason. Christianity went further in its interpretation of freedom, because for the Stoics Freedom meant sealing man in his inner spiritual stronghold and freeing him from emotions connected with experiencing the bitterness of the world, while Christian freedom ignites love in the human soul, directing man towards a supernatural reality. Where the Stoic freedom achieves its fullness, Christian freedom only starts its journey to God. Stoicism, and Buddhism as well, is an art of revoking and blunting suffering, transforming it into an illusion. Stoicism does not escape from suffering, but it also does not know its value as *sacrifice* made by man-God and man. Both Stoicism and Buddhism mean to achieve freedom and liberty from death and suffering, but not salvation and deliverance *through* suffering and death, as it is in Christian awareness and practice.

Paradoxically, suffering, dying, and death are, in Christian understanding, not only the results of the original sin, which led to the enslavement of man and humanity, but they also contain the only opportunity and hope for liberation, for the return to an unconditional freedom of paradise. The main formula of Christianity is the truth of *life through death*. An irremovable component of man's earthly reality, death seems to extremely thwart man, and at the same time is the only gateway to freedom. Here we approach the basic antinomy of death brought on by Christianity. It is worth noting that although the Epicurean antinomy of death radically separated death from life and freedom, Christian antinomy of death unites death with life and freedom. The Antiquity, however, did not know Christ and the truth about his resurrection, and therefore could not achieve this stage of awareness.

Truth about life through death originates from the belief in the *resurrection* of Christ. Although even in the non-Christian consciousness, and not necessarily religious (pagan) but also in the atheist sense, we can say that death cancels suffering, both physical and spiritual, it does not mean it restores life, much less in an integral, spiritual and corporeal form. Cancellation of suffering and death through annihilation, as imagined by materialist atheism, or through the dissolvement or blowing away of the self (Hinduism, Buddhism), or through discorporation (Platonism) does not mean overcoming death and suffering, but rather their

evasion. Only in the Christian vision are we dealing with a restoration of humanity in its fullest, and not with its annihilation or reduction. Christ "conquered death with death" - and that is the central truth of Christianity. Resurrection also entails, for those who will be delivered, the recovery of full external freedom, the freedom *to do*, which in our earthly world is constrained as a result of the fall from paradise.

Therefore, when considered at the anthropological level, freedom and mortality can be full unravelled by referring to the metaphysical plane, or the eschatological plane in particular. Eschatology provides direction for suffering, dying, and death. In the framework of atheist concepts, which reject the supernatural dimension of reality, freedom will always remain something incomplete. Although atheism declares freeing man from the fear of God and therefore, as it believes, increasing his freedom, in fact it limits his freedom in the face of real suffering and death.

The logic of human development is that human freedom gradually increases, not only in the inner sphere, but also in the outside world - as claim the supporters of the development theory. This freedom is to be broadened by scientific and technological advancement. Man is ever more in command and in control of his habitat. Science, as many today believe, has freed man from the demons of the past. For example, the advancements in medicine and pharmacology have allowed us to overcome many diseases and forms of physical pain. The average lifespan has also increased. We can say that contemporary civilisation has greatly limited the intensity of suffering (though more in the physical than in the psychological sense).

Of course, death remains an unbroken barrier. Here science shows its helplessness, although it has not surrendered. Medical techniques of prolonging and sustaining life have developed in often surprising ways. There is a group of enthusiasts who believe that science will ultimately defeat death. The idea is not new as it had its supporters already in the 19th century, when scientific advancements seemed limitless. One example is the concept of resurrecting the dead professed by the Russian thinker Fedorov, who believed that at a certain stage humanity will be able to return the dead to life, on its own, without the help of God, using only the achievements of science and technology. It is difficult to imagine a more fantastic project, and Fedorov himself was a supporter of religion and not atheism. He claimed, for example, that humanity should not place their hopes in the resurrected Christ, but rather follow him in resurrecting the dead. What is striking is that such projects have lived to

our times because the development of biological sciences has made many to believe that cloning techniques do, in a way, bring the dead to life.

Western civilisation, which is increasingly severing its ties to its Christian origin and finds such virtues as patience and sacrifice as bygones while escalating hedonistic and consumptive attitudes, finds its ideal in the maximization of egoistically understood freedom of the individual. It wants to maximally liberate the individual from the discomfort of being. It is especially clear in its attitude towards suffering, which is considered an unnecessary burden that reduces the quality and aesthetics of life. Kołakowski, already in the 1960s, wrote about the expanding *culture of analgetics*, medications which anaesthetize unnecessary, as is believed, suffering. He saw a complete departure from the belief in the value of suffering, which after all is the core of Christian consciousness. Today we can say that the predictions of the Polish philosophers were highly accurate since this escape from suffering has only gained in strength. Anaesthesiology is at its best, along with a requirement of the aestheticization of death and dying. In a world of incessant cult of youth and corporeal beauty much is made to conceal the ugliness of old age, suffering, and dying. Buddha beheld suffering, old age, and death only upon leaving his palace at a tender age. Meanwhile, contemporary Western mentality postulates a continuous contact with luxury and comfort.

In the name of aestheticising everything connected with dying, not only are the dying moved from their homes to hospitals and hospices, not only are the deceased conveyed not from their houses to cemeteries, but rather from funeral homes, there are also postulates of popularising euthanasia. This way death and dying are brought down to a routine procedure, stripping them of their existential depth. As a matter of fact, this is done in the name of a supposed humanization of dying, as if we have forgotten that the hallmark of humanity is not only the experience of happiness, but also the courage to face suffering. Thus human life becomes brought down to its pure function, devoid of any metaphysical character. We may say that suffering is useless in today's culture and civilization because they do not define themselves through eschatology. Secular Western societies turn from eschatological consciousness and are more interested with the eternal *here and now* of hedonistic consumption. Thinking about final realities (the end of the world, heaven, hell, purgatory) has been shifted to myth and fairy-tale imaginations.

Freedom is perceived as ease of choice and movement in the earthly reality and not as the beginning of the path to salvation, which, through suffering and death, grants freedom in the supernatural eternity. The decay of eschatology, a general lack of belief in any form of

post-mortem existence creates exactly such material and pragmatic approach to the concepts of suffering and death. Although culture in a not-so-distant past taught people to live close to Thanatos, today these fundamental topics have been veiled with silence. Optimistic visions of a paradise on earth contribute to a meticulous concealment of those elements of life which contradict that project and force man to think abouth his relationship with eternity.

The world of colourful, attractive advertising collides with the reality of the *Cross*, which has long since been reminded of by Christianity. Characteristically, the ever more oppressive voices for removing the symbol of the cross from public space are raised in the name of freedom, because the cross is treated as something that refers to violence and enslavement. It is becoming forgotten that the Cross is a universal archetype describing human condition, and that its meaning is in fact contradictory to the one ascribed to it. That is, the cross is not enslaving but liberating, that it caries freedom in a dimension completely different from the earthly one.

It is worth noting that the idea of euthanasia, as a form of voluntary acceptance of death at the hands of a doctor, has nothing to do with the theology of the Cross, because in the former sense freedom is an escape from suffering, whereas in the later meaning freedom is exactly the acceptance of the reality of suffering, not for the sake of suffering itself, but rather for its absolving properties. For Christ did not escape from his suffering on the Cross, he did not venture to minimize his torment, instead he maximized it by taking upon himself the suffering of all of humanity.

The affirmation of euthanasia is connected widely with egoistical motives. On the one hand, there is an egoistic pressure of promoting euthanasia practices on the part of healthy people to save them the view of unaesthetic suffering, and on the other hand there is the egoism of the dying who treat the reality of suffering solely as a private matter and do not consider the fundamental truth preached by Christ that man suffers not only for himself, but for others. What can be described as a community of suffering and dying is today in decline, because of the narcissistic self-closure of the individual promoted by contemporary culture. The community of production and consumption has become the only community, obscuring all that defined the consciousness of past millennia, that is, the sense of community in suffering and dying. We can say that man lives not for himself but also for others, therefore he suffers and dies also for others. Inevitably, life is connected with self-sacrifice unto others.

Paradoxically, the present day, which focuses so much on the concepts of freedom and liberation, sees an unprecedented increase in means surveillance and *control*. All this is done

in the name of assuring the rights and freedoms of the individual, to increase their personal well-being, and is at the same time related to concealed forms of enslavement. This control spreads and starts to involve everything connected with suffering and dying. Suffering is qualified and assessed, characterised as proper and improper, and has an allowable threshold. Similarly, dying is also assessed by discussing its quality or, indeed, its aesthetics. This leads to a social pressure laid on the suffering and the dying, that they must allow for such assessments of their quality of life. Suffering and dying, the answer to which should come from within, becomes the object of external control.

Death is unique in its metaphysical depth. Berdyaev went as far as to clam that death elevates even the simplest of mortals above the banal and commonness of life, and as such is the most significant event in life. Meanwhile, the civilisation of science and technolgy, by monitoring death and subjecting it to a qualitative and quantitative assessment, strips it of its metaphysical character. While religions talk about the sanctity of life, death also should be discussed in its sacral dimension, although dying itself and its correspondent suffering are subject to the laws of biology. Stripping death of its *majesty* is one of the sins of contemporary culture and civilization. This is largely due to the pervasion of the human environment with technology, which hides man's metaphysical and cosmic origin.

The drama of our times consists in the departure from the metaphysical sources of reality and confinement in the sphere of immanence. Both freedom and death have lost their metaphysical value, leading to such consequences in deliberating their mutual relationship. Nature is viewed in separation from the free creative act of God, who brought the world into existence, giving freedom a character of indeterminism present only in its boundaries. This interpretation lacks the problem of the drama of Divine and human freedom, which points to the genesis of earthly evil, and, consequently, of suffering and death, as the result of misuse of freedom given by the Creator to the protoparents. Death, however, in a non-metaphysical or quite anti-metaphysical age, is brought down to a merely biological dimension and loses its relationship with the spiritual plane. Although Christianity rests on the conviction that the presence of physical death in the world is the result of a previous fall and spiritual death, which took place in the metaphysically perceived areas of reality (the angelic rebellion, man's fall from paradise), and that the spiritual rebirth is the condition of conquering physical death, today's scientific immanentism sees death solely as a process of transformation of matter. The type of freedom and the type of dying offered by a culture closed to Transcendence is not

sought for by the man who explores reality metaphysically and who answers not only scientific questions of *how?*, but also looks for answers to the philosophical question: *why?*

Sarnacka Anna

Difficult conversations about the most important things...

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Introduction

Being diagnosed with a chronic or potentially terminal disease or having someone you care about diagnosed with it, turns your world upside down. A potential end of a journey makes you loose your points of reference, such as family, your partner's sense of security or your career. The situation you are facing is unknown, stressful, and difficult to accept – it most often comes out of the blue, striking with various negative feelings, such as fear, anger, and anxiety. Patients aren't the only ones to intensly experience fear, powerlessness, and suffering – caregivers do too.

Dealing with the whole situation involves a lot of effort from both sides, either to manage emotions or play a different role, for e.g. a mother quits her job when a child is diagnosed with an incurable disease and becomes a caregiver or a man is no longer a head of the family. Although the mentioned difficult feelings in a crisis aren't anything bad, it is worth learning how to deal with them them to keep enough stamina to face treatment or support a patient.

Conversation is key in handling crisises when it comes to both - a patient and a caregiver. Even in a difficult situation, communication can be a constructive dialogue based on expressing one's needs truthfully – without hurting anyone, and respecting the interlocutor and one's own needs.

What is communication?

Let's define communication. In humans, communication (lat. 'communis', meaning to share) supposes a transmission of information, a so-called message, and the ability to understand it. Communication is very often defined as the action of conveying information (messages) and relationships between a sender and a recipient which occurs during an exchange of thoughts, messages, or information.

Messages are being conveyed by core words, so-called codes, such as words, gestures, signals, and symbols. Since communication, including conversation is such a multi-faceted process, it does not follow any pre-established rules, let's stop defining it.

Since there is a number of varying elements between interlocutors (in this case the sender – a caregiver, the recipient – a patient), conversations are active processes.

Developing the thought and assuming that every behaviour makes a statement (one can communicate even by not telling anything: *I don't want to talk about it*), it can be concluded that it is impossible not to communicate.

Communication in disease...

In a stressful situation, such as serious or presumably terminal disease, communication with a patient – be it a conversation or just one's presence – is always undisputedly a relief for the patient. Feeling close to someone gives the patient a sense of security, since he is no longer alone in an unfamiliar situation; moreover, it also shows a caregiver can also have crises. In other words, closeness confirms the patient means a lot to a caregiver and a caregiver really wants to help a patient.

Why is it worth talking about difficult situations?

Conversations help patients, as well as caregivers. It doesn't mean caregivers have to know answers on all questions, be experts at different stages of treatment, or know everything about diseases.

Most often caregivers neither have a medical degree nor even medical background, and therefore might not know how to deal with or talk about a difficult situation. What helps them is knowing their patients. It is easier to start a conversation or just spend time together without talking, waiting for a signal from the patient when one is familiar with their experience, way of thinking, such as limiting beliefs (*When I am sick, no one needs me; I'm a burden to those who take care of me*), and role models (being taught not mentioning problems).

Talking with patients is key to discover their needs and expectations; it's also a way of showing interest and increasing their stamina. It is also beneficial for caregivers. Voicing out one's fears makes them disappear; tension vanishes at least a bit. Most of the time, people relinquish admitting to their fears or their rage. They believe support is synonym of strength and never admitting to one's weaknesses. When negative emotions come to their peak, helplessness (*I no longer have the strength*), the feeling of being used (*No one has ever taken care of me that* way), or anger (*I'm sick of you and everything*) take over. It's hard to show support in such situations.

How to talk about difficult situations?

Sometimes, patients don't want to talk because they need to take time. There is nothing wrong about that, since this is a new situation that might be life-threatening. This

clear 'No' or simply silence is not something that cannot be overcome and should never be seen as an attack (*I want to help you and this is how you're treating me?*). Accepting those attitudes is a mark of respect; there is no point in forcing people to talk; it's advisable to wait patiently or to wait a couple of days before trying to talk again to the patient. It is important to try again, since silence does not protect but isolates; it increases the feeling of isolation both in patients and in caregivers. Caregivers should be the ones initiating the conversation since it might be difficult for patients to retreat from their previous emotional statements (*I said I didn't want to talk about it*).

It's tough to talk about problems, but it might be really helpful. However for it to be helpful, it has to be honest and respectful.

Listen attentively!

Effective communication bases on attentive listening. Attentive listening should be a mixture of:

- motivation – wanting to listen and believing the interlocutor is important, deserves respect (most often, instead of focusing on listening, we focus on what we will want to say next)
- patience – focusing on the interlocutor, creating a good atmosphere, listening without interrupting
- attention – checking whether interlocutor intentions were properly understood, for example by paraphrasing: *So if I understood you well you do not wish to talk about it today?*
- sensibility – responding to the smallest emotional signals (fear, anger, shame)

Attentive listening creates a safe environment, adds to a good relationship and encourages to sharing feelings.

How to ask questions?

If we really wish to discover patient needs, the question should be formulated in a way as to obtain the most detailed answer possible. The so called open questions should be the best. They mainly start with pronouns HOW, WHAT, WHY. They encourage the interlocutor to give an elaborate answer, since they can decide what they want to share and the way they want to do it. Their answers are natural and often contain extra information that they are willing to share out of their own initiative.

In contrast, closed questions usually start with IF. They are also important, but to confirm facts. A closed question usually receives a single word answer (*yes, no, I don't know*), for e.g. *Should I come and see you today?*

Here are some examples of open questions, which can be key to discover the interlocutor's needs: *What do you need?* (instead of: *Do you need any help*?) *What would you like me to do for you?* (instead of: *Do you want me to come every day?) How can I helep you?* (instead of: *Can I help you?)*

What is important, after having asked a question, one should patiently wait for an answer. Listen! Build up on frankness and trust in conversations.

Paraphrase

Paraphrase comes in useful in attentive listening to focus on interlocutor needs. Using other words to put a source statement into perspective or to clarify the context in which it appeared, allows the interlocutor to feel heard. Moreover, it provides an opportunity to check whether both sides mean and understand the same. Here are some examples of how to introduce a paraphrase: *You just said that..., When you say that, I understand you are..., If I understand you well, you want...*

Speak up but don't be judgemental

To develop understanding abilities adequate words should be used to demonstrate attentive listening skills, which will not seem threatening to and will not induce defense mechanisms in patients. Here are some tips:

- It is worth using the same phrases as a patient is used to while describing their symptoms or disease. It shows the acceptance of a patient's approach to problems.

- Focus on patient behaviour, not on him. Stick to behaviour, not to traits (replace the phrase *You are quite taciturn today* with the phrase: *You hardly say anything today).*

- Describe the situation, but don't be judgemental. Describing what someone does comes from what you see. Labelling actions as good/ bad, right/wrong already means judging (for e.g. see above).

- Focus on the substance of what happens HERE and NOW, and not on what happened or will happen SOMEWHERE, SOMEDAY (for e.g. *I am sad that you don't want to talk about how you feel today*, instead of: *You never talk to me about problems*).

- Share ideas and information, don't offer advice. That way, you allow the other people to make a decision taking into account their goals. When giving advice you just tell someone what they are supposed to do. In such a situation, the interlocutor is no longer

making a choice on how to react (for e.g. *Should I get some help to look after you? What do you reckon?* Instead of *I guess I could find someone to help me taking care of you*).

- Express your feelings, using an I – message (for e.g. *I feel preoccupied when you are so silent*).

When YOU (indicates someone's action), I (describes your feelings).

An I-message communicates feelings and needs – that is how trust is instilled. It doesn't imply invade someone's territory.

Here are some examples*: I'm worried* (<u>feeling</u>), *when you don't want to talk about your test results with me* (<u>action, fact</u>)*; could you please tell me about them in the future, since it would calm me down* (<u>need, expectation</u>). *I am here to help you.*

As it was said before, facing a chronic or potentially terminal disease is difficult for both patients and caregivers. To help patients, caregivers need to manage their emotions by sharing them with patients or some close to them. It is worth sharing their feelings, without worrying*: I am also scared.* An I-message is key in expressing difficult feelings (for e.g. *A potential end of my husband's journey, makes me feel sad* or *I am worried I won't manage on my own*).

Conclusion

To put it in a nutshell, in stressful situations, related to disease or death, taking about them helps. Voicing out one's feelings, thoughts or fears clears one's mind and alters the approach to potential disease or death scenarios. An honest conversation helps to clearly formulate expectations, and allows the listener to better understand interlocutor needs. Attentive listening, asking questions, paraphrasing and using I-messages helps to build up a relationship. On the other side, avoiding talking about the disease, can deprive both the patient and the caregiver of important support.

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Birth and death-dilemmas similarities

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Introduction

> *Birth and death are not two different states,*
> *but different aspects of the same state*
> *Mahatma Ghanti [1]*

Life is a way between birth and death. Birth and death - the beginning and the end, they are are closely related. From the perspective of faith, death is not something in the image of birth [2] - "*born for heaven.*" Ronald Rolheiser [3], the Canadian Oblate, Rector of the Theological School of Oblates in San Antonio, Texas, believes that, like children in the womb, adults cannot imagine a life that would run over their present experience. "*Cling to what they already know what gives them life, to certain routine activities. They are afraid of anything that might loosen the relationship. They are afraid also of life after death, as the unborn child is afraid of life after birth* ". [3] In his opinion, the situation of every man is the same as that of the unborn child. It is still somewhat in the womb - for example, within the family, friends, the world in which we live. Rolheiser [3] writes "*however, inevitably comes the day when the new move your hips and pelvis - the death of*" pushes "*us from this world and wake up in the deep, dark recesses of our minds and bodies memory of the first out of the womb of his mother many years ago. And like many years ago, hazy and blurred transition they will herald a new world. And as for the first time, no one will be asking for our opinion on the matter. We have to trust that the re-birth is what's best for us*". According to the author [3], a "*man leaving the womb, apparently born in the great world, whose limitless for a while denying his breath. However, this seemingly huge world itself is very limited, making it another womb, in which the man matures and prepares for the birth of the next, incomparably greater world (...) I like the beginning had to be born in order to get to know our earthly mother, just as we must die to be born again before we see our true mother - God. After the*

second birth, like the first, we will lie with their mouths open, speechless with astonishment to the power and love that we would never be able to imagine "[3].

For a child the mother's womb is the whole universe, a place safe and familiar, and the birth of the apocalypse, breaking with a friendly and warm place, throwing in a new, strange world [2].

The same is true with death. When the world is collapsing on his head, shaking the foundations of the earth, the stars fall, opens up a new, unknown reality to the concept [2]. Chrzanowski writes [2] - the pain of death, the pain of giving birth to a new reality. Life is changed, not ended. Changes and returns to its source, human being returns home to the Father [2].

A midwife of souls

As birth is painful secret between mother and child,
so death is a painful secret between God and man
Franz Werfel [4]

In 2001, the Publishing House Verbinum Divine Word priests published a book Kathy Kalina - "*midwife of souls, pastoral guide for hospice care workers and all who care for the terminally ill*" [5].

The book has a very surprising title ....well, because who is a midwife? According to Wikipedia, the midwife is "*a woman engaged in assistance to the laboring woman. The term has generally not used* "[6]. Today, it has taken over the role of the midwife. Formerly called the midwife, "grandmother", which was usually an older woman giving birth alone at least a couple of times and which, apart from their own experience, also benefited from the experience transmitted orally from generation to generation [6].

Professor Jacek Łuczak in the preface to the Polish edition of beautifully wrote: *"... a book dedicated to dying patients and their grieving families and to all those who bend over suffering, to bring them relief [...] is a book about loss is, doubt and fear, but also about love, truth, goodness and hope that accompany patients on their last journey..*" [5].

According to Kathy Kalina, a nurse, a devout believer were working in a palliative care for many years. Hospice nurse has become friend for dying persons [5] Unfortunately, in that capacity was present only at her death. When her friend claimed that it had no intention of dying, she said to her: "*I am here as the midwife of your soul*" [5].

A friend death caused that Kathy Kalina later said "*I came to a sick friend, but with the knowledge of the mind, and came out of it enriched the knowledge of the heart*" and then used this knowledge in hospice work [5].

Dilemia

> *Death is the same as the birth, the mystery of nature*
>
> *Marcus Aurelius [7]*

In 2006, during the 2nd Conference "*Life-giving death - Memory Elizabeth Kŭbler-Ross*", a one participant said that "*as antenatal arise, so schools should be established to die*", it sparked among the participants a lot of controversy and anxiety ...

All men are firmly convinced that every birth is the reward of life, it seems so natural, but for example, Jean Giraudoux [8] says that death is the reward of a life.

According to Kaisen [9] "*life is a phenomenon of nature and light. Death is only a phenomenon of the same nature. Life and death follow each other, as the following consecutive days and nights.*"

Is it possible, to compare the end of the miracle of birth, the moment of departing from this world? Kathy Kalina [5] claims that we can. In her view, because - "*Palliative care can be strictly comparable with the procedure practiced at the birth of a child ... this should be a natural, gentle approach to intimate, life-changing events in the family, in the loving care of the body, mind and spirit of the patient, it is equally important as similar care of his family*" [5].

According to her, [5] between natural birth and natural death, we can find a number of similarities. After the birth of a child we receive thoughts about the meaning of existence, a fear of the unknown and a sense of lack of control over life. In addition, awareness of the incumbent is responsible for some have even unbearable. However, the similarities are real ?

The stages of birth and death

> *Death and life - it's just eagle and tails of the same coin.*
> *Maria Noël [10]*

Birth, conception of a child - provides a new life. Death, however, it is like the birth of for the sky. St. Therese of the Child Jesus, the youngest Doctor of the Church, in his letter to Father Bellier [L 216, LT 244] wrote: "*Do not die, however, succeed in life, and all that I cannot tell you here, I'll give you a sense of the height of heaven* "[11].

Analyzing the various stages of pregnancy from conception until birth and the various stages of dying we find some similar features. People are experiencing the following stages: denial and isolation, anger, irritability, negotiation, bargaining, depression and acceptance. According to Kalina [5] the two states can be divided into several stages.

The first stage - the shock of diagnosis [5].

A woman who even consciously wishes to become pregnant when she discover that she is pregnant. She is experiencing a kind of shock [5]. The news of her conception is somehow unreliable, despite the fact that pregnancy is planned. Sometimes it causes fear, anxiety, restlessness. Only after some time comes a joy and peace [5].

Nowakowskia-Dove and colleagues [12] performed research in a group of 136 pregnant patients has shown that women exhibited anxiety and concern about the course of childbirth and child health. They reported a change in the relationship of pregnancy: with a partner, with other people in the family and with friends, concerns about career development and financial situation [12].

Similarly, each of us is aware that one day will come the moment of death [5]. Firstly, we feel a fear and do not believe that this could happen. Birth and death are the two most natural events in human life. Why, then, so are afraid of the other? Modern man does not know how to suffer. Human more often wants to die as soon as possible without pain. During a childbirth, woman prefers cesarean section, and to sleep and wake up after the birth.

The second stage – seeking help from a professional - a period of preparation [5]. A pregnant woman goes to the obstetrician. She is learning as much as possible about pregnancy and childbirth. She acquires information from her doctor, midwife, and more experienced mothers. She is trying to find the best way of traveling pregnancy and childbirth. People terminally ill also try to increase your knowledge [5]. They are looking for taking to their doctor, advice from a variety of specialists, and talk with other patients. Sometimes they are talking with people who have overcome death [5].

The third stage - last week, days of spiritual clearing, and summary lived years [5]. Pregnant woman orders some things, preparing a place for the coming baby - "*prepares the nest*" [5]. She buys clothes and toys. She is preparing a layette and waiting for the new family member. Woman prepares in her heart for a new human being. She may "*feel a loss of control over them, as if her body had a mind of its own*", does not affect the start of labor [5].

A dying person also makes cleanup - "*Build your nest a rebours*" [5]. He is giving away things that seem he no longer needed. Sometimes he gives the funeral instructions. He wonders how to afford to move away from loved ones? How do they survive? How they will

manage? What will happen to them? He receives his body as something else, as the "enemy." [5]. Both a parturient woman or dying, they ask the same question - whether it will hurt ? Will it be someone close to beside me ? According to Kalina [5] both childbirth and death require a great effort.

The fourth stage - finding the right place [5].

For centuries, children were born at home and no one saw anything unusual. After World War II Poland introduced the prohibition of such practices, and the baby into the world in conditions other than clinical representing big event. Today, women have the right to choose. They can decide whether their child will be born in a hospital, or to give birth at home. In the traditional delivery room, where often there is a clamor, runs through the crowds of students, which often is a lack of intimacy. Is surrounded by loved ones in a familiar environment? At the beginning of the twentieth century, both in Europe and in the United States, most women give birth at home, in the company of a midwife or general practitioner [5]. The next year, however, led to a reduction in the role of the midwife and the transfer of the majority of births in hospitals. Seventy years in Western Europe resulted in limited movement for change in perinatal care, professionally focused individuals not associated with obstetric care. The main demands of these movements is the empowerment of women and young mothers in labor, the choice of labor, and the independence and autonomy of midwives. Since then, some European countries (United Kingdom, Germany, and the Netherlands, in which an independent midwives and home births are a centuries-old tradition) have solutions to women's choice of place to give birth [5].

De Jonge et al. [13] compared perinatal mortality and severe perinatal morbidity between planned home and planned hospital births, among low-risk women who started their labour in primary care. A total of 529 688 low-risk women who were in primary midwife-led care at the onset of labour were studied [13]. Of these, 321 307 (60.7%) intended to give birth at home, 163 261 (30.8%) planned to give birth in hospital and for 45 120 (8.5%), the intended place of birth was unknown [13]. Logistic regression analysis was used to control for differences in baseline characteristics. Main outcome measures: intrapartum death, intrapartum and neonatal death within 24 hours after birth, intrapartum and neonatal death within 7 days and neonatal admission to an intensive care unit were analyzed [13]. No significant differences were found between planned home and planned hospital birth (adjusted relative risks and 95% confidence intervals: intrapartum death 0.97 (0.69 to 1.37), intrapartum death and neonatal death during the first 24 hours 1.02 (0.77 to 1.36), intrapartum death and neonatal death up to 7 days 1.00 (0.78 to 1.27), admission to neonatal intensive care unit 1.00

(0.86 to 1.16) [13]. This study showed that planning a home birth did not increase the risks of perinatal mortality and severe perinatal morbidity among low-risk women, provided the maternity care system facilitates this choice through the availability of well trained midwives and through a good transportation and referral system [13].

In 2011, in Poland, the desire to complete a home birth reported 187 pregnant women [14]. At the stage of qualification for delivery outside the hospital 67 women were disqualified because of the state of maternal and child health, emotional factors or resignation client or her family [14].

In case of death it is possible to speak about the phenomenon of institutionalization and medicalization of dying and death. Hospitals are not a good place to die, were designed to restore health. In the advanced stages of a terminal illness patient requires much more care and more comprehensive than the one that has a chance of recovery. A dying person in the hospital, often dies in solitude, in the presence of strangers in close quarters in dormitories, with no of intimacy, limiting the possibility of adequate mental health care by medical staff and the limitation of being with my family in recent times. The patient and his family should have to choose their residence in these last days of life - whether they want to stay in the hospital, or they go to the hospice. An alternative to the death in the hospital's palliative care in hospices is different from the care offered by hospitals. Ancient cultures were more resistant to dying. Created a model "*tame death*" - people died at home, surrounded by loved ones, at peace with that fact. Dying at home was once a family funeral ritual. Saying goodbye to the dying. It helped for dying person in a "transition to the next world."

Family house - "c*an you replace the entire world. The whole world will never replace you home*" [15] - a place to birth and death.

The fifth stage - Final [5].

Pregnant women, when approaching the time of the birth, she begins to exhibit anxiety about the process [5]. She asks a number of questions: Will it hurt? How long will it continue? How childbirth looks in practice? Will relatives come at me ? [5].

Dying person is committed to the same question: Will it hurt? How long will it take? What will feel? As death looks really work in practice? Will relatives come at me ? The coming of a baby is natural [5].

A woman's body is prepared for this. Can signal and accordingly "lead" each stage of labor, leading to a successful solution. Interventions from outside are not needed, they should be kept to a minimum [5].

Death is a natural process. In the process of dying, the body changes are also self-regulating. Intervention only prolongs the agony, worse being sick, deprived him alone [5].

Esoteric [16] see just one more similarity between death and birth. It is the umbilical cord. They are convinced that the soul with the body is related to something that has long been called the silver cord that until you burst, the soul can always return to the body. Cracking cord runs differently in different people, and not without importance is attached to material things, and especially to the body of the material and, therefore, in most religions perpetuated the belief that the dead should bury after a certain period of time [16]. The umbilical cord is "string", which consists of two arteries and one vein. Through her growing up in the belly of the child receives from his mother everything he needed to live - oxygen and food, so it can grow properly. During labor, a symbolic moment is to cut the umbilical cord. This is the first baby step to a real life.

A midwife and nurse hospice

For me, the hour of death will be time
birth to a new life more wonderful.
Johann Gottlieb Fichte [17]

The midwife, according to Wikipedia [18] "is a person with appropriate education attested by a diploma, to care for the woman in every stage of her life." Assisting at the birth of a child, the main aim of their activities is committed to caring for the health of mother and child and safe for her and the child parturition.

The terminal care for Kalina [5] to hospice nurse is a relief for the body calm the transition and the triumph of soul. It becomes a "*midwife of the soul*" that has the author's opinion [5] "*spiritual eyes to see the child, soul safely brought to God*".

Hospice Nurse, can be like "*breath of fresh air to the patient and the family*" [5]. Similarly, the midwife - for nascent and its accompanying party.

Accompanying birth and death

Accompanying birth and death
Breath is the first thing I get at birth
and the last, which we offer before his
death. It is so simple that it seems
irrelevant and the most important thing.
Miriam Dubini [19]

Sremetaki [20] modern Greek writer, compares the post-mortem activities toilets to wash (fetal placenta), or washing the newborn and wrap it in a cotton cloth from the neck down. According to her [20] this parting fetal birth of maternal womb, death is separation from their immediate surroundings, family, and friends. The period up to the date of baptism is a dangerous time for baby. For the dead time after the funeral, the way to Hades [20]. In the ancient world, when the labor pains began a woman tied a rope hanging from the ceiling, which was holding, and facilitated the birth. In the case of the dead - barks, eyes and feet were tied with a ribbon. In the ancient world were not allowed to cut the infant hair or nails to until of baptism. Greek mourners do not shave and hair cut short by 40 days [20].

Accompanying in childbirth is emotional challenge, since it involves viewing childbirth, and participation in it. According to Lundgren et al. [21] this increase involvement of parents in the child education. This also increases the family ties. Mother feels more confident because the person accompanying supports it, helps, holding his hand, and cradled.

Meeting a healthy person with the sick, especially the dying, is a huge challenge for both. It is never easy. Kosowicz [22] says that being with a dying person, you *"have to be to her ear to hear, arm where it can to support and cry, warm, strong hand that resembles a hand safe parent. Dying persons do not expect us to know all the answers. There are many questions about dying, death, over which nobody knows the answer. Dying persons most often need sincere concern and support. They have to face not only with a sense of clearly approaching the end of their fate, but it is often difficult to discover the truth about his life"*.

According to Tylka [23] the terminally ill patients are very worried or stressed about their pain, loneliness, and helplessness. Another person may play a very useful role in the abolition of suffering and accepting the inevitability of the end of life. Provided that this person is a mature and endowed with a certain degree of empathy [23].

Dying persons may have to make choices about the desired degree of family involvement in caregiving and decision-making. They may make choices about how to expend their limited time and energy. Some may want to reflect on the meaning of life, and some may decide to do a final life review or to deal with psychologically unfinished business. Some may want to participate in planning the funeral.

Baptism and funeral

As birth is painful secret between mother

and child, so death is a painful secret between God and man.

Franz Werfel [24]

Caring for the dead in a way like caring for a child brought for baptism [2]. A child is helpless, unable to even believe a baptism by faith the parents, godparents, family. Child is surrounded by faith [2].

Similarly, when the funeral of the deceased is also like a helpless, because it is usually family and friends are praying for him [2]. They recall fragments of his or her life to forgive them all evil and ensure its proper burial. A man is surrounded by faith [2].

Conclusions

We do not live to die, but we die to live forever.

Michael Buchberger [25]

Dying to some extent resembles the birth - the transition from one world to another.

Coming into the world we do not know what lies ahead, we will have life, death, etc. who will also be a great unknown. We have to approach it like to be born with confidence, not fear it.

Every newborn child wants to be the next most important someone. As Eda Leshan wrote "*newborn baby is like the beginning of everything - is the fulfillment of expectations, hopes, and dreams*," [26]. In the same way, according to Ernst Junger [27] - "*the dead want to be buried in our hearts*."

The summary of these considerations, let them be the words of Johann Gottlieb Fichte [28] - "*Death is a new birth, and is a sign of strength and heightened manifestation of a higher life*".

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Social death - living heath

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Introduction

If we are to be honest with ourselves, we must admit that the "Negro" has been inviting whites, as well as civil society's junior partners, to the dance of social death for hundreds of years, but few have wanted to learn the steps. They have been, and remain today - even in the most anti-racist movements, like the prison abolition movement - invested elsewhere.
This is not to say that all oppositional political desire today is pro-white, but it is usually anti-Black, meaning it will not dance with death
Frank B. Wilderson III [1]

Social death is the condition of people not accepted as fully human by wider society [2].

Examples of social death are:

- racial and gender exclusion, persecution, slavery and apartheid
- governments can exclude individuals or groups from society. Examples: Protestant minority groups in early modern Europe; ostracism in Athens; criminals; prostitutes, outlaws
- change in the identity of an individual. This was a major theme during the Renaissance.

It could be said that the degeneration theory and theories similar to this theory are the most extreme examples of social death [3]. The idea of degeneration has been popular in both right-wing and left-wing politics. Both left-wing and right-wing politics have used the word

decadence to describe social groups whose social, moral, religious, æsthetic, or political commitments tend towards the inhibition of any or all forms of progress (the right) or towards the undermining of fundamental forms of order (the left) [3]. In either political optic, the forces of decadence may be internal or external; internally, the members of political opposition may represent those who have allowed essential ideals to lapse from their view of the world; externally, members of another society may be considered as cherishing ideals which introduce forces of collapse into the worlds wherein they are immigrants [3].

In the context of health, social death—when the ailing person no longer has the consciousness to communicate with others—can occur. Social death occurs during the progression of Alzheimer's disease and to patients rendered unconscious through palliative sedation (a type of end-of-life care) to reduce pain before an imminent death [3].

Understanding how people relate to each other, why they choose to exclude others, and how and why individuals and groups respond as they do to acts of rejection and exclusion has never been of greater importance than today. Acts of exclusion have been linked to depression, alienation, suicide, and mass killings. Marginalization leads people to seek stronger bonds with fringe elements, thus creating more opportunities for anti-social behaviors.

Sociologists, psychologists and other scholars have also examined stigma from a cross-disciplinary perspective and have added to the body of knowledge on this complex topic. Recent developments along these lines will be presented in the next section.

Stigma

The sociology and social psychology literature on stigma is replete with characterizations of the stigmatic process. Link and Phelan's (2001) [4] definition is particularly useful here because it addresses the social as well as the psychological aspects of stigma. They characterize stigma in terms of four interrelated components [4]: in the first component, people distinguish and label human differences. In the second, dominant cultural beliefs link labeled persons to undesirable characteristics to negative stereotypes. In the third, labeled persons are placed in distinct categories so as to accomplish some degree of separation of us" from them". In the forth, labeled persons experience status loss and discrimination that leads to unequal outcomes [4]

Crocker et al. [5] described stigma as *"An attribute or characteristic of a person that is deeply discrediting. This attribute is devalued in a particular context and calls into question the full humanity of this person. Because of this negatively valued attribute, persons are devalued, spoiled or flawed in the eyes of others".*

Overt behavioral stigmatization manifestations: dehumanization, threat, avoidance and social rejection. Subtle manifestations of non-verbal expressions of discomfort ambivalence in social interaction.

Dimensions of stigmatization [6] includes tribal stigma, abominations of the body and blemishes of individual character, concealability, course, disruptiveness, aesthetic qualities, origin and peril.

Determinants of stigmatization includes: onset controllability, contagiousness et seriousness and consequences: social (disruption of relationships with acquaintances, relatives or friends, hamper development of new relationships, reduced social network and social isolation), psychological (anxiety, depression, lower self-esteem) and health (limited number of social support providers, delays in treatment or testing.

Coleman [7] suggests three main causes of stigmatization:

- **Fear** is the primary affective cause of stigmatization. For a variety of reasons, human beings tend to fear differences, fear the future, and fear the unknown. Consequently, they stigmatize that which is different and unknown.

- **Stereotyping** is the primary cognitive process contributing to stigmatization, a result of the human tendency to categorize. Coleman writes, "Stigma appears to be a special and insidious kind of social categorization...People are treated categorically rather than individually, and in the process are devalued. In addition, ..coding people in terms of categories instead of specific attributes allow people to feel that stigmatized persons are fundamentally different and establishes greater psychological and social distance" .

- **Social control** is the behavioral impetus for stigmatization. The social control aspect of the stigmatization process serves to preserve the existing social hierarchy - maintaining stigmatized groups in an inferior social status.

All three of these - fear, stereotyping. and social control - may be manifested at the individual and interpersonal levels as well as embedded within our societal structures and institutions.

Stigma is a dynamic process, not a fixed set of attributes. It is suggested that the symbols and images historically associated with devalued persons are strongly negative and convey messages of illness and death, criminality, worthlessness, incapacity, and others. While these image associations are often made unconsciously, they "nevertheless strongly influence people's role expectancies and the social valuation of the persons so imaged" . It was described four service elements ("media") through which images may be conveyed: the physical setting in which a person is associated; groupings with other people and programs;

activities of a program; and language, labels and miscellaneous other symbols (e.g., funding sources, laws and regulations, etc.).

Ostracism

Ancient Greek: ὀστρακισμός, *ostrakismos* [8, 9] was a procedure under the Athenian democracy in which any citizen could be expelled from the city-state of Athens for ten years. While some instances clearly expressed popular anger at the victim, ostracism was often used preemptively. It was used as a way of neutralizing someone thought to be a threat to the state or potential tyrant. Crucially, ostracism had no relation to the processes of justice. There was no charge or defense, and the exile was not in fact a penalty; it was simply a command from the Athenian people that one of their numbers be gone for ten years [8, 9].

A modern use developed from the term is to describe informal exclusion from a group through social rejection. Although the psychology of ostracism takes this further, where it has been defined as *"...any behaviour in which a group or individual excludes and ignores another group or individual"* [cited by 8].

The name is derived from the *ostraka* (singular *ostrakon* , ὄστρακον), referring to the pottery sherds that were used as voting tokens [8, 9]. Broken pottery, abundant and virtually free, served as a kind of scrap paper (in contrast to papyrus, which was imported from Egypt as a high-quality writing surface, and was thus too costly to be disposable) [cited by 8].

Each year the Athenians were asked in the assembly whether they wished to hold an ostracism [cited by 8]. The question was put in the sixth of the ten months used for state business under the democracy (January or February in the modern Gregorian Calendar). If they voted "yes", then an ostracism would be held two months later. In a section of the agora set off and suitably barriered, citizens scratched the name of a citizen they wished to expel on pottery shreds, and deposited them in urns. The presiding officials counted the *ostraka* submitted and sorted the names into separate piles. The person whose pile contained the most *ostraka* would be banished, provided that an additional criterion of a quorum was met, about which there are two principal sources [cited by 8]:

- according to Plutarch, the ostracism was considered valid if the total number of votes cast was at least 6,000.
- according to a fragment of Philochorus, the "winner" of the ostracism must have obtained at least 6,000 votes.

Plutarch's evidence for a quorum of 6,000, on *a priori* grounds a necessity for ostracism also per the account of Philochorus, accords with the number required for grants of citizenship in the following century and is generally preferred [cited by 8].

The person nominated had ten days to leave the city [cited by 8]. If he attempted to return, the penalty was death. Notably, the property of the man banished was not confiscated and there was no loss of status. After the ten years, he was allowed to return without stigma. It was possible for the assembly to recall an ostracised person ahead of time; before the Persian invasion of 479 BC, an amnesty was declared under which at least two ostracised leaders - pericles' father Xanthippus and Aristides 'the Just'—are known to have returned. Similarly, Cimon, ostracised in 461 BC, was recalled during an emergency [cited by 8].

Ostracism was crucially different from Athenian law at the time; there was no charge, and no defense could be mounted by the person expelled [8, 9]. A further distinction between these two modes (and one not obvious from a modern perspective) is that ostracism was an automatic procedure that required no initiative from any individual, with the vote simply occurring on the wish of the electorate - a diffuse exercise of power [8 ,9]. By contrast, an Athenian trial needed the initiative of a particular citizen-prosecutor. While prosecution often led to a counterattack (or was a counterattack itself), no such response was possible in the case of ostracism as responsibility lay with the polity as a whole. In contrast to a trial, ostracism generally reduced political tension rather than increased it [8, 9].

Although ten years of exile would have been difficult for an Athenian to face, it was relatively mild in comparison to the kind of sentences inflicted by courts; when dealing with politicians held to be acting against the interests of the people, Athenian juries could inflict very severe penalties such as death, unplayable large fines, confiscation of property, permanent exile and loss of citizens' rights through *atimia* [8, 9]. Further, the elite Athenians who suffered ostracism were rich or noble men who had connections or *xenoi* in the wider Greek world and who, unlike genuine exiles, were able to access their income in Attica from abroad. In Plutarch, following as he does the anti-democratic line common in elite sources, the fact that people might be recalled early appears to be another example of the inconsistency of majoritarianism that was characteristic of Athenian democracy. However, ten years of exile usually resolved whatever had prompted the expulsion. Ostracism was simply a pragmatic measure; the concept of serving out the full sentence did not apply as it was a preventative measure, not a punitive one [8, 9].

One curious window on the practicalities of ostracism comes from the cache of 190 ostraka discovered dumped in a well next to the acropolis [cited by 8]. From the handwriting they appear to have been written by fourteen individuals and bear the name of Themistocles, ostracised before 471 BC and were evidently meant for distribution to voters. This was not necessarily evidence of electoral fraud (being no worse than modern voting instruction cards),

but their being dumped in the well may suggest that their creators wished to hide them. If so, these ostraka provide an example of organized groups attempting to influence the outcome of ostracisms. The two-month gap between the first and second phases would have easily allowed for such a campaign [cited by 8].

There is another interpretation, however, according to which these ostraka were prepared beforehand by enterprising businessmen who offered to them for sale to citizens who could not easily inscribe the desired names for themselves or who simply wished to save time [cited by 8].

The two-month gap is a key feature in the institution, much as in elections under modern liberal democracies [cited by 8]. It first prevented the candidate for expulsion being chosen out of immediate anger, although an Athenian general such as Cimon would have not wanted to lose a battle the week before such a second vote [cited by 8]. Secondly, it opened up a period for discussion (or perhaps agitation), whether informally in daily talk or public speeches before the Athenian assembly or Athenian courts. In this process a consensus, or rival consensuses, might emerge. Further, in that time of waiting, ordinary Athenian citizens must have felt a certain power over the greatest members of their city; conversely, the most prominent citizens had an incentive to worry how their social inferiors regarded them [cited by 8].

Social death of mentally ill patients

According to the World Health Organization (WHO), over a third of people in most countries report problems at some time in their life which meet criteria for diagnosis of one or more of the common types of mental disorder [10].

An international review of studies on the prevalence of schizophrenia found an average (median) figure of 0.4% for lifetime prevalence; it was consistently lower in poorer countries [11].

A 2004 cross-Europe study found that approximately one in four people reported meeting criteria at some point in their life for at least one of the DSM-IV disorders assessed, which included mood disorders (13.9%), anxiety disorders (13.6%) or alcohol disorder (5.2%). Approximately one in ten met criteria within a 12-month period. Women and younger people of either gender showed more cases of disorder. A 2005 review of surveys in 16 European countries found that 27% of adult Europeans are affected by at least one mental disorder in a 12 month period [12].

More recently, psychiatrists have begun to re-examine the consequences of stigma for their patients. In 1989, the American Psychiatric Association's annual meeting's theme

'overcoming stigma' was subsequently published as a collection of articles, and last year saw the launch of the Royal College of Psychiatrists" five-year *Changing Minds* anti-stigma campaign.

Negative attitudes to people with mental illness start at playschool and endure into early adulthood: one cohort confirmed the same prejudices on re-examination eight years later. People who have identities that society values negatively are said to be stigmatized. Stigma is a reality for people with a mental illness, and they report that how others judge them is one of their greatest barriers to a complete and satisfying life. Society feels uncomfortable about mental illness [13]. It is not seen like other illnesses such as heart disease and cancer. Due to inaccuracies and misunderstandings, people have been led to believe that an individual with a mental illness has a weak character or is inevitably dangerous. Mental illness can be called the invisible illness. Often, the only way to know whether someone has been diagnosed with a mental illness is if they tell you. The majority of the public is unaware of how many mentally ill people they know and encounter every Day [13]. In cinema and television, mental illness is the substrate for comedy, more usually laughing at than laughing with the characters

Most people who experience mental health problems recover fully, or are able to live with and manage them, especially if they get help early on [14]. Many people's problems are made worse by the stigma and discrimination they experience – from society, but also from families, friends and employers. Nearly nine out of ten people with mental health problems say that stigma and discrimination have a negative effect on their lives [14].

Mentally ill patients present unique challenges. Lack of insight is always problematic, but an affective component can be associated with denial of symptoms or rejection of treatment at key points in the illness. The life events model contains many events that could be precipitated by stigma-led experiences: losing a job, a home or a friendship [14,15].

Goffman commented that the difference between a normal and a stigmatised person was a question of perspective, not reality. Stigma (like beauty) is in the eye of the beholder, and a body of evidence supports the concept of stereotypes of mental illness [15,16]. Stereotypes are about selective perceptions that place people in categories, exaggerating differences between groups ('them and us') in order to obscure differences within groups. As with racial prejudice, stereotypes make people easier to dismiss, and in so doing, the stigmatiser maintains social distance. The media perpetuate stigma, giving the public narrowly focused stories based around stereotypes. On a more positive note, the media are a useful location to begin the search for negative representations and adverse attitudes to mental

illness, and ultimately the media will be the means of any campaign that aims to challenge and replace the stereotypes.

Social death alcoholics

The most common substance of abuse/dependence in patients presenting for treatment is alcohol. In the United Kingdom, the number of 'dependent drinkers' was calculated as over 2.8 million in 2001 [17]. About 12% of American adults have had an alcohol dependence problem at some time in their life. The WHO estimates that about 140 million people throughout the world suffer from alcohol dependence [18]. In the United States and Western Europe, 10 to 20 percent of men and 5 to 10 percent of women at some point in their lives will meet criteria for alcoholism.

Active alcoholism is certainly subject to social stigma; the drinking alcoholic, in sociologist Erving Goffman's evocative words, occasions a "spoiled identity" [cited by 19]. On the other hand, the alcoholic in recovery may be said to gain a modicum of social credit or approbation. Hence, the stigma situations of the active and the recovering alcoholic are sharply different. Indeed, when viewed through the lens of stigma, the individual alcoholic's transition from active alcoholism to recovery – whether through the medium of treatment, "spontaneous remission," Alcoholics Anonymous membership, or by any other means - amounts to a *stigma exchange*, leaving behind the opprobrium attached to active alcoholism and exchanging it for the new social credit attached to recovery [19].

It follows that the stigma on active alcoholism - contrary to the prevailing view – *may* actually help push the active alcoholic toward treatment or recovery, both in order to rid himself of active alcoholism's stigma and to embrace the benefits of a new "in recovery" status.

Marty Mann [20] held that the disease conception of alcoholism provided a great social change instrument by which alcoholism's stigma could be reduced or eliminated. Yet, clearly differentiating the stigma situations of the active and recovering alcoholic has implications for Mann's great thesis too. To the extent that the disease concept supplied a quasi-medical explanation for alcoholism it also harbored some of the implications of Talcott Parsons' famous "sick role" for the alcoholic. The doctor-patient relationship, as Parsons memorably pointed out, held role obligations for the patient as well as for the doctor. For example, the patient must want to get well and must follow doctor's orders in furthering a recovery. This aspect of the sick role, I suggest, can relatively heighten, rather than relatively reduce, stigma [20].

People who are victims of stigma internalize the hate it carries, transforming it to shame and hiding from its effects [19]. Too often, people with alcohol and drug problems and their families begin to accept the ideas that addiction is their own fault and that maybe they are too weak to do anything about it. In many ways, hiding an addiction problem is the rational thing to do because seeking help can mean losing a job and medical insurance, or even losing your child when a social service agency declares you an unfit parent because you have an alcohol or drug problem [21].

Social death of AIDS patients

Following its recognition in 1981, the HIV/AIDS epidemic has evolved to become the greatest challenge in global health, with some 34 million persons living with HIV worldwide. Early epidemiologic studies identified the major transmission routes of the virus before it was discovered, and enabled the implementation of prevention strategies. Although the first identified cases were in the United States and western Europe, the greatest impact of the epidemic has been in sub-Saharan Africa, where most of the transmission occurs between heterosexuals. Nine countries in southern Africa account for less than 2% of the world's population but now they represent about one third of global HIV infections [22].

Identifying and understanding the risk factors associated with HIV acquisition and transmission, and the development and progression of AIDS in men, women, and adolescents are critical aspects in the fight against this disease. Using epidemiological methods, researchers are able to address key scientific questions by studying and comparing the effects of HIV in different human populations.

AIDS stigma, by Odgen and Nyblade [23] in developing Countries ICRW (The International Center for Research on Women) research: Causes of AIDS stigma in developing countries:

- lack of in-depth knowledge about HIV transmission
- AIDS is seen as killer disease (fear of death)
- AIDS is associated with norm-violating sexual behavior
- personal responsibility for immoral sexual behavior
- HIV is seen as a punishment from God for sexual sins

ICRW-research [23]: five guidelines for AIDS stigma interventions in developing countries:

- create greater recognition about stigma
- provide in-depth knowledge about all aspects of HIV/AIDS

- provide safe spaces to discuss stigma related values and beliefs
- use language of the target population 5.

Current research [23]

- determinants of AIDS-related stigmatization in developing countries
- fear of stigmatization as barrier for HIV testing
- reflexive and reflective reactions to AIDS stigma

    Bos et al. [24] – conducted a national telephone survey was conducted to:

- assess present-day public reactions to people with HIV/AIDS in the Netherlands
- measure how knowledge about highly active antiretroviral therapy (HAART) is related to public reactions to people with HIV/AIDS
- investigate determinants of willingness to have personal contact with people with HIV/AIDS.

Dutch adults (N = 751) participated in a telephone interview conducted to measure cognitive, emotional, and behavioral reactions to people with HIV/AIDS. This study has shown that public reactions to people with HIV/AIDS seem to be moderately positive in the Netherlands. Knowledge about HAART is related to lower risk perceptions, a positive attitude toward homosexuals, less fear, and more willingness to have personal contact with people with HIV/AIDS [23]. In particular, cognitive and emotional factors are meaningfully related to willingness to have personal contact with people with HIV/AIDS. Implications for Dutch AIDS educational campaigns aimed at stigma reduction are discussed. Risk perceptions quite realistic. Stigmatizing responses reported by relative small number of people. However, less compassion for persons with HIV compared to other serious diseases. Reducing stigmatization includes: changing stereotypes, personal contact with members of stigmatized groups. interaction strategies. It is important to changing stereotypes, suppression of stereotypes, subtyping, stereotype-disconfirming attributes must be present among large number of group members, stereotype-inconsistent information must not differ too much from people's preexisting stereotypes [24].

Brown et al. [25] suggest that increases tolerance in the general population of the people with HIV/AIDS among health care workers. Majority of the studies reported some positive results, many also found negative or mixed results - publication bias - long-term effects unknown - limited number of participants - most studies (n = 16) conducted in developed countries - no national level interventions to combat stigma [25].

Dimensions of HIV/AIDS-related stigma [cited by: 25, in own modification]	
DIMENSIONS OF STIGMA according to Goffamn's [6]	**DIMENSIONS OF HIV/AIDS** according to Herek's [27]
Concealability	
Can the condition be hidden from others? The less concealable a condition, the more stigmatizing it is	Although concealable early in its course, later stages of HIV disease are rarely hidden from others
Disruptiveness	
Does the condition interfere with social interactions and relationships?	HIV/AIDS disrupts social relationships
Aesthetics	
Do others react to the condition's appearance with dislike or disgust?	HIV/AIDS physically disables and disfigures people, and is therefore aesthetically displeasing
Origin	
Is the person responsible for having this condition in the first place?	The origin of HIV/AIDS is often, although not always, blamed on personal behaviors and choices
Peril	
Can the person with the condition physically, socially, or morally contaminate others?	HIV is a high-peril condition, in that it poses physical risks to others

The stigma of homelessness

In Poland the number of homeless people is estimating between 30 and up to 300 thousand. The source that could provide information about the number of homeless is the number of people who have been formally granted assistance by the social welfare centers. The reports submitted by NGOs to the Ministry of Labour and Social Policy is clear, however, that in connection with the grant given to help the homeless, they help thousands of people around 80-130 [28].

Over 7% of persons living in the United States have been homeless (defined as sleeping in shelters, the street, abandoned buildings, cars, or bus and train stations) at some point in their lives [29].

Homelessness rates have increased over each of the past 2 decades [30]. An estimated 2.5 to 3.5 million people now experience homelessness each year. Approximately half are families with children, the fastest-growing segment of the homeless population [30]. Poor people have long been stigmatized for their situation. Homeless are stigmatized for reasons that are largely thought to be the responsibility of the person − poverty, drug addiction etc.

Such groups are stigmatized to a greater extent than those not thought responsible for their conditions, such as those with a developmental disability) [31].

With respect to coping with stigma, homeless youth may have difficulty putting in place the protective mechanism of devaluing the standards against which they are criticized. Beliefs about physical appearance, being drug‑free, financial success, and education are central to Western culture and difficult to ignore. Additionally, the abusive pasts of many street youth have likely left them more vulnerable to negative social and emotional consequences of stigmatization [32].

Stigma prostitutes

"All of us, with the exception of wealthy and unemployed, take money for the use of our body. Professors, factory workers, lawyers, opera singers, prostitutes, doctors, legislators – we all do things with parts of our bodies, for which we receive a wage in return. Some people get good wages and some do not; some have a relatively high degree of control over their working conditions and some have little control; some have many employment options and some have very few. And some are socially stigmatized and some are not." [Martha Nussbaum, cited by 33].

It is clear that prostitution is increasingly being seen as legitimate sex work. Prostitution serves men's sexual needs and meets women's economic ones [34]. There can also be an assumption that prostitution is inevitable and that men are somehow "naturally" inclined to use women for sex. The purchasers of sex do not generate the same attention as the women themselves. Research attention has, in the main, focused on women, with their involvement in prostitution considered problematical, while the actual seeking out, and the buying of sex, has been treated as a normal aspect of male sexual behaviour [34].

There is no doubt that male violence against women involved in prostitution is endemic [29]. Almost 94% of the women experienced some form of sexual assault; 43.8% were forced or coerced into sexual activity; 75% had been raped by one or more of their clients and more than half had been robbed [34].

Women working in prostitution become prostitutes in the eyes of others [32]. It is this stigma that contaminates a woman's personal identity and affects every interaction she has, whether that is with her family, her friends or with service providers and officialdom. It has shown been that this stigma presents a need for women in prostitution to have access to a place to go to and "just be", a place where they don't need to explain, to lie, to hide and where they will be seen and accepted as the whole person and not just the "prostitute" [34].

Social death criminals

Almost 2,000 crimes recorded per 100,000 population in the United Kingdom, making it the most violent place in Europe [33]. Austria is second, with a rate of 1,677 per 100,000 people, followed by Poland, Sweden, Belgium, Finland and Holland. By comparison, America has an estimated rate of 466 violent crimes per 100,000 population [35].

There are millions of ex-offenders in the world and the political and economic system is not designed in our favor. Most countries are not going to just give them what they want- economic independence, equality, a prideful restart in society. Higher education will not help most ex-offenders overcome the discrimination against them. Higher education may help them expand their minds, but to a great extent not their pockets. Ex-offenders must become owners, both internally and externally [36].

The criminal stigma includes: the disruption of social and familial ties, the influence on social networks, the loss of human capital, institutional trauma, legal barriers to employment and, of course, the possibility that incarceration effects may be entirely spurious [34]. Without direct measures of these variables, it is difficult, using survey data, to discern which, if any, of these causal explanations may be at work [37].

Social death of the foreigners

Opposition to immigration (foreigners) exists in most nation-states with immigration, and has become a significant political issue in many countries [38]. Immigration in the modern sense refers to movement of people from one nation-state to another, where they are not citizens. It is important to distinguish between legal and illegal immigration in considering opposition to immigration [36]. Illegal immigration is immigration in contravention of a nation's immigration laws, and is a particular problem in many Western nations and Australia. The principal concerns expressed by those opposed to immigration are [38]:

- economic costs (job competition and education and social services burdens)
- negative environmental impact from accelerated population growth
- increased crime rate (immigrants tend to have higher crime rate than domestic population - see immigration and crime) and, in some cases, the distortion of the national identity.

In addition, when the immigration is illegal, opposition is focused on the economic and environmental costs and the violation of the receiving nation's law. In cases such as the United States, where illegal immigration since the 1986th amnesty has resulted in an estimated 10-20 million illegal immigrants, the issue of failure of the rule of law itself is implicated [38].

In some countries, the very concept of foreign domestic worker carries with it a racialised, gendered stigma, since women of certain nationalities overwhelmingly predominate in domestic services –work that is frequently perceived by the host community as servile and degrading. When translated into labour practices, ethnic, racial, and status-based discrimination usually results in low wages and poor working conditions for women from unpopular groups. Indeed, as noted earlier, in some countries, wages for women migrant workers are more closely linked to the employee's national or ethnic origin than to their skills [39].

It is difficult to predict the progress over time of a variety of existing anti-stigma initiatives. Media coverage of these interventions will be essential to disseminate positive mental health messages, while challenging current misrepresentations. Regardless of the means (education, legal remedies, health service changes), the end is to promote social inclusion and reduce discrimination. The nature of that discrimination will change as the practices of discrimination are successfully challenged: the task is to identify prejudice in whatever context.

Conclusions

Social death is the condition of people not accepted as fully human by wider society. Examples of social death are including racial and gender exclusion, persecution, mentally ill patients, alcoholics, AIDS patients, homelessness, prostitutes, criminals and foreigners. Social Death challenges us to remind human rights, ethics, and worth values. The majority of research has been carried out by psychiatrists and psychologists. There has been a marked increase in stigma-related publications over the past 10 years. Many arenas and audiences could benefit from education: Mental health professionals, people with disabilities, family members, administrators, community members, and faculties in higher education programs that train professionals. Not only are new educational materials needed but, perhaps more importantly, access to these audiences must be developed. This will require considerable persuasion and advocacy in order to generate interest and openness to the topic.

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Attitudes towards death

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Introduction

Life is a disease, the world is a hospital, and death – a doctor.

Heinrich Heine [1]

In every epoch and in all philosophical and religious systems, we can notice different approaches of man towards the end of life, which are expressed by various attitudes and ideas about death. As death is an inseparable element of everyone's life, a phenomenon that is common and unchangeable in its nature, and at the same time, a considerable experience. However, it is always a complex reaction between a dying person and surroundings: family, friends, acquaintances.

Engles [2] wrote: "*Life is mostly about the fact that a certain creature is the same in every moment, however, different. Thus, life is also a contradiction that is objectively present in things and processes themselves, and which constantly emerges and dissolves; and when the contradiction ceases, life ceases too, and there comes death*".

According to Mir [3], in our culture death is a phenomenon, which is paradoxically perceived as "double" – on the one hand, as something pathological and embarrassing, pushed to the social margins, on the other hand, death and, especially, its certain forms, are subjects of continuous fascination.

One of the oldest known texts that talks about death is Bible, in which its beginning and end is described, and the first death originated from paradise and was a result of the original sin, a punishment for disloyalty to God.

In the Middle Ages, there was a conviction that earthly life is less important than eternal life. People of that time were accompanied by such thoughts as "*memento mori*" – remember about death, and the glorious "*ars moriendi*" – art of dying. It was believed that human's death depended on the way he lived – righteous people died gently, whereas, bad and vicious

people died in torment and suffering. According to Vovelle [4], in that time, the average life expectancy was 30 years, and 40-year-old man was considered to be an old man. Mortality rate of people below the age of 20 was about 40%, which included high rate of children mortality. Usually, people died violently (in fire, killed by thunderbolts, because of accidents – e.g. falling down from a horseback, murdered) or as a result of diseases, including epidemics [4].

In the Renaissance, the subject of death was discussed more rarely, it was something distant. It was certainly related to the fact that its creators eagerly followed the Epicurean maxim "*Carpe Diem*" – catch the day. According to Aries [5], at the beginning of the Renaissance, seemingly, the same phenomena as in the Middle Ages stayed (*artes moriendi*, motifs of dance of death, skulls and tibias in churches, duty of drawing up the last will, regarding the last will as sacred).

From the end of XIV century to XVIII century, peaceful death became an ideal, and a man was properly prepared for it, as he was reflecting on it throughout his life [5].

In XVI century it was believed that one should have thought about death throughout one's life, not only at the moment of dying, in order to be prepared for it. It was also believed that a person who lived a good life would die a good death [5].

In the subsequent years, there gradually emerged an attitude manifesting itself in [5]:

- fighting with superstitions – e.g. prayers that were supposed to guarantee getting to know time of one's death, or salvation
- appearing of the concept of purgatory in common awareness in the middle of XVII century
- gaining popularity by soul grave (foundational plate – in the middle of XVII century)
- changing an attitude towards death since XVI century: devaluation of *horae mortis* meaning (the hour of death), ceasing a warning against death, appearing of conviction that one had to take care of one's salvation for the whole life, not on the death bed, which caused that repentance on the death bed had lost its previous meaning.

In the Baroque, there was a conviction about constant conflict between mortal body and immortal soul. It was believed that a human was helpless against inevitably coming death, and human life was very transitory and impermanent.

According to Vovelle [4], in the age of Enlightment one could observe different ways of perceiving death:

- as the greatest threat

- questioning it

- in the context of Catholic discourse: "daily dying", a motif of God's punishment and infernal torments; death was associated with terror; gradually, a trend of preparing for death ceased

- reduction of fear of sudden death

- in the context of reformed churches discourse: arguments about a doctrine of eternal damnation, questions about resurrection, immortality of soul, hell.

At the end of XVIII century, in collective awareness there appeared the idea of the other world, in which people who loved each other would meet after death, as death was only a break in their living together [4]. Death started to be seen as something positive – as a saviour, source of solace and piece, the end of pain of existence [4].

According to Aries [5], in the Romanticism there predominated a conviction that fear of death was a result of distance from nature, nurture, therefore, it was deeper among inhabitants of cities, who exaggerated the power of death. Among inhabitants of villages, who had closer contact with nature, fear of death was smaller, because they, somehow, took liberties with death [5]. In that period, the concept of "good death" was understood as peaceful and painless death, and it was thought that agony was more terrifying for the surroundings than for a dying person himself/herself, and that there was no need of being afraid of death. It was believed that fear of death was a result of superstitions, nurturing and awful funeral ceremonies [5].

In the period of Young Poland, the attitude towards death was diverse. On the one hand, people did not agree to die, because it was terrifying, as something imposed that everyone had to surrender to. In case of others, it raised a feeling of enslavement and subordination to biological laws, pushing aside spiritual values and higher needs, and depriving of the priceless sense of freedom. It was also an object of desire, being salvation from everyday pain of existence.

Unfortunately, XX century consisted in progressive secularization of European societies, longer life and its progressive medicalization, as a result of which death became something embarrassing, a taboo.

In the opinion of Spinger [6], throughout the centuries, the basis for stating someone's death was cessation of breathing and blood circulation. Only the development of medicine in XX century modified a definition of death. In 1968 it was acknowledged that a criterion for someone's death should be death of his brain as the most important organ, and not cessation of cardiac activity [6].

In the opinion of Ziemiński [7], if we agree that the basis for life is hope, whereas, its sense and fulfilment is love, then death deprives life of any sense, begetting the desire of death. As Donne wrote [8], "*Death of every human detracts from me, as I am united with humanity*".

Thanatic fear

> *Death aims at our body, annihilates it, destroys and decomposes.*
>
> *Ferruccio Antonelli [9]*

Dodziuk [10] claims that "*Death is a subject that fascinates almost everyone, but terrifies them a lot more. We are afraid, that is why, we are rarely engaged in that issue, and psychology does not help us. In comparison to multiplicity of guidebooks on love or human relations, a number of popular books on death is ridiculously small – almost none*".

Fear of death can be understood in different ways, as fear of one's own death, death of close ones, the moment of death itself or the process of dying, what happens to a body after death, or finally, the way of its coming. The fear can also be associated with negative thinking about death. However, it always involves human personality and everyone deals with it individually.

According to Makleson [11], fear of one's own death is related to irreversible end, the end of our life and development, it can relate to different aspects:

- dying, i.e. approaching death
- destruction of a body after death
- close ones, who stay alive
- the unknown, unknown moral judgement of God
- apparent death, caused by stories about burying someone alive
- premature death, when one is not maximally creative yet
- look of a body after death
- certain kind of death
- social death (psychological) – absence from interpersonal relations

According to Gebert [12] fear of death is a specific phenomenon for people, because animals do not notice it – death of one herd member does not cause any reaction of the rest, unless it is preceded by shot report or appearance of a predator. In the opinion of the author [12], to be afraid of death, you have to be able to imagine it, and because it is negation of existence, first, you have to be aware of this existence. From this point of view, fear of death

is one of the most fundamental elements of self-awareness of a human, it regulates human behaviour to a large extent and is inseparably connected with the awareness of one's own existence [12].

Jastrzębski [13] suspects that anxiety about death is in: an instinct of preserving species and one's own life, mystery and indefiniteness of death phenomenon and in perspective of loneliness. In his opinion [13], a human does not experience death straight and directly, but through circumstances and environment in which he lives. As the experience is indefinite and mysterious, it causes fear. In turn, a sense of loneliness, resulting from breaking relations with one's own roots (social aspect), can also favour intensification of thanatic fear, because it is related to serious thoughts about uncertainty about our future life [13].

In turn, according to Jastrzębski [13], in psychological aspect death appears as a power that makes us leave our body, which is an integral part of our assets and existence, that is why, a thought of losing our body upsets us.

Fear of death is a dynamic phenomenon, developing together with our aging. It reaches its first peak in the period of adolescence, whereas, the second one, in so-called middle age, and in the end of life it is in a downward phase. Intensity of fear and way of experiencing it changes, which results in different way of shaping its role.

In case of children at the age of 2-3, there dominates concrete and vivid thinking, therefore, getting familiarized with death is mainly based on such features of its as lack of movement, inability to eat and drink, lack of feeling, thus at this stage, development of fear of death basically does not exist [13].

Children at the age of 3-5 treat death as parting, they are convinced that the dead still lives, only in the other place, e.g. in a cemetery. A child at this age does not understand yet ultimate character of death and its irreversibility. He accepts that death happens to others, therefore, he does not experience fear of his own death, but the above mentioned fear of separation or unknown.

The researches of Anthony [12] showed that approximately from the age of 6, death is perceived as a reversible phenomenon, as one of forms of sleeping, and it mostly arouses insatiable curiosity, probably, also because of the fact that explanations of adults, loaded with their own fear of death, are received by a child as mysterious and unclear.

Between the age of 4 and 7, there appear another feature of death – its irreversibility, however, the concept of death itself is still unclear [13].

From the age of 6, children start to distinguish death from sleeping, however, they still do not understand the basic attributes of death – especially its irreversibility. They often associate it with a figure that comes for somebody, and it is accompanied by thinking that you can guard yourself from it by means of magical practices. According to Widera-Wysoczańska [14], children at that age are not afraid of talking about passing, unless they live in fear of separation. The author [14] indicates that only at the beginning of late childhood (7 years old) a child is aware of irreversibility of death, and starts to take under consideration his own death, however, it seems to be very distant, even impossible.

About the age of 8, there develop ideas related to a phenomenon of death - children already understand its irreversibility, physiological aspects, they are ready to treat death as a biological phenomenon, although, a religion also starts to play an important role in their understanding [15].

According to Jastrzębski [13], a turning point in formation of thanatic attitude takes place between the age of 8 and 9, when a child starts to perceive all external symptoms of death in a biological sense, and then he notices the last of its important elements – commonness.

At the age of 9-10, children notice inevitability and irreversibility of death, its biologism, but they are not able to deal with spiritual and psychological sphere. At that age, fear of death intensifies, although, it is not connected with its full understanding. Death starts to be seen as a process, which concerns all people [13,15].

Death starts to be personified, regarded as a person, acting *sua sponte* or on someone's demand. Therefore, every death has to be caused by the act of someone's will; death for random or natural reasons is unimaginable [12]. A consequence of the above can be extremely strong remorse in case of death of a person, who a child wished to die – and such wishes are much more widespread as a form of abreaction to evidently repressed aggression, than it would result from our idealized image of childhood.

About the age of 11, there starts to shape a mature image of death, including elements of irreversibility, naturalness and impersonality [12]. Only such an idea of death can become a source of deep fear of it, as it makes children realize that it is inevitable, whereas, a child defend himself psychologically from the image of death as a person in quite effective way, through magical thinking and – most of all – depending on care and protection of parents [12].

Period of adolescence is especially difficult, as that is the time of shaping personal identity, accompanied by unsettled self-esteem, feeling of childhood finality, necessity to find

a sense of life; there appear a lot of questions about ethics and philosophy of life, which favour creation of thanatic fear, showing itself in "*fear of losing beloved people, punishment received after death and experiencing one's own finality*" [11].

In high school, anxiety about death manifest itself in fear of losing close people, of punishment after death and experiencing one's own finality [13]. At the time of starting one's own independent life, there appears fear of annihilation, of losing one's own "self", which has been forming itself so intensively through the adolescent period. The more intensive the anxiety about death is, the more shaky is self-esteem [13].

According to Jastrzębski [13], in a period of the most intense life activity, people experience death as unspecified phenomenon, rather than something of a direct threat.

According to Jastrzębski [13], Ochsmann distinguishes 6 ways of taking an attitude towards a phenomenon of death:

- fear of coming across death, expressing itself in fear of direct contact with a dying or dead person
- fear of mortality, related to a concern about plans and intentions, which would be brought to nought by the fact of death, and to worries about confrontation of our close ones with suffering
- fear of the end of one's own life, expressing itself in a lack of acceptance of death, understood as definite end of existence
- fear of physical destruction, related to great anxiety about what happens to a body after death
- fear of life after death, caused by terrifying perspective of uncertainty about what happens after death, and finally
- fear of the process of dying, related to ideas about suffering that accompanies death.

Makselon [11] examined existential correlations concerning fear of death – how is fear of death to: meaning of life, feeling of loneliness, time passage and finally, attitude towards *Sacrum*. He distinguished two groups: the first – with poor sense of meaning and the second – with strong sense of life meaning. The author [11] showed that the second group integrated death into life, it felt relatively prepared for it, whereas, an attitude of the first group was unclear and ambivalent. People with poor sense of meaning in their lives were more afraid of dying, contact with the dead and premature death. Examining the general intensity of fear, he stated that in case of people with strong sense of life meaning, it was related to fear of dying and worry about the living, and to the smallest extent, with fear of body destruction. In case of

people with poor sense of meaning, it was mostly related to fear of the dead and of dying [11]. In the assessment of feeling of loneliness, he divided the examined into groups with strong and weak feeling of loneliness. It turned out that people with stronger feeling of loneliness reached higher indexes of fear of: dying, unknown, body look and premature death, in comparison to people not feeling lonely. However, he did not notice any considerable differences in fear of body destruction, the living and apparent death. When asked what was more important for a human: the past, the present or the future, 52.6% of the respondents stated that it was the future, 40.4% - the present, and 7% - the past [11]. An analysis of the research showed that people preferring the future or the present, experienced a fear of death to a similar extent, and differed from the respondents of retrospective orientation. People focusing on the future, were more afraid of slow dying, sudden death or cancer. A fear of death was definitely higher in case of people, preferring the past, in comparison to the others [11]. People with personal religiousness had no doubts about existence of eternal life, they were not afraid of meeting God and death was not the end of existence for them. Whereas, the average of fear of death in case of people with anti-personal religiousness was connected with indecisiveness, ambivalence and incoherence – the respondents with a low index of religiousness had higher level of fear of death [11].

Attitude towards death/dying

"(...) starting from death and attitude of humanity toward death,
find a man, catch his reaction to that passing,
which does not tolerate any attempts at deceiving it (...)
a stigma of death is imprinted in our
understanding of life (...) everything is connected here"
Vovelle [4]

In the opinion of Szaniawski [16], people's point of view on death results from earlier experiences related to death of other people, or near-death experience, religion and personality.

In the opinion of Ziemiński [7], a human sees the greatest evil in death, the evil which is the most severe and arouses the anxiety, which is impossible to repress. In the opinion of the author [7], one can state that it is the absolute evil, being the source of all possible forms of evil. That is why, every theory of death, which belittles or eliminates assertion about death's evilness, must be regarded as a mistake [7].

According to Vovelle [4], in the Middle Ages "a good death" was the one, which:

- did not come treacherously – a human knew that it was coming, had time to get prepared for it, and knew how much time was left
- gave signs that it was coming – a dying person got to know about death's coming due to heralds, which could be, e.g. visions, feelings, signs, sense of presence of the dead, etc.
- was regulated by customs, accompanied by necessary rituals
- came to a dying person, when he was in bed, surrounded by his relatives.

According to Vovelle [4], "dishonourable death" at that time was death:

- without rituals and ceremonies
- in solitude, without witnesses
- sudden, unexpected, accidental, the one which you could not prepare for.

As Aries [5] emphasizes, the ancients were afraid of the dead, they buried them far away from houses. The first Christians also avoided contacts with the dead, however, in time, their attitude started to change [5]. The above was manifested e.g. by a place of burial.

"*Since the beginnings of a burial practice ad sanctos, graves had occupied the interior of churches, starting with cemetery basilicas. One can assume that a custom of burying in churches was contemporary with the texts, which condemned it: canonical bans did not prevent it from spreading throughout the western Christianity. As people had never stopped burying the dead in churches, until the end of XVIII century*" [5].

According to Aries [5], the excommunicated, criminals or convicts were not buried in cemeteries, and their bodies were left in fields, sometimes, next to gallows, and sometimes they were not even taken down from there. It also happened that bodies of convicts were burnt and their ashes were scattered in the wind.

From XVI to XVIII century, churchyards were moved outside of town, where new cemeteries were also created [5].

Together with domination of emotionality and love, besides collective graves in cemeteries, there started to appear individual burials [5]. In XIX century, everyone had the right to them, not only those, whose family paid for it. Members of family started to be buried next to each other. There started to appear epitaphs on cemetery walls, and later, tombstones, and cemeteries started to resemble gardens [5].

Attitudes towards death are closely connected with the fact of dying.

In the opinion of Kübler-Ross [17,18], the process of dying consists in stages, which differ from each other in contents and intensiveness of accepting inevitability of death. She talked to many people with incurable diseases (200 patients), what allowed her to distinguish five reactions to death, also called stages of dying: negation and isolation, anger, negotiation, depression and reconciliation.

<u>Negation and isolation</u>

Someone who is afraid, not knowing exactly of what, fears twice as much

Ivo Andric [19]

It comes at the moment of being informed about diagnosis and/or disadvantageous prognosis. It relates to almost everyone, not only in the first phases of disease, but sometimes even later. It is some kind of shock and disbelief. A sick person denies the possibility of disease (death), negates unfavourable information concerning his health, does not want to know the painful truth, visits many doctors, takes some more diagnostic tests and waits for another interpretation of the results. Inability to reconcile with one's faith causes that a human withdraws, isolates himself from the environment. A reaction of negation is some kind of defence mechanism, a buffer after experiencing unexpected shock, which helps a sick person to control himself and, in time, to mobilize other, less radical means of defence [17,18].

<u>Anger</u>

Every human takes such an attitude towards death, as if he was the only,

or at least the first that is going to die.

Stanisław Czosnowski [20]

It comes after realizing the truth, when a sick person cannot negate obviousness any longer. Besides anger, there often appears a feeling of rage, jealousy, bitterness. The sick claims that doctors treat him in a wrong way, nurses and relatives take care of him in a wrong way. Sometimes, family is received without joy, even unwillingly [17,18].

<u>Negotiation</u>

The most terrible evil, death, is not near us at all, because as long as we are,

there is no death, and when there is death, there is no us

Epicurus [21]

It is an attempt at postponing death. The sick "makes deals" with fate or God. He thinks in a following way: if he was not able to reconcile himself with reality in the first stage, and was angry with God and people in the second one, then maybe he can make some kind of

deal, which will postpone the inevitable. He wishes that God and medical staff would postpone time of death, in exchange for his good behaviour [17,18].

Depression

There is no thought in me, in which death would not be carved

Michelangelo [22]

When a human cannot have any more doubts about his disease, and there appear new symptoms, ailments, exhaustion – depression starts to dominate. In addition to that, there comes losing a job, role of wife and mother, husband or father, worrying about one's family. All these bring depression – great suffering [17,18].

According to Kubler-Ross, there are two kinds of depression: reactive (caused by the awareness of inevitability of death, and a sick person, observing his ailments, symptoms, progressive weakness starts asking questions about his future) and preparatory (concerning the future losses, losing everything one loves, it is a phase preparing for the next stage) [17,18].

Reconciliation (acceptance)

Death is a reward for living

Jean Giradoux [23]

A person accepts his situation, calms and quietens down. The sick has no more strength to fight for his life. He loses interest in the surroundings, and calmly waits for death. He still grieves at losing close ones, but he is calm and expects such calmness from the staff and family [17,18].

Sophocles [24] wrote: "*Death is a debt that everyone has to pay*", which suggest that human life goes by in fear of this inevitable, ultimate end.

In the opinion of Gebert [12], the idea of death is being shaped in ontogenetic development of a human in a similar way as other ideas.

Smith et al. [25] presented the results of research, related to a relationship between disease, religiousness, attitudes towards death and fear of death. They assumed that the more negative valuation of death phenomenon, the greater fear of it, and believing in life after death can reduce that fear. They examined 20 terminally ill patients, who had one year of life left and were aware of that. Fifteen of them claimed that they were not afraid of death. Assessing the influence of faith in existence after death, the authors [25] determined a curvilinear relationship – people with extreme views were less afraid than those, who did not take an attitude towards life after death.

Fr. Dziewiecki [26] believes that the most immature way of dealing with mourning in the face of someone close death is running away from pain, negation of loss, pretending that nothing happened, or escaping into sedatives, or psychotropic substances (alcohol, drugs). Typical consequences of immaturely experienced mourning are: depression, sense of guilt, mutiny, aggression, chaos and life disorientation, escaping into loneliness or escaping from loneliness, fear, indecisiveness, helplessness, sense of embarrassment, insistent asking about sense of death, idealizing the dead or identifying with him, having distressing dreams, breaking social relations, having distressing reactions of body, and health problems, or even obsessions and suicidal thoughts [26].

Usually, representatives of both sexes experience pain, caused by death of someone close, in a similar way, however, women express their painful experiences much easier, talk about them more willingly and it is easier for them to give themselves the right to seek for help and support of other people [26]. Whereas, men usually try to deal with their pain in solitude and it is very difficult for them to express it, they avoid talking about it [26].

Szaniawski [16] distinguishes five basic attitudes, depending on our personality, which are:

- **ambivalent** – on the one hand, a person is aware that death is a value, on the other hand, he knows that it is the greatest uncertainty, sad necessity, the end of hope and a tragedy. He is afraid of it, but he also tries to think about it.

- **calm** – accepts death, death is not a tragedy but a mystery, a way to rebirth and catharsis. Thinking about death motivates him to change his life.

- **religious** – understands death in a perspective of faith, but does not live according to it all the time. He often thinks about his own death and death of close ones, which, however, does not prevent him from looking on his life optimistically, death as a union with God.

- **evasive** – does not think about his own death, does not regard it as the most important thing, it is not a tragedy for him, it does not terrify him, however, he often thinks about death of his close ones.

- **terrified** – death as a central problem of life, the greatest uncertainty, he is afraid of it and think about it very often, however, the reflection does not help him to live better life.

In the opinion of Kaczmarek [27], a modern attitude towards death has at least three sides:

- first – taking an indifferent attitude, treating death as annihilation and negativity
- second – rooting it in a theological dimension, uniting dying with a perspective of eternity, in which a thought is supposed to steer the earthly life of a human,
- third – "death accustoming" actions – hospice movements, which are not always related to a particular religious discourse, however, they bring back the social acceptance of death and reject a category of suffering and disease indecency.
- According to Kolbuszewski [28], at the end of XX century there coexisted:
- **crisis of death** – avoiding talking and thinking about death, dismissing death and dying from everyday life – most people die in hospitals, commercial attitude towards funeral ceremony – family does not actually participate in preparations of the dead for a funeral
- **death pornography** – death becomes a subject of performance and fascination, it is exposed, e.g. in movie scenes of sudden, violent death, in computer games, etc.
- **death renaissance** – dynamic development of a scientific thanatic reflection and development of hospice movement, palliative care, etc.

Dziewiecki [26] emphasized that funeral rituals and ceremonies are more and more often treated as useless tradition, falling into oblivion. However, in the opinion of the author [26], a funeral and its preparation, personal saying goodbye to the dead, meeting of family and friends after funeral, period of official mourning, keeping memorabilia, and conscious experiencing of subsequent anniversaries of death are extremely important for the process of overcoming pain, caused by loss and mourning.

Vovelle [4] emphasizes that moving the dead to hospitals caused that they stopped dying in their own homes, surrounded by their closest, and they became "patients" perceived in categories of "health or sickness", dying almost secretly, in a sense of great loneliness, "*a material symbol of which is a screen, which is used to separate the sick, to hide his agony, or more and more often, a hospital isolation ward*". A dying person becomes someone minor, someone who dies in a discreet distance from the public eyes. He becomes "a medical case", pushed aside to cold, hospital isolation ward, in which he is intoxicated with pharmacological substances and "loses" his own death – as Thomas wrote, "*a human has been deprived of his own death*" [29].

Together with development of new technologies, there appeared new forms of commemorating and mourning of the dead – and it is the Internet that has become their promoter and driving force.

There appeared virtual cemeteries, virtual monuments, transmissions of funeral ceremonies, or virtual candles, which look like typical candles or lamps, or are presented in a form of special signs – [*], */.

In many different traditions lighting candles is a sacred action. It expresses more than words can express. It has to do with gratefulness.

From time immemorial, people have lit candles in sacred places
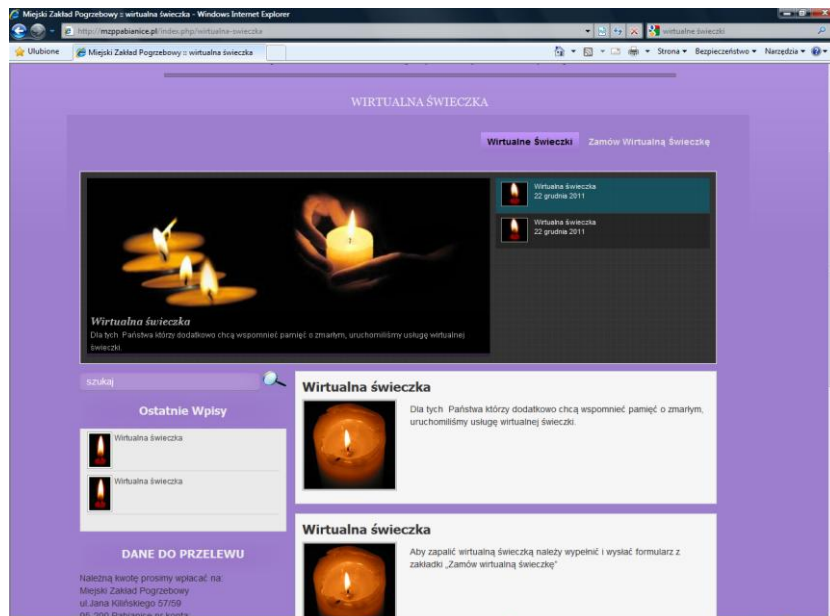
Virtual candles, Sourse: [30]
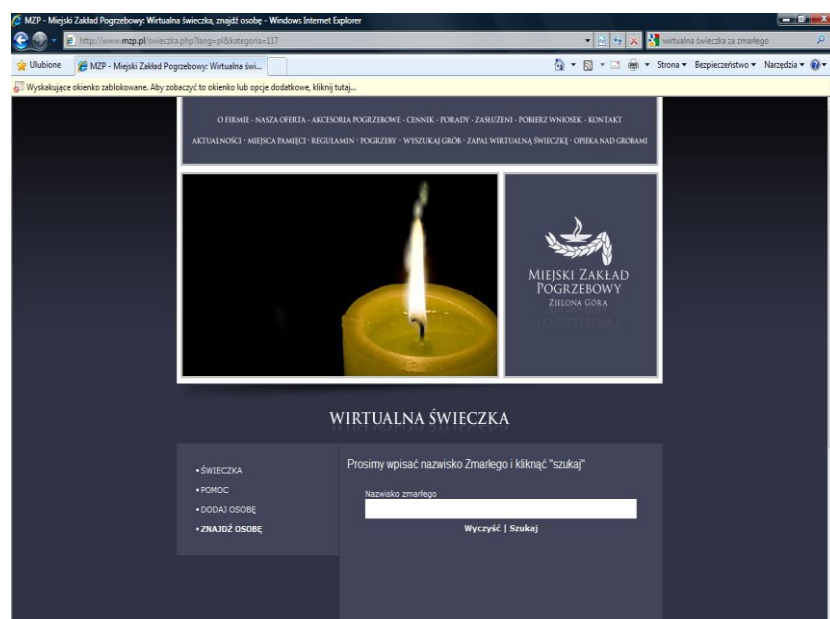
Virtual candles, Sourse: [31]
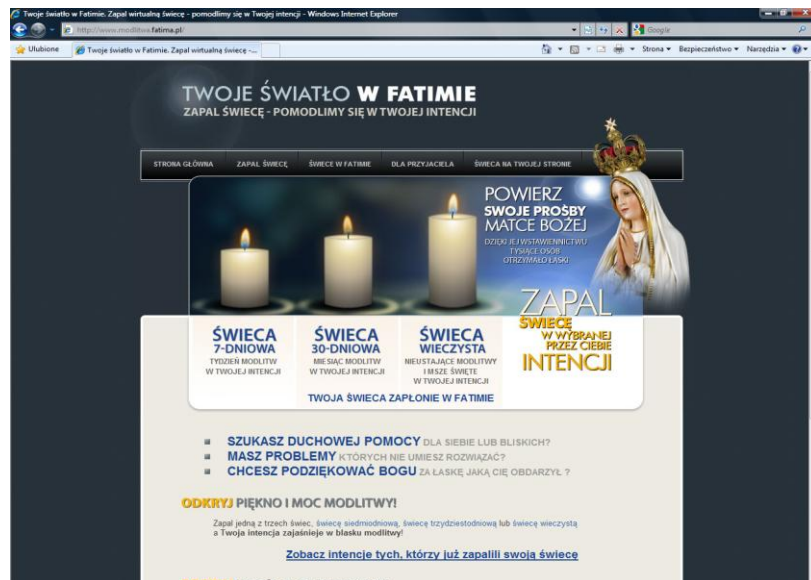
Virtual candles, Sourse: [32]

Thanatophobia

Thanatophobia [33] is an exaggerated, specific, structured fear of death. It appears in childhood and continues to grow over the years, and in the old age it is accompanied with nosophobia and other mental disorders.

According to Buffey [34] thanatophobia is defined as an intense, overwhelming fear of death. It is assumed that this fear relates to one's own death. Closely related to thanatophobia, is necrophobia or a fear of dead things. Thanatophobia derives from the Greek word "thanatos", meaning death and "phobos" meaning fear [34].

The symptoms of thanatophobia are as individual as the people coping with this phobia [34]. Some people, when confronted with their fear of death and dying, may feel slightly uncomfortable, nauseated or simply begin to perspire. At the opposite end of the spectrum, some people are so severely affected by this phobia, that they will experience anxiety and/or panic attacks.

Other symptoms of thanatophobia include [34]:

- A Dry Mouth
- Gasping or Shortness of Breath
- Trembling
- Muscle Tension
- Rapid Heartbeat
- Feeling Out of Control

- Feeling Trapped and Unable to Escape

- Feeling of Impending Disaster

The vast majority of cases of thanatophobia are self-diagnosed. The person coping with this phobia, realizes that their fear of death and dying is irrational is has compromised their daily functioning. The thanatophobic person may then discuss their fears with their doctor. Rarely will the doctor diagnosis thanatophobia based on the initial discussion [34].

In recent decades growing efforts in Western countries in integrating end-of-life care issues into undergraduate medical education have been conspicuous [35]. However, studies in this field are limited other countries. In a Turkish study, the authors developed an attitude scale in order to obtain objective data regarding medical students' approaches to death and dying patients. After applying the scale on medical students and performing exploratory factor analysis, it was found out to be composed of a two-dimensional structure. They suggested a new scale which is capable of making valid and reliable measurements [35].

In other report [36] it was investigated why some caregivers desire to avoid patients with terminal illnesses. A thanatophobia scale assessing caregivers' uncomfortable feelings and sense of helplessness was developed and evaluated among practicing physicians and student nurses and medical students. Student nurses scored lower on the thanatophobia scale than practicing physicians and medical students. Higher scores on intolerance to clinical uncertainty were associated with higher thanatophobia scores in all groups. Scores for depressed mood and decreased sensitivity were statistically significant predictors in some groups [36]. Higher thanatophobia scores also predicted lower scores for ratings of self-esteem in caring for elderly patients. Among senior medical students, those with lower thanatophobia scores tended to enter primary care residencies. The authors concluded that health professional educators may find this scale helpful both in pinpointing sources of caregivers' and useful in counseling students in management of terminally ill persons [36].

According to Merril et al. [37], health care educators need to become more aware of their students' aptitudes for hospice work. For these reasons the investigators measured hospice nurses' attitudes toward caring for the terminally ill and their views on using opioids, and compared them to those of other health care personnel and their students. Thirty-eight hospice nurses, 64 other nurses, 93 physicians, and 676 senior medical students participated in this study. They used the scales assessing thanatophobia and opiophobia and a battery of personal and professional role trait measures [37]. They found that in providing end-of-life care, hospice nurses expressed less discomfort, helplessness, and frustration, and indicated

less reluctance to use opioids than did any of the other groups surveyed. In general, these hospice nurses had 35 percent lower opiophobia and 55 percent lower thanatophobia scores than the other health care professionals. Despite dealing with issues of death and dying on a daily basis, hospice nurses also scored lower on depressed mood. In caring for the terminally ill, hospice nurses' other personal traits were also less maladaptive than those of the other health professionals. Psychiatrists exhibited the most opiophobia, not only scoring higher than physicians practicing oncology, but also higher than senior medical students. To assure cancer patients that they can expect to live their lives free of pain, medical educators can use these thanatophobia and opiophobia scales to develop better teaching, counseling, and monitoring strategies [37].

Novaković et al. [33] examined 753 patients from the chronic program of haemodialysis in a period from 1999 to 2004. The patiens were classified in two groups: 348 randomized patients with Balkan Endemic Nephropathy (BEN), and the control group (n=18) of patients with terminal renal insufficiency, and other diagnoses (n = 405) [33]. The patients were tested by the appropriate questionnaires for anxiety, depression and general mental functioning. Based on socio-demographics data they revealed a highly significant difference regarding the place of living between the groups BEN and the control group (chi^2 = 23.970; p < 0.01), the frequency of occurrence of renal comorbidity (chi^2 = 23.970; p < 0.01), the frequency of family renal comorbidity in siblings (chi^2 = 23.970; p < 0.01), and the frequency of migrationes (chi^2 = 4.874; p < 0.01) [33]. According to psychiatry scales, the patiens from the BEN group were significantly more anxious and depressive than controls. The signs of thanatophobia were revealed in both examined groups, but significantly more in the patients with BEN than in those with other nephrologic diseases. This intensive fear may be connected with dementia and depression, but also with other mental disorders [33].

Conclusion

Mors omnia aequat

Death equates everything

Claudian [37]

According to Vuillemin [39], referring to anthropologists, the awareness of coming death is one of the elements that distinguish a human from an animal. Death as a common, future and certain phenomenon, reaching every member of a society, always aroused great interest, not only of particular individuals but also of the whole society. In particular historical

epochs, people tried to accustom to this event by elaborating a set of behaviours and rituals, which were supposed to be used at the moment of death [39].

As Vuillemin [39] said, throughout history, perception of death by society has radically changed, from connecting death with spiritual and physical change (which was an important element of most religions and philosophical systems) to dehumanized medicalization of death in present times. Old cultures, more impervious to dying, created a model of "tamed death". People died at homes, surrounded by the closest, reconciled to that fact. Today, more and more people would like to die fast, without pain, with anaesthetic, while being asleep. Therefore, a subject of death is omitted, passed over in silence, it is uncomfortable [39].

Pascal [40] stated that "*When people could not find a remedy for death, poverty, ignorance, they decided – in order to achieve happiness – not to think about it*" [40], and an epithet, *Against death – one has to arm oneself with courage, against fear of death – with caution. However, now we turn things upside down: we escape from death, however, we are both careless and unconcerned about getting the right idea about death*" [41].

Development of medicine eliminated a distant boundary between life and death, it brought institutionalization of death, which also impacted the way of perceiving it. According to Ostrowska [42], reactions of people to "unnatural death" are much more natural than to ordinary death, caused by disease, which is still a destiny of majority of people.

Szewczyk said [43] that modern Western European culture is characterised by a high level of fear of death, which shows all features of a thanatic crisis. This is a consequence of wearing-out of culture-made means used to alleviate the fear induced by human finity. In this situation, modern societies put more and more hope in supported procreation and cloning of Homo sapiens as methods of reducing thanatic fears [43]

According to Aries [6], till the end of the Middle Ages – people concentrated on their own death, and from XVIII to XIX century (especially in the Romanticism) – they concentrated on death of the others, whereas in XX century, death was treated as a new taboo of our times.

Words of Brehant [40] can sum this up: "*We can run away from our death, but it will not forget about us! We can create as many philosophies as we like, but death will laugh at compromises we gathered. It will always ask the same, persistent questions, which our minds trip over*".

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Taboo on death – current or disappearing problem

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As our meeting with death is more and more distant,
human life becomes less and less engaging, meaningful,
and even less beautiful
Leon Kass [1]

Introduction

In the reference books [2, 3, 4, 5, 6, 7, 8, 9, 10, 11], there can be found many definitions of a *taboo*, however, all of them come to one, main thesis: "*a taboo is something that one should not speak or write about*".

According to Wikipedia [12], a taboo was first noticed by anthropologists, analyzing primitive people of Australia, where the phenomenon occurred openly as a religious command to perform some physiological actions in secret. In English, the word − coming from Tonga − was used for the first time by James Cook in 1777 [12].

Libiszowska-Żółstaska and Mariański [13] claim that a term taboo comes from Polynesian, where it means something sacred, forbidden, dangerous, inviolable and impure.

Eliade [14] claims that taboo is "*exactly the state of things, actions and people "isolated" and "forbidden", as a result of danger caused by having a contact with them*".

Kopaliński [4] in *Dictionary of culture myths and traditions* gives a very detailed characteristics of a *taboo*. The author [4] emphasizes that "*a taboo in primitive societies meant ban on taking some actions, using or touching some things, saying some words (…) it was forbidden to touch a king, priest or talk to them. In some periods, it was forbidden to eat meat of some animals. It was forbidden to enter cemeteries, unless one was in a funeral*

procession. Brothers and sisters were forbidden to talk to each other, or even stay in the same farmyard. A punishment for violating taboo could be bad harvest, disease, death”.

The same author [5] in *Dictionary of foreign words and expressions* says that a taboo: “*in primitive societies was a ban on getting cult contact with some things, people or performing certain actions, in order to avoid punishment, coming from supernatural powers*”.

According to beliefs of primitive people, referring to *Dictionary of Polish* [6], “*a taboo is a ban on touching certain things, people or animals, or performing certain actions; violation of this ban was supposed to bring bad luck; a thing, person, animal that is inviolable, sacred*”.

Zgółkowa [8] in *Practical dictionary of modern Polish* says that a *taboo*, from Tonga – *tapu*, means:

- *in beliefs of primitive people: ban on contact with some people, animals and things, speaking about them, performing certain actions, in order to avoid a punishment, coming from the supernatural powers; also a person, animal, thing, to which the following ban applies: Everyone, who dares to neglect a taboo, is going to receive the most severe punishment – gods' wreath. Synonyms: sacredness, sacrum, ban.*

- *inviolable sacredness, everything that one should not talk about and that is forbidden, most often because of moral rules, etc.: The case of Piter's disappearing is a taboo in their house from a long time ago. Synonyms: untouchable, inviolable, sacred.*

Gołąb [2] in *Dictionary of linguistics terminology* defines *taboo* as a “*word coming from Polynesian, “sacred, forbidden” (...) used for defining a phenomenon of ban on using some words, both in primitive societies, and in a moderated and residual form in civilized societies. The phenomenon finds it psychological explanation in the fact of subconscious identification of a word with a thing named*”.

According to *Encyclopaedia of general linguistics*, a language taboo [3] is:

- a ban on using some words or expressions in a particular language society

- a word or expression coming under a taboo.

A definition of *a language taboo* included in *Encyclopaedia of knowledge of Polish* [7], determines that a language *taboo* in every human society “*is usually related to actions and things, performing or touching of which, at least in some circumstances, is forbidden*”.

In *Dictionary of psychology* [10] a *taboo* (tabor) is defined as “*condemned or forbidden action, thing or behaviour*” or “*an act of banning*”

Szyjewski [15] defines the basic definition aspects of a taboo as:

- sacred/impure character of people or things

- a kind of ban, resulting from this character

- sacredness/impureness resulting from violation of this ban.

Libiszowska-Żółtaska and Mariański [13] in *Lexicon of Religion Sociology*, say that the basic features of taboo are:

- gradation – meaning that not everyone is subject to the same rules of a taboo – for some they are more restrictive than for others, and in relation to that, violation of bans has different kinds of consequences for them

- transitivity – a possibility of getting a status of taboo as a result of encountering it. In this case, it is essential that a person, who encountered a taboo, i.e. broke a ban, becomes a taboo oneself.

In the reference books [13, 14] there is also given a division of *taboo* into:

- protective – securing, protecting or destructive (preventing, condemning)

- temporal – referring to people or things that came under a temporal taboo, e.g. because of dangerous situation, or permanent – resulting from special existence of those people and things

- resulting from religion – from the presence of sacrum (having a dimension of categorical imperative) and magic (referring to secular features, constituting life rules).

In the opinion of Freud [16] "*a taboo is an ancient ban, imposed from the outside (by some kind of authority) and aimed against the strongest desires of a man. A wish to break this ban still exists in the subconscious (...). Breaking a taboo, being a command of conscience, causes terrible sense of guilt*".

According to Polański [3], a taboo can be also imposed on names, referring to beings and things regarded as sacred, as well as names of beings, things or phenomena treated as terrifying, condemning.

The former are avoided in order not to make them common, the latter, so that they would not bring bad luck [3].

Contemporary comprehension of a taboo is much wider and e.g. a term of *taboo* is used for indicating things that are not to speak of, it is improper or not allowed to speak of. Tabooed topics are the topics that are forbidden in public communication, such as, e.g. sex, religious life, homosexuality, etc. There was also added a topic of death.

Tabooing death

The meaning of death in different periods of human life took different forms as a result of getting the awareness of irreversibility and inevitability of this phenomenon. Without doubts, the above was influenced by a change in hierarchy of household members: a family becoming multi-generational, appearance of diseases in it, life hazards, and finally losing one of its members. In such situations, there appeared a substantial problem, e.g. how to speak about death, especially with children. Many parents avoid talking about death with their kids, and hide death of a family member, wishing to protect their child, in that way, from suffering and losing carefree childhood. Basically, it results from a simple fact that they are not able to have such a conversation.

However, many people are afraid of death, including a contact with a dead person. However, a fear of death is not a homogenous phenomenon, and according to Kulmiński [17], emotions that work on different levels, complement each other there, e.g. in a verbal sphere (awareness), it is a fear, signalized only to a slight extent. According to Parsons [17], a crowd observing e.g. a dead person on a street, is always silent, some individuals stand still for a while, no one knows, how to behave, and in consequence, the observers depersonalize death. It becomes impersonal for them, they push it away from the reality and from themselves, believing that this phenomenon is no concern of themselves and in relation to that, it is not so alarming or terrifying [17]. Belittling or seeming not to recognize all phenomena related to dying are quite common defensive mechanisms in a fight with the awareness of the end of life, which allow to reduce a fear of death, partially or completely [17].

Kulmiński [17] claims that in a group of people, who have contact with a dead person, may paradoxically appear a sense of guilt, caused by reflection that comes to mind very often: "*just as well it could be me*", which may develop a feeling of some kind of gratitude that one is still alive, and at the next stage, a need to settle accounts with one's own mortality.

Although, death is a natural stage of human existence, it is at the same time one of the most unwanted and avoided topics, *taboos*. Any discussions about it are reserved, most of all, for philosophers, ethicists, theologians and scientists. Whereas, open discussions about death are omitted and ignored, they arouse negative emotions among people, and are even treated as tactless.

Elisabeth Kübler-Ross noticed that "*the greater progress we make in science, the more we seem to be afraid of death, and deny its existence*".

As it was mentioned before, on the one hand, death becomes a taboo, and on the other hand, everyday, the mass media gives us the information about hundreds of killed people, whether in war, car accidents or as a result of intervention of other people. This kind of death, shown every day, does not arouse stronger emotions, as everyone is aware that it is enough to turn off TV, talk to someone when watching, go away from TV, and the problem ceases to exist, emotions related to the information become less negative, and there arouses a feeling that death is no concern of us. Not only TV, but also the Internet and computer games promote brutal behaviours, creating an unreal image of death. Unfortunately, all the above causes that, in fact, a human being is not able to deal with "real death".

In the opinion of Kulmiński [17], a process of tabooing death has started more or less in the period of I world war. Initially, death and all ceremonies connected with it, were basically changing space and time of community, not only a family, but also the whole village or city. People not only died publicly, but also the whole community reacted to that – a room of a dying person could be entered by anyone, even if a family did not know him. A funeral ceremony consisted of exposition of a corpse (usually three-day-long), all-night-long grieving and praying, funeral procession with burial and funeral feast (i.e. wake) and mourning. Over the centuries, rituals of "getting accustomed" with death were changed many times, however, there has never been disturbed a permanent relation between death and society [17].

In subsequent years, the above underwent an extreme metamorphosis, especially, in relation between the dying and his surroundings. At the end of the 19th century and in the 20th century there disappeared codes, determining behaviour in the face of death, language and gestures, which should be used [17]. According to Kulmiński, there was created an image of death that was repulsive, shown in public unwillingly, which was undoubtedly determined by the fact that people became more sensitive to unpleasant smells and dirt. Families stopped to let in guests to a home, in which there was a dying person. Death changed from the completely approved into dirty and repulsive [17].

The reason of another revolution in thinking about death was based on more and more successes in the field of medicine, which caused that death stopped to be considered as necessity, as a natural course of events, and started to be treated as defeat and denial of certain order [17]. The next stage of medicalization and development of health care service, with increasing costs, resulting from treating a dying person at home, caused "moving" death to a hospital [17]. People became "patients", seen in categories of "health or illness", dying almost in hiding, with a sense of great loneliness, often, without the presence of a family, and

according to Vovelle [18], its symbol has become a screen, or an isolation ward. Thus, a hospital has become a place of alienated, defenceless death, with an individual character lost. There appeared a vision of terminal illness, bringing fear and devastation. This marginalization of death caused social distortion of a death's image, which has been changed from "tamed death" into "wild death", characterized by disavowal of death from everyday life [19]. Ariés [19], a French anthropologist of death claims that today's death moved from the spiritual-bodily sphere to the bureaucratic-accounting sphere, becoming not a domain of priests, but officials. Writing about "clericalization" of death, which started in the 13th century, the author [19] emphasized that "*from the moment of the last breath, the dead belonged neither to his masters, nor to companions, nor to a family, but to the Church*", and today, from the moment of the last breath, the dead gets into the hands of officials and businessmen.

In the reference books [17] it is also emphasized that the first and the second world war hastened the process of tabooing death considerably, probably, because of the fact that people in the post-war civilization wanted to remove it from their memory – as it was difficult for them to live with the awareness of death of so many people.

As Kulmiński emphasizes [17], at the beginning of the 20th century, death was "excluded" from society. It ceased to be a public ceremony, and was moved to the sphere of total privacy – funerals were usually attended by the closest family and friends, and the family very often asks for not offering condolences. Death has become regulated and organized by bureaucracy, it is treated as a case, which should cause the least problems [17].

In the opinion of Kwaśniewski [20], culmination of death taboo in the middle of the 20th century in the area of western civilization (Europe, USA, Canada, Australia, New Zealand) is clearly connected with demographical processes and its psychological effects, specific and unique for this period. In the first part of the century, chances of survivability of children and juveniles were radically improved, therefore, there started to increase a number of old people, but at the same time, their chances of survivability did not improve [20].

Nowadays, more and more often, we can encounter "discreet" funerals, wearing signs of mourning fades, and demonstrating pain and despair after losing close ones becomes unnatural and old-fashioned. More and more often, an attitude towards death manifests itself in anxiety, fear, removing death from memory. Unfortunately, very often, the only opportunity to visit graves of the dead, light a traditional candle, and put flowers, is an anniversary of death of the All Saints' Day. It seems that a society is not able to deal with the

view of things, related to death, and in consequence, neither with a body, nor even the mourning.

Detabooing death

However, in the modern world, there appear some premises, which may prove that in a sense, a death taboo gradually disappears. Such phenomenon involved e.g. development of hospice movement, initiated in the 60's by Elisabeth Kübler-Ross, teaching once again that a dying person has the right to die proudly. A classification of phases of adapting oneself to terminal illness, or phases of death that she created, is the basis for palliative psychology to this day. Numerous clinical researches that she conducted on attitudes of people towards inevitable death, on breaking the barrier of silence between medical staff and a dying patient, bring us closer to the problems of dying people and their families. There are established more and more hospices that fight, most of all, for respect for subjectivity, dignity of patients and their right to self-decision-making. It is also essential that they aim at taking multi-dimensional care of the dying and his family: medical, psychological and spiritual.

Another element of detabooing death seems to be based on development of thanatology, study of death, which was created in the 70's, and which deals with a qualitative description of death causes and grief that accompanies it, and assumes that life is such a value that it may turn out to be beneficial cognition of the process of dying, and if possible, ways of affecting it.

According to Kwaśniewski [20], another positive situation, favouring detabooing death, is development of some conventional, approved as safe and socially accepted schemes of acting, speaking and reacting emotionally in a situation of personal contact with a phenomenon of dying and death, e.g. saying "dear absent" instead of "dead", "mommy passed away" instead of "died", "after long and serious diseases", not "as a result of cancer". Those schemes also teach us, how to show our suffering and despair, and how to talk about them [20].

The above seems to be also favoured by development of hospice voluntary movement, whose task it to accompany the seriously ill and dying, meaning help in caring, feeding, moving on a wheelchair, reading, but most of all, talking, sitting in silence, holding a hand. Of course, not everyone feels strong enough and not everyone is able to help a patient in such a way. However, one can do it without direct contact with the ill.

Also social actions informing and promoting standards of palliative-hospice care in health care service and in the whole society favour it, and are supposed to help more and more

people to die decently, surrounded by loving care and the close ones. Such actions, as e.g. "Die decently" are supposed to "bring death back to life".

The Hospice Foundation together with the Foundation Agora, conducting the action "Die decently" [21], based it on the experiences of the action "Give birth decently" and wanted to sensitize the Polish society that everyone deserves to be treated properly throughout the whole life, but also in the end of it, and make the last moments not a desperate fight of doctors to prolong one's life, which is soon ended, but the time of peace, silence, intimacy, being together [21].

To sum up the discussion of tabooing and detabooing death, we can quote Ilona Miler, one of the first volunteers of the Hospice Pallottinum in Gdansk (presently, the Hospice of Fr. E. Dutkiewicz SAC), who accompanied the ill, brought new volunteers to the hospice, organized the first Fields of Hope in Gdansk, and finally, became a patient of the Hospice herself – *"Death closes the eyes of some people, but opens the eyes of the others"* [22].

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CHAPTER II
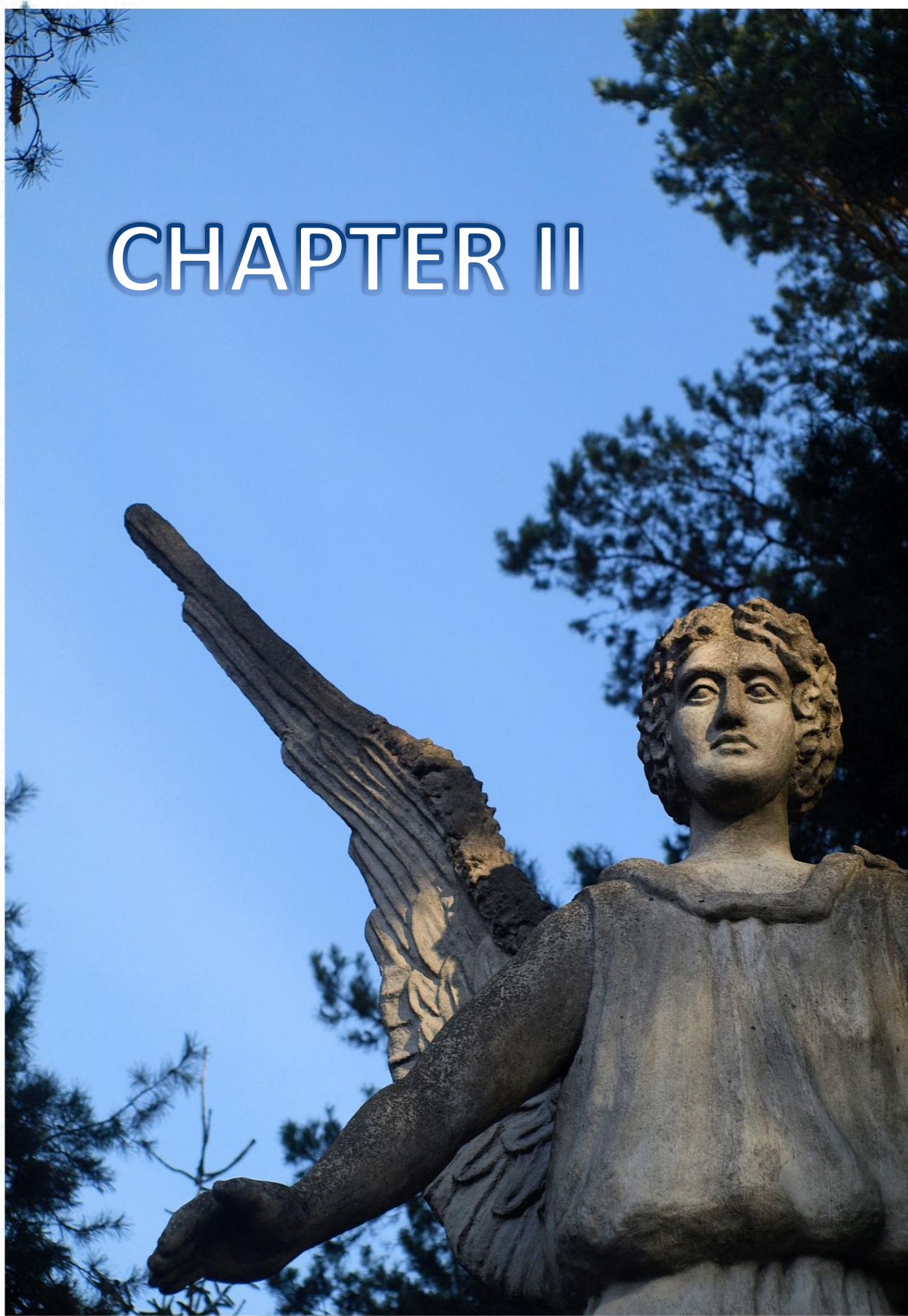
Cybulski Mateusz[1], Guzowski Andrzej[1], Orzechowska Anna[2], Krajewska-Kułak Elżbieta[1], Łukaszuk Cecylia[1], Lewko Jolanta[1], Van Damme-Ostapowicz Katarzyna[1], Rozwadowska Emilia[1], Kowalewska Beata[1], Rolka Hanna[1], Jankowiak Barbara[1], Baranowska Anna[1], Krajewska-Ferishah Katarzyna[1]

Selected religions and their attitude towards death and dying

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Introduction

Death looks bitterly, but at the same time, as powerfully and genially as a caring father,

who takes home a stray child

Herman Hesse [1]

The subject of death is the essential issue of believers of all known world's religions. However, according to Kramer [2], "*from the perspective of the world's religions, dying is a sacred art, authentic ritual, the last chance, giving us the possibility of discovering the sense and aim of life*". These words show that believing in dying have sense, and even if it happens in inhumane conditions, e.g. in captivity, with no respect for a human individual, it is dignified ending of life of an ordinary mortal.

Looking at historical assumptions of all religious traditions, where death was only one of the elements of transformation, certain stage, which ended but with its end, another stage begun, we cannot say the same thing about perceiving death by modern people. Nowadays, dying is very often associated with long suffering, physical pain of a dying person and mental pain of his family.

Because of more and more visible multi-culture and multi-religion of modern societies, the problem is a crucial element of education of people, having daily contact with dying, e.g., workers of hospices, nursing-care centres or care-treating centres. According to Narayanasama [3] "*guaranteeing spiritual care, in accordance with patient's needs, and as far as possible – a ritual related to dying, and not violating his religious rules, is a proof of respecting dignity of a dying person, even if his views and customs are different from ours*".

According to Small Statistical Yearbook of Poland from 2012 [4], in 2011, the territory of our country was inhabited by:

- 88% of Catholics

- 1.3% of Orthodox church followers

- about 0.4% of Protestants

- 0.34% of Jehovah's Witnesses

- 0.013% of Islamists

- 0.013% of Buddhists

- whereas, about 9% of population declared atheism.

Therefore, a problem of multicultural attitude towards the issue of death and dying seems to be extremely beneficial.

A British historian Toynbee [5] claims that "*at this moment, believing in the fact that the dead will live again in bodies, still applies in religious systems of Zoroastrians, Jews, Christians, Muslims, Hindu people and Buddhists; while, the followers of those six religions are still the majority of the world's population. According to doctrines of four of the above mentioned religions, a man lives only once; his soul lasts after death, separated from a body, while at certain impossible to predict moment in the future, all souls will take bodily form, to stand before the last judgement, and according to the sentence, enjoy physical happiness in heaven or suffer physical torments in hell. However, according to Hinduism and Buddhism, a soul (or as Buddhists would say, not yet purified karmic account) is reborn not once, but many times in a psychosomatic form*".

In the opinion of the author [5], combination of eastern and western model of attitude towards death comes to a contrast between attitude, according to which a body is only one of subsequent forms of reincarnation, and the belief in body resurrection.

Death in Christianity

In death, God calls a man to him

CCC 1011 [7]

According to the Old Testament, death is God's punishment for sins [6]. It is explained in the Book of Wisdom, which says that God created a human as an immortal being, in his own image, whereas, death appeared in the world because of Satan's envy. Since then, it is a form of payment for sins [6].

Christians believe that death is a separation of soul and body. However, such state is something unnatural, as according to the Holy Bible, a man is oneness and his calling is eternal life [7]. Due to that, a human body dies, but a spirit remains forever. Restoring the state of soul and body oneness is resurrection, in accordance with Christians' belief in Christ's

resurrection. For that purpose, a human soul is subject to the last judgment, during which, there takes place a summary of the person's whole life, and for his soul to wander to the land of eternal happiness (heaven), it has to be purified in purgatory, from where it goes to heaven or is condemned forever (gets to hell) [8]. This view was established on the Second Council of Constantinople and was accepted by most Christian religions. We should also remember about the attitudes of Origen, Clement of Alexandria, or the other great Greek Fathers of the Church, which are still accepted by some western Churches.
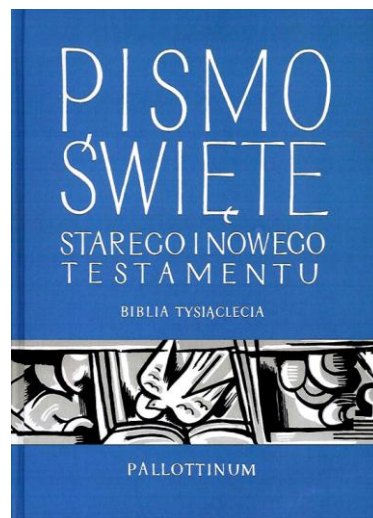
Bible of the Millennium, Source: [9]

According to Christianity, death is understood as a passage to the eternity, it is something different from biological death: it is not a permanent state, but only one moment, in which everything that seemed to have no meaning, starts to have sense and value [10].

Christening and death are a rebirth of every Christian, and in this case, death is completion and continuation of meetings with Christ, which are experienced from the moment of christening to the moment of the end of earthly life, and the desired moment, as it allows to meet God not only through faith, but "face to face" [6].

Realizing necessity and inevitability of one's own death, a human is very often afraid. However, he may choose between two options: he can try to escape from it, or take its risk. Escaping from death deepens the fear, whereas, readiness to take the risk of death allows to reduce a fear of passing [6].

Death is the end of human earthly pilgrimage. It is the end time of grace and mercy which God offers to man, that completed his earthly life. When it is completed this one unique and unrepeatable course of our life. It will not return more to the next life on earth [7].

Today, many Christians are becoming attracted to the theory of reincarnation. They believe that when death finally gone to God, but that they will be born again and again, until their spirit is not completely purify and mature to reach the sky - to nirvana. Nirvana, which is the purpose of reincarnation is a release from the bonds of flesh and sinking of the self in some unspecified Self of the universe. It odds with the personal and dialogues dimension of redemption in Christianity. CCC clearly states: *When death is reincarnation* (No. 1013). And the author of Hebrews writes: *appointed for men to die once, but after this the judgment* (Hebrews 9: 27) [7].

In the Christian culture, death, dealing with bodies of the dead and funeral rituals are extremely important, and are treated with great respect and seriousness. Christian moral doctrine reminds about necessity of preparing for death during the whole life, through:

- avoiding any sins,
- observing the commandments of God and the Church,
- sincere prayer for God's grace.

In relation to the above, preparations for death have to be continual and should not be treated as random [10, 11]. A Christian should treat death seriously. He should try to understand that a dying person leaves to the eternity with God, where he will start a new life, for which he pays with his earthly life. The Church reminds that one should also take care that no one dies in solitude. Presence of another, close person makes a dying person stronger, and helps to overcome his fear of death, but also gives a possibility of saying the last goodbye, which is naturally a very difficult moment [10]. The sacrament of anointing of the sick is the equally important support. Adoption of this sacrament means that the sick unites with Christ, who carries his cross, giving a salutary sense to his suffering. In the face of approaching death, a man is strengthened with the Holy Communion, within the sacrament. Is it supposed to help him to accept and experience death in the Christian way.

The Christian religion established many different funeral practices in all the Churches, depending on existing religions. A feature that all ceremonies have in common is treating corpses with due respect and love. In the Christian religion, the dead is usually buried in a coffin, after receiving a toilet and dressing. The dead rest in a lying position, with his hands put together on a chest or stomach, and very often he holds in his hands a rosary, picture, icon

or some other things, indicating his religion. The coffin with the dead is placed in a ground grave, at a depth of about 2m. Then, it is buried and covered with a tombstone or ground [12].

A Christian funeral is an expression of Christian love and it is the most important gift for the dead. The Church, which gave him sacraments during life, accompanies him at the end of his road, to give him to God. It offers him to God and put his body in a ground with a hope that he will resurrect in glory, and asks for God's graces. Liturgical funeral ceremonies also accompany all mourners. A funeral is an opportunity for saying goodbye to the dead together. A funeral ceremony basically corresponds with three places of its conduction: house, church, cemetery. In the past, most people died at home, and that was the place, where prayers for the dead started. The custom is still followed in the Orthodox Church and in villages, where access to chapels is limited. Funeral ceremonies are divided into two parts: service in a church (chapel) and service next to a grave, where a family and friends say goodbye to the dead, saying prayers, putting flowers and lighting candles. In the Catholic and Orthodox Church, a mass is said for the dead on a day of his funeral. In case of Protestants, there is a funeral ceremony instead of funeral mass, which consists in: singing psalms, reading the God's Word, sermon and remembering the dead [11].

A funeral ceremony in the Catholic Church starts with giving regards to the dead by members of community. A lit Paschal candle, placed next to a coffin, reminds of the Ressurected Christ – the source of life. Prayers for the dead are expression of request for purifying him from sins and their effects. A Liturgy of the God's Word elucidates the Christian sense of death, strengthens faith of living participants of a funeral, brings hope for reunion with the dead in the house of the Father. The Holy Communion is a promise of eternal life. The last goodbye, said by Christian community to their dead is an expression of faith and hope for reunion at the Father's house [8]. A funeral liturgy is most of all an expression of concern about salvation of a soul, where every gesture has its symbolism. Just before the end of a funeral, after blessing, a clergyman who conducted the ceremony sprinkles a coffin with the holy water and says the following words: "*May God allow you to drink from the spring of water of life*". The last stage is characteristic of all Christian religions – a priest/pope/pastor throws a lump of ground on a coffin three times, saying: "*You came from dust and to dust you shall return*". And then, placing the body in a grave takes place. The closest family and gathered believers repeat that gesture as a sign of the last goodbye, with a hope for eternal salvation. The final moment is offering condolences to the closest family. Funeral customs on a day of a funeral include a funeral feast, the old ritual during which

people recall the dead, so called wake. In the Catholic Church, masses for the dead are most often said on 30th day after death, and then once a year, whereas in the Orthodox Church, on 9th, 20th and 40th day after death. The dead are also mentioned during liturgical holidays: the All Saints Day and All Souls' Day. In the Protestant Churches, a family remembers about the dead especially on their birthday, anniversary of death and Christmas [11].

Another expression of remembering the dead is mourning, which in case of family starts right after a funeral, and its time varies, depending on a region and tradition. Usually it is 1 year in case of the closest relatives and 3 months in other cases. Mourning is usually manifested by different kinds of prayers, wearing black clothes and lighting candles [12].

Death in the faith of Jehovah's Witnesses

The living are aware that they are going to die, but the dead are not aware of anything

Ecclesiastes 9:5 [13]

According to the Christian Church of Jehovah's Witnesses, the Bible speaks about death in a clear and not mysterious way [13]. It often compares it to "falling asleep", and the dead are presented as "falling asleep into death". The Jehovah's Witnesses claim that death is a punishment for Adam's disobedience to Jehovah. Earlier, he could observe dying of animals. But at the moment of committing a sin, he himself paid the highest price (according to the New World Translation of the Holy Scriptures, Adam died at the age of 930). For the disobedience, he was excluded from the Jehovah's family and could not be recognized as the Son of God anymore [14].
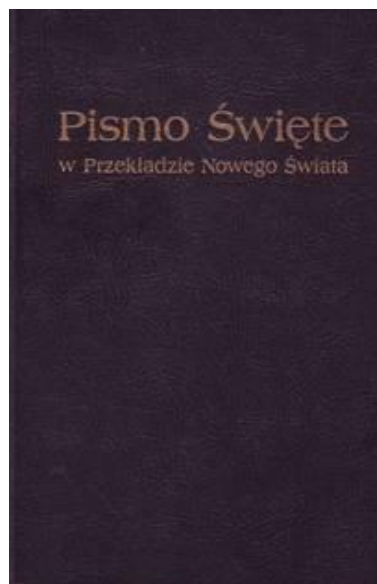
Translation of the Holy Scriptures of the New World, the Bible Jehovah's Witnesses,

Source: [15]

The Holy Scriptures of Jehovah's Witnesses says: "*Everyone came from ashes and everyone will return to ashes*" [14]. It means that humans are physical creatures, and they are not spirits that live in human bodies. In relation to that, when a body dies, a soul dies too. According to the beliefs of Jehovah's Witnesses, death does not take the dead to a better world, but puts an end to all human actions. Many of them believe that they will be resurrected as Lazarus was, because God has the power of bringing back to life [14].

Moreover, the bible of Jehovah's believers [14] has the following expression: "*As the last enemy, death shall be annihilated*", which means that in the future, people will not have to bury their relatives in cemeteries, because they are going to be immortal again.

Charles Russell, one of the founders of the religious movement, people divided into the following four classes:

1. "Little flock", i.e. "144.000", heavenly class called "a royal priesthood" or "bride of Christ".
2. "Great Company", a heavenly class, the equivalent of the Levites, the priests assisting ST. Their number is 411,840,000 people.
3. Jews, the class living of earthly paradise. They were destined to dominate the fourth class.
4. All of redeemed humanity. It was intended for the land, or paradise, under the supervision of the Jews [16].

Jehovah's Witnesses deny almost all the truths which proceed from the Bible, the Church teaches and weapons. One of these is the doctrine of the immortality of the soul, which always attack Jehovah's Witnesses [16]. Funeral ceremonies do not include rituals for the dead, such as e.g. wake, sacrifices, ceremonial anniversaries of a funeral, mourning or celebrating the All Saints' Day. They confine themselves to a special speech in so-called "local Kingdom Hall", funeral house, dead person's home or next to grave. During the speech, the elder of the church presents a history of dead person's life, his achievements in activity and hope for resurrection that he had. The aim of this ceremony is consoling the bereaved family and friends, and reminding what the Bible says about death and hope for resurrection. During the ceremony, people sing the songs and at the end, they say a consoling prayer to Jehovah. The Jehovah's Witnesses do not believe in spirits of the dead, therefore, they reject practices resulting from the view that a human had an immortal soul [17].

Death in Islam

From the earth We created you, and into it We will return you,

and from it We will extract you another time.

Quran (20:55) [18]

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The explanation of death in Islam is related to the Muslim belief in one holy God (Allah) [19]. *"We do not give immortality to any man before you [...]. Every soul shall taste of death" (21, 34-35)* - provides Muslims the Quran [18]. The followers of Islam (Muslims) believe in resurrection of a body after death and the Last Judgment, which will come suddenly, accompanied by catastrophes. Then, every man will stand directly before the Creator, and as a result of this meeting, a soul will get to paradise, being a place of friendship with God, or to hell, a place of eternal condemnation. Admission to paradise is a form of God's grace for a Muslim. According to some Muslim theologians, hell will not be an eternal place of residence, and in the right moment, all souls will get to heaven, under "compassionate and merciful Father's" care. Between death and resurrection, the dead stay in the land called Barzakh. During that time, the dead cannot come back to earth, and they start the period of waiting for a day of resurrection and judgment. According to the traditional beliefs, at the moment of death, a soul starts its journey to heaven to meet God there [19].
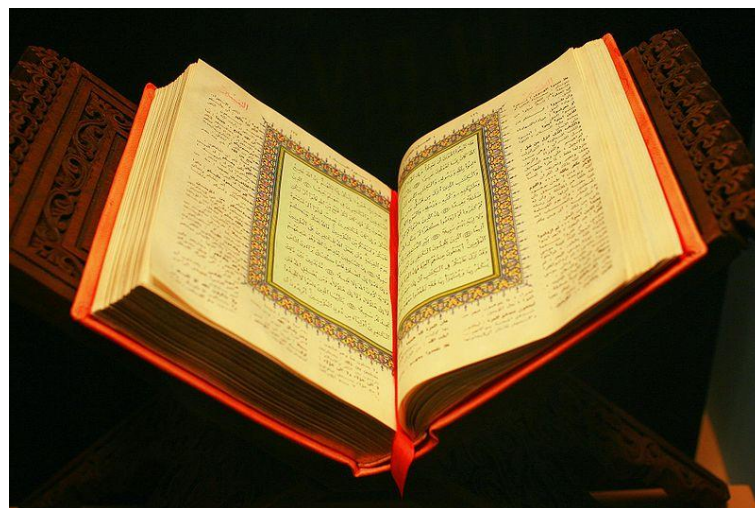
The Quran at the Museum of Natural History in New York, Source: [20]

According to Muslims, after death people meet angels Munkar and Nakir [2]. They judge orthodoxy of a dead person, who has to wait for decision about his fate to the moment

of resurrection. Time between death, resurrection and the last judgment is a state of man's unconsciousness. The resurrected thinks that the judgment took place right after his death. Direct access to paradise is reserved only for people, who died in the holy war for Islam. The final determinant, deciding about human fate after death is faith [2].

According to Quran, the act of creation, the whole human life, his death and resurrection is sacred and inseparable from the very beginning of the world [2]. The creation of Allah is too wonderful to be ended with death. The whole human life is a stage preparing him for going through death. In Islam, death is not a result of a sin, but a stage in which God wants to try out people (just like life). Thus, it is very often called "going to the care of God" [2]. In Islam, the problem of death does not consist in annihilation of a man, but separation of immortal soul and decaying body [19].

Resurrection is the basic canon of Islam, and it will take place only at the end of the world [21]. People will resurrect to go to the last judgment. It will be preceded by the end of the world, caused by people's actions, a moral and mental fall. At some point, the Messiah will appear and then the golden age will began. The end of the world will be preceded by horrible catastrophes, disturbing the course of nature, after which the antichrist will appear. At the same time, Jesus will come back to kill the antichrist, he will get married, and preach Islam. After 40 years he will die in Medina and only then the judgment of humanity will take place [21]. The sound of angel Israfil's horn will paralyze everyone, and after its second sound, the dead will be brought back to life and come out of their graves. The resurrection will be instant. People will gather before God to report their deeds in the presence of angels and prophets. The angels will open the Book of Deeds, in which they systematically write down human actions, and every man will be judged on its basis. The next criterion will be the scales, on which goodness and fairness of all men will be assessed, and the last one will be the bridge over hell, which has to be crossed by every resurrected to get to paradise [21]. The sinners will be taken by hell fire. Islam also acknowledges some kind of purgatory, a place in which good and bad deeds are in balance. It is placed in a way that makes those, who are there, look at paradise with worship, and at hell with horror. They will stay there as long as they atone for their sins. Only then they have a chance to get to heaven. According to Islam, people need faith, expressed in good deeds towards other people, in order to achieve salvation. Salvation includes both earthly and after-death life and is reserved for believing Muslims, whose faith is expressed in prayers, fasts, pilgrimages, caring about poor and holy war [21].

A Muslim lives in the awareness that his earthly life is a passing gift from God [2]. According to Quran, it is Allah, who gives life and death, that is why, a human body requires respect and recognition of dignity, not only during earthly existence, but also after death. In Islam, preparations for death are spiritual necessity. In this religion, spiritual death unites a man with God, already on earth. The best way of such preparation is practicing the sacred art of dying during life [2].

In Islam, important practices and ceremonies are also related to the end of human existence [2]. There is also a lot of folk customs referring to death. According to the commonly acknowledged Islamic tradition, a person who has the symptoms of death, has to be laid on his back, in a direction of Mecca. A room in which the dying stays should be filled with scents, and impure people are not allowed to stay close to the dying. One of the superstitions says that right before death, an evil spirit Iblis tempts the dying to reject Allah. To prevent him, the dying says appropriate suras from Quran, and if he is not able to do it, it is done by one of his relatives. For that purpose, also the main expression of Islam is said: "*There is no God, but Allah, and Mahomet is his Prophet*". These are the last words said by every Muslim before leaving this world and meeting God. Next, people wait for the dying to clear his heart, being sorry for all sins committed in hitherto life. Only this stage makes the dying ready to accept death [2].

After death, eyes and mouth of the dead are closed, his feet and hands are tied, and body is covered with a shroud [22]. The law forbids to cite Quran in the vicinity of the dead, thus, other prayers are said. The next stage consists in ritual washing, being the most important funeral ritual in Islam. Doing it is the holy duty, performed by Muslims towards their brothers. It should be done by the closest, same-sex relative, but it does not have to be a Muslim. First, small cleaning takes place - washing intimate parts of a body - then, the whole body is washed three times with water and soap. After washing, the body is greased with fragrant oils, after which it is wrapped in a white shroud. Muslims, who were on a pilgrimage to Mecca, are wrapped in pilgrim clothes [22]. Like in Judaism, embalming is not used. According to religious law, a Muslim should be buried within 3 days after death. Some believers claim that a funeral should take place as fast as possible (within 24 hours after death), yet before a sunset, to prevent a soul from suffering by not keeping it in a body and not making its way to paradise difficult. Preparations for a funeral are made by relatives. A body is not exposed to the public eyes. People, who accompanied the dying after his death, undergo cleaning. The gathered relatives say prayers for the dead in a standing position,

because other praying positions (bows, kneeling) are allowed only towards Allah. Prayers are lead by *imman*, if he is present, he recites credo of Islam to the right and left ear of the dead [22]. Next, a corpse is carried to a cemetery. On the way, a funeral procession repeats a prayer: "*God is great, God is merciful*". *Sunna* recommends that a dead person's body should be put in a grave on a depth of 2m. Everyone covers the body with flowers and throws soil three times, saying: "*From this you were created, to it you will return and from it you will be brought forth again*". A grave, having no decorations, must be situated in such a way that the dead, lying on the right side, could face Mecca. The last stage of ceremony is a meal, arranged by a family and neighbours for all participants of the funeral [22]. Then, the ceremony is repeated on 7th and 40th day after the funeral, during which Quran is also cited. According to the tradition of the Prophet, time of mourning should not last longer than 3 days. In many European countries, including Poland, Muslims bury their dead in coffins, which are placed in modest graves, without candles, flowers, and always facing Mecca. Sunna recommends that the believers perform supplications for the dead, i.e. the acts of cult (say prayers, observe fast, etc.). According to Quran, prayers are possible only for those dead people that the living speak well of. The second group consists of the dead, who were excluded from Islam for their deeds (e.g. claim of possession), and in case of such people supplications are forbidden, because they died as the unfaithful [22].

In Islam, there exist special regulations that are supposed to eliminate worshipping the dead and focusing too much attention to a place of burial, for the Prophet claimed that it could change into a cult of the dead, which is regarded as polytheism in Islam. In connection with that, raising tombstones or monuments is forbidden. It has to be remembered that Allah is the only God, and it is only Him that people should worship [22].

Death in Buddhism

> *If you start to think about the issue of death and impermanence,*
> *you will start to make sense of your life.*
> *His Holiness XIV Dalai Lama of Tibet [23]*

According to the Buddhist beliefs, death is not the ultimate end of human life, but it is a passage to the other side, it is the oasis of calmness and purity [23].

Buddhism acknowledges reincarnation, i.e. rebirth, being an expression of suffering, but also a chance to overcome it [23, 24]. According to Buddhism, a man consists of five factors of existence, i.e. body, feelings, perceptions, urges and consciousness. All of them constitute

human consciousness, however, after death, each of them exists separately. According to this religion, a body is treated objectively, it is only an external layer and it is a container of wastes, whereas, feelings and perceptions are something unreal. The followers of Buddhism do not believe in existence of soul, which rebirths. One of the most important Buddhist doctrines is *karma*. *Karma* (deed) is a collection of all deeds, both good and bad, but also thoughts, etc. Depending on their kind, they cause respective consequences in the present life or in the future rebirths. Thus, the rebirths result from particular actions and behaviours, which are taken by a believer during his life. A human soul, during its constant journey, changes bodies until it achieves perfection, happiness and liberation, called nirvana. At the moment of achieving nirvana, the process of rebirths ends, and all human feelings extinguish [24].

According to Buddhism, death and dying is something that repeats many times, in which one can achieve full liberation through many existences, and it is achieved on one's own, there is no need to call higher powers. It is a form of moral self-purification [12].

Tipitaka - a collection of Buddhist teachings, written in Pali, Source:[25]

For a believer of Buddhism, a spiritual aspect is the most important element [12]. At the moment of dying, a very important role is played by acceptance, which consists in positive attitude, getting rid of negative thoughts, and internal self-discipline. Buddhists are convinced that the more a man strives for spiritual perfection, the better he can deal with suffering,

death, and the lesser are his chances to lose control over himself. In cases of life threat, it is helpful to make a sacrifice for the sake of a monastery, and order prayers and rituals, which can prolong one's life or remove attachment, and thereby, make it easier to prepare for death [12]. Buddhism assumes getting to know the mystery of death, to deprive believers of fear and bring light and hope to this event. This attitude found its reflection in the elaborate system of funeral beliefs and customs, determined by many myths, magical practices, rituals and highly developed cult of the dead. Depending on Buddhism faction, the practices differ from each other considerably [12].

The Buddhist funeral customs differ from each other, depending on a region [12]. The best example is Tibet, in which different methods of burying the dead are used – traditional ground burials, funerals in water, air funerals, but also mummification. The oldest form of a funeral is putting a body in a grave. Corpses of small children are put in clay vessels and thrown into water. Burning of corpses is also quite common, and this form of funeral is most often used by the rich, but also in cases of living Buddhas and the most important monks. To this day, the dead Dalai Lamas are mummified by salting, boiling in butter or drying in the sun [12]. The most characteristic kind of Tibetan funeral is so-called "heavenly funeral", consisting in cutting a body and throwing it to predators to be devoured. For that purpose, corpses are cut by gravediggers nearby monasteries. They separate meat from bones, mix it with barley flour, make balls of it and throw them to birds. At the same time, a family says prayers at some distance. According to Buddhist, this kind of funeral causes that birds will allow to raise a dead person's soul to heaven, from where the dead will see the happiness that awaits for him in the future. Nowadays, "heavenly funeral" is practiced also in some parts of China, Bhutan and Nepal [12].

In Buddhist terminology, Tibetan graves are called stupas [12]. They consist of five storeys, every of which has five levels with appropriate colour and meaning: square base means earth, cupola – water, cone-shaped tower – fire, umbrella – air, top – essence of mind, and heaven. At the very top of a tombstone, there is a horn of bull. Its colours represents three worlds: lower, earth and upper. Tombstones are usually located in cemeteries, nearby monasteries [12] Worshipping is a duty of family towards the dead, otherwise, the ancestors will not favour them anymore. Once or twice a year there takes place a huge festivity of ancestors. Inhabitants of villages bring food sacrifices to cemeteries or places where bodies were burnt. Whereas, Nomads – on a day of ancestor's feast and anniversary of everyone's death - spread a string with nine flags, symbolizing souls of the ancestors [12].

The Tibetan Book of the Dead is a collection of texts, describing the process of dying and rebirth [23]. The Book indicates that the aim of funeral ceremony is to lead the dead through particular spheres of "the other world". After various preparations, for a few days, monks explain to a dead person's spirit, what it is going to encounter during its journey to *bardo*, i.e. transitional state. They warn it not to get caught by lights and visions, which would lead it to rebirth in the realm of gods, humans or animals. Tibetan monks recommend reading the Book already during life, to get familiarized with the functions of Buddha, gods and demons, and in this way, prepare for awaiting death [24]. The Tibetan Book of the Dead also describes the state of *bardo*: a soul stays in it for 49 days, and during that time, a family mourns. Members of the family should not dance or sing during that time. Relatives should wear old, worn, black clothes and make sacrifices twice a day, and also lower prayer flags. There are also many rituals and ceremonies, e.g.: ceremony of summoning a soul to the consciousness of the dead, ceremony of sacrificing cake to evil spirits (*glud*), ceremony of transferring the consciousness, ritual of cards, which is supposed to activate spiritual and psychical skills of the dead in order to make him ready to enter higher sphere of existence. On a day of a funeral, there takes place so-called thousandth blessing, which consists in making many sacrifices [24]. The above rituals show that Tibetans experience death and funeral deeply. They try to guarantee safe passage to the other world for the dead, as they believe that this is a dangerous way and evil spirits lie there in wait. They also believe that the dead have a chance to get to heaven, the land of eternal happiness. Due to that, death is not something tragic, and people get accustomed to it a bit more. Tibetans also try to protect the dead properly from changing into a demon. Moreover, they try to protect themselves from such phantoms by means of proper rituals [12].

Summing up, in Buddhism, life and death is one, and the end of one of them is the beginning of the other. According to the Tibetan Book of the Dead, death is a mirror in which the sense of our life and moment of truth reflects, in which a dying person faces himself. One of the most important aspects of death, emphasized by monks, is a state of dying person's mind. People with a positive attitude would not suffer, whereas, people filled with bitterness would experience a painful moment of death [12].

Death among atheists

Nothing can be changed: statistically, one death falls on one man.

Krzysztof Metrak [26]

According to atheists, death is a passage from a coincidence to nothingness [27]. Atheists believe that a man, who can think and love, comes from something smaller than himself, which at the same time, cannot think and love. Most often, it is matter, evolution or simply coincidence. In consequence, they also believe that they aim at something smaller than a man, i.e. returning to dead matter [27].

A non-believer imagines death as a lack of consciousness and eternal sleep, from which he will never wake up. That is why, atheists demand e.g. general access to euthanasia, as a routine procedure in hospitals. According to atheist doctrine, death has no connections with earthly life. It is an inevitable phenomenon, ending human existence [28].

In the face of death, non-believers very often reconcile with church of their own free will, or of the will of their relatives, who insist on a traditional funeral, deploring their lack of faith [29]. Often, they are also buried according to a religion that is followed by their families, against their own will. Considerable number of atheists do not wish placing a cross on their graves, having church ceremonies or presence of priests, perceiving it as the elements contrary to the views they had during life. Some of them also consider the inseparable fragment of funeral speech "*you came from dust and to dust you shall return*" as highly inappropriate [29]. Sometimes, for the economical purposes or because of attachment to relatives, who passed away, atheists agree to be buried in family graves in churchyards. The most radical step is total severance from the Church and Christian faith, i.e. renunciation of one's membership through apostasy. The process consists in presenting one's own written statement to a parson of a nearby parish by an adult, in the presence of two adult witnesses. Then, with the act of christening, it is sent to the Diocese, where after making an appropriate note, in the light of the Church, the applicant ceases to be a Christian [29].

Nowadays, lack of a priest is no longer an obstacle to saying a proper goodbye to the dead [29]. He is replaced by a layman (master of ceremony). During a funeral, masters of ceremony do not use such expressions as "death", "heaven", "the dead", and replace them with the expression: "*the deceased, who passed away to nothingness*". Lay ceremonies are very pompous. During such ceremonies, according to the last will of the dead, there are cited his favourite works, stories of his life are mentioned, people read condolences or a goodbye note, written by the dead himself. During the ceremony, very often the favourite song of the dead is played [29].

About death very often moves in their texts Anja Orthodox, Closterkeller singer, one of the most famous atheist in Poland [30]. The text of the song "Mother" describes the pain of losing her mother after her son, who died at a military mission:

"Homeland and pride

Letter of the emblem and the cross

Let them burn symbols

When I have nothing

Ameneo...

Repulse the truth spell bad

Damn bad luck since he left my son

Ameneo...

I do not need words that have to be this way

The voice of God in my life, nothing counts

Ameneo...

No matter what my fate will still

When you can no longer take more

And it makes no sense even to cry

When he's not - there's no world (...) " [30].

Conclusion

The more deeply you understand your life, the less you believe in its destruction by death.

Lew Mikołajewicz Tołstoj [31]

The assumptions of all religions are the ideals, which their believers aim at. Although, there can be found many differences between them, there also exist important similarities. The subject of death is one of such similarities, which takes an important place in the greatest religions of the modern world, found in Poland. Each of these religions is characterized by respect towards death, and each of them experiences it with dignity. Particular funeral rituals and ceremonies, which in our world are very often considered to be unnecessary traditions that go into oblivion, show their impact on the process of overcoming pain related to losing the closest ones. They allow us to experience those difficult and painful moments, accept them and learn the new art of life after losing our beloved.

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Cult of the dead over the centuries

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Introduction

You die not to stop living, but to live differently

Paulo Coelho [1]

From time immemorial, all over the world, there were performed ceremonies and rituals dedicated to the dead, and they were based on the belief in immortality of a human soul, and possibility of unusual communion of the living and the dead.

All feasts and rituals, performed by believers of different religions, have their beginning in the ancient cult of ancestors, when it was believed that the living owed respect, memory, appreciation, offerings and prayers to the dead, and that prayers and offerings, especially, those of food and beverages, could help souls in their purifying penance on a way to salvation and eternal light, but also that in exchange for the offerings, the dead ancestors might support their descendants in all their actions, and be their advocates in the other world.

Necrolatry – cult of the dead

The cult of the dead is closely connected with the cult of ancestors – necrolatry. Already primitive people cared about a proper burial of their ancestors. A Neanderthal man (middle Palaeolithic period, 300/350 thousand years B.C. to 40 thousand years B.C.) buried the dead, following a proper ritual, and most probably, he believed in some kind of postmortem existence [2].

Together with development of culture and social relationships, later development of sedentary lifestyle, development of houses and appearance of the written word, the issue of the cult of ancestors became more developed and, at the same time, complicated. Funeral rituals became more elaborate. In such cultures as Egyptian, Chinese, Arabic it became common to raise magnificent funeral constructions for eminent ancestors, kings, etc. [2].

In the opinion of Gębusiak [3], it is Egypt - from all ancient civilisations - that is associated with the cult of the dead to the largest extent. However, it is not the oldest civilisation that mummified and worshiped bodies of the dead. The oldest mummies preserved are 7000 years old and they were found in the northern Chile, in South America [3]. Between 5000-2000 B.C. the area was inhabited by Chinchorro tribe, which mummified corpses of children by removing all internal organs from a body, cleaning bones, sewing up the skin, putting on a wig and clay mask [3].

In the ancient Greece, people celebrated the feast in honour of souls that had left this world [3]. It was believed that on that day, spirits of the dead left a place of their burial by cracks in the ground, thus, people cared that they did not enter their houses and temples, by securing the entrances with tar. Next, a meal for the dead was put in a room, to which no one could enter – a pot with boiled seeds of wild plants. The feast was ended with evening rituals, repelling souls [3].

Romans [4] paid much attention to a form of providing the last service to the dead. As they were afraid of evil spirits – lemurs, they often visited graves of their ancestors, especially on their birth and death days, and during the general feast of the dead (*feralia*), falling on 21 February [4].

In the beginning, Celts [3,5] lived in the areas of the present Great Britain, Ireland and north-west France. In later periods, their culture spread considerably and included almost the whole area of western and middle Europe. Celts believed in immortality and transmigration of souls. In their opinion, the dead and unborn children stayed nearby huge, vertical rocks, called menhirs.

Care about souls of the dead was expressed on different occasions (funerals, all souls' day feasts, games), by offerings or paying a tribute nearby menhirs, or on graves of dead tribal heroes. Celts tried to discourage spirits by extinguishing all fires, torches, oil lamps. Lack of light was supposed to discourage them by coolness, inhospitality, and frighten away by darkness. Beyond households, they left food for spirits, which they tried to bribe [3,5]. As they were afraid that a ghost would come into their bodies, they also tried to discourage them with themselves by wearing dirty, damaged clothes, often worn for many days. They believed that no spirit would like to live in a body of a tramp. Those procedures were still popular in the 5th century A.D.. Irishmen also practiced bloody sacrifices in a form of every third son, burning a house of a chief and killing him symbolically [3,5].

Slavs treated death as a joyful and happy event, because it meant passage to the better world – Nav [6-9]. Every dead person had to be treated with due respect, as he was just entering the better world, thus, he deserved all the best. The ancient Slavs tried to receive kindness of spirits, as they believed that angry or sad spirits could do considerable harm. Thus, in the most primitive form of the ritual, souls had to be fed (e.g. with honey, porridge and eggs). During every season of year, there took place at least one All Souls Day, the most important of which was called *Dziady* (*Grandfathers*), celebrated in the spring (around 2 May) and autumn (from 31 October to 1 November). Other ethnic feasts based on the cycle of nature, also included some essential elements of rituals dedicated to the spirits of ancestors (still being an inseparable part of a clan). E.g. on the Mating Feast, there was an additional plate left for them [6-9].

After expansion of Christianity into the Slavic areas, many pagan customs were incorporated into the Catholic Church, and their tradition continues to this day, e.g. the All Souls Day, which was introduced as a counterbalance to the ancient customs of the cult of the dead [3].

In the Prussian countries, by the power of the cabinet decree of Frederick William III of Prussia from 1816, to commemorate those, who died during the Napoleonic War, the last Sunday after the Holy Trinity was established as the Sunday of the dead ("Totensonntag") [10]. In the beginning, it was celebrated only in Germany, but later, also in neighbouring countries [10].

Nowadays, a commonly known way of showing respect to the dead is to visit their graves on the occasions of modern, Roman Catholic celebrations of All Saints Day and All Souls Day, decorate graves with flowers, light candles, pray.

Whereas, the Toraja people from the Indonesian island Celebes follow the ritual of Ma'nene, [11,12]. The Toraja are a numerous ethnic group, although, yet in the 90's of the 20th century there was over 1.5 million of them, now, it is estimated that their population has no more than 450,000 people. Most of them are Christians, but there is also a numerous group of Islamists. There is also a small group of people, whose beliefs are defined as "*Aluk To Dolo*" – i.e. "the Way of the Ancestors", and the word "*Toraja*" itself means "people of hills" [12]. They practice Ma'nene, which demands changing clothes of mummified ancestors' bodies every three years. The local beliefs say that dead members of a family are still present by their relatives and the worlds of the living and the dead constitute oneness. In relation to that, the dead do not leave, but stay among the living [12].

Dziady

It was a folk tradition of Slavs and Balts, which originated from pre-Christian Slavic rituals [13,14]. It was celebrated twice a year – in the spring: the spring feast of the dead, celebrated around 2 May (according to the Moon phases) and in the autumn: celebrated at night between 31 October and 1 November, also called the All Souls Night, being some kind of preparation for the autumn feast of the dead, celebrated around 2 November (according to the Moon phases). The basic goal was to get in contact with souls of the dead and obtain their favour [13,14].

In the most primitive form of the ritual, souls had to be fed (e.g. with honey, porridge and eggs), which guaranteed obtaining their favour, and at the same time, helped them to find peace in the other world [13,14].

A way home of wandering souls was lightened with bonfires, localized at the crossroads, so that they could spend that night with their families [13,14]. The fire might also prevent phantoms from getting out to the world – the souls of people, who died suddenly, suicides, etc. (that was one of the purposes of lighting the fire on a suspicious grave) [13,14].

On that day, beggars were also supported with alms (initially, with gifts in kind and raw materials, such as wood, coal, skins, clay and vessels, later, also money), for them to commemorate souls of the dead [13,14]. However, some things were banned, such as pouring out the water that dishes were washed in through the window, in order not to wet a stray soul, or lighting fire in a stove, as sometimes, souls got into a house through that way [13,14].

In connection with expansion of Christianity, local customs of so-called pagan origins were consecutively forbidden. The remains of old feasts survived even to the beginning of the previous century. Yet in the 30's, there were known special kinds of bread, which were given out to the poor (usually, as a payment for praying for the dead), initially, intended for souls [13,14].

To this day, in some regions of western Poland, in Belarus, Ukraine and some parts of Russia, there is cultivated symbolical bringing of food to graves of the dead, in symbolical double-vessels [13,14].

Dziady are also celebrated by most of the modern Slavic pagan movements (native-believers), usually, under the name of the Feast of Ancestors [13,14].

E.g. every year in Cracow, there takes place a traditional Feast of Rękawka, which is directly related to the old spring tradition of the feast of ancestors [13,14].

Halloween

Halloween - a tradition connected with masquerade, referring to the feast of the dead, celebrated in many countries on the night of 31 October, i.e. before the All Saints Day [15]. Its name is probably a shortening of *All Hallows' E'en*, i.e. the earlier "All Hallows' Eve". It is celebrated in the most pompous way in the United States, Canada, Ireland and Great Britain, in Poland it is celebrated since the 90's [15].

The specific genesis of the feast is not known. According to Wikipedia [15] it is assumed that it may be based on the Roman feast, in honour of goddess of fruit and seeds (Pomona) or the Celtic feast, welcoming the winter. According to the second theory, Halloween is derived from the Celtic ritual Samhain, during which – over 2 thousand years ago in England, Ireland, Scotland, Wales and northern France – people said goodbye to the summer and welcomed the winter, and celebrated the feast of the dead [15]. Druids (Celtic priests) believed that on the day of Samhain, the boundary between the world of the dead and the world of the living faded, and spirits, both evil and good, could much easier get to the world of the living. The spirits of ancestors were worshipped and invited to houses, whereas, evil spirits were frightened away. An important element of Samhain was also lighting bonfires. On altars, there were sacrificed harvest leftovers, animals and people. By lighting a fire, people wanted to strengthen the sun to fight with darkness and coolness. Around bonfires, there took place dances of death. Druids wore black clothes and large turnips, cut to look like demons, as symbols of the feast. It is assumed that it was the need of frightening away evil spirits that started the tradition of putting on strange clothes and wearing masks on that day. Witches accompanied by black cats were foretelling the future [15].

After 835, under the influence of Christianity, the tradition started to fade, when a celebration of the All Saints Day was moved from May to 1 November [15]. The Irish immigrants took the tradition to the North America in the 40's of the 19th century, and in the second half of the 20th century, the feast got to western Europe [15].

On Halloween, children and adults change into monsters, such as vampires, ghosts or witches, or figures from TV [15]. The first Halloween costumes appeared in 1930, and then, the tradition of *Trick or Treat* became popular in the United States. Adults arrange parades through the city streets [15].

A symbol of the feast is *Jack-o'-lantern* – a Halloween lamp, made of a hollowed pumpkin, inside of which a candle is put. It has become a tradition to leave a pumpkin lantern in a window or door, and the feast's colours are black and orange. The Halloween customs also include [15]:

- visiting so-called Scary Farms, i.e. large areas, in which there are created special sceneries that look like the background of scary movies, such as Dracula, Frankenstein or Mummy

- bobbing for apples – a bowl of water from which one has to fish out floating apples – an undamaged apple means luck in the next year

- jumping over candles, arranged in a circle on the ground – those which are not extinguished, stand for lucky months in the next year

- throwing a nut into a bonfire – if it breaks with a crack, it means reciprocated love

- eating cookies and fruit without helping oneself with the hands

- various forms of fortune-telling, e.g. saucers.

According to Wikipedia [15], in connection with the pagan genesis of this feast, Halloween often encounters criticism of some clergymen of the Roman Catholic, Orthodox, Episcopal, Lutheran and Protestant Churches. Also, the Slavic native-believing religious movements refuse to celebrate Halloween – they support cultivating native traditions, related to Dziady [15]. The night between 31 October and 1 November is also important in the Church of Satan, that is why, the Roman Catholic Church condemns Halloween and associates it with the cult of Satan. Such attitude is manifested in e.g. "HolyWins" parades, organized by the Catholic Community Emmanuel [15].

All Saints Day – or All Souls Day, how it looks like in the Roman Catholic Church.

According to Missale Romanum [31], the All Saints Day (Latin *festum omnium sanctorum*) is a roman catholic ceremony, celebrated on 1 November, in honour of all known and unknown saints. The Catholic Church established two holidays, one of which is a day, when people who left for eternity are specially worshipped – the above mentioned 1 November – and 2 November, i.e. the day of All Believing Dead (Latin *In commemoriatione omnium fidelim defunktorum*) [31].

The All Saints' Day is derived, most of all, from the worship of martyrs, who gave their life for the faith in Christ, and who were not mentioned in the local martyrdoms, in the canon of Holy Mass, or in votive masses referring to saints [16]. In the 3rd century, there spread a tradition of moving the whole sacred relics, or their parts, to other places. In that way, people wanted to emphasize that saints belong to the whole Church. In 610, when a pope Boniface IV was given the ancient pagan temple Pantheon by the emperor, he ordered to put lots of relics there and consecrated the building as the church of the Mother of God of Martyrs. Since then, all dead martyrs were honoured on 13 May [16].

In 731, a pope Gregory III moved the holiday from 13 May to 1 November, which was probably related to difficulties in feeding masses of pilgrims, coming to Rome in the spring [16].

In 837, Gregory IV decreed that since then, 1 November was also the day dedicated not only to the memory of martyrs, but also all saints of the Catholic Church. Simultaneously, on a demand of the emperor Louis the Pious, the holiday was expanded to the whole Church [16].

The next day after the All Saints Day, on the All Souls Day (2 November) there is celebrated the day of commemorating the dead [16].

On the day of commemorating all dead believers, to emphasize the importance of the day, a priest can say three masses, at other days, he can say only one. The first one is dedicated to believers' intentions, the second is for all dead believers, and the third one, for the intention that the Pope gave [31].

All Saints Day in the Orthodox Church

In the Orthodox Church, there is no tradition of praying for the dead on 1 November – however, in Poland also the Orthodox visit graves of their relatives [15]. A similar holiday is celebrated on the first Sunday after Pentecost, or according to other sources – on Saturday before Pentecost [16].

Prayers for the dead in the Orthodox Church take place on the third, ninth, fortieth day after a funeral, and on the first anniversary of death [16]. Period of praying for the dead falls between the Resurrection to the Pentecost, including the special day, which is the Saturday before the Sunday of Pentecost [16] . Other days of prayers for the dead are 2nd, 3rd and 4th Saturday of Lent, and the Saturday before the day of St. Demetrius.In Russia, part of Belarus and Ukraine the holiday (or only the All Souls' Day) is associated with so-called parental day (*родительский день*) or Radonitsa (Russian *Радуница*), celebrated few times a year, but most often in the period of Easter, which is usually Tuesday, more rarely Monday of the Thomas' week, falling on the week after Easter (starting with the Easter Sunday, according to the Christian way of counting days of week). However, according to the tradition of southern orthodox Slavs, such holidays were celebrated during the Holy Week [16].

All Saints Day in Bulgaria

In the Orthodox Bulgaria there is no All Saints Day celebrated, but there are so-called Archangelic All Souls Day (*Archangelska Zadoushnitsa*) falling on the Saturday before 8 November, which is the day of Archangel Michael [17]. It is the most important holiday of

year, among several other All Souls Days, celebrated by Bulgarians. On that day, the memory of soldiers who died for their mother land is honoured. In Sofia, in military cemeteries and next to the Tomb of the Unknown Soldier, wreaths are laid during formal ceremonies. Many Bulgarians also visit graves of close ones [15]. The tradition dictates lighting candles and pouring graves with red wine, which symbolizes the blood of Christ. The Orthodox Church allows to drink the wine in the cemetery, but it forbids to do it from a bottle, from which it is poured on a grave. It is also a tradition to bring bread and boiled cereal to a cemetery – symbolizing resurrection – to which cemetery visitors treat each other, and sweet cherries, which are popular during that season of year. That is why, the holiday is sometimes called the Cherry All Souls Day. Some people also bring cakes, cookies and chocolates [17].

Cult of the dead in China

In China, around 5 April, there is celebrated the holiday of *Qingming Festival / Qing Ming/ Qingmingjie* [18], which was introduced during the reign of the Han dynasty (206-220 B.C.) It is one of the most important national holidays of China. In the Middle Kingdom it is also a free day. It is also called the holiday of cleaning graves – on that day, the Chinese commemorate the dead and visit graves of ancestors. According to the Chinese, the world is inhabited by many gods, numerous demons, good and evil spirits [18]. All of them come from *yang* and *yin*. The gods of national cult are, predominantly, the space powers, besides them, there are also many local, home and family gods. The folk faith was focused on blessings and defence against harmful spells. The Chinese cult of the dead is full of complicated rituals, which start from a funeral ceremony, during which, a dead person's spirit is called. The ancestor remains a member of the family and participates in its life. Before the holiday, graves are cleaned, raked and weeded [18]. On the holiday's day, the whole family gathers at the grave. The oldest member of the family lights the candles, placed next to the grave, and joss sticks, and a bowl with a ritual meal for the dead is placed against a tombstone. Next, paper money poured with wine are burnt, and fireworks are fired. All members of the family, from the oldest to the youngest, pay homage to the dead, touching the ground with a forehead three times. There are also offered symbolic sacrifices to the local gods, and unknown spirits, wandering nearby. And from now on, the fed souls favour people and do not haunt them [18].

The Chinese also celebrate the Ghost Festival (*zhōngyuánjié*), which falls on the 15th day of the 7th month, called the Month of Ghosts [18]. According to the legend, the festival was established in the 8th century. Celebration of Ghost Festival is arranged in cemeteries, but

also in private houses. It is common to let small cane boats with lamps on the water, which show the direction to lost spirits [18].

All Saints Day in France

On 1 November, during the All Saints Day (*La Toussaint*), Frenchmen visit graves of close ones, lighting candles and laying wreaths and flowers, most often, chrysanthemums (a symbol of this holiday in France) [17]. Some of them also leave small marble plaques with inscriptions (e.g. to dear mom), which express their memory of a dead person. In France, there is no tradition of lighting candles. The holiday falls on the autumn holidays, thus Frenchmen can visit graves of close ones in different parts of the country. Young people/fans gather in great numbers at graves of famous people [10]. It has become a common tradition to go on pilgrimage to the Sanctuary of St. Mary Magdalene in Vézelay, at the foot of Morgan hills. Many young people, also from the abroad, come to the grave of the legendary Jim Morrison from The Doors, buried in the Parisian cemetery, Pere-Lachaise [17].

All Saints Day in Greece

In Greece, there is prepared *kollivo* on the All Saints Day – grains of winter wheat, cooked sweet. The dish is prepared by the whole household, and every of them pours a handful of wheat, makes the sign of the cross and asks for forgiveness for sins of the dead. There are also added almonds, walnuts, sesame, bread-crumbs, parsley and other ingredients. All that is decorated with sweets and sprinkled with powdered sugar, and blessed in an Orthodox church. Next, *kollivo* is given out to passer-bys and tourists, and some of it is left on a table. Doors must be open, so that the dead may help themselves. There are guests invited, and there is placed a picture of the dead on a table, people bake cakes and serve sweet coffee. The more generous, the better – as generosity allows to expiate the sins of the dead.

All Saints Day in Greenland

In Greenland, the actual day of commemorating all dead believers in Christ is the All Souls Day – the Christian equivalent of pagan *Dziady*, celebrated on 2 November. On that day, most Christians visit graves of close ones, very often, travelling considerable distances, they light candles and put flowers, symbolizing the memory of the dead.

All Saints Day in Netherlands

It is celebrated on 4 May. People lay flowers, but mainly at monuments and historical places, not on graves [10].

All Saints day in Ireland

In Ireland, at the pagan times, people escorted ghosts to the city borders, being dressed in colourful costumes [15]. Whereas, the poor offered the rich prayers for souls of the dead, in exchange for a bread. Today, the tradition has been changed, and its symbol is giving sweets to children, going from house to house. A hollowed pumpkin with the light inside means for the Irish boys will-o'-the-wisps, considered to be souls of the dead [15].

It was believed that human souls were freed from bodies of black cats, dogs and bats during mysterious rituals. Nowadays, in the exposed places of a house, there are placed hollowed pumpkins, lighted from the inside, cut out in the shapes of different figures, or depending on people's imagination, imitations of human skulls, skeletons, dummies of famous characters from horrors, etc. [15].

To this day, there is a rule in Ireland that after 1 November no one picks wild fruit, as they can be poisoned. In rural regions, on the day before 1 November, people clean the whole house, extinguish fire in the kitchen stove, and housewives put food and drinks, after which everyone goes to sleep [15].

Cult of the dead in Islam

In Islam, the cult of the dead is absolutely forbidden by the Islamic law (Sharia) [19].

Believing in the fact that the dead can bless the living is against the rules of Islam and is polytheism (the greatest sin for Muslims) [19], which assumes that a creature, which was not granted any power by Allah (*Subhanahu wa Ta'ala*), has a causative power. The pious *Salaf* did not go on pilgrimages to graves, or say supplications to the dead, thus, also from this point of view, these are innovations. If a person, who asks for blessing, believes that a dead person is able to protect him from evil or guarantee benefits, and asks him for it, then he commits even greater polytheism. It is also considered as greater polytheism to worship inhabitants of graves – whether by bowing to them, offering sacrifices to get closer to them, or worshipping them (cult) [19].

In Islam, a grave is a whole in the ground, and a tumba – is a stone tomb in a form of chest, covered with a tombstone engraved with the image of the dead [19]. Offering any sacrifices or saying prayers to the dead is great polytheism, as it is against the teachings of Prophet Muhammad about graves, which forbade raising tombstones (and raising graves above ground), building mosques around them (on them). As mosques, temples and tombs are constructed on graves, people without knowledge think that people, who are buried there, can help or harm them, satisfy their needs. Consequently, they offer them animal or food sacrifices, make commitments – resting their hopes in them, getting under their care – and

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such beliefs and forms of cult are proper only to Allah. In that way, the dead become gods, idols, and people commit idolatry and fall in polytheism [19].

However, despite strict bans of canonical law, the cult of pious people penetrated also into Islam. There are regular pilgrimages to graves of Muslim saints, especially on days of their birth and death. People light candles and put flowers on graves. Collective chanting and recitation take place. Every pilgrim makes his requests and waits for response to them, due to mediation of a saint.

All Saints Day in Japan

The All Saints Day (O-*bon matsuri*) starts on 13 August, and last to 15 August, and is celebrated in honour of spirits of the dead, which come to their families [10,17,20]. The Japanese believe that souls of close ones come to their families, thus, they welcome them with lanterns, lit at thresholds, so called "mukaebi" ("welcoming fires") [10,17,20]. Bon (*urabon*, from Sanskrit *ullambana*), literally means "hanging upside down" [10, 17, 20]. The holiday came to Japan in the 7th century from China, whereas, it came to China from India, where according to the legend, one of the Buddha's disciples, called Maudgalyayana, once, saw his dead mother, hanging upside down, in the world of hungry ghosts. As her suffering turned out to be caused by her selfish behaviour in the previous life, Maudgalyayana offered food and drinks to monks on her behalf – that was supposed to become the beginning of bon festival, which was later united with the tradition of cult of ancestors [20].

The Japanese believe that souls of the dead visit them on that day, thus, they light special lanterns at thresholds of their homes, so that the dead could find them easier, and build home altars (Buddhists), where offerings for the dead are waiting, which are supposed to help to contact ghosts [10,17,20].

Ghosts stay with their families to 15 August, after which, they are seen off by means of "farewell fires" – *okuribi* [10,17,20]. In some regions of Japan, okuribi take form of small boats with offerings and lanterns, put on the river at night. To commemorate the dead, on temple yards, sometimes also on the streets, there take place ritual dances, called *bon-odori*. For the time of bon festival, the Japanese usually take a leave and go to their homeland, to visit graves of ancestors, which causes unimaginable traffics on highways [10,17,20].

All Saints Day in Germany

The States of Germany with dominating Catholicism (Grand Duchy of Baden-Wurttemberg, Bavaria, North Rhine-Westphalia, Rhineland-Palatinate and Saarland) celebrate Allerheiligen (All Saints Day) on 1 November [17]. Germans participate in a mass

Allerheiligen Gottesdienst, they light candles and put flowers and wreaths on graves of close ones. In many homes, there is also a formal dinner at noon. In some villages, there continues a tradition, according to which, children go from house to house, singing songs. One of the symbols of this holiday has become a candle, called Newweling, used mainly in that period in Mainz. A traditional titbit in some regions is a specially baked bread – Strietzel and Hefezopf, which often serves as a gift for children from their godparents. Nowadays, also some Protestants visit graves of close ones on that day.

The Protestant part of the society commemorate the dead during so-called Totensonntag, taking place on the last Sunday of the Protestant church year [21]. The day was introduced in 1815, by virtue of the decree of the king Frederick William III, to commemorate those, who were killed in the Napoleonic War. Initially, the holiday was celebrated only in Germany, but later, it was also took over by other countries, belonging to Prussia. After II World War, in our Church in Poland, the church authorities announced 1 November as a day of commemorating the dead for the whole Polish nation, irrespective of religion [21].

All Saints Day in Slovakia

In Slovakia, on the night of All Saints Day, people left bread or other dishes on a table. In that way, they wanted to commemorate the dead, who were supposed to come home at that time, and visit their former houses and families [10]. The meal was supposed to tame ghosts, which not always came in peace. If somebody could not go to a grave, he lighted a candle in a house, proving that he remembered about the dead [10].

All Saints Day in Switzerland

In Switzerland, the All Saints Day is a movable holiday, as it always falls on the first Saturday of November [10]. In many cemeteries, there are special places, in which during the All Saints Day, one can scatter incinerated corpses of those, who did not want a traditional burial [10].

All Saints Day in Great Britain

Britons throw stones, vegetables, nuts to a bonfire to keep away evil spirits, or make holes in a turnip or pumpkin and put candles inside to drive away evil spirits from home.

All Saints Day in South America

In South America, Catholicism mixes with the elements of the Indians faith, due to that, there is a completely different attitude towards death and commemorating the dead [10]. The feast is quite joyful. According to the beliefs of people from South America, lights on graves are lighted only in order to make the way of the dead to their family and back easier [10].

Nowadays, in the countries of South America, the All Saints Day is a combination of the elements of Indian and Spanish culture, and is, most of all, joyful. The roots of celebration date back to the ancient cultures that inhabited the area in the past: Aztecs, Maya people, Purepechas, Nahuas and Totonacas, with which the native inhabitants are connected and which they continue.

Day of the Dead in Mexico

The day of the dead – in Mexican, Día de los Muertos, is the oldest religious-ethnic Mexican holiday, honouring afterlife of the dead and family knots, which is celebrated on the holiday's eve (1 November) and 2 November, in connection with the Catholic holiday of All Souls Day (*Día de los Fieles Difuntos*) and All Saints Day (*Todos los Santos*) [22].

The ceremonial comes from pre-Columbian rituals and is related to Indian traditions, that is why, during the Mexican Day of the Dead, there are many references to the cult of earth, memory of ancestors, colourful and pompous honouring of the memory of those, who passed away [23].

In Mexico, on 31 October and 1 November people commemorate dead children, called angels, and on 1 November, but also the day after – there is honoured the memory of adults, and usually, the whole celebration last for a couple of days [10].

The primitive form of the holiday comes from the pre-Columbian epoch, a tradition estimated to be 3000 years old, and has a form of amusement [22].

It is celebrated mainly in Mexico and Central America, but it has also instilled in many cities of USA and in all places, where Mexicans and emigrants from Central America settled [22]. The holiday is also celebrated in Prague or Wellington in New Zealand, as an alternative to local celebrations of similar holidays (however, having different atmosphere) or reaction to commercialization of Halloween. However, the celebration outside Mexico is not really based on traditional elements [22].

The beginnings of the Day of the Dead in Mexico come from the traditions of people from Central America, such as Aztecs, Maya people, Purepechas, Nahuas and Totonacas, where the cult of ancestors is at least 3000 years old [22]. In the pre-Columbian epoch, people commonly collected skulls as war trophies and exposed them during rituals, symbolizing life and death [22].

The festival, which the present Day of the Dead comes from, took place in the 9th month of sun calendar *Xiuhpohualli* of Aztecs – the month called *Tlaxochimaco* (birth of flowers), falling on the beginning of August and lasting the whole month [22].

The festival was devoted to the goddess Mictecacihuatl, a wife of the god Mictlantecuhtli, the Master of the Land of the Dead, known as "the Queen of Death" (at present, connected with the vision of a figure "la Catrina"), popularized by a Mexican drawer José Posada Guadelupe (1852-1913). Celebrations focused – as it is today - on commemorating children and dear close ones, who passed away [22].

In the 16th century, the newly arrived conquistadors from Spain, whose aim was to convert the local society to Catholicism, moved a date of the summer festival to the beginning of November, converging with All Souls Day and All Saints Day, according to the church calendar, applicable in Spain [22]. At that time, Spanish rituals were also thematically mixed with the similar local rituals of pre-Columbians, creating the today's Day of the Dead in Mexico [22].

Nowadays, many people, who grew up in the tradition of the Day of the Dead, have replaced celebration of this traditional holiday with celebration of the American version of Halloween, celebrated 2 days earlier, on 31 October [22].

In the Mexican idea, death does not care about anyone's opinion, it is not afraid of politics, weather, diseases, power of money, and at the right time, it will gather all those powers and visit both, aristocrats and victims of flood or fire [23]. It will come for everyone, without exceptions, as there is no escape from it [23]. Despite that fact, the Mexican tradition of the Day of the Dead is deprived of an element of terror, or even sadness, being the time of amusement and feasts for all members of family, both living and dead. As Mexicans believe that the dead still exist, and their souls, called and guided with marigold buds, co-feast with them, enjoying the company of their families [22].

Already in the middle of October, in the whole country – in accordance with the rule that the tamed phenomenon is more approachable, and the things that we are afraid of should be appeased, so that they were not harmful – shop and home windows are full of figures of death, and one can buy dummies of skeletons, skulls and various "gadgets" related to the subject of death and monsters. These are toys, decorations and sweets. They are decorated with "warm" expressions, such as: "it will be soon" or "I'm waiting for you" [22,23]. There is even baked a special bread, which is supposed to represent a skeleton's face. Human skulls, made of sugar (*calaveras de dulce*) are very often flavoured with tequila, chocolate or blood amaranth (edible), they are provided with names and eaten by a family and friends [22].

A special batch for this day is *a bread of the dead* (*pan de muerto*), made of sweet dough with an egg, taking various forms, from simple, round rolls to skull-like ones, through figures of bunnies with tibias, covered with sugar-icing [22].

On 1 and 2 November, families clean and decorate with flowers graves of close ones, using sophisticated wreaths made of roses, sunflowers, or other flowers, but the most important role is played by Mexican marigold (*cempaxóchitl, cempasúchil* or *cempazúchil – Tagetes erecta*), which in Mexico is called the Flower of the Dead (*Flor de Muertos*) [22]. A marigold is believed to have the power of calling and leading souls of the dead to altars raised in honour of them. Almost all graves are visited during that holiday [22]. People bring flowers, but most of all, palm leaves and a special orange flower, called "xempazuchitl" [10].

Mexicans believe that souls of children come back to cemeteries during visits, paid by their families on 1 November, and souls of adults – on 2 November [10,22]. In case of impossibility of paying a visit at a grave, because of its lack or because of moving far away from a family cemetery, people raise altars at home, with a specific and detailed composition of ritual offerings (*ofrenda*, pl. *ofrendas*). These are e.g. the prepared dishes, a bread of the dead, glasses with water; and for adults' souls – bottles of vodka – mescal tequila, pulgue, atole – hot beverage based on corn starch, often with chocolate flavour, and cigars [10,22]. For children's souls there are prepared toys. A set of *oferendas* is placed by portraits of the dead, surrounded by lighted wax candles, called *veladora*. There is also practiced leaving food and beverages for a night, so that ghosts of former inhabitants could satisfy their hunger in case of need, and on children's graves, there are put their clothes and toys [10,22].

All Saints Day in Ecuador

On the All Saints Day in Ecuador, families gather around traditional dishes, such as *colada morada*, spicy-fruit oatmeal, a beverage prepared on the basis of purple corn, Andean blackberries and blueberries and other ingredients that give a purple colour to the dish [17]. The oatmeal is served with a special bread (*guagua de pan*), usually in a shape of baby's sleeping bag, stuffed with cheese or fruit paste. Some Indian societies still cultivate the ancient ritual, consisting in meeting the dead at their graves, believing that their dead relatives "suck out" the most valuable nutrients from food, therefore, before the living start eating, they wait until ghosts of the dead satisfy their hunger [17]. According to the popular belief, the dead come back every year to the world of living, that is why, families bring them their favourite dishes and wait until a dead person tastes it. Only then they can start eating. In some

regions, the dead are also invited to play dice (*juego del Piruruy*). Depending on a number rolled, the needs and complaints of the dead are guessed [17].

All Saints Day in Nepal

Sā Pāru [24]*,* the Nepalese holiday combined with a festival, falling on a month of Bhadra (August-September). Its beginnings date back to the rituals in honour of the god of death, Yama. According to the ancient tradition, every family, who has lost someone close within the last year, has to participate in a procession through the streets of Kathmandu (the capital city of Nepal), leading a cow. That is why, the festival is called the festival of cows [24].

All Saints Day in Nicaragua

On the All Saints Day, people visit graves, but not in order to put flowers or candles on them, but to sleep for one night next to them [10].

All Saints Day in the Philippines

The Philippine feast of the dead is known as *Araw ng mga Patay*, *Todos Los Santos* or *Unda*s and just like in the other Catholic countries, it is celebrated on 1 November [10,17]. It is a day free of work. In this period, Philippines commemorate their close dead ones. They come to cemeteries with tents, in which people eat and drink, commemorating friends and family [10,17]. Visiting graves, they put lighted candles and flowers on them. Some people decorate them colourfully, sometimes, with balloons. Many families spend the whole day, or even the whole night in a cemetery. Most Philippines participate in a mass in one of 13 Roman-Catholic churches in the country, ordering a prayer for the dead. So-called "*pangangaluluwa*" has become a popular form of rituals, which means a group of people, who wander from house to house, playing and singing on behalf of those, who passed away. They represent the dead, asking for alms and prayer in their intention. Often, they represent souls that stuck in purgatory [10,17].

Cult of the dead in Tunisia

The cult of the dead is forbidden by the Islamic law, and visiting graves is rather to remind about one's own death, than to express the memory of the dead, as "*If one often thinks about his own grave, he will find the joys of Heaven there. If one forgets about it, he will find there the abyss of hell*" [25].

Cult of the dead in Kuwait, Libya

The Quranic law forbids worshipping anyone but Allah, and it considers every other cult to be the greatest sin [25]. Thus, if a Muslim visits a grave, it is rather because of himself

and his own grave, not to commemorate the dead. However, there are some departures from this Quranic law, e.g. pilgrimages to graves of different saints, when people put flower, light candles, chant and recite at a saint's grave [25].

Cult of the dead in Peru

In the rural regions of the country, Peruvians believe that souls of the dead come back to earth to special home altars, constructed specially for that occasion [25]. On the altars, there are placed pictures of the dead, candles, food and flowers, which are taken to cemeteries on the next day. That is also a day of visiting graves of the dead [25].

Cult of the dead in Columbia, Costa Rica and Honduras

On 1 November, people gather in cemeteries with so-called pilgrimages of love, i.e. offerings and thanks for the good, sent by saints to their close ones, with crowns of flowers and palms, with which they decorate graves [25]. Often, they also go to churches, where they pray for the dead and ask for health and happiness for the living [25].

Cult of the dead in Madagascar

The most important element of beliefs of Madagascar people is the conviction about the existence of the Highest Being – God, called Zanahary (Creator) or Andriamanitra (Sweet Lord). A role of a mediator between the God and people is played by the world of the dead [26].

Famadihana/Jamu, which means "placing" the dead, is a cult of the dead (not a holiday), and it is the most spectacular in Madagascar, where the dead are unburied [26]. The Malagasy people believe that the dead are present in life of the living and that their ancestors can bring them luck (goodness), or become a reason of misfortune (evil). If they are offended, or treated badly, they will punish those, who do not respect them. The dead. In Madagascar they are often said about as "gods on Earth". They are also called "*razana*" (ancestors). Despite death, they belong to a family and participate in its everyday life [26]. A place, where the world of the living and the dead meets, is a grave. A burial is very expensive, and the grave's price very often exceeds the price of a house. However, the Malagasy people believe that they have to provide the best possible place of rest for their ancestors. Famadihana is a homage to ancestors, but also a joy for the living. Clergymen *zanadrazana* take a body on a stretcher, go round the family grave seven times in the rhythm of music, after which, they put the body in a new place of burial [26].

Cult of the dead in Bali

There is a widespread belief in reincarnation, migration of a soul after death of a physical body, that is why, people do not pay much attention to it. Bodily remains are given to the natural elements – fire and water [25]. Death anniversaries of close ones are not celebrated there, as only their physical body dies, and a soul probably already exist in another one. Practically every Hindu family has an altar in a house, on which there are kept representations of gods, which the family worship [25]. They light candles and joss sticks, and offer them food and flowers. The only people, whose birthday and date of death are remembered, are spiritual guides (guru) and saints, who due to life full of perfection, achieved the spirit ideal of Hinduism, i.e. liberation from the circle of rebirths, and united with the omni-spirit (Brahman) [25].

Cult of the dead in the Faroe Islands

In the islands, in the first centuries of Christianity, the All Saints Day was a day of all martyrs, who gave their lives for the faith. Initially, it was celebrated on 1 May, and from the 8th century, it was moved to 1 November and was dedicated not only to martyrs, but also to all saints [25].

Cult of the dead in Tarabuco – Bolivia

The roots of the local celebrations date back to the ancient cultures that once inhabited these areas: Aztecs, Maya people, Purepechas, Nahuas and Totonacas and are connected with them, and the rituals are cultivated by native inhabitants of these areas. [25] At present, the All Saints Day in these countries combine the elements of Indian and Spanish culture, and has a very joyful character [25].

Cult of the dead in Vietnam

The cult of ancestors (Vietnamese *tho cung tho tien, nho on ong ba*) is one of the most important aspects of the Vietnamese culture, which belong to the sphere of culture but also shows unabated liveliness [27]. From the point of view of the Vietnamese society, the cult of ancestors can be considered as the core element of the Vietnamese culture, which is practiced basically by all the Vietnamese, irrespective of their religion or political ideas [27].

Cult of the dead in Guatemala

In Guatemala, there is a belief that souls of the dead go out of cemeteries and appear in different places [25]. On that day, many people leave them home-made altars, on which they put a glass of water. In this country, there is so-called flower of the dead – *flor del muerto*, which plays a very important role in the local celebration of the feast of the dead. It is a yellow plant, which blooms only at this time of year and is used for decoration of houses [25].

Cult of the dead in Korea

In Korea, Chuseok/Hangawi is the major Korean holiday, related to harvests [25]. It is celebrated on the 15th day of the 8th month of the moon calendar. During this three-day holiday, Koreans come back to their homelands, to honour their ancestors. They visit graves, on which they plant flowers and leave some food. According to the tradition, every family has its own grave mound [25]. Depending on their wealth and position, the mound is more or less impressive, with *stellas* - with or without inscriptions. On this holiday, the whole families gather around the mounds, making offerings to their dead ancestors, and hoping to meet them [25].

Cult of the dead in Lutheranism

There is no cult of the dead, but there is cultivated the constant memory and care of graves of the dead, and next to many Lutheran cemeteries, there is a house, in which a householder lives, taking care of a cemetery [25].

Cult of the dead in Calvinism

The Polish Calvinists adjusted the memory of dead to the Polish tradition, gathering on the All Souls Day in a cemetery chapel, on an occasional service [25].

Cult of the dead in Judaism

The followers of Judaism commemorate the dead at anniversaries of death (*Yahrzeit*), when they light a special candle *jorcajtowa* for 24 hours, to honour the memory of the dead [25]. Sons say Kaddish, and if possible, they receive *aliji* in a synagogue (a blessing of reading Torah). On the anniversary of death of famous rabbis and zaddiks, people put pieces of paper with requests for their intercession on their graves [25]. Moreover, during the celebrations of Yom Kippur, Shemini Atzeret, the last day of Passover and Shavuot, after reading *haftarah* in a synagogue, close relatives say the funeral prayer Yizkor (may God remember the soul). There is also lighted a candle [25].

 Cult of the dead among Romani people

Instead of grieving at graves of close ones, the Romani people talk, rejoice, and often eat and drink alcohol [25]. Romani children listen to the stories about their ancestors, thus, for them it is, at the same time, a lesson about their tradition [25].

Tradition of lighting candles

The fire is a symbol of life, because just like life, it gradually fades and finally extinguishes. For ages, it was also something magical, unique, it had many meanings, many usages, it was also supposed to prevent phantoms and demons from coming, and it has always

been related to death [26]. Slavs lighted bonfires next to places of burial of close ones, believing that in that way, they would protect their souls and give them warmth they needed. This custom survived in some regions of Poland to the beginning of the 20th century. Initially, bonfires were lighted at the crossroads, to show the direction to lost souls, and to warm up the chilled ones. Formerly, it was believed that after dark, the dead came to earth, who had to warm up by the fire, and that souls of people, who died a sudden death, suicides, or those, who lived unrighteous life, were afraid of light and did not come to places, where the fire burnt. The above also explains lighting the fire on suspicious, deserted graves, having some mysteries. The fire helped the dead, or disturbed souls with bad intentions, but also protected the living, when both worlds connected [28]. The power of fire, introduced to old rituals in the 16th-17th century, has its reflection in today's candles, lighted on graves of the dead [28]. Similar usage of candles, or other symbols of memory of the dead, very often marks places of accidents, e.g. by roads. Formerly, in case of sudden death, everyone was obliged to put a branch on the stake located at the place, where it happened, which was lighted once a year. In the age of the Internet, more and more often, people light "virtual candles", especially, when they have no possibility of visiting a grave of a close person [28].

Alms

Another procedure that was supposed to help the dead was giving alms to beggars, in exchange for a prayer and commemorating their souls [30]. Initially, people in need were given food and clothes, later, such services were paid. Just like in case of most pagan holidays, doing part of housework or usual activities was forbidden. Everything that could disturb ghosts going around a house, had to be done very carefully or postponed to another day. The activities included e.g. pouring out water, as one could wet a soul, making fire in the stove, as it was a favourite way of stray souls to a house, or sweeping, in order not to sweep out a soul [30].

Yet in the 30's [30] it was popular to bake a special kind of bread, which was later given out to the poor, as thanks for prayer and commemoration of the dead. Rich householders brought the whole carriages of bread - mainly rye and wheat - to cemeteries on the All Souls Day, for the good luck and well-being of their farms [30].

Meals for the dead

In the 19th century, especially in the eastern parts of Poland, on the border of Lithuania and Belorussia, there were quite commonly performed rituals in honour of the dead, which were not really different from pagan rituals [30]. Thousands of years ago, people put in graves

things of the dead, which could be of use for them after death. For archaeologists, places of burial are literally the mines of knowledge about our ancestors. In our lands, people prepared meals for the dead and took them to their graves. To this day, in Russia, one can find graves, on which people left cigarettes, glass of vodka or a piece of bread [30]. During funerals, people put things that were especially important for the dead in a coffin. There were also rituals called "*Dziady*", or "Feast of Goat", conducted by a Wizard, poet or priest. On that day, people put bread on graves, but also wine, and often arranged a feast on graves, in which relatives of the dead participated. Remains of dishes were left for beggars, and wine was poured on the ground, so that the dead could drink, too [30].

According to Landowski [31], in the area of Poland, for ages there had been known the tradition of baking All Souls' breads, a few days before the All Souls Day, so that a soul (which according to the beliefs, came down to earth on that day) did not get lost in a stove. The bread, taken to a cemetery, was a kind of offering for the dead, who took care of grains, thus, the next year's harvests depended on his goodwill [31]. The breads had a shape of a long roll, with a hollow in a shape of cross. However, it was not put on graves, but offered to cemetery beggars. It was believed that they had better contact with the dead, that is why, they were "paid" with the bread for saying prayers for a certain dead person [31].

In Cracow, at the turn of the 19th and 20th centuries, there appeared first sweet titbits, associated, most of all, with November trips to a cemetery, which still can be bought in Cracow [31]. A marshmallow, formerly called maiden's skin, probably owes its name to a comparison of delicacy of the titbit to the delicate skin of a girl [31]. It was a glossy, rectangular, hard candy of a pink-white colour and very sweet milk-almond-caramel flavour. The General Dictionary of Polish [30] says, that it was formerly given to children as a medicine for cough (soft, sweet mass of sugar, acacia gum and egg white). Caramelized sugar was also a basic ingredient of a Turkish honey. There were also added crushed walnuts and aromatic oils. Honeys could have different flavours, e.g. cocoa or vanilla. Formerly, small parts were chipped off a large lump at the moment of selling. Today, honeys are cut into candies and sold in foil horns [29].

In Poland, only the Romani society allow themselves to feast at a place of burial of their relatives with alcohol [29]. In Ukraine and Lithuania, vodka at a grave does not surprise anyone. The Orthodox All Souls Day, called in Ukraine *Hrobki* or *Prowody*, is celebrated in the spring – just after the Easter, and then, the whole living part of family meet [29]. It is similar in case of Lithuania or Russia. In cemeteries, there are often built special tables, or

monuments adjusted to feasting, so that a family could comfortably eat and drink, accompanied by ghosts of close ones. During the feast, graves are poured with alcohol. In the east, it is a sign of respect for the dead. Only after presenting the dead, the living can drink. Besides alcohol, there also appear food. Before leaving a cemetery, a family also leaves some gifts for dead relatives – pascha, coloured eggs, sweets, or even cigarettes [29].

In the Arabic countries, the Easter and the day dedicated to the memory of the dead fall on the same day, and the holiday is called the Thursday of Mysteries [29]. Graves of close ones are visited mainly by women, who prepare special titbits for that day – dried fruits, "yellow buns" and coloured eggs. The gifts are given away to relatives, children and poor people, met at graves [29].

Flowers on graves

Already in the Neolithic period there was known a tradition of putting flowers on graves. Quite recently, i.e. several dozen years ago, there were put flowers made of tissue paper, which were mostly white. Also, the natural flowers most often appeared in that colour, associated with death, which was represented in white robe, but also with sacrum.

All Souls Day

According to Wikipedia [31], it was established in 998 by St. Odilo, abbot of the monastery of Cluny, as a counterbalance to pagan rituals, worshipping the dead. The All Souls Day (a day of prayers for souls of the dead) were set on the first day after the All Saints Day. In the 13th century, the tradition was widespread throughout the whole Catholic Church, and in the 14th century, there were introduced processions to a cemetery, to four stations [31]. At each station, there were said prayers for the dead, and sang mourning songs. The fifth station was in a church, after coming back from the procession in a cemetery [31]. In Poland, the tradition of the All Souls Day has started to be created already in the 12th century, and at the end of the 15th century, it was known in the whole country. In 1915, a pope, Benedict XV, on a request of abbot-primate of Benedictines, allowed every priest to say three Masses during that day: for the things asked by the believers, for all believing dead, and for the things asked by the Holy Father [31].

On that day, there is a tradition of lighting candles on graves of the dead, and putting flowers, wreaths or other decorations of that type [31]. Formerly, the tradition forbade performing some works on that day, in order not to injure, squeeze or offend a soul visiting a house, in any way. It was forbidden to: churn butter, trample cabbage, mangle, spin and weave, cut chaff, pour slops and spit [31].

Summary

One can commemorate the day in different ways. Some of them are quite innovative. Technology enters also the funeral sector. However, the most important thing that we can do for dead close ones, is to remember about them, as Wisława Szymborska wrote, *Eternity of the dead lasts to the moment, to which we pay them with our memory* [32].

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Death and funeral in selected religious and social movements

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Introduction

We can run from our death, but it is not going to forget about us!

We can create as many philosophies as we like,

but death will laugh at compromises we gathered.

It will always ask the same persistent questions, which our mind trips over

Brehant [1]

Over the centuries, in different ethnical groups there developed religions and socio-religious movements, which were supposed to renew religious life, expressing lack of satisfaction of living conditions of particular societies, and signalizing the necessity to change that state. Also recently, there started to develop many autonomic syncretistic (para)religions, which after some time, have started to transform into independent native churches.

New (para)religions/religions/syncretistic movements, being the reasons for creation of the new religious and socio-cultural systems, manifest themselves as the specified systems of patterns, norms and values, being the basis for the new arrangement, an assignation of social relationships and program of social and inter-ethnic changes, and a mythological and religious-magical sphere.

Selected religious/social movements and perception of death

Not being able to find a cure for death, poverty, ignorance,

People decided to achieve happiness by not to thinking about it

Pascal [2]

ASATRU

Ásatrú [3, 4] was called a religion of Vikings. It is a polytheistic cult, included in neo-pagan movements and a reconstructionist religion, based on pre-Christian believes of Germanic tribes [3, 4].

Ásatrú is a modern name, meaning the faith of Aces, i.e. one of the divine families, belonging to the Nordic pantheon [3, 4]. Today, believers of Ásatrú can be found all over the world, although, their biggest numbers can be found in Scandinavian countries and in the Northern America. According to the Sources [3, 4], in the United States there can live even 20 thousand believers of the religion.

Members of this cult believe that they belong to the nature and they aim at reconstructing the customs and traditions of their primeval ancestors, which had been alive before Europe was Christianized [3, 4].

Mjöllnir, a popular symbol of Ásatrú, Source: [4]

According to believers of Ásatrú [3, 4], there exist unspecified higher power, which can manifest itself in a form of gods and goddesses. The most popular gods of Ásatrú are: Odin – the most important Nordic god, Thor – the son of Odin, responsible for vital forces, also called the god of farming, and Freyja – the patron of war, also the goddess of love and magic [3, 4].

In the pagan religion, a funeral is the final ritual [3, 4, 5, 6, 7]. The dead are buried or cremated, but always in their best clothes, with full equipment and funeral gifts, e.g. obligatorily, with three apples – symbols of Idunn's apples, thanks to which gods kept their immortality. During a funeral, there takes place a *symbel* (ritual feast, during which a horn with beverage is passed from hand to hand among participants), and its toasts are devoted to praising dead person's merits, and a *godi* summons a god or goddess, who was closest to the dead, so that he/she could accept the new member in his/her halla. 9 months after the funeral, members of dead person's family should place a runic stone on a grave, made according to the traditional pagan patterns [3, 4, 5, 6, 7].

The followers of Ásatrú believe that the dead, who go to the other worlds, never really leave their families and can visit the living [3, 4, 5, 6, 7]. They are also invited to various ceremonies. The believers also claim that some elements of a soul, such as *hamingja* (happiness, ability to succeed) or *megin* (action force, power), are passed to relatives of the dead, or reinforce the whole family. It is also believed that everyone has his own guardian spirit – *fylgia*, which stays with him till death. Each family also has its own guardian spirit – *knsfylgia*, which is closely related to a spirit of the land, from which a family comes and in which there are bodies of the dead ancestors; usually, it stays with the head of a family till death, and then it passes to the member of a family that it regards to be the most worthy. If it is not accepted by him, it seeks for another one, until it succeeds [3, 4, 5, 6, 7]. Most often, it is assumed that after death, the consciousness goes to the other worlds – mainly to Asgard or Niflhel, which are separated from each other by seas, huge rivers or forests. The moment of death is extremely important, as it means plunging into the past, but not disappearing, as there stays the memory of a man and fame kept in the song: "*Your livestock dies, your relatives die and you die; But the fame you achieved will never die*" [3, 4, 5, 6, 7]. In the reference books [3, 4, 5, 6, 7] it is emphasized that Assyrian people believe that the dead have the access to Urd, i.e. the Well of Destiny, in which there is a record of *wyrds* (destiny of particular individuals) and that is why, the dead know the fate of the living. In relation to that, they ask for their help in fortune-telling practices. They also pay special attention to prophesies told by dying people, as they believe that the dying found themselves between the worlds, due to which they had the insight into the future. They also believe that words of the dying can have a cursing power, and since people on the bed of death often wished their enemies the worst, people tried to silence them, e.g. by putting a piece of wood in their mouth as a gag, and speeding up their death [3, 4, 5, 6, 7].

BAHÁ'Í FAITH

Bahá'í is a monotheistic religion, established in Persia in XIX century by Bahá'u'lláh (*ba-haa-ol-laa*, in Arabic بهاء الله "God's Glory"), emphasizing spiritual oneness of the whole humanity [8, 9, 10]. It is estimated that nowadays there is about 7.4 million believers of Bahá'í in more than 200 countries and territories, mainly in Iran [8, 9,10].

The foundation for Bahá'í teachings and doctrine are three basic principles: oneness of God, oneness of religion and oneness of humanity [8, 9, 10]. From these three assumptions, there emerge a belief that once in a while, God reveals his will through divine teachers, whose aim is to make a transformation of human character and develop moral and spiritual features of those, who respond to their teachings [8, 9, 10].

A symbol of Bahá'í Faith, Source: [7]

The followers believe that when a man dies, his soul goes to the next world, where a state of spiritual development from the physical world becomes a basis for judgement and further development in the spiritual world [8, 9, 10]. Heaven (paradise) and hell are regarded as spiritual states of closeness or distance from God, describing relations in the present and future world, not as physically existing places of reward or punishment, imposed after death [8, 9, 10].

DRUIDISM

Druidism [11, 12, 13, 14, 15, 16] (from Celtic dru-vid – very wise), is was phase (formation) of the ancient Celts culture (to about V century AD), whose development and shape was influenced by a privileged caste of druids - dominating in old-Celtic world –

clergyman, doctors, philosophers, astronomers, historians, royal advisors, teachers, but also prophets, poets and fortune-tellers, sometimes, even chiefs and kings. As a religious system, it consisted in primeval polytheistic beliefs and elements of monotheism from Asia Minor. During different periods, druidism was under different impacts, e.g. of the Roman religion, Eastern cults, e.g. Mitra, Attis and Cybele, but also Egyptian cult of Isis and Serapis [11, 12, 13, 14, 15, 16]. The original Druidism developed on the basis of pre-Christian beliefs, whereas, after encountering Christianity, it assimilated it to some extent [13]. Adoption of Christianity in Ireland did not cause the abolition of druidic class, but it transformed it – Druids merged into the new culture, some of them even become priests of the new religion.
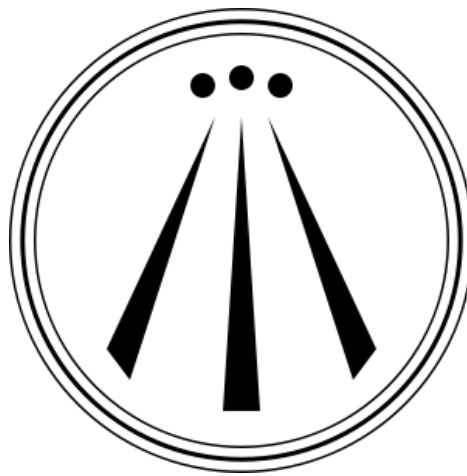
A symbol of Druidism, Source: [11]

Modern Druidism is not completely homogenous, it has many versions, its image largely depends on a group of people or individuals, who represent it [13].

According to druidic teachings, everything is inhabited by a spirit [13]. A human soul is immortal, and its abode is a head (head cult). Human life is divided into two parts, every of which consists of three stages, constituting six, so-called, columns of life. The first part consist in: early childhood (*naidenacht*), childhood (*macdacht*), youth (*gillacht*). The next three phases of life are: adulthood (*hoclachus*), old age (*sendacht*) and decrepitude (*diblidecht*). Death was regarded as a rebirth in the other world, thus, besides a feast, funeral ceremonies included games. Druids believed in immortality of soul and reincarnation, (transmigration of souls). It was believed that souls of the dead and unborn children stayed close to sacred springs, family trees (usually apple-trees) and upright rocks (menhirs) [11, 12, 13, 14, 15, 16]. The basis for the druidic teachings about immortality of a soul is a conviction

that death is only a change of place of existence, and life still goes on in the other world (the world of the dead). When a man died in the other world, his soul reborn on Earth. There was constant exchange of souls between both worlds. Birth was celebrated with the elements of mourning, because of death in the other world, whereas death – with joy, because of birth in the other world [13].

JAINISM

Jainism is a religion associating about 7 million believers, 100 thousand of whom lives outside of India: in USA, Africa, Great Britain, Belgium, South-East Asia and Australia [17]. It has its own, separate holy texts, history and long philosophical tradition [17, 18, 19, 20, 21, 22, 23, 24]. It teaches strict doctrine of *karma*, which ties people to the cycle of forced reincarnation and redemption for all bad deeds in particular life. That is why, a human has to strive for liberating himself from its chains through fully ascetic life and avoidance of doing wrong, and acting, speaking and thinking in a violent way. Jains believe that every intensive emotional behaviour brings violence, thus, it should be eliminated [17, 18, 19, 20, 21, 22, 23, 24].
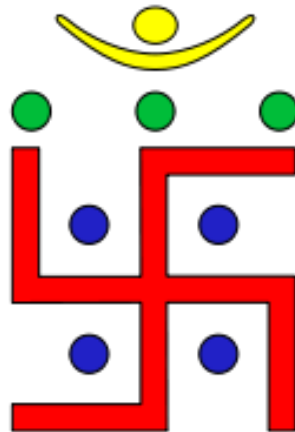
Swastika – an old symbol of Jainism: [20]

Sign of Jainism [24]

Jainism do not acknowledge the existence of God-Creator or God-Personified, and instead, every person has an ability and potential inside himself to accomplish perfection and become *paramatman*, i.e. a spirit liberated from karma's chains, and in this way, he can reach "the highest point of the Universe" [17, 18, 19, 20, 21, 22, 23, 24]. There is also a very precise set of rules, regulating life of the believers, such as: ahimsa (not harming), satya (telling the truth), asteya (not taking, what was not given), brahmacharyja (sexual purity) and aparigrapha (not having) [17, 18, 19, 20, 21, 22, 23, 24].

Jains believe that all living creatures have their individual soul (*jiva*), occupying a body – a conglomeration of atoms, which leaves the body at the moment of its death and immediately reborn in another body [17, 18, 19, 20, 21, 22, 23, 24]. All souls are equal in the potential access to unlimited knowledge, energy and happiness. Nevertheless, those inborn features of soul are changed by *karma*, understood as a form of subtle matter, which connects to a soul as a result of particular actions of body, speech and mind [18]. So accumulated karma keeps a soul in the cycle of birth and death. A number and kinds of karma particles, connected to a soul, depend on a kind of body, in which the soul lives. The aim of every believer is achieving *moksha*, i.e. nirvana, eternal liberation resulting from enlightment, ending the continuous cycle of rebirths. The ultimate aim of life is liberation of soul from the cycle of birth and death, which is done by pulling out the whole binding karma, to prevent it from further accumulation. When a soul reaches the pure state of omniscience, unburdened with any karma, it rises to the top of the universe, where it will exist forever as Siddha – Perfect Being [18].

ECKANKAR

A symbol of Eckankar, Source: [25]

A religion established in 1965 on the initiative of Paul Twitchell, former scientologist, and its foundation are teachings of Tibetan masters [25, 26, 27, 28, 29, 30]. At this moment, Eckankar movement associates about 26 thousand Americans, but it has its believers also in Poland, where it was registered as the Religious Association "Eckankar" [25, 26, 27, 28, 29, 30].

In this religion, there is a lot of elements from Hindu culture, such as yoga or reincarnation [25, 26, 27, 28, 29, 30]. During meditation, believers of that cult try to see the inner light and hear the inner voice, which in their opinion comes from God. The inner sound is supposed to be the voice of God, calling you home, and the inner light – a lantern, which lights your way. Unification with God can result from meditation, chanting and trans. According to the teachings of Eckankar, also called the Church of Astral Projection, there is twelve worlds, every of which is associated with one of the known sounds [25, 26, 27, 28, 29, 30]. There is also a soul, whose major aim is to get out of a body and traverse the universe, until it unifies with God. It undergoes the cycle of reincarnation, however, it can liberate itself from it already in this life [25, 26, 27, 28, 29, 30]. The followers believe that everyone is the Soul, the Divine Spark sent to this world to gain spiritual experience. Acknowledging that the Soul survives physical death, they often regard death as the passage. Many Eckists prefer a cremation to a funeral. A funeral ceremony of ECK honours the Soul's journey and is conducted by a member of clergy [25, 26, 27, 28, 2, 30].

YAZIDI

Melek Taus, the central god of Yazidi, Source: [31]

Yazidi (Kurdish *Êzidîtî* or *Êzidî*, from Persian *yazdan* god) – a syncretistic religion, established in XII century by Sheikh Adi, professed mainly by Kurds living in a borderland of Iraq (their largest concentration is in the vicinity of Mosul), Iran, Turkey, Syria, Armenia, Georgia and in exile (mainly Germany) [31, 32, 33].

According to some religious researchers, it comes from influence of superficial Shia Islam on Zoroastrianism, combining the elements of Islamic, Nestorian Christian, primeval Indo-Iranian, Kurdish and Judaic beliefs. Yazids believe that the angel Melek Taus (*Angel-Peacock*) repented his sins and extinguished the hell fire with his tears, as a result of which, Hell ceased to exist. They also worship the planets, including the Earth, which they respect to such an extent that they strictly forbid spitting, in order not to desecrate it. Yazids believe in reincarnation, they worship Moses, Jesus and Mahomet [31, 32, 33].

CAO DAI (Caodaiism)

Cao Dai means "the Great Palace", which should be understood as "the Highest God, Creator and Saviour" [34]. It has been established in 1926 in Vietnam, and is lead by a pope [34, 35, 36, 37, 38, 39, 40, 41, 42, 43]. Presently, it has about 6 million believers. A symbol of this religion is a personification of God in a so-called divine eye. It combines the elements of Buddhism, Christianity, Confucianism, Taoism, secular philosophy, and to a smaller extent, Islam and Judaism (e.g. the concepts of karma and reincarnation from Buddhism, ethical commands from Confucianism, occult practices from Taoism and ecclesiastical hierarchy from Catholicism) [34, 35, 36, 37, 38, 39, 40, 41, 42, 43].

A symbol of Cao Dai, Source: [38]

As much as 70% of principles comes from Buddhism, e.g. a belief in reincarnation, in order to reach better incarnations, until achieving Nirvana [37]. The believers claim that "*Judaism was a bud, Christianity – a flower, whereas, Caodaiism is the fruit*". It acknowledges transmigration of souls and is based on such moral principles as vegetarianism, abstinence from alcohol, unselfishness, charity and poverty. In the opinion of the members of this Church, all people share divine heritage, and the aim of humanity should be to build more tolerant world [34, 35, 36, 37, 38, 39, 40, 41, 42, 43]. Like in Catholicism, there is a cult of saints, however, the choice of people is very diverse and... free. Among the saints we will find Jesus, Buddha and even Victor Hugo, Charlie Chaplin, Lenin and Joan of Arc [34, 35, 36, 37, 38, 39, 40, 41, 42, 43].

According to one of the Cao Dai theories, there is 36 levels of heaven and 72 inhabited planets, from which the 1st one is closest to heaven and the 72nd one, to hell [39]. For the religion's believers, spiritism is the evidence for existence of a soul, due to which they can contact the dead, and which is the premise that there is reincarnation [40,41].

CONFUCIANISM

Confucianism (儒學, rúxué, or 儒家, rújiā) – a philosophical-religious system, established at the beginning of V century B.C. by Confucius, and next, in III century B.C. developed by e.g. Mencius (idealistic Confucianism) and Xunzi (realistic Confucianism) [44, 45, 46, 47, 48]. As Wikipedia says, according to European criteria [44, 45, 46, 47, 48], it is a mixture of religious, social, economical, ethical and moral ideas, creating coherent, although, not fully defined philosophy of life.

It disseminated in China and Korea (beginning of I century A.D.) but also in Vietnam and Japan [44, 45, 46, 47, 48].

Confucius, Source: [44]

It comes from Chinese beliefs almost in straight line, in which the key role was played by the cult of ancestors. In those beliefs, people acknowledged the rule that the men, who lived their life worthily (i.e. started and supported large and well prospering family) after death, create a kind of collective spirit, which guides the fate of next generations [45, 46]. All "worthy" ancestors from the previous generations unite in one impersonal absolute being, steering the world's fate, which in texts was represented by the same sign as a word "heaven". The key idea of Confucianism is Heaven (天, *Tian*). The followers believe that a human is able to recognize a plan of heaven by improving knowledge, but to gain it, one has to live in accordance to a doctrine of the Golden Mean. Confucianism propagates five virtues, which should be cultivated by a noble man, such as [49]: generosity (jin), justice (gi), etiquette (rei), knowledge (chi) and honesty (shin).

The followers believe that the world's fate is being steered by the spirits of dead ancestors, which unite in one, impersonal and abstractive creature [50]. The aim of human life is achieving so-called heavenly peace, however, no immaterial creature has influence on the world's fate. These are educated, law-observing people that aim at discovering the things

included in heaven's plan, and in relation to that, experts study their own and other people's actions, to see how they influence the future [50].

Confucius himself [44, 45, 46] avoided the subject of gods, spirits and the other worlds, as much as he could. He emphasized the earthly reality, "he remained faithful to the Earth", and his famous sentences: "While you are not able to serve men, how can you serve spirits?" and "While you do not know life, how can you know about death?" confirm the above [44, 45, 46].

MANICHAEISM

A religious system established by Babylonian Mani in III century, which is a combination of Zoroastrianism, Christianity and Buddhism [51, 52, 53, 54, 55, 56]. The religion is "based on" two basic dogmas: dualism and willingness to get familiarized with the human nature in the process of gradual liberation from the influence of evil. It disseminated all over the world, reaching the areas of Asia, Africa and Europe, mainly eastern Turkistan, China, Tibet and Malabar in India in the East, and Egypt, proconsular Africa, Italy, southern France and the Iberian Peninsula in the West [51, 52, 53, 54, 55, 56].

The believers are convinced that there is a constant battle between two contrary elements in the world: light (goodness) and darkness (evil) [51, 52, 53, 54, 55, 56]. The history of the universe is divided into three stages: the past – the golden age, when the elements existed separately, the present – when the elements are mixed and fight for domination in the universe, and the future, in which the purification will take place: separation of followers of the light and the darkness. Evil manifests itself in the matter. A fight between good and evil takes place within every person, who has two souls: one connected with goodness and the other one, connected with evil - eternal and omnipresent [51, 52, 53, 54, 55, 56].

In Manichaeism there is both God and Satan, heaven and hell, individual judgment after death, ultimate defeat of evil, the Last Judgment and eternal life of the blessed ones before the face of heavens Host. At the hour of death, a human body comes back to the dark and evil matter, and a soul aims at the place of light due to pneuma, and those, who were not chosen, could become chosen in the next incarnation, and then, they could get a chance of liberation [51, 52, 53, 54, 55, 56]. According to Dylewski [57], the world of the dead is very similar to the earthly one for Manicheans. There are souls of the dead, waiting for coming back to the world (reincarnation). To emphasize eternity of human life, newly born children were welcomed with the expression: "Welcome, a new old man/woman" [57].

SHINTOISM

A symbol of Shinto, Source: [58]

Shinto (Japanese神道 *shintō, kami-no michi*) or kanna gara-no-michi (Japanese 神ながらの道 *the way of gods or gods' way*) – is a religion, which was born and established in Japan, being deeply rooted in the ancient history and mythology of the country [58, 59, 60, 61, 62, 63]. A word *Shinto* is translated as "the Gods' Way". The central place in Shintoism is taken by the relationship with nature. The foundation of the religion are Kami (gods = spiritual powers, watching over hearth and guaranteeing fortune of the whole area), which are hidden in trees, mountains, sea and wind. There can also be Kami of the particular river or any other object. The ancients worshipped those powers and lived in harmony with the nature. The thought that the world, but also humans, are created through the intercourse of gods, causes that the believers look at gods, humans, powers of nature and world as beings that do not differ from each other so much, only they have different potential of power [58, 59, 60, 61, 62, 63].

In Shinto there are no specified ideas of life after death, besides the conviction that the dead need food sacrifices [58, 59, 60, 61, 62, 63]. Such a sacrifice is supposed to guarantee a favour of a dark spirit of the dead (ancestor), and his name is mentioned during periodically repeated rituals. A contact with the dead is constantly maintained and renewed in a cult meal. The followers believe that ancestors live in mountains in the winter, and in the spring, they come to rice fields, watch over harvest, and after getting a sacrifice, they come back to mountains [58, 59, 60, 61, 62, 63. People also believe that every god, spirit of the dead or phenomenon of nature has its soul, in which two contrary powers work, good and calm, and

evil and wild. Spirits are treated as something materially existing in the world and they are divided into spirits revealed in heaven – formed of immaculate, transparent matter, and spirits formed on earth – dirty and somehow contaminated. The result of such distinction is a belief that even after death and going through purgatory, through which everyone comes with a success, an earthly spirit will never reach heaven. His soul will be stopped on the top of the mountain, which leads to heaven [58, 59, 60, 61, 62, 63]. Only members of the imperial family go to heaven. From that mountain top, everyone has the right to serve his area as a guardian spirit – thus, he can still act in some way, so it is overcoming death. There is no clear distinction between heaven, hell and earth. As everything in heaven is arranged earth-like. It is a certain specified sphere of the world's mechanics, which is present above the earth. There exist heavenly spirits and souls of the dead from the imperial family. Thus, heaven is – like in our case – a reward for virtuous life, being in accordance with faith rules. A soul of an ordinary man will never get to heaven. It can only wander to the top of the mountain, which leads to that place, and from there, it will be able to watch over his area as a kami. Thus it is some kind of overcoming death (as death is a state of immobility, and the spirits still do something) [58, 59, 60, 61, 62, 63]. However, in *banka* – folk funeral songs, one can encounter the fragments, saying that souls of the dead stay in clouds, somewhere high, i.e. in the sphere that is rather reserved for aristocracy. There are also assumptions that maybe in some period there was "heaven for subjects" [58, 59, 60, 61, 62, 63]. It is certain that every soul will get to the foot of heaven. As far as hell is concerned, there is no such thing. Instead, there is only purgatory. It is not localized in one particular place. Probably, it exists in a few places. In Shintoism, people aim at overcoming death, therefore, it is not regarded as the end of life, but as its certain stage. The ancient words *iwagakuru* and *yamagakuru* mean 'to die', however, directly translated, they say about hiding in mountains [58, 59, 60, 61, 62, 63].

The dead were buried in the mountain slopes, where short horizontal corridors were dug, to place corpses there [58, 59, 60, 61, 62, 63]. Entrances were covered with rocks, and most likely, places of eternal rest were camouflaged. A plate with the information about the dead was placed in a completely different place, and it was in that symbolical place, where all rituals related to the dead took place. The custom is still preserved in some regions of Japan. According to Hori, in the folk knowledge, the mountains are places, where people and animal rebirth. It is the same for the dead. Probably, that is exactly the place, where they are purified. The Japanese practice pilgrimages to the tops of the mountains, believing that after death, their soul would repeat that journey. Also temples were established at the foot of some

mountains. There are solid foundations for claiming that hiding remains in mountain slopes allowed them to pass to *tokoyo* – i.e. "heaven for ordinary mortals" [58, 59, 60, 61, 62, 63].

Only seemingly, the things related to a funeral are simple, because many times, one can encounter the information that kami stay in places different from mountains, which according to the believers, proves real possibility of their mobility. They can e.g. go down from the tops, to complete a concrete task. They are also invited to the feasts of the dead – *obon*. A particular place is visited only by spirits from that place, because they keep the awareness of belonging to the concrete place [58, 59, 60, 61, 62, 63].

In the oldest descriptions of funerals, there are always notes about birds, accompanying the event, which were regarded as good guides to the other world, as they moved between the sky and earth [58, 59, 60, 61, 62, 63]. A funeral was accompanied by crying. A ceremonial role was also played by a person, who swept the way before a funeral procession. There were used many procedures, which were supposed to give back life to the dead. Even today, in some provinces, a witch doctor shouts a name of the dead over his head, trying to make him come back to life in this way. Funerals were accompanied by chants and appropriate dances. Only after them, the dead were taken to the mountains – to a place of eternal rest. Then, finally the souls reached tokoyo [58, 59, 60, 61, 62, 63].

RASTAFARI MOVEMENT

Rastafari is a religious movement, which was established in the 30's on Jamaica, in the environments of movement, fighting for racial equality [64, 65, 66, 67, 68, 69, 70]. Its foundation is the belief that the emperor Haile Selassie, a ruler of Ethiopia between 1930-1974 was the new, biblical Messiah, who started the process of introducing the Kingdom of God on earth. The name of the movement comes from a name of Selassie's godfather – Ras Tafari, which in Amhari means a fearless prince. There are about 1 million declared believers throughout the world, with different ethnical origins. About 60% of Jamaica inhabitants claim to be Rastafarians [64, 65, 66, 67, 68, 69, 70].

Rastafari movement, Source: [64]

An important idea of the religion is "ever-living life" [64, 65, 66, 67, 68, 69, 70]. Living without happiness is "living death", which is worse than the actual death, and it leads to another kind of existence in this world. Magara – the power of life in a living person is expressed by well-being and happiness. As everything around people is connected, every person can be happy, however, only if other people around him are also happy, otherwise, the power Magara will escape from him to other people. Magara can be so much reduced that life cease to be living and becomes "death". Rastafarians claim that people should not be occupied with death, but with life. However, it is not living for "here and now", although they emphasize a concrete, present reality. They reserve the right and aiming at certain quality of life, which is basically spiritual [64, 65, 66, 67, 68, 69, 70].

TAOISM

Taoism (Daoism, Dàojiā - 道家) is a traditional Chinese philosophical and religious system [71, 72, 73, 74, 75, 76, 77, 78]. The religious Taoism was established in II and III century A.D., and its most important texts are Tao Te Ching, also called after the name of the author as the Book of Laozi. However, the religious Taoism was open to borrowings from other beliefs and in different periods, it opened itself to the elements of Confucianism, Shamanism, Buddhism, Christianity and Manichaeism [71, 72, 73, 74, 75, 76, 77, 78].

Taoism, a symbol of yin and yang, oxygenating each other, Source: [71]

Taoism offers wisdom, which manifests itself in aiming at discovering the truth about the nature of reality in an intuitive way, not only rationally, and at the balance between everyday life and spirituality, between the heavenly and spiritual aspect of human life [71, 72, 73, 74, 75, 76, 77, 78]. Aiming at union with the nature, Taoists began to admire its eternal youth and ability to regenerate, wondering if by living in a harmony with Tao, i.e. the Way of Nature, one could solve the mysteries of nature and immunize himself against injuries, diseases and even death. For that purpose, they practiced exercises resembling yoga, breathing techniques, food recipes and sexual practices – similar to Tantra - which were supposed to strengthen their vital powers and prolong their lives [72, 73].

Taoism does not know the concept of saviour or forgiving God [72, 73, 79]. Aiming at salvation means aiming at immortality. It is believed that there is unspecified eternal life after death. A human is a oneness, and his life depends on maintaining this oneness. In his life, a human should follow the road (tao) and virtue (te), "(...) *is a breath of heaven and earth. Life and death are different shapes of the same thing*". After death, decomposition takes place: lighter parts go to heaven, heavier to earth. A human disappears. Thus, one should prevent it i.e. achieve immortality. The basic material element is qi – energy, breath, spirit. Proper flow of qi in an organism guarantee maintaining good health. In the religious variety of Taoism [71, 72, 73, 74, 75, 76, 77, 78], saints, men and women, who acquired supernatural abilities during their lives (usually, alchemists), become gods after death. According to the Taoist tradition, when a person dies at home, all mirrors have to be covered, otherwise, a soul could catch a reflection of a living person and take him along to the other world [71, 72, 73, 74, 75, 76, 77, 78, 79].

ZOROASTRIANISM

Faravahar, a symbol describing human soul's journey from birth to death, Source: [80]

Zoroastrianism (Avestian *Daēnā Vañuhi*; Persian- زوت شتى يَ ين *Âjin-e Zaratoszt-i*) is one of the oldest monotheistic religions [80, 81, 82, 83, 84, 85, 86, 87, 88]. The essence of this religion is closely connected with the revelation from God to Manthran Zarathustra about 1200 years before Christ. At the time, when Christianity was born, Zoroastrianism was the most commonly professed religion of the world. Due to its long history, it had a considerable influence on the major religions of the world – Judaism, Islam and Christianity. According to Dobkowski, nowadays, there is not so many believers of Zoroastrianism, their total number is about 130 thousand, only 25 thousand of which can be found in its native Iran. Associations of "fire worshippers" exist quite well in India – there is about 80 thousand of them. The other Zoroastrian communities found their place in the United States – 23 thousand, and in Pakistan – 5 thousand [80, 81, 82, 83, 84, 85, 86, 87, 88].

In terms of ethics, Zoroastrianism is based on a famous triad: *Humata* (Good Thoughts), *Huchta* (Good Words), *Hwarszta* (Good Deeds) [80, 81, 82, 83, 84, 85, 86, 87, 88]. Believing in God, without following that rule, is meaningless and senseless. The teachings of Zarathustra are mostly based on ethics, because it is morality that leads to eternal life. Zoroastrian ethics is included in the expression – "good thoughts, good words, good deeds". Two most popular Zoroastrian cults are the Haoma ceremony (a beverage bringing immortality, giving inspiration, victory, fecundity and wealth) and worshipping the holy fire (the element stimulating the whole nature) [80, 81, 82, 83, 84, 85, 86, 87, 88].

After death, human corpse is taken to *dakhma* (Persian *dahme*), i.e. tower of silence [82]. The towers are small, round buildings, which central parts are grates for bodies. Corpses are exposed to predatory birds. *Vendidad* (*law against demons*) says that one should follow this funeral ceremony in order not to defile the holy elements – fire, water and earth. Zoroastrians are convinced that death, as a creation of Angra Mainyu (Evil Spirit) is impure

[52]. Thus, human corpse is one of the dirtiest things of all. Because of the fact that the earth is a pure creation, it cannot be defiled by burying corpses, they also cannot be burnt, as the fire is a pure creation. Zoroastrians leave corpses on special towers, so-called "towers of silence", where the whole rot of death is devoured by vultures or dogs – animals being held in high esteem in Zoroastrianism. Only when there are dry, white bones left, the remains are thrown to a special shaft in the tower. However, nowadays, those practices are more and more often discontinued, and corpses are buried in concrete graves, so that they do not touch earth [83].

After death, everyone is going to be judged 82]. Everything what he did, said, thought, will be weighed on the scales of Rashnu, who is a helper of god Mitra. A good man will get to paradise, whereas, a bad one, to the kingdom of Angra Mainyu, where suffering, despair and poverty waits for him [82]. After death, to the day of the last judgment, souls of people lose their bodily aspects and wander through "the Separating Bridge" to hell, purgatory or heaven. On the bridge, at the gates of heaven, there stands Mitra, who holds the scales of justice, on which there are weighed good and bad deeds, thoughts and words. If goodness dominates evil in a soul's life – it gets to heaven, where it can peacefully wait for the day of the last judgment, when it will regain its body and come back to earth, to enlarge the group of "the righteous". When evil dominates goodness – a soul is thrown down to hell, which it will never leave, and it will suffer forever under control of Angra Mainyu. When scales are in perfect balance – a soul gets to the land of the dead, becoming a shadow, which can feel neither joy nor sadness [83].

Conclusion

Professing a concrete religion is usually conditioned by human origins or environment in which they grow. Generally, the foundation for every religion is believing in the absolute of God or many gods, however, particular religious associations differ from each other by terms of doctrine, including perception of death, form of burial, or earthly life. However, as Kotliński claims [89] – *At the beginning and at the end of life there is no Catholic, Atheist, Agnostic – there is a human and his fate.*

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Chadzopulu Antigoni[1], Krajewska-Kułak Elżbieta[2], Kułak Wojciech[3], Theodosopoulou Eleni[2], Zekaki Stamatia[1], Kułak Piotr[5], Kułak Agnieszka[6], Bejda Grzegorz[7]

Ancient funeral

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Death is the separation of the soul from the body

Each soul is immortal, because what is located in motion is immortal.

Platon 429-347 [1]

Introduction - Creation of the World

«Θαπτε με οττι τάχιστα ,πυλης 'Αιδαο περήσω.»

Bury me quickly I passed the gates of Hades.

Patroklos to Achilles's [2]

According to Hesiod gods created at the beginning of the gold race [3, 4]. They remained young, eat honey and drink goat's milk. After the death they transformed into geniuses [3, 4].

Silver Age - race of people who lived in extremely matriarchal society (Minoan culture), they did not like war, were engaged in agriculture and preferred vegetarianism [3,4]. Bronze Age - people belonging to that era differed from August, silver, predecessors "- fond of war, conflicts and perished clearance of each other [3,4].

Came before the iron age, Zeus created a race of great heroes of the Trojan and Teb wars [3,4].

Iron Age - an era in which the dominant poverty, crime, cruelty, and a man for anything vows justice and virtue, an era in which we live today [3, 4].

Egyptians divided history into three eras: the beginning of the kingdom of the gods [3, 4]. In the second epoch of the earth was ruled by the demigods and heroes. Then, or later when he disappeared, man seized Egypt and the rest of the world [3, 4].

The stories create a mythical gods - theogonies (Greek θεογονία Theogonia), wrote living about 700 BC boeotian poet Hesiod, and its orphic version developed in the fifth century BC pupil of Aristotle, Eudmeos of Rhodes [5].

Religious treats contemporary issues theogonies symbolically, considering it described the event as an expression of the sacred number of functions [5]. European culture grew out of two powerful traditions: the Judeo-Christian and Greco-Roman antiquity. The ancient Greeks have left the present in all its very rich heritage of culture and the arts, democratic system of government and philosophy. In the areas of the Aegean Sea is also inspired by a specific religion. One of the valuable sources of knowledge about the tradition of the Greek people are preserved archaeological sites, with more than 35 thousand. Greek exhibits located outside Greece, in various museums around the globe. In 1900, he was found, in the wreckage near the Greek island of Antikythera, between Kythira and Crete, ancient mechanical device, dating back to the years 150-100 BC, designed to calculate the positions of the heavenly bodies. Until the fourteenth-century clocks were not aware of any mechanism having a similar level of complexity. The device is presented in the collection of the National Archaeological Museum in Athens, and Epidaurze is Tholos [6].

The fate of the dead Mycenaean cultures, Persian, CELTO-Iberian ably shown by historians and archaeologists, spacious cabinets and richly illustrated publications are clear and legible. In the opinion of Hadera [cited by 7] archaeologist Winchelman released today from afar the mysterious world of the Greeks, and Schuliman discovered their prehistoric world. Schileman researches were continued after the death of other archaeologists, including Arthur Evans, Spiros Marinatos and Kawadias [7]. In 1876, he found forth the tomb of Agamemnon, the leader of the troops besieging Troy [7].

Generations and civilizations pass away, and the world of antiquity still remains a mystery, perhaps a puzzle missing in a strange way the island of Atlantis (Atlantis nesos), a great and admirable powers under the rule of kings [4, 8]. Then came a terrible earthquake and floods, it's awful day and one night ... island of Atlantis sank beneath the surface of the sea and disappeared [4].

Under the Greek sky at once everyone feels familiar, because it is in the spirit of the ancient spirit of the geniuses of the mysterious island. Before to 2500 thousand years ago, Anaksimenes, Greek philosopher, a student of Anaximander, belonging to the Ionian natural philosophers knew the distance between the stars [9].
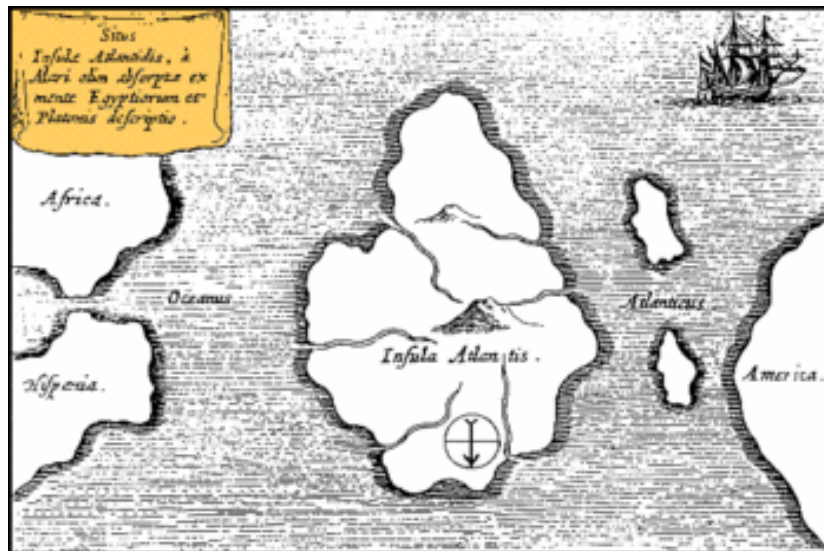
Athanasius Kircher's map of Atlantis, in the middle of the Atlantic Ocean. From *Mundus Subterraneus* 1669, published in Amsterdam. The map is oriented with south at the top, Source: [8]

Anaxagoras, a Greek philosopher, wrote about the other newcomers. Democritus, philosopher, scientist, traveler, described the galaxy. Empedocles, was not only a philosopher, but also able to take a doctor to heal in a way unknown in our Western medicine [9].

Antiquity - death and funeral

Death is just waking from sleep

Plato   [10]

According to Plato, philosophy is a study of death [11]. Fear of death arose among the Greeks art, while others peoples religion [12]. Science flowing out of the theater performances was a cry from the ambo about the religion of the Greeks aimed at solving the problems of natural phenomena It was unthinkable that the ancient man was buried. At the time of Homer was right 'absolute. Antigone by Sophocles was an example of how this unwritten law was important in that society.

The obligation funeral rested primarily on comrades in arms the next family. In Greece there were more than 30 thousand of the gods. They were the guardians of all rights, not just civil rights [12]. There were two trends, quite clearly different from each other [13]. The first is the current open, in which participation was not dependent on anything except the municipalities belonging to the respective citizens. This trend represented most of the state cults, and for example, you can enter the worship of Zeus, the Delphic Apollo. In addition to the common religion developed areas and in the personal religion of Greece, which is part of

another trend - a secret. In order to belong to the current initiation was discreet and personal decision [13].

In the classical period can be divided into three types of religious phenomena, belonging to the cult of implicit [13]. The first classify the mysteries, then move the Dionysian and Orphism. The word is derived from the mysteries of the Greek word mysterion meaning "secret". Greeks used this term to worship, which was only available to people undergoing special rites of initiation [13, 14]. Privy to the mysteries of the person had to separate them from the outside world to the inner contemplation. Such mysteries were in Greece a few types. It is worth remembering that before the advent of the philosophers of Greece were initiated into the mysteries of caste and ecstatic cults that were top secret and had a great influence on the Greeks [13, 14].

Votive plaque depicting elements of the Eleusinian Mysteries, discovered in the sanctuary at Eleusis (mid-4th century BC), Source: [16]

The most important are Eleusinian mysteries, called the Eleusis (gr. Ελευσίνα = Elefsina, ancient: Eleusis or Eleusis) [15, 16]. Demeter was worshiped in them (the same in Egypt, Isis) mother earth and corn, the goddess of fertility and abundance. Her cult came from Crete, Samothrace, and Egypt [15, 16].

In the period before Homer and the mysteries of the cult devoted played an important role in the concept of life after death [15, 16]. Other mysteries include: Elewsina Mysteries, Dionysian mysteries and Kawiria of Samothraki [15]. Dionysian Mysteries (Greece - Dionisos, Egypt - Osiris), orficy transformed the Orphic mysteries private does not belong to any church. Texts in time mysteries (somewhat equivalent to the Egyptian Books of the

Dead), which emphasizes the divine origin and destiny of man: 'Tell them jam Children of the Earth and the starry sky, but the sky really come from, we know it "[15]. Tomb in Greek is: tafos, mnima nekrodochos, Lakkos, mimuri, kentrotafio, pantheon, epitimwio, mnimi, timwos, mausolio, katakumwi, larnaka, nekrothiki, sarkofagos, osteothiki, chonewtirio, tefrodochi, tefrodochos Idria, lipsanothiki, nekrotafio, kimitirio, osteofilakio, mnimato, necropolis, and kriptes [17, 18].

The notion of human being continued after his death was common to all Indo-European peoples. It was reflected in the separation of the body from the community living (for hygienic reasons), yet wish to retain with them, which could be a consequence of the belief that human society also includes the generation that came before. Dead in Crete built tombs of different types, sizes and shapes [9, 19]. Sometimes the dead were buried wrapped in a shroud to one large tomb and were submitted to the pitcher or a clay barrel [9, 19]. Barrels or earthenware clay sarcophagi (larnaksy) concealed body in various poses.

Weapons, armor, food, and the light that was illuminate the way in the darkness of the underworld were placed into the graves [9, 19].

In this way they wanted to bribe Hermes (Egyptian Toth, the Roman Mercury, Sumerian Ninurta), who carried souls to Hades. Hermes Trismegistus (Greek Ermis, ermineutis - the one who explains) was the grandson of Atlanta and came from Atlantis [9, 19]. People were educated how to express themselves in writing, as the stars how to play the lyre, how to treat your body, and how to melt metals [9, 19]. Philosopher Jamblichos 363 BC and Klimis Aleksandreys posted 42 holy books Egyptians, and their defense by Hermes. Some Egyptologists suspect that the lost work of Hermes is a papyrus Ebers ... Θυραζε, καρες ουκετ Ανθεστηρια "- it does not run away souls Athesteria [9, 19]. Evil spirits have deterred beatings with wooden instruments. On the grave of a deceased victim were submitted. All of these activities were mandatory. Not neglected them because of the good souls of the dead, and, for reasons of their own safety.

Porphyry (Greek Πορφύριος Porphyrios), an ancient Neapolitan philosopher, astrologer, proclaimed that every death is twofold: one known to all as the bodies are separated from the soul, and the other well-known philosophers, when the psyche is disconnected from the body Burial consisted of four phases [21].

Minoan Larnax in maritime style, from the Akademisches Kunstmuseum in Bonn,
Source: [20]

Kalopismos [21] - Toilet postmortem, it was the beginning of the closure of the dead eyes and the mouth by the person closest to him. Getting post-mortem was carried out by women over 60 years of age. These included covering the face, body wash and oiled it with aromatic substances, bandaging slices, setting a wreath of flowers on her head made of gold or other metal, as a symbol of a reward for the hardships of life [21]. Prothesi - proemfanisi [21] - appearance. The day after the body was laid kalopismo so that the head rested on the pillow and was bent so as not to jaw fell. The body was placed in such a way that the lower limbs were turned to the door. Were placed around the various clay pots - honey for Cerberus. The body was covered by a linen shroud [21]. According to the law of Solon was not possible to bury the dead in more clothes than three. King of pain was adorned with green olive branches or twigs or flowers green celery. The prepared body was left on all night with your loved ones gathered around the household. Friends gave last part of the deceased, and leaving him washes their hands under running water, because the contact with death treated as infected. For example when a woman's body was inverted upside down towards the east, hair had to be down [21].

Contemporary writer Nadia Sremetaki [21] conducting studies in 1990 in Greece Mani (in 510 BC -156 years was ruled by Sparta) said that there survived even the burial tradition from antiquity. She wrote among other things, that it was believed that if the toilet had not been made post-mortem of the deceased with the closure of the eyes, mouth and other orifices of the body, then the dead would ("the suri") caught someone living with relatives of the

deceased to the underworld, or maybe dead again to revive and circulate among the living. [21].

Ekfora [21] – conducting of the dead – took place on the third day after the death of the deceased. The first walked men and women behind them and went ahead woman carrying vessel on spondes. The funeral procession, in accordance with the provisions of Solon, went in silence Mandatory 10 aulites and mirologitres, a sign of mourning dressed in the dark, with short hair truncated [21].

Tafi [21] - Funeral - bury the body in the ground or after cremation urns, which were thrown on the ground or flowers and emokories, the sacrifice of blood. If the deceased was dead soldier was assigned to the state official who refused last word in honor of the fallen. The tomb placed in the amphorae (high, slender earthen vessel) with water, and the mouth of the deceased for one Ebola Haron (gr. Χάρων, Kharon), who had to carry the dead to Hades by the River Styx. It showed the inscription on the grave of the deceased and the word describing Chere - honor and Anapawu en irini - rest in peace. Home of the deceased after the funeral had to wash the water and sprinkle sulfur powder [21].

Crossing the River Styx, illustration by Joahim Patinir, 1515-1524, Source: [22]

Katoryksi [21] - burying the body in a fetal position, squatting, in addition to countries such as Egypt, Mexico, Peru, was widespread in Crete, North Africa and the Americas. Such burying was carried out in two phases [21]. First corpse buried in moist earth.

When corpse was decomposed, body exhumed and separated from the bones in such a way as to leave the skeleton intact. Then the bones were painted with red paint and were placed in a squatting position in the previously prepared tomb [21].

This rule has existed among the Indians of South America. Often, the bones were submitted to the ballot box, and those stored in the tombs, caves or buried in the ground. Urns this can be found all across America, in many European countries (France, England, Denmark, Spain, Greece, Egypt, Phoenicia, Persia).

Epitafio geuma [21] - wake. After the funeral, relatives they had to take a bath and just sat down to the table.

Trita-third day after the funeral, a food form the table was brought to grave of the dead. **Peridipnon** - the ninth day after the funeral - another feast for the dead.

Sarantamera - the forty days of the death.

Cat eniauton - at the annual ceremony have different names: Genesia (five-day celebration in honor of the Goddess of the Earth and the ancestors), Eniausia, epitaphs, Nekisia, Nemesia ...Katines-mirologistres (predicted fate)

In Athens, so-called mourners, or women who arranged the songs using the eight-syllable lines of fate, or the biography of the deceased and dealt with throughout the rite [23]. They brought home ash, to wear sackcloth and ashes. They have learned how to behave at the funeral, and tear their hair out, or how to hit in the chest at the time of mourning. Women in those days had long hair, women young and free had to have short hair. At today's this custom in Crete continues to classical Greece [24].

Sophocles, followed by one hundred years later, Plato [cited at 12] wrote: *"He who descends to Hades without initiation into the mysteries will be rolled in the mud, and the one who was granted them that will live with the gods"*.

Orficizm associated with the cult of Dionysus had significant influence on poets and philosophers [26]. The main Pythagorean theorem was: number is the principle of all being .. From one of everything arises and to do the same again breaks [26].

Soul by Pythagoras is an independent entity [26]. Existed prior to the merger with the body, and after disconnecting from the other plays the body and will continue to exist. Among all living creatures, only man has knowledge of death. It is like a gift that bought in exchange for having the awareness to understand.

The ancients knew that (Θεος-Theos) God comes from the verb θέo - moving with speed. While mysteries in Elewsinion were the days devoted to the dead, who were called Plimmoches and Anthestira [27].

Oil painting of Hades abducting Persephone. 18th Century. Source: [25]

Anthestiria (*anathesaste* - oduroczenie) spring festival holiday flowers, also known as the Older Dionizjami (This Arkhaiotera Dionysia), was a celebration of a young wine, but also was associated with the feast of the dead, and lasted three days:

- 1 day - 25 II - Pithigia - Opening celebration of a mature wine barrels
- 2 days - 26 II - Hoes - holiday jars, drinking, handling marriage of Dionysus represented by Arkhon Basileus and his wife Basilinna
- 3 days - 27 II - Hitri - holiday pots, cooking day mixed vegetables donated Hermes Psyhopompos, spirits of the dead are sent off.

Third day of Christmas, dedicated to Hermes (Psychopompos), prepared a special nourishment, which was left as an offering to Hermes in special pots [27]. It was a dirty day (a measure of hemera), i.e., one in which the world, people have access evil spirits and demons, usually isolated from the living. It was believed that the spirits of the day free to circulate all over Athens and applied measures to protect against them - for example, house doors were smeared with tar, tried to keep the peace and silence, chewed leaves of hawthorn, which attributed the protective, reversing evil. In the evening, when the holiday was coming to an end, they cried aloud: "The door markers finished Anthesteria!" (Markers - that's what those ghosts) [27].

According to the contemporary philosopher of antiquity experts Dimitrios Liantinisa [11, 12], being Greek is to say as long as you live to worship the sun with friends and a man fighting with his colleagues on the ground and in the waves, and the man dies, let friends will gather around his memory and drinking old wine sing."

The Greeks believed that the world of the dead in Hades is divided into two sides - the law meant for pure souls who survived years of happy and left-Tartar - for criminal dark souls. Plato [28, 29] in the 'State" writes that Muzajos and his son much more impressive right from the hand of the gods give people fair, to Hades as their lead by word and there they lay, Having arranged symposium saints, put the wreaths on the head to get drunk all the time recognizing that the most beautiful reward for virtue is drinking forever. Few living descended and returned to Hades. Theme descent into the abyss, the world of the dead appears in the ancient epic of Homer's Odyssey (Odysseus's descent into Hades in "Songs XI" NEKYIA) and "Eneida" Virgil (journey of Aeneas by the state Pluto in "Song VII"). The ancient, katabasis "(descent) is reminiscent of Dante in the" Divine Comedy", describing the hero's journey through Hell [13, 30]. Eleventh Song - in the dead (Nékyja Homer Odyssey) - Nekyia...

Down on the ground, one cubit wide and long;

Around the dead pour libations stream:

First, the same honey and milk, then sweet wine,

At the end of the water mixed with the flour a little.

I vowed dead that when I stand

In Itaka, along heifer I will give them undefiled:

The victim and the stack burn something valuable;

Tejresjas kills too black

Aries, which water throughout my barn.

And when the shadows of the dead so humbly entreat,

Salty sheep humble I cut throats,

And the blood dripped into the pit. Soon souls a lot of

There is going with Erebus abyss.

Young couples, in year old man broken,

Mary Love juvenile strut,

Spectrum brave spears pricked,

Killed in battle, the blood-stained armor.

The whole crowd down pressure and swarming

Screaming down so pale fear me

So the sooner the team to work

And I will have two sheep, which lie slaughtered,

Rob, give the fire, then terribly sacred

Powers of Hades and Persephone

Beg. He himself, drew my sword sharpened,

Put forward in defense of the dead

Blood of the lick, it follows secrets

Tejrejsjas reveals to me, when the upon him will come leek.

But first came to my soul Elpenor.

Indeed, he is not buried in the ground for the moment.

At home Kirki we the bodies of his left no,

Do not deplorable, or even buried -

Other issues under our tore the other way.

Seeing him, I am wept with compassion to crumble,

I begged the poor soul in these words:

- Speak, How have you found to get in those dark expanses?

Legs-f you were carrying me ship sooner than the skin? -

He said, he said, weeping bitterly:

- A wise Odys ! Sometime demon confidently

He betrayed me, and lost their wines abuse,

I forgot to, sleepy-eyed on the castle top,

Find your of sunrises, downhill: after them without of any loss of time,

And straight-m jumped from the roof, breaking his neck and vertebrae,

Until the soul of me went into the darkness Hades

I'm begging you, I swear on the all the most expensive you a of the head,

The wife, the father, which he hid c and played,

The son Telemachus, left something at home,

That when, as we all know, leave the country Persefonei

I will return to the nave to the island Ea

And so I just remember that's where my body

Not buried in the castle Iliana left.

There Thou wilt give him wallow before you leave the road,

For the wrath of the gods on your head can download.

Therefore burning me in the armor, which is a bore

Make ashes over the sea and cover the grave.

Let me miserable forever will remember that!

Do it all and put paddle on my grave,

Which of the companions wield when I was alive ..

Since there is no underground world, what led poet to be created Nekyia to come down into the abyss of the underworld? Maybe it was a way to explore his death? Nekyia meant that the man in your life should be your goal to live your whole life and have knowledge of sorrow (kaimos).

 The myth of the hero's journey is a journey into himself [14]. The descent to land of the dead, the underworld is a penetration subconscious. The first is the guardian of the threshold symbolizes consciousness. Defeating it is ready to deny the generally applicable norms and values that have worked in the previous life [14].

According to Kępiński [31] Homer was born of death fantasy fiction beyond. In his paintings beyond the philosophical-religious aspect was also rein-masochistic perversity sadistic a taste of their own or other people's anguish. Therefore, it is worth quoting part of Homer's poetry that was chivalrous and courtly [32]. Homer [33] on the tabs, "Iliad" in a comprehensive manner presented the elements of the funeral rite.

ΙΛΙΑΣ

Μῆνιν ἄειδε, θεά, Πηληιάδεω Ἀχιλῆος
οὐλομένην, ἣ μυρί᾽ Ἀχαιοῖς ἄλγε᾽ ἔθηκε,
πολλὰς δ᾽ ἰφθίμους ψυχὰς Ἄϊδι προΐαψεν
ἡρώων, αὐτοὺς δὲ ἑλώρια τεῦχε κύνεσσιν
οἰωνοῖσί τε πᾶσι· Διὸς δ᾽ ἐτελείετο βουλή·
ἐξ οὗ δὴ τὰ πρῶτα διαστήτην ἐρίσαντε
Ἀτρεΐδης τε ἄναξ ἀνδρῶν καὶ δῖος Ἀχιλλεύς.

The 7 first verses of Iliad by Homer, Source: [34]

The most highlighted is the XXIII book epic, games in honor of Patroclus "[33]: Achilles after the fulfillment of the promise which was undertaken to avenge the death of his friend was finally able to prepare him a decent burial [35, 36]. Myrmidons three lying on a bier surrounded the body of Patroclus, Achilles and then putting his hand on the body said the fulfillment of his promise of revenge. Saying this, he threw the body of Hector at Patroclus. After the build tree on a pile of Patroclus's body being carried him, but given that element of

the ceremony very solemn character. A procession consisted of chariots and marching them Myrmidons in full gear, in the middle procession being carried body of the deceased young man. The bodies were covered with beveled a sign of mourning hair Myrmidon. Achilles went for supporting the head of the deceased's body. When the corpse lay on a pile Pelida already beheaded curl their hair and hit him in the hands of the deceased. Stack was long and had 100 feet wide [35, 36]. At the top of stack the body was placed. When the stack has already begun to burn, Achilles made a sacrifice of wine, and wandered around lamenting the burning pile. The next day Pelida Myrmidonom ordered wine to quench the pile, gather the bones of Patroclus and put them in a golden urn, then surround it with two lobes of fat by the time he himself nor shall fall [35, 36].

Scene from Book XXIV of the *Iliad*: Hector's corpse brought back to Troy (detail). Roman artwork (ca. 180–200 CE), relief from a sarcophagus, marble, Source: [34]

Patroclus dug a little grave. Achilles commanded to rise after his death, great for both of them [35, 36]. Patroclus was to be the site of the stack, which is surrounded by boulders; they were intended to pave the area of grave. After all the activities organized by Achilles in honor of the Olympic Friend consisting of chariot races, wrestling, fist fights and transmission, allocating prizes for the winners gained their spoils. On the advice of the goddess Iris king of Troy went to the camp of the Greeks. How important it was to recover

the corpses son can see the petition, which he carried to his conqueror [35, 36]. Decent burial had to be very important at the time, as evidenced by the gesture of Achilles, who offered to stop fighting for the duration of funeral rites in Troy. We also know how much time was needed for the funeral. Nine days existed lamentations and for the abolition of Troy wood pile, the 10th day held a funeral and wake, 11 and piled up on the grave. Hector's funeral did not differ much from the burial of Patroclus. The body was put on elaborate bed; at the funeral train was suspended near the weeping mourners [35, 36].

Heinrich Schliemann chose the place based on his excavation works of Homer, so thanks to the work of the words of Homer, Mycenae full of gold "was reflected in the discoveries of shaft tombs full of gold and silver objects [17, 37]. Today inhabitants of Greece are biological and cultural heirs of thousands of generations. Of particular interest in this respect deserves the world Lakedemones, the Spartan [12]. Regardless of what other Greeks thought about some specific features of the Spartan system. In Sparta there were no funerals, no one is moved by his death, although some sources indicate mourning lasted only 12 days. When I killed the leader Brasidas, the founder of Amphipolis, his mother Archileomis the news of his death, said companions, who brought corpses that her son died in a manner worthy of Spartan and then she said to strangers - *"good was my son, but has Lakedemonia men a lot better, "*adding words that have survived to this day ... I tan and epitas - back with the shield or on the living dead ... [23].

In Sparta women fought arm in arm men. They were strong and unpredictable. For example, when Spartan died in childbirth, and she was not married, was denied inscription on her grave. [38]

In the seventh century [23,37] yhe Spartans threw in advance Tajgetos children being born with disabilities. At the same time the greatest poet of ancient Greece, Homer, who lived in the eighth century B.C. According to legend, he was blind, and he was worshiped by the Greeks as the son of the divine (the son of the river god Meles) and lived his life to the construction of statues of his face [21, 37].

Conclusions

If I knew when I die, I dig his own grave.

Greek proverb [39]

When Socrates (470 BC), the greatest philosopher of antiquity said goodbye sentenced to death, said: *"It's time. Come on ... you so to live, and I am to die ... but who is better God only knows ... "*

The contemporary philosopher Cioran [40] wrote, *"From birth I wear mourning for the world"*. And stressed that, *"monks tendency to live in a place associated with aspiration upward toward the sky with a vague longing for another dalom .... . "*.

He noted [40] that, *'This is not the extravagance or cynicism Diogenes walked with a lamp in broad daylight looking for a man - must have had a heart torn out for the sake of existence, still more, the heart has become an unprecedented cradle of intellect, a place where rest and gaining insight forces"*. *"When the ancient world died with him, a man of nature, who became - anthropos afisikos – unnatural"*.

However, the Greeks did not grow old. Egyptian priest turning to Solon said: *Ω Σόλων, Σόλων, Ἕλληνες ἀεί παῖδές ἐστε, γέρων δέ Ἕλλην οὐκ ἔστιν:»*, *Solon Solon you Hellenes are children, there is among you any old Hellen* [11, 12].

In your mind's eye the fallen image of antiquity and awareness that we live in the era of the Iron Age, it may be better do not look to the graves of our ancestors and just wait for the Solon?

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Order of christian funerals in the catholic church

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Introduction

Death is in an inherent fact of life. The funeral liturgy of the Catholic Church emphasizes that the life of a person has changed but not ended [1].

The Bible states: "*For we must all appear before the judgment seat of Christ, so that each one may receive recompense, according to what he did in the body, whether good or evil*" (2Cor 5:10).

One of the more important articles of the Christian Credo is "*I believe in the resurrection of the body and life everlasting*".

Christianity rooted in the Paschal Mystery of Christ promotes a belief in life after death; this life is made complete in personal union with God. Christians believe that Christ's Resurrection ensures them a participation in their own personal resurrection. Christ promises this new life after death: Life and Resurrection (see John 11:25).

For every person death is something dramatic, and the thought of death fills him with fear. A young and healthy person does not think about death. While he knows that death is inevitable, his plans for life completely absorb him, and he does not have time to contemplate death and dying. It is the elderly who think about death often and without fear. For their belief in eternal life appeases their fear of death.

The Catholic Church eases human fear. Throughout the ages She has developed a beautiful funeral liturgy that lends hope to the tragic circumstances of a funeral. The bishops gathered for the Second Vatican Council stated the following about funeral rites: "*The funeral rite should express the paschal character of death as well as the liturgical color and better respond to the conditions and traditions of specific regions...*" (SC 81) [2].

Throughout history folk beliefs and rites have been connected with death, funerals and the place where a human body is laid to rest. The Church in principle has not destroyed these beliefs and rites. Instead, She has striven to give them a Christian meaning. The revised funeral rites (1970), which have been in force in Poland since 1978, recommend that a healthy local tradition be preserved: "*When celebrating the funeral rites of their brothers, may Christians strive to express their hope of eternal life, while, however, not neglecting the ways*

of thinking and acting of their epoch and of their county with regard to the dead. May everything that up to now has been good in their family traditions, in their folk customs, and in their funeral associations remain. May everything that appears to be against the Gospel be transformed so that the Christian funeral express belief in the Resurrection and a true evangelical spirit" [1].

Roman chasuble second half of the eighteenth century, courtesy of Fr. Andrzej Rogoziński parish priest of the parish of St. Trinity Church in Turośń Kościelna,
Source: private picture   Department of Integrated Medical Care, Medical University of Bialystok - Photo from the exhibition chasubles - Catholic burial traditions of the Catholic Church organized by the Department of Integrated Medical Care, Medical University of Bialystok

Rites and customs comprise important societal functions in the life of the parish and family. For this reason, all efforts to preserve whatever is good in these rights and customs should be taken because they are the valuable heritage of many generations.

Despite the diversified cultural context of Christians living in the Catholic Church, one is obliged to celebrate a funeral ceremony in accordance with the suggestions of the fathers of the Second Vatican Council while being attuned to the customs of the local Church.

Care for the dying

Man enters into the world and a family community, and it is good when he can bid the world farewell within this this community.

Roman chasuble first half of the nineteenth century, courtesy of Fr. Andrzej Rogoziński parish priest of the parish of St. Trinity Church in Turośń Kościelna,
Source: private picture Department of Integrated Medical Care, Medical University of Bialystok - Photo from the exhibition chasubles - Catholic burial traditions of the Catholic Church organized by the Department of Integrated Medical Care, Medical University of Bialystok

It is for this reason that believers show spiritual care for the dying by asking the priest to administer the sacraments, assist the dying person through prayer, and prepare the dying for a peaceful death. If the dying person is conscious, then he must consent to receive the sacraments: Reconciliation, Anointing and Viaticum. An appropriate place in the same room

as the dying person should be prepared for the reception of the sacraments: a table covered in a white tablecloth; two candles in candlestick holders; holy water and an aspergillum; an absorbent cloth; hosts, bread and salt for the priest to use to wipe his fingers after the anointing; as well as a glass of water and a spoon to administer the necessary amount of water to help the sick swallow the Host.

To begin, the priest prays before those who are present. He then blesses those present and he who is dying with holy water. When it is time for confession, those present are asked to leave the room, leaving the priest and the dying person alone.

Roman chasuble second half of the nineteenth century, courtesy of Fr. Andrzej Rogoziński parish priest of the parish of St. Trinity Church in Turośń Kościelna,
Source: private picture Department of Integrated Medical Care, Medical University of Bialystok - Photo from the exhibition chasubles - Catholic burial traditions of the Catholic Church organized by the Department of Integrated Medical Care, Medical University of Bialystok

The priest then imparts the sacrament of forgiveness, asking the penitent whether he forgives everyone who has wronged him during his life. When the penitent's conscience is

burdened by an incident wherein he wronged another, the priest encourages the penitent to seek eventual forgiveness. If the dying person is unconscious, then those present do not leave the room; instead, they remain and pray. In a prayerful atmosphere the priest speaks loudly into the dying persons ear and encourages him to have sorrow for the sins he committed throughout his entire life. The priest then imparts conditional absolution.

Funeral cover, courtesy of Fr. Andrzej Rogoziński parish priest of the parish of St. Trinity Church in Turośń Kościelna,
Source: private picture   Department of Integrated Medical Care, Medical University of Bialystok - Photo from the exhibition chasubles - Catholic burial traditions of the Catholic Church organized by the Department of Integrated Medical Care, Medical University of Bialystok

If the dying person is conscious and can receive Holy Communion, then he does so after the Sacrament of Reconciliation takes place. This reception of Holy Communion is considered Holy Viaticum, and it is preceded by a profession of faith. This sacrament is a

good preparation for death and for meeting God face to face. The priest subsequently anoints the forehead and hands of the dying person, affirming him in the conviction that, from a sacramental point of view, the dying person has been prepared to be united with God through death. The priest recommends that, once the dying person's final agony has begun, the family assist him through their prayers to peacefully depart from this world [4]. As death approaches, a blessed candle should be given to the dying person as a sign of his awaited meeting with Christ.

After the person has died, the formalities connected with the funeral rites must be undertaken. The priest invites the family, friends, and neighbors to participate in the funeral by informing them of the passing of the deceased from this life to the house of the Father.

Preparing the Deceased for the Funeral

The Church believes and teaches that Heaven, Purgatory, or Hell a wait each person.

Chasuble first half of the twentieth century, courtesy of Fr. Andrzej Rogoziński parish priest
of the parish of St. Trinity Church in Turośń Kościelna,
Source: private picture Department of Integrated Medical Care, Medical University of Bialystok - Photo from the exhibition chasubles - Catholic burial traditions of the Catholic Church organized by the Department of Integrated Medical Care, Medical University of Bialystok

The fate of the deceased is decided at the moment of particular judgment, when—at the moment of death—a person personally stands before God. In this way, death is understood as a meeting with God. In the case when this meeting is impeded by the deceased person's sins, the Church enjoins the faithful to pray for his salvation.

Chasuble nineteenth century, courtesy of Fr. Andrzej Rogoziński parish priest of the parish of St. Trinity Church in Turośń Kościelna,
Source: private picture   Department of Integrated Medical Care, Medical University of Bialystok - Photo from the exhibition chasubles - Catholic burial traditions of the Catholic Church organized by the Department of Integrated Medical Care, Medical University of Bialystok

Caring for a person does not stop once he has died. It is necessary to care for the aesthetic appearance of the body that is left behind and to place it in a coffin: "*the body must be modestly arranged: if they are not already, the eyes and mouth should be closed. The body*

should be washed, the hair brushed, the limbs, which have become bent [with age] or in illness, straightened ..." [5].

Consequently, care must be taken to close the eyes and mouth of the deceased. After the body of the deceased has been washed, it must also be dressed. The Church prescribes that deceased "*laity be dressed in their daily apparel, while religious in their habits. A priest, therefore, must be dressed in his cassock, alb, stole and violet chasuble. ... The zucchetto should be placed on his head*" [5].

Funeral cover "Roman" beginning of the nineteenth century courtesy of Fr. Andrzej Rogoziński parish priest of the parish of St. Trinity Church in Turośń Kościelna, Source: private picture Department of Integrated Medical Care, Medical University of Bialystok - Photo from the exhibition chasubles - Catholic burial traditions of the Catholic Church organized by the Department of Integrated Medical Care, Medical University of Bialystok.

It is common practice to buy a new outfit and shoes for the body. Any wedding bands, earrings, or necklaces should be removed from the body so as not to encourage theft and, thereby, profanation.

It is also practice, either at the moment of death or immediately after, to place in the hands of the deceased a holy card with the image of a saint, his patron, or the Merciful Jesus,

as well as a rosary. In order to maintain an atmosphere of respect for the deceased and grieving, things such as mass media should be kept off.

The body is then placed within the coffin for the funeral ceremony by which the faithful bid farewell through their prayerful vigil by his side. Four candles placed in candlesticks holders are arranged at each corner of the coffin, and a cross is placed on the center of the coffin [6]. Along with the prepared coffin containing the body stands a cross on which hangs a figure of the crucified Christ as well as a sign containing information about the deceased.

The coffin with the body is placed in the funeral home or in the deceased person's residence until the funeral takes place so that people can maintain a spiritual connection with the deceased through prayer, asking that he be granted the reward of eternal life and rest in God.

Roman chasuble, courtesy of Fr. Andrzej Rogoziński parish priest of the parish of St. Trinity Church in Turośń Kościelna,

Source: private picture   Department of Integrated Medical Care, Medical University of Bialystok - Photo from the exhibition chasubles - Catholic burial traditions of the Catholic Church organized by the Department of Integrated Medical Care, Medical University of Bialystok

Those who visit the deceased should kneel beside his body, cross themselves, and quietly pray either the "*Angelus*" once or "*Eternal Rest*" three times in his intention. This prayer concludes with the sign of the cross. After spending time in prayer, the visitors may greet those present with the traditional Christian greeting: "*Praise be to Jesus Christ*." They may then approach the coffin and view the body and bid the deceased farewell.

The Church advises against unnecessary and vain displays of honor toward dead bodies, which were temples of the Holy Spirit. The funeral rites suggest that local customs, among which are keeping vigil either at the family or funeral home and gathering together the family and even the entire community to pray for the deceased, be maintained [3]. Both the family and the local community must strive to treat the deceased with the utmost respect.

Roman chasuble the twentieth century, courtesy of Fr. Andrzej Rogoziński parish priest of the parish of St. Trinity Church in Turośń Kościelna,
Source: private picture of the Department of Integrated Medical Care, Medical University of Bialystok - Photo from the exhibition chasubles - Catholic burial traditions of the Catholic Church organized by the Department of Integrated Medical Care, Medical University of Bialystok

The Funeral

The Church cares for each person from the moment of his birth and baptism until his death and burial.

A Christian funeral begins with the conveyance, meaning the removal of the body from the family or funeral home to the Church. After greeting the faithful, the priest begins the prayer with the sign of the cross. He then recites the liturgical form of greeting (just as he does during Mass) and expresses words of sympathy to the family members of the deceased. He proceeds to bless the body with holy water while singing the psalm "*From the depths I call out to you, Lord" with the antiphon "Our merciful Lord grants us redemption*".

Misseale Defunktoum,
Source: private photo of the Department of Integrated Medical Care, Medical University of Bialystok - Photo from the exhibition chasubles - Catholic burial traditions of the Catholic Church organized by the Department of Integrated Medical Care, Medical University of Bialystok

In prayer he commends the deceased to God, asking God to forgive his sins and grant him eternal salvation. The priest may also recite prayers for grieving family members. After departing from the home with the coffin, the psalm "*Have mercy on me, o Lord*" is sung with the antiphon: "*Eternal rest grant unto him, o Lord…*" The Psalm is sung in alternate verses with the faithful [3]. After the opening prayers, the ceremonial farewell takes place. At this time, the closest family members may approach the coffin in order to view the body of the deceased for the last time. Most often they kiss the deceased's hands, sometimes they kiss the forehead or lips, while others only touch the hand of the deceased. After close family members have bid the deceased farewell, the coffin is closed and removed from the family or funeral home.

Misseale Romanum.
Source: private photo of the Department of Integrated Medical Care, Medical University of Bialystok - Photo from the exhibition chasubles - Catholic burial traditions of the Catholic Church organized by the Department of Integrated Medical Care, Medical University of Bialystok

As they say goodbye to the deceased, the family members form a funeral procession. An elevated cross carried by an acolyte stands at the head of the funeral cortege. The funeral banners are on either side of the cross. The children and youth carrying wreaths and flowers stand directly behind the cross. The priest and the organist follow behind those carrying flowers and wreaths, and behind them the men carrying the coffin follow. The family

members of the deceased as well as the remaining participants of the funeral ceremony, in turn, follow the coffin. More and more often it so happens that the coffin is transported in a hearse during the funeral procession. At this time the bells of the parish ring until the coffin is carried into the church.

The coffin is carried into the church and placed on the catafalque near the altar. Candleholders with candles are placed next to the catafalque at each corner of the coffin. The paschal candle is also placed near the coffin. The funeral cross leans against the head of the coffin, or on the side closest to the altar.

Pretext of the Roman chasuble first half of the twentieth century,
Source: private picture of the Department of Integrated Medical Care, Medical University of Bialystok - Photo from the exhibition chasubles - Catholic burial traditions of the Catholic Church organized by the Department of Integrated Medical Care, Medical University of Bialystok

Violet is typically the color for a [funeral] Mass. The Divine Office for the Dead is characteristic of a funeral Mass. Morning prayer is sung until noon, while evening prayer for the dead is sung after noon. During the Mass a funeral homily is given; this homily should not serve to praise the deceased. It is possible to mention information about the life and death of the deceased as long as these facts act as a certain testimony to his faith and provide an example to the faithful who have gathered [7]. It is also possible to deliver a farewell speech from the ambo after the prayer after Communion. After the Mass has ended, the Rite of Committal [3], which the Polish Church calls the *"summit of the funeral liturgy"* [7], takes place.

Funeral shroud,
Source: private photo of the Department of Integrated Medical Care, Medical University of Bialystok - Photo from the exhibition chasubles - Catholic burial traditions of the Catholic Church organized by the Department of Integrated Medical Care, Medical University of Bialystok

The celebrant subsequently proceeds to the sacristy, and, after removing his chasuble, he then returns to the catafalque dressed in a surplice and a violet stole without the cope, and he stands on the left side of the coffin. He encourages the faithful to pray that all present, including the deceased, may obtain salvation. They then sing along with the organist: *"Lord, hearken to the sound of my prayer"*. This is a sincere request addressed to God to receive the

deceased into the company of the saved. The priest then blesses the coffin three times in remembrance of the decease's baptism, asking that the salvation begun in this sacrament be completed in the reception of the deceased into the Father's home. The priest incenses the coffin as a reminder that the deceased's body was a "*temple of the Holy Spirit*," and as a sign of hope that God may take the deceased to Himself. The prayer "God is infinitely good," which contains a fervent request that God open the "gate of Heaven" to the deceased, as well as a request for our salvation, ends the rite. As the antiphon "*May the angels lead you into paradise*" is sung, the coffin should be carried to the cemetery.

As the faithful exit the church, a funeral procession is formed again. The funeral cortege proceeds to the cemetery while the bells ring. At this time those gathered sing the antiphon [3]:

- "*I shall see God in the land of the living*;" Psalm 114;

- "*I Love the Lord*;" Psalm 116;

- "*I have trusted in You, Lord, from my youth*".

The priest and organist sing this alternately with the faithful. Each time the faithful respond by singing "*Good Jesus, Our Lord.*"

The flowers and wreaths are placed nearby so as not to conceal the cross. Traditionally the priest makes time for the Sacrament of Reconciliation before Mass so that the family members of the deceased as well as those who wish to fully participate in the Mass and offer Communion for the deceased can benefit from confession. The faithful who are present in the Church pray privately while confession takes place. The funeral liturgy celebration begins in the church with Divine Office for the Dead [3]. A funeral Mass for the deceased may be celebrated on any day of the liturgical year except during the Paschal Triduum, holy days of obligation, and on the Sundays of Advent, Lent, and Easter. If the funeral falls on any of the aforementioned days, then the Mass is celebrated in the color of the day and according to the liturgy of the day.

The family members choose the place where the deceased is to be buried in consultation with the parish pastor and after they have received the pastor's permission. Before the burial, the coffin is placed right near the burial site. After a moment of silence the priest recites general intercessions, to which the faithful respond each time: "*Lord, hear our prayer*." Then all present pray the "*Our Father*," which closes with a prayer for the eternal salvation of the deceased. After solemnly blessing the participants of the funeral liturgy, the priest blesses the coffin with holy water and throws dirt onto it as he recites the following: "*Dust you are, and to dust you shall return*". The celebrant subsequently encourages those

present to place the coffin with the body of the deceased in the grave with the hope that, because Christ Himself rose from the dead, the body of the deceased will rise to eternal life. As the songs "*Hail, Holy Queen'' and the "*Angelus*" are sung, the coffin is lowered into the grave and covered with dirt [3].
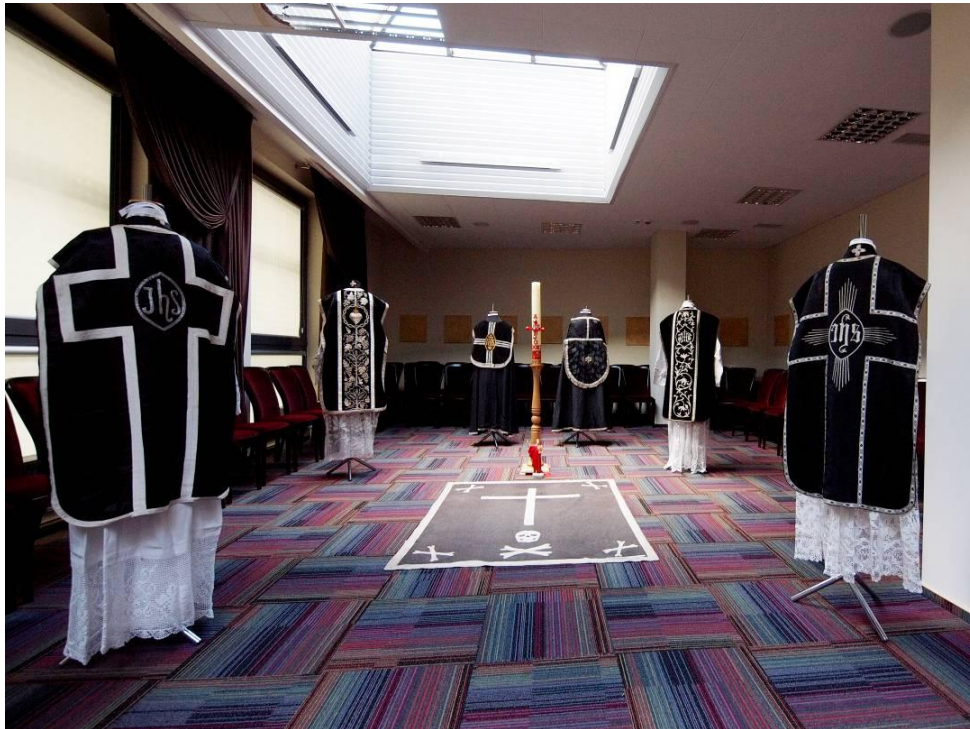
Exhibition chasubles - Catholic burial traditions of the Catholic Church organized by the Department of Integrated Medical Care, Medical University of Bialystok,
Source: private picture of the Department of Integrated Medical Care, Medical University of Bialystok

During the song, the celebrant blesses the cross, which he places at the head of the coffin, asking that "*God raise the body resting [in the grave] to life in glory*" [8]. The family and participants of the funeral may throw dirt on the coffin that has been lowered into the grave three times. The grave is sufficiently covered. The celebrant concludes his participation in the funeral with the following closing words: "*Praise be to Jesus Christ*" and departs with the organist. The participants may proceed to offer their condolences to the family members. The funeral celebration is followed by a reception to which the closest members of the deceased's family invite the faithful. The deceased's closest family members wear traditional mourning dress to express the pain of their loss. The tradition of celebrating funeral Masses on the seventh and thirtieth day after the death of the deceased as well as on the anniversary of the death [9].

The Order of Cremation is presently permitted in the Catholic Church.

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Fiedorczuk Jan [1], Fiedorczuk Justyna [2], Fiedorczuk Irena [2]

Death as a mystery. The funeral picture in The Eastern Orthodox Church

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Introduction

The biblical Ecclesiastic is writing, *there is time to bear and time to die* (Ekl 3,2). However, we are often afraid of saying about death, in the Eastern Orthodox Church this part is significant particularly. It reminds us the importance of self-development in order to gain redemption.

Death has its two faces. One side is dark, because of the lost a close person. But the church says death is the same element of a life. Death does not close a life and we cannot consider this life in terms of death, but as an eternal life. Death is a possibility of being in an another world, in different dimension, in the Kingdom of God with Christ - this is true happiness. Though, this bipolarity is grief and sadness from one side and happiness because of being with Savior together from another one [1].

Death is too closer than we can mention - it is not any remote event in the end of our sublunary being, it is a present reality, which surrounds us incessantly and is inside us. "*I die every day*", said saint Paul (1 Kor 15,31); according to T.S. Eliot "*Death time is each moment*". The whole life is same kind of dying; we are dying constantly. However, this experience of dying every day is the beginning of a new born; also dying is same kind of a life. Life and death are not exclusive opposites, they interchange together. The whole of our human being is a mixture of dying and rising from the dead: "*we look doomed, there we live*" (2 Kor 6,9). Our sublunary migration is a constant passage from death to a new life. Between our original birth and final death there are many other less insignificant death and birth [2].

The History of The Orthodox Church in Poland

The tradition of the eastern Christianity in Poland has its beginning nearly in IX century, the times of brothers Cyril and Method's saint missions. They both made the mentality's turning point among congregation, introducing a national language into the liturgy. Until the first half of the XIth century there was the Slavic ceremonial (next to the

Latin observance) in Poland. In Cracow there was still celebrating the western liturgy in the Slavic language. This habit disappeared finally in the XVth century. After the connection Halicka- Wlodzimierzowska Russia to Poland by Casimir the Great, the Orthodox Church stayed under the influence of the Polish politics. The king has been striving to establish a separate Russian Orthodox metropolis and the patriarch has appointed a royal elect Anthony as a Halicki metropolitan.

As a result of a pressure of a national power and Roman Catholic Church in the XVI century, it was driven to a union with Rome (The Synod in Brest, 1596). The Union of Brest was not given expected results in both the country and the Church. Instead of introducing to the Poland consolidation, it occurred long-running religion wars and Orthodoxies' repressions, especially who did not agree with the Union being. This Union had been contributed to Polish-Muscovite wars equally and thereby the major Lithuanian areas were taken over by the Moscow power. Only under the king Stanislaw August Poniatowski's reign, during the Great Sejm time, Pinsk Congregation of 1791 was made the decision of the free Orthodox confession in Poland and its hierarchical organization.

The Polish partitions were given a new color to the Orthodox question. This Union has only survived in Austrian annexation. The major of parishes, in Russian annexation, were harked back to the Eastern Orthodox Church spontaneously.

The situation of the Eastern Orthodox was changed in 1915 radically, when the Russian authorities had abandoned the Polish lands. There were evacuated the major of Orthodox community and the clergy. On the Polish grounds approximately ten churchmen and two bishops had only stayed. The activity of this Church was confined highly. Nevertheless in some places the active Orthodox centers were survived.

There was the beginning of a re-evacuation in 1918. The Moscow's patriarchate was commended Dionizy Waledynski bishop to organize a new Polish bishopric. In 1919 the Roman Church was set out a mass reclaiming of the Orthodox domains. In 1921 the Polish archbishop George Jaroszewski was got in to Poland, whom the Polish authorities were entrusted an organizing the Church. In spite of the difficulties, archbishop George was exalted as a Metropolitan of the Province. He organized a military priesthood and Orthodox brotherhoods in order to Church could be work correctly. The Polish government and the Orthodox Church were holding conversations with the patriarchate of Constantinople about giving autocephaly. The patriarchate was given it to Polish Church in 1924, invoking dependence of the Kievan metropolis on Constantinople, however avoiding time of Russian

Church affiliation. As a conclusion of it, Russian Church was not given its autocephaly, which was proclaimed ceremonially in September 17th 1925.

In these years the domestic situation inside the Orthodox Church was being complicated by the neo-union activity, leading by the Roman Church and ethnic movements. The national authorities was being achieved to the polonization of Church. The most threatening effort against the Orthodox was taken by the national authorities in 1938. It was depended on razing Orthodox churches. There were 108 churches damaged.

The period after the Second World War had been resulted in building 26 new Orthodox churches then it was taken actions to build 28 other ones, including towns such as Hajnowka, Bialystok, Zandrowej, Krynica and renovate the Orthodox church in Suprasl town.

Nowadays the Eastern Orthodox Church in Poland is about 600 thousand its followers. It is divided into six dioceses : the Warsaw- Bielsk archdiocese and the Lodz- Poznan diocese, Wroclaw- Szczecin, Przemysl- Nowy Sacz, Lublin- Chelm and Bialystok- Gdansk one.

There were the Aquileia diocese in Italy which was joined into the jurisdiction of Polish Church in 1988 and the Lisbon metropolis from Portugal in 1990. Five dioceses in Portugal and one in Brazil.

The higher authority of the Orthodox Church is set the National Bishop Council.

The Orthodox Church belongs to the World Council of Churches, the Polish Ecumenical Council, the Christian Conference of Peace and the Conference of European Churches. It is participated in different interecclesial dialogues and stayed in touch with the whole Orthodox churches.

The Orthodox was played a crucial role in history of the Polish culture. To the most important achievements were printing the Slavic liturgical books in Cracow by Fiola, making polychromy in Roman churches by Russian painters (Lublin, Sandomierz, Cracow, for example) and instituting of Chodkiewicz Foundation in Suprasl town.

The Orthodox theology does not accept a catholic notion of Purgatory, understanding as a distinct case from Heaven and Hell, as a third place or an intermediate condition, preparing a spirit to go to Heaven. There is no any sufficient biblical or dogmatic basis in order to validate a being of such gripping Purgatory properly - the same opportunity of purification after death is the most acceptable. And this concept is common to Christian East and West.

According to the Orthodox theology, a man after death is still keeping its awareness, what claimed a fable about the nawab or Lazarus, indeed. The spirit is divided from the body

and realized that is in the world of incorporeal mightiness, the ghosts as good as bad ones. Then, the self-determination of a spirit is followed in a new world, which relies on a showing of a spirit condition. In the Orthodox theology it is called an initial judgment or an extensive judgment. This is an individual judgment, however there is no a definitive or irrevocable nature. So that , this is also called a partial judgment.

Funeral of Father Alexander Kowalskij - Fahter Alexander respose in Lord at the age of 87 years on Friday 13th of March 2009. He served for almost 40 years as Priest in Germany in the Ukrainian Orhotodox Church in Cities like Hannover, Köln and Hamburg, Source: private picture

This self-definition of a spirit is often considered as "*walking on the levies"* (Greek, telonia, scs. mytarstwa) in an Orthodox terminology. Such idea of walking a spirit through the levies was had appeared in the Jewish tradition, even in an Egyptian "*The Book of the Dead*" [3].

The spirit walking through the levis, is being studied by the evil spirits and protected by the angels. If the burthen of sins is prevailed over the good, then the spirit is separated from the God and touched by the Hell torments. In that way the spirit gives the evil spirits what is belong to them and keeps inside only what is belong to the God. After walking through the levis, the spirit is brought in front the face of God, whom bows down and gains

glory of Heaven. This process has rather a reforming creating and dynamic character and the punishment is a remedial aim. The thing is not a blame rectifying, atonement, but the cure and the revival of a human side so that it could be gained joy of an eternal life. This spirit's cure is stood for prayer of the living and intercession of the saved. Therefore, between death and the Doomsday, the spirit is passing through the same kind of an initiation into the mystery of an eternal life. What is more, appealing to the church experience in its first centuries, it can be visible, even the saints had not been gained happiness after their death. In conclusion, there was everyone had to be purified. As a proof of this assertion is a Byzantine prayer for the saints, still exists in an eastern tradition, also contains in many Eucharistic prayers.

Funeral of schymonachini Joanna, Source: private picture

The Anointing of The Sick

This ceremony can be taken place in both the Orthodox church and at home. According to the Orthodox teaching, an oil anointment should be done only the infirm, but not to the dying. However, it is done to cure the ill by mercy of the Holy Spirit. In order to the spirit has been left from the dying, the prayers are being read.

It is a sacrament when mercy of God is given by saying prayers and an anointing of a body using saint oil. God mercy cures spiritual and bodily maladies. The anointing of saint oil was practiced as a curative agent in Old Testament (Iz 1,6). This ceremony as was established

as a christian sacrament by the Jesus Christ's will (Mr 16,18). The clear description of establishment of this sacrament is shown in the Epistle of James Apostle - *"Any one of you who is ill should send for the elders of the church, and they must anoint the sick person with oil in the name of the Lord and pray over him. The prayer of faith will save the sick person and the Lord will rise him up again; and if he has committed any sins, he will be forgiven."* (Jk 5, 14-15)

The ceremony of oil anointment is preluded by a confession. There are the gospel and the cross lied on a table near the ill person. Wheat is poured into a dish, then 7 alight candles is added. At least 7 sticks swathed some cotton wool are prepared with the dishes filled by oil and wine. Seeds of wheat notice a life is being embedded in them. Although they are dried up, they still alive so the ill person could be mend. There should be attended seven priests during the ceremony. The number of seven is referred to priests, candles and sticks, which notice seven gifts of the Holy Spirit, seven encirclements of Jericho, where its walls were ruined and fell down and seven prayers of Isaiah prophet in case of them there was rained. (3 Kr 18,43)

The first part of a ceremony is a shorten Matins and an imploring canon. Then oil is being blessed by the priest and seven fragments of apostle's lecture are being read, seven fragments of a gospel and a prayer asking for curing the ill. The prayer is read seven times then the priests are anointed a forehead, mouths, breasts, hands consecutively. Finally, the open gospel is lied on the ill's head and it is read a pray for mercy to the ill man.

A funeral liturgy in the Orthodox Church is uncommonly rich. There can be single five types of the funeral ceremony out: the laymen, children, churchmen, monks and every men died during Easter time.

Nowa Wola l - (Municipality Michałowo, district of Białystok) - Podlaskie province,
Source: private picture

The layman's body is washed before the funeral and dressed in new secular clothes - as a sign of adopting immortality then the body is covered by sawan - white flaxen linen, which symbolizes a fontal robe and is a symbol of deceased's affiliation to the Orthodox Church by the christening. A funeral liturgy is exercised on the third day after death. By this time congregation had been prayed the texts of psalms in order to the deceased could gain an eternal life. After the censing, the body is carried in the coffin to the Orthodox Church, where the funeral liturgy is - *Panichida*.

Firstly the psalms 91 and 119 are said, which describe happiness of a spirit living by God's commandments and the 51st psalm having a penance character. Then there is sung the *Canon* - nine songs, when the followers ask for saints' intercession to the decedent. The further part of liturgy is the prayer of Blessings (por. Mt 5, 3-12) interlaced with other liturgical texts and reading the fragment of the Letter to Thessalonians (1Tes 4, 13-17), the Gospel according to John, which contain a teaching about the resurrection. Then the priest asks God for remission. As the last parting is ended, in Russian language known as "otpiewaniju", the coffin is closed at last and committed to the grave. Finally, the priest drop the coffin the holy water and besprinkle by the ground, making the sign of the cross himself and saying : The ground is belong to Lord and this what makes it full, the world and its denizens (Ps 24,1).

The children's funeral ceremonies who died under seven are easier and shorter. The canon content is focused on grief of the closest relatives and the innocence of a died man. But children who died during their birth or unbaptized, there is no the united funeral rite in the Orthodox Church. Only the Romanian Orthodox Church was established in 1908, these children should be buried as baptized children.

The priest funeral is much more ceremonious. Monks and priests are anointed by unction, the bodies are clothed in a habit and a monk coat. Deacons and clerical students are dressed in Orthodox vestments, according to their position - a deacon is clothed in a cassock, a dalmatic and a stole; a lecturer - only in a cassock. A died bishop is buried with each of episcopal canonical. In their hand is held the Gospel as a sign of being teachers of Good News. Besides, died bishops are held the cross. The hands of monks and laymen are held the icon of Savior, what means they gave their spirit only to Him. During the divines' *Panichida* five fragments of the Epistles are read (1Tes 4, 13-17; Rz 5, 12-21; 1Kor 15, 8-11; 1Kor 15, 20-28; Rz 14, 6-9) and five fragments of the Gospel according to Saint John (5, 24-30; 5, 17-24; 6, 35-39; 6, 40-44; 6, 48-54).

Warsaw 2010, Source: private picture

The organization of a funeral of the clergymen is referred to the organization of Matins on Good Friday. Conducting in a reflection of a Byzantine tradition on Maundy

Thursday in the evening when twelve fragments of the Gospel are read about the Passion, death and the Jesus' committal to the grave.

A funeral of the monks are also done ceremonious. After an ablution the monk's body by warm water, then is clothed in a conventual robe. During the funeral ceremonies the followers pried many hymns of the spirit's fight and difficulties of the monasticism. The bishop, who in the Orthodox Church is always a monk, he is usually buried in advance in a monk's ceremony [3, 4].

Before the body is committed to the grave, the priest asperses the body and the coffin by holy water and laid a little wreath on the deceased's forehead, what is hoped for glory (por. 2Tm 4,8).

In case of the remainder, there are some principles:

1. A funeral should be taken place in the third day after death.

2. Until a funeral will be taken place, the deceased's body should be shown openly in church, a family home, or a funeral parlor.

3. In time before a funeral, the family and the relatives should pray for the deceased's spirit. To that end it is a need to set a date and an hour of *panichida*.

4. Any documentation should be delivered to the priest (in case of the service by the funeral parlor one of the staffer does this obligation).

5. There is an obligation to choose a gravesite and set details of a funeral with the graveyard services (below you will find information how to contact with the Orthodox graveyards in a Bialystok city).

6. According to the tradition the funeral ceremony is begun with reading Liturgy. There is a time to confess and communicate.

Orthodox Crosses in the cemetery, Source: private picture

After the funeral ceremony, it is necessary to set a date of the divine services with the priest. In the Orthodox tradition these services are done in the ninth and fortieth day after death and in the anniversary. Mourning is essentially a prayer. We have to do everything in order to a died would stay with Christ. During the forty days that person should be mentioned in Liturgy, the Eucharist's sacrifice should be given, too. The church teaches that there is an individual Doomsday in the fortieth day. At this time this man needs our help particularly. This prayer is expressed by our tradition of reading the Psalter. This is our mourning. This is time of a peculiar prayer for people who have passed away and in this prayer is shown our love these people.

Uniqueness of funerals during the Easter time, beginning the Christ's Resurrection's Sunday to the Saint Thomas's Sunday, relies on experiencing with regard to the Resurrection. The liturgical texts regard to the Christ's Resurrection. Moreover, the whole congregation such as laymen, churchmen, even monks, are buried in the same ceremony. Churchmen who celebrate a funeral are clothed in white robes. But the frame of a funeral ceremony is similar to the frame of the paschal Matins.

The Orthodox Church strictly forbid the bodies' cremations, because according to its teaching, this habit would be supposed disbelief in an afterlife and broken God's words immediately directed to Adam : *you came from dust and will return to dust* (Rdz 3, 19c).

There are other words contained in "The Book of Hiob": *for every body will perish and a man will return to dust* (Hi 34, 15).

While each liturgy, the followers of the Orthodox Church ask God for a life in peace and quiet. We ask for death too, so it will be christian, deserving, full of peace, giving hope during the Doomsday. And here is an enormous different between a man who trusted Christ and a man who hope himself. Although the Letter of saint Paul was aimed at Thessalonians, we know it also applies to us all. The apostle remembers us no to be upset *as everyone there who have not hope. If we can believe that Christ died indeed and resurrected, so those who died believing in Christ, God will lead out with Him* [4].

It was Jesus who was crying beside a Lazarus's grave (J 11,35), was sadden and frighten in the face of coming His own death in the garden of Gethsemane (Mt 26,38). Saint Paul considers death as "*The last enemy that shall be destroyed is death*" (1 Kor 15,26) and connects it closer with sinfulness, "*The sting of death is sin"* (1 Kor 15,56). However, in spite of it death has a double face is a tragedy and blessing.

We do read in fragments of a funeral service :
At the beginning You made me from nothing my Lord
And You bestowed me Your divine face
But for this reason, I did not fulfill Your commandment,
You gave me back from the ground of which I was taken by
You give me back again as Your similarity is
Recreating a picture of old glory and glamour.

And yet, in our attitude to death is emerged a dialectics, nevertheless these two ways of perception are not contrary at least. We are perceived death as something unnatural, abnormal, incompatible with an original plan of the Creator, so that we shudder at thinking it with grief and sadness. What is more we understand it as a sign of a God's will or blessing, but not as a punishment. This dialectics is mentioned very clearly during the Orthodox funeral ceremony. It is not undertaken any efforts to hide painful and shattering reality of death. The coffin is opened and the moment when the whole family and friends are coming to say goodbye and kiss the died last time, many other concern it anguish undoubtedly. Besides, in many places this consecrated habit order to wear black clothes, and white liturgical robes which are used during the Resurrection service at paschal night. Christ who was risen from the died, is being prepared a died Christian to participate in His own resurrection. While the tears give a relief and mitigate, on the other hand, pent-up sadness make wounds deeper, more

harmful. However we should not be upset "*as others which have no hope*" (1 Tes 4,13). Although our grief is breaking our heart, it is not meaningless as we see it as a Sign of Faith "*I am awaiting the resurrection of the died and an everlasting life in the future world*".

The Lasting Unity

Death is a separation, which drives to the parting. The Orthodox tradition gives weight to the most important meaning of this statement. Both the living and the dead belong to the one whole family. A gulf caused by death is not impossible to live, because we are all gathering around the God's altar.

How this durable unity is maintained? Most of all it is a need to affirm definitely that the Orthodox tradition refuses absolutely all attempts of references and maintaining a connection between the living and the died through spiritualism. It also refuses necromancy (black magic), which many people see them so attractive. As we know there are some cases of a direct contact died people with the living ones, describing in hagiographies. And it makes no odds if it happens during dreaming or in real. We should not attempt to insist on such encounters. Each way of interference into the death world are repugnant in christian awareness. The connection between us is not meet in mental sphere, but in spiritual one. A common place of our meeting is the Eucharistic table, but not a seance. The only one true attitude of our unity with died is a communication through the pray, showing by the God's Liturgy. We are saying our prayers for died, having convinced they are saying their prayers from us. And because of this mutual intercession we are still connected with them by a strong unbroken bond. Even stronger than death indeed.

The attachment connecting the living and the died is felt strong by the Orthodox Christians about forty days after death of the close person in particular. In this time between these two separate worlds the invisible fine curtain is spread. Within several weeks services are held more often for those who have just passed away. After forty days the common prayers are said more less. However we still remember the died and offer our own prayers for them every day. While this bond of unity connecting the living with the died is set unbroken, the living should "*let them go*", they could go on their way in peace and reach the other side of living. That does not mean that the living dispense with grieve after ending these forty days. On the contrary, time of particular grief should reached further - heaps further than our western contemporary culture see fit.

We do not know how such prayer could help the died. For that matter we can't account for our intercession would help them who stay alive. From our experience we know that the

prayer for the other is beneficial and still use it. However, regardless of the prayer is said for the living or the died, the way of its influencing is still a mystery. We can't comprehend an accurate mutuality of a connection between praying, a free will of a person to whom prayers are said and God's mercy in understanding omniscience related to the nearest future. When we are offering prayers for the died, we know about their steady growing up in love of God and the need of our help. God has got to find fossils.

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Funeral rites of Islamic community in Kazakhstan

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Introduction

In each culture the concept of death is related to the belief that a soul passes to another existence. Even primitive tribes understood death as the end of earthly existence of a human body, but it was not the termination of a soul (however, this concept was then unknown). It was believed that relevant rites and rituals would assist in soul's passing to the other side.

Religious ideas are collective ones because they express collective realities. Rites are a way of action which appears and exists among complex groups which pursue at encouraging, maintaining or reviving certain spiritual states present within such groups. All religious beliefs assume classification of all concepts, ideal and real ones, available as human thought, into two opposite groups or categories, defined as profane and sacred. Such a division of the world into to fields is a distinguishing feature of a religious thought. Beliefs, dogmas and legends are expressions of the sacred. The domain of the sacred does not only account for deities an spirits, but trees, wells, stones, rock, house or a word can belong to this category, too. A rite is also a form of the sacred. In fact, a rite does not exist if doest not have a sacred character [1].

What is striking about religion is the festive and public character of a cult ceremony. Most of scared acts are revealed publicly. Religion needs its all community to adore its sacred objects and deities, what is more, a community needs a religion to preserve moral law and order.

It is the ceremony of death which is the most characteristic religious act. In such case, turning to religion, is a consequence of a personal crisis, that is, a death which threatens a person. Never does a person need such an amount of support and comfort provided by belief and rites, than in the sacrament of Viaticum, the last solace given in the final phase of the earthly life – such acts present in all religions. They are targeted at overpowering the fear of death. They confirm a human hope in life after death and the assumption that such a life is better than the temporal one. A rite expresses such a belief and such emotional attitude that a

dying person needs the most. It is the death that makes the whole community gather, service a dying person and fulfill all necessary duties. The behavior presented by the community expresses the hope for redemption and immorality [2].

Thus, a funeral is the entirety of all rites, of either burying or cremation of corpses. It is regarded as one of basic moral and religious duties in relation to a dying person. The funeral rites depend on a world view of a person who arranges a funeral, however, less often on the will of a dead. A funeral is a way of parting a bodily form. Its aim is to say farewell to the dead one and to show respect to him.

Muslim theologians state that "*death is the beginning of a new life*", too. That is why they accept the death with calmness. The whole family gather at the bed of a dying person. One of them reads or recites relevant suras of the Quran. There is a diversity of rites related to the conduct at the bed of a dying person, depending on a particular Islamic country [3].

The very Islamic funeral is very modest. In accordance with Muslim customs, a person is buried in a sitting posture, with the face directed to Mecca. The body is coved in a special cotton, or sometimes woolen or silk, cloth. Coffins or boxes are used very rarely. Sometimes, before a funeral, a body is carried, or transported to a mosque to attend a short prayer. Women, unless they are professional mourners, do not take part in a funeral, generally [4].
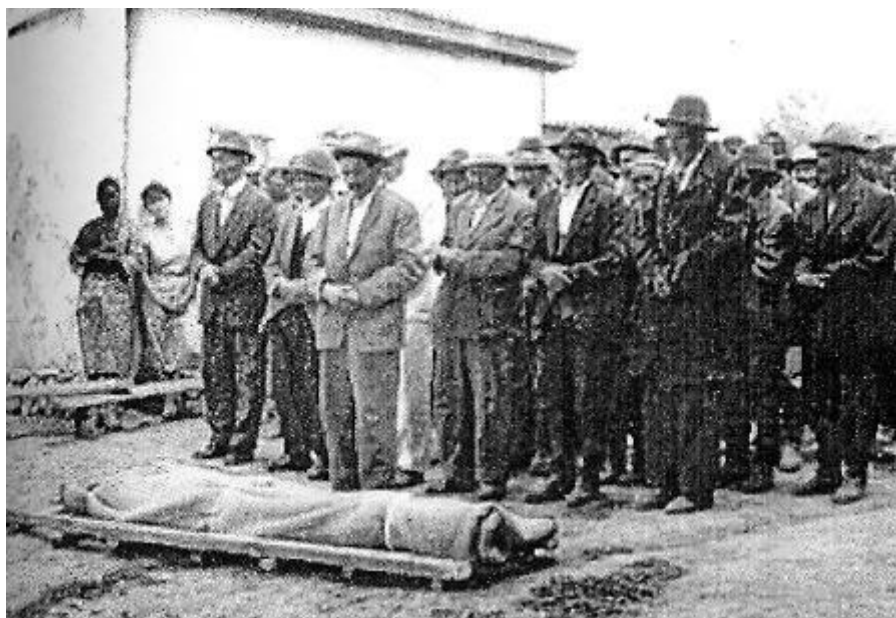
Islamic funeral, Source: private picture

Funeral rites vary among particular Islamic countries. Sometimes a dead person's face is sprinkled with water, sometimes it is powdered with sand once or three times. In many Islamic countries a funeral ceremony is held in a complete silence. In other countries, there are professional female mourners who cry as much as they can. The technique of making a tomb also varies among different Islamic communities. In many countries a tomb is a niche, dug in such a way that the dead body does not touch the soil directly. In places lacking in stone, in order to make a niche, a shallow pit is dug, and branches soaked in clay or bulrush are used to make a kind of a vault which is strewed by soil [3]. In the old times, some eminent persons had mausolea constructed to commemorate them.

The customs related to the way of conduct in bereavement also vary. It is almost a principle that bereavement related to a man is stricter and longer than in case of a woman's death. Special songs are created, generally primitive ones, to honor a dead person. They praise his merits and virtues. After a funeral ceremony is over, a feast is arranged. It is held either immediately after a funeral, or on the third day after it.

Central Asian nomads widely developed a custom of ceremonies called "as", celebrated on the death anniversary. They gathered all relatives and friends of a dead person. Special shooting competitions, horses races, etc, were held. Such wakes had to be sumptuous so that they could show how much a dead was respected by the family, and later told as a story to others. Any act of avarice at wakes was painfully stigmatized by the public. Sometimes such a sumptuous wake left a family financially ruined [3].

Central Asian nomads had a habit of visiting tombs. Obviously it took place when nomads ('auł') came to a place where a person was buried ('auł' means a wandering village). On the contrary, settlers visited the graves mostly during Ramadan. But once one wanted to visit a tomb of his family member or a friend, one should be properly cleaned and dressed [4].

In many Muslim countries a strong belief in ancestral spirits is wildly present. It originated in different pre-Muslim beliefs. For example, until present Central Asian nomads have preserved the custom of worshiping ancestral spirits ('arwach' or 'aruach') in distant villages. It is assumed that worshiping ancestors by showing respect and honor to them, one can experience help from them, or on the contrary, lack of worship may result in their wrath and anger.

This paper pursues at showing customs related to funeral ceremonies in Kazakhstan which are the synthesis of pre-Islamic and Islamic traditions. It is the outcome of the authors' interests in this Islamic community, so close to Poland because of thousands of Polish exiles

sent there, but still so unknown and distant. For majority of Poles, Kazakhstan is a "distant" country in the respect not only to a thousands kilometers distance, different climate and time zone, but also, to different living conditions, religious and cultural traditions. These differences become so well visible, when we are faced with the clash of European and Asian mentality: philosophy of life and work, perception of oneself at the background of different nations [5].

The most comprehensive elaborations on death, funeral rites and commemoration of the dead persons in a Kazakh community are found in Russian.

Death

A dying person was visited by the closest family. A mullah who prayed to Allah and indicated all dead person's good deeds, was also invited. In accordance with the tradition, a family of a dying person should ask him for forgiveness and he, himself should bid farewell. The condition for eternal peace of a dead person is understood as forgiveness of his wrong deeds. In case of wrong deeds, it was the children who, for example, took his debts. After the death, the oldest in the family took the responsibility of all funeral arrangements and divided the duties among other members. Young men had to spread the sad news to other family members and friends. A mullah was supposed to be praying in the dead person's house all the time [6].

In Kazakhstan, according to the custom, a dead person was carried to a separate room, located on its right side and next, he was protected by curtains, before the rituals began. After his clothes had been taken off, the body was placed on either a bed or a floor, which, especially on the hot days, were covered with special herbs to cool down the corpse. Next, a ritual bath took place. It started from the hips. Then, the body was covered with a white bed sheet. Ethnographic research indicates that until 40's of 20th c. in the rural areas, the body was places in a specially constructed yurt. Ibragimov describes: *".... If a Kazakh died in the evening, he was left for the night at home and treated like a guest for whom a ram was slaughtered. His dearest accompanied him all the time..."* [7].

The Kazakhs, in academic and ethnographic literature of 19th c. and beginning of 20th c., were referred to as Kirgiz [6].

For 40 days the light should be on in the place where the corps was kept. It was meant to protect a dead person from bad spirits who could have disturbed him. The house, where a dead person was kept, was regarded as impure, so for 3 days after the death it was forbidden to prepare any food there and to kindle the stove. When the funeral guests arrived they, were

served with a meal cooked in a neighbor's house, and the closest to a dead could not participate in this meal. The relatives used to bring horses or camels for a funeral which were meant as a funeral gift for the family. The number of animals depended on the wealth of a family. The suras of the Quran were recited during all these activities [6].

Forms of showing sadness (mourning and bereavement)

After a death, even though the closest person had gone, the tragedy was not over yet. An orphaned family, no matter what religion they practise, suffer similarly. It is the religion manifested by its sacred funeral rites that uplifts the family from the fear of death and attachment, honor and fright. The rites indicate the dogma of further existence after the death, as well as moral attitude towards the dead [6].

Mourning related to a dead person was a female domain and it continued from the moment of the death until the body left home. Crying and mourning was accompanied by ritual songs sang by women. Nowadays, only very few Kazakh women, especially elderly ones, can sing such songs.


Kazakh women mourning Source: private picture

The Kazakhs believe that for the period of one year a soul of a dead person visits his house at Thursday/Friday night to check whether the family prays for him. Shariat forbids mourning, because then a soul cannot leave a body. In a Kazakh tradition, despite the Shariat prohibition, mourning is present and it is performed by men, too. It is also believed that if a dead person is mourned too intensively, he may get drowned in tears. The bereavement

continues for a year. In this time a dead man's wife, depending on her age, is obliged to show the bereavement in a special way. If her dead husband was less than 60, a wife and daughters wore black clothes, they had black scarves on their heads and took off all their ornaments. If he was less than 25, a wife and daughters were supposed to wear only a black scarf and to take off all jewelry. If a husband was more than 60, a wife took off only all jewelry [8]. None limitations of clothes and specific behavior related to mourning and bereavement exist in relation to men. During the year's bereavement a house of a dead person is visited by the dearest and friends to show their sympathy. They utter the words: *"… let all be all right with them in the future…".*

Funeral preparation

The clothes in which a person is buried ("sawan") is white and it symbolizes light. According to Shariat, these clothes are made either by his wife or children. The female clothes consisted of 5 parts and a male ones of 3 parts. After the clothes are prepared, ritual body bath took place. It was a so called 'last bath'. Persons, who performed it, had first to do ablution themselves and cover their mouths with a white cloth previously used to prepare 'sawan'. It was regarded a sin to breath in direction of a dead person. They also had to wear gloves made of 'sawan'. They were to protect from a possible "impurification" by the dead. The number of persons taking part in the last bath was to be four, and the fifth one was a dead person. An odd number of participants meant that only one person left for the underworld. If a woman died, the last bath was performed by women from mother's side of brothers' wives. If a man died, he should be cleaned by his brother or male cousins. All dishes used for cleaning were either returned to a mosque, or left at home. But in the latter case, they had to be cleaned with fire on the third day after. Before the removal of the corpse from the house, there took place a ceremony of sin redemption. A mullah asked a question: '… what kind of a man the dead person was?' and *"… does he own anything to anybody?"*[6]. If the answer for the second question was "*yes*", either a son or a brother should pay back the debt, otherwise his soul would wander on the earth. According to the belief, only girls under 9 and boys under 13 were sinless. What was very significant in Kazakh's rites, was a prayer for a dead, called 'żanaza'. By it, a request to Allah was transmitted to ensure a dead person his/her place in paradise. Only small children were not read this prayer. Women could not participate in this prayer. All they could to do was stand aside, watch the ceremony from a distance; pregnant women could not even look at the dead person's face. During the prayer it was forbidden to cry, because according to a belief, a dead heard everything during this prayer. If a woman died, a mullah

read the prayer from a distance. After the prayer was completed, a dead person was placed onto a special barrow (called "*tabyt*") and carried to a cemetery [7].
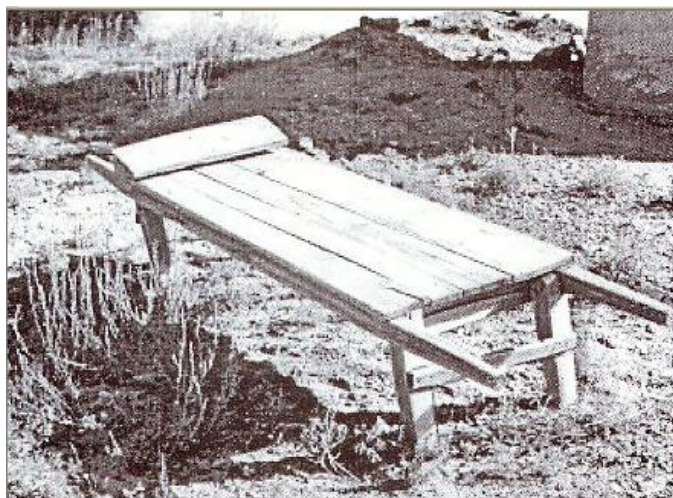
"Tabyt", ' Source: private picture

The Kazakhs believed that until the moment the body was rested in a tomb, the soul was present on the earth. If a person died on Friday, he was buried on the same day, because it is a holy day and a dead person goes to heaven immediately. In most cases a funeral took place on the second day after the death. Sometimes it happened that it was a third or a fourth day, until all dearest came. But the condition was that the funeral ceremony should take place before a dinner. If a child died, a mother should not cry. It was believed that a child may beg Allah to make his mother die at the same time to accompany the dead child. When the corpse was carried from the house, the head was directed forward; when it was put into a tomb, first the legs were placed there. At the very moment of leaving the house, there was a ritual to lower the body three times to the level of a threshold in order to prevent happiness from leaving home. According the other sources, this ritual was meant to prevent the dead from forgetting something that he would have had to return for. A threshold is a sacred place for Kazakhs.

Funeral

A dead person was carried on a special barrow to a cemetery. The place chosen for a cemetery was most often located on a hill, seen from a distant. If a dead person was eminent and a respected by others, it was allowed for a coincidence to indicate a burial place. The body was buried in a place where, for example, a camel who carried a body, stopped. Such a place was treated as sacred. Women do not participate in this part of a ceremony. A basic form of a Kazakh's tomb is a pit, 1.3- 1.5 m deep and of the length depending on the height of

a dead. In its side wall there is a burial chamber. A dead person is carried there with his legs directed forward and he is rested in a sitting posture, with his face directed to Mecca. The body is carried and lowered by the closest relatives (2,3 or 4 persons). A burial chamber should be big enough, as the Kazakhs proverb says: 'let your burial chamber be comfortable when you die'. After the corpse is located, the chamber is closed by the boards in such a way that the soil does not fall onto the body, and the pit is pelt with soil. During this ceremony the following words are uttered: 'We all belong to God and we shall all return to Him…' The Kazakhs believe that two angles, Munkar and Nankir, come to visit the dead in the moment the tomb is pelt. They ask him questions about his life. If the answers are satisfactory, a *soul is freed from sins* [6].

Lewszyn [9] writes: *"… from a cemetery everybody returns to a village to eat and drink, but among the most religious Muslims, the prayers dedicated to the dead are still read…"*. The Kazakhs used to believe that during three days after the death a human soul stays among the living ones, seeing and hearing all what was going on in the real world, and suffering if there were not any prayers dedicated for it on relevant days. That is why commemorating anniversaries of one's death are so significant. Therefore, the Kazakhs celebrate 7th and 40th day after a death as well as one year death's anniversary. This celebration used to be accompanied by a ritual slaughter of a ram [4]. People present at such a ceremony were gifted with personal belongings of a dead person. According to S.A. Tokariew: *"If the living ones respect their dead ones, these pay back by giving their help"* [10]. The Kazakhs, similarly to other religions, like Christianity or Judaism, visit graves of their closest. They leave a piece of clothes as a sing of their prayer and memory there. They do it on the last day of Ramadan. But according to Mahomet: *"tombs shall fall into grou"*, so they should not be cared too much for. Apart from pieces of clothes left on the tombs , there are vessels with water for spirits. Flowers or plants rarely decorate their tombs. Lights and candles are never lit on the graves.

Muslims believe that all what a man experience is a deliberate Allah's action meant to direct human fate. Such a view on a human life concerns also its termination. That is why death is not a coincidence, but 'the only God's will.

The essence of religion (its subject) does not have an arbitrary character. Belief in eternity and Providence arise from a necessity of human life. They enter into life as omnipotent and benevolent forces of culture which integrate human mind and organize a social group. Each religion is based on the revealed truth because a man, in order to accept

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supernatural order, must find it real and true. All religions contain certain common elements, as far as their essence, form and function is concerned. Each organized form of a religion must have at its disposal its own apparatus by means of which it manifests its essence. It must also have a system of dogmas supported by mythology or a sacred tradition, a developed ritual by means of which a human being has impact upon his belief and relations with the invisible world. The code of ethic principles must also exist in order to unite the believers and determine their relations, way of conduct towards each other and towards objects of worship. Such a structure or form of a religion is present in both toteizm and animism, in cult of ancestors, and in the mostly advanced monotheistic systems [11].

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Jewish burial in pre - war Poland

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Introduction

Death is a difficult period in every human's life, regardless of the fact if it concerns the dying person or the family and friends. Death leaves the closest relatives in pain, which has its apogeum especially while experiencing the mourning but it also remains in every person's heart to the end of his/her life due to the separation with a beloved one. When someone very close to us passes away then some questions appear why it must be him/her, a good man has gone away while the others are still alive, why now- he/she was still able do something really good.

In spite of these doubts and frustration we have to accept the fact that death is inevitable because 'and as it is appointed unto men once to die, but after this there is the judgment (Hbr 9, 27)'

Death completes the stage of our terrestrial life and there are some customs connected with it. In various religious they are different and they had evolved for many centuries. In order to get to know what a Jewish burial looked like we turned to Mrs. Halina, who is the custodian of the Jewish Cemetery in Kalisz and has a wide knowledge about Jewish culture, customs and traditions.

In March there was a directed talk held with the custodian of Kalisz Jewish Cemetery, which is located in Podmiejska Street, nb 21.

Due to the fact of performing your duty - taking care of The Jewish Cemetery in Kalisz you have a broad knowledge on burials and mourning in Jewish traditions. Could you tell us who used to take care of the preparations of the burial?

All the responsibility connected with death bore Chevra Kadisha

Explain, please what does Chevra Kadisha mean to us?

Chewra Kadisza, from Hebrew means 'holy society' and it existed in every Jewish community It was also called 'burial association', which aim was to take care of ill and burying the dead.

The members of this society were made up from volunteers, pious people with blameless opinion of the community. They delegated a man called ' shomr'- a guard who was keeping a guard by the corps, reciting psalms, because dead people shouldn't be left alone. The volunteers of burial association made a ritual duty of closing the eyelids of the dead; they washed the body and folded it with a pall (the pall was sewn with white canvas; however the seaming couldn't have any knots. It was a tacking, which was the symbol of being temporary. This duty as well as the circumcision was considered to be respectful, so it didn't required paying for it.

Please describe, how was the body prepared to being buried?

If in the room there was a separate room, it was the place of washing the body, then it was left on the straw on the ground. All the mirrors were covered, by the feet there were candles lit and the body was to leave the room and be brought to the cemetery as soon as possible.

If there wasn't such a room in the house, the ritual ablution was held in a special pre-burial room (in Hebrew Bejt Tahara – The House of Purification). Women could wash the dead of both genders while the men were able to wash only men. The hair and nails were cut then and because everyone is equal after death, they were buried in a simple shroud made from ordinary cloth, which was sewn with a simple tacking. There was a hood put on the head of the dead while men used to be covered by a prayer scarf.

The body was placed at home on the straw base with his/her feet directed to the east - to Jerusalem. If somebody had died on Thursday, he used to be kept from Saturday up to Sunday morning. There was a candle lit by the head of the dead person.

Were men, women and the rabbis buried next to each other?

There were separate quarters for women and men in the cemetery, married couples were not buried together. The most famous and respected people that were meritorious in the Jewish society the rabbis or important people in the community were buried in a special alley. The others were buried one by one on the place which came by sequence – both the rich and the poor.

Halina, can you explain what the last way of a dead person looked like and how was the funeral procession formed?

The dead person was taken to the cemetery by a funeral caravan. The members of the funeral society used to carry the body in a shallow, plain, wooden coffin without a cover and they put it onto the car. Close family and relatives walked behind the car to the cemetery. Some communities did not allow women to take part in the ceremony (e.g. in Cracow) while in the others the women were to walk at the end keeping the distance from the men. By the funeral procession there was one member of the funeral society walking carrying and shaking a can for the alms and he was singing a traditional verse 'The alms save from unexpected death'

When the procession was approaching the shops they closed for a while to be open again after it had passed. When a man was being buried the procession used to go past the place of his prayers- synagogue, it stopped for a while and people knocked at the door so he could have a farewell. There was weeping, moaning, screaming and lamenting heard coming especially from women.

While reading different sources we get to know that the Jews were not buried in the coffins. Could you explain this custom?

Almost in all parts of Eastern Europe the Jews weren't buried in the coffins. The Jewish law does not require that. During some archeological examinations in Jewish cemeteries in central and eastern Poland, there some parts of boards were found that used to be placed aside of the body and it was covered from the top. There were only frames, not coffins and this custom was celebrated by the Polish Jews in the mid – war period. In the 19th and 20th centuries the custom of being buried in coffins was only restricted to the wealthiest ones, assimilating part of the Jewish society. Not using coffins was connected with the biblical statement 'for dust you are and to dust you will return.' (Genesis 3:19) according to which they aimed at not disturbing the process of body decay. The existence of this custom referred also to the belief in resurrection – '[…] and all will rise from death and Messiah will lead them to Jerusalem. Their bones will roll underground until they reach the saint city[…]'- and the coffin could make it impossible..

There was a wooden coffrage ranging from the bottom of a tomb to about half of the height. When the body was put into the tomb, often with a bag of soil from Erec Israeli under the head, there were some boards placed across the shroud. This way the risk of hitting or deforming the body by falling ground while burying.

Many people are still convinced that Jews used to bury the body in a sitting position. Is this belief a truth or a myth?

One of the oldest myths about Jewish burial practices is the claim that the Jews used to bury their dead people in a sitting position 'crouching'. Jerusalem Talmud describes the most comfortable position to lay the body as being on the side, despite that modern Europeans Jews buried their dead people only lying straight on their back. The east is the direction in which there is Jerusalem, where after the Messiah comes and calls for all the Jews, so also a dead person should be facing the east (so the head towards the west) and in this position he or she should await resurrection.

What was done to the dead directly before burial?

The dead person that was dressed in shroud and placed on the stretcher called 'mary'. Before the burial one member of the funeral association took of the hood from the dead person's head and he put four clay shells on the eyes, nose and mouth. It is not a Jewish legal regulation but a tradition that dates back to biblical times (now it's not widely applied). from the Talmud we get to know that the eyes 'are never satisfied'. According to Jewish belief ' every human has the jealousy in his/her eyes', 'with the sight of jealousy he desires and nothing, even death, is able to satisfy the eyes'. The shells came from one vase that was broken during the funeral, by the grave. Ehen the custom was done, the body covered with a white shroud was put into the tomb. If it was an adult man, then his prayer's scarf was buried with him- with one of 'cicit' cut off.

There was a very original custom of putting a padlock into the tomb. It isn't known when this custom was born and where it was practiced; mostly we get to know about it from archeological research. The padlocks were usually located by the skull, but there were also these which were by the hips or thigh bones. This custom was being practiced in some councils in mid – war period (e.g. in Konin) when there was a padlock placed on dead's mouth so that he/she couldnot speak. Putting a padlock into a tomb it was required from the dead not to report all that happens on this world, while it was not directly put on the mouth but on the upper board at the height of the lips. The padlock is the symbol of locking the grave forever – one of Talmudic description describes a tomb meaning "locking' or 'lock'.

What was the aim of cultivated customs?

Covering the eyes and the mouth of a dead person with some shells, locking the mouth or in general locking the grave – it was the sign of trying to isolate the dead person from those who are alive. Death in Judaism is a complex and multi-layer phenomenon. It is believed that a dead person just after his/her death remain conscious of everything that is going to happen around him/her. Some of the people stepped even further claiming that a dead person can hear a funeral speech that is read by his/her grave. It has been believed that even the dead that was

resting in their tombs were not deprived of consciousness and feeling and even there was a fear that they see and hear what happens in surrounding place of alive people.

Did always the head of Jewish commune take part in funeral?

There was not the necessity of rabbi's participation but when he appeared it was treated as a respect towards the family.

Were there any prayers for the dead person during the funeral?

By the tomb there was 'Kaddish' spoken. To say Kaddish, which means the payer for the dead there should be ten men. This is beautiful poetry, showing love to the God, the prayer in which there is no single word about death. Kaddish is spoken by the oldest son of the death, that is why the Jews always call their first- born son – 'Kaddish. the prayer is said in Hebrew, though every day before the war the Jews in Kalisz used Yiddish. An interesting fact: when the body was placed in the grave, the family torn a piece the clothes they were wearing by a seam to symbolize the loss of somebody very close to them.

'Glorified and sanctified be God's great name throughout the world which He has created according to His will. May He establish His kingdom in your lifetime and during your days, and within the life of the entire House of Israel, speedily and soon; and say, Amen. May His great name be blessed forever and to all eternity. Blessed and praised, glorified and exalted, extolled and honored, adored and lauded be the name of the Holy One, blessed be He, beyond all the blessings and hymns, praises and consolations that are ever spoken in the world; and say, Amen. May there be abundant peace from heaven, and life, for us and for all Israel; and   say, Amen. He who creates peace in His celestial heights, may He create peace for us and for all Israel; and say, Amen.'

In every culture and religion the period of mourning is experienced in a different way. Present us please how it is in Jewish religion.

After the funeral all the mourners went home, they ate bread and a piece of herrings and hard boiled eggs (that were cooked very slowly deeply in hot ash) from this time the period of mourning had started – Shiva (seven).

Shiva is celebrated for seven days by parents, children, husbands and wives and the siblings of a dead person. The mourners are sitting on very low stools or directly on the ground; they don't put any shoes, don't shave, don't cut their hair, they don't use any cosmetics, don't work and reject all the activities that give them pleasure or make the satisfied. If there comes a holiday during Shiva, it is broken and if there is the time of Sabbath then it includes Shiva but it is not celebrated as a mourning day. Visitors or relatives that

came to that house always brought something to eat so that the bereaved family in grief did not have to prepare meals.

The next stage of mourning is called 'Shloshim (thirty as it lasts till the thirtieth day after the funeral).

At this time the mourners do not take part in any celebrations and parties, they do not shave, they do not cut their hair and they don't listen to music. At that time the son of the dead person used to go to the synagogue to pray Kaddish every day.

The last part of mourning is 'avelut' which only happens after death of someone's parents. This period lasts for 12 months from the funeral. For eleven months the son prays Kaddish every day.

In Polish tradition the participants of the funeral express their condolences to the family of a dead person. What does leaving the place of burial look like in Jewish religion?

There is a custom of making a lane along which the family leaves the cemetery, According to the tradition the participants of funeral become 'unclean' as the thoughts about death can absorb us, can distract our attention from our life goal, and weaken our ability to perceive our life duties. They disturb our riding upwards; they make obstacles on our way of the highest things and then we become 'unclean'. To become 'clean' we have to as a symbol-wash our hands in the well situated by the exit from the cemetery and say a prayer:

'You almighty and everlasting God. You bring dead to life and your salvation is everlasting. You care about those alive and in Your great mercy rise dead from their death. You support those who have fallen, you heal those who are ill, you save imprisoned and fill with Your words those who are in the ashes. Who is equal to You, the majesty of power! Wha can be equal with you, our king! You, who let die and become alive and again blossom in life. You, faithful in bringing dead to life. By all these we are bringing the tribute to You and we bless Your Unity and we bless Your name powerful, almighty and causing fear. Nothing is equal to You, our king in our future life. There is no apart from You, our Savior in the days of Moses, Nothing similar to You, our Saviour when You resurrect from death'

After this prayer the gate to the cemetery is closed.

As far as the time is concerned which passes from death to funeral it differs in different countries or regions. In Poland and many other countries the funeral is held three days after death. On which day after death is there a funeral in Jewish customs?

According to Jewish practice, the dead person should be buried as soon as it is possible, preferably on the day when he/she died. Obviously, the law of the country where you live should be respected and in Poland it is 3 days after death. But it was quite often tried

to skip this regulations thanks to protection or a bribe it was able to bury a person who died in the morning on the same day. And those who died in the evening or at night were buried the next day.

In what way the place of burial was marked?

A matzeva - Jewish tombstone was put only on the first anniversary of death. Matzeva is a Jewish tombstone, most frequently in a form of vertically placed rectangular stone or wooden plate (since 19th century cast- iron as well) with a straight line, a triangle half- round or two parts of a wheel at its top. The upper part was covered with a bas- relief, while the bottom part is for the inscription – epitaph. The bas- reliefs are not only of a decorative meaning as well as a symbolic one- their elements present in a more or less straightforward way – different qualities of a dead person. Some of the motives are only reserved for the representatives if specific groups of Jewish communities, e. g for a priest – hands fold in a gesture of a prayer and for a Levite – a vase, for a scientist- a Torah crown or a book, for women a chandelier, for the ancestors of Judah- a lion. With time matzeva obtained a more complex architectural form with mantelpieces, columns, niches and the height of them increased gradually reaching in some tombs up to 4 meters.

In Poland there is a day to memorize all those who died. This is All Saints Day and All Souls' Day. Is there in Judaism a similar way to remember about those who passed away?

In Judaism there is no All Saints' Day and cemeteries are not visited very often, especially on the anniversary of death. But there are also some days where it is required to stand over the grave: before Jom Kippur, the Jewish New Year, the anniversary of destroying the temple in Jerusalem. It is different when it comes to a rabbi's tomb, where you can leave a single piece of paper with our request to God. Such a rabbi is supposed to have a closer contact with the Creator and he could support us at The Highest Majesty. Our ordinary prayers may simply not be enough and that is why godly Jews write their requests on the paper and they slide into the tomb.

In Poland we have a custom of bringing flowers and lighting votive candles. What is it like among the Jews?

The flowers are not brought to the funeral because of some beliefs that the flowers are for living people while the dead ones do not need them to anything. At present it happens sometimes that the flowers are brought. People also bring and light the candles, even in Jerusalem, but they are 25- hour candles, the candles of memory. In the past the candles were lit only on the day of death anniversary of the closest or when a girl was going to get married

she used to light candles on her parents' grave. There are also stones brought there, they are put on the tomb which can be noticed on Mountain of Olives in Jerusalem. But this is not the matter of religious order but the tradition coming from the time of walking from Egypt to Palestine.

At present time there has been an evolution concerning dying and death itself. People stopped dying at their houses, surrounded by their relatives and they die in hospitals because they are treated or operated on there which cold not be performed at home. It is said that todays hospital is the place especially adored by death. Death in hospital is no longer a ceremony in which the dead person is the centre of attention together with his/ her relatives. Thus present us please what it looks like when the body is prepared in case of dying in hospital?

In Jewish hospitals there is usually one place where the whole ceremony is going to take place the same as in case of death at home. If there isn't such a room in hospital, all the things with the dead are performed in a special room in the cemetery.

Nowadays in many countries the cremation takes place. Is it allowed in Judaism?

The tradition does not allow burning the body but Reformer Jews accepted incineration after death and it could have been performed in Wroclav before the war.

There have been many incidents of desecration of the holy place which a cemetery is and there were some tombs devastated. Were there any cemetery devastation in Jewish religion?

Offending or violation of a dead body was considered a serious crime. Leaving the grave untouched is one of the most important rules in Jewish religion, in which even exhumation of a dead body is not allowed. The cemetery is a holy place for the Jews. All that is hidden in the ground is holy as well - it means the dusts of their ancestors. It should be untouched and it should be awaiting in such condition the arrival of the Messiah. When that day comes, the dead will rise up, there will be peace in the world and the God will call his chosen nation to his throne and He will give them justice..

Thank you for the conversation

Conclusion

There are different emotions associating the moment of death, such as grief, regret, remorse and defiance. For all the people related to the dead person his/her passing away is a wound, a pain and a mourning.

As it can be shown, suffering, death, burial are surrounded with ceremony practices, which can be sacramental, ritual or symbolic in character. The symbols and the ceremonial practices are always adjusted to beliefs, views on life, attitude to death itself and opinion on what is next, on the life 'on the other side', as the man is destined to eternal life and death is only passing by.

Regardless of the belief, remembering the dead should be cultivated by the closest not only in the period of mourning. Cyprian Kamil Norvid, a Polish poet wrote ' Our homeland is the soil and the graves. The nations who lose their memory, lose their life'. The actions taken by the local governments or by the individuals cause mutual enrichment in the knowledge of different cultures and customs. Days of Jewish Culture and Days of Judaism allow to experience such moments as well.

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The cultural character of Jewish burials

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Introduction

The Jews belong to Semitic nation living in Palestine in the ancient times. They were called Hebrews or Israelis. The language they used was Hebrew. In the medieval ages and modern times the Jews live in the Dispersion all over the world and they speak different languages [1].

As long as in the 11th century there were small Jewish communities existing in Poland, which grew in numbers taking the Jews from all over Europe. Poland was one of the most tolerant countries in Europe and that is why it became 'a homeland' for rapidly developing Jewish community. The Jews used to arrive in different Polish cities, to Kalisz as well and the year 1139 is considered to be the date of Jewish settlement in Kalisz.

In the 14th century there was a Jewish community council which had its own synagogue, cemetery, hospital, school and grocery kosher shops. During World War II the Jews were persecuted, those living in Kalisz as well. Many of them were displaced to work camps and taken to concentration camps.

As a nation the Jews have their own religion, religious customs rules, culture and its customs and the use of symbols. all of these express the spirit of this nation and they apply to life, work and also death [1].

Location of Faith Community in Kalisz

From the beginnings of 13th century, when firs location cities started appearing, the concentration of Jewish population were the same as in later periods and it had existed until the extermination during 1939 - 1945. Kalisz faith community was situated in the south part of the location city (developed in the half of 13th century) nearby the city wall. It has been known however that the Jews used to live in Kalisz at least since the second half of the 12th century, which means since the reign of Mieszko III Stary (Mieshko III The Old) which is much longer than settling the location city. The historians and the archeologists claim that the

settlement was located by Saint Gotard Church, as in the outskirts of which there was the first Jewish cemetery established in 1283 [1]. Polish nation described the cemetery as 'kirkov or kirkut' which is a transformed name from German kirche hof- a church courtyard. The Jews called their cemeteries 'bate oilum', which was the equivalent of Hebrew name – 'bet alamdam'- the house of eternity. In Hebrew another name is used as well – 'beth chaim'- the house of life and 'bet- ha kvarot' - the house of graves [2].

Rules for establishing Jewish Cemeteries

The Jewish cemetery according to regulations of The Babylonian Talmud should be located in the distance of a t least 50 elbows – 25 metres from the settlement. Polish Jews did not even have an opportunity to break this law. In the Middle Ages they could bury their closest relatives only outside the city walls where they established their cemeteries. In Kalisz 'kirkut', founded in 1283 was in a distance of half a kilometer from the city centre (now by Nowy Świat Street) [3]. The area of the cemetery was enclosed with a fence, a ditch or a wall, there was always a pre-burial house built (Tahara), often also a house for an undertaker who at the same time performed the function of a guard.

Looking after the cemetery and organization of funerals

In each community there was a funeral society established – Chevra Kadisha whose duties include: taking care of the cemetery and organizing funerals [4]. Membership in this society was regarded as an honour as help given to dead people and participation in funeral ceremonies was considered to be one of the most important deeds. The family of a dead person made a payment depending on their material status and the splendor of a funeral. The poor were buried for free.

Rules for burying the Jews

The dead person should be buried as soon as possible- the next day, obviously if there wasn't Sabbath or any other Jewish holiday on that day. The body was taken to the special room in the cemetery called 'Tahara', where it was washed ritually, and then covered with a shroud and it was taken on the poles called 'mary' into a grave [5, 6].

Unlike the Christians, the Jews treated their cemeteries as being endlessly permanent and until its location is known, this place can not be invaded or given back to other purposes. The grave itself was untouchable together with the whole community, which is the cemetery and this is forever. However there are some exceptions to the grave sanctity:

1. exhumation

- in order to move the grave to the Holy Land
- in order to move the grave to a family tomb

- to move the grave from a non- Jewish to a Jewish cemetery

2. there can be new burials done on the same places if the cemetery is full and a new location is impossible. Then the old graves are covered with a layer of soil up to even 2 metres not to let a grave to be desecrated (between layer burials there must be a separating distance to 6 hand widths – about 60 cm), In medieval Europe, Jewish cemeteries were seldom located within city walls, they covered small areas, frequently close to a synagogue. The prohibition of touching the dusts of a dead person created the necessity to remove the old grave stones and covering the ground with a pile of 1.5 m of the soil in which new dead people were buried – The Jewish cemetery in Czech Prague consists of around 12 layers [5].

Visiting the cemetery

Both the grave and the cemetery are ritually unclean and they make so anyone who approaches these places in the distance of 4 elbows (about 2 metres from them). Therefore the cemeteries are not visited every day. Human should appear there only at the funeral or to visit the graves of close relatives, a rabbi or a tsaddik. This duty applies only to the closest family, though taking part in the funeral of an unknown person is considered to be a good deed. The cemetery is particularly visited on the anniversary of death, when there is a gravestone placed, you put a candle on visited grave and no flowers are either brought or planted as they are for those alive not dead people. When visiting tsaddiks' graves people leave small pieces of papers 'kwitelech' with some wishes to be presented to the God. There was no cult of a dead person but he/she was treated with respect. It was the family duty to visit the grave on the anniversary of his/her death. They came in great numbers on the ninth day of 'av' month- the anniversary of destroying the Jerusalem Temple and in the month 'elul'- it proceeds Jewish New Year. The visitors to the cemetery of their close relatives leave a sign of their presence – a stone [7, 8].

Gravestones and their ornaments

Placing a gravestone belongs to a family duty (first of all to children) on the first anniversary of the funeral, the size and the form depends on the wealth of its founders, the poorest got an ordinary board with an inscription, stone graves were for those who could afford them. The placed gravestone was left under the 'God's supervision', it could not be destroyed and there was no duty to take care of it. The basic form of the gravestone is 'maceva' which means a 'stela'- vertically placed board and a special form of a gravestone is 'ohel' – a tiny layed building on the grave of a tsaddik or a famous rabbi – in Kalisz there is an 'ohel' built on the grave of Jehaskiel Lipshytz- a rabbi.

The grave board was placed in head area from the west part of the grave and the face of the gravestone was directing the east (more often) or the west. "maceva' was made from the materials that were easily accessible on a particular area, so it could be sandstone, lime as well as granite or the whole boulders, in 19th century also cast iron 'stelas' – most frequently can be encountered in Silesia. The inscription on the 'maceva' described the dead person by his/her name, his/her father's name and in the case of women the name of the husband, the date of death (or funeral) and the praise for the dead. Man was usually described as upstanding, pious, modest, knowledgeable, modest, maintaining his family, while woman was described as pious, modest, beneficent, dedicated to family and children upbringing. Apart from that there were functions listed that the dead person had in Jewish community while secular occupation was mentioned generally – ' honestly dealing with trade'. The surname as an outer part (commonly used by the Jews since the second half of 19th century) came into use very late, it was used reluctantly and in the beginnings beneath 'maceva' or even on its reverse. The size and the shapes of 'maceva' used to be different ranging from very short to wide ones similar to a pole. The most varied is the upper part coming in different shapes, most frequently arched. the upper part – the most ornamented contained a bas-relief with a symbolic meaning. This symbols described some qualities which the dead person was described while being alive [7, 9, 10].

Signs placed most frequently on the graves.

Most often art motives can be encountered referring to:

- **Jewishness:** *David's star* – belonging to Jewish nation
- **background:** *blessing hands* - the descendant of priest kin (male); *a bowl and a vase*- the descendant of a Levite kin (male)
- **gender:** *a chandelier or multi chandelier* – a female
- **name:** *a lion* – Judah; *a deer* - Cwi, Hirsh; *a bear* – Ber; *a bird* – Cipora; *a fish* – Fishl
- **virtues**: *grapes* – abundance of virtues; *a crown* – virtuousness (Torah crown- knowledge); *single books, bigger parts of bookcases* – knowledgeable/male – libraries, women - a prayer book or a Psalter/
- **death:** *broken plant* – a flower or a tree; *split candle* – on the chandelier- women; *a winged hourglass* – taken from Christian symbols
- **crossing:** *a gate*
- **eternal life:** *a snake keeping a tail in its mouth; a tree of life* [7].

Apart from the symbols there are purely ornamental elements such as braids, cutters etc., amazingly ornamented letters, made with great precision, are also a decorative element.

Inscriptions on Jewish gravestones [7]:

Buried here (after nikbar)	פ׳נ
father	אב
my father	אבי
mother	אם
my mother	אמי
our mother	אמנו
Admor (our teacher, lord and master)	אדמו״ר
Tsaddik, blessed In memory	ז״צל
son	בן
daughter	בת
she,beloved	היקרה
He, beloved	היקר
male	איש
female	אשה
woman (unmarried)	בתולה
woman (married)	מרת
my wife	אשתי
Kohen (member of priest dynasty)	הכהן
Levite	הלוי
rebbe	רב

rabbi	הרב
died	נפטר
according to shortened formula (placed by the date of death)	לפ״ק
Since The Creation (placed by the date of death)	לבריאת עולם
Since The Creation (abbreviation)	לב״ע
Let his soul be tied up in a wrath of eternal life	תנצב״ה ת׳נ׳צ׳ב׳ה

MONTHS

Tishri (September/October)	תשרי
Heshvan(October/November)	חשון
Kislev (November/December	כסלו
Tevet (December/January)	טבת
Shevat (January/February)	שבט
Adar (February/March)	אדר
Adar II (March)	אדר ב׳
Nisan (March/April)	ניסן
Ijar (April/May)	אייר
Sivan (May/June)	סיון
Tamuz (June/July)	תמוז
Av (July/August)	אב
Elul (August/September)	אלול

Ritual Regulations connected with cemeteries

Cemetery is connected with a number of ritual instructions resulting from its being unclean and the respect for the dead ones. Residential houses should be within a distance of a minimum 50 elbows- 25 metres, Torah and teflin can not be brought onto its area, eating and drinking is forbidden, no animals can be grazed and no hay can be harvested. Nobody can take a short cut and walk through a cemetery. The house belonging to an undertaker does not have any windows facing the graveyard. In Poland the regulation was to bury men, women and children in separate quarters, in rows by the sequence of death dates. There was the only one exception for the rabbis of the community. These rules were changed only in 19th century since the moment when the assimilators appeared. According to tradition a graveyard is a holy place and the most important is what is hidden in the ground and it does not matter if anything is preserved on the surface. On the cemeteries some used or desecrated scrolls of Torah were

buried with celebration and other holy books as well containing the God's Names, sometimes they also had their tombstones created [10].

The way of placing the body into a grave

One of the oldest and the most frequently repeated myth concerning Jewish burial are reports that the Jews were buried in a sitting position – 'crouching'. Jerusalem Talmud specifies the most comfortable position of lying a dead person on his/her side, however, despite that European Jews used to bury their dead relatives lying straight on their back. According to religious predictions of the Jews concerning the world and the future, the east is the direction where there is their Promised Land with Jerusalem where after the Messiah comes and on his call all the Jews may come back, thus the dead person should lie facing the east and his head –the west and in this position he/she should be awaiting resurrection. The dead person should be wearing 'tales' and 'teflin' (Jewish prayers' robe) thanks to which he rests in complete readiness.

During some archeological research carried out in Jewish cemeteries of central and eastern Poland some remains of boards that were used to be a side and covering formwork for the body. It was only a kind of frame, not a coffin – this custom was still in effect among Polish Jews up to mid- war period. In the 19th and 20th centuries the custom of burying the body in coffin was restricted only for the wealthiest, assimilating part of Jewish society. Not using coffins was connected to the Biblical statement ' for the dust you are and to dust you will return' [11] according to which the body decay should not be withheld. The existence of this custom was also connected with the belief in resurrection […] an all will rise from death and Messiah will lead them to Jerusalem. their bones will roll underground until they reach the holy city […] and the coffin could make it impossible' [12].

Jewish customs connected with the burial

Giving a coin or coins to the dead person was the most mysterious custom. These usually used to be one or two coins on each temple. These coins a certain symbolic meaning in Jewish customs, the coins were sewn into a new pillow, a coin was given to bring good luck on various occasions. What was the meaning of putting the coins into the tomb still remains a mystery. What is more, the shells were put onto dead person's eyes. This customs dates back to biblical times, from Talmud explanation is about the eyes as being 'never satisfied'. In Jewish view 'every man has got jealousy in his eyes', 'by the jealous sight he desires and even death is not able to soothe the eyes' The shells for covering the eyes often came from one dish that was broken during the funeral ceremony by the grave. There was a very original custom of placing a padlock into the grave. The time were this custom started

and where it was practiced is not known, in fact we know about it only from the archeological research. The padlocks were placed mostly by the skull of a dead person but there were also such ones that were placed by the hips or thigh bones of a dead person. This custom was still performed in some communities in mid – war period when the padlock was put onto the lips of a dead person. By placing the padlock on the lips the dead person was required not to tell what happened on this world but it was not placed directly on the lips but onto a covering board at he height of the dead person's lips.

The padlock is a sign of closing the grave for ever – one of Talmudic names for the grave means 'locking', 'lock' [7, 13, 14].

The text of Kaddish prayer

Kaddish is one of the most frequently said Jewish prayers [4, 15]:

'Glorified and sanctified be God's great name throughout the world which He has created according to His will. May He establish His kingdom in your lifetime and during your days, and within the life of the entire House of Israel, speedily and soon; and say, Amen.. May His great name be blessed forever and to all eternity. Blessed and praised, glorified and exalted, extolled and honored, adored and lauded be the name of the Holy One, blessed be He, beyond all the blessings and hymns, praises and consolations that are ever spoken in the world; and say, Amen.May there be abundant peace from heaven, and life, for us and for all Israel; and say, Amen. He who creates peace in His celestial heights, may He create peace for us and for all Israel; and say, Amen.'

Jewish cemeteries today

In 1939 on the area of today's Poland there were about 1000 Jewish cemeteries, in many cities where the Jews had been living for centuries, there used to be even two or three cemeteries. Around 340 cemeteries today are empty areas, without any tombstones, covered with bushes, around 260 were changed into farming land, parks or areas for housing development. Among 400 cemeteries there are tombstones preserved on only 150 in the amount not more than 100.

There are few Jews that stayed in Poland, fewer and fewer people remember pre –war Jewish community, there are fewer and fewer cemeteries but there is one uplifting fact that the interest in cultural character of Polish Jews is growing. Many cemeteries disappeared irrecoverably, on some of them there are single tombstones preserved, very few cemeteries preserved completely and among them there are even fewer in their pre-war condition. The damaging factor was not only Hitler's occupants policy but the nature and the lack of care

from living people. Let's hope that growing interest in Jewish symbols will help those few left necropolis to preserve their unique charm [16].

Conclusion

From the obtained information there comes the conclusion that each nation has got its rich past, culture and tradition which is given from generation to generation. By fulfilling this task in the process of history the memory of our ancestors is expressed. It is a kind of a thread connecting the old with the new. Jewish nation is a special nation which tradition is abided in all the aspects of human life and it does not assimilate traditions from other cultures and nations into their own one. By getting to know Jewish tradition it must be stated that their roots are very strong and preserving them is somehow mother wit in their blood. Getting to know the customs and traditions of other religions and cultures will result in strengthening human relations, mutual appreciation and respect.

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The Tatar Funeral as a Religious Understanding of Death and a Syncretic Rite of Passage

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Every soul will taste of death. And ye will be paid on the Day of Resurrection only that which ye have fairly earned. (…) The life of this world is but comfort of illusion.

Quran, III verse 185

(Cited translation: The Meaning of the Glorious Qur'ân, by M.M. Pickthall, Hyderabad-Deccan: Government Central Press 1938 at sacred-texts.com)

Introduction

The group that believes in Islam and has lived in Polish territory for generations are known as the Tatars. As Muslims they are believers of Sunni Islam from the school of Abu Hanifa. They have lived in the Polish Republic and the historical Grand Duchy of Lithuania for over six centuries. Tatars were converted to Islam by the Osman Turks, who conquered Kaffa in Crimea in 1475 and thus opened the road for Islam in the north-eastern direction [1-3].

Nowadays, the Tatar ethnic group, which numbers at over five thousand, lives mostly in the territory of the Podlaskie region. Religious life is rallied around mosques in Bohoniki and Kruszyniany, which are traditional religious cult places for the Tatars' community. Tatars are a specific phenomenon in Polish culture, because although they are far away from Islamic centers they have been able to preserve their religion for several centuries. They have also adopted some elements of ancient shamanism beliefs. Tatars created their own kind of Islam named by Katarzyna Warmińska as '*Tatar Islam"* [4]. Apart from a syncretic character of their religion, they follow the basic rules of Islam.

In Islam, as in every religion, we can find strongly stressed values that ought to be aspired. Some of these values are universal and known in all cultural areas: moral (honesty, goodness), intellectual (truth and creativity), aesthetical (beauty), hedonistic (pleasure), and

vital (life, health, good looks) [5]. Islam included these values in the five basic pillars of its faith.

In its doctrine Islam does not reject the temporal world and does not reject modernity, in that modernity is not contrary to religious doctrines. However, the image of Islam is often not created on a reliable religious basis; instead, it is most often a kind of mixture of religiosity, local customs, and traditions, and that creates the deformed image of that religion.

Islam is the Arabic a word for: submissiveness, obedience, and full dependence. This is the shortest description of that religion. The most important element of Islam is obedience to and a full dependence on the will of God. The essential characteristic of Islam is the full and unconditional acceptance of the teachings and commandments of God as revealed to Muhammad. [6]. He originated from Mecca from a well-known tribe of Quraysh. Muhammad was probably born in 570, also called the Year of the Elephant. During later period of his life Muhammad married a widow Khadijah who was significantly older than him. Islam began around the year 610 in Mecca (Saudi Arabia), when the archangel Jibril (Gabriel) appeared to Muhammad. The angel gave him the first suras, which are included in the Quran as surah 96, ayat (verse) 1-5 [7]. Islam, as all monotheistic religions, gave its believers many prohibitions and duties. It also gave them a guide for their temporal life: the Quran as a sacred scripture and the sunnah id est prophet practices which believers should imitate [7-9].

Perception of life process is a result of understanding death, which is determined culturally and socially. The important aspect of accepting death and its unavoidable effect is religion, which motivates and explains death as one of the stage of being. The purpose of the article is to show dogmas and religious practice resulting from the understanding and perception of death in Islam. The article will work from a perspective of methodology from historical researches with an analysis of sources and archival documents. Also the strategy of quality research will use a method of ethnographic research including observations and interviews connected with a questionnaire.

A religious perception of death results in several habits, categorized as customs and rites. The funeral, from an anthropological perspective, is an essential rite of passage, consisting of planned, repeated and ritual elements. The funeral makes death customary and helps, in people's consciousness, with the passage of the soul. Islam, as a religion, prepares for death during life and this religious philosophy is a frame for a funeral rite. Funeral rites or customs change in character depending on religious factors, which are determined by the socio-cultural changes in society.

"Ars Moriendi" in Islam

In monotheistic religions death is not the end of it all. It is only a moment – the time of the passage to a better, eternal life. Death, and then the Day of Final Judgment, gives us an opportunity to earn our prize or punishment. *Every soul will taste of death. And ye will be paid on the Day of Resurrection only that which ye have fairly earned. Whoso is removed from the Fire and is made to enter paradise, he indeed is triumphant. The life of this world is but comfort of illusion.* (Quran, III, v. 185) On the Day of Judgment we will be accountable for our earth life, as the Quran says: *And every man's augury have We fastened to his own neck, and We shall bring forth for him on the Day of Resurrection a book which he will find wide open. (And it will be said unto him): Read thy Book. Thy soul sufficeth as reckoner against thee this day* (Quran, XVII, vv. 13 and 14).

One characteristic of death is its inevitability: *Wheresoever ye may be, death will overtake you, even though ye were in lofty towers.* (Quran, IV v. 78.). The Quran and the tradition of the Prophet speak many times about the fragility of life. Therefore Islam puts strong attention on death as an act of leaving the earth with rites and ceremonies connected with death. Obviously they are quite different in different places on earth, caused by local folklore. But all have the same characteristics of being connected with a religion. These include the seriousness of the passage, preparing a dying person, and, in the end, a funeral. Islam claims that this is not a passage into the void, and does not recommend lamenting excessively after the dead person. Orthodox Muslims believe that after death and the judgment we will be rewarded, because God is merciful and compassionate: *He it is Who gathereth you at night and knoweth that which ye commit by day. Then He raiseth you again to life therein, that the term appointed (for you) may be accomplished. And afterward unto Him is your return. Then He will proclaim unto you what ye used to do.* (Quran, VI, v. 60). If a believer has earned the prize, the award is not only paradise as a land of happiness but also an immortal body, complete and perfect. A person will not feel hunger, pain, fatigue and so on. A description of paradise shows a happy life. The paradise is like a garden: *I shall remit their evil deeds from them and verily I shall bring them into Gardens underneath which rivers flow - A reward from Allah.* (Quran, III, v. 195 compare sura X v. 26). So for believers and the pious, the perspective of everlasting life in gardens surrounded by wealth and looks very well.

Unfortunately, there is also punishment for all who act against religious rules. Hell will be a place where they are sent. What is hell from a perspective of Islam eschatology? Hell must be scary and where we surely do not want to be sent. Islam describes several spheres of hell; each one has everlasting torment and Gehenna. This is one of descriptions of

hell from the Quran: *These twain (the believers and the disbelievers) are two opponents who contend concerning their Lord. But as for those who disbelieve, garments of fire will be cut out for them; boiling fluid will be poured down on their heads, Whereby that which is in their bellies, and their skins too, will be melted; And for them are hooked rods of iron. Whenever, in their anguish, they would go forth from thence they are driven back therein and (it is said unto them): Taste the doom of burning* (Quran, XXII, vv. 19-22).

Death is inevitable but nobody can desire death or commit suicide. Islam is strongly against euthanasia. Life is a gift from God - *Say: As for him who is in error, the Beneficent will verily prolong his span of life* (Quran, XIX, v. 75.).

For the sick and for all who suffer pain and want a quick death, as a relief the Prophet recommend the following prayer: *Oh, Lord keep to life so long as my goddess needs and cause my death when it will be better for me* [10].

Muslims believe that only God is omnipotent over all things and is the only Lord of life and death. Whatever life is giving us, believer should, according to the will of God, accept it with submissiveness. A Muslim surrenders to the will of God, and does not think about the sense of suffering because all is given by God. Islam continues the tradition of faith in life experiences, as shown through which His chosen prophets such as Abraham, Noah, and (the best known) Job. These prophets surrendered to God, trusted Him, and believed. This is the essence of Muslim faith: *Who say, when a misfortune striketh them: Lo! we are Allah's and lo! unto Him we are returning. Such are they on whom are blessings from their Lord, and mercy. Such are the rightly guided.* (Quran, II v. 156 and 157). The virtue of a Muslim should be patience and devotion, which is the proof of full obedience to the will of God. *Lo! man is a state of loss, Save those who believe and do good works, and exhort one another to truth and exhort one another to endurance.* (Quran, CIII, v. 2).

When suffering and ill, a Muslim should not be lonely. The duty of the Muslim is to help others and visit an ill person at home. *Visiting and cheering up the sick we do not change destiny but we his strenghten soul* [10].

The religious dimension is a basis of the funeral and on that base there is all system of rites, customs, and ceremonial behavior is created.

The Funeral as a Rite of Passage

The funeral is the last stage of earth life and a rite of passage and as a mourning ceremony includes many elements that integrate the dead with the eternal world [11]. Among Tatars community, that believes in Islam, funeral ceremonies have a distinctive character from the rest part of the Christian society which surrounds them. The rite of passage, in spite

of its original character, has been changed socio – culturally for centuries. Similarly as all family customs of Tatars, it saved original religious elements, some remains of the ancient Turkish religion called shamanism and local elements from Christianity [1,2].

Tatars put a great attention on the funeral things, as we can see in source materials from the sixteenth century is the last wills, that are instructions left for the family. The family had a duty to do all actions connected with right farewell the dead person. Such last will included a place of burying, suggestions of schedule of events and noticed a funeral supper. That last element was adopted from the dominant culture. Detailed guiding lines of run his own funeral, making a register of costs and funeral expenses including the first death anniversary ceremony is a proof of a need preserving all religious rites and funeral practices.

Nowadays the proceeding of funeral actions is strictly descripted by religious rules.

A seriously ill Muslim is usually visited by an imam, who prays and it does not matter if the ill man is at home or the hospital. The religious duty is burying the deceased as quickly as possible, usually on the second day. After death, the dead body is laid on a special bench called *tabutem* and is washed by a hired person, who is the same gender as the deceased. With the exception of the situation when the death happened far away from Tatars centers and there is not a near person who, being the same gender ,can do that ritual bathing of the body. That preparing the dead person by ritual washing is an essential religious question, because in Islam ritual bathing is important for Muslims religious practices. During the preparation, there were prayers for the soul of the dead person with the recitation of the Quran, especially Ya Sin, the Quran sura Ya Sin, number XXXVI.

The body is wrapped in a white cloth called *sawan* and enshrouded in a cloth shroud from dark material. All night there are prayers next to the deceased and the Quran is read especially surah *Ya Sin*. The body is taken to the cemetery called *mizar*, where the funeral ceremony is ended.

The body should be lowered down to the grave on the new cloth belts and the head should face the western direction. It is said widely that Tatars bury their dead persons in sitting position. This is an absurd without proofs, only a stereotype opinion. The deceased is laid in the grave lying. His/her head is faced towards Mecca, due to he/she can go to Mecca on the Day of Final Judgment, when he/she stand up from the grave. The body is covered tightly by planks, which creates a pyramid. The imam throws three first pieces of sand and the rest of participants, apart from the family, strew the tomb. After strewing the tomb, it was covered up the stones, near the head and legs big stones, afterwards the imam waters the grave, prays and orders to go away for distance forty steps from the tomb. He alone carries on

the prayer, and then the rest of participants of the funeral joint to him. After the burial flowers are put customary and *sadoga* is eaten in intention of dead person. *Sadoga* is a kind of roll/bread or halva, according to S. Kryczyński it was eaten by Lithuanian Tatars before the funeral during so called 'supper' [1]. At the end all put their right hands on the grave to say good-bye the deceased, the imam prays and all leave the cemetery id est Mizar. After the funeral the dead person's family pray at home, the prayer called *umur namaz,* and the family organize a treatment for participants of the funeral. Ya sin is read forty times in intention of the soul of the deceased and for his/her family.

The mourning period after the death of a close person lasts forty days. After that period the family arrange the meeting with the imam and people who were praying during the funeral. Those meetings are called 'suppers' and they are organized till now after the forty days lasting mourning.

An old funeral custom among Tatar community was *deur* in Arabic means a turn. Practically it was giving each other the book of Quran by praying people above the body of dead person due to getting undone duty prayers /sins/ for themselves – it opened the road to paradise for the dead person in such way. It was an expensive ritual and not all was able to afford for it, it was a form of redemption for sins. The origin of that custom is Turkish, it is proven by named in Tatar prayers' books coin called *achcze,* used for counting numbers of prayers during acting of *duru*. That custom was against Sunni Islam rules.

Changes of Funeral Ceremonies of the Tatars Community

The Polish Tatars have showed their special care to make the funeral ritual properly for generations. Changes in the funeral ceremonial is a result of global cultural transformations and changes among only their own group. In the past ritual bathing the dead body was done at the dead person' home. Nowadays the deceased is usually in the parish house, where all such ritual actions connected with the funeral are done. In Islam the dead people are not usually buried in a coffin, but in a shroud. The only exception are worthy persons who have state ceremonial. Nowadays, when the dead body have to be carried from distance, the body is transported in a coffin and the family make this decision. In towns, on communal cemeteries the dead are buried in coffins covered with a green shroud. The religious service is in the funeral building or even the cemetery chapel. The coffin is buried by gravediggers as during the Christian funeral.

Photo: The Tatar funeral in Słonim in the front of the mosque in the period 1918-1939.

Source: *Tatarzy polscy Historia i kultura Tatarów w Polsce*, p. 31.

Still in the years 1918-1939 the Tatar funeral had different forms in different Muslim communes. There were many superstitions connected with the funeral procession, among them: people could not cross the road, people could not look in passed houses' windows, the imam could not look behind [1]. In funeral ceremonies it was important to 'separate safely' the dead person from the world of living people and it caused magical rituals.

Traditionally only men could take part in the funeral procession, although already before WW2 in Vilnius and Warsaw also women could participate, apart from new married and pregnant women. Nowadays the participation of women is common, even in Krosno Odrzańskie in the west of Poland, when after the war there was not an imam, his duties were performed during the funeral by a woman. In Bohoniki the funeral procession till the seventies of the twentieth century after leaving the mosque was dropped by grains, it was adopted from Orthodox Church Belarus people [12, 13,14].

In the past after 'funeral suppers', tables were not cleaned till the morning to give opportunity for souls of the dead to eat at night. That belief was taken from shamanism or the Christmas Eve customs of Polish or Belarus Christian cultures.

Recently, the religious education among Tatars has been higher and higher and the consciousness of the funeral ritual is higher. As a result, we can notice tends to dismiss from traditional forms of Tatars' funeral to strict Muslim. Earlier under *sawan* there were put scrolls of paper with written prayers (called *daławary)*, nowadays it is not done because it is against Islam dogmas. The next disappearing custom is putting in the hands *duajki* or *saforki*, id est a piece of paper with Quran text, who was transfer from Christians buried their dead

with a rosary or a holy picture [12]. In the past the candles were fired in the room where the deceased stayed, but now it is given up as against Islam.

The next factor that caused changes in the funeral ritual among Tatars' community is the various generation level of knowledge about the funeral and religious practices. According to triangulation research carried out in the years 2002-2006 among Tatar families, we can notice a big difference of level competence and knowledge about funeral customs. The purpose of research was the description of inter-generations transmission of cultural heritage in Tatar families, so questionnaire research was conducted among twenty three-generation families of Tatars. Research results show significant difference between a character and level of knowledge among three succeeding generations of Tatar families.

Scheme 1. Level of competence from funeral ritual in three generations of Tatars' families.
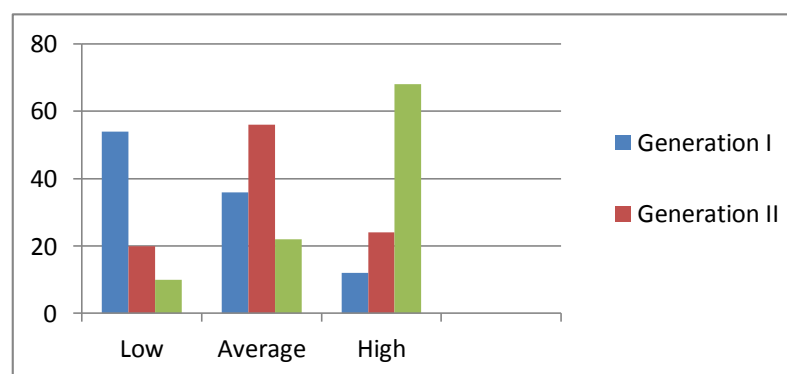
Source: own research

The middle generation (parents) shows twice lower level of competence in the field of funeral ritual in comparison with the oldest generation, which was born before WW2. In spite of that fact, more people from the middle generation have the knowledge about funeral customs in comparison with the youngest, the first generation of Tatar community. It is a characteristic of the generation, who was born after 1980, a low level of knowledge about funeral rites, it is probably caused by changes and new tendencies in culture. The most traditional form of the funeral ritual was saved in the memory of people, who lived in joint, homogenic Tatar communities. The oldest generation remember detailed proceedings of the funeral, function and meanings all things connected with the funeral. The proceeding of ritual depends on cultural context. The funeral with all traditional elements was typical for collective culture, in individualistic culture, where is more freedom in choice of religious

practices, the ritual is not essential. The individual does not need so strongly acceptance and participation at the group and social ostracism is minimal.

Conclusion

Ars moriendi, is an art which is met by everyone in our life in every aspects. To make customary, understand and in the end accept honorably inevitability of death, the man is prepared all his/her life. However, the man needs suitable tools and masters to learn that art. Patterns, principles of art, beauty and ways of performing that art is necessary. The religion is a guide for the full, honorable, and with feeling made duties properly, creation of *ars morendi* by a man. Islam doctrines give the order for the world, but religious practices fill its space. The funeral in Tatars' community plays a religious and integration role. A religious understanding of death in Islam is not change so rapidly as noticed changes in practice, id est the funeral ceremony. Presented changes in funeral customs is a result of socio-cultural changes, which have an influence on culture transmission in the family and the community.

When we are in *mizar* we easy can find traces of assimilation, influencing on Tatars. In Islam the dead people cult is forbidden, as also asking prayers to the dead, putting a picture of dead people on tomb monuments, burning candles. You should not also stand grand monuments, but only a small markers with notice who dead, similar to a stone from the past. All those elements of assimilation has still existed in *mizars*. It depends on lower or higher religious consciousness of Tatars**.**

Tatars who has lived in Poland from many generations, started to adopt patterns from culture which was dominated in their living place culture. Earlier shamanism behaviors, such as putting food on the graves, dead people cult, originating from shamanism beliefs, connected with practices from Islam rules and the influence of majority culture: all created a syncretic character of that culture.

Changes in funeral ritual show changes that are becoming in the Tatars' community. The community has saved its religious distinction for over six centuries, and it has become of a pearl of Polish "Orient".

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African funeral rituals

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Introduction

Native beliefs of African tribes include several animistic religions, characteristic for the specific tribe or group of tribes. Even though these religions were not mutually related, they bear numerous similarities. Most religions has one central deity, which is permanently observing, omnipotent and omniscient. Deities can reward for good deeds and punish for bad ones. Their benevolence could by obtained through offering, most commonly of crops or animals, but previously also of humans [1].

Starting from the 8th century, trade, conquests and colonialism brought to Africa Islam and Christianity, which began to consecutively supplant the traditional beliefs [2]. However, despite the clear impact of the two major religions, the former beliefs can be still observed in the rites of the people of Africa, including the funeral rituals.

In African vision, a human being is made of several elements. Some of these perish with his/her death, some persist in his/her descendants or pass to another reality. If a human led a life considered as good, left some offspring and was buried with appropriate observances, he/she is worthy to join the ancestors. It is considered as the greatest honor. The ancestors participate in the life of the community and ensure the traditional customs are kept; they also act as intermediaries in contact with deities. To guarantee the benevolence, aid and protection of the ancestors, the community makes offerings and treats them with great reverence [3].

Even though the funeral rites can be very different in various parts of Africa, they are always aimed to introduce the soul of the dead to the circle of ancestors. People of Africa attach much importance to signs, symbols and gestures of the funeral ceremony. These have both social, religious and symbolic dimension. All funeral rites and observances are performed with greatest care and accuracy, so as not to induce the wrath of the dead [3].

Good death, rites of passage and shamanism – funeral in northern Togo

When discussing Togo, one must emphasize the multiculturalism of the region. Basing on language similarities, the local people can be classified into two groups: *gurma* (tribes of Basari, Konkomba, Tchamba, Migangan, Moba, Gurma) and *gurunsi* (tribes of Kabye, Sola, Lamba and

Tem). Despite the different religious beliefs, they believe that human being was created by God and has the physical body, the spirit and the immortal soul. These tribes also believe in central tenet of animism, i.e. eternal life. Death is a natural, although unpleasant phenomenon. There are two types of death: good one and bad one. A good death is granted to a human, who worked throughout his/her life, had offspring and died among his/her close ones. Such people will receive a traditional funeral from the Togolese. People, who died young, had no offspring or committed a suicide are deemed to be bad and not worthy of any interest in the eyes of their compatriots [3].

Ritual behaviors related to death are not limited to burial, but constitute the entire mournful observances, covering a series of practices from the time of death until the end of the mourning period. These observances follow the classical scheme of the rites of passage: we distinguish the following consecutive rituals – body preparation, last farewell and burial.

After death, the deceased person is laid on the mat or bed, where he/she slept during their lifetime. The preparations include shaving of the dead man's hair, ritual body washing and girdling of the body with cloth. Men are dressed in a hide of ram, previously sacrificed in an offering; the clothing for women is a dress made of soft bark from neighboring trees [3, 4].

When the dead is ready for burial, it is time for farewell. Family, relatives and friends gather around the body. Last farewell involves a wake at the body, sacrificial offerings and speaking words or full sentences towards the deceased person. Afterwards, a ceremonial procession to the place of burial is performed [3].

The body is carried by four men in a dance-like movement. An important rite are *circumambulations*. When the body leaves, three circles around the home of the dead man are made (four, if the deceased is female). Then the mourners, accompanied by the rhythm of drums, go to the grave and also circle around it a few times in anticlockwise direction [5].

Finally the body is rested in the grave. The grave, usually in shape of bell or pear, is up to 1.5 meter deep. The shaman always lays the body of a man on his right side, facing east and with crouched legs; women are laid on left side and facing west. The mourners fill the grave. A stick, clay pot and gourd are placed on top of the grave of men; graves of women are topped with handmill stone, which she used to grind the crops to flour for all her life [3, 5].

The last part of the burial ceremony is offering. A hen or cock is killed, and the blood is spilled on the stone in front of the house. The stone will from now on act as an altar in honor of the deceased person. Afterwards, the common dance and celebration begins. The total period of mourning is one year; after this time, the widow can get re-married [5].

Sacrifice, dance and double burial in Madagascar

People of Madagascar are Malgasy. According to the tradition, they do not attach much importance to worldly life, riches or property. For them, the true life starts on the day of death.

Burial is the culmination of Malgasy life, and each Malgasy prepares for it throughout his/her entire life. In this culture, tomb is deemed to be sacred - the holiest place. Cemeteries are protected, and it is strictly prohibited to visit these without permit. When a human dies, people do not call him "dead"; instead, they proclaim that "his/her day ended" or "he/she is back to sleep" [6, 7].

Right after the death of someone close, the family gathers to discuss the organizational and financial matters. Only after such arrangements, the messenger with sad news is sent. More distant relatives and friends are slowly gathering. All bring mandatory money donations and food. Cattle is brought only by those related to the dead by blood. In the evening the guests gather at the body for a night wake. Coffee, alcohol, loud singing and dancing around the house are the displays of highest respect. After an all-night celebration, the time for burial comes. At dawn, the head of the family goes to the place of burial with request to open the tomb and accept the dead [6, 7].

The last stage of preparations is the clothing of the dead. Both women and men are wrapped in special cloth, carefully covering their nudity. After a while, the ceremonial leading out of the body is performed. This is the moment, when the family asks the deceased person for blessing. For the purpose, the body is tied to two rods and raised high – and all guests pass underneath, thus obtaining the protection of the dead. When the house is circled three times, the only remaining rite is to bid farewell to the cattle and the village. Cattle is driven next to the dead person, which is a sign of further benevolence for the family of the deceased [6, 7].

When the tomb slab is raised and the body is rested inside, the head of the family orders the dead not to return to the village anymore. It is the Malgasy custom to top the grave with stone steles (*tsangam-bato*) to commemorate the dead. During the setting of the stone block, a bull is killed and its fat is used to mark the rock. It is only now, when the spirit of the dead remains in peace, and the family fulfilled their sacred duty.

In Malgasy reality, death is not the final farewell [8]. Native people of Madagascar believe that the dead have more grace, and that is why the double burial of the dead is popular there. *Famadihana* is derived from the Malgasy word *vadima*, i.e. "to turn, to replace". *Famidihana* is a large family celebration. The most important purpose of the re-burial is to display respect and to ask for blessing. A loud feast is held in proximity of the grave. All guests are greeted with rice with zebu or pig meat and sugarcane rum. Music, praising and celebrating the dead, is also necessary. The culmination is the retrieval of the remains of the dead person from the grave, which are then placed on the laps of the closest family. Then, the remains are wrapped in new cloth, called *lambamena*. To maintain the connection with the ancestors, the head of family starts to dance, and circles the grave seven times, while keeping the remains of the ancestor in his arms. Finally, the body is once again put in the grave. *Famadihana* is celebrated every 2-3 years in July or August. For the Malgasy it is a great holiday of joy and blessing [8].

Primary and secondary burial of the Konkomba tribe in northern Ghana

Double burial is not only specific for the people of Madagascar; many African tribes practice these kind of passage of the dead to the world of ancestors. One of them is tribe of Konkomba from northern Ghana.

The first funeral at Konkomba includes burial, purification and farewell to the deceased person. Primary funeral takes three or four days, depending on the sex of the dead [9, 10].

Due to the climate conditions, burial of the dead is performed briefly after death, most often on the next day or even on the very day of death. The fact of death is confirmed in the household by the oldest male living there. The first persons to be informed are the members of the lineage, i.e. the direct ancestors, then the other lineages of the given family, families bound by ritual partnership, and lastly - related and affined families [9]. Participation in funeral rites is highly recommended, even mandatory [11].

Body of the dead male is kept in the hut of his first wife; dead woman remains in her own home. Farewell to the older people is bid through many hours of dancing to the beat of the drums. In case of unexpected, i.e. premature death of people in their prime and children, there is no dancing and singing. The dead person's head is ritually shaven and his/her body is cleaned at the household yard. After the bath the body wrapped in cloth is taken to the hut, where women powder and oil the body [10].

The oldest male in dead man's lineage marks the spot for the grave with calebash, a special gourd, which symbolizes the spirit of the deceased person. The grave for the oldest man in the household is on the right hand from the entry to the household; the place for the eldest women is on the left hand from the entry. Man is laid in the coffin on his right side, woman – on her left side. Man faces the rising sun and the household, which means that he is supposed to take care of the household at the break of dawn. Woman faces the sunset – in evening she is supposed to prepare a meal for the entire family [9, 10].

When the body is laid in the grave, three men (four, if a woman is being buried) pour some water from the gourd to the dead person's mouth in succession and speak the farewell words. The water symbolizes apology for all trouble the deceased had experienced from the living. The grave is filled and the gourd symbolizing his/her soul is put into a hole prepared above the dead persons' head, and ultimately broken into pieces [9, 11].

The primary funeral is completed with the rite of *lisaachong*. A hen or a cock is killed in front of the household's exit house, and the animal is cooked in the farm. The dead person is offered a meal for the last time. Since then, he/she will not harm the people of the household, lineage and family. Ancestors are also offered a meal consisting of yam and cereal. Throughout the entire ceremony, the color dominant among the Konkomba is white – the color of mourning. Widows

dress in white and wear a white string around their necks until the secondary funeral [9].

Secondary funerals, due to their quite high costs, are performed every 3 or 4 years and pertain to all persons, who died in the village since the last secondary burial. On the first day, beer is brewed, which will be used on the third day of the celebration. On the second day, in households, where the deceased persons were living, a few head of cattle are killed, and the young members of the tribe circle the household three times, performing the war dance *njeen*, if the dead person was the head of the household. Widows are purified by head shaving, change of clothes and cleaning with water [9, 11].

The third day of the secondary funeral is the most important. On that day, fortune tellers explain the causes of death of each person deceased since the last secondary funeral. Days four and five are the days of great and small beer drinking. Guests visit the households of the departed persons, where they are greeted with beer and meat. Guests also bring beer and food or offer some amount of money to the family, which helps to cover the quite high expenses related to preparations of the secondary funeral [9, 12].

The meeting of religions on example of a funeral in Tanzania

Religions brought to Africa during conquests and colonization were trickling into the native African beliefs for many centuries, and consecutively superseded and changed them. At the moment, both exist next to each other and impact each other to a larger or smaller extent [2]. However, such great moments in human life as birth, coming of age, marriage or burial are still celebrated by the entire community.

In Tanzania the funeral is attended by the family of the dead, all members of his/her tribe, as well as friends and acquaintances [13, 14]. The sense of community is so strong that absence at the funeral is seen as a gross misconduct. Some tribes go as far to exclude a tribe member from the community, if he/she fails to appear at the ceremony or the elders give him/her a drubbing in front of his/her children, which is deemed to be a great disgrace [14].

Tanzanian funeral is three days long, if the deceased was female, and seven days long, if the deceased was male – and remains a very important holiday. During this time, the guests stay at the house and the farm of the dead: they sleep and eat there [13]. The celebration is very expensive and many families can get severely indebted in the process. The guests help the family by bringing animals and food, and by offering money [13, 15].

Funeral rites can differ in various parts of the country. For instance, it is the tradition of Gogo tribe from central Tanzania to shave all hair of the dead, including eyelashes and eyebrows. This can be performed only by a male, whose first-born is still alive, which is quite uncommon due to high mortality rate among the infants and small children [15].

The celebration is accompanied by singing and common feasting. The body is washed,

wrapped in white cloth and laid on special wooden stretcher, used for transport to the place of burial [15]. Burials are performed around the homes, in the household of the deceased person [14].

If a part of the family is Catholic, two funeral ceremonies are held – one performed by a priest, the second one in the vein of native beliefs. On one hand, the priest bids farewell to the dead in quiet concentration, on the other hand, the joyful guests celebrate this major event with talks, noise and laughter [14].

This varied understanding of the proper farewell of the dead is a frequent cause of disagreements between the followers of different religions. However, the fact of their coexistence proves that it is possible to reconcile the utterly different worlds.

Conclusion

Funeral rites in Africa take varying forms. This is related to cults, traditions and customs followed by the people of the continent. However, despite the different burial rites, one thing remains constant – for Africans death does not take a man away and is only a passage of the soul to another world. People of Africa believe that a departed man continues to participate in life of the family and of the entire local community. Funeral ceremonies in each country have a form of the rites of passage from the Land of the Dead to the Kingdom of Ancestors, from which the deceased, now becoming an ancestor, protects those, who remained on earth and act as intermediary between humans and deities. Rites are always performed with great care and accuracy, as it is commonly believed that the soul, which would remain on earth, would be highly dangerous. It could bring about misfortune, bad crops, diseases and even death. A necessary part of funerals is a feast with singing and music. Joyful celebration is an expression of reverence and respect to the departed person, and therefore is common for all tribes of Africa.

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Funeral ceremony in some cultures and religious movements

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Introduction

Saying goodbye to your friend, do not cry,

because his absence will show you

the things you love about him the most

Khali Gibran [1]

In the opinion of Chrościcki [2], the genesis of burials in various prehistoric cultures "*is most of all related with a necessity of disposing of corpse in its natural state*" because of its progressive decomposition, and the genesis of funeral ceremonies results from an extremely complicated attitude of the living towards the dead. According to Chrościcki [2], in those ceremonies "*such elements as love to the dead and fear of corpse mingle and permeate each other. Therefore [...] on the one hand, one can observe a tendency towards preserving body, whose extreme form is embalming, and on the other hand, towards disposing of it, destroying it – which manifest itself especially in corpse burning [...]. Sometimes, development of concepts of dead person's soul, world of the dead, created a series of images on this initial basis, which often covered or even made it impossible to recreate original intentions of the custom*".

Corpse burning was used as a punishment for criminals [2], or it resulted from terrible fear of wizard's corpse [3] or of diseases spreading [3]. In some religions corpse burning could be the means to ensuring eternal happiness of dead person's soul or a way of honouring the person [2].

According to Chrościcki [2], contemporary primitive people treat bodies of the dead in different ways, and so, for example, in case of nomads, the following seem to be the most common: leaving corpses on steppe (e.g. in Mongolia), drowning them in water (e.g. bodies of the poor in India), leaving them on stakes, cremation (done in many countries), mummification (done most often), stripping of soft tissues and keeping skeletons (pre-

Columbian South America), eating (cannibalism from Islands of Oceania), and the most common – burying in ground. Many of the above mentioned customs were or are still used in combinations, in relation to the same corpse [2].

As Chrościcki emphasizes [2], within one ethnic group, there exist different funeral ceremonies, depending on socio-class position of dead person, but also on cause and kind of death (e.g. death of a soldier on "the field of glory").

Funeral ceremonies in the Middle Ages

According to Aries [4], it is generally considered that the medieval attitude towards death was related to the fact that people of that time were reconciled with their fate, repeating *memento Mori*, not being afraid of death and knowing that they had to die eventually.

However, at that time, sudden and unexpected death, i.e. *mors repentina*, was something that terrified people [4]. In such cases, people did not have time to get reconciled with their fate, as it took away their privilege to participate in specific mystery, which concerned fighting for their soul. As a rule, sudden death was not preceded with the sacraments, that is why it was regarded as dishonour or visible sign that, in some way, dead person offended God, who punished him in the act of justice with e.g. a bolt from the blue. It was written about by e.g. Aries [4]: "*In the world that was so intimate with death, sudden death was hideous and obscene, it caused fear and seemed to be something strange and terrible that no one dared to mention*".

Burial arrangements were made by the closest ones, however, for people of that time, belonging to some group - family, clergy, guild - was extremely important, and obliged them to arrange proper rest for their members [5]. Clergy had to provide their brothers and sisters with "Christian" funeral, but they were also supposed to cultivate their memory, especially in case of monasteries, where special registers of the dead, called *necrologia*, were kept. In turn, statute of Wawel cathedral chapter from the XIV century obliged all chapter members to participate in funerals of their dead brothers. In guilds, funeral arrangements were made by appropriate "cell" that took care of proper funeral setting, not only of particular community member, but also of his close family, and all guild masters were obliged to participate in those ceremonies [5].

In case of nobility, funeral procession consisted, first of all, of family, who were supposed to take care of remembering their ancestors [5].

In the Middle Ages, it was fashionable to establish monasteries, build churches and fund various things that were supposed to increase donor's prestige, but also secure eternal life in

heaven and memory of descendants for him [5]. Such a donor could be buried in "his own" church, even in presbytery [5].

There were also associations, dealing with burials of the poor and victims of natural disasters [4]. Unfortunately, very often no one bothered to establish any kind of cemetery e.g. for the plague-stricken, and their bodies were just taken to dumping ground that was usually situated outside a city. In the XVI-XVIII century, there were established several brotherhoods that provided those rejected with the last offices [4].

For a long time, the forms of mourning were influenced both by pagan traditions and human psyche [5].

Kadłubek wrote about it, referring to Dowiat [6]: "*While it is true that we mourn piously, we non-piously lose our minds because of grief"*, and Jan from Czarnkowo [5], describing the reaction of people gathered at the funeral of Casimir the Great, wrote: "*there was such a miserable scream, such a crying and moan of all people, who were present in the Wawel cathedral, irrespective of sex, so that everyone, the rich and the poor, the old and the young could hardly comfort themselves*".

The major role of medieval mourning was not so much honouring memory of the dead, as easing their posthumous lots. In the Christian doctrine of that time, death was something positive, as it brought people closer to God, however, not everyone could go to heaven right away and those had to wait in purgatory, and numerous services were performed for their sake, which since the IX century were set on 3, 7 and 30 day after death [7]. To some extent, those services were supposed to replace former ceremonies, devoted to souls of ancestors, same as prayers, honouring anniversary of death [7].

However, development of church and monastery organization was related to a custom of, so-called, memories, as in monasteries and parish temples special registers started to be kept (so-called, *necrologia*), where deaths of brothers or donors were written down, in order to know when and to whom a ceremony should be devoted [5].

The first trace of the holiday of 2 November in Poland appeared in the calendar from the XII century in Wroclaw, and the ceremony included celebration of High Mass and walking round a cemetery, with accompaniment of psalms and prayers for the dead, which first of all, were supposed to help the purgatory souls [5].

Funeral ceremonies of Celts

In case of Celts, there was a custom of two funerals: the first one took place right after death and it was temporary, whereas, the second one was arranged for all dead members of a

clan [8, 9, 10, 11, 12]. After the first funeral, an immortal soul was not yet separated from a body and it lived nearby huge rocks that were mounted vertically (menhirs), and were placed within tribal territory. Souls of the unborn children also lived there, but they could also stay in sacred springs, lakes, rivers, trees and the ocean. The second funeral had a collective character and concerned all dead members of a clan or a tribe. At that time, an immortal soul finally separated from a body and travelled by a barge to the underground world, the land of Dis, which was located 5 days away from Britain, where the god Eochait Ellathir ruled. The other names of that place were Mag Mell (the land of youth and pleasure) and Avallon. And there, a division of souls took place, depending on their merits: kings, heroes, those who died on battlefields or were followed by good memory of people, experienced all pleasures of earthly life after death, whereas, the rest was merely grey crowd [8, 9, 10, 11, 12].

At the turn of the last five hundred years B.C. Celts buried their dead in mounds, and some time later, in plane graves [8, 9, 10, 11, 12]. In the middle of La Téne phase (about 300-125 B.C.), they also started to burn corpses at stakes. Today, it is hard to determine for sure, when one ritual took place and when the other. Sometimes there could be found bi-ritual cemeteries. In the final La Téne phase (about 125 B.C – 40 A.D.) corpse burning ceremony started to dominate, especially in case of eastern Celts. Also Volcaes and Tectosages burned their dead. According to Opaliński [9], some researchers claim that corpse burning was supposed to protect earthly remains of the dead from profanation, and spreading cremation among Celts actually took place during their regression from the eastern lands of Celtica.

Besides bi-ritual cemeteries, in which there are both skeletal and corpse burning graves, which can be found especially in Hungary, Transylvania, Slovakia and Moravia, late La Téne graves can also be found in France, western Germany and Great Britain, however more rarely [8, 9, 10, 11, 12].

Grave gifts were given according to the same rule both in case of Gauls and eastern Celts, i.e. weapon, tools, clothes – for men, and for women – jewellery, clothes and work tools, e.g. spindle whorls [8, 9, 10, 11, 12]. Women also got mirrors. In graves of both sexes, one could find spurs, scissors and ceramics (1-4 vessels). Graves that were very richly equipped, were called "princely graves", but in Opaliński's opinion [9], those graves were designed for people, related to cult – clergymen or druids, as in the author's opinion, it was evidenced by small number of weapons in such graves, and a lot of things that had probably religious purpose, such as bronze scissors and combs, which might be used in the first haircut ceremony, which was an element of initiation.

Celts did not treat death only as the end of life, as at the same time, it was the beginning of new life in the other world, in the land of gods [8, 9, 10, 11, 12]. In their opinion, to make it easier for dead person to go to the other world and continue his life there, it was, most of all, important to arrange a proper funeral, even if a body was not found. Thus, they also knew a symbolic funeral – cenotaph (a Greek word κενοτάφιον – *kenotaphion*, from κενός – "empty" and τάφος „grave") for people, who died on foreign lands [13]. Those symbolic graves were constructed in the ancient Egypt, Greece and Rome, and in the modern era, in India. In Egypt they were raised in Abydos, the place of Osiris' cult, e.g. a construction from the times of the pharaoh Senusret III. In Greece and Rome, there were raised two kinds of cenotaphs [13]:

- *tumulus inanis* (from Latin – empty grave) – a symbolic grave to commemorate dead person or someone, who died outside the country
- *tumulus honorarius* (from Latin – honourable grave) – raised to commemorate heroes, e.g. at a place of their death.

According to Opaliński [9], Irish sources, coming from the IX-XII century say that funeral ceremony took place nearby the future grave or in the area that was intended for that purpose. A body was burnt right after death, or during, so-called, the second funeral, for all the dead of a tribe. It was washed and mourned, and then it was put down on a shield or a coat under a heap of wood. At that time, it was believed that soul did not separate from body [8-12]. The second funeral, collective, took place in August, during Lugnasad, i.e. the Feast of Mother. Thus, it was dead person's return to mother's bosom, where the next incarnation was supposed to wait for him or her. During that second funeral, a soul – separating from a body – settled on a tribal menhir, a clannish tree – apple-tree, yew-tree, oak, rowan-tree or in a spring. There, not going beyond one's *sidhu* boundaries, it was waiting for another reincarnation. During that funeral, another mourning took place, but not only for one family, but for the whole clan. There took place games in memory and to delight of the dead – wrestling, horse and cart racing, men and women footraces, and finally – human and animal sacrifices [8, 9, 10, 11, 12].

It was believed that souls, which were freed from bodies and stayed in the other world, had similar needs to those of the living, therefore, it was necessary to see that dead person's favourite things, personal clothes, jewellery, weapon, vessels, tools and other things, such as carts or parts of harness, got to the other world, too [8, 9, 10, 11, 12]. Those things, or even people, were supposed to be burnt, so that dead person could use them. Cart dismantling, sword or spear breaking or bending on purpose, was equal to killing those things, making

them useful in the other world. It was also important to see that the dead had enough food and drinks during funeral. Their supplies were replenished during the All Souls Day's feasts, few times a year [8, 9, 10, 11, 12]. The dead were also willing to warm themselves by the fire, which was lit in their honour. Thus, family feasts interwove with annual holidays inseparably, as ceremonies in honour of the dead were, at the same time, magical procedures for an assurance of good harvest. Souls of dead people watched those matters, maybe because of gratitude for effort, or because they still felt like co-owners of land, livestock and other goods [8, 9, 10, 11, 12].

Funeral ceremonies of Slavic tribes

For Slavs, death meant going to another, better world – Nawi [14]. Slavs gave their dead great honours and sent them to the other world properly. Corpses were dressed in the best clothes, they were decorated with jewellery and equipped with everyday items (e.g. weapons) [14].

Another funeral tradition was burning dead person's body, which was placed on a stake and burnt in the purifying fire [14]. The ashes were put in a clay vessel and placed in a grave, which looked ordinarily, flat, or was built of soil – had a form of mound [14].

A wake (*tryzna*) is another Slavic tradition that is still followed and accepted [14]. Initially, it consisted in treats for participants of games (sports competitions), organized in honour of the dead. That custom originated from the ancient Rome and was adapted by Slavic tribes of that time. Later, the custom evolved and the games were dropped. Only a feast for dead person's close ones remained, which was mainly based on drinking alcohol. It was important that there were some treats, even austere ones, as it guaranteed that a soul would not come back from the other world and scare its close ones during sleep. The most popular dish on a wake was *kutia*, which today is regarded as the Christmas Eve's dish. Previously, it was made and then placed on graves as a sacrifice, or it was given to people during ceremonies on All Souls Day [14].

Another well-known custom was *Dziady*, which was aimed at contacting dead people's souls and receiving their favour [14].

After expansion of Christianity into Slavic lands, many pagan customs were incorporated into Catholic Church, and their tradition still continues [14]. An example of such feast is All Souls Day. Not before the XII century, a tradition of prayers for the souls of people believing in Christ, spread in the whole Catholic Church. In the XIV century, processions to cemetery started to be organized, consisting of four stations [14].

Funeral ceremonies of the Vietnamese

The Vietnamese [15] believe that soul leaves human body three days after death, and in relation to that, funeral ceremonies last for three days. Information about family member's death is conveyed as fast as it is possible, so that his family, close ones and friends could come to his house and gather around him. It happens that over a hundred mourners watch over a dead person [15]. For three days, mourners are accompanied by the funeral music, played by an orchestra consisting of violin, zither (folk string instrument), woodwind instruments and drum. During those three days, incenses have to be burnt constantly, as the Vietnamese believe that with their help, they can contact the dead [15].

A moment of putting a corpse into a coffin is indicated by a fortune-teller [15]. A dead person is dressed in ceremonial clothes, and next to him, there are placed other clothes and personal things, and between his teeth, a coin or a piece of gold is placed, so that he could open his mouth and speak in heaven [15].

The Vietnamese attach great importance to "decoration" of coffin and its surroundings [15]. In front of a coffin, there is placed a special altar, on which there can be found: dead person's picture, incenses, candles and flowers. Mourners say their prayers, kneeling down before the altar. In Vietnam, white is a colour of mourning, that is why, all mourners are dressed in white clothes. Every mourner burns incenses, bow before the dead, place wreaths and vessels with fruit, and money. That ritual is an expression of compassion for the closest family of the dead [15].

On a day of funeral, mourners arrange funeral procession, which is lead by the closest relative [15]. Coffin is followed by family, then friends and acquaintances. On a way from home to place of rest, pieces of paper are thrown, so that dead person's spirit could find his home without any problem [15].

The Vietnamese believe that grave does not have to necessarily be placed in cemetery, and their close person can be buried in field [15]. However, it is essential that the dead are buried with several things, that is why, bowls of rice and flowers are put in coffins [15].

After funeral, a wake is arranged, which is an expression of gratitude for all those, who participated in it [15]. On the third day after funeral, family visits grave to invite the dead to meal at home. For 49 days after man's death, bowl of rice is being put on altar. On 49th day, a special ceremony is arranged, which is attended by relatives of the dead, and is a symbol of their memory of him. 100th day after death is called "the end of tears". The altar is removed and all souvenirs related to the dead are moved to family ancestors altar [15].

Funeral ceremonies in India

According to the Hindu beliefs, death is a joyful, positive phenomenon, which should not be afraid of, and if a man lived his life well, he is one step closer to Brahma [16, 17].

In India, funeral ceremony must take place as soon as possible, despite numerous rituals functioning, which are supposed to help dead person on a way to death [16, 17]. One of those customs is pouring water into the mouth of dying person by son and relatives, but it is best, if the water is taken from the Ganges, the sacred river of Hinduism, which is supposed to bring relief and blessing [16, 17]. At that time, further family and friends chant pious songs and Vedic mantras. Tone of chanting is supposed to calm the dying, and at the same time, console the living [16, 17].

Hindu credo says that before death, there appear one last chance for coming back to life [16, 17]. If there is a monk among the family members or friends, he or she can recite mantras that are supposed to bring the dying back to life. In case when mantras do not work, the monk can announce death and then a ritual of purification takes place: dead person's body is washed, then it is anointed with fragrant oils, hair and beard are cut. So prepared body is being dressed in ceremonial clothes [16, 7].

The Hindu culture practices cremation of corpses [16, 17]. According to their beliefs, corpse incineration is the best what can be done for the leaving soul, as there is a conviction that as long as dead person's body is still visible, his soul stays close, even for several months. It is so, because the relationship between soul and earthly world has not been completely broken off. Whereas, cremation frees it, so that it can make its journey without any obstacles [16, 17].

In India, the dead are most often burnt by the rivers, or close to them, so that they could be thrown into the water [16, 17]. During procession, i.e. a way to place of burning, mourners say the verses, calling for help of the god of death and the dead, as well as the master of hell, Yama. When everyone arrives at the place of funeral ceremony, dead person's body is placed on a wooden funeral stake, and covered with flowers [16, 17]. So prepared stake is being set on fire, most often by the oldest son of the dead or another close relative – male. In Hinduism, woman's status is worse than man's, that is why, at the moment of husband's death, wife can watch over him, but only in a sitting position. She can stand up only when she is allowed by a priest. It has to be also emphasized that dead person's son walks around the stake three times, and every time, he pours sacred water on the body [16,17].

During ceremonies, relatives say their prayers and read fragments of the books. Vedic mantras are chanted for the dead: *"Let your eye go to the sun; let your life go back to the wind; due to deeds full of merits that you did during your life, go to heaven, to come back to earth later; to come back to the Waters, if you feel that your place is there. Stay among fragrant herbs with the bodies that you want to put on"* [16,17].

When corpse is burnt, the closest relatives collect its ashes, and then they throw them into the river [16, 17]. However, this is not the end of a funeral ceremony. According to the Hindu tradition, after coming back to home, dead person's family and close ones have to take a ritual bath, after which mantras are recited again and sacrifices are offered on a family altar. Funeral ceremonies last for ten days. After three days, the oldest son comes back to the place, where incineration took place, he gathers the remains, and then he has them buried [16, 17].

People, who are not rich, throw the bones to the sacred river Ganges, which in Hinduism is regarded as assurance of better rebirth [16, 17].

Funeral ceremonies of Guanches

Guanches [18], i.e. first known inhabitants of the Canary Islands, were not afraid of death and accepted it with dignity. On La Palma, old man, who had a feeling of incoming death, was left alone on his own demand. After saying goodbye to his family and relatives, he was taken to a funeral cave. In such a cave, there was prepared a bed made of animal skins, and a vessel of milk. In that way, people waited for death [18].

Guanches practiced two ways of burial [18]. Bodies of ordinary people were put in funeral caves, without embalming. It also happened that corpses were buried in the ground. Whereas, bodies of people with higher social status were mummified. All activities related to mummification were assigned to a definite, separate social class. Moreover, is has to be emphasized that men could embalm only men, and women could embalm only women [18].

Funeral ceremonies in Tana Toraja

Tana Toraja is a Christian region, situated in the central part of Sulawesi, Indonesia, to the inhabitants of which the most important moment of human life is funeral [19, 20].

The funeral tradition is deep-rooted in the inhabitants' consciousness. Funeral is a huge ceremony, sacredness, and for that purpose, people save their money for almost whole life [19, 20]. Funeral ceremony, or actually its size, depends on status and wealth of dead person. Funerals are attended by hundreds of guests, who have to be entertained properly. A funeral ceremony in Tana Toraja last for 3-4 days, and sometimes it happens that a dead person has to "wait" for it for even a few years, because his family has to gather an appropriate amount of

money and animals, so that they could bury him worthily [19, 20]. Before a funeral, a mummified body is placed in a coffin, in the southern part of a house. It is interesting that during that time, a dead person is regarded as sick, and people should visit him and bring him gifts. Funeral ceremonies are prepared for several weeks [19, 20]. On that occasion, there are special bamboo sheds built for guests, as well as a tower for a dead person. The funeral ceremony takes place in specially appointed place, where guests sit on mats, placed on platforms in the bamboo sheds, built for that occasion. Every family have their own platform, assigned for the whole time of funeral. Citizens, family and neighbours participate in funeral arrangements. Usually, funeral lasts for 3-4 days, and the closest family of dead person is responsible for the arrangements, and another ritual is planned for each day of ceremony [19, 20].

At the beginning, a ceremonial sacrifice of animals is made, and funeral guests are welcomed [19, 20]. Family, neighbours and the others bring gifts: pigs, buffalos, palm wine, and all the gifts are counted and written down – who brought what and how much, in order to know to whom and in what way one should repay in the future.

Next day, Rambu Solo takes place, which is a traditional funeral ritual [19, 20]. Local people believe that sacrificing and then killing animals (hens, pigs, buffalos) would help to take dead person's soul to heaven. Number and kind of killed animals is very important, as it is a reflection of dead person's social status. The more buffalos killed, the easier it will be for a dead to go through the paradise gates, and when he can make it – he will be happy. It has to be emphasized that mass killing of animals takes place in front of all guests [19, 20].

After making the animal sacrifice, a party takes place [19, 20]. Everyone is dressed in ceremonial clothes, they eat baked meat and drink palm wine. The funeral ceremony ends with mass in church and burial. A coffin is taken to the nearest hill, and then it is placed in a cave. Very often, bottles and other gifts for the dead can be seen next to graves [19, 20].

Funeral ceremonies on Jamaica

Inhabitants of Jamaica perceive death as a natural transformation [21, 22]. Every night, dead person's family and relatives meet in his house, to participate in funeral rituals and to help in funeral arrangements. Elaborate funeral, full of music, is regarded as a sign of good life [21, 22].

When a Jamaican dies, first, his body has to be washed and then dressed [21, 22]. Place of pouring the water, in which body was washed, is not unimportant, and a decision has to be consulted with the spirit, called *Duppy* – however, it is best to pour it into grave [21, 22]. In

the room, where dead person's body stays, all mirrors should be covered, the light should be on and there should be fresh water, and for nine nights nothing can be moved. According to the Jamaican beliefs, soul wanders to heaven, but spirit stays on earth – for some time or forever [21, 22].

On the third day after funeral, *Duppy* emerges from grave and visits its home, to "take care" of its belongings, and then it leaves on the 9th night [21, 22]. At that time, family and relatives gather in his house to welcome and then say goodbye to him. In order to repel spirit that does not want to leave its house, one should burn rosemary. If there are ten coffee beans in dead persons' room, no *Duppy* will be able to get there, as spirits can count only to nine [21, 22]. It is believed that the dead would not visit their families, if everyone says goodbye to them, and mourners' tears should not fall on their bodies, otherwise spirits would haunt them [21, 22].

Before dead person's body leaves house, widow or widower puts on black clothes with a cross, painted with chalk [21, 22]. So prepared clothes should be worn for four-five months. Dead person's body should be carried outside by the front door, with feet aimed at door. Moreover, when body is taken from a room, the place should be swept. All buttons are removed from dead person's clothes, and they are supposed to be sewn on without knots or fasten together, otherwise, spirit will come back to fill them with unhappiness of the living [21, 22].

Funeral should take place in the early afternoon, between 5 p.m. and 6 p.m., but never in the middle of a day [21, 22]. After first shovel, grave-digger should drink some rum. Grave should be dug from the east to the west. Filling it up, grave-diggers should stand with their backs to grave, and throw the soil next to their legs, otherwise, spirit would follow them. Moreover, on both grave's ends, one should plant calabash trees [21, 22].

Funeral ceremonies in Papua New Guinea

Papua New Guinea is a land, where you can find followers of Protestantism, Lutheranism, Anglicanism, Catholicism or Animism, hence, that cultural diversity manifests itself in funeral customs, cultivated by Papuans [23].

In some villages of Papua New Guinea there are cemeteries [23]. Usually, the dead find their place of rest close to home. Some Papuan tribes place bodies of their dead ancestors on branchy, umbrella-like trees, and one tree can be a place of memory for the whole village [23].

Some people keep bones of the dead fathers in their houses as the most valuable possession, and when they need good advice, they put dead ancestor's skull under their head, when they go to sleep [24]. When they are asleep, ancestor's spirit give them the advice. In one of the villages in the Baliem Valley, citizens keep fossilized mummies of their grand-grand.... fathers in their huts [24].

Many Papuans come to funeral not to pray for the dead, but to show their false lamentations, get free food, and most of all, participate in pagan customs related to buying compensation for dead person, i.e. *baim het* [23]. Hence, for many of them, memory about their dead ancestors ends at the moment, when relatives pay "compensation" [23]. In Fr. Bilik's opinion [23] *baim het* custom is a kind of business, due to which the natives earn huge amounts of money, and those who occupy themselves with those pagan customs go even as far as to putting broken beer bottles in the ground, by their necks, so that dead person could communicate with them, and tell them who and how much should pay [23].

Funeral ceremonies in China

Most of the Chinese are not Buddhists, but they profess polytheism with strongly emphasized ancestors' cult, Confucianism, Shinto, Taoism; those polytheists, who worship ancestor's spirits are called "the Old Believers" [24].

Customs and ceremonies related to death, funeral and mourning are important elements of Chinese culture [22, 25].

"The Old Believers" bury the dead in the ground in coffins, and those are usually ground graves in a form of mould, which size is bigger than coffin's length [24]. In "the legs", mould is bevelled and there is tombstone placed vertically, symbolizing door. Its sides are surrounded with a wall, forming an entry [24]. Right after funeral, under a huge tent, which can seat the whole family and guests, a pompous wake takes place, sometimes lasting for several days. At the entrance, there is placed a portrait of dead person, surrounded by flowers, wraths and garlands. "The Old Believers" remember about their ancestors for many years. They put food sacrifices on their lawns (so that soul would not "die" of hunger), and burn "infernal" bills in red-gold baskets, or temple furnaces – the money that the dead need for living in the other world. Usually, those are not real money, but they are printed particularly for that purpose, at face-value of 1,000,000,000,000 dollars. Thousands of them are burnt at once. The Day of the Dead usually fall on April, according to lunar calendar. Crowds in cemeteries and traffics on access roads can be compared with what happens on our All Souls Day [24].

In China, white is a colour of mourning, and Chinese mourners wear white robes, and wrap white cloth round their heads, and dead person's body is wrapped in white shroud. Moreover, doors of dead person's house are marked with white cardboards, being a symbol of death and mourning [22, 25].

The Chinese who follow funeral procession, sprinkle white or yellow circlets [22, 25]. According to Chinese culture, dead person's family do not receive condolences, and a symbol of compassion for close family consists in giving three bows before dead person's picture, and giving money to the closest family [22, 25].

Funeral ceremony in China does not take place in silence, as it does in Poland [22, 25]. The Chinese say goodbye to the dead with accompaniment of loud music, they play on drums, gongs and violins. At the end of funeral, they chase off bad spirits with fireworks [22, 25].

One of the most untypical funeral rituals is a young woman's dance, who is dressed in white-red dress, and performs sensual dance, dedicated to dead person, before he is buried. It is because the Chinese believe that before "going to the other world", dead person has to experience "earthly pleasures" [22, 25].

Another custom, cultivated during funeral, is killing a buffalo and dividing it into 36 pieces and giving them to all relatives, who came to funeral [22, 25].

Funeral ceremonies in Thailand

In Thailand, crowd that accompanies a coffin on its way to the final rest, does not cry, sob or lament, as the Thai believe that the life after life is better and more beautiful than the passing one, and they are happy that with death, dead person's soul is freed from all bothersome matters [26]. It reaches the state of ideal karma – thus, there is an occasion to celebrate, have a good time and sing joyful songs. The Thai treat funeral as a joyful feast, since dead person has got closer to nirvana, thus, let us show our contentment with that mystic passage! Farewell ceremony is more like a picnic or a social meeting [26].

Earthly life is supposed to be expressed by Buddha's statues, showing contemplative faces of the prophet, meditating on the world's lot [26]. Positions of sculptures' hands and captured expressions of their bodies refer to one simple truth: no matter what kind of material goods you gather, the most important is what you have in your heart and mind. That is why, sculptures are supposed to remind us about frequent prayer, including the one for the dead [26].

In temples you can smell flowers and incenses, there are candles that can be reminders of relatives and friends, who passed away, and you can hope that you will see them soon, and

feel the presence of their karmas, fully [26]. In honour of the dead, there are placed jasmine wreaths, which wither very fast losing their fragrance and colour, which symbolizes human life – it is given to us only to collect as many good deeds and wonderful behaviours as possible [26].

Participants of a funeral welcome each other in a demonstrative way, they give kisses and swirl in the rhythm of lively music [26]. A funeral procession usually consists of a large platform, on which there is a shiny, red-gold chest, pulled by twelve women or men, depending on dead person's sex. On a funeral square, there can be found a large, airy, roofed building with a cremation tower. A colourful chest, containing a coffin, is decorated with flowers and fruit, whereas, a seat of honour is taken by dead person's portrait. Everywhere, you can find bouquets of purple orchids, wreaths and sophisticated decorations. All the time, people can put flowers (mainly purple orchids), sophisticated decorations and fruit. Finally, the procession gets to the funeral square, where the light-construction building with cremation tower can be found [26].

Four monks, presented with gifts by dead person's family (a few pieces of cloth), start a ceremony [26]. They stand under the building's roof, talk to mourners, who can take pictures with the coffin and the portrait placed on it. The dead person's relatives give away small wax sticks, attached to sandalwood rods, decorated with flowers. After a while, everyone can throw them on the chest with the body. Everything is put on fire, rumble fades, and everyone go back to their businesses, not watching behind their backs. Only the next day, the ashes are gathered and poured into an urn, which would be kept by family in their house [26].

Funeral ceremonies on the isle of Bali

In the interior of the isle, e.g. in the village situated in a crater of volcano Batur, there live some isolated societies, who profess not Hinduism, but pre-Hindu religions based on shamanism and cult of ancestors [24]. The whole settlement is located on the edge zone, several dozen meters wide, with quite severe slope, thus, because of a lack of place, the inhabitants have a small cemetery taking several square meters. However, they do not burn the dead, but they place corpses in the cemetery, in bamboo cages or under the cover of reed tents, and wait until they are completely decomposed, and then they gather all bones together [24].

Funeral ceremonies on the Celebes Island

On the Celebes Island (Indonesian *Sulawesi*) there live tribes, having Chinese origins – Torajas, who are Christians since two generations (mainly post-Hungarian protestants),

however, the old shamanic traditions are still very strong there [24]. The Catholics abjured witchcraft, whereas, the Protestants are fine with occultism. These are "wizard" societies, thoroughly soaked with magic, whose whole life is concentrated on death, and funeral is the most important event of their "lives" [24].

A funeral has to be attended by the whole family of a dead person, and next to a coffin, there must be killed at least one water buffalo, but the more buffalos killed, the better it will be for the dead in the other world [24]. From that moment the dead person, who has had a status of "seriously ill" so far, becomes formally recognized as dead. Due to that, funerals never take place right after death, and some of "the ill" wait in the last chamber of a house up to five years, and to get rid of unpleasant smell of corpse, a magic is used [24].

A funeral is very pompous and can last even for a month [24]. Besides buffalos, there are killed large numbers of cows, pigs and poultry, for which the whole life's savings are given. Guests are obliged to bring generous gifts. Decisions on all rituals are made by "leading" shaman [24].

It is important to find grave for dead person [24]. Children are interred in tree hollows, and adults in caves. Under grave caves one can find piles of bones. On some rocks with tombs, galleries are cut, on which there are placed natural-sized figures – totems called *tatú* that represent the dead. Entrances to graves are screened with plait-mats or wooden lids [24].

Nowadays, Torajas build their tombs of bricks and concrete, placing them mainly on tops of rocks, hills, and behind their houses, covering them with roofs in a traditional shape of boat [24].

Funeral ceremonies on the Flores Island

On the Flores Island, the former property of Portugal, 95% of population are Catholics [24]. But they still have their pagan ancestors' fondness for keeping their dead nearby. They usually dig graves – even in the cities – on the most presentable flowerbed between house and street [24]. In the pre-Christian era, they buried the dead in the central square of a village and put there a plain stone, equally to the ground, but nowadays, graves are usually covered with terrazzo or tiles [24].

Funeral ceremonies of Indians

According to Buezas [27], **Kuna Yala Indians** inhabiting the Atlantic coast of Panama and the San Blas archipelago, pay much attention to the way of honouring close person's death. Funeral ritual, which consists of many elements, is supposed to secure safe journey to the other world for dead person, and protect those, who stay on earth, from a phantom [27].

Ceremonies start already at the moment, when a sick person goes into an agonizing state, as already then, irrespective of day time, a shaman (*nele*) or a local healer (*curandero*) is called to take the last actions and prepare the dying person for death [27]. When a man is gone for his eternal rest, his body has to be washed with *albahaca* extract, i.e. fragrant basil. If dead person is a man, he has to be washed by a person of the same sex, and vice versa. Next, the dead one is dressed in clean clothes and put on a death bed, which usually is a hammock. The body is covered with a white cloth, with two strings or ropes attached to it, previously impregnated with *achiote* (a tree, whose seeds, or paste made of them, is used as a pigment or a spice), which create a cross [27]. *Achiote* is also used as a decoration to paint dead person's body, so that he could get to heaven painted in a festive way, being protected from evil ghosts. The body should also be sprinkled with the same extract that was used to wash it, using a sprinkler made of branches [27].

Under the hammock, there are placed all things that were important to the dead one in his daily life [27]. Indians place there even small canoes (*kanoe*), so that the dead person could cross the water that he would encounter in his future life, and small ladder, so that he could get to heaven, and small basket with food and small amounts of basic beverages of Kuna Yala Indians – *chichi* and *chucula*. Moreover, there are placed two packages, every of which contain eight leaves of *pringamosa* (a kind of leaves covered with thorns, used for pain killing) – four red and four white, and a chicken foot. All that is supposed to be a food for dead person, during his journey to the other world [27].

Another important moment is *Velorio*, i.e. watching over dead person [27]. During that time, everyone sits in their hammocks or on benches, nearby a dead person. The gathered eat a meal, not forgetting about the dead one, who is also given a portion of food that is placed under his hammock. Next, women start to cry and lament in a form of singing, recalling good deeds of the dead person and repeating them many times [27]. Whereas, men sit silently for all that time. Mourners also help themselves with chicha and cigarettes, ashes of which are gathered in a box. After three days, the ashes are poured into the sea, as Indians believe that they will change into chichi, which the dead person's soul would give to a demon to make it drunk, due to which he could avoid punishment [27]. Velorio lasts until men finish digging a grave. When it is ready, they get previously prepared packages and whisper to the dead person's ear: "*we give you this package so that it protects you from a tiger, who knows pringamosa, and knows that thorns of its leaves can do harm to him; opening the package the animal will concentrate on eating the chicken feet, and that moment can be used by a spirit to*

go quickly through that dangerous place, and not be harmed by the tiger" [27]. On the dead person's body, there are put money that he is going to give "a red macaw" for his sins, and when his soul is absolved, it will get to the road to heaven, where it will get a life, similar to the one in earthly world, but devoid of worries and illness [27]. Next, preparations to go to a cemetery start. The men, who prepared the grave, place piles soaked with wax on four sides of the body that are later put on fire [27]. The hammock is tied round with a rope that created a cross on dead person's body, and next it is fastened to two thick piles. When everything is ready, men carry the body on their shoulders and go to the cemetery. Right behind them (or next to them) the other men go, and then women, who carry all the gifts that were placed under the hammock [27].

Grave is also an important matter, as it has to be spacious, carefully cleaned, with branches of *albahaca* placed on its bottom [27]. There is incense burnt, and the hammock with the dead person is hung in such a way that it does not touch the ground. The grave is covered with planks, and dead person's clothes are put on them. Grave diggers fill up the hole and then they place the dead person's things on its top, including food that is being brought by family through eight subsequent days [27].

According to Indian believes, after the funeral one has to follow a few ritual procedures, so that the dead one would not come back to the world of living and scare people, which are e.g.: the soil that was not used for filling in the grave should be thrown in different directions by people, who participated in the funeral [27]. Going out of a cemetery, one has to wash one's hands in water with *albahaca,* and after getting back to home – burn all the things that were used by the dead person. Nothing that reminds of the dead can stay in a house. Sometimes it happens that dead person's favourite dog is killed. Moreover, on all houses that were most often visited by the dead, a spiral piece of cotton, soaked with ashes and *achiote,* is placed. This procedure is aimed at repelling the dead one, and give him the information that he is not supposed to come back to the marked houses anymore and frighten its inhabitants [27].

Finally, the closest ones, who lived with the dead person, paint their bodies with *jagua* (a fruit of which black paint is made) as a symbol of their mourning and pain [27].

In **Abipon tribe** (today's areas of northern Argentina), when someone died, women – except for unmarried girls – gathered together to dance in the rhythm of drums and rattle-snakes for ten days [28]. All dead person's virtues were extolled and a revenge for his death was demanded. In exchange for that, the women got valuable gifts [28].

Women from **Chibcha tribe** (in the past, living in the area of today's Columbia), usually accompanied their husbands in their post-mortem journey [28]. For that reason, they were intoxicated with mixture of drugs, including chicha and tobacco. A special addition was datura, a plant, whose root, seeds and leaves are used for making narcotic agents. Next, the women – life companions – were buried alive [28].

In **Tereno tribes**, not numerous inhabitants of Peru, a mother and a wife of dead person were tearing their breasts with sharp pieces of wood for a month after the man's death [28]. They rubbed their wounds with wet soil, sitting in a corner of a hut, without clothes. During that time, they were not supposed to look at anyone or talk to anyone [28].

In **Aymara tribes**, not numerous inhabitants of Peru, when a woman in childbirth died, or the one who was suspected of being a witch, she was buried with her face to the ground, and sometimes her body was burnt in a fear of getting eaten by animals [28].

In **Timbu tribes**, at the occasion of close person's death, women cut off their fingers, and if they were missing, they cut off their toes [28].

In turn, women from **Charrua tribe** (the area of Uruguay) not only cut off their fingers, but also hurt their hips and shoulders with dead man's knives or spears [28].

Women from **Warrau tribe** (today's areas of Venezuela), after husband's death, pulled out all the plants that had earlier been planted by the dead man [28].

Unusual funeral rituals

Sati (Sanskrit: सती प्रथा) [29, 30], is a Hindu custom, consisting in a ritualistic burning of widow's body together with her husband's corpse, during a collective ceremony, or as a result of later self-burning. The custom is connected with a belief that marriage unite people forever, and with the fact that women, in order not to live in poverty, at social margin and in isolation, preferred to become something of a saint kind, which was guaranteed by that ceremony. In most cases, the practice was used only with widow's consent. The British colonizers prohibited the ritual legally in 1829, but it is probable that even today some women choose this path, despite facing seven years of prison as a punishment [29, 30, 1].

In modern times, such an event was recorded in 2002, when a 65-year-old Kuttu Bai burnt on a funeral stake of her husband, in one of the villages of the central India [29, 30, 31].

Air funeral [29] is a Buddhist and Zoroastrian way of burial, which can be most often met in Asia (today, mostly in Tibet, formerly in Mongolia, India, Persia) and in all other places, where religion does not recognize the idea of resurrection, and demands corpse destruction.

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In regions, where cremation is difficult to be done, after a ceremony, a body is taken to an isolated place, somewhere in the mountains, and there, it is cut many times and left, exposed to vultures [29].

Ritual of Aborigines [29], native inhabitants of Australia, consists in putting a body on a raised platform on a flat surface high among the trees, covered with branches and leaves, and then leaving it to be decomposed and dried. When only bones remained, they were taken to an isolated place, where they turned into ashes [29].

When members of a **Kenyan tribe Kikuju** feel that death is coming, they go, or are carried to the bush, where they die in solitude, and are usually eaten by wild animals [30].

Death is not the end of our existence.

We live in our children and in the next generations.

Because it is still us, and our bodies are only the withered leaves on the tree of life.

Albert Einstein [1]

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Omens, superstitions, fallacies related to death and burial

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Introduction

To be afraid of death means the same as to think of yourself as wise, when you are not.

Socrates [1]

Various cultures and visions of the universe tried to understand the relationship between life and death, worlds and the other worlds. Since death was always perceived as a huge mystery, in time, as civilization and cultures developed, people tried to find the answers, ideas and visions of where it comes from, how we can prevent ourselves from it, and is it possible to foresee it?

It is generally believed that when the time of death of a particular human comes, it is previously heralded by "some" special signs. Detailed notes on omens, heralding someone's soon death, can be found in the chronicles of Great Britain [2]. Since the XVI century, many old clans were able to sense that death was coming, thanks to specific omens. Sometimes, this were withering trees, or trees losing branches, another time, a swan appearing on the lake, or a couple of doves, which appeared nearby manor house. Even today, it is still believed that a black cat, sleeping next to someone's bed for several nights, is an omen of death, as if it sensed that this person would soon be gone [2].

In 1783, in *Gentleman's Magazine* [2], there was published a text written by a general Sabine, a former governor of Gibraltar, who described in it a strange phenomenon that he had experienced. Well, when he stayed in a hospital, as a result of injuries that he received in a battle, there appeared the governor's wife next to his bed, who was in England at that time. The woman disappeared in an eye wink, and later the governor got the message that at the moment he saw her, she was just dying [2].

In 1779, lord Lyttelton was visited by a woman, who told him the exact time of his death, which was supposed to come exactly at midnight [2]. The next day, the lord told his friends about it, however, no one believed in that prophecy. On the night that the would-be

death was supposed to come, he went to one of his friends, dressed only in his nightshirt, telling that his end had come. In the morning, it turned out that the man had actually died at midnight [2].

Death and dying was, and still is, accompanied by numerous superstitions, which not only resist the time passing effectively, but also permeate to other cultures, as Pawlukiewicz wrote [3]: "*every funeral we encounter, touches us somehow, and the closer we were with the deceased, the more it touches us. Every religion and culture has its own customs and beliefs about death and future life*".

In the opinion of Dobrowolski [4], "*a highly characteristic property of traditional culture consists in an extremely huge role of beliefs and magical practices, besides actions based on empirical, realistic bases*", because all of them consist in attributing mystical powers to things and phenomena, and if the powers are controlled and appeased, they work to one's advantage. The same assumption can be observed, when we consider particular customs, related to death and funeral [4].

In the folk tradition, dying is considered as a soul's way of getting to "the other" world [5]. However, according to Fizak [6], e.g. people from Zagórz believed in so-called *strzygas*, i.e. demons, most often, taking human form and haunting people, who were inappropriately baptized or were not confirmed. Those could also be the dead, who stayed on earth after death as animal souls, visiting the living in that form [6].

There are known various ideas, visions and explanations to death – e.g. seeing a soul as a bird [7]. Sometimes, it was believed that woman's soul is different from man's, and in Poland, a flying away soul was connected with death visit. There were different stories about death's appearance, e.g. that it has a human form, although, it usually looks like contradiction of a normal healthy human, as it is unbelievably thin, can have no body or bones, no eyes, face and be transparent [7]. As a rule, it was believed that it is usually dressed in grey, white or black. In Lemkos beliefs [8,9] death is an old woman, dressed in a white sheet that covers her legs, wandering with carol-singers, or with the dressed up for *wekczyry*, i.e. meetings, taking place within pre-Christmas period in particular houses in a village, consisting in various games, songs singing and visits of the dressed up. In Russia [10], according to some beliefs, death is an old, ugly and untidy woman, according to others – it has its own sex. The above is related to a belief that men have spirits and women have souls, thus, men see death in a form of man, and women, in a form of woman [10].

Death could also be a punishment for sins or come with the wind or diseases [7]. Some people claimed that it could be deceived by saying special prayers in an indistinct and monotonous way a few times in a row, burning incenses made of herbs and putting compresses of dog fat, or taking the ill to the outside of village or crossroads [7].

A coming back to home from a cemetery was always treated as some kind of coming back to life [11].

In magical practices that were supposed to guarantee purification of death contamination, a huge role was played by fire and water [11]. The ancient Romans came symbolically through fire, and Greeks kept a vessel full of pure water next to a door of the house, in which someone had died, so that a random passer-by could wash himself. Even today you can find vessels full of water in desert Muslim cemeteries in Egypt and Sudan, as it is believed that water "quenches" thirst of the dead and symbolizes paradise, which is associated with coolness and humidity in dry and hot countries [11].

In the folk beliefs, the All Saints' Day is celebrated at the beginning of the autumn not without a reason, when nature declines and there comes a reflection on dying and sense of life [7], since there is a superstition that unsaved souls come to churches on All Saints' Day, and no living human has the right to be there, otherwise, he would lose his life [7].

Folk heralds of death and funeral superstitions

> *There are so many signs of death that a superstitious man must wonder,*
>
> *why I am still alive?*
>
> *Ludwig Strackerjan [11]*

Old superstitions, referring to the past beliefs and legends, assumed that there existed unspecified, supernatural powers, being often a changed form of religious beliefs. Modern superstitions usually try to find rational foundations, using interpretations of current state of knowledge. Similarly, funeral customs or death omens evolve, get simplified, gradually fade and permeate from one culture to another, from one part of country or world to the other.

In the traditional folk culture, death is understood as a natural consequence of human life, as one of its stages through which everyone has to go [7, 11].

An attitude of a modern man towards death is an expression of mutiny against forces of nature, whereas, in traditional cultures, death did not cause fear, and dying was an act of sacred "passing", getting to "the other side".

There are many folk heralds of death. A German researcher of superstitions, Strackerjan, said that *"There are so many heralds and signs of death that a superstitious man must wonder, why I am still alive?"* [7, 11].

According to Zadrożyńska [7], in the old times it was believed that the Moon is a bad brother of the Sun, who rules over rights of destruction and death.

It is still believed that at the moment of someone's death, one of clocks in a house stops, and an hour on which it stops, is the hour of that person's death [7].

It was believed that every misfortune that befell on people, was heralded by creatures from "the other" world, including plants [7]. It was assumed that some of them, especially trees growing close to a house, were so strongly connected with a man that it was possible to see his fate by observing them [7]. In the pre-Slavic times, people planted thorny bushes on graves, such as blackthorn, blackberry or hawthorn, so that their shadow and thorns suppressed an evil spirit and prevent the dead from getting to the world of the living [12]. Whereas, a birch was regarded as a good and merciful tree, as it seemed to "cry" over a deceased. According to the existing cult of the Sun, Slavs (and also people of Scotland, England, Belgium), buried their relatives with their feet directed towards the west. In connection with that, birches were planted in the northern part, behind a deceased head, so that he could look at the sun for the whole day. And the tree aiming its branches towards light, leaned over a grave and "cried" [12]. Since long time ago, a yew-tree was regarded as a tree of death [11]. Many superstitions are also related to a lilac, planted on graves. It was believed that if it flowered again in the autumn, especially the white one, it meant that someone close to the buried person would die [11]. It is the same in case of myrtle, or when it loses its leaves – it means coming death in a family [13, 14].

In some regions of Poland, coming death was foretold from the behaviours of fruit trees [12]. It was believed that if an apple tree flowered in the autumn – it meant coming death in a family [13, 14]. In Sandomierskie – an apple tree that dried suddenly and without a reason, foretold death of its owner. In Rzeszowskie, Rymanowskie and Sanockie – an apple tree that flowered too early, heralded death of someone young and beautiful, and another flowering of a pear-tree meant death of the spouse, who saw it first, and at the same time, fast wedding of the other. If a cherry-tree or bird-cherry grew on a grave without being planted there, it signalized that the deceased asks for more prayers for his soul [12].

It was believed that flowers, planted or placed on a grave, belonged to the dead and were his property, that is why, they were not supposed to be taken away from there [11].

Some plants brought fear of death prophecy – e.g. white chrysanthemums and white roses are associated with flowers that are given only at the occasion of a funeral [7, 11]. It was also seen that flowers given as a present had to be fresh and not full-blown, as if they withered fast, it meant some kind of bad luck [7, 11].

Similar meaning was given to animals. It was believed that a dog could warn his master about coming death, as when it saw death nearby a house, it howled with its head up or down (depending on a source) and in that way, it warned hosts about a tragedy [7, 11]. If a dog howls under a window or somewhere close to the ill, death is in one's reach, as a dog "*feels carrion from distance*" [13, 14]. When a black dog digs close to a house, it means that it digs someone's grave. According to an old superstition of cavalrymen, a funeral was heralded by strange behaviour of a horse – the one, whose animal snorted and dug with its hoof, was going to die [7, 11]. The other prophecy said that when a horse carriage, taking the dead to a church or cemetery, stopped in front of some house, it meant that death would come to that place soon [7, 11]. When animals turned their heads towards a particular house, and kept their eyes on it a bit longer, it meant that death already stands in its door [7, 11]. It was also believed that a horse, which looked back during a journey, heralded inevitable death. A mole was also regarded as a herald of sad news – if it dug close to a house, somewhere beneath a threshold or in a cemetery on a grave of someone's relative, it was a sign that it prepared a grave for someone [7, 11, 13, 14, 15].

Hooting of a night owl is perceived as derisive laughter of devil, heralding death, and the old saying says: *When an owl on a house hoots, someone has to die soon* [7, 11]. The situations when an owl knocks on a window, sits down on a roof or window, or gets into a chimney do not mean anything good, too [7, 11, 13, 14]. In Nádchodsk (the northern part of the Czech Republic), if a little owl sits on a roof or window at night and starts to hoot, everyone, irrespective of age, should get a holy cross and sprinkle oneself with holy water [13, 14]. As an owl's hooting is a kind of prophecy that someone in a house is going to die soon, and if there is an ill person, his life is certainly not going to be long [13, 14]. A crow, or even more, a raven, also does not herald anything positive, as it is believed that they have all the features of death messengers [7, 11]. Also a swallow can be death's herald, if it gets to a house by chimney. In the Czech Republic it is also believed that a black hen can bring bad news. If such hen lays an egg with two yolks – death is certain [13, 14]. Death is also heralded by a magpie, when it settles somewhere close to a house on a tree and starts to caw, or a cuckoo [7, 11, 13, 14].

In Vilnius region, mysterious unexplained knocking at the door, paintings or mirrors falling down or sloping, are taken as bad signs [16]. In the past, people were filled with anxiety by: sudden cracking of a beam in a house, a candle of one of spouses going out during wedding and a clock that stopped without any reason [16].

A poppy is a symbol of getting to the other world [7, 11]. In the ancient Greece, due to its multi-seed bag, i.e. a poppy head, it was a symbol of fecundity. Sometimes, Demeter, Aphrodite, Hera and Cybele were presented with a poppy wreath on a head, or with a bunch of poppy flowers in a hand. Those ancient ideas and custom of pouring poppy seeds at a funeral caused that it started to be associated with eternal and deathly silence [7, 11]. In some places, a poppy is still used for repelling evil spirits, but also for repelling obtrusive souls of the dead [7, 11]. According to Reinfuss [8, 9], in Lemkos' beliefs, poppy seeds were used by witch-doctors to shower on graves, so that a phantom could not get out, as it was believed that dawn would come, before it collected it. In other regions, poppy seeds were poured to a coffin, so that the dead was occupied with counting of seeds, and forgot about coming back to the living [17].

In some cultures it is believed that a human soul is oneness with his shadow [7, 11]. If a man dies, his body goes to the other world, and his soul can come back to earth, that is why, a shadow cannot be "damaged" e.g. by stepping on it, because it brings bad luck and leads to negative consequences [7, 11].

There is also a conviction that it is bad to die on a feather pillow, as bird feathers stop a soul from leaving [11]. A description of a custom of taking a pillow from under dying person's head to make it easier for him to die, can be found already in *Sermones dominicales* (Sunday Sermons) of Gottschalk Hollen, published in Hagenau in 1519 [11].

Dying is also difficult when there is crying and lamenting, and it is made easier by silence [11]. That is why, one must not cry after death of someone close, because then a human soul sinks and cannot get to heaven, purgatory or hell [11].

In order to make suffering of a dying person shorter, one can lay him down on the ground, however, folk superstitions order to be careful with that, as a soul is closer to hell then [11].

It is also believed that when a man dies, no one should sit between his legs, but it is best to sit next to him, otherwise, the dead will pull that person with him and the person will die soon.

In the medieval Germany it was believed that a soul could also be encouraged to leave a body by opening a window or tearing off a roof [11]. That custom is still maintained in some countries, including Poland – to make it easier for a dead person's soul to "fly away".

The dead had his eyes closed, so that he could not spot anyone to be taken along, that is why, copper coins were often placed on his eyes [11, 17].

According to the folk superstitions, you must not look into dead person's eyes, as such a look symbolizes soon death of the person looking. However, people have to remembered to put the coins, used for that ritual, to a coffin, like everything else that the dead had a direct contact with, or the things that were already prepared for him [17, 18].

Moreover, you cannot forget that dead person's hands position should not be changed, as "*the hands are to be put only once*" [18]. If they draw aside in a coffin, then it is certain that something bad will happen, and that there will be many funerals in this house in the nearest future [18].

It was believed that a dead person's soul lives in a mirror, that is why, at the moment of someone's death, all mirrors had to be covered with a black cloth or turned to a wall [11, 18]. Because if there was a reflection of the dead in a mirror, the house would be visited by death again [11, 18]. It was also necessary to remove all potential mirrors from the house, but also from the outside and the whole farmyard – also water ones (e.g. puddles or other liquid stains) that could catch reflections [11, 18].

Moreover, household members had to curtain off windows, so that passer-bys could not see the dead, because if they saw him, it would bring a bad luck to them in a form of death [17].

At the moment of death of someone close, food and vessels with water had to be taken away from a house, so that they were not contaminated by death [17]. No one could light the fire or cook anything, until everyone was back from a funeral. Moreover, doing some house works was forbidden, e.g. sewing, spinning, sweeping or grinding with a hand-mill [7,17].

When a man died, no one had a right to comfort a widow [7].

With the moment of death, it was also necessary to remove dead person's things and stop a clock on the time of death, which was supposed to show to death that time had no meaning in that house, so it could not take anyone else from there, anymore. Stopping all clocks was also important because when clock ticking could be heard, a human soul would count it [7, 11, 18]. Not stopping a clock would also cause death of one of a household members [7, 11].

If someone died at night, then according to a funeral custom all household members had to be woken up, even small children and animals, because dreaming souls could follow the dead [17] or as it was believed in the region of Vilnius [16, 19], it was done to prevent dead person's soul from attracting a soul of a sleeping person.

A moment of choosing a coffin type was also important. In the area of Czarny Dunajec, coffins made of fir-wood were preferred, because it was believed that only those could offer perfect peace to the dead [12]. Coffins could also be made of linden or pine, as they guaranteed peace and blissful sleep of the dead. However, it had to be made sure that a coffin had no knots, as a dead person could look for someone alive by a knot hole that he would like to accompany him [12]. In turn, maple wood protected soul from devil, lying in wait for him, that is why, it was used for making so-called burial board – a kind of bench, on which the dead was lain. Probably, the Polish saying "*love to the burial board*" (love lasting a lifetime) originated from that [12]. The board was not painted or covered with anything, at most with straw, which was later placed at crossroads, in order not to lose its power of driving devil away. It was also believed that evil spirits are afraid of noises, that is why, the power of maple wood was supported by knocking. Probably the custom of touching unpainted wood originated from that [12].

In Vilnius region, in some villages, the water used for washing the deceased, was poured into a hole in the yard or behind a house [16]. Previously, the water was believed to have magical powers, and was poured in a place, where nothing was growing. A towel that was used for drying the body, was burnt or washed and used again. A soap was usually given to the person, who washed the body [16].

The dead was dressed in special clothes, including white linen shirt and hat [17]. However it was important that those elements of outfit did not have any knots and loops, in order not to imprison a soul and not to let them pinch the dead in a grave [17]. In Vilnius region, if a husband or a wife of the deceased was at such age that a marriage could happen again, it was forbidden to tie clothes on dead person's head, or tie him or her up with a belt [16]. As it was believed that knots "tie" soul's way of to "the other world", because they keep the soul on earth. Clothes should also be carefully fastened, so that a soul could feel well in "the other world" [16]. Moreover, clothes should not be full of holes, as every hole could cause "holes in a family", which meant death of one of its members [17].

In Vilnius region, people generally burned dead person's clothes, as it was believed that they had a dangerous power [16, 19]. On the one hand, people were afraid that the dead would

come back and that he would ask for his property, on the other hand – they were afraid of those things, as they could be harmful to the surrounding [16, 19].

The dead had to be dressed by the same person, who washed him [20]. Depending on age and sex, there were rules relating to a choice and colour of clothes. In Vilnius region and in different regions of Poland [20], women were usually dressed in maroon, purple, brown, blue or green dresses. People also preferred dresses in colours of the robes of the Mother of God: brown, maroon, blue [20].

Savanevičienë [16] emphasizes that in Vilnius Region people pay special attention that clothes, worn by a dead person on the way to the other world, are new, not used. In the past, if a family could not afford buying a new suit or dress, the dead was dressed in the best clothes he had, in case of men, it was very often his wedding suit. The dead should also had a tie. A person who died young was dressed in a wedding outfit, which was supposed to compensate that precocious death. A girl was dressed in a white dress, and a veil on her head, to which a myrtle garland was fastened as a symbol of innocence. A bachelor had a flower fastened to his left side, giving evidence of his unbound state. Small children were also dressed in white, and a bit older ones – like for their first Holy Communion [16].

Clothes and shoes of the dead had to be well-fitting, not too loose and not too tight, so that dead person's soul did not complain that a family forgot about something [18].

In Lithuania [16], legs of a dead person were often tied, so that the corpse presented itself well in a coffin. Before burying, they had to be untied, so that a soul could move freely in "the other world". It was also believed that a ribbon or string, used for that purpose, got special powers – e.g. if someone wanted to keep a person of the opposite sex by one's side forever, one had to tie oneself to that person with that ribbon [16]. However, it was usually put in a coffin [16].

It was believed that the things that a dead person liked during his life, should be placed in his coffin, e.g. a bottle of vodka, snuffbox, pipe, playing cards, food, fruit, glasses, scissors, and things that were supposed to protect him from evil spirits, and made it easier for him to get to heaven, e.g. prayer-book, cross, holy medal, rosary or holy water [11, 17, 18]. Sometimes, there were also placed things related to daily activities of the dead (knitting needles and a bundle of wool, book, etc.) [11, 17, 18].

In Lithuania, a picture of saint patron and rosary is put in dead person's hand, as a kind of "ticket" to heaven [16]. Some people are convinced that if the dead was a very religious person during his life, a rosary should be put in his hand, however, if he never said rosary-

based prayers, it should be placed in his pocket. The dead is also given a handkerchief, placed on his hands, so that he could wipe his tears and sacred herbs. In Vilnius region there is also a custom of putting Easter palm in a coffin, or St. Agatha's bread in a form of seven little pieces. The number seven symbolizes seven days of a week [21].

Whereas, a coffin should not contain flowers, unless a funeral takes place on some kind of celebration day (e.g. name-day) and a bouquet is a present from a family [11, 18]. One must not put a mirror into dead person's pocket, because later one could see the dead in any mirror in a house [11, 18]. The dead could not be dressed in anything red, or had something red in his coffin, as it could bring fire [16].

Moreover, the dead had to be presented with coins, as in the ancient Greek custom of giving an obol to a person going to the other world, so that one could pay Charon [11, 18]. In the end of the Middle Ages, people even started to mint special coins with an inscription "*tributum Petri*" (an offering to St. Peter). In some regions, a custom of putting money in a coffin was followed, so that there was no poverty in a family [11, 18].

In Pomorze Szczecińskie there was a custom of putting hazel-nuts to a coffin, because it was believed (to the early Middle Ages) that they could help to bribe evil spirits waiting on the way to heaven [12].

The dead can never be alone in a house, and there has to be light on in a room with a coffin [18]. However, pregnant women cannot participate in a wake, just like it is not advisable for them to participate in a funeral and say goodbye to the dead. However, if such a woman belongs to the closest family or she simply wants to take part in prayers, she has to be careful not to look on dead person's face. According to the tradition, it is dangerous to a child, who can be born similar to the dead, just like the pregnant woman remembered him at the moment of "looking" [17]. In Vilnius region, it was believed that the dead and pregnant women were in the same border situation – as an unborn child came from the other world [16, 19]. Even today, people are convinced that before taking a corpse from a church or house, a pregnant woman should go out first, in order to avoid harmful influence of corpse on a foetus [16], or as Fischer says [19], to take care of easy childbirth.

In Kashubia, people always placed a coffin in an empty, separate room, and it was not allowed to place it – e.g. because of lack of space – in a barn or in any other place of that kind [22]. By looking on the dead face, people also guessed, if next time death would take a child or an adult [22].

At the time, when a coffin with a body stayed in a house, and family, neighbours and friends gathered around, people had to pay special attention to bouquets and wreaths placed by the coffin [18]. If any flower fell off, it had to be placed in a bouquet again and taken to a cemetery, which symbolized taking death out and making its return to that family impossible [18].

It was also not allowed to leave in a house the things that were prepared specially for rituals, e.g. a blessed wax-candle or other candles, and they had to be taken with the dead to a cemetery [18].

In Vilnius region [16] candle stubs are thrown to a hole during burial, because if left at home, they foretell another misfortune.

Slavs sprinkled floor of dead person's room with yew needles, as well as a road, which a funeral procession went by, to make it impossible for a soul to come back [12].

In Lithuania [16] in front of a funeral parlour, spruce branches were poured out from a threshold to a road, and next to an entrance there was placed a cover of coffin as a sign that a funeral took place in that parlour. After taking the dead out of house, the branches had to be cleared up quickly, otherwise, someone else would die in that house soon. In villages of Moletai region [16], the branches on a path were not the only sign of a funeral, there were also flags and cross, placed in front of a house, on the road side.

It was also important not to leave a body in a house for Sunday, because it would be a sign that there would be next funerals in that family soon [18].

In the opinion of Tokarska et al. [23], the last moments of the dead in a house are also full of various superstitions, and are related to both time of saying goodbye to the dead before closing a coffin and the moment of repelling death and evil spirits.

At that time [23], one must not close a gate with one's hands, but use legs or buttocks for that purpose, it's best to use the left ones, to make it impossible for death to get to that house again. During bringing the dead out, all drawers and/or doors have to be open (front door, barn door, garage door and all doors of other rooms in a farmyard), to let the dead take everything he needs and let his soul leave the house. Before going out, one has to overturn the chairs, on which a coffin was placed, and the coffin itself, with dead person's feet forward, should knock a threshold three times. It was supposed to disenchant the chairs, so that they were not used for that purpose again, and it guaranteed that the dead would not come to that house again [23].

A dead person had to be taken out with his feet forward [11]. That custom was known already in the ancient Egypt – "*you will enter Osiris' kingdom with your feet forward*" (the Egyptian Book of the Dead) [11].

Putting a corpse in a room, it was also important to place his feet towards door, which was supposed to prevent him from coming back [11]. One should never take out a coffin through a window, because it brings misfortune of that family in the nearest future. A coffin has to be taken out by strangers, preferably men. The only exception is a coffin with a child body, which should be carried by young, unmarried girls, dressed in white [18]. Men who take the coffin out should hit a threshold three times with it, which is a sign of saying goodbye to the dead [17].

One must not cross a road before a funeral procession, "*because one can do the harm to a soul, going to the other world*" [16]. From a long time ago, there is also a ban on looking at a moving funeral procession through a window, door or even when standing outside, when the procession passes by one's house [16, 19].

In Kashubia, when a body of householder was taken out, animals in a barn and stable were herded, so that they were standing not lying, otherwise, the dead could take them with him [22]. A coffin was taken beyond a border of a property, and only then it was placed on a cart, which had to be borrowed, just like the horses, pulling it. They could not belong to the dead in any case, because it was believed that animals of the dead householder would not want to pull his coffin [22].

In a cemetery, the closest family should not look into a hole in which a coffin is placed, light candles on a grave of the dead buried a moment ago, lose flowers from bouquets or wreaths on their way to a burial place, because all those things bring troubles.

In Vilnius region, it is important for people to dig a grave on a day of a funeral, because it cannot be empty at night, as someone could take it away [16]. It is regarded as a bad omen, when a rope breaks, because it shows that the dead committed deadly sins [16].

In Italy people pay attention to transporting a coffin to a cemetery by one road and come back by another, in order to confuse the dead and prevent his soul from coming back [11].

A ban, obligatory in the old India, related to looking back during a funeral, spread throughout Europe, making people believe that the dead came at night to the person, who looked back [11]. Looking back, one could recklessly step on traces of a dead person's soul, by which it was supposed to follow a funeral procession [11].

A funeral procession must always go first and one can never overtake it with a car or any other means of transport, otherwise, one can die anytime soon [11].

There are beliefs that if a funeral procession meets someone on its way, within borders of a family village of the dead, it heralds another funeral [16]. Some people also believe that people, who were late to a funeral and met a procession on its way to a church, are in danger, and death will come to them or to someone from their family. Beyond the borders, the dead cannot do anything bad anymore [16].

It was also believed that when a funeral procession carried a coffin to a cemetery it got heavier, because a human soul got out of a body, sat on a coffin and looked, who came to a funeral [11].

In Poland, as in the whole Europe, once, there was a custom of informing cattle and bees about householder's death, e.g. in Mazowsze, people tapped at beehives with a stick, and Kashubians shook them [11]. In Wielkopolska death was announced to trees in an orchard [11]. In Śląsk, when a funeral procession set off to a church, one of dead person's relatives run to a stable and spoke to cattle: "*The householder is going away!*" Then he tapped at fruit-trees and beehives, saying: "*The master is taken away*" [11].

In Vilnius region [16, 19], householder's death was also announced to house animals, especially, bees. For that purpose, people were supposed to tap three times with their hand or a wooden spoon at a hive and say: "*Your householder passed away, now I will take his place*". Each and every hive was informed about it in that way [16, 19]. If someone did not do it in time or forgot about it, the bees died. Some people informed all animals that were present in a stable [16, 19].

In the past, it was believed that a soul of a person who died too soon, e.g. committed suicide, was malicious and did harm to people, thus, influenced the weather badly or made harvest fail, that is why, suicides were buried at crossroads or in no-man's land, so that they did not threaten householders and their goods [11]. An attitude towards suicides and people, who died unnaturally was characterized by fear and aversion, also because it was thought that death caused by a thunderbolt, another human, drowning, killing or injuring by wild animals, being beaten by a snake, was caused by God's wrath [11]. The exception were beliefs of the ancient Egyptians, according to which, the one who drowned in the Nile or was eaten by a crocodile, was regarded to be chosen by Gods [11]. It was also believed that hanged men caused fierce winds, when devil pulled their souls to hell [11]. People from almost whole

Europe were also afraid of dead unbaptized children and parturients, as they believed that after death, they became phantoms [11].

In Kashubia, it was extremely important to secure the dead against coming back to earth in a form of a phantom [22]. For that reason, a piece of a woollen sleeve or sock was put in his coffin, so that he was occupied and did not leave his grave. Also three crosses made of blessed candle wax and put in a coffin had a securing effect [22]. Sometimes, a coffin was dug out at midnight and dead person's head was cut off with a sharp tool, made especially for that purpose, and then it was placed between his feet, so that he could not reach it and put it back on his neck to make it grow to it, and he could not bother his family [22].

An important tradition, related to a funeral, is a consolation (wake), i.e. a meal for the closest family, neighbours and friends of the dead, taking place after ceremonies in a cemetery [18]. In villages, it was obligatory to kill an animal for a funeral of a householder, e.g. a pig or even a hen, otherwise, a household could encounter some kind of loss [16, 19]. People coming back from a cemetery had to wash their hands before they sat to a table, in order to "*cleanse from magical badness coming from the dead*" [16]. It was believed that no one could refuse taking part in a wake, because the dead could reproach it from the other world. Alcohol was an element of a wake that was as important as memories about the dead, and even if there was not much of it, there had to be enough for everyone. If a wake took place in a house, it had to be remembered that no one could clear a table till the next day. The remains of food that were left on the table, were the last meal of the dead, which he was not supposed to be refused [18].

There was also a custom of sweeping away all rubbish, after coming back from a cemetery, and to pour water on a threshold [17]. People were afraid that a soul would sit down somewhere in a house, and to prevent it, all pieces of furniture were overturned [17].

When people decorate graves with flowers and wreaths, they rarely know what they symbolize [12]. In Christianity, a flower is associated with a dead person's soul, it also means charity and mercy, and some of them have additional, special meaning. Usually, people use lilies to make bunches and decorate graves, which are a symbol of purity and an attribute of some saints, but most of all, already since the VIII century – they are a symbol of Virgin Mary, Church, angels, purity of eternal life, God's grace and flower of Paradise [12]. There are also used roses, being a funeral symbol already in the antiquity, standing for martyrdom in the Christian symbolism (especially red ones). Whereas, rose thorns, depending on interpretation, can symbolize tortures of martyrs or sins committed by people. Often, funeral

bunches are also decorated with palm leaves, being an attribute of some saints, including John the Evangelist. Also an ivy is popular in cemeteries – a symbol of immortality, friendship and attachment [12].

It was also believed that so called penitent souls, i.e. souls of dead people, showing themselves in human or animal forms, did their penance after sunset, in the places where they sinned during life [22]. That is why people kept to not talking or answering to anyone during that part of day. As it was believed that if a person said something, a soul would ask for a prayer, which was supposed to be said at midnight, next to a wayside crossroad, in a secluded place. If someone obliged himself to help a penitent soul, he had to keep that promise, otherwise, he would never enjoy peace [22].

In Vilnius region [16] people believed that a body of dead person had a great magical power – it could badly affect the surrounding environment, but at the same time, it was a carrier of healing properties, which were divided into safe and dangerous. According to Savanevičienë [16], those dangerous included treatment of alcoholics. For that purpose, a bottle of vodka had to be put in a coffin, then, on the last day, it had to be taken from there and given to an addict drop by drop. It was also believed that bigger dose could cause death. The same could be done with the water that was used to wash the body. Whereas, the safe ones included treating congenital marks, ulcers, all changes on skin and teeth. It was believed that toothache would disappear after touching teeth with a finger of the dead. A person who suffers from epilepsy, can be healed by putting his shirt to a coffin. One can also put in a string, with which a child suffering from epilepsy was measured: when a child gets higher that the string's length, it will be healed. The information about treating warts was also common. For that purpose, warts were "tied" with a thread and placed under a dead person's pillow [16]. It was also believed that the soap used for washing dead person's body had healing properties and helped in treating skin diseases and rheumatic pain. There was also a conviction that a corpse gained magical powers, when they were made in secret, stealthily, so that no one could see [16].

In Mazowsze and Vilnius region, it was believed that all skin marks disappeared after some time, if a sick place was rubbed with dead person's hand [16, 18].

Superstitions about death in Russia

Every religion has its own specific set of ideas about death. In the Russian tradition, one can find the ideas, coming from three different sources: the Orthodox Church, folk rituals and socialistic ideology [10].

According to the Russian believes, a dead person has something material and owned on earth [10].

People believe that no one can touch e.g. glasses of a grandfather, who died recently, and it should be left in an etui, on a chest of drawers [10].

In Russia, there was a commonly existing custom of throwing various things on graves of suicides, such as branches, bundles of hay, handful of ground and stones, which were later burnt and collected once again [10]. The above was explained by the fact that a grave of a suicide was regarded as a dangerous place, because of presence of evil powers that could do harm to passer-bys [10]. Throwing things on a grave, and burning them was also supposed to neutralize activity of demons, as fire was believed to have purifying properties [10].

Superstitions about death in Japan

In Japan, the biggest number of superstitions is concerned with death and omens that herald it.

For example, it is believed that if a man stumbles in a cemetery and falls down (*ohaka-mairi*), he would not survive even three hours [24].

If a Japanese encounters a funeral procession, or passes by a cemetery, he has to put his thumbs in his pockets (in Japan, a thumb means literally "parental finger" – *oya-yubi*), in order not to bring bad luck to his parents – precocious death [24, 25].

It is also believed that if someone cuts his nails at night, he will die young [24]. A person who enters a house in shoes will die, crushed by a tree, and the one who is poured with water used for hands washing, will not live more than three years [24]. The same will happen to a person, who strikes someone's chest [24].

Death will also come within three years to a person, whose way was crossed by a weasel, unless he takes three steps backwards [24].

Whereas, a person who is not afraid of talking about his own death, will die old [24].

Being in Japan, one has to remember not to eat meals with sticks, one of which is wooden, and the other – bamboo, because exactly such sticks are used to pick up burnt bones of the dead [24]. It is also tacky to stick the sticks in a meal vertically (e.g. in a bowl of rice), as that used to be a way of serving meals to the dead (in cemetery). Moreover, one should not share one's meal by passing it with sticks (from one pair of sticks to the other), because this is the way of eating on a wake [24].

After coming back from a funeral, or after staying in a dead person's house, before crossing a threshold of one's own house, you have to purify yourself with salt, otherwise, bad luck can get into the house [24].

In Japan, butterflies – especially swallowtails – are regarded to be souls of the dead, and when a butterfly got to a room, it meant that a soul wanted to come back to the world of living [20]. Also a dragonfly symbolizes dead person's soul, probably, because its appearance converged with O-bon festive (equivalent of the All Souls' Day) [24].

Superstitions about death in China

Being born – means arriving, dying – means coming back

Lao Tse [26]

It is commonly believed that putting dog's eye secretion on one's eyes, let that person see ghosts of the dead [27].

It is also believed that if a dog howls throughout night, it means that someone had died [27].

In China, cutting noodles means shortening the line of life [27].

It is also not allowed to give somebody a clock as a present, as it is associated with "*honouring the dead*" [27].

In China, the number 4 is the less liked of all numbers, because of its ominous pronunciation, resembling the word "death" [27].

Heralds of death in Jamaica

Inhabitants of Jamaica believe that death's coming is heralded by such elements as: unusual sounds made by animals, crowing rooster in a particular house, pouring rain, which starts and stops suddenly (during a sunny day), or a loud knock on a door or roof [28, 29].

According to the Jamaican beliefs, if two people say the same words at the same time, they will certainly die together [28, 29].

If somebody plans to enlarge his home, or to cut down an old tree, he has to kill a chicken or goat, in order to protect a close person from dying [28, 29].

Heralds of death according to Indians

Similarly to many primitive tribes, Indians believed that all diseases and death caused by them, have their beginning in magic [30]. They claimed that a disease was a result of getting a foreign body into a human organism, which could be removed only by a shaman. According to their beliefs, natural death could come only during a battle [30].

Whereas, Omaha Indians believe that coming death can be foreseen by a person, who is going to die, and sometimes the chosen members of that person's tribe, who are magically skilled [30].

According to Omaha tribe beliefs, to get a gift of foreseeing death, one has to pray to a divine power of Wakanda [30]. Such a prayer usually lasts for many days and nights, and do not always ends with success. However, if it is listened to, then the chosen one joins the Association of Spirits [30].

People, who foretell death, experience visions showing a man or a woman, moving above the ground and surrounded by shining light [30]. Visionaries pay special attention to a face of a person, who appears to them, as it is the face that show a character and circumstances of coming death. When a vision shows a joyful person – death will be caused by natural reasons, an accident, or fight in a battlefield. In case when a visionary sees a sad face, or a face down – death will be effect of an argument or anger [30].

Omaha Indians believe that a howling dog is a herald of death, and if that dog looks into a particular house, then one of its inhabitants is going to die [30].

Another death omen is also a vision, showing dead members of a family, or hearing their voices [30].

Omaha Indians believe that death can be driven away by means of special rituals [30]. They can be performed only by proper people. An ability of driving away death is possessed only by those members of a tribe, who got into a coma in the past, caused by a disease or any other reason, and went to the world of spirits. Thus, after waking up, they can see spirits, foretell death and drive it away. Rituals of driving away death usually last four nights [30].

Death and its omens in dreams

> *Things that were hardly noticed during day, unformed thoughts,*
> *words said incidentally, which were hardly heard, come back at night*
> *in a noticeable form and become a subject of dreams [...]*
> *Borys Pasternak [31]*

Since the dawn of history, people wondered about meaning and symbolism of dreams. Dreams interpretation is based on guessing meanings of symbols that we encounter in them. Dreams meaning is difficult to interpret, because every symbol can be interpreted individually on many different ways, which also refers to interpretations of death omens in dreams.

In the reference books [32], there are distinguished dreams, in which one can see clearly the moment of one's death, another time, one can see everything that has lead to it, or what happens with a dreaming person after death. Sometimes, one dream includes all the elements. Other dreams can show e.g. our funeral or funeral of our relatives. In some dreams there is no death itself, but there can appear the dead, coffins or other death omens [32].

According to Freud [33], people do not remember dreams about their own death, as it is too traumatic an experience for them, and their minds illustrates this motif by means of many symbols, much more delicate and less direct, such as e.g. being late for a train [33].

According to Jung [33], dreams about one's own death are a signal that informs a dreaming person about the necessity of internal growth, e.g. it's time to go forward, leave bad habits or behaviours behind, learn how to control emotions. In the researcher's opinion, even dreams about a suicide have something positive, as they symbolize readiness to change one's life completely, find a new "self", thus, it is worth to stop and reflect on the features or relations that we would like to improve, or what to take care of in the first place [33].

Generally, dreams about the dead, especially the closest ones, which were said goodbye recently, are evidences of missing them a lot, a desire of contacting them and making sure that our close ones found peace and consolation after death [32]. However, they can be related to dreaming person's wishes to avoid responsibility for a difficult situation in a real life, that is why, in his dream he runs away to death, as an ultimate form of dealing with the problem (it is so especially in case of suicide) [33]. However, it does not stand for an unconscious desire of taking one's life, but rather a wish that the problem would disappear immediately [33].

Usually, healthy people's dreams about dying do not symbolize death, but herald the beginning of something new, some changes, ending the current period of life, long and happy life [32, 34]. However, if it is an ill person, who dreams about death, it means, unfortunately, a warning about coming misfortunes or dangers [34, 35, 36]. Nowak [35] interprets such dream the other way round, as he claims that an ill person's dream about death, means getting back to health.

A funeral, seen in a dream, can be a sign that one should finally hide all complaints and deal with unfinished matters [32].

If an unmarried man dreams about death, it means that he will soon get married, and his marriage "will be honest and good" [35]. However, if a married man dreams about death, it means parting from his wife. The dream can also mean parting with friends, partners, brothers [35].

If a competitor dreams about death – it heralds his victory, as the dead and winners are regarded as those, who want to reach their goal [34, 35, 36].

If we dream about calling for death, it means that we will be the subject of gossips soon, it can foretell poverty and bankruptcy [34,35,36].

A dream about death of parents or a close friend means also christening of a baby, however, death of a close person – that we are constantly and needlessly afraid of our enemies [34,35,36].

If a person dreams about hugging with death, it means long life, and when he "struggles" with it – danger [34, 35, 36].

Dreams about losing teeth (with or without blood), kicking, planting or sorting out potatoes, ploughing black soil, fresh meat, generous feast, collecting blackberries, bee or cuckoo flying away, cows, horses, falling tree, dances and cleaning – are meaningful and these are ill-omened dreams [7, 11, 16].

There is also a conviction that everything in general that you dream about, and which is white (mice, horses, gooses, snow, underwear, nun dressed in white, mould, moon), will not herald anything good, and one of relatives of a dreaming person will certainly die [7, 11, 13, 14].

In case when someone dreams about blooming linden, or about counting and measuring wood, it means that death of the dreaming is coming [13, 14].

If someone collects mushrooms in his dream, he can be sure that one of his friends will leave us soon [13, 14].

If someone hears a swan song in his dream, he can treat it as an omen of death [13, 14].

Dreaming about teeth can have many meanings, both negative and positive [13, 14]. An interpretation of a dream about teeth depends on the way they are dreamt of. Losing teeth can herald parting, divorce, someone close missing, and in the worst cases, death in a family [13,1 4].

If someone dreams about not having a right arm, it can mean death of the father [13, 14].

Colours vs. death symbolism

> *Many people are convinced that they think,*
> *whereas they only change their superstitions.*
> *William James [37]*

In many cultures, mourning is emphasized by certain clothes or their element, worn for an appropriate time after death of a relative, depending on a degree of relationship. Clothes are supposed to emphasize uniqueness of those moment of reflection and grief.

Black – it is a colour of mourning in most countries of Euro-American culture [38]. It symbolizes a lack of lights, evil or even devil. Whereas in case of primitive people, it is a symbol of danger and bad luck [38]. Already in the Semitic times, there was known a custom of blackening one's face, as a symbol of being overwhelmed by sorrow after losing the close ones. It was a symbol of mourning, emphasizing one's unhappiness, and an attempt at hiding one's identity from a possible revenge of dead person's soul [38].

White – means fear, emptiness, lack, absence itself, death and symbolizes whiteness of dead person's bone, and grief of a family, cause by that loss [38]. In the East, it is associated with a funeral, and in China and Japan, with mourning. In the latter, after death of a family member, the whole house is decorated in white. Until recently, it was also a mourning colour of the areas of Sandomierz and Śląsk – where women put on white scarves, being symbols of mourning. This colour appears, most of all, in the elements of outfit, but in Japan, also a dead person is dressed in a white kimono. In India, widows put on white sari, only for a funeral. However, it has to be made of simple material, preferably, cotton, without any decorations, and a binding of sari has to be very simple, not sophisticated [38].

Red – it is a colour of mourning in the south Africa and America [38].

Purple – it is devoted to widows in Thailand. It is also perceived as a colour of mourning in Mexico, and according to Greeks – it drives away evil spirits and prevents from bad luck [38].

Blue – it is a colour of mourning in Iran and Mexico [38].

Green – in Islam, it means the paradise after death, and in Japan – the eternal life.

Yellow – in Greece and Burma it symbolizes sorrow, and in Egypt – mourning [38].

Other superstitions connected with death

> *The worse superstition is*
> *to regard one's own superstition as the most reasonable.*
> *Gotthold Ephraim Lessing [39]*

It is commonly known that superstitions and fallacies were present, and still are, in almost every aspect of everyday life, being a permanent element of culture. Many times, they are accepted without any criticism, automatically, without going any deeper into their

authenticity or falseness. There are superstitions, which are present in our everyday life for centuries, and among them, there are those concerning thanatological issues.

There is e.g. a conviction that on the Christmas Eve, all guests have to sit in such a way, so that their shadows cast on a wall. If someone's shadow is not visible, it means that the person will not sit with us at the Christmas table anymore [7, 11].

Most people believe that going under a ladder brings bad luck, including death, as the ladder leaning against a wall creates a triangle with the ground (which is regarded as a symbol of the Holy Trinity), and going through it is regarded as blasphemy and omen of bad luck [40].

People also kept to planting cemetery gates, front door and entry gates with rowan-trees, which was supposed to drive away evil spirits [40].

Stepping on someone's grave or picking up flowers from it is also regarded as a bad omen [40].

In the past, the first place in a cemetery was always empty, as it was believed that it was too close for devil [40].

The Funeral Training Institution of the Polish Association of Embalming and Thanato-cosmetology Adam Regiel [41], asked people on its forum to report any known superstitions connected with death, funeral and mourning, and it turned out that the Internauts knew a lot of them. Below, there are those, which were not mentioned above.

In the opinion of the Internauts [41], bad luck is brought by:

- violating order of a funeral procession
- a hat or scarf on one's head, when a funeral procession passes by
- being the first person, who gets into a new hearse
- counting cars in a funeral procession
- digging a grave in the south direction and putting a coffin in it
- using fragments of grave for constructional purposes
- stealing from someone's grave
- throwing roses to a grave
- running during a funeral
- postponing a date of funeral
- falling in love within the period of mourning, as a marriage would never be possible in such case.

Bad luck or death will come to a grave digger if he leaves a dug grave for Sunday, and to a family, if their relative is buried as the first in a new cemetery [41].

According to the Internauts, cemetery, funeral, grave and hearse are related to such superstitions as [41]:

- if you see an ambulance or hearse, you have to catch a button, otherwise, you will be the next person, transported by that vehicle

- if you take three steps backwards, when leaving a grave of your beloved, you will die after three months

- if a grave digger finds water, when digging a grave, then the dead will never find eternal peace

- if a hearse stops in front of somebody's house on its way to a cemetery, the householder will die soon

- if a hearse has to turn back on its way to a cemetery, someone from a family of the dead will die

- if rain falls on an open grave, someone from a family of the dead will die within one year

- if there is a funeral in a place you live, you must not leave it, until the funeral is over, otherwise, rotten luck will get you

- if a pregnant woman goes over a grave, her child will have a deformed, twisted ankle

- if you point at a grave with your finger, the finger will decay, and if you point at a funeral procession, you will die within one year

- getting in an open grave, or passing it by can cause toothaches, headaches, urinary incontinence, abscesses

- if there is a problem with putting a coffin in a grave, it is a bad sign for a family

- going through a cemetery one should not breathe, otherwise, a soul of somebody who was recently buried will penetrate him by his breath

- if a funeral takes place on a Friday, it can mean death in a family within a year

- going to a funeral, you must not wear anything new, especially shoes, because it brings death, or in the best case, bad luck

- if there is a thunderbolt during a funeral, it means that a soul reached the Paradise

- if coffee grounds form long straight lines, they herald a funeral

- flowers will grow on a grave of a good person, whereas, they will not grow on a grave of a bad person

- if the dead waits for a funeral for the whole Sunday – someone will die in the next week

- only after 6 weeks after someone's death, you can segregate and remove his things from a house

- if during a funeral mass even one candle standing next to a coffin extinguishes, it means misfortune of a family of the dead

- all flowers brought by mourners have to be removed from a funeral house

- the water and a bowl that was used to wash the body, has to be buried under a tree

- one has to watch out not to let tears fall down into a coffin, otherwise, the dead will suffer torments in purgatory.

   According to the Internauts [41], there are also other superstitions related to death, such as:

- when you take dead person's hand and touch a sick area with it – the dead will take a disease with him

- you have to leave a house always by the same door that you entered it, otherwise, you will encounter an awful death

- if a mirror falls down and breaks, the first person, who enters a house, will die

- if someone dies on Good Friday, he gets right to Heaven, it's the same in case of Christmas Eve, as the gates to heaven are open then

- if a funeral takes place on Ash Wednesday, then another person from this family will pass away on Good Friday

- when 3 people take a picture of themselves, the one in the middle will die first

- if 13 people sits at table, one of them will die, before year ends

- if a picture in a house falls down, someone you know will die

- if you hear three knocks on a door, and there is nobody when you open it, it means that someone from a family passed away

- if the dead was indebted to someone, he will come back to give it back to that person

- if you smell roses when you are alone, someone will die

- two deaths in a family attract the third one

- one should never count passengers in a train, because one will receive a message about someone's death

- if there is a broom opposite to a bed, the person who sleeps in it will die soon

- a single snowdrop in a garden heralds death

- one must never put red and white flowers in one vase, especially in a hospital, because it will bring death

- if roses blooms two times in one year, they will bring death

In Turkey, according to one of the most popular superstitions, you must not chew a gum at night, because "*those who chew a gum at night, actually chew dead bodies*" [25].

According to Lewandowski [42], in Kashubia, as well as in Kociewie, people believed in transmigration of souls so strongly that "*they had to put favourite meals of the dead at windowsill outside between 1 and 2 November, but it was usually fruit and sweets. Usually, they were eaten by animals, sometimes a dog that broke his chain after all. However, if the food stayed untouched in the morning, people worried why the creatures from the other world had not liked it*" [42].

Conclusion

> *From the psychological point of view, death is as important as birth.*
> *Denying death is something unhealthy and abnormal,*
> *which takes away the meaning of the other part of life.*
> *Carl Gustav Jung [43]*

According to Kozakiewicz [44], in the reference books there is said that "*some superstitions, which work constantly, if only a person recognized them as true, influence his judgement about people and things, which distort his behaviour*", and the range of superstitious convictions and assessments is very wide, from statements expressing regional dislike (e.g. a person from Cracow for a person from Warsaw), to more categorical, full of hatred racist and religious statements.

A fallacy is something similar, because "*it consists in a false, imaginary idea of properties of some things and phenomena, but also on some irrational, magic, unexplained actions, which are supposed to turn or cause something*" [44].

A common feature of superstitions and fallacies is the fact that they are base on strongly emotionally coloured assumptions and ideas, going beyond a boundary of objective and scientific examination [44]. In the opinion of Kozakiewicz [44], social, racial, religious,

nationalistic and other kinds of superstitions are so lasting, because they are instilled in people almost from cradle, from the first day a child starts to understand, what is told.

Since always, folk culture was accompanied by magic [45]. According to Kowalski [45], magical practices, i.e. magic, was done both by people, who were particularly skilled, having peculiar knowledge of magical techniques, such as witches, wizards, fortune-tellers, and ordinary people, who did magic according to a tradition and knowledge they gained, in all situations of life and everyday activities – baking bread, starting ploughing, harvesting, hunting, breeding livestock, etc. Spells, ordering, sorcery and other procedures involved a great conviction about a value of word and its divine and miraculous power [45].

Folk magical thinking manifested itself very strongly in beliefs, fallacies, rituals, customs and manners, which can be still observed today, however, much less intense than in the past.

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Afterlife in different religious contexts

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The subject matter of this chapter concerns the issues of afterlife that is the questions like: whether, where, and how can a man exist after his or her death. The text reveals also some beliefs related to the human nature, the meaning of life and death, as well as the art of dying while living. Thus it does not contain characteristics of particular doctrines and religious practices. It does not discuss the pre-mortal rituals nor those undertaken posthumously.

The subsequent sections exhibit the beliefs that shaped within the most widespread religions of the contemporary world. The main systems of belief are discussed in chronological order, depending on the time of formation—from Hinduism, which is the oldest, to Islam, which is the youngest. This provides an image of the movement of the idea of afterlife between them.

The last section, entitled 'Other religions', presents a subjective revision of the most important issues concerning afterlife that were formulated within some of the traditional, national and tribal beliefs, and in the second part—of those developed within new religious movements (NRM).

Hinduism

In Hinduism death does not mean the end but rather the next step of the journey. It is only body that dies at the moment of death. One should not be afraid of death as it constitutes a natural and unavoidable phase of being. A body is compared to worn out clothes that eventually have to be thrown away or a wagon which one has to leave before continuing the journey [1, 2].

Soon after the death of the physical body, the death of the subtle body follows. This is an astral body that constitutes a scheme of individual dispositions. What is left is *jiva,* a karmic body, a soul that stays within or nearby the physical body just for a short time. Its first moments of the posthumous experience are determined by the last thoughts of a man. Consequently, the soul stays for some time in the world of fading desires, in a state of temporary bliss. Its path is further conditioned by the laws of *samsara* and *karma. Samsara* means literally a junction, flow, passage. It is a theory of the journey of the soul through the series or circles of incarnations. The motion of souls in *samsara* depends on *karma. Karma* is an impersonal law of cause and effect. According to this law every human action is characterized by either good or evil, although its price depends on numerous factors (e.g. rules of a particular caste, the class in Hindu society). One is responsible for the deeds performed during his or her life also in the afterlife. *Karma* along with *samsara* determine one of three possible ways of the journey of a soul [1, 3, 4].

From a good Hindu point of view, the most probable is *punarjanman.* It is a rebirth, also called transmigration, i.e. the reincarnation of a soul into another physical body. Kramer explains that „*Reincarnation blends the natural law of evolution with the spiritual process toward awakening. At the sub-human level, growth is automatic and progresses toward ever increasing complexity, from inorganic to organic to vegetative [sic] to human levels"* [1].

All the misery of the human soul derives from ignorance (*avidya*). Therefore, a person that lives in ignorance, in the state of an unconsciousness about his true multi-layered nature or who acts improperly returns to a lower stage of evolution. Depending on the bad *karma* one can reincarnate as an animal, a plant or can be trapped in objects such as a stone. On the contrary, a person who follows the path of salvation consisting in fulfilling the required obligations and performing good deeds in the previous incarnations can evolve and obtain a social advance. The soul with the good *karma* is incarnated again in a womb. The good *karma* implies a rebirth in a better environment. It means a rebirth in a house of people who are pious, happy or upright and who belong to a higher caste. So the afterlife is determined by the good and bad deeds performed in the previous incarnations [1, 4, 5].

Only the souls that have not yet achieved moksha (*moksa*) can reborn repeatedly. *Moksa* is the ecstatic state of liberation of the mind from the fear of death. There are many ways to achieve this state, yet none of them is easy. *Moksa* liberates a soul from the laws of *karma* and *samsara*. This leads to a release from the cycle of birth, death and rebirth. *Moksa* constitutes the end of the journey of the soul which leaves the world of the living forever. Simultaneously, it's not until one reaches the state of *moksa* that he or she is able to realise

the self (*atman*). The Hindu knowledge about *atman* is not equivalent to the ecstatic consciousness of *atman*. *Atman* is a great and absolute self, seen as birthless, deathless and imperishable, hence also divine. This highest self is hidden within the heart of every human, in the same place where the soul (*jiva*) exists, thus *jiva* is in fact a part of the *atman* itself. The realization of *atman* enables a soul to reconnect with gods, achieve immortality in the absolute reality of *Brahman* (Hindu Gods trinity of *Vishnu, Shiva* and *Brahma).* The identification and realization of *atman* is crucial for a Hindu, since it creates an opportunity to achieve immortality even during life [1, 2, 3, 5].

Le Goff denominates those three paths of afterlife as the bottom one, the upper one and 'the third one'. He compares the bottom path of degeneration to the Christian hell, the rebirth in a higher stage of evolution to the purgatory (the motif of the permanent improvement of state between death and final salvation) and the reconnection with *Brahman* to heaven [6].

Buddhism
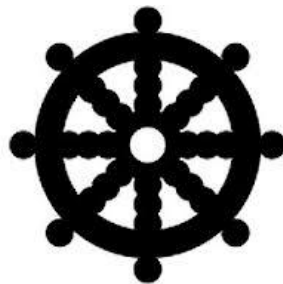
A wide range of ideas concerning the spheres of life and death that are cultivated within the field of the Buddhist philosophy, particularly those referring to the notions of *karma, samsara, moksa,* and *avidya,* derive from Hinduism. Yet, apart from those ideas, Buddhism has developed also a new, original idea of *dharma.* This notion determines a perspective according to which every existence is characterised by suffering, impermanence and lack of a self that is a non-self (*anatta,* from *an-atman*) [1, 3, 4, 5].

Consequently, the decay of the present body does not imply the end of existence. Death constitutes rather a transitional state, an integral part of the cycle of life. At the moment of death the consciousness separates from the physical body. Nevertheless, this process cannot be treated as complete or final because of *karma.* In this context, there exists no soul and no self, only the so called 'subtle karmic relations' which are transferred to the next life. From this perspective *karma* denominates a way of living, the intentions that motivate the

actions of an individual. The decay of the present body does not suppress the flow of the karmic energy. Contemporary Buddhists compare death to a burnt-out bulb, which should be simply replaced with a new one. As long as the inflow of the current continues, the new bulb shall light up. The moment of death is illustrated also by the metaphors of lighting one candle from another, initiating the movement of a billiard ball by another rolling ball, imprinting a stamp in wax, a change of frame in a film (one that is quite similar to the previous one, yet not identical). As a result it is the potential of energy, and not a substance, that is passed on [1, 2, 3, 5].

Furthermore, in Buddhism the state of mind at the moment of death determines the future rebirth. The slightest concern of a dying person reverts the whole process of disintegration of the five dimensions of existence (the matter, feeling, desires, thoughts and conscience). Then, the conscience connects with the fertilized egg cell in the body of the future mother. If a person dies in fear or panic, he or she may be reborn in a hostile environment. The type of the subsequent reincarnation can also be determined on the basis of the way in which the temperature of the body of the deceased person falls. In the afterlife nothing is a work of chance. Depending on the *karma* a man can be reborn in a few spheres—lower words (infernal spheres, world of hungry ghosts, of animals) and higher worlds (worlds of humans, gods, half-gods). Nevertheless, all of them are filled with suffering, therefore migration between them is not an advancement, not an aim. The aim is to leave them [1, 3, 4].

In this context reincarnation constitutes an extremely complex chain of twelve dependencies. The motor for its functioning is the will of living. This will evoke the appearance of the new *karma* (the next life after the death). *Karma*, transferred to the next incarnation, creates the consciousness. The consciousness, in turn, shapes the psychophysical complex. On the basis of this complex five of the above mentioned dimensions of existence arise. It enables the contact with the external sphere. Thanks to them arises the feeling. The feeling, in turn, releases the desire. The ideas that are desired are adopted and here the cycle starts again—the ideas create the new *karma*, the need of rebirth and the necessity of death. In consequence, finally there exists only the changing configuration of five dimensions of existence. The succeeding incarnations are the consecutive configurations of those dimensions. The reincarnation that takes place between them has a physical character and lasts 49 days [1, 3, 4].

The liberation from this chain of changes and the painful cycle of birth and death is the *nirvana*. When one rejects the desires, life lasts no longer. This constitutes the art of dying before death which is anyway inevitable. *Nirvana* is what is left, when the delusions and

ignorance disappear, when the desires and the attachment fade. Individual identity vanishes, there is no fear of death, but only perfect consideration and care. It is the state of elevation, emptiness of thoughts and feelings (including the suffering). *Nirvana* cannot be thought, nor understood, it can only be experienced. One day all the beings shall reach the *nirvana.* Literally, it means blowing away, extinguishing, it denominates liberation from the suffering or an enlightenment [1, 2, 4].

The enlightenment consists in realizing that nothing is permanent (the feelings, experiences, will, consciousness, soul, being and self). It all constitutes a changing composition of elements. Both the claim that there exists life after death, and the one that it does not exist are false. For this reason Buddha consequently refused to talk about life after death, as he considered such questions inadequate. However, the local traditions have transformed the original thesis of Buddha concerning the afterlife in numerous forms of this philosophic and religious system. The new currents in Buddhism diminish the role of reincarnation or totally reject its idea [1, 2, 3, 4].

Judaism

The Jewish religion concentrates mostly on life. The question about the sense of life constitutes the essence of Judaism. Consequently, at first, the idea of the afterlife within the framework of Judaic philosophy was not shaped quite specifically. Over the ages a number of different perspectives on this topic were formulated—from the denial of the afterlife or the lack of opinion on this subject to the faith in the resurrection of the body and the immortality of the soul. Jews live in one reality at a time. Simultaneously, they are reconciled with the fact that death constitutes a part of this life. It constitutes a part of creation, derives from the one god *Yahweh* and is a good gift. It has its right time and it can be a reward or a relief, rather than a sentence or a punishment. Although death is a consequence of the original sin, the actual punishment is the fear of death. Nevertheless, it is pointless, as death is a natural end of a man, a return to the form of ashes of which we were created, to the form of the clay with

which *Yahweh* sculpted us, a return of the body to the earth. Therefore, death actually does not exist. Both the body and the soul go back to their sources, where they continue to exist. Death is a moment in which the soul escapes through the throat. It is simply a moment in which the body and the spirit split, go in different directions and their faith is from that moment on separated [1, 2, 7, 8].

Contrarily to the dispersing body, the soul (*ruach*) is eternal, it lasts in its separateness. In this sense it is immortal. It is also endowed with memory and personality. According to the thought systems relating to the idea of reincarnation, the existence of the soul on earth, its incarnation, is a short break between the periods of existence in the eternity. The soul precedes the body and lives on after the death of the body. After this earthly break the soul goes back to where it came from, to the divine paradise. The soul used to be there with *Yahweh* before the creation of the body. Such migration of the souls is nominated by the cabalists as *gilgul* which literally means rolling. *Ruach* can also be understood as a spirit, a wind, a divine breath which initiated the creation of a man in the image of god. From this perspective a man is a pure bodily form enlivened by the saint *ruach* [1, 2, 8, 9].

The concept of paradise in Judaism evolved over the time. According to the oldest beliefs the dead ones vegetated in *Sheol* which meant a 'non-earth'. It was supposed to be an underground world located in the inside of the Earth. In time a theory was devised which claimed that there exists a separate division in *Sheol,* a Paradise designed for the just ones, a Garden of Eden, a Jewish heaven. Depending on the views of the particular communions it was supposed to be a place where Jews would be able to devote themselves to studying the holy books. There exists also a theory that Eden consists in fact of two different gardens (a higher and a lower one), both of them divided in numerous levels and chambers. Each soul shall be attributed a place on one of these levels according to its deserts and good deeds. There the souls exist in a purely spiritual way, in a world deprived of food, drinks, procreation, interests, jealousy, hatred or competition, and filled with justice and happiness [1, 2, 8, 9].

However, some Jews believe that a soul cannot reach paradise until it is cleansed of its sins. To obtain such cleansing a soul has to pass through a sphere that is similar to a purgatory. The concept of an unfriendly place where the iniquitous souls are cleansed was also derived from the vision of *Sheol*. At first this place was associated with the valley of *Gehinnom* (*Ge Bene Hinnom*, Valley of the Son of Hinnom), located in the vicinity of Jerusalem. It was the most horrid place that one might have imagined at the time of formulating that concept. It was in that valley that the pagans used to offer child sacrifices to

the god *Moloch*. In the New Testament *Gehenna* is a metaphor of a place where a man is judged and punished after the death. Due to such formulation of the concept of purgatory few Jews believe in the existence of hell. In the Talmud *Gehenna* is similar to a purgatory. It is a unique place somewhat, as almost all souls get there (for all souls are sinful) and they only pass through this place (do not stay). Quite interestingly, *Gehenna* does not function in the day of *Sabbath*, and therefore in that time both the living and the dead obtain a temporary rest [1, 2, 9].

Yet, later, a different doctrine was formulated in Judaism. Notably, some Jews believe in the possibility of the Final Judgement and resurrection. Resurrection can also be understood as a spiritual death and spiritual rebirth. However, it primarily relates to the Final Judgement and the arrival of messiah. Messiah is a single saviour who will arrive at the time of the apocalypse. It will be the time of rising of the dead bodies and souls. The Judgement will be exercised by *Yahweh* himself. The good ones shall obtain the resurrection that is a union of the body and soul and the eternal life. The iniquitous ones shall be disgraced forever, shall not be resurrected, and shall not arise ever again. It is also possible that messiah designates mass redemption. In such case after the period of miseries and catastrophes a Messianic Era will come and peace (*shalom*) will finally reign. Then the dead ones will be resurrected and the old bodies will miraculously unite with their souls and there will be no more death [1, 2, 8, 9].

Christianity
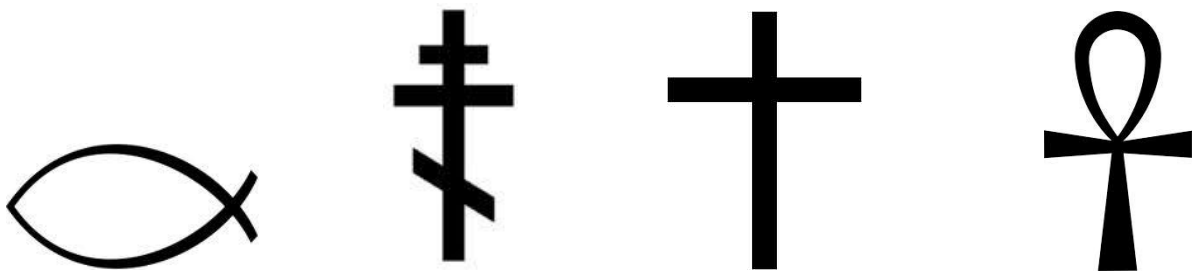
For a Christian death designates the beginning, a birth to the eternal life. However, the perspectives on the afterlife vary across the particular Christian churches. It is believed that every man has an immortal soul. At the moment of death the body and the soul separate temporarily. The body returns to the earth and decomposes. Depending on the doctrine, it is assumed that it turns to ashes (Catholics) or sleeps (Seventh-Day Adventists Church). Yet, on the day of the Final Judgement it will also resurrect and unite with the soul [1, 2, 10, 11].

Therefore, at the moment of death, the soul becomes naked and stays so until the moment of the reunion with its altered body. This is why, after the death, one simultaneously is and is not resurrected. He or she resurrected only partially, as a soul, which retains personality and individuality and which is embedded in the afterlife. For different Christians this designates that it commences a posthumous journey to the paradise or to Hades (Orthodox Church), to the Abraham's bosom (Mormons) or that it stands in front of God who exercises 'the particular judgment' (Catholics). It is God himself who settles the further faith of the soul. The soul itself at a moment of revelation recognizes its state and an appropriate punishment or award. God assists the soul in this recognition. If it should be damned it goes to hell right after the death, where it suffers eternally [1, 2, 10].

For the souls that are sinful, yet faithful to God, there is hope for forgiveness, for salvation, for the purifying power of God's love. Therefore, fate does not have to be fulfilled at the moment of death and of the particular judgment. The soul may remain in the purgatory. Visions of the purgatory are quite complex and differ widely. Orthodox Church fails to offer an official doctrine of the purgatory, however it does formulate the concept of 'the third place'. It is a place of awaiting and penance, of the reversal of an unfavorable sentence. This notion comprises both the concept of Hades designed for sinners, and a temporary paradise for the saved ones. In contemporary Catholicism it denotes rather a certain state, time of awaiting, a path or a process of improvement—therefore it is not understood as a place. Catholic theologians explain that the soul suffers, for it loves, and, simultaneously, it matures to love in the feeling of estrangement and imperfection of own ability to love God. Reformed churches reject the idea of the existence of the purgatory in general [1, 10, 11, 12].

The purgatory is located between heaven and hell. Moreover, in the Middle Ages, theologians formulated also the concept of the limbo (*limbus*). It is a place where the unbaptized children and others who have not heard of Jesus stay. Heaven and hell are also interpreted differently. They constitute the final destination of the soul that is reunited with the body. Sometimes they are depicted as timeless, alternative states, which can be experienced also in the present life. Hell can signify a free choice, the possibility of an eternal estrangement from God, of rejection of the unity with God, of an alienation, emptiness, loneliness, a rupture of all the bonds with the creation or the state of a final damnation. Heaven, in turn, is a gift from God. It might be perceived as a place where the saved souls are sent, a dimension of God, a reunion with God, an eternal participation in the inner life of God. It is also believed that heaven has a social quality, as the souls exist in a communion with themselves and with those who remain on earth [1, 2, 10, 12]. Ratzinger recently explained

that: *A man is in heaven then and to such a degree, when and to what degree he is with the Christ* [12].

Human faith is appropriately determined at the moment of death and of the particular judgment. However, one day, the General Judgment, that is the Final Judgment, will take place—both for the living and dead. Their souls will reunite with the bodies. Those who believe in Christ will reach heaven. Those who rejected Christ will be condemned for hell, sent, together with their bodies, for eternal damnation. The judge will be Christ himself. He shall bring to the humankind full resurrection, joy and the salvation of the Universe. From that moment on there will be neither sin nor death [1, 2, 10].

The believers of the Orthodox Church were expecting the Final Judgement at some point in the immediate future many times over the ages. On the contrary, the contemporary movement of universalism claims that God loves everyone and finally no one will be damned [10, 11].

Islam

Life, the product of work of the one God (*Allah*) is too miraculous to end up with death. Hence it should kept. Death is just the beginning of the next stage of a long journey. A religious Muslim even craves it, since it is a condition one has to meet in order to achieve the ultimate goal of "seeing the God." Under no circumstances is it a compensation for the public or private sin. On the contrary, *Allah* gave death to the people to liberate them from sin. It was created along with the world, and therefore it is sacred. Muslims wish to die before death, so they would not die anymore. This desire drives the Sufis to experience the spiritual death, called *fana* (dissolution). This is the death for oneself, for one's self. This takes the self to *Allah*, the self gets lost in *Allah* and lives in *Allah*. The sacred art of dying while living is based on turning all the thoughts and actions into love for *Allah*. Shia Islam pays a particular attention to death, due to the cult of suffering and martyrdom in the name of *Allah*. While Druze and Alevis hold complex views on the transmigration of souls [1, 3, 5].

Death breaks the body and soul connection. Soul begins the afterlife during which it achieves immortality. It passes from this world to Eternity, the House of Eternity. Some Muslims believe that the land of living and land of dead are separated with a barrier (*barzakh*). It keeps the soul away from the earth and prevents re-embodiment. However, in accordance to the teachings of the holy book Koran, fertilization and birth may be associated with resurrection. *Allah* can take a man out of his or her mother's womb or he can resurrect a man from the grave. Anyway the afterlife is a time of waiting for the day of resurrection and judgment. At that time the soul is making a journey that resembles the historical journey of Muhammad. It is accompanied by the angel Gabriel who carries the soul through the 7 circles of the celestial spheres to see *Allah*. Then, the soul returns to the grave to await the judgment. This, however, does not apply to the martyrs who receive their eternal reward immediately [1, 2, 3, 5].

One of the main truths of Islam is the faith in the judgment day. According to this doctrine, the cataclysms will come out and interrupt the course of nature. The earth will shake, mountains will crumble, and then the dead will rise from their graves upon hearing the sound of the trumpet of the angel Israfi. This will be the Last Day, that is, the Day of Judgment, and only *Allah* knows when it is going to come. The resurrected humans will be divided into 3 groups. 'The first ones' consists of prophets and spiritual teachers who are close to God. Among the rest of the people, the dishonorable and infidels will be separated from the religious, honorable and just men. Everyone will be judged for the good and bad deeds of his life. Those deeds are written down by angels. After the judgment one shall receive a repayment for the way he or she lived. The religious people will go to paradise while immoral to hell. Then *Allah* will destroy death. It will bring an everlasting joy to the souls in paradise and eternal anxiety to those in Hell [1, 2, 3, 4].

Muslims imagine heaven (*jannat*) as an oasis of happiness, oasis flowing with milk and honey, the Garden of Eden, i.e. the Garden of Eternity. It is the land of lush verdure, crystal clear streams, beautiful virgins, delicious food and drink. In heaven all the saved ones are of the same age and are virgin pure. They will receive all the imaginable material and spiritual happiness. And they will live forever in bliss and friendship with *Allah* thanks to his grace. At the same time, heaven indicates an ideal spirituality, communication and social relations. It means a fulfilled life [1, 2, 3, 4, 5].

Hell (*jahannam*) is the land of burning fire or place of eternal suffering and lack of hope to be rescued—because death was destroyed on the Day of Judgment. Those condemned to hell will be thrown into the roaring fire and boiling water. In other words, they will feel the

flames even in their hearts, since hell is, as well, to be experienced both mentally and physically [1, 2, 3, 4].

Other religions

Traditional national and tribal religions

In the beliefs of most peoples of Africa the life that lasts after the death acquires a new quality. It is assumed that in the past people were not mortal at all and that death appeared only as the punishment for improper behaviour. It might have been an effect of extorting something from god, e. g the procreation that was not necessary for the immortal people to survive (e. g. Nupe people, Nigeria) or a mistake of a divine messenger (Ibo people, Nigeria and Baule people, Ivory Coast). Numerous tribes interpret death as a consequence of bargains with their gods [13]

In the beliefs of the North American Indians there appears a concept of two souls and the power of *sikun*. One soul is a spirit, a breath (*ni*) or the force animating the body. The second soul, the lax one (*nagi*) leaves the body during an illness and sleep, as well as at the moment of dying. With his death the body decomposes to the basic elements and a man loses his breath of life, his *ni*. In the beginning *nagi* circles around the relatives of the dead person because of the grief it experiences. Later, it completes a journey to the land of the dead. There it is judged. Good *nagi* unites with *ni* and lives in a joyful land. Bad *nagi,* damned*,* is sent to the ground, where it supports the forces of the evil. S*ikun* is a supernatural power that all beings, forces and objects contain in themselves. Man receives *sikun* at the moment of his birth and gives it back at the moment of his death. The beliefs concerning the circulation of *sikun* are quite similar to the faith in reincarnation [1].

Shinto is a traditional polytheistic Japanese religion and, until recently, the religion of the majority of the Japanese, who recently tend to develop atheist worldviews. Shinto lacks a unified canon, as it incorporates numerous local cults. In the past a wide variety of theories on the idea of the afterlife used to be formulated, from the concept of the passage to the gloomy other worlds, through the vision of a reunion with *kami* gods in a land of eternal joyfulness, to the various interpretations of heaven and hell. Nevertheless, today, Shinto tends to focus rather on the questions of the present life than the afterlife [2, 14].

Taoism or Daoism is a traditional Chinese philosophical and religious system. Over the ages this doctrine incorporated and rejected numerous syncretistic elements. This religion is particularly closely related to Buddhism. According to the rule of *yin* and *yang* (the bipolar reality) the birth contains in itself its opposition that is the death. Life (*yang*) and death (*yin*) create one reality divided by the notions conceived by the humans. In the views of followers of Taoism death constitutes a natural passage to the unconscious state from the conscious state, from the body of life to the body of death. It occurs when the breath 'disperses'. Consequently, Taoism focuses on answering the question how to live before the death, not after it. However, it defines different methods of the art of dying that help to overcome the great fear of death and enable reaching the immortality [1, 15].

New religious movement (NRM)

Although a low percentage of the citizens of the Western communities declare the NRM membership, certain elements of the NRM worldview are widely accepted by the majority of those communities. In particular, in countries of the Western Europe, as much as one third citizens claims to believe in reincarnation. Most of them are quite young people, in many cases Christians. Reincarnation is promoted mainly among occult environments related to theosophy and anthroposophy. Numerous interpretations of reincarnation theory are offered. Moreover, often it is conceived in ways that are quite divergent from the Hinduistic original. In the movements referring to the stream of New Age reincarnation is often replaced with a quite wider notion of metempsychosis. It might also be understood as a constant progress, which is a particularly significant concept for the Western man [16, 17, 18, 19, 20].

Sikhism, which was developed in Indian Punjab, is to a large degree a compilation of Islam and Hinduism, which influences meet on this geographical territory. It is a monotheistic religion that incorporates the faith in reincarnation. According to the beliefs of this faith the soul after the death re-embodies. With every new incarnation the soul is supposed to be closer to one god—accordingly to the good deeds made. However, through the closeness of god, it is possible to experience death while still living, that is to liberate from the circle of the rebirth.

The form of this liberation is not defined specifically. It is supposed to consist in an absorption by the absolute or in an eternal, joyful life with god [2, 18].
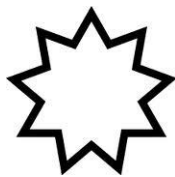
The Bahai Faith is a relatively young, but quite dynamically developing, doctrine. It is presently the fourth religion in the classification based on the criterion of the number of believers. Its teachings emphasize the spiritual unity of humanity, religion and god. It is a syncretistic religion and it unifies the doctrines of all five systems mentioned above. Also, in the view of Bahai believers, the soul has an immortal quality. In the afterlife it retains its consciousness and individuality, it recognizes the quality of the deeds made and understands their consequences. It improves continually to approach god. It communicates and creates friendly relations with other souls, which are on a similar level of a spiritual development [18, 21].

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CHAPTER III
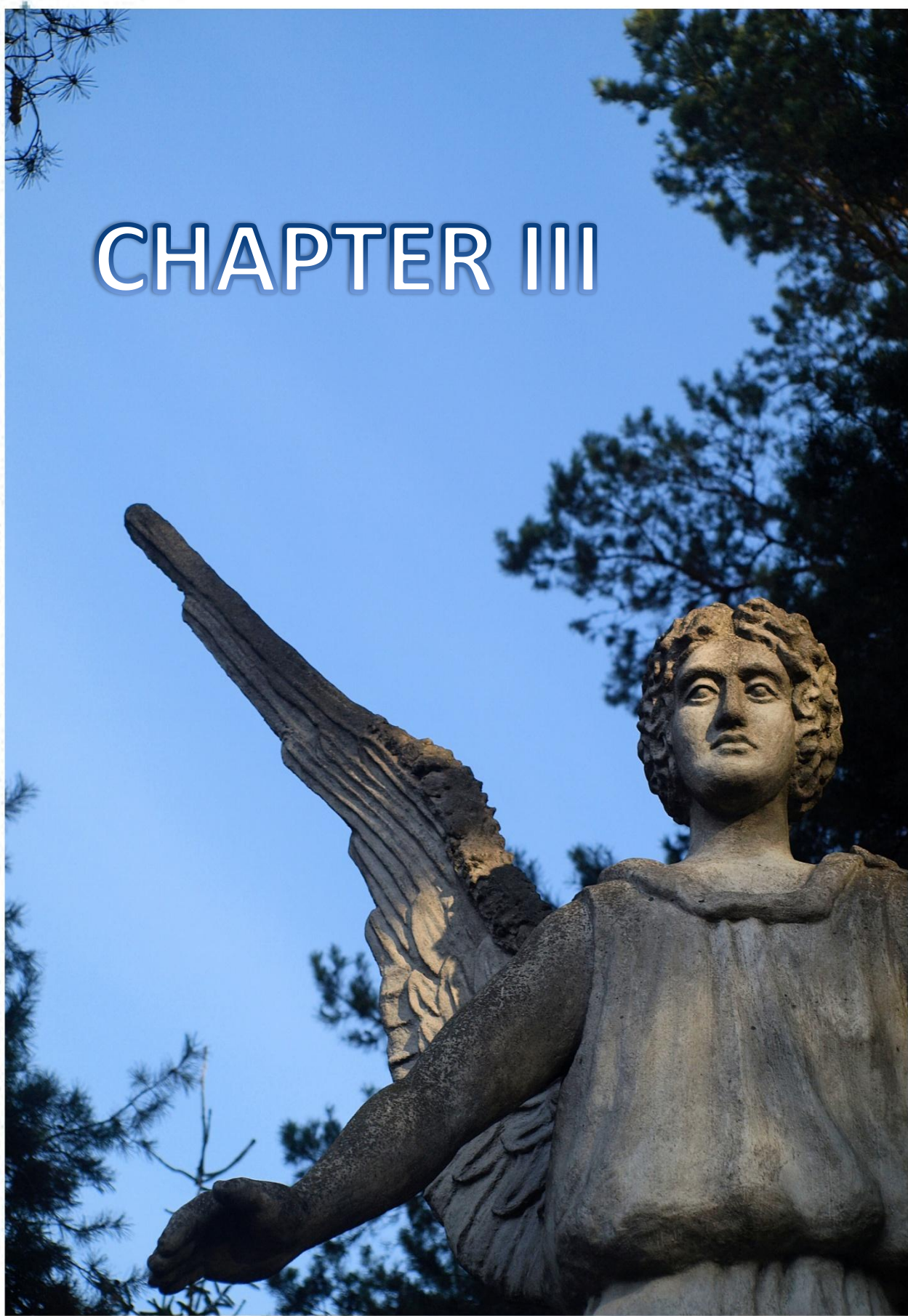
Krajewska-Kułak Elżbieta, Guzowski Andrzej, Łukaszuk Cecylia, Lewko Jolanta, Rozwadowska Emilia, Van Damme-Ostapowicz Katarzyna, Cybulski Mateusz, Kowalczuk Krystyna, Kondzior Dorota, Szyszko-Perłowska Agnieszka, Krajewska-Ferishah Katarzyna

Burial and cemeteries – yesterday and today

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Introduction

And a cemetery dies. After death – it becomes a geological layer.

Wincenty Rzymowski [1]

Cemeteries are and were important elements of culture and essential components of cultural scenery, and a number of functions they performed throughout the centuries, was considerably bigger, than it is today. In opinion of Długoziema [2], being places of rest, they are, first of all, identified with death, sorrow, melancholy and longing.

According to Kolbuszewski [3], Bernardin de Saint-Pierre claim, that *" tombstone sets a boundary between two worlds – the living and the dead".*

Looking at cemeteries, one can see different types of their artistic solutions, presented as angelically beautiful paradise (viridary, garden, park) or as a specific society of the dead community (city of the dead).

Kolbuszewski, philologist and folklorist, has tried to define a concept of cemetery, believing that it is: "(…) *part of space institutionally shaped for the burial purposes, organized according to the particular directives – cultural rules, related to the ritualized forms of burying the dead, as well as to a certain tradition of the way of commemorating them (...) this is a space that creates a particular form of remembrance, the community of the living and the dead that, probably, cannot be found anywhere else"* [3].

In Lewicka's opinion [4], a traditional cemetery changes very slowly, what is clearly seen, when we look at graves. The pre-war tombstones were elaborate, they were small masterpieces, and their elements were supposed to distinguish them from the other graves. During the Communism, there were attempts to build an egalitarian society, where people were equal, both during life and after death, and had more less the same, standardized tombstones: grey, preferably made of terrazzo, with simple elements of decoration.

Since 1989, graves have become heterogeneous: preferably made of stone, not only grey granite, but also colourful marbles. Decorations included not only a cross, but also e.g. a motif of heart, an open book, some kind of small column. Free market reached even a cemetery. There are new materials available, and no limitations – one can choose according to one's taste, graves have more and more decorations, flowers. They are full up, but it causes that visiting a cemetery means placing candles, arranging flowers, short prayer, and running to the next grave [4]. A c*emetery is a reflection of what we are, what our taste and collective imagination is like. It is also a place of remembrance, memory of those who passed away, both individual memory about close people and collective memory, related to fate of a whole society, its heroes. Cemetery is also a kind of museum or archive, where we can find out, what happened in the past"* [4].

Functions of cemeteries

The reference books [3, 5, 6, 7, 8, 9, 10] emphasize the fact that a number of functions a cemetery served a few centuries ago, was disproportionately bigger than it is now.

According to Kasper [4], Aries, French historian and anthropologist, or Kolbuszewski, philologist and folklorist, present in their works a full list of ordinary, daily activities that were done at cemeteries, such as washing dishes, doing laundry, drying clothes, drying grains and grazing cattle.

In the Middle Ages and in the Old Polish era [3, 5, 6, 7, 8, 9, 10], cemeteries were places of markets, fairs, parties, flirts and ordinary social meetings of neighbours – arousing indignation of the Church. Aries [7] wrote: "a *cemetery was the most bustling, lively, noisy and commercial place of village or urban agglomeration. In one word, it was a town market"*.

However, it was also a place of mysteries and performances, as well as trials and regional councils, demonstrations, processions and sermons, hence, ambos were often placed outside a church [3, 5, 6, 7, 8, 9, 10].

Sometimes, civil and judicial punishments were administered at a cemetery, including the executions (e.g. the Nazis during II world war – they shot the prisoners from the local labour-camp at a cemetery in Sawin) [3, 5, 6, 7, 8, 9, 10].

Also, religious practices that were not accepted by the Church took place at cemeteries (e.g. Grandfathers – pol. Dziady, an ancient Slavic feast to commemorate the dead), they were also places of political manifestations and guerrilla meetings, and during warfare, they were often used for military purposes [3, 5, 6, 7, 8, 9, 10].

On cemeteries, there was also the right of asylum, as Aries says [7]: "*within a cemetery or church walls, civil authorities had no executive powers, everything was subject to God's peace*". Unfortunately, it resulted in people's with legal problems living on cemeteries [7].

Cemeteries served also as dwellings, as they were free from taxes and rents [7].

The reference books [3,7] say that more less until XVIII century, the Church authorities fought with worshippers for the respect for a place, which should be treated as sacred. The prohibition from 1405 says: "*everyone is forbidden from dancing on a cemetery or playing there any games; mimes, jugglers, masks displayers, musicians, charlatans must not practice their shady craft*" [5].

According to Kolbuszewski [3], since 1059, according to the Church's commands, when building a church or a chapel, one should have determined a burial ground around a temple.

In Kasper's opinion [5], common usage of cemeteries for the daily activities started to disappear not only due to the prohibitions, but also due to city agglomerations development and overfilling of cemeteries, and the fact that until XVIII century, bodies were usually buried in mass graves (only few could afford having individual graves), which were not filled up until they were full.

According to Kolbuszewski [3], in XVIII century, medics started to perceive cemeteries as sources of spreading epidemics. In 1781, in Lvov, a leaflet "Death from graves" was published, which said: "*Just as Paris, Warsaw stank of corpses. All cities stank of them: the larger the city, the greater the stink (...)*" [quoted from 2]. According to Kasper [5], in 1770, for the first time in Poland, Grand Marshal of the Crown Stanislaw Lubomirski, sent a letter to the archbishop of Poznan, asking for removing cemeteries from cities, and saying: "*burying dead bodies in a city causes highly unpleasant smell and destruction of aura, being extremely harmful*".

As Kasper emphasizes [5], finally, in 1804, in Paris the "decree of Prairial" was published, a regulation being in force until now, concerning cemeteries and burials in the European culture. Eventually, burying the dead in a church was prohibited, a coffin became obligatory, a command of keeping distance between corpses was introduced, heaping bodies in mass graves was prohibited, and it was recommended that giving burials took place in five-times bigger areas [5].

At the beginning of XIX century, as Kolbuszewski says [3], a cemetery became a place of visits and serious thoughts. Its architecture also changed, to make its space as much attractive to visitor, as possible.

Kolbuszewski claims [3] that *"a cemetery is dominated with cultural meanings role, making it a magical-cultural space".* In former times, cemeteries were always located around churches, what made them directly sacred, and the smaller the distance from a church (and in a temple, the closer to an altar), the stronger the intensity of sacrum [3].

According to Łaguna [11], Knercer emphasizes that a size of cemeteries was determined by special decrees, depending on religion and size of parish. Historical cemeteries had their specific symbolism, both in composition form and architectural detail, however, every element came under the strict rules of designing. Rarely, initial arrangement of cemetery and rules of tombstones layout was changed [11].

Referring to the theories of the precursors of researches on space– Stefan Czarnowski and Mircea Eliade, Sikora [12] says that both of them determine three basic parts of isolated space: centre, boundary and everything between them, and a cemetery is also subordinate to such arrangement. Firstly, it is walled of (boundary), and in a centre, a cross or a temple is placed. Each point of a cemetery has its meaning and intensity. Since always, a place of burial played a very important role, showing the position of a dead person in the society – the right to be buried in the area closest to sacrum, i.e. a centre, was reserved by aristocracy, benefactors and, of course, clergy. The bigger a distance from a centre, the lower social prestige and importance of a particular person during his life, and the area next to the walls and in the corners of a cemetery was intended for those, who deserved to be damned (suicides, criminals, non-believers, non-baptized children) [3, 7].

Nowadays, according to Kasper [5], the main motive for choosing a place, is its localization: "(...) *on a hill, at a visible place, next to a priest, because the biggest number of people come here* (...)".

Kolbuszewski [3] emphasizes the present standardization of graves, according to shape, material (terrazzo) and inscription. The quotations from literature canon, present on traditional cemeteries graves, are anachronistic in comparison to a modern Polish poetry, which, in author's opinion [3], is a sign of a present death crisis.

Łaguna [11] claims that peripheral function of cemeteries resulted also in gradual omission of creating compact compositional arrangements and homogenous architectural form, what is especially visible in small cities, where so-called communal cemeteries are

designed on the basis of one rule: parallel and perpendicular communication systems, filled to capacity with tombstones, with minimum amount of greenery. The author [11] is afraid that in the future, those devoid of greenery areas will be perceived in a negative way, as specific "concrete deserts".

Cemeteries as gardens

The reference books [13, 14, 15, 16, 17, 18] emphasize that cemeteries, from a town planning viewpoint, are specific areas of greenery, what is a result of symbolism and function they play.

According to Szot-Radziszewska [15], for ages, the Slavs buried their dead among greenery – in forests, on fields at secluded places, and graves, urns, barrows were integral elements of a cultural landscape. Later, in Christian times, the dead were buried in a shadow of holy oaks, lindens and ash trees. Those who died unnaturally, especially suicides and non-baptized children, were buried at the crossroads, outside a settlement. Since XVIII century, cemeteries were situated in large areas, on the model of garden-cities, with alleys planted with lines of trees, and a centre determined by a temple or a cross, with a gate separating two worlds and specific architecture of tombstones. The plants growing in cemeteries have their own, symbolical expression, like a cemetery gate, walls or old tombstones [15].

In the opinion of Czarna [20], cemeteries are places of cult, provided with a special care, as they are composed of graves of our close people. Whereas, a grave is a miniature "cultivated garden", usually, placed among rich greenery of trees and bushes, seen in the landscape as "green islands" [20].

Already in the ancient Egypt [13, 14, 15, 16, 17, 18, 19] people paid their attention to the surroundings of tombs, and a good example is Osiris, the god of vegetation, whose grave was presented i.a. as a garden.

In the grave temples of the queen Hatshepsut, the Pharaoh Amenhotep, or in the temples of Amarna era, trees and flowers partly substituted column halls and colonnades [13, 14, 15, 16, 17, 18, 19]. Walls of pyramid's burial chambers, or burial temples, were often decorated with ornaments and paintings representing gardens. Decorating sarcophagi with floral garlands was also frequent [13, 14, 15, 16, 17, 18, 19].

Egyptians [13, 14, 15, 16, 17, 18, 19] believed that an immortal soul "Ka" still lived in a dead body that was put in a grave, or in its statues, that is why, pyramids and later temples were surrounded by burial gardens. The archaeological researches conducted in e.g. Sakkara and Deir el-Bahari showed that the graves surroundings were arranged in the same way, as

gardens next to palaces and temples. A centre was occupied by a pond in a rectangle shape or later, a letter "T" shape. Around a pond, flowers and herbs were planted, farther were bushes and then, close to an edge, trees – fig-trees, sycamores, pomegranate trees and carob trees, and in the era of New Kingdom also camphor trees and henna [13, 14, 15, 16, 17, 18, 19].

In cemetery gardens [13, 14, 15, 16, 17, 18, 19] a specific role was played by a tamarisk, a tree devoted to Osiris, which was planted next to a tomb entrance or a platform. In tombs, it was painted on a bed-head of sarcophagus. Also poppies, mandrakes, wild celeries and papyruses were grown, and in ponds one could find lotuses [13, 14, 15, 16, 17, 18, 19].

In mythology of the ancient Greece and Rome, [13, 14, 15, 16, 17, 18, 19], there appear a cypress, which is a symbol of Hades, acanthus – symbolizing death and memory of the dead, palm – devoted to Hermes, hyacinths, narcissus, roses, anemones and violets, which disappeared from meadows after kidnapping Persephone by Hades.

Development of the Christianity gave new cultural and symbolical meanings to floral decorations, used in Memory Gardens. There was a rose [13, 14, 15, 16, 17, 18, 19] – white – symbolizing love of the Mother of God for her Son, and the Resurrection; red – symbolizing the Passion, ivy – symbolizing resurrection and immortality of a soul, myrtle – symbol of paradise, eternity, immortality, herb paris – symbolizing the Passion, lily of the valley – symbolizing salvation, and lily – symbolizing eternal light and remission of sins.

In the Renaissance [13, 14, 15, 16, 17, 18, 19], an aster was introduced into floral decor of cemeteries, symbolizing anxiety and funeral, and also marigolds that bloom in the countries of Latin America on the All Saints' day and are described as flowers of death.

In the Reformation area, as reference books emphasize [13, 14, 15, 16, 17, 18, 19], an idea of equality before God, simplicity of life and respect for the dead was predominant, for that reason people preferred simple graves with homogenous tombstones, covered with lawns that symbolized "God's meadows", but decorated with cut flowers.

At the turn of XVII and XIX century, compositions of cemetery gardens were dominated by the trends of sentimentalism and romanticism – shady alleys and properly chosen plants, realizing the vision of the dead coming back to the nature [13, 14, 15, 16, 17, 18, 19].

People started to prefer roses, especially withered and white ones – symbolizing fragility of life and passing. Also ivy came back, twisting around other plants or sculptures – symbolizing permanent, loyal memory of the dead, and violets – symbolizing death and penance. In the cemeteries of the southern Europe, people planted cypresses that were the

trees of an underground god – Hades, and commonly – weeping willows and ash trees, and birches, whose long, hanging sprouts were associated with hair of a leaning, crying girl. Also black poplar, fir-trees and pines with dark needles appeared, as well as pansies – symbolizing memory of the dead, forget-me-nots – symbolizing memory of the dead and eternal sleep, helipterum, also called immortelle and poppies – symbolizing sleeping and death [13, 14, 15, 16, 17, 18].

The decay of XIX century and the beginning of XX century brought a complete change of attitude towards greenery in cemeteries, treated not as the dead abodes and places of their decay, but rather as places that should make nice and friendly impression on visitors [13, 14, 15, 16, 17, 18, 19]. It was recommended to shape cemeteries in a spirit of death dignity, simplicity and aesthetical beauty, using plants that were, for a long time, associated with cemeteries, such as thuja, rhododendron, chrysanthemum and calla lily [13, 14, 15, 16, 17, 18, 19].

Different forms of burial

Since ages, people of different cultures have been working out the different ways of dealing with a body of a dead person. In Niewiarowicz's opinion [21], in XXI century, traditional cemeteries are gradually becoming the past.

For example, in Ghana, the coffins in a shape of luxurious car, aeroplane, bottle of beer, tooth-paste package, fish or Adidas' shoe are very popular now [22].

87-year-old Angel Hays designed his own coffin, equipped with, e.g. alarm, started by a movement, mini-bar, ventilation system and reserves of water and food [22].

Robert Barrows from California tried to obtain a patent for a possibility of producing a tombstone, equipped with video player, thanks to which the close ones would be able to hear a voice of a dead person from beyond the grave [22].

Recently, woodland burials have become fashionable [21]. Owners of woodland cemeteries, large areas in which people buy places for at least 25 years, but usually for 100 years, promote a slogan "Coming back to nature".

According to one of the sources [23], an idea of burying the dead in a woodland was produced in Germany, in 2001.

This trend has spread over the other countries of Western Europe, e.g. Germany and Spain, and North America, and now, there is already 40 of them, and the number grows constantly.

The following websites describe that phenomenon:

- www.naturalburial.coop
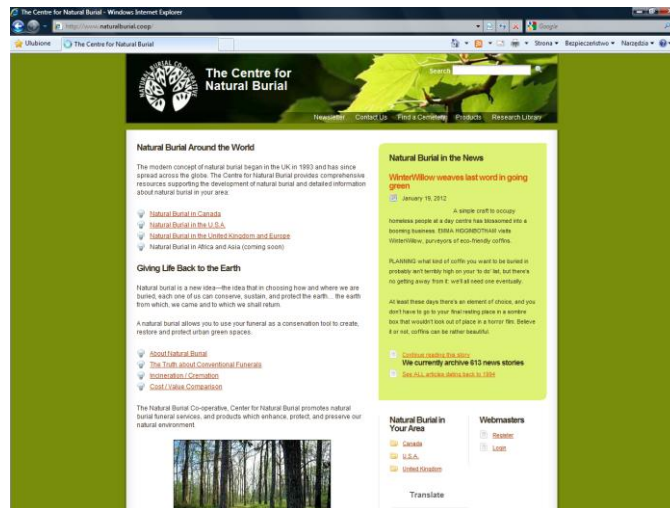
- www.woodlandburials.co.uk

- www.woodlandburialparks.co.uk
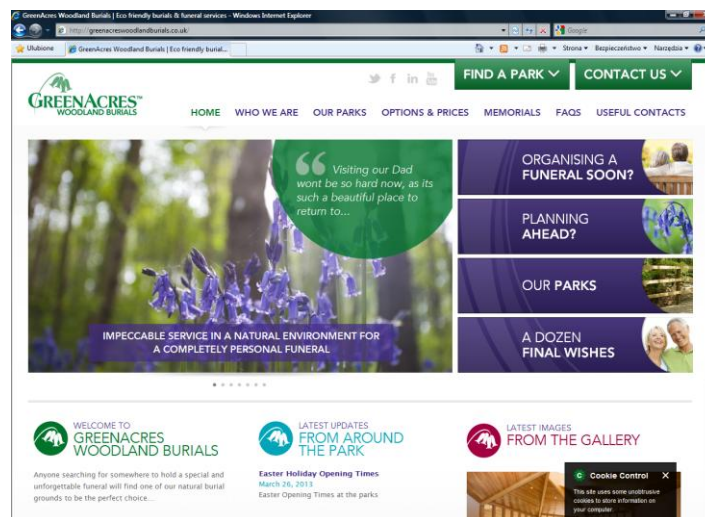
- www.friedwald.de
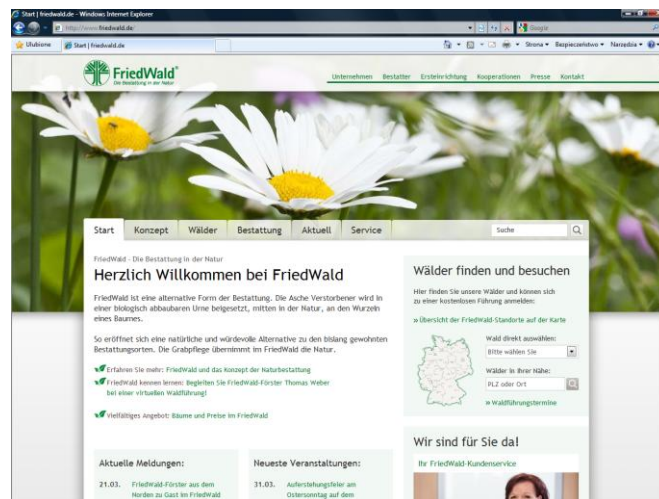
Woodland cemeteries are the offer for those, who do not want to have a traditional funeral, but want to be buried under ground [21, 22]. They are characterized by the fact that there cannot be any tombstones, crosses, wreaths, etc., but there is only nature and old trees, on which you can find modest plates, commemorating the dead, not much bigger than a credit card. They have quotations, names, and dates of birth and death engraved. Under trees, among roots, a cremated body is buried in an ecological capsule, which is provided with a clay plate with an evidence number. As a rule, every place can be used only one time, and one cannot bury a spouse or children there (in order not to destroy flora), but a cemetery owners can reserve the right to cut down some trees, if a forest becomes too thick [21, 22].

In Switzerland, a family can bury ashes of their dead person not only in a cemetery, but also under a tree, a rock or by a stream, which is located in specially designed, multi-hectare parcels of land, usually, high in mountains [22].

Because of the fact that free areas in cities start to disappear, body cremation develops, as burying a cremated body does not require much place [21].

Cremation, meaning incineration of a dead body, is one of the oldest way of burying the dead, known already in the Neolithic period [21]. Modern Europe owes a custom of burning dead bodies to the ancient Greeks, who took it from some unidentified nation, living in the areas to the north of their lands about 1000 years before Christ. Soldiers, who died during wars on foreign lands did not have to be buried there; urns with their ashes could be easily taken to Greece, to be buried there. Cremation was entitled to heroes and the awarded in battles. If there was no possibility of arranging a funeral, it was enough to throw a symbolic clod on urn or body (as Antigone did in Sophocles tragedy) [21]. The Grecian custom was

adopted by Romans, who, by its means, honoured representatives of the most respectable families. In the West, a cremation was reintroduced in 1874, after a publication of *"Cremation: Treating a body after death"*, whose author was a court doctor of the queen Victoria, sir Henry Thompson. Then, a cremation become legally recognized and it started to gain in popularity all over the world. The most quickly, it was adopted by Americans, Germans and Danes. Gradually, classic pyres were replaced with cremation chambers, first, stoked up with wood and coal, and later, with gas [21].

First modern European crematorium was founded in Milan in 1873, where dead bodies were burnt in an electrical furnace [24]. It used technical solutions worked out by Friedrich Siemens. At the same time, cremation was introduced in the United States [24].

Cremation Associations, propagating burning corpses, were established at the end of XIX century [23].

In Poland, until recently, this form of burial has not been practiced, because the Catholic religion has been against it for years, and after II World War, corpses burning was often associated with mass genocide, carried out by Nazis in the extermination camps [24].

Officially, the Catholic Church legalized cremation in the Instruction of the Holy Office Congregation from 8 May 1963 "On corpses burning" [24]. In the Polish translation of "Funeral Ceremonies", approved by 152 Conference of Polish Episcopate on 29 April 1976, we can read: *"Those, who have chosen to have their corpse burnt, should have a Christian funeral, unless it is known for certain that the motives behind this decision were against the rules of the Christian faith"*. This attitude was confirmed by Code of Canon Law, announced by the Pope John Paul II in 1983: *"The Church strongly recommends that a pious custom of burying dead bodies is followed; however it does not forbid a cremation, unless it was inspired by motives, being against the Christian science"* (canon 1176, paragraph 3).

A process of incineration takes place in modern furnaces, controlled by computers [24]. They conform to very strict requirements of the Union's environment protection norms, related to emission of sulfur dioxide, nitric and carbon oxides, metals, dioxins, biphenyls and mercury. A body is incinerated in a coffin, in a temperature of 750-1200°C, in an intensively heated air, without direct influence of fire on a dead body. After about two hours, there remain 2-3kg of ashes. The remains, after being powdered in a special mill, are put into an urn, and given to a dead person's family. Then, the cremation is confirmed with a special protocol. According to the act on cemeteries and burying the dead from 1959, the remains of incinerated corpses can be kept in columbaria, being stored in ground or brick graves [24].

In New York, two young Poles established a funeral home, specializing in corpses incineration by placing them in... an active volcano crater [22].

Recently, the interest in corpse incineration is getting bigger. Cremation has also its fierce opponents, not only among conservative Catholics, but also among some ecologists, criticizing high energy consumption and harmful emissions, produced in a process of corpse burning [23].

An alternative for cremation and traditional burial is resomation, also called bio-cremation [16,25,26] – a process of corpse decay, using a method of alkaline hydrolysis, and promession – destruction of a body by means of lyophilization (low temperatures, vibration and granulation). Resomation was found and patented by a Swedish biologist, Susanne Wiigl-Masak and it is regarded as pro-ecological. A process of resomation takes place in a device called resomator. Its basic element is a steel capsule, which is filled with water solution of potassium. After such preparations, a body is immersed in the capsule. Next, potassium solution, which is kept under a high pressure of 10 bars, is heated up to 160-180°C. The pressure prevents from boiling, and the temperature increases speed of body mineralization. Complete decay of a body takes place after three hours. What remain, are bones and solution, containing only environmental friendly amino-acids, peptides, saccharides and salts. Bones are grinded into sterile, white powder. Ashes, as in case of cremation, can be returned to a dead person family [16, 25, 26].

Another method is throwing ashes into sea, or putting urns with ashes in columbaria, on meadows intended for mass graves or anonymous burials, which are parts of traditional cemeteries [21]. It is estimated that in Berlin, it constitutes about 50% of all burials. This practice is based on burying an urn with ashes in a field overgrown with grass, without any mark indicating where that urn is, or ashes are simply scattered on, so called, communal meadows. If somebody brings flowers or candles, they are placed at the edge of a meadow, because after a while, nobody remembers where exactly the urn was buried. More and more people do not want anyone to know, where their body is going to be buried. This is a very strange sign of time, which cannot be neglected [21, 22].

The representatives of the Space Services company from Houston claim that our dead bodies should repose closer to the sky, that is why, they have specialized in shooting human ashes into space [22].

The German sports club HSV is going to establish a cemetery for their staunchest fans, who will have a chance to rest forever merely several meters from the main entrance to their beloved stadium [22].

Sea burial has a long tradition [27]. The ones who were famous for sea burials are Vikings, who were launching burning ships with dead bodies. Giving the dead to a sea was reflection and completion of existence cycle. Most often, it concerned sailors and those who got to know and then fell in love with a sea – "*connected with a sea, they are leaving for the eternal watch, to stay among calming sound of waves*". Nowadays, sea burials are one of the most often chosen forms of saying goodbye to a dead person. All scenarios are based on a similar pattern: during a cruise, a dead person is being given to a sea. There are also other possible options, e.g. music, choosing place of rest [27]. Dead person's family, who decide on sea burial, choose a cruise's lane and fix its date and hour with a ferryman. On a day of a ceremony, all invited quests embark: relatives and friends. After setting sail and reaching previously fixed localization, an official part takes place. Worker of a funeral home formally scatters the ashes or sinks an urn. If family decides to sink an urn, the ashes have to be poured into another urn, made of e.g. salt, in order not to pollute the environment. After throwing the urn or the ashes, the flowers are thrown. Family observes this slow process of wreath and bouquets sinking. Sometimes, after funeral ceremony, the place of the dead person's last rest is also sailed round. The music, chosen by family, comes from loudspeakers or is played by musicians. Sea burial is extremely popular in the West, and in Poland, it only starts to develop. One of the businessmen, offering this kind of services on the Polish funeral market, is Lech Łoś. The first sea burial, organized by him, took place less than 10 year ago [27].

Animal cemeteries

Ritual funerals of animals are commonly practised in many cultures. The ancient Egyptians were best known for this practice, as they already 10 centuries before Christ fixed special areas for animals' tombs, or, very often, buried puppies in the owner's tombs [28].

According to Wikipedia [29], in the pre-dynastic era of the ancient Egypt, different species of mummified animals were buried, however, those were not funerals that were supposed to commemorate the animals, but a kind of sacrifice for gods. A grave of a dog, dated back to 7,000 years, buried with ceremonial signs, was discovered in Siberia [29]. Also in Ashkelon, in Israel, there were found numerous dogs' graves, dated back to V century before Christ [29].

The Pharaoh's dog, called Abutiu, was greatly honoured, and according to pharaoh's decree, it was supposed to "*become one of the blessed*" due to a special tomb [28].

In the Middle Ages, dogs and cats were treated as devil's helpers, and they were even perceived as Satan himself. Every contact with a dog could end with suspicion of black magic, and arranging a funeral – charging with heresy, and even burning at the stake.

One monarch of an Adriatic kingdom, presented Alexander the Great with a wonderful molosser [30]. The dog was supposed to fight with a wild bear, but did not pick the fight, and furious Alexander ordered to kill it. Thus, the king sent him another dog, Peritas, and suggested that it should be stood to fight with an elephant or a lion, as, apparently, the previous dog did not regard the bear as a worthy opponent. Alexander did as the monarch had suggested. The dog defeated both animals and, since then, it became a favourite pet of the great commander. After the quadruped's death, Alexander arranged its funeral and established a city, which he called after it – Peritas [30].

In the Victorian England (XIX c.), thanks to the queen Victoria, surroundings of the palace in Windsor became burial place of many horses, dogs... and even a chaffinch [28].

There are known some cases from XIX and XX century, where animals were buried in cemeteries for people, in tombs intended for their owners [28].

The first in history cemetery for animals in the present form was created in the area of London Hyde Park, in 1881 [31].

The biggest number of cemeteries for animals can be found in the United Stated and Canada; a cemetery for animals in Hartsdale, White Plans district, near New York, functioning since 1896, holds the opinion of being very luxurious.

In 1899, in Asnières, France, there has been established a famous object of this type, Cimetière des Chiens, where among others, a famous St. Bernard's dog, Barry, was buried [29]. The cemetery still exists and is a place of rest for over 50,000 animals, usually dogs [29].

Before I World War, a similar object was established in Berlin, in Müller Street, and then it was moved to Stahnsdorf district [29].

In a U.S. navy base on Guam island, there is a cemetery of military dogs, which gave their lives, taking part in battles for the liberation of this island in 1944 [29].

In Warsaw, near the Old Orangery, there is a cemetery of about 15 dogs, watching the Łazienki Park, established in 70's of XX c. by Prof. Marek Kwiatkowski [32].

In Poland, the first private cemetery for animals, called "Psi los" (*Dog's fate*) was established in 1991, in Konik Nowy, nearby Halinowa, near Warsaw, however, it was treated as a whim of wealthy owners of quadrupeds [30]. Presently, there are over 2000 graves of different pets – dogs, cats, parrots, and even horses. Each of them has its own plate with a name, and the owners provide their graves even with the real tombstones [31].

E-cemeteries
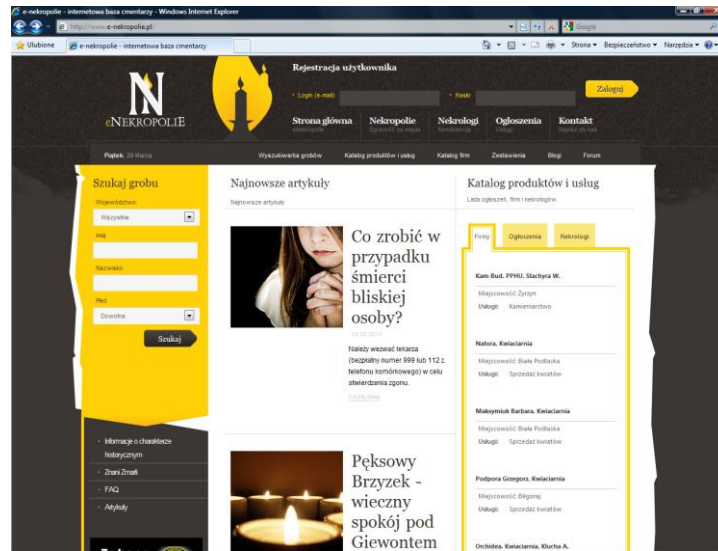
Online database of cemeteries - http://www.e-nekropolie.pl/

The Internet has become a perfect place for breaking various taboos, including death, and an example of that is a phenomenon, lasting already for a few years, of virtualization of the dead remembrance, meaning, creation of e-cemeteries.

They constitute virtual places of remembrance, where thousands of the dead are already present. These sites are being visited by almost five hundred million internauts from all over the world.

The opinions about a sense of virtual necropoles existence are mixed. However, founders of social network services for the dead claim that such institutions in the Internet give a possibility of honouring the dead from any place and any time.

Origins of e-cemeteries can be found in Canada, where in 1995 Michael Kibe and Steve Brauer established *World Wide Cemetery*.

The foreign e-cemeteries can be found on the following sites, e.g. [33]:

- www.mem.com

- www.cemetery.org
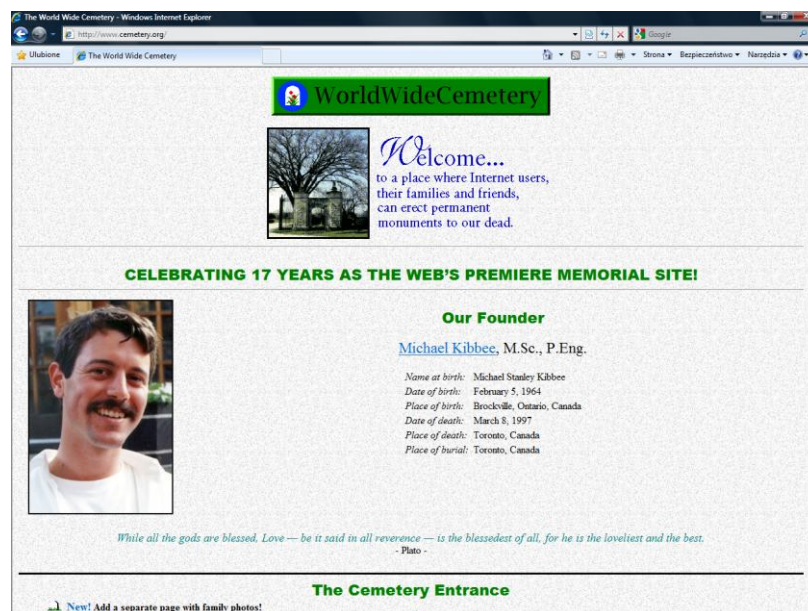
In Poland, the biggest site for cemeteries is hosted by a company Artlook Gallery c. p., dealing with complex arrangement of data, related to buried people and graves.

The activity started in 2005, and still successfully works throughout the country.

It is a very professional company, inventorying many cemeteries and single graves, and the site's browser *Grobonet.com* allows us to find a concrete grave.

You can also find such virtual necropoles as:

- www.zaduszki.com

- http://www.vcmentarz.pl/
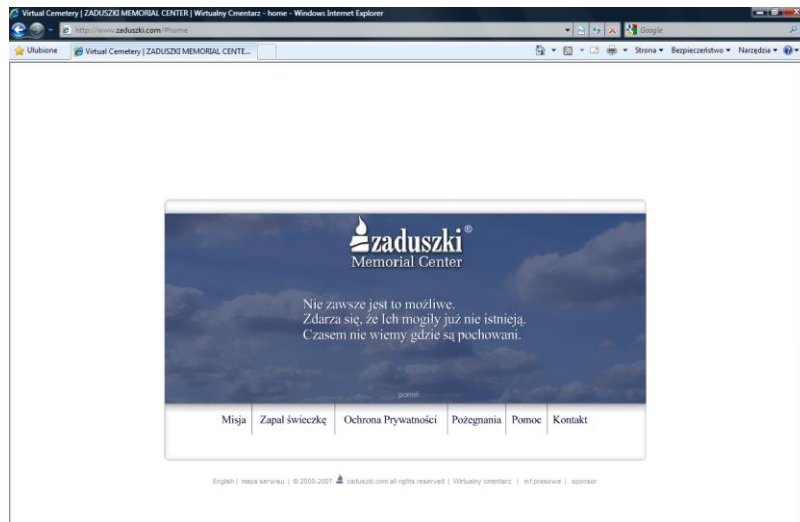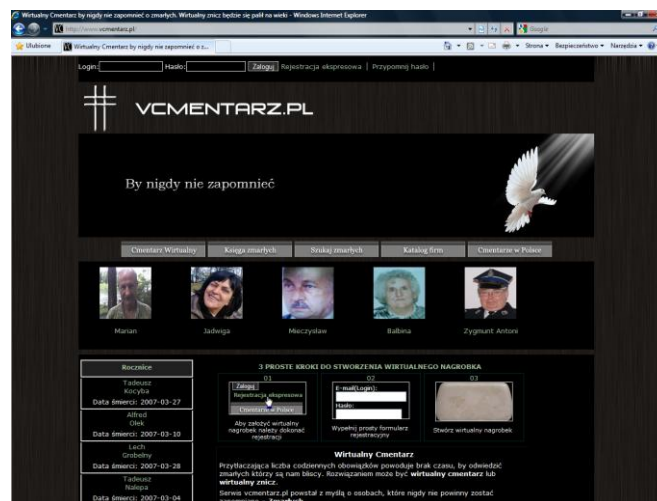
- www.nekrologi.pl
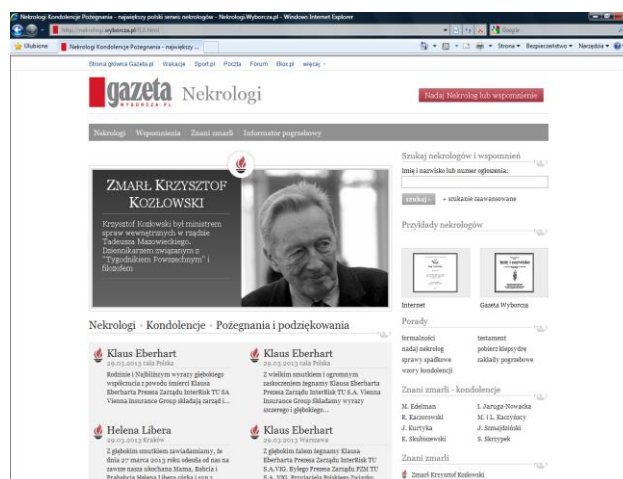
- www.nekropolia.pl
- www.epitafium.com
- www.virtualheaven.pl

- http://e-cmentarz.pl/
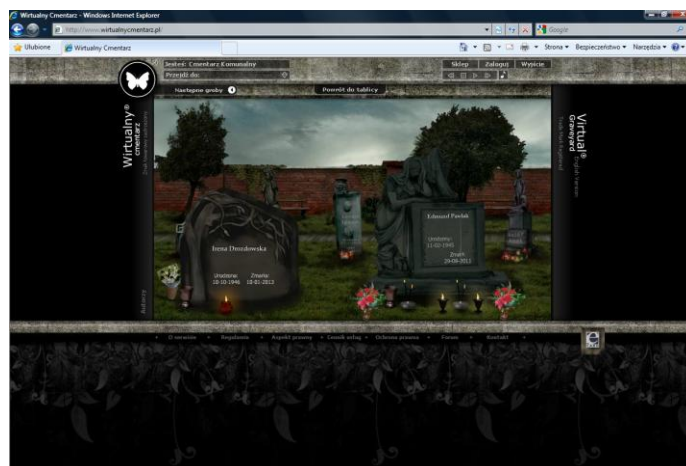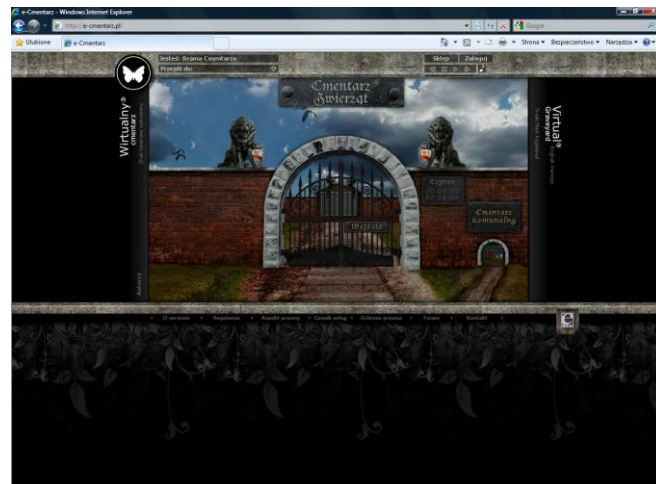
There is a website http://www.e-cmentarze.com/, established to provide localization monuments of relatives.
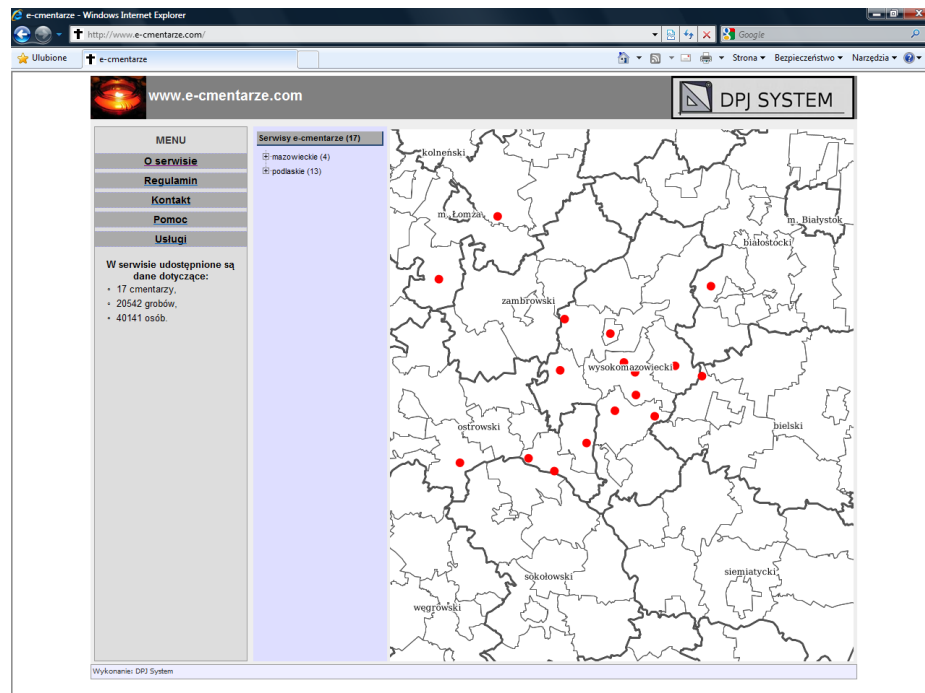
In a service http://e-cmentarz.pl you can find the information about 15 cemeteries, 16,424 graves and 33,620 people (information from 1 September 2012).

As the site's authors [34] write: *"our Cemetery gives an opportunity for commemoration visualisation in a form of graves and epitaphs, as well as possibility of lighting a candle or putting flowers, what would be a proof of a memory of close people, who died. We can bury our relatives in a Virtual Cemetery just like in a real world, in a single-, double-, family-grave, or catacombs. We can create a Virtual Cemetery, where we will find our relatives, family and friends in one place, regardless of where and when they lived, and where and when they died"..*

Some e-cemeteries consist of single, alphabetically arranged sites, devoted to remembrance of concrete people, the other, group the dead according to a reason of death, e.g. in categories: victims of car accidents, suicides, people who died of cancer, AIDS, victims of terrorist attacks, soldiers killed in action, etc. [35].

A surfing person can choose time of day, weather – sun, snow, or even thunderstorm, buy a candle and/or flowers in a shop, and then go to visit graves, light a candle and put the flowers.

In the cyberspace, you can also find virtual cemeteries for animals, e.g.:

- http://pupile.nekropolia.pl/

- http://www.wirtualnycmentarz.pl/

- http://www.teczowy-most.pl/

- http://wiecznyogrod.pl/garden.php
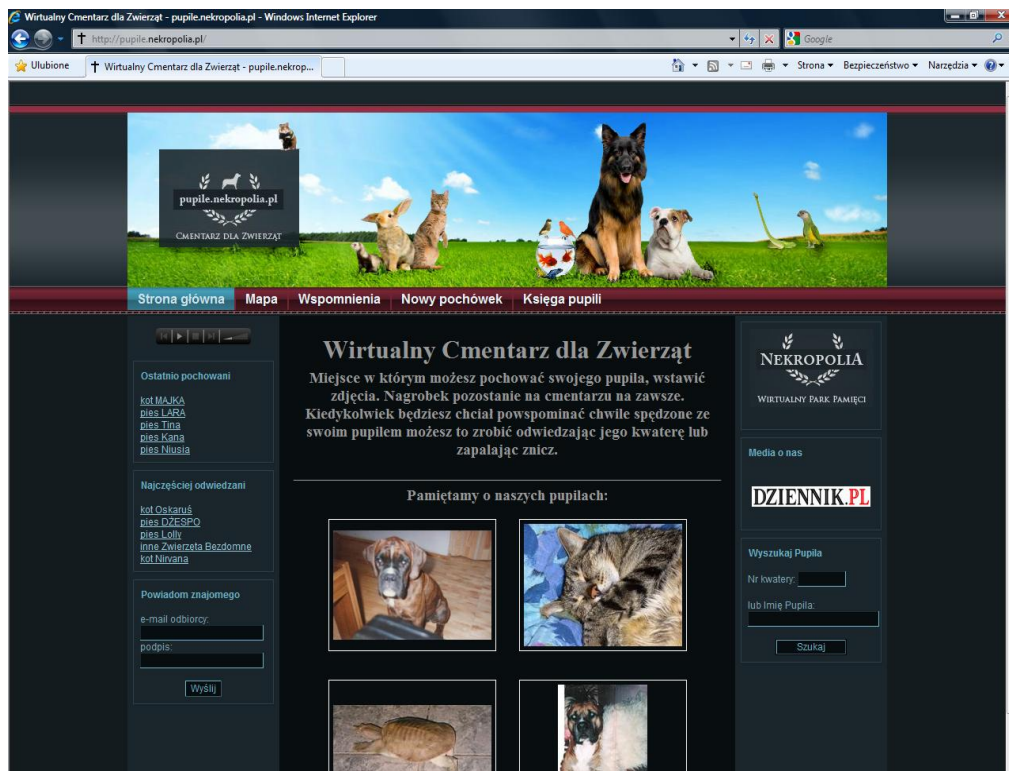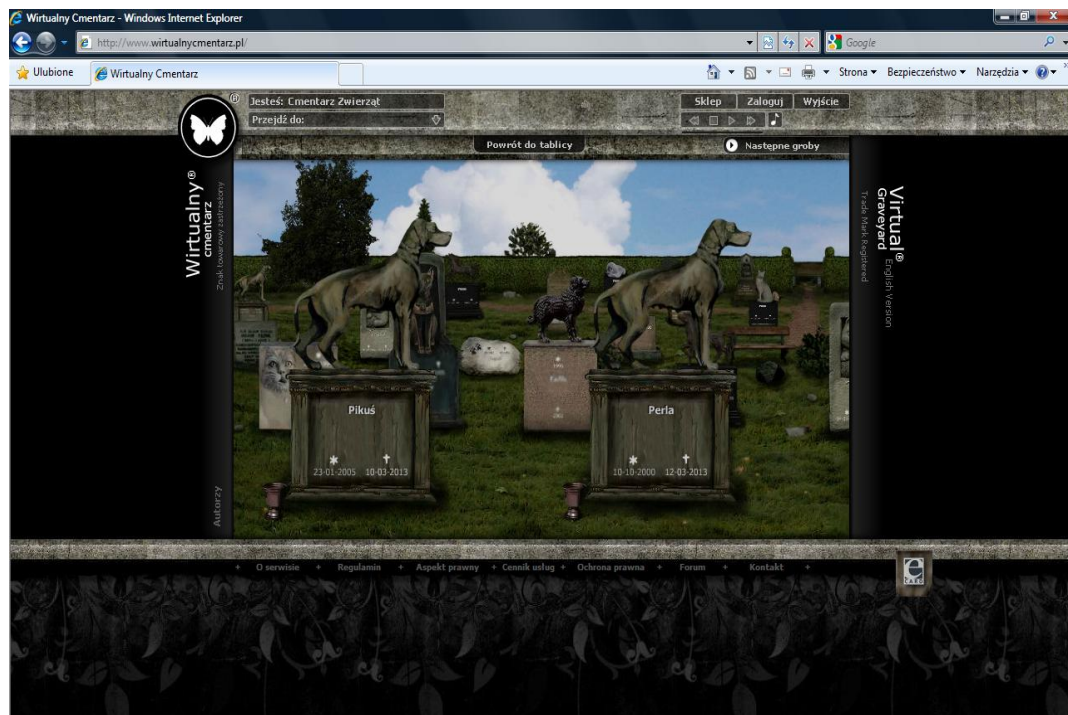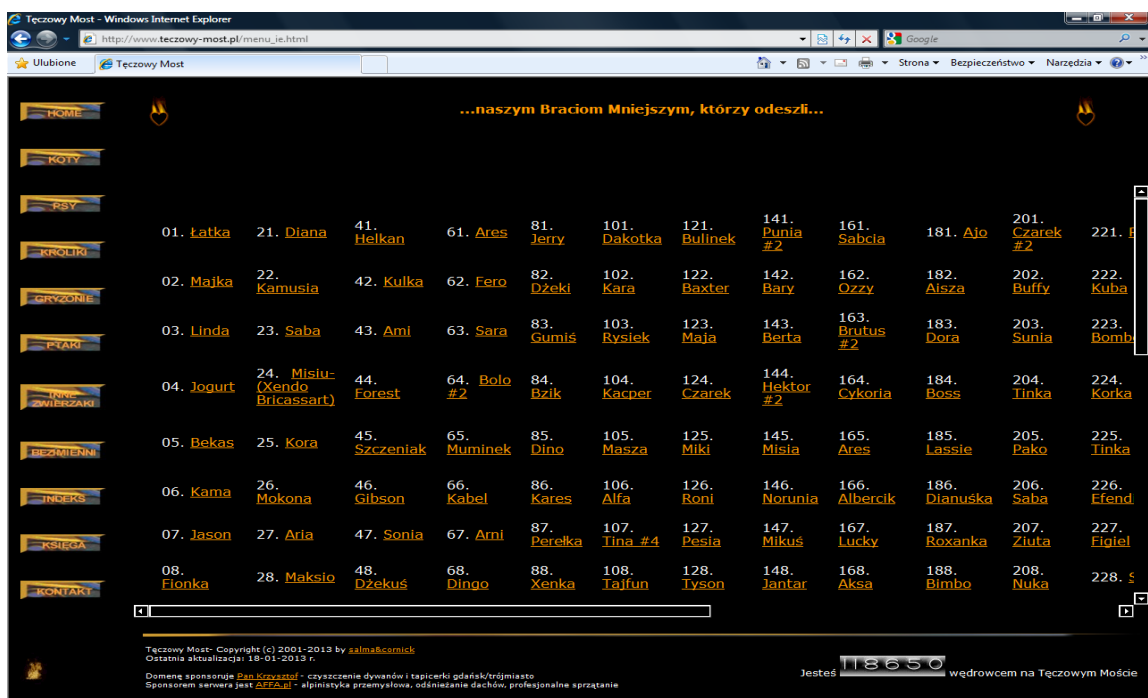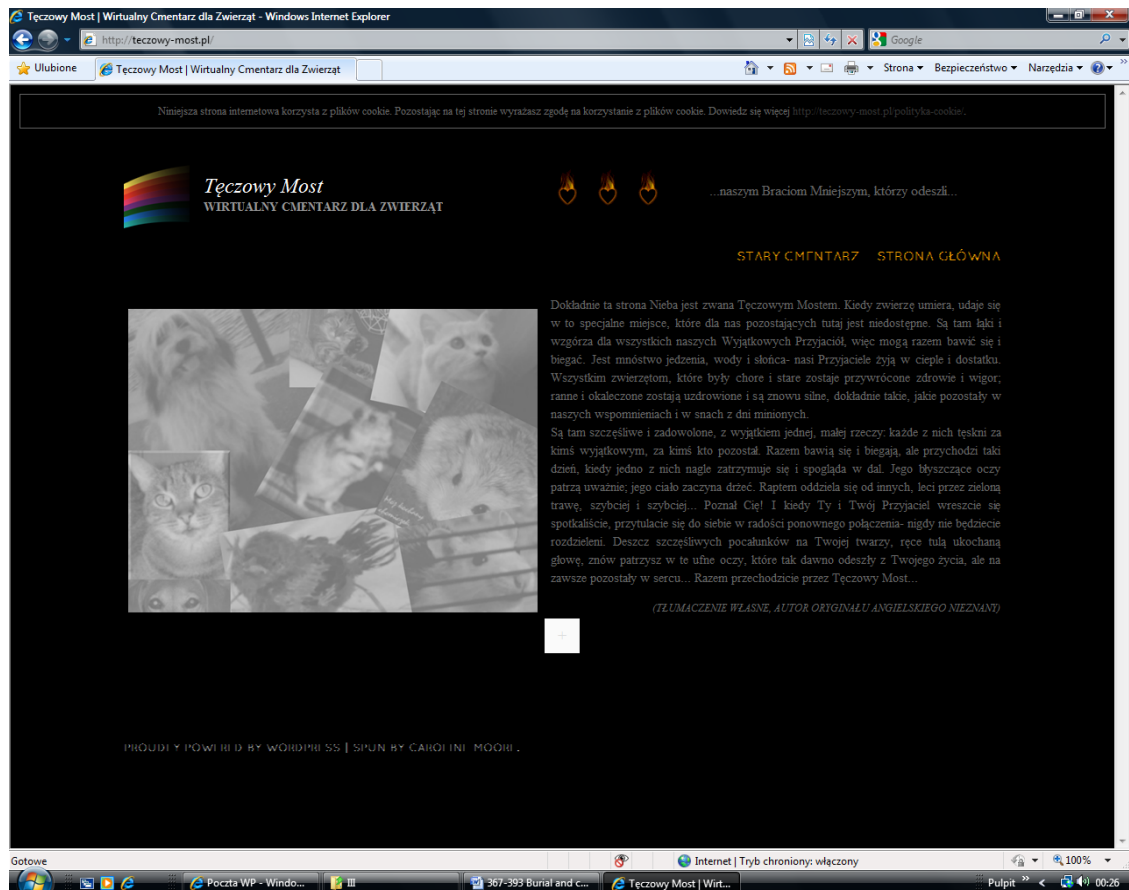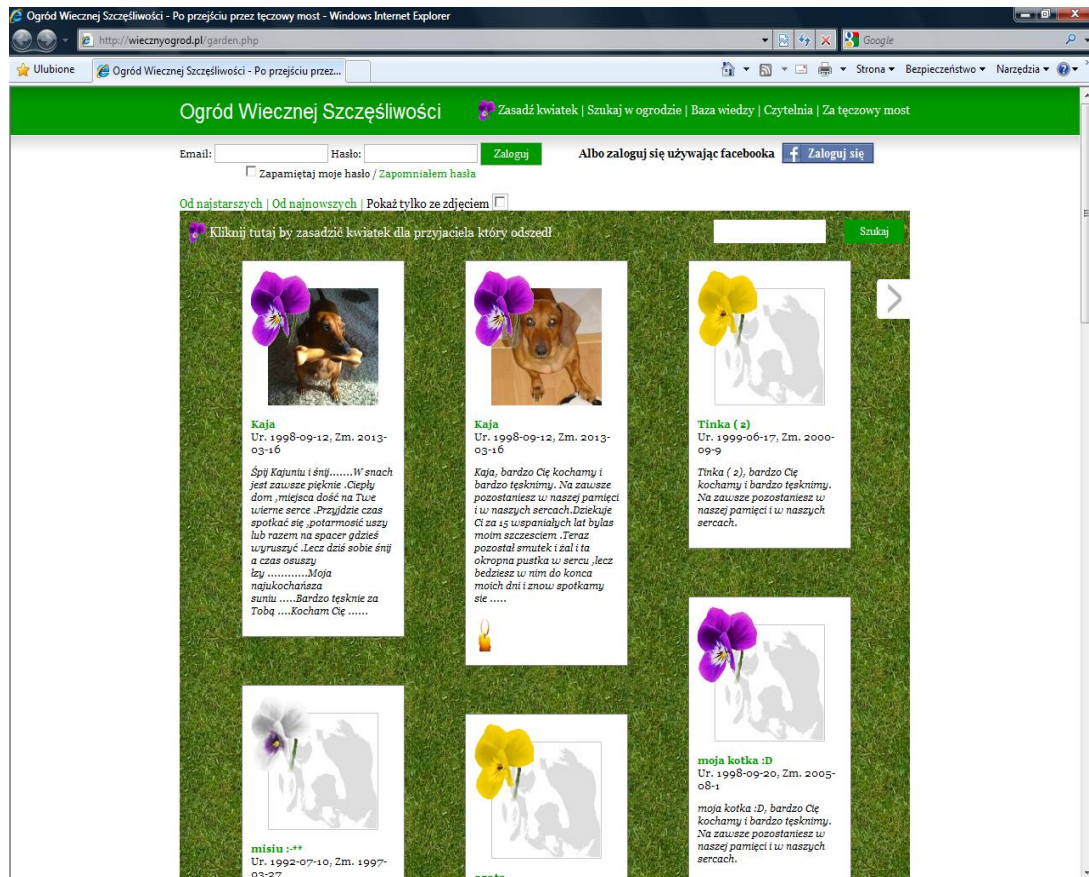
The authors of a portal *Tęczowy most* (*Rainbow bridge*) [36] describe it in a following way: *"exactly, this side of Heaven is called Rainbow Bridge. When an animal dies, it goes to this special place, which is inaccessible for us, staying here. There are meadows and hills for all of our Special Friends, so they can play together and run. There is a lot of food, water and sun – our Friends live in warmth and abundance. All animals that were sick and old, get back their health and vigour; the injured and wounded become healed and become strong again, exactly the same, as they remained in our memories and dreams from the past. They are happy and satisfied there, except for one small thing: each of them misses somebody special, somebody who still lives. They play together and run, but there comes a day, when one of them suddenly stops and looks into the distance. Its shiny eyes watch carefully; its body starts to shiver. Suddenly, it separates from the others and runs through green grass, faster and faster... It has recognized you! And when you and your Friend finally meet, you cuddle, full of joy, because of this reunion – you will never be separated again. A rain of happy kisses on a face, hands embracing the beloved head, you look again into these trusting eyes, which left*

you so long ago, but stayed in your heart forever... And you cross the Rainbow Bridge together..."

There is a very rapid development of the other services in a field of virtual necropoles. In the West and in America, one can arrange a funeral on-line, and if any member of a family cannot be present on a real ceremony, he can enter a password and "be present" at a funeral virtually, watching a transmission. A person can also take care of his post-mortem saying good-bye to his family, by leaving a film, a voice record, a paper with the last will, etc. to e-cemetery's administrator. At the right moment, on a sign of a person in the know, an e-mail with a file is sent on the chosen addresses, as "a voice from beyond the grave", already after death of a sender [33]. Clients, who want to use a post-mortem e-mail service, have to sign proper documents. They indicate a reliable person, who will inform a company about its client's death. The client can also write his own epitaph that will appear on the service sites after his death [33]. He can also personally take care of choosing a person being responsible for complying with our directives, and such a person is called an angel. Moreover, he can arrange his funeral step by step, including, who and what should say, and what kind of music is to be played. He can choose the pictures that will be shown at a funeral, the clothes, say if a coffin should be opened or closed, and choose a cemetery and a ceremony leader. He can also write his own obituary, and choose a tombstone and appearance of his site on e-cemetery [33].

Visually, tombstones are very different: iconographically, they refer to traditional cemeteries – they have cemetery alleys, tombstones, candles and flowers on graves [34, 37]. They use the chosen symbols, related to death or cemeteries – this can be e.g. colours (black, dark, sober) or cemetery gate on the service's main page, etc. On the other cemeteries, there are no commonly known, visual symbols, related to death [38, 39]. A virtual tombstone consists of pictures and/or films from different periods of a dead person's life, his biography and memories of relatives and friends. Often, there is a music in a background.

According to Ratkowska [35], some virtual tombstones are made of texts (fragments of poems, quotations from the Bible), images (e.g. photos of tombstones, sculptures and grave-crosses from the second half of XIX c. and the beginning of XX c.); e-cemetery epigraphy in verse form (quoted) is analogous to that of traditional cemeteries.

Necro-jewellery (jewellery made of corpse)

Making necro-jewellery is a very controversial practice, raising ethical and moral, but also psychological and sociological questions. Most of all, it is "selling" ashes for gems that people criticize. According to Grzegorzewska, supporters of this kind of honouring the dead,

emphasise that diamonds are eternal, as our memory about the dead should be, and until this kind of honouring is in accordance with the last will and conscience of a dead person's family, it should not be criticised, judged or forbidden, as everyone has the right to show respect in their own way.

Rusty Vanden Biesen had an idea to change human ashes into synthetic diamonds, as he did not want to be buried in a cemetery, or rest in an urn that would be kept over a fireplace by his family [40, 41].

Together with three partners, he established a company, which they called LifeGem Memorials, with its head office in Chicago, and after three years of experiments with animals' remains burning, mainly pigs, in a laboratory in Munich, Germany, they managed to produce an artificial diamond consisting of carbon, obtained from human ashes [40, 41].

Production of necro-jewellery starts already during a cremation of corpse, when technicians control level of oxygen, so as not to let carbon change into CO_2 [40, 41].

At the right moment, a process of burning is stopped and a technician gathers powdered carbon. One part is kept and given to a family, and the other – after providing it with identification number – is sent to a laboratory in Pennsylvania. There, the powder is heated to a temperature of 3,000°C, in order to remove i.a. lime, iron and aluminium, and change it into graphite. Then, it is sent to a laboratory in Germany or to a centre near Moscow, where it is kept in autoclaves for 7-10 days, under high pressure (80,000 atmospheres) and in high temperature (3,000°C). This way, laboratories recreate the processes, taking place in nature. Next, diamonds are treated and sent to New York, where European Gemological Laboratory (EGL/USA) issues a certificate, confirming that the stone is "a diamond made by human" and describes its quality. The diamond also gets a certificate of International Gemological Centre LTD [40, 41].

Size, shape and colour of a diamond, as well as a form of necro-jewellery, depend on preferences of the family [40, 41]. Natural paint, made of human ashes, is blue, because of traces of boron in a human body, giving a blue colour. However, one can order a gem in any colour. On a special request of a family, a diamond can be provided with a specific cut or special, microscopic, commemorative inscription, including e.g. initials of a dead person or dates of his or her birth and death. The most popular are rings and pendants [40, 41].

Also in Poland there start to appear companies, in which you can order necro-jewellery [42]. Presently, in the U.S., every twentieth person ordering funeral service, decides to take this option. It is also worth mentioning that a trend for jewellery made of ashes becomes

popular enough, to make some people decide on ordering many pieces at one time. However, only a small amount of a dead person's ashes is used to make a synthetic gem – as a rule, it is about 250g. There are some clients, who order sentimental jewellery for every member of a dead person's family [42].

Human ashes recycling – new trend in art

Jewellery in not the only category of exclusive products, made of dead people ashes. A Dutchmowan, Wieki Somers, designed a whole series of articles of daily use, e.g. chairs, tables, decorations, and on her exhibition, called "*Consumer Or Conserve*", she presented a concept of second life and recycling, as in her opinion, everything should be recycled, even human ashes [43].

The artist asked herself a question, if consumers would be more attached to articles of daily use, if they were aware of the fact that just a few years ago, their vacuum cleaner was a human being. The articles, presented on the exhibition were made with a 3D printer, and the material consisted of human ashes mixed with epoxy resin. Every article had its symbolical meaning. She presented e.g. a toaster, made of Anne Lindeboom's ashes, who died at the age of 64. She also showed a bird, a vacuum cleaner, a beetle [43].

Conclusion

Here, the words of Jonathan Caroll [44] can be a summary: "*Somewhere, in the centre of a city, which is inside of all of us, there is a cemetery of old loves. The lucky ones, who are satisfied with their lives and the ones with whom they share it, usually do not remember about it. The tombstones are faded and overturned, grass is not cut, blackberries and wild flowers grow everywhere. In case of the others, this place looks neatly and with dignity, as a military cemetery. The flowers are watered and arranged, the paths that are covered with break-stone, are carefully raked. There are signs of frequent visits. A cemetery of most of us looks like a chessboard. Some fields are neglected or have a rest. Who would even care about the tombstones – or the loves that rest underneath. Even the names faded in a memory. However, some graves are important, even if we admit it unwillingly. We visit them very often – to tell the truth – too often. We never know, how we are going to feel after leaving the cemetery: sometimes, we are relieved, and sometimes, burdened. It is impossible to predict our mood, after coming back to our home of the present time*".

Cemetery in Łomża, Source: private picture

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Symbolism of selected cemetery plants, Angel and Christ

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Introduction

Even though I buried our love in a coffin, it isn't dead.

No, our love is very much alive.

Or at least it was yesterday, when I went to visit the cemetery.

Jarod Kintz [1]

In the literature we can find the general division of symbols used in the art of Christian cemeteries [2]:

- **The symbols of hope, resurrection and immortality of the righteous judgment**, e.g., ivy, acacia, gate, dolphin, cross, anchor, lion, butterfly, peacock, fish, various figures of Christ, the Virgin Mary and the saints

- **The symbols of death, its attributes and personifications**, e.g., ivy, gate, skull, demon, hourglass, scissors, torch off, owl, skeleton, Thatanos

- **The symbols of transience and impermanence of earthly life**, such as: broken or shattered columns and obelisks, withered tree, cracked or broken flowers, shrouds, vases, urns

- **The symbols of mourning and its personification: women -** mourners, the participants at the funeral, angels, kir, cypress

- **Attributes of the deceased oak (tree or leaves)**, heraldic cartouches, lamp, laurel (twigs or wreaths), lily, palm, panoply, flaming heart vase with a flame, job attributes: book, lute, violin, steering wheel, propeller , globe, snake Aesculapius et al.

Symbolism of selected cemetery plants

To tell somebody what symbol "means", is like telling him

what kind of feelings song should arouse in him.

Dan Brown [3]
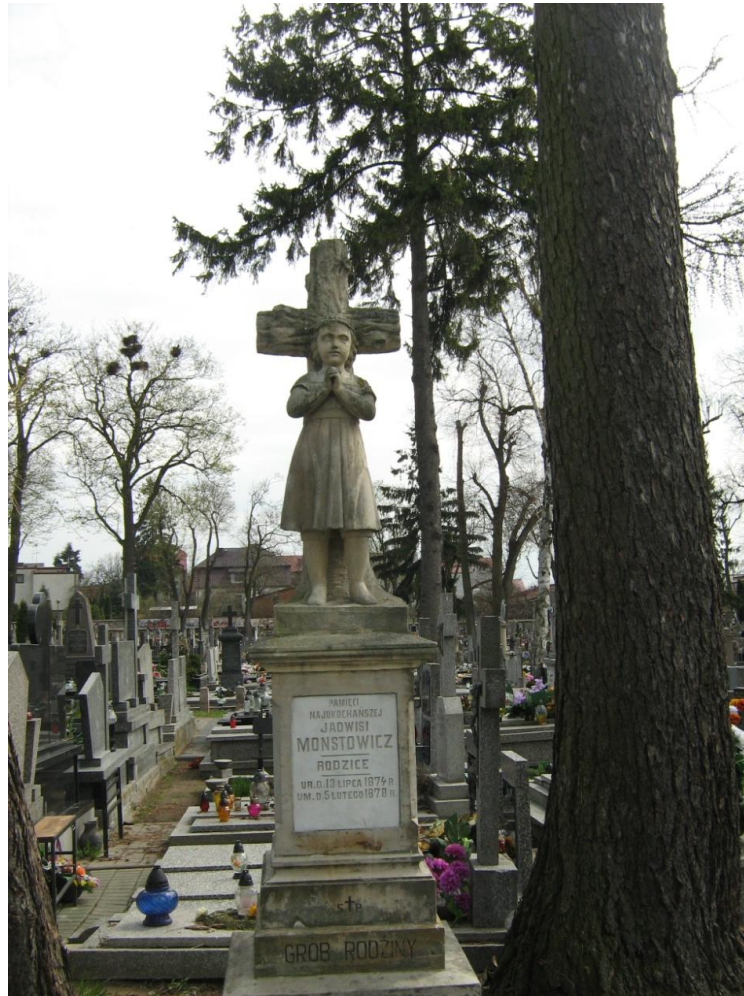
Cemetery in Łomża, Source: private picture

Cemetery in Wasilków, Source: private picture

Greenery and its symbolic meaning played a very important role in cemeteries [4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15].

According to Szot-Radziszewska [11], selected trees, herbs and flowers played a significant role in ensuring the peaceful and safe rest of the dead.

It was commonly believed that certain plants, put into coffins and planted on graves, helped the dead in their journey to the other world, giving hope for resurrection and protecting them from evil spirits. Thus, "immortal" plants performed a function of mediators and guardians of boundaries between human ecumenism and sphere of *the* sacrum [11].

According to Szot-Radziszewska [11], it was believed that no one could pick anything from cemetery, as our ancestors believed that dead person's soul entered tree or the other plants growing on the grave. In connection with that, the main cemetery alleys were accompanied by long-lived trees and bushes [4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15]:

- **acacia** – a symbol of passion and resurrection. The folk tradition linked it with Jesus, and it was believed that it was acacia's acacia's tree that the crown of thorns was made of. The Ark of the Convent was also supposed to be made from wood. At least from XVIII century, acacia was regarded as a symbol of immortality in eternal life, i.e. life after death.

- **ash-tree** – regarded as sacred and magical tree, assurance of the eternal piece

- **birch-tree** – symbolizing compassion and goodness, and because of its type, it was believed to be mourning and embracing the dead ones with its branches; it was planted next to graves, close to a head of a dead person.

- **boxwood** – a symbol of protection from evil powers, a tree of life and death

- **cedar** – because of being soared, it was often a symbol of eminence and non-transience

- **cypress** – a symbol of saying good-bye that was believed to have a power of protection against magic and to be a symbol of longevity, hope for the eternal life

- **hawthorn** – magical tree – as it was believed that its thorns did not allow spirits to come out to the world

- **juniper** – a symbol of protection from evil powers

- **lime** – a sacred tree of Last Judgment, an evidence for martyr death

- **maple** – growing within cemetery, it was supposed to take care of souls of living and dead ones, it also had an ability of keeping away the devil that could pester people after their death.

- **oak** – a symbol of immortality and strength

- **pine** – a symbol of faithfulness and marital love

- **rowan-tree** – a home of good spirits

- **thuja** – a symbol of grief and mourning

- **viburnum** – usually, it was a decoration of young girls and boys' graves

- **willow** – especially, the species and varieties of a weeping type, symbolizing sadness and grief after losing someone close.

- **yew-tree** – a symbol of grief and mourning, having durable wood that was a contradiction to fragility of human life, symbolizing longevity, immortality and victory of life over death.

Parish-church cemetery in Białystok, Source: private picture

Additionally, **spruces, hornbeams and chestnut trees** are planted [4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15].

Furthermore, **pomegranate** (fruit or tree) was planted – a symbol of love, happy marriage (with many children) and fertility. It was often planted on graves of heroes, to secure spiritual offspring for them [16].
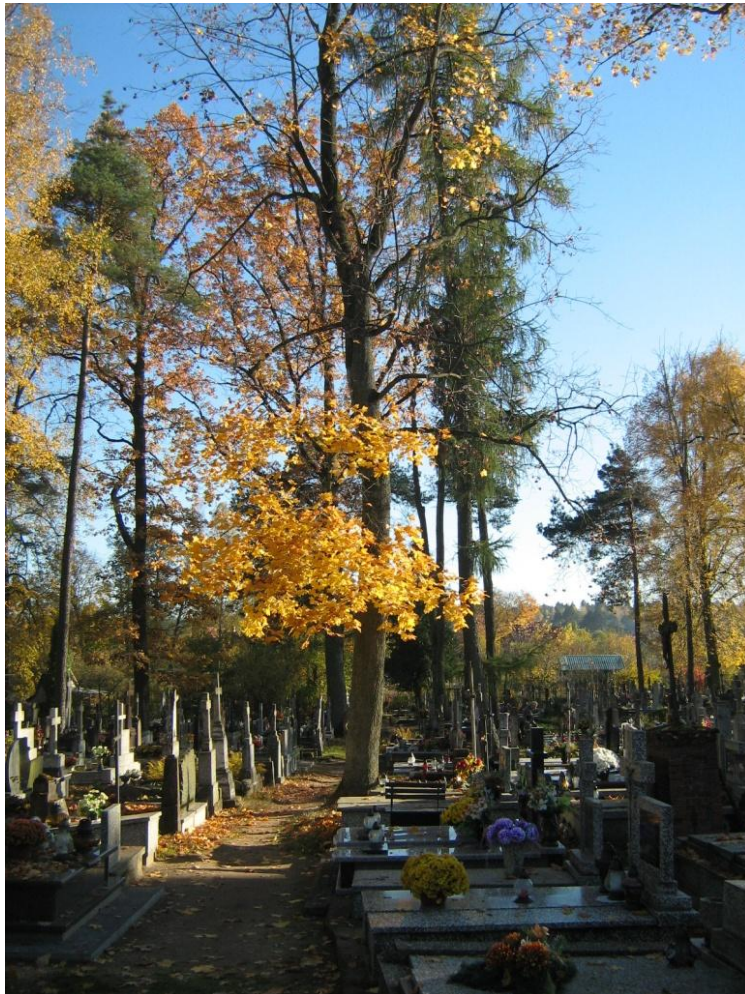
Cemetery in Supraśl, Source: private picture

Among plants occurred at the cemeteries and regarded as symbols of death, there are as follows [4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 16]:

- **aster – white and purple** – a symbol of concern and funeral
- **caragana** – a symbol of protection from evil spirits
- **common columbine** – an attribute of the Mother of God, a symbol of salvation
- **forget-me-not** – symbolizing memory of dead ones
- **ivy** – a symbol of lasting and faithful memory of dead ones, and because of the fact that
- it climbs even dead trees, it is also a symbol of soul that lives after death
- **lily** – a symbol of eternal light and forgiveness
- **lily of the valley** – a symbol of salvation
- **marigold** – described as flowers of death
- **pansy** – symbolizing memory
- **periwinkle** – a symbol of immortality, because of its always-green leaves

- **poppy** – a symbol of sleep and death
- **roses** – a symbol of protection from evil spirits, white – a symbol of God's Mother love to her son, and resurrection, red – Passion, thorns – a symbol of suffering, sin and crown of thorns
- **sweet william** – a symbol of crucifixion nails
- **violets** – a symbol of death and penance

There were also planted: **chrysanthemums, wood anemones, Siberian squills, hostas, doronicums, common lilacs, ferns, English dogwoods, false spiraeas, common snowberries and spiraeas**.

Cemetery in Wasilków, Source: private pictures

Cemetery of Angels

It is worth having with you any symbol of the past
Arthur Golden [17]

Angels on the cemetery monuments are a symbol of spirituality. They guard the tomb, and are considered to be messengers between God and man. Angel, the "messenger of God", can appear in different positions, each in its own meaning of humanCemetery angles, messengers, emissaries of God, amaze us with a big number of their varieties and forms, and their occurrence and spreading was connected with establishing modern cemeteries at the turn of XVIII and XIX century, being separate complexes, located outside dense city buildings

[18]. Simultaneously, new forms of sepulchral art rooted in the past were developed, and cemeteries started to be regarded as places of commemoration, reflection and meditation, taking on a role of area replete with *sacrum,* but at the same time, a place of private cult of the dead [18, 19, 20].

Cemetery in Wasilków, Source: private picture

In his publication "*A thing about angels, between God and a man*", Fryszkiewicz wrote [19]: "*At the moment of human's death (...) his Guardian Angel closes his eyes, and gives his soul - that has just left the body - into the hands of Archangel Michael, who leads it in front of the fearful tribunal of God's Judgment (...). If settling the human's accounts, related to his talents ministry, go successfully, then happy St. Michael and Guardian Angel, lead the saved soul to the paradise (...). From this moment, Guardian Angel's care of the human's soul is finished.*"

However, cemetery angels can be regarded as Guardian Angels of the dead ones.

Within the centuries before XIX century, angels were very rarely present on the graves, usually, playing a marginal role and merging into those masses of allegories of Fame, Glory,

Bravery, Piety, Justice, Mercy and the other virtues, e.g. holding coats of arms or hanging wreaths [19].

Since XVII century, a motif of angels carrying dead person's soul to heaven had been gaining in popularity, and usually that was a child or a maiden [19].

Cemetery in Wasilków, Source: private picture

Sborgi [19] says that within XIX century, more and more often, angels mediated between humans and death, not between humans and God, however, that process was characteristic rather of western cemeteries, as in Polish necropoles there are numerous Faith Angels, who show heaven or Passion symbols to visitors of graves, as if reminding about Christian belief in resurrection.

Cemetery of Parish-church in Białystok, Source: private picture

Cemetery of Parish-church, Source: private picture

Cemetery in Wasilków, Source: private picture

In the changes of angel iconography at the end of century, the author [20] also sees a sign of progressive secularization of sepulchral sculpture, as in his opinion, this kind of art started to be more of wealth demonstration, than of expressing some kind of metaphysical issues or commemoration of a dead person, and accuracy of workmanship or originality of pose became more important than the message itself. At the turn of millennia, an angel became a universal, cemetery symbol of grief, mourning, eternal rest, virtues of dead ones, death, hope, having various versions, poses and types of presentation.

There are also embracing and comforting angels [18].

They can take a form of cherubs with spread wings, contemplative, with eyes closed, whose golden hands hold a pulled up tail of a long dress by their chest [18].

They can have a form of beautiful, winged angel, with girl- or woman-like beauty [18].

Cemetery in Wasilków, Source: private picture

Cemetery in Kavala, Greece, Source: private picture

Cemetery in Wasilków, Source: private picture

Cemetery of Parish-church in Białystok, Source: private picture

Augsburg Evangelical cemetery in Warsaw, Source: private picture

Cemetery in Kavala Source: private picture

They can stand next to a cross or lean against it, in a pose that makes them look like ancient mourners, sometimes holding a palm branch, symbolizing eternal award for living in faith, or a laurel wreath – a symbol of glory, throwing poppy flowers on a grave that is

supposed to assure a dead person of eternal, soothing sleep, or kneeling down, putting down a bouquet, or with their face hidden in hands, immersed in prayer or crying [18].

Augsburg Evangelical cemetery in Warsaw, Source: private picture

Another type of cemetery angels are child-angels, made similar to ancient cupids, expressing a common belief that child's soul, being innocent being, goes after death right to the heaven and join the group of angels [18].

Angel with open wings represents the flight of the soul to heaven.

The angels supporting the arms of a man who died lead to heaven.

A crying Angel symbolizes sadness at the untimely death.
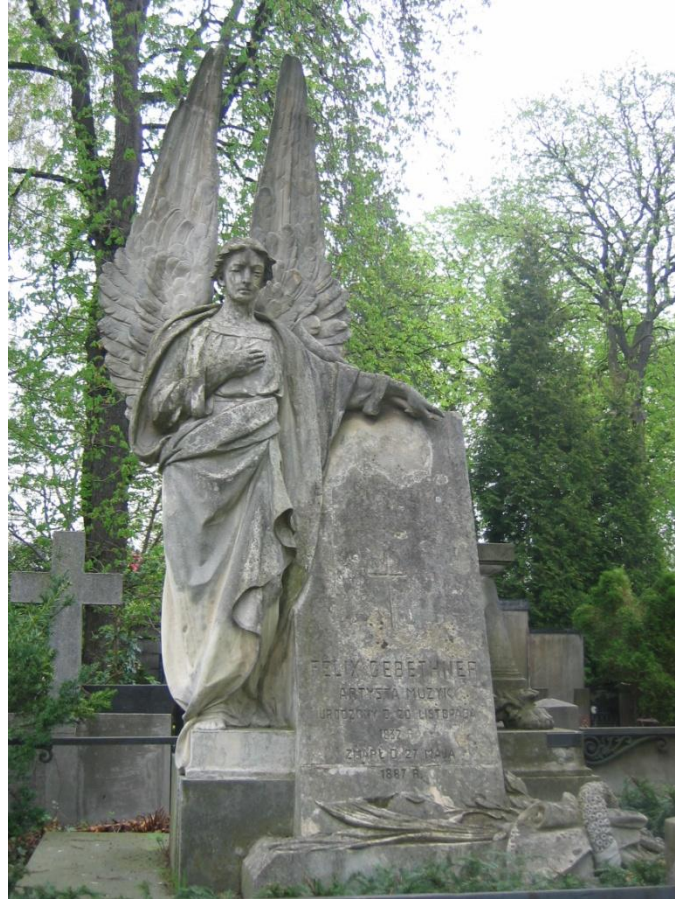
Augsburg Evangelical cemetery in Warsaw, Source: private picture

Augsburg Evangelical cemetery in Warsaw, Source: private picture

Cemetery in Łomża, Source: private picture

Cemetery in Łomża, Source: private picture

Angel covering the urn by shroud/ pall - Symbolic covering of the soul of the deceased. See pall.

Angel opens the tomb - the Angel of Resurrection. This angel wakes the dead at the Last Judgement.

Sad angel without attributes - See an angel with flowers.

Angel is standing in the door - see the Angel of Death.

Angel in armor - Archangel Michael. Angel with the task of defending the deceased at the time of the Last Judgement.

Angel of the elements of the tomb or entering into it - Tomb Guardian Angel. The angel is guarding the gates of death, the transition between the mundane and the life after life.

Angel of the Host - Angel of Hope. This angel justifies the suffering and is a guarantee of eternal life.

Angel of sadness mourns the dead.

Angel with a book or a lyre - Angel's genius. It is a symbol of art. This type of monument you can see the graves of artists from various disciplines.

Kneeling Angel - **Angel of Prayer.** Angel is praying for his soul and ask other people to pray for the deceased.
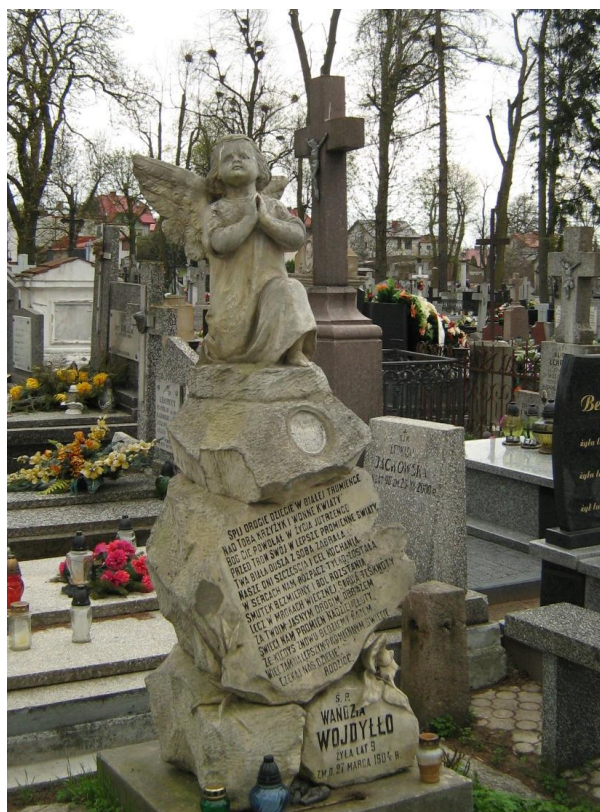
Cemetery in Łomża, Source: private picture
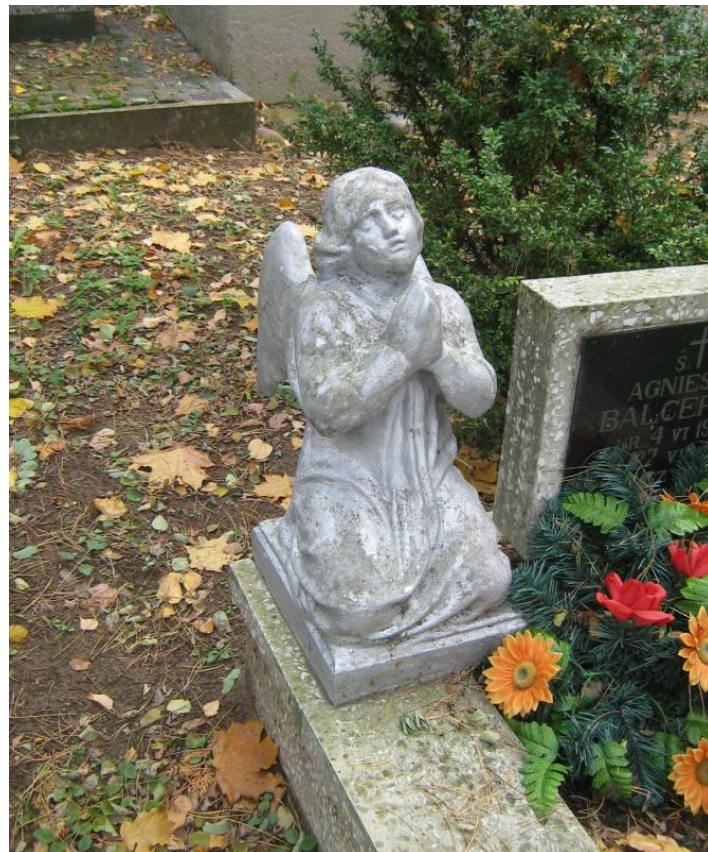
Cemetery in Wasilków, Source: private picture

Cemetery in Wasilków, Source: private picture

Cemetery in Wasilków, Source: private picture

Cemetery in Wasilków, Source: private picture

Angel with baby - Guardian Angel. This angel serves as an advocate and guardian of the peace to the dead. This image usually appears on the graves of women and children.

Angel with the Crown of Thorns - See angel of the Host.

Angel with the Cross - See a woman with a cross.

Angel with lowered wings - See angel with flowers, sad angel.

Angel with the figure of a man - the Angel of Death. Angel of Death is a symbol of journey of the soul after death into a new and different world.

Angel with features of the deceased - **Angel Family**. This angel symbolizes the deceased family member.

Angel with a hand pointing upwards - see the angel of Host.

Angel with musical instrument - the eternal symbol of happiness and joy, eternal joy and glory of heaven.

A little Angel -. Characteristic element of children's gravestone. Allegory of childhood as a pure state of of innocence and purity.

Cemetery in Łomża, Source: private picture

Angel with flowers - angel of sadness. The epitome of melancholy and sadness.

Cemetery in Białystok, Source: private picture

Angel with open arms - the Angel of Silence (Abdadon). It carries the living room and the dead. Angel hands calms uproar of life and prepare a man for the Last Judgement.

Pensive Angel - Angel secret. Angel "thinks" the fate of the deceased.

Angel mystery is presented without any religious attributes.

Angel with a dragon - See angel wearing armor.

The guardian angel prays at the graves of mortals implements one of the main functions of angels, which is to intercede for the soul of man.

At the millennium angel has become an icon, a universal symbol of "everything cemetery" i.e., sadness, mourning, the eternal resting, the virtues of the deceased /death, hope, and so on.

An angel with a sword - the Angel of Vengeance. The allusion to the Book of Genesis of the Old Testament.
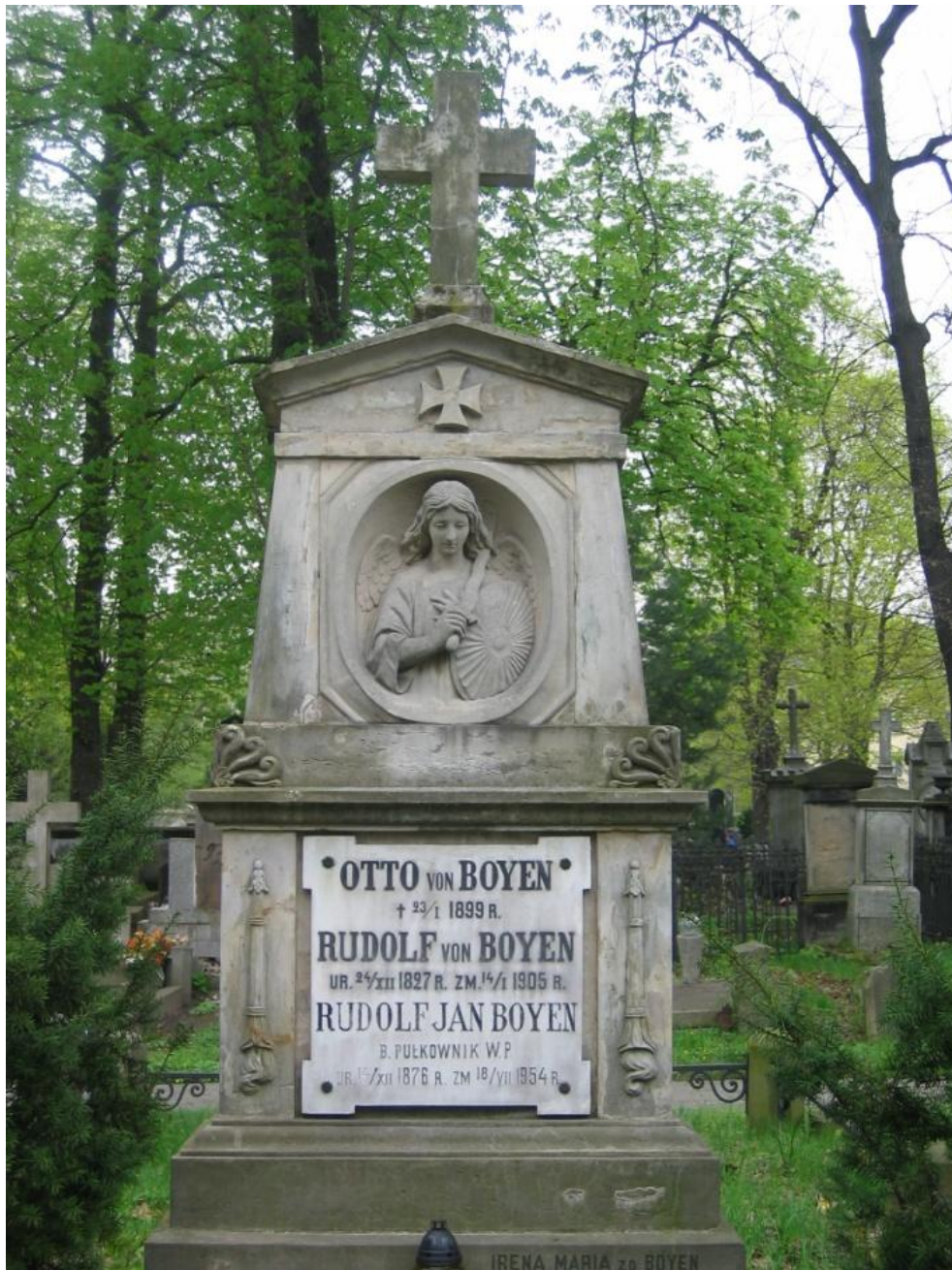
Augsburg Evangelical cemetery in Warsaw, Source: private picture

Angel with trumpet - the Angel of Resurrection. Angel waiting for a sign to blow the trumpet and announce the start of Judgment. See the angel open grave.

Cemetery in Wasilków, Source: private picture

Symbolism of Christ

Qui amat animam suam, perdit eam;

et, qui odit animam suam in hoc mundo,

in vitam aeternam custodiet eam [22]

Christ (/kraɪst/), by Wikipedia [23]   (ancient Greek: Χριστός, *Christós*, meaning 'anointed') is a translation of the Hebrew   (Māšîaḥ), the Messiah, and is used as a title for Jesus in the New Testament. The followers of Jesus became known as Christians (as in Acts 11:26) because they believed Jesus to be the Messiah (*Christos*) prophesied in the Hebrew Bible [23]. Christians designate him Jesus Christ, meaning Jesus *the Christos* [23].

Christ was originally a title, but later became part of the name "Jesus Christ", though it is still also used as a title, in the reciprocal use *Christ Jesus*, meaning *"The Messiah Jesus"* [23]. In common usage "Christ" is generally treated as synonymous with "Jesus of Nazareth" [23].

Jesus is not accepted by the Jews as their Messiah [23]. The Jewish people still await the Messiah's first coming, while Christians await his second coming, when they believe he will fulfill those parts of Messianic prophecy [23]. Muslims accept Jesus as the Messiah (known as Isa al-Masih) but not as the Son of God [23].

The Christian theology called Christology is primarily concerned with the nature and person of Jesus Christ as recorded in the canonical gospels and the letters of the New Testament [23].

In cemetery art, the image of Christ like the cross, remind his martyr's death, but at the same time was the promise of eternal life.

Cemetery Statues of Christ falls beneath cross, praying in the Garden of Olives, the Risen One, finally showing his heart.

Cemetery in Wasilków, Source: private picture

Christ Blessing - Theme referring to the words, "*God accepts Christ, who called you to the bosom of Abraham.*"

Augsburg Evangelical cemetery in Warsaw, Source: private picture

Christ carrying the cross - see the figure of Christ crucified.

Christ at the pole - reference to flagellation of Christ before his crucifixion. Symbol of pain and suffering. See Christ crucified.

Scourged Christ with a crown of thorns on his head - the words of Pilate (Ecce Homo - Behold the Man) showing Christ to the Jewish people. See the figure of Christ crucified.

Christ crucified - the most important symbol for believers the Roman - Catholic Church. It presents passion, suffering but also hope for the redemption of sins and eternal life.

Christ with the lamb - see Christ crucified.

Christ is with head based on his right hand and the left foot having a skull or a stone - so called.

Worried Christ. Symbol of mental suffering, abandonment and loneliness. Skull and stone symbolizes Golgotha.

Christ in the tomb - see Christ crucified.

Christ opens coat and showing his wounds – The symbol of Christ Sorrowful. See the figure of Christ crucified.

Christ Blessing with the banner stretched on the cross - symbol of the Risen Christ. See the figure of Christ crucified.

Cemetery in Wasilków, Source: private picture

Conclusion

Cemeteries are full of unfulfilled dreams... countless echoes of 'could have' and 'should have'... countless books unwritten… countless songs unsung... I want to live my life in such a way that when my body is laid to rest, it will be a well needed rest from a life well lived, a song well sung, a book well written, opportunities well explored, and a love well expressed

Steve Naraboli [1]

Cemeteries are fully symbolic codes, a huge book of mourning and death, giving anyone who can actually read it, a lot of information, allowing from beginning to end to understand the message of death, mourning and faith in an afterlife.
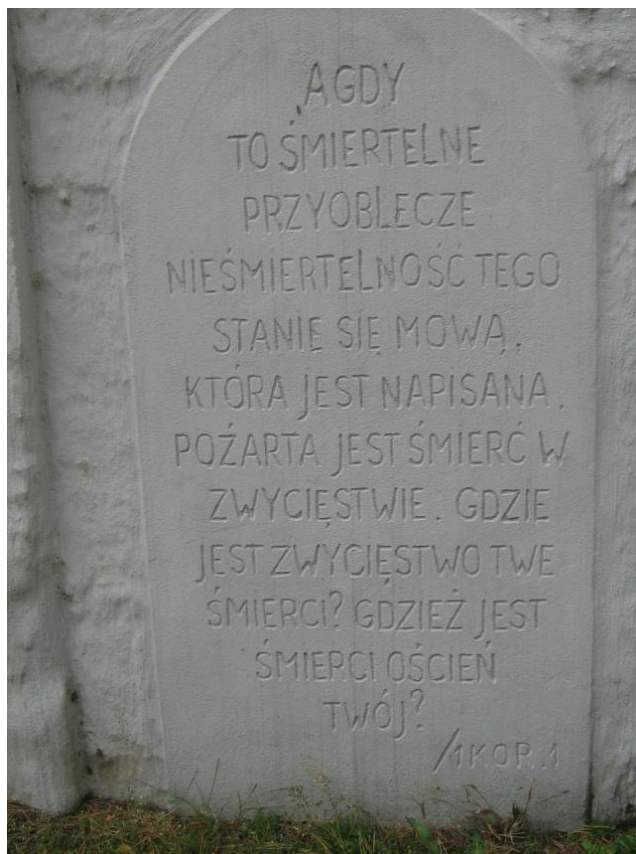
Cemetery in Wasilków, Source: private picture

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Symbolism of necropolis

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Introduction

A man devotes his life to a symbol, he can even die for it,

going beyond symbols having taboo meaning

Antoni Kępiński [1]

A symbol (from Greek, σύμβολον), according to Wikipedia [2], is an element of presented world, having one direct meaning and infinite number of hidden meanings. A sign substituting or representing some deeply hidden conceptual matters (ethical, religious, ideological, etc.) or more rarely, objects or people.

According to *Dictionary of Foreign Words and Expressions* [3] – symbol is "*object, sign that substitutes, represents, means, brings to mind (on the basis of agreement, thought association) certain concept, activity, object, especially, visible sign of something invisible*".

In the Universal Polish Dictionary [4], symbol is: "*a) concept, person, object, etc. representing the other phenomenon, activity or feature, being associated with it, or substituting it, b) person or thing being embodiment of some phenomena, or c) certain letter- or number-sign, used to define sizes, measurement units, trade articles; in chemistry – to determine chemical elements; in mathematics – to determine sets, their elements and operations*", but also "*d) motif or set of motifs in literary work, relating to another, not directly revealed or determined sphere of reality*".

In Lévi-Strauss' opinion [5], symbolical thinking is an essence of humanity, it favours creation of social ties.

Tillich [6], an eminent Protestant theologian, distinguishes four basic features of symbol:

- figurativeness, meaning that inner attitude, which is set to a symbol, is not aimed at the symbol itself, but on what is symbolically expressed by it

- perception – meaning that something being invisible, ideal or transcendental by nature, becomes perceivable and objectivised by means of a symbol

- inborn strength – meaning that symbol has a kind of inner power that distinguishes it from ordinary sign, which alone is powerless. This feature is regarded as the most important and gives feasibility to symbol

- common acceptance of symbol, meaning that it is socially rooted and supported, and act of symbol creation is social, despite of being born in an individual.

Originally, the symbols were used to shorten the distance of communication, for example, through one mark passed the message, so the increased wealth of content. Words with similar meaning in other languages testifies to the fact that these languages were sometime connected, and similarities were conditioned by historical or the etymological.

The following list of the selected words similarities developed by Antigone Chadzopulu.

POLISH	FRENCH	ITALIAN	SPANISH	ENGLISH	LATIN	GREEK
Język	Langue	Lingua	Lengua	Language	Lingua	Layhani Λαυχανη
Symbol	Symbole	Simbolo	Symbolo	Symbol	Symbilum	Simbolon Σιμβολον
Światło	Lumiere	Lume	Lumbre	Luminary	Lumen	Fos, Louksmen
Lampa	Lampe	Lampa(Da)	Lamparia	Lamp	Lampas	Lampas Lambados Λαμπιρ, Λαμπαδος Λαμπας
Ból	Doyleur	Dolore	Dolor	Dolour	Dolor	Dileome (Δηλέομαι)
Dramat	Drame	Dramma	Drame	Drame	Dram	Drama Δραμα
Lamnet	Lamentation	Lamentalione	Lamentacion	Lamentation	Lamento	Lahmene Λαημεναι
Grób	Tombe	Tomba	Tummba	Tomb	Tumba	Timbos Τυμβος
Kondolencje	Condolence	Condoglianza	Condolencia	Condole	Secutus	Silipitirion Συλλυπητηριον
Śmierć	Letal	Letae	Letal	Lethac	Letum	Lithi Ληθη
Cmentarz	Cimetiére	Cimitero	Cementerio	Cementery	Coemeterium	Kimitirion Κοιμητήριον
Source: [7, 8]						

According to Wierciński [9], symbols can be divided into:

- conventional – relation between sign and its meaning is conventional and arbitrary (e.g. number 5 is arbitrarily connected with any set of five objects)
- analogizing – when there are analogical connections between sign and its meaning, e.g. figurative (e.g. symbol of a cat means flexibility, softness, liveliness, mysteriousness, night life, etc.)
- archetypal (by Jing) – when there is a relation between sign and pattern of behaviour created by evolution of life on Earth and species evolution (e.g. the Sun's disc, on the basis of analogy, symbolizes warmth, life, etc., and as an archetypal symbol – it means God's worship, invincibility, masterfulness, etc.). According to Jung, final layer of archetype is unknowable and is related to collective unawareness, in which basic patterns of species behaviour are kept.

Cemetery in Łomża, Source: private picture

Cemetery as a symbol

Every symbol is (...) meaningless, unless somebody understands it correctly.

Arthur Golden [10]

Since the ancient times, cemetery has been obviously related to the dead cult. Grabowski wrote that cemetery "*is one, big obitorium, i.e. a book in which names of dead people are recorded. From its stone pages, you can read that this was a good father, a good husband, a noble citizen, and some other praises. [...] But where the bodies of bad fathers, bad husbands and bad citizens are buried [...] so many of whom we can see and meet in the world? It seems that such people never dies and are immortal*" [11].
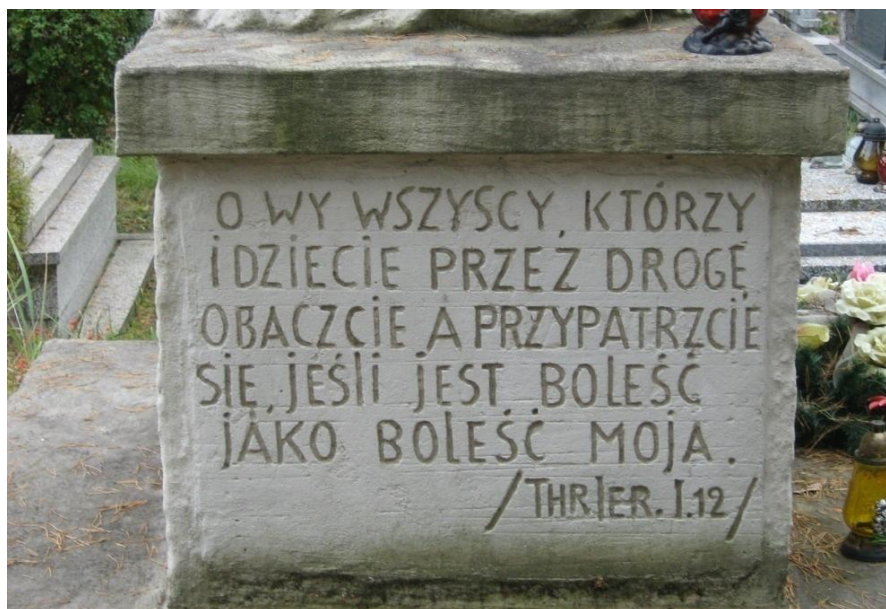
Cemetery in Wasilków, Source: private picture

Cemetery is rare expression in inscriptions, and it comes from Greek *koimeterion* [12]. The term was taken from Greeks by Romans, who created a Latinized equivalent *cemeterium* (*coemeterium, cimeterium*), meaning *dormitorium* – a bedroom [12]. In order to express a meaning of death, it was willingly used by the Christians, who believed that death was just falling asleep, "and the Lord will wake us up for resurrection" – Hieronymus (Letter XXIX) noticed that: "*death of a Christian is not a death, but falling asleep and sleeping (dormitio et somnus apellatur)*". The name was also mentioned in grave inscriptions: *depositus, dormit in pace, quiescit in pace, in pace dormitio* (a buried one sleeps in peace, rests in peace, peaceful his sleep is) [12].

In a cemetery in Tunisa, one can read the following inscriptions: OTBQ (*ossa tibi bene quiescent* – may your bones rest in peace) or TTLS (*Terra Tibi levis sit* – may the soil be light upon you) [12].
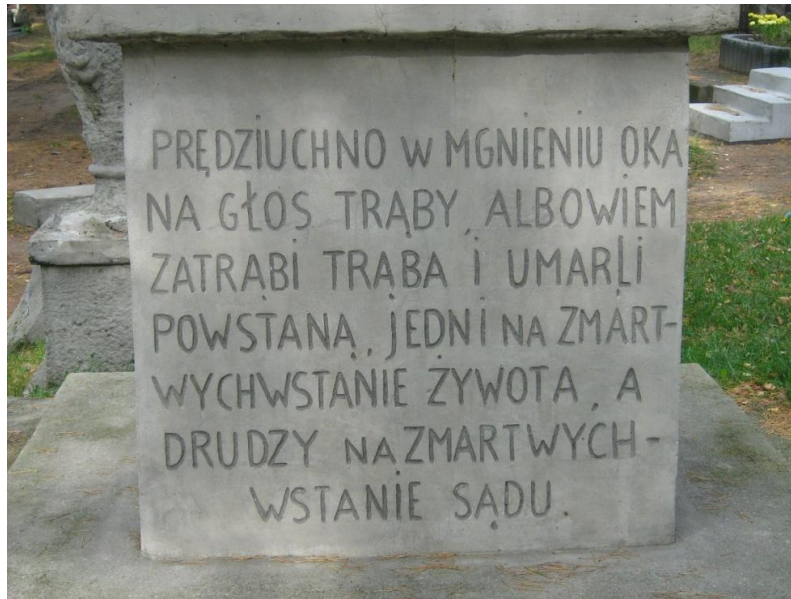
Cemetery in Wasilków, Source: private picture
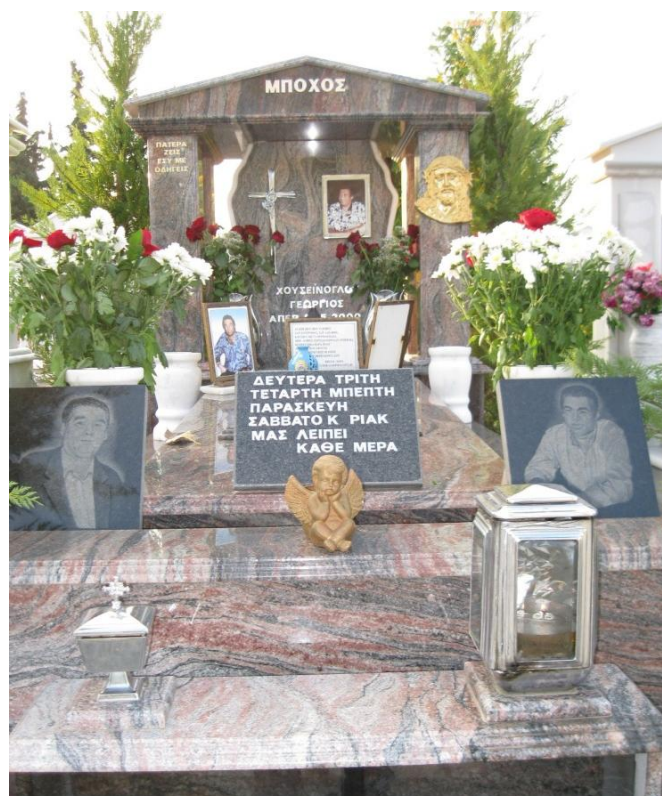
Cemetery in Saloniki, Source: private picture

In the reference books, [12] one can also encounter the other expressions, determining cemetery:

- *patrium* (paternal) – burial in vestibule of church;

- *catacumbae* – originally, it was related to a place of St. Peter and St. Paul burial, but later the term started to mean also other underground graves

- *consilia martyrum* – place of burial of many martyrs (Martyrologium Romanum XXIII, junii)

- *areae, arenarium, arenariae* – graves hollowed out in sand

- *requietoria, requierionis loca, sedes requietionis*

- *scrarium, sanctuarium*

- *sedes ossiumi.*

In Greece, all graves are made of native marble.

Cemetery in Saloniki, Source: private picture

There are characteristic chapels, at the head and the end. At graves oil lamps burn (olive oil or combined with water). At the bottom of chapels usually burn candles. There are also special lanterns.
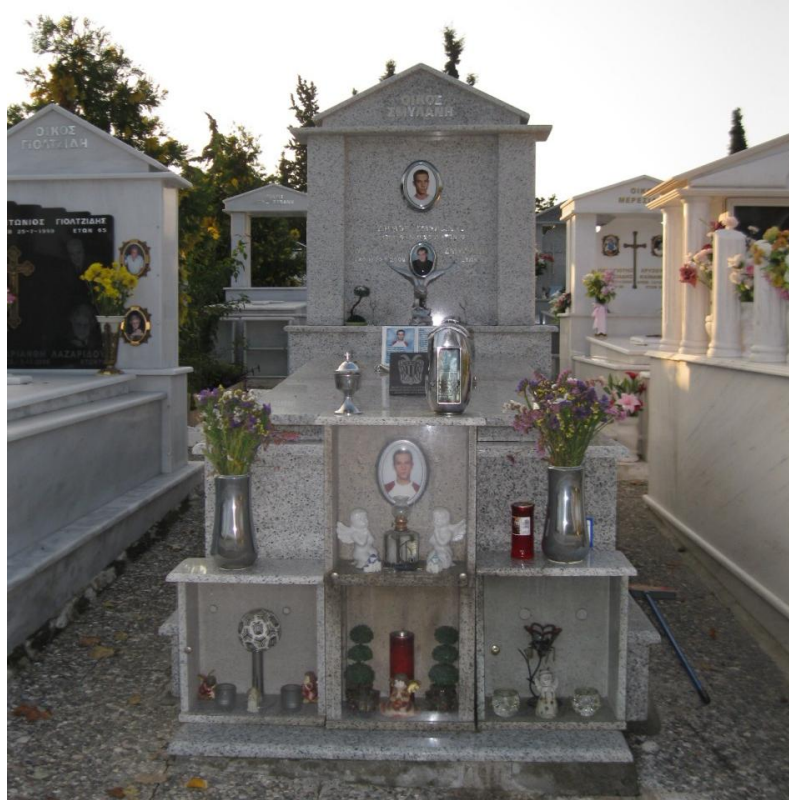
Cemetery in Saloniki, Source: private picture
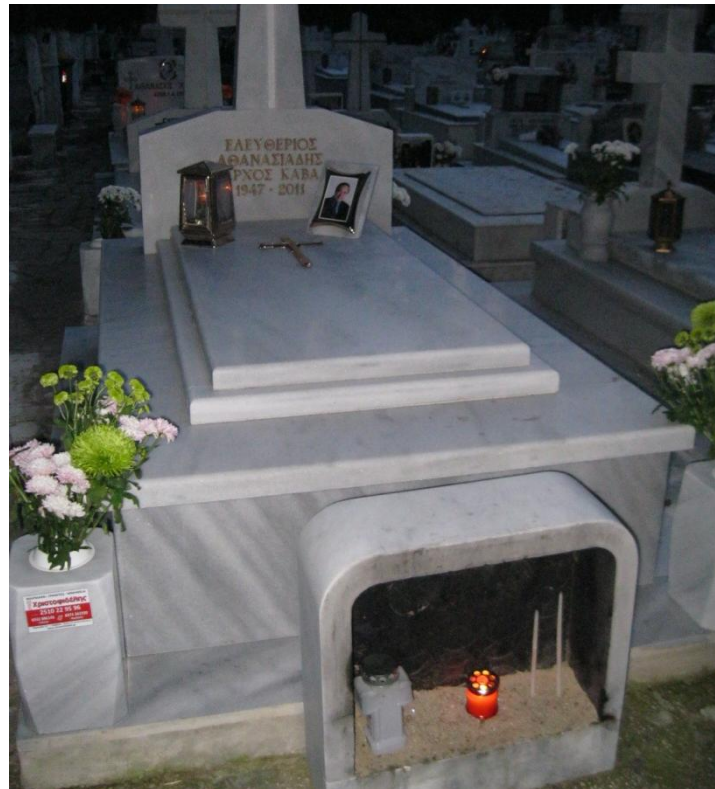
Cemetery in Saloniki, Source: private picture

There are also ancient symbols identified with patriotism and Greece.

Cemetery in Kavala, Source: private picture

Cemetery in Kavala, Family grave in the shape of an ancient sarcophagus,
Source: private picture

At Greek cemetery, there are permanent and five-year graves. If someone cannot afford to have the tomb in town, after five years, the bones are exhumed and moved to the graves in the countryside where the fees are low or to a common grave.

Cemetery in Kavala, Source: private picture

Cemeteries are not only historical records, but also images of very often tangled symbols that consist in two things: organization of cemetery itself and certain symbols or their sets, placed on tombstones.

Cemetery in Wasilków, Source: private picture

Cemetery in Wasilków, Source: private picture

In the Christian Europe, it had been accepted that cemetery was in a shape of rectangle, with internal division, determined by arrangement of crossing paths, the centre of which could be found in a crossroads of the main paths, emphasized by chapel, cross or holy figure [13]. The place was called heaven and was regarded as special, being a burial place of the most important and the most honoured ones.

A path leading from a church to a cemetery, and then its prolongation within the cemetery, was so-called last way of a dead person, symbolizing a ritual of going to the other world; as a rule, it was arranged alley-like, and its task was to make it easier for visitors to focus and hush up, and to lead to a garden of the dead [13].

Cemetery in Wasilków, Source: private picture

Paths within cemetery were treated as "light beams" [13]. Places of burial, located near paths, were regarded as especially advantageous, because of the fact that the dead, buried close to paths, could more often expect commemoration and prayer of passer-by. Place next to the walls, in the left corner of cemetery, was called hell and was not consecrated; it was a place of eternal rest of unbaptized children, suicides and those who died tragically [13].

Usually, area of cemetery was separated from surroundings by wall, what was supposed to symbolize boundary between the worlds of living and dead, boundary between *sacrum* (sphere of sacredness) and *profanum* (lay sphere), and gate or wicket were places where ritual of crossing boundary, not to be crossed by animals, took place [13].

For example, in a cemetery in Wasilków, there is a "Gate to heaven" placed on the central path, and when walking through it, one has an impression of touching the other worlds.

Cemetery in Wasilków, Source: private picture

Cemetery in Wasilków, Source: private picture

Cemeteries and their symbols are inseparably related to funerary art, i.e. according to Wikipedia [14], any artistic creativity related to necropolity sphere, closely connected to cult of the dead. It has been already developed in the ancient times, in cultures characterized by honouring the dead, related to believing in "life after death". It was manifested in various forms – from decorations of burial places, through burial act (funeral), to grave construction [14].

Cemetery in Wasilków, Source: private picture

Generally, meaning of a cemetery as a whole is a number of graves by means of which family commemorate a dead person, which often manifests their social position. And the inscriptions are what mostly stand out on the graves.

Cemetery in Wasilków, Source: private picture

Cemetery in Wasilków, Source: private picture

An example of a cemetery, which is very rich in symbols, is the previously mentioned cemet7ery in Wasilków.

It was established in the second half of XIX century, in the area of 4.5 ha, with the statues of natural size – 7 groups of sculptures, 2 fountains and about 60 historic tombstones (the oldest from 1896).

Between the graves, there are small works of architecture, stylized to look classical: balustrades, fountains, colonnades, dwarf walls, huge concrete statues of angels, Christs, Judases, snakes, stone gazebos and the other small architectonic forms.

Parish-church Cemetery in Białystok: private picture

On some graves, there are quotations from the Holy Bible and fragments of poetry engraved. "*Unless you change and become like little children, you will never enter the*

kingdom of heaven, therefore, whoever humbles himself like this child is the greatest in the kingdom of heaven" says the inscription on an "angel hill", where a mighty angel takes children in his arms.

Cemetery in Wasilków, Source: private picture

Cemetery in Wasilków, Source: private pictures

Cemetery in Wasilków, Source: private pictures

Tuba mirum spargens sonum per sepulcra regionum, coget omnes ante thronum. *The trumpet will send its wondrous sound throughout earth's sepulchers and gather all before the throne.* Inscriptions like "Memento mori" or "Memento homo quia pulvis…" – make us reflect upon passing.

Cemetery in Wasilków, Source: private picture

Selected cemetery symbols

Symbols have different meanings in different circumstances
Dan Brown [33]

A crying woman - based on the columns, as a symbol of the end of human life

Augsburg Evangelical cemetery in Warsaw, Source: private picture
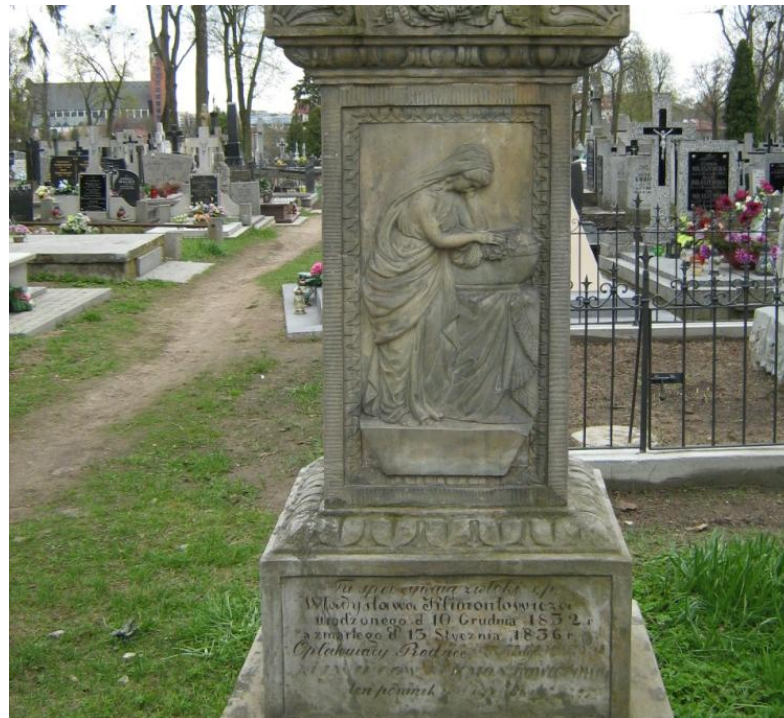
Cemetery in Łomża, Source: private picture

Alpha (A) – the first, and **Omega (Ω)** – the last letter of Greek alphabet, which are very often combined into one symbol that stands for Christ, as the beginning and the end of all things, it is as if a clamp that tightens alphabet, meaning, human life [14, 15].

Anchor – in the ancient times, it was regarded as a symbol of safety, in Christianity it symbolizes hope, persistence and being under the influence of Christ [28,34]. Some people treat it as a hidden symbol of cross, since that is its meaning on sailors' graves. The anchor with broken chain symbolizes the end of life [14, 15].
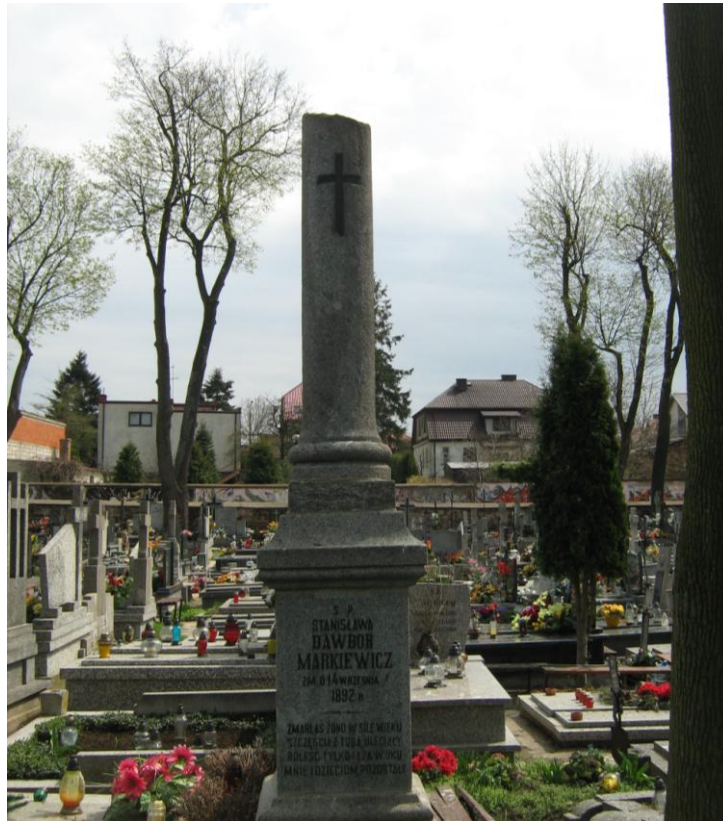

Cemetery in Kazimierz Dolny, Source: private source

Cemetery in Łomża, Source: private picture

Cemetery in Łomża, Source: private picture

Cemetery in Łomża, Source: private picture

Among tombstones referring to the Eastern tradition, bulbous meniscuses are very frequent decoration motifs, or even miniatures of Orthodox churches. Sometimes, they are combined with western elements, e.g. florature or sharp arcs. Sporadically, representation of skull with tibias, and angels appears.

More frequently, we can find reliefs, showing dead person's profession or military unit, in which he served (in case of officers).

Another popular grave motifs are classic mourning motifs referring to particular periods: columns, stones with ivy twisting round it, anchors (a symbol of hope), urns, fiery hearts (a symbol of strong faith of dead person, the love of God).

Orthodox cemetery in Krynki, Source: private picture

Cemetery in Supraśl, Source: private picture

Bird – usually an owl, symbolizing metaphysical values, e.g. freeing oneself from the prosaic, desire for gaining, discovering, young age [14].

Book – most often, it symbolizes a book of life, but also wisdom, prayer, memory or dead person's profession (e.g. scholar, writer, poet, clergyman) [15]. An open book symbolizes a book of life.

Augsburg Evangelical cemetery in Warsaw, Source: private picture
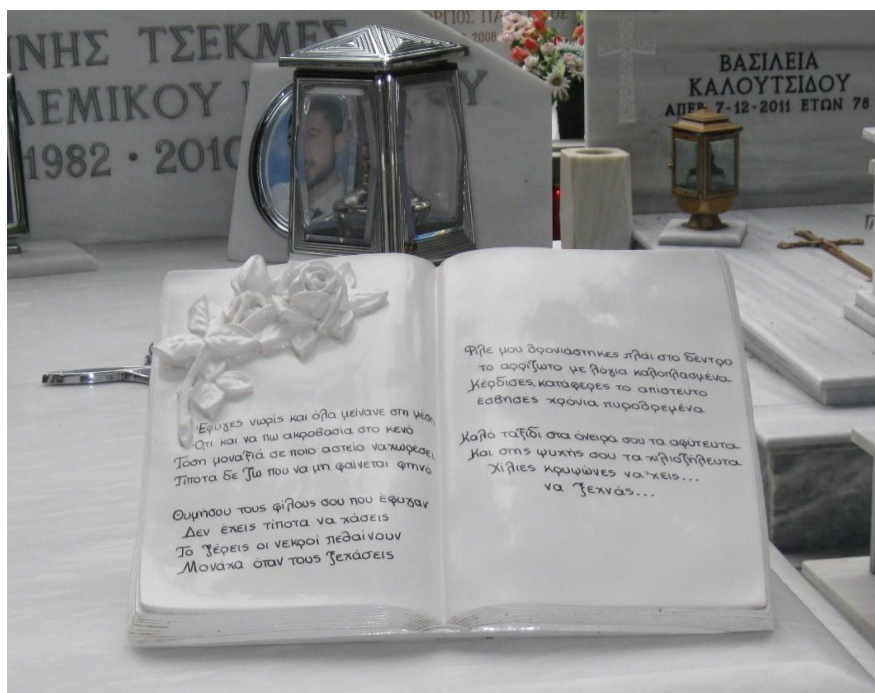
Cemetery in Kavala, Source: private picture

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Cemetery in Łomża, Source: private picture
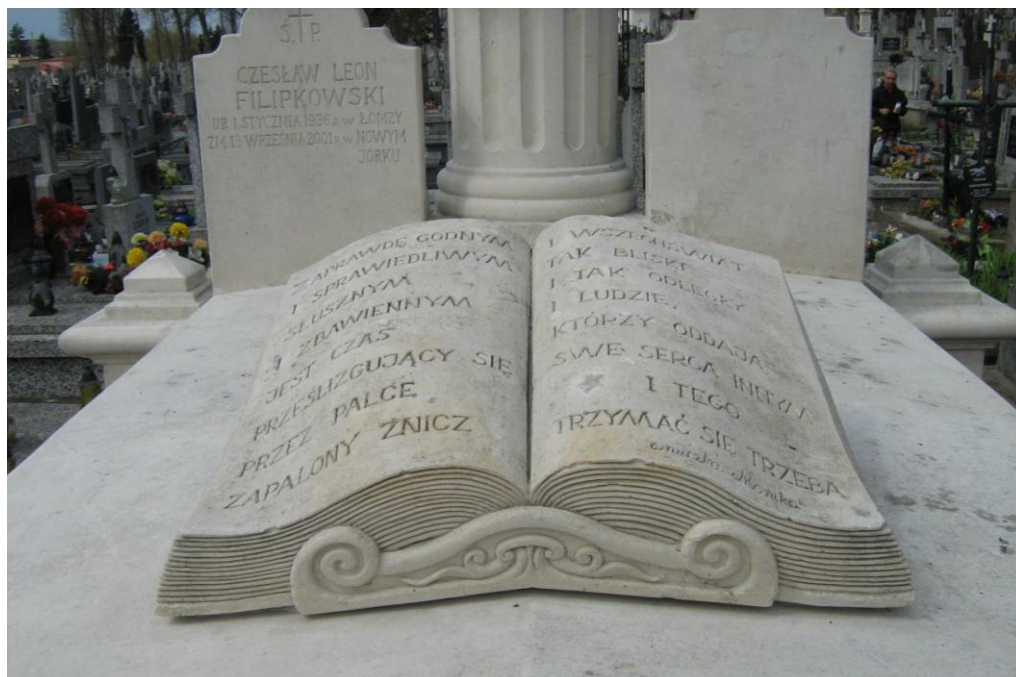
Cemetery in Łomża, Source: private picture

Cemetery in Wasilków, Source: private picture

Bones, tibias – symbols of inevitable passage of time that always heads for death [16]. They are the last traces of dead person – body decays but bones remain and give an illusion of eternity [14].

Cemetery in Wasilków, Source: private picture

Broken – of course, expressed death, and in the Middle Ages – a gift of the Holy Spirit, represents fragility of life, death of someone, who died young or in one's prime, before reaching old age [14,15].

Cemetery in Saloniki, Source: private pictures

Cemetery in Łomża, Source: private picture

Cemetery in Łomża, Source: private picture

Cemetery in Kavala Source: private pictures
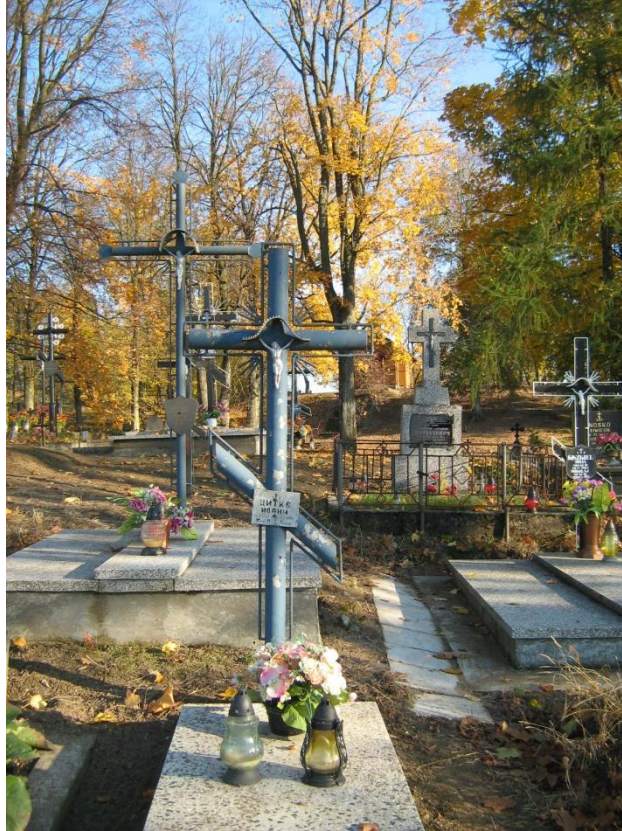
Cemetery in Łomża, Source: private picture

Cemetery in Łomża, Source: private picture

Cemetery in Łomża, Source: private picture

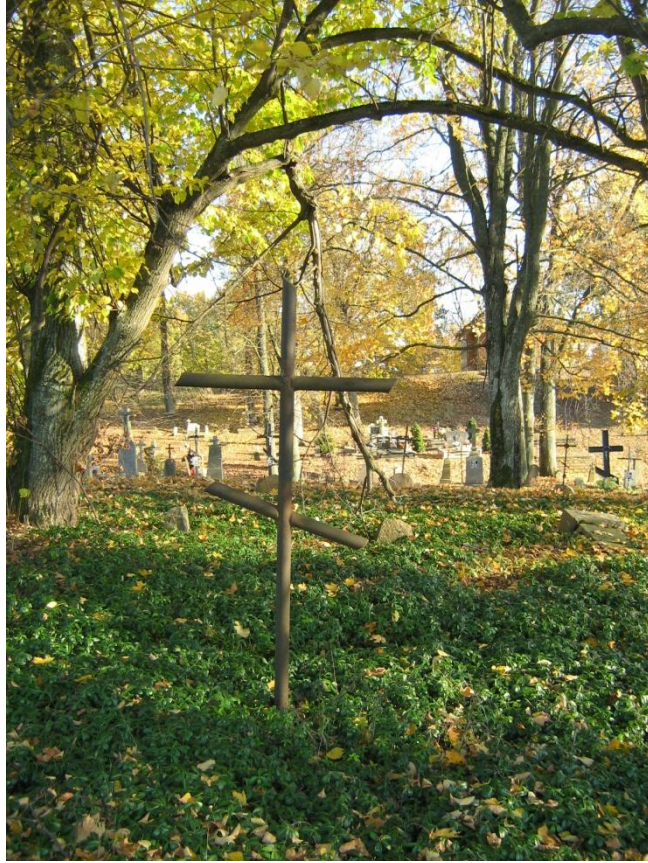**Bucranium** (skull of bull) symbolizes animal sacrifice, characteristic of Greek and Roman funerary art, later, adopted by the Renaissance and the Classicism [14].

Bunch of grapes – symbolizes a gift from God and a sign of His blessing, it expresses fruitful work and spiritual wealth, and on tombstones – hope for eternal life [14].

Butterfly – a symbol of resurrection, and in combination with a cross – a symbol of salvation and resurrection.

Cemetery in Kavala, Source: private picture

Child (sleeping) very often symbolizes death, and usually comes from the Victorian era [15]. Usually, it decorates graves of infants and children, where figures of sleeping children are often scantily dressed, what has another symbolical meaning – that innocent children have nothing to hide [15].

Christogram (chrismon) – combination of Greek letters X (chi) and P (rho), being first two letters of a word ΙΗΣΟΥϹ (*Christos*), very often associated with a Latin shortening of pax – peace [14].

Cemetery of Parish-church in Białystok, Source: private picture

Column – symbolizing a kind of connection between heaven and earth, permanence, trust, sense of security [14].

Circle symbolizes life cycle, enlightment and God's power, but also law and well-being [15].

Compass is the most often used symbol of masonry, meaning faith and intellect [15]. When used by Masons, it symbolized self-control, a wish to determine proper boundary, limitation of one's own desires. The compass is associated with **step** or **letter G**, which stands for "geometry" or "God", which are ideal [15].

Cross - Celtic or Irish cross – a cross in a circle – symbolizes eternity [15]. Corss a symbol of Salvation and belief in Resurrection, but also of being subject to God's will [14].

On graves, it is a symbol of dead person's religion, however nowadays, in European culture, it is used to mark any grave [15]. It is characterized by huge variety.

Cemetery in Łomża, Source: private picture

Cemetery in Wasilków, Source: private picture

Cemetery in Białystok, Source: private pictures

Cemetery in Wasilków, Source: private picture

Cemetery in Wasilków, Source: private picture

Cemetery in Parish-church in Białystok, Source: private picture

Orthodox cemetery in Krynki, Source: private picture
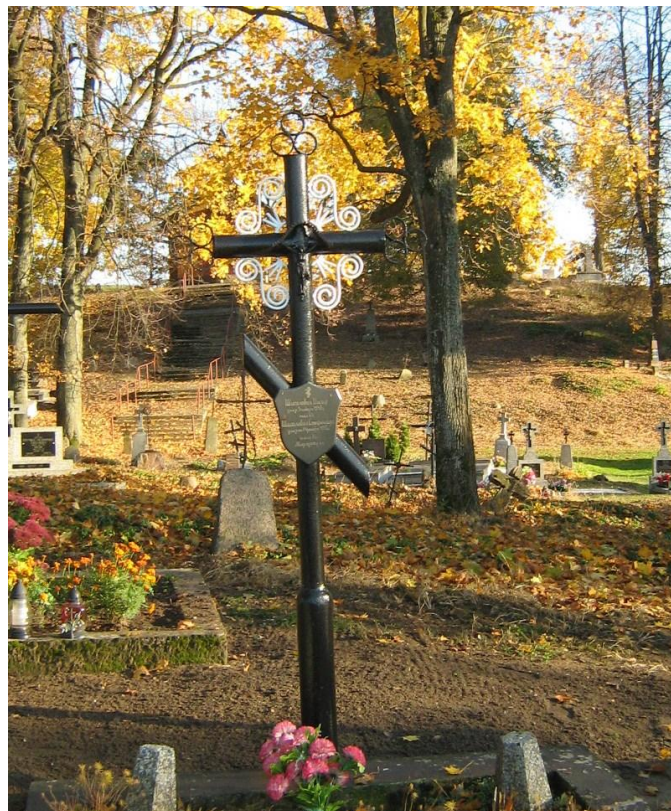
Orthodox cemetery in Krynki, Source: private picture

Orthodox cemetery in Krynki, Source: private picture

Orthodox cemetery in Krynki, Source: private picture

Crying women leaning against broken columns – personify the end of human life [17].

Crown – a symbol of power, authority and triumph [17].

Augsburg Evangelical cemetery in Warsaw, Source: private picture

D.O.M. – it is an abbreviation of Latin expression *Deo Optimo Maximo*, meaning (literally) *To God, most good, most great*, or (less literally) *In the name of God, most good, most great* [18]. At first, the expression was placed on churches, and afterwards, on tombstones and epitaphs – in that context, meaning a submission to God's judgment, "entrusting" oneself with God's Most Good, Most Great grace [14]. According to Miksztyn [19], the other explanation to this abbreviation is "*Domus omnim mortalium*" (Lat. "*House of all mortals*").

Dove is often found in Christian and Jewish cemeteries as a symbol of resurrection, innocence, fragility, peace, good news [14, 15]. Flying dove carries souls of dead people to heaven, female dove coming from the sky, is an assurance of safe getting to Heaven from Earth; lying dead person – symbolizes terminating or short life, and if a dove holds an olive branch, it symbolizes a soul, finding Peace of God in Heaven [15].

Eagle – symbolizes strength and courage, victory of light over darkness, and on Polish graves, it means that dead person was e.g. soldier and died for his Motherland [14].

Ears of corn - a symbol of a successful harvest, merit social

The statue of Benedict Narbut, Justice of the Peace, Cemetery in Łomża, Source: private picture

Epitaph - Table and board dedicated in honor of the deceased, usually placed in the churches, the term denotes a sepulchral poem.

Cemetery in Łomża, Source: private picture

Fire (light) – mainly the light that it emits, which symbolizes spiritual revelation (in Christianity, e.g. tongues of fire represents the Holy Spirit) and purification (custom of cremation in some cultures) [14]. Flickering and constantly changing flame represented life, that is why, it is an inseparable element of tombstones, whether in a form of torch or candle [14].

Cemetery in Wasilków, Source: private picture

Cemetery in Wasilków, Source: private picture

Augsburg Evangelical cemetery in Warsaw, Source: private picture

Flowers – symbolize young life, happiness, victory over death [14]. Withered – mean being crushed out of existence. It is a symbol that often appears on graves of people who died young or in their prime. Christianity gave it a new meaning, e.g. open calyx directed upwards means readiness for taking divine gifts [14].

Cemetery in Wasilków, Source: private source
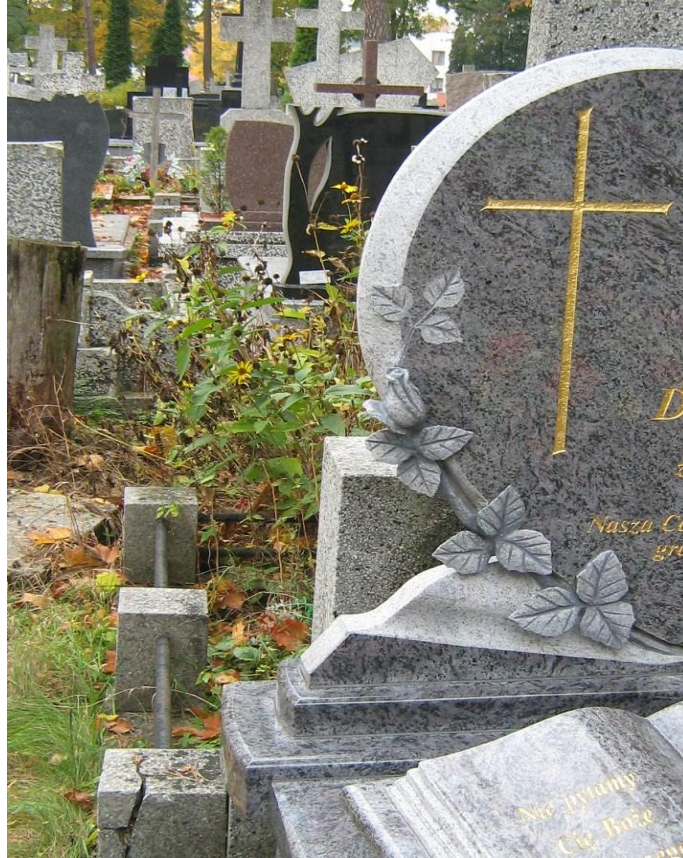
Cemetery in Wasilków, Source: private picture

Cemetery in Wasilków, Source: private picture

Orthodox cemetery in Krynki, Source: private picture

Cemetery in Białystok, Source: private picture

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Cemetery in Białystok, Source: private picture
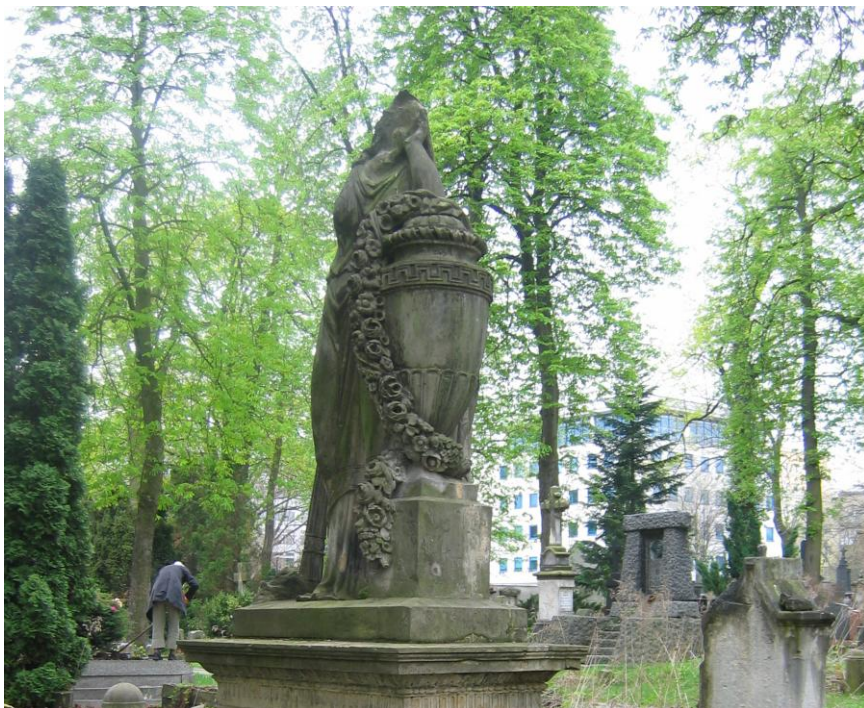
Augsburg Evangelical cemetery in Warsaw, Source: private picture

Cemetery of Parish-church in Białystok, Source: private picture
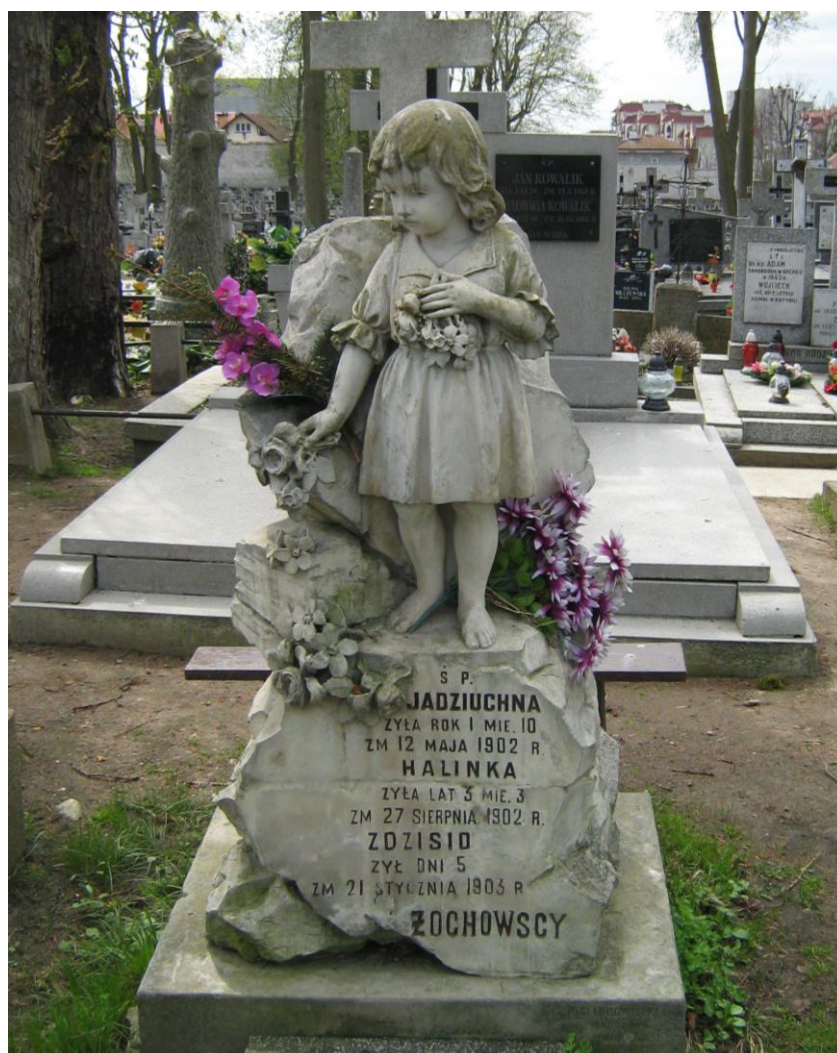
Cemetery in Łomża, Source: private picture

Cemetery in Łomża, Source: private picture

Cemetery in Łomża, Source: private picture

Goblet – a sign of alliance between God and mankind, thus, a guarantee for salvation of those, who believe [14].

Griffin – in the Bible it was regarded as impure animal, which was believed to be a tamer of evil powers, being a combination of sky (eagle) and earth (lion) elements [14]. In the ancient times, it often played a role of grave guardian, and with regard for strength that was found in this combination of animal and bird king, it also became a symbol of knightly courage [14].

Hand with an index finger pointing up, symbolizes hope for heaven, and with an index finger pointing down – represents God, reaching for soul [15]. Engraved on tombstones, it shows relation between dead person, other people and God; it is perceived as an important symbol of life, usually, presented in one of four actions: blessing, embracing, pointing and praying [15].

Heart - as a place of mind, will and heart. It symbolizes the memory capacity of the most important spiritual man.

Cemetery in Łomża, Source: private picture

Heraldic shields and coats of armours on tombstones were signs indicating that in that place, someone of knightly status rested [15].

Horseshoes symbolize protection from the evil, but also people, whose profession or passion was connected with horses [15].

Host – a sign of alliance between God and mankind, thus, a guarantee for salvation of those, who believe [14].

Hyacinth – in Christianity it symbolizes judiciousness, peace of mind, craving for heaven [14].

IHS – it is a shortening of a name *Jesus*, being first three letters of a Greek word that should be written as ΙΗΣΟΥϹ (IESOUS) [20]. However, at the turn of III and IV century, when Latin started to be present in liturgy, incorrect transcription was made and Greek Σ (sigma) was changed into Latin S, getting *IHS*, which was read as *Iesus Hominum Salvator* (*Jesus, People's Saviour*) [14].

Iris – in Christianity, it became a symbol of suffering, the Passion of Jesus [14].

Ivies – engraved on tombstones, symbolize durability, friendship, faithfulness and immortality [15]. Hard, evergreen leaves of ivy symbolize immortality, rebirth or regeneration [15]. In Christianity, because of the fact that the plant climbs up even on dead trees, it is a symbol of soul, living after death [14].

Cemetery of Parish-church in Białystok, Source: private picture

Cemetery in Łomża, Source: private picture

Jug and bowl – Hebrew symbols, used to mark Levites graves, temple assistants, whose duty was to wash priest's hands [14].

Cemetery in Wasilków, Source: private picture

Cemetery in Kavala, Source: private picture

Augsburg Evangelical cemetery in Warsaw, Source: private picture

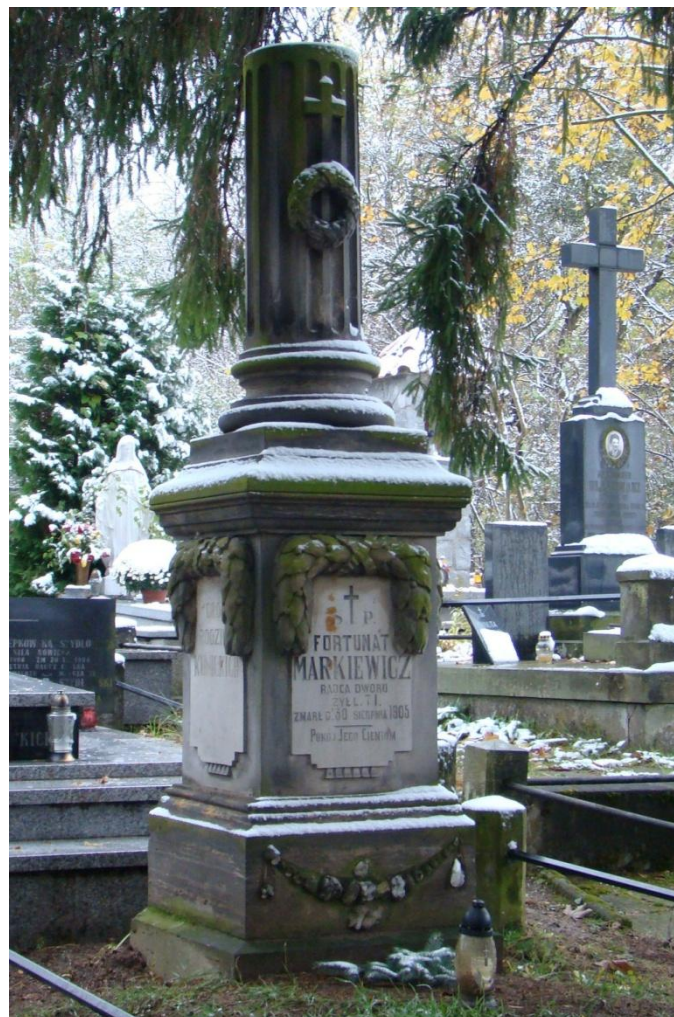Augsburg Evangelical cemetery in Warsaw, Source: private picture

Laurel, especially in a form of wreath, symbolizes victory, distinction, eternity and immortality [14, 15].

Orthodox cemetery in Krynki, Source: private picture

Cemetery of Parish-church in Białystok, Source: private picture

Cemetery in Kazimierz Dolny, Source: private picture

Orthodox cemetery in Krynki, Source: private picture

Augsburg Evangelical cemetery in Warsaw, Source: private picture

Cemetery in Łomża, Source: private picture

Cemetery in Łomża, Source: private picture

Cemetery in Łomża, Source: private picture

Cemetery in Łomża, Source: private picture

Lilly – a symbol of innocence, purity, virginity [14]. Christians took basic meaning of this flower, hence, it appears in a hand of angel during the Annunciation. It also symbolizes people, who do not ask any questions about faith, and divine protection over the chosen ones. In funerary art it stands for God's grace and forgiveness [14].

Cemetery in Łomża, Source: private picture

Lion – symbolizes courage and bravery, but also, symbolically, protects grave from unwanted visitors and evil spirits [15, 21].

Lizard – as a symbol, it appeared on tombstones, candlesticks and lamps since the ancient times, symbolizing resurrection, soul's birth to eternal life [14].

Motif of sunset symbolizes someone's death, but at the same time, waking up for new life.

Oak, very often presented as an oak leaf with acorn, symbolizes strength, honour, firmness, longevity, immortality [14, 15].

Obelisk – a monument in a form of high, thin pillar, most often, with a quadrate base, made of one stone block, symbolizes rebirth [14, 22].

Cemetery in Supraśl, Source: private picture


Cemetery of Parish-church in Białystok, Source: private picture
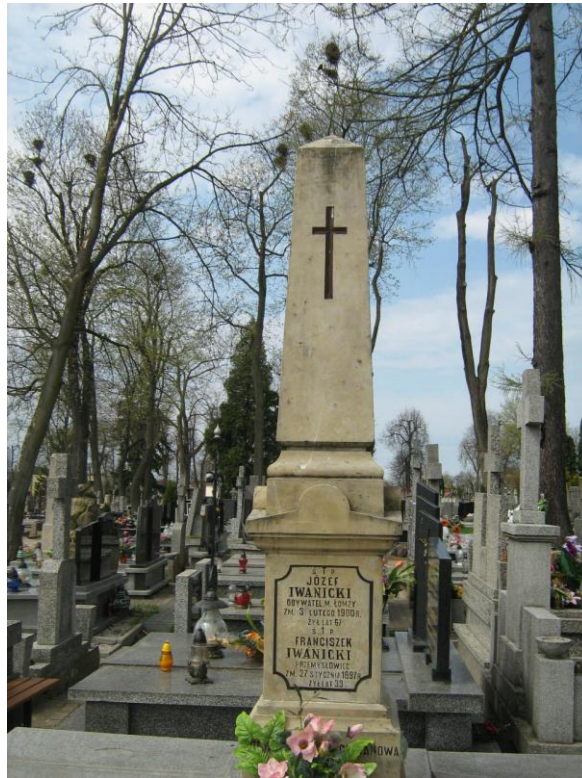
Cemetery in Łomża, Source: private picture

In the ancient Egypt, it was also used as a sun clock, and by means of its shadow, geographic directions and seasons were determined. Because of that, it was connected with day cycle (east – birth, south – fullness of life, west – death) [14].

Olive branch, very often found in beak of dove of peace, symbolizes soul, leaving in peace, with God [15]. Whereas, olive tree symbolizes longevity, fertility, maturity and wellbeing [15].
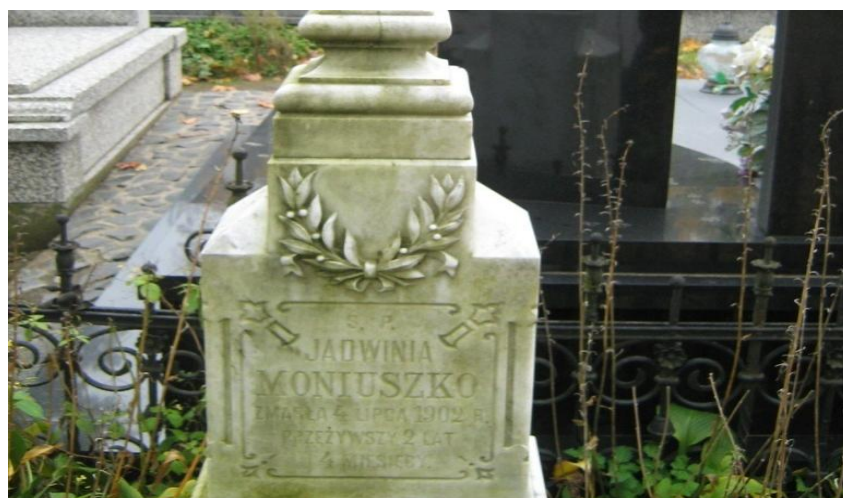
Cemetery of Parish-church in Białystok, Source: private picture

Cemetery in Łomża, Source: private picture

Owl – a symbol of grief, death, melancholy, and since two last centuries – a symbol of wisdom, hence, associated with scholars and bibliophiles [17].

Pall – black, mourning cloth, very often appearing on urns or columns [14].
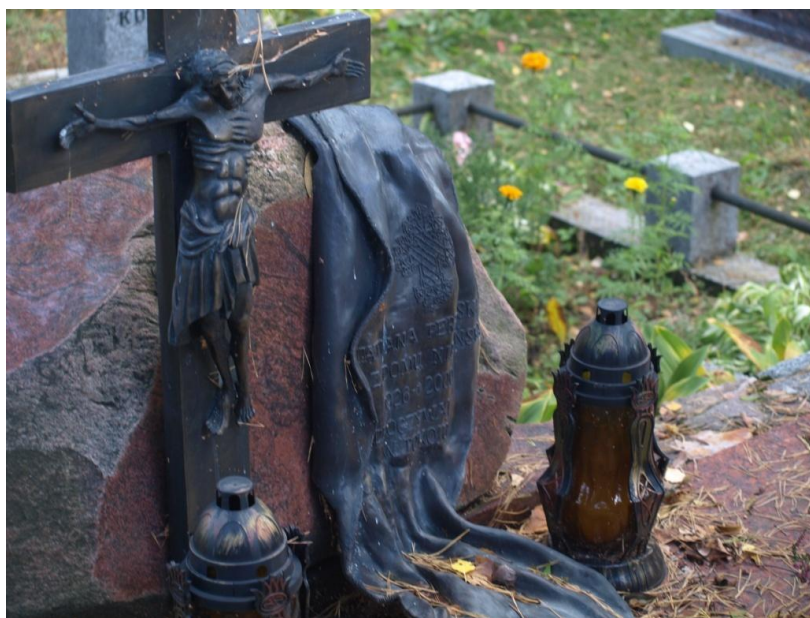
Cemetery in Wasilków, Source: private picture

Palm tree, palm branch – a symbol of perfection, well-being, glory, beauty, wisdom, life and giving honour to "*Jewish King*" [14]. In Christian context, it reminds us of Jesus entering Jerusalem, being welcomed with palm branches and cheers *hosanna!*. It is also a symbol of eternal life [17].

Cemetery in Supraśl, Source: private picture

Cemetery in Wasilków, Source: private picture

Cemetery of Parish-church in Białystok, Source: private picture

Cemetery in Wasilków, Source: private picture

Cemetery in Kazimierz Dolny, Source: private picture

Plants – trees, bouquets, grapevine, stem in a jug, these are usually symbols of heavenly Tree of Life [23]. Whereas, broken flower or branch informs about tragic death [14].

Poppy head presented in poppy heads bunch – a symbol of eternal sleep [24].

Augsburg Evangelical cemetery in Warsaw, Source: private picture

Ram – a symbol of strength, manhood; in Christian tradition a motif of lamb is used as a symbol of defenceless Jesus, who let people crucify him, also, a symbol of salvation [14].

Sandglass – a symbol of passing, inevitable passage of time that always heads for death, and periodicity (when sand is poured, we turn a sandglass and the process starts once again) [14, 17].

It was very often presented with wings on both sides, symbolizing love that carries dead person's soul to heaven. Sandglass and skull are the symbols of life transience and death. An example of exceptional combination is a sandglass with bat wings [14, 17].

Augsburg Evangelical cemetery in Warsaw, Source: private picture

Cemetery of Parish-church in Białystok, Source: private picture

Augsburg Evangelical cemetery in Warsaw, Source: private picture

Scarab – a symbol of sun, rebirth and resurrection [14].

Skull, most often, a symbol of vanity of earthly life, however in Christianity, it also expresses asceticism, penance [14]. Death's heads – symbols of inevitable passage of time, always heading for death [17].

Cemetery in Wasilków, Source: private picture

Augsburg Evangelical cemetery in Warsaw, Source: private picture

Augsburg Evangelical cemetery in Warsaw, Source: private picture

Cemetery in Łomża, Source: private picture

Cemetery in Wasilków, Source: private picture

Snake (Leviathan) – presented as a fish, a snake, or combination of both, symbolizes the evil, but defeated by God in the messianic era, which it symbolize [14]. It was often shown in a convoluted position, hence, it also became a symbol of eternity [14]. On tombstones, especially those referring to the ancient tradition, there can be found a snake eating its own tail, usually creating an ideal circle, which is a symbol of eternity, infinity, but also periodicity [14].

Cemetery in Wasilków, Source: private picture

Soap bubble – or basically, a putto blowing soap bubbles, which is very often a symbol of death, placed mainly on baroque tombstones [14].

Spider – in folk beliefs, it was a symbol of soul that could leave body through mouth in a form of spider [14]. In the subalpine regions, cross spiders were regarded as blessed (because of a cross on their abdomen), and spider lowering on its cobweb was a symbol of grace from heaven [14].

Symbols showing dead person's profession or interests, eg lyre and lute can symbolize a musical talent or professional musician, book - a literary talent or profession writer, palette, brush - painting talents, or profession of an artist, rudder - sailor, etc.

Cemetery in Wasilków, a grave of a scout, Source: private picture

Cemetery in Wasilków, a symbol on a musician's grave, Source: private picture

Cemetery in Kavala, Water source dedicated to who died,
Source: private picture

Cemetery of Parish-church in Białystok, palette-shaped gravestone, Source: private picture
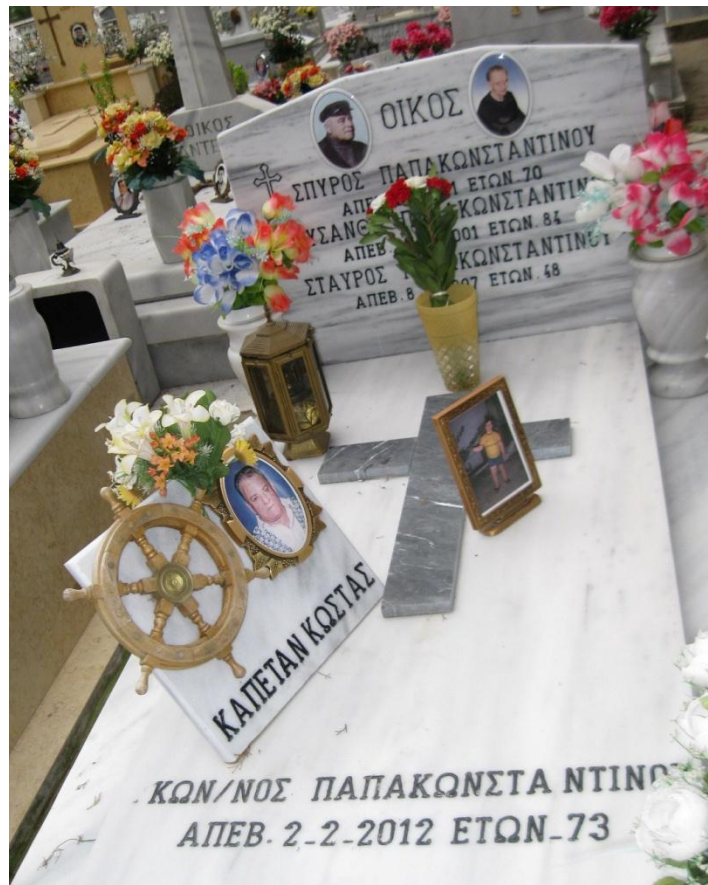
Cemetery in Kavala, a symbol on a capitan, Source: private picture

Cemetery of Parish-church in Białystok, Source: private picture

Cemetery in Łomża, Source: private picture

Cemetery in Wasilków, a symbol on a painter's grave, Source: private picture

The personification of virtues: Faith held the usual cross, Hope - anchor, love - heart (the same or more often with the flame).

Cemetery in Łomża, Source: private picture

Thistle – it was believed that it frightened off demons, prevented from misfortunes, and because of the fact that it keeps its shape after being cut, in China, it was regarded as a symbol of longevity and persistence [14]. Christians saw in this thorny plant an embodiment of Jesus' suffering and martyrdom [14].

Thorns – a symbol of effort, obstacles and suffering. Whereas, the Christ's crown of thorns is a symbol of pain.

Cemetery of Parish-church in Białystok, Source: private pictures

Torch – directed upwards - symbolized life, directed downwards – darkness and death associated with it; on renaissance graves, extinguished and directed downwards symbolized extinct clan [14].

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Cemetery in Supraśl, Source: private picture

Upside-down lantern or torch – symbolizes life [15]. Lit torch, directed upwards – represents life, immortality and eternal life, and directed downwards – means death and soul's moving to the next life [15].

Cemetery in Łomża, Source: private picture

Cemetery in Łomża, Source: private picture

Cemetery in Łomża, Source: private picture

Tree – very common motif, existing in many religions and beliefs [14]. Its meaning should be understood in two ways: as a cosmic symbol, embodying power or order of the Universe, or as a personification of human being [14].

Growing, blossoming, yielding fruit, shedding leaves – these are, indeed, phases of human life (youth, maturity, old age) [14,1 5].

However, winter hibernation is only a break, after which spring resurrection comes. Underground roots, and crown, growing upwards, caused that tree became a symbol of human

– a being that belongs to two worlds: material (earth) and inner (heaven). Broken branch symbolized death [14,1 5].

Mizar in Kryszyniany, Source: private picture
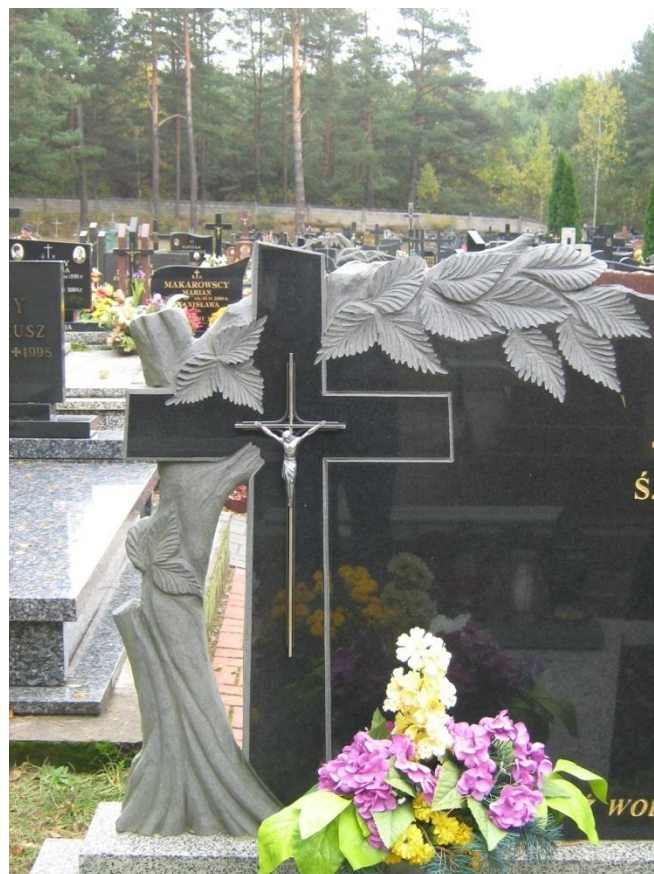
Cemetery in Wasilków, Source: private picture

Tombstone in a shape of trunk – symbolizes brevity of life, and a number of cut branches may indicate a number of dead person's family members, buried in that place [14].

Cemetery of Parish-church in Białystok, Source: private picture

Cemetery of Parish-church in Białystok, Source: private picture

Cemetery in Łomża, Source: private picture

Urn - Immortality (the storing of the vital organs was of extreme importance to the ncient Egyptians who believed that life would be restored through the vital organs placed in the urn).

Urn – regarded as a symbol of immortality [15]. It tells about death of body and its changing into ashes.

In some people's opinion, a shroud covering an urn means that soul went on its trip to heaven, being covered, and the others claim that it symbolizes the last chapter, a curtain between life and death [15].

Urn with Flame -- Undying remembrance

Weight - Doomsday symbol. The attribute of Archangel Michael, who weighs the souls of men.

Cemetery in Łomża, Source: private picture

Conclusion

> *"A man dies, but there remain his words, characteristic gestures,*
> *climate of feelings that he spread, thus, his symbols that one time*
> *have been thrown into the surrounding world and they stayed there,*
> *whereas the body ceased to exist"*
>
> *Antoni Kępiński [1]*

Since the ancient times, cemeteries and necropoles have been expressing law and order of space, being expression of beliefs and culture of the period in which they were created, representing some specific event in the history of society or family, which lead to their establishment. These objects are full of multithreaded symbolism, they are places of cult and meditation, which were supposed to be provided by an arrangement of their area, as well as sculptural forms of tombstones and choice of surrounding greenery, as Klementyna of Tańscy Hoffmanowa wrote [25] – "*Every cemetery is as if a garden, as there are so many trees, bushes and flowers. It brightens house of death, lets hope in*".

Cemetery as a specific "city of the dead" is as if a book, telling a story of people, who rest there, and at the same time, a story of city and neighbourhood. Restoring sense and cultural meanings to burial places, understanding symbolism related to death, seems to be extremely important and requires to refer to traditional cultural and religious patterns.

In Hlebionka's opinion [26] – "*cemetery is a text of culture, a set of signs that are supposed to remind the living about a human existence that passed. The contents that are conveyed by the text, are written on different levels of its structure. Some that are obvious more than enough, just because of that fact, do not attract our attention at all, and we simply do not notice the other ones*".

According to the nineteenth century church encyclopaedia [27] family of a dead person should remember that: "*words of inscriptions written on them [tombstones] should be a deserved and honest praise of merits and virtues of a dead person, or let it say some salutary maxim, or let it include only the most important details of his biography*".

Cemetery in Łomża, Source: private picture

A sense of loss after close people's passing was expressed in different ways [28]. Sometimes it was supposed to be expressed by a brief form of statement, sometimes the data were complemented with contents, showing emotional attitude towards a dead person, more or less elaborate, and another time the biographic information about a dead one was referred

to different quotations from the Bible. As Kolbuszewski states [cited by 19] – some are quotations taken directly from some work, as the above mentioned quotation from Gospel. The other ones paraphrase fragments of works. However, the most frequent are stereotypical formulas, taken from current culture. Finally, the most rare are works created for a concrete tombstone [19].

There are also inscriptions devoted to one person, written on both sides of a tombstone: on averse, the information about birth, on reverse, about death. In that way, symbolical distinction between spheres of life and death was made [28].

Cemetery in Łomża, Source: private picture

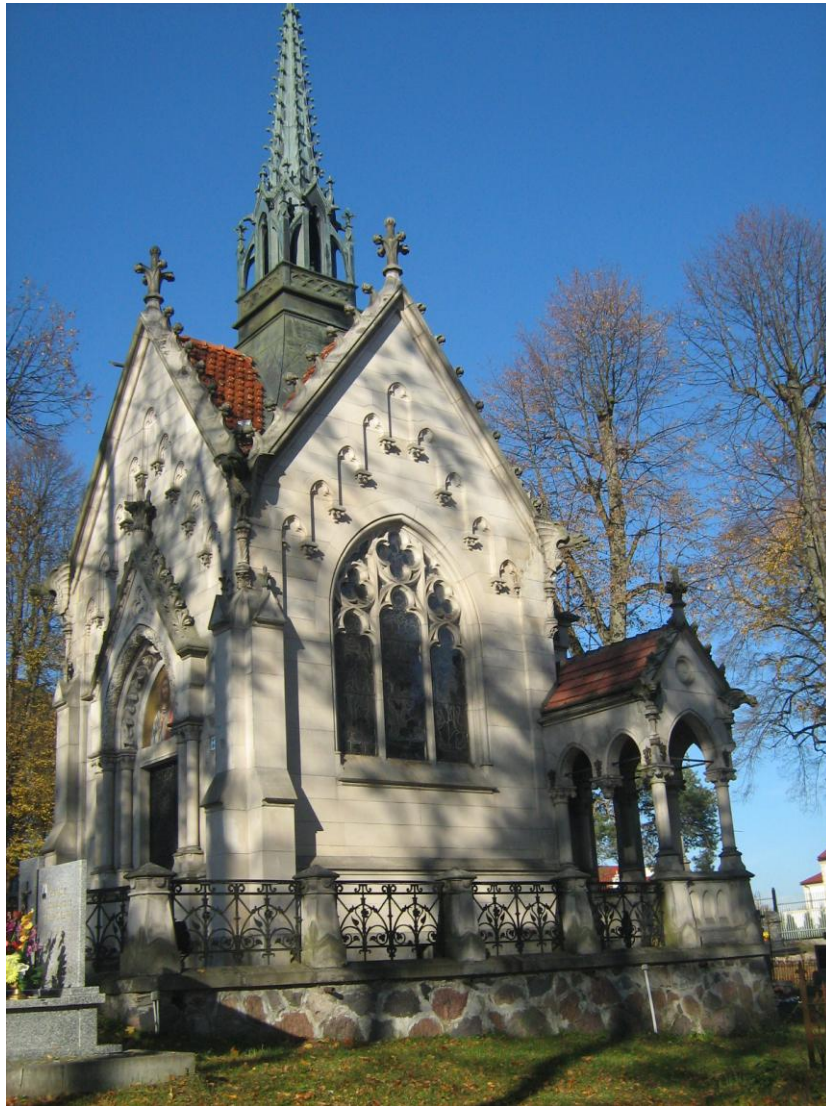Cemetery in Łomża, Source: private picture

Cemetery in Supraśl, Source: private picture

Cemetery in Łomża, Source: private picture

Cemetery in Supraśl, Source: private picture

Cemetery in Supraśl, Source: private picture

Cemetery in Parish-church in Białystok, Source: private picture

Cemetery in Supraśl, Source: private picture

Cemetery in Supraśl, Source: private picture

Orthodox cemetery in Krynki, Source: private picture

Cemetery in Łomża, Source: private picture

Cemetery in Łomża, Source: private picture

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Symbols in Jewish cemetery

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Introduction

When rabbi Bunam was dying, his wife was crying.

"Do not cry – he said. – My whole life was only to teach me how to die."

Martin Buber, Hassid's Stories [1]

Jewish cemeteries have a few names in Hebrew [2, 3], such as: "*bet chaim*" (house of life), "*bet kwarot*" (house of graves), or "*bet olam*" (house of eternal life), in Yiddish – "*hajlike ort*" (sacred place) and "*gute ort*" (good place).

Jewish cemetery in Krynki, Source: private picture

Jewish cemetery in Kazimierz Dolny, Source: private picture

In Poland, there is a commonly accepted word "kirkut", coming from German. In different regions of our country, we can also hear such names as: "kierkut", "kierkow", "kerchoł", "mogiłki" or disdainful expression "okopisko" [2, 3].

Jewish cemetery in Kazimierz Dolny, Source: private picture

Jewish cemetery in Wasilków, Source: private picture

Jewish cemetery in Wasilków, Source: private picture

General information about cemeteries

They are like a breath;
their days are like a fleeting shadow
Psalm 144, 4 [4]

Cemetery [Hebrew kwarot beit = house graves, Bey tolam = home eternity; Yiddish. cemetery] [5, 6, 7].

From the earliest times in Judaism there was a burial order and only this form of burial was permitted [5, 6, 7].

In ancient times, the dead were buried in caves, sometimes carved into the rock and decorated with paintings or reliefs [5, 6, 7].

In Hellenistic times, began to build stone tombs and sarcophagi [5, 6, 7].

In the Diaspora, the dead were buried in the Roman catacombs, marking the burial chamber religious symbols of Judaism [5, 6, 7].

In the Middle Ages began to mark the graves of vertical tombstones, following the rules, that they did not differ in size or decoration [5, 6, 7].

It is not always used to it, the cemetery Remu (Kazimierz Krakow) from the sixteenth century, you can see the beautifully decorated tombs that testify to the influence of Renaissance and Classical style [5, 6, 7]. In some cemeteries cared about body position his head in the direction of Jerusalem. Men and women were buried in different parts of the cemetery. It was not until the late nineteenth century began to fumble spouses next to each other [5, 6, 7].

According to Jewish law, the cemetery is a place unclean [5, 6, 7]. For this reason, Kohen (the descendants of the priestly line, which apply specific rules of ritual purity) were buried near the cemetery gates to protect visiting the grave of a family from the defilement of the proximity of other dead [5, 6, 7]. On the graves did not put an to the flowers, they were considered a symbol of life, arguing in a serious mood, from which the faithful are to visit the cemetery. The anniversary of the death of loved ones [Yiddish. jarcajt] and before the celebration of Rosh Hashanah macewie laid the stones and lit candles on the graves of the famous rabbis pilgrims filed petitions written on a piece of paper [Yiddish. pieces of paper], believe in the intercession of the dead with God [5, 6, 7].

Jewish cemeteries were systematically destroyed during the Second World War [5, 6, 7]. Jews were forced to undress headstones, tombstones stone used in road construction. After

the war, the devastation suffered a wave of Jewish cemeteries in 1956 and 1968 - on the initiative or with the consent of construction on the grounds of cemeteries [5, 6, 7].

According to tradition, Jews are buried in consecrated ground, the cemetery (the cemetery) [5, 6, 7]. Customary when visiting the cemetery placed on the grave stone in reference to a time when you had to mark the grave of a pile of stones. Visitors to the grave also put pieces of paper - cards containing requests to God [5, 6, 7].

All Ashkenazim buried their dead heads east, setting stones called tombstones at the foot of the deceased [5, 6, 7]. Pray for their loved ones based on vertical stone heads, as they do from time immemorial to the wall crying [5, 6, 7].

In almost all religions, in which the dead are buried in the ground, there to expect the final judgment, there is a belief that the best measure is the resting place of the cemetery [5, 6, 7]. The earth there is the most organized, and the graves are the safest [5, 6, 7].

While the periphery, i.e., fences were for the poorer and poorest [5, 6, 7]. The cemetery - is the name that was used in Poland from the German word Kirchhoff [5, 6, 7].

In Małopolska and Lublin regions were used to determine okopisko (he's surrounded embankment).

In Hebrew Cemetery [3, 5, 6, 7, 8] is:

- עולם בית - *bejt olam* (house of eternity, home of the world)
- חיים בית *bejt chajim* (house of life)
- קברות בית *bejt kwarot* (house of graves).

In Yiddish [8]:

- *hajlike ort* (holy place)
- *gute ort* (good place).

The cemetery is often located on a hill [5, 6, 7]. At the cemetery's Jewish gravestones - gravestones and ohels - small tombs in the shape of a small simple house made of stone or wood [5, 6, 7]. Ohels [http://kirkuty.xip.pl/ciekawostkipelny.htm] is a small, mostly white-washed buildings are covering the graves of people who contributed to the Jewish community, most rabbis and tzaddikim, the charismatic leaders of the Hasidic community. Most of them are building a very simple architecture and an equally modest equipment. Inside ohel are tombstones, on which is placed stones (ancient custom). Visitors also in ohel leave pieces of paper - cards containing requests to God (the belief that the mission of the amazing people help in meeting these requests) [3, 5, 6, 7].

Inviolability of the tomb is one of the most important principles of Judaism, applies even ban exhumation [5, 6, 7]. Fathers ashes intact should await the coming of the Messiah, the dead will be resurrected [5, 6, 7].

Gravestones (Hebrew ב tombstone) or macewa [5, 6, 7, 9, 10], a Jewish grave stele, usually in the form of vertically oriented, rectangular slabs of stone or wood (since the nineteenth century as the cast iron) completed a straight line, triangle, or two semicircular sections of the wheel. The upper part of the complete relief, the lower the inscription (epitaph). Reliefs are important not only decorative, but also symbolic - the elements present in a more or less obvious different characteristics of the deceased. Some of the reasons, however, are designed for specific groups of representatives of the Jewish community [5, 6, 7, 9, 10]. Over time broadcast macewom increasingly complex architectural form, with cornices, columns, arches, and its height increased, sometimes reaching 4 meters. Contain the gravestones of the deceased, date of death according to the Jewish calendar (our year + 3760), the traditional formula ("of blessed memory", "would have been included in the bond of eternal life," "Let his soul be tied in a bag with the souls of the righteous living that are in the garden of Eden "), but also in a variety of epitaphs find figures of speech (metaphors, comparisons), quotes from the Torah and Talmud [5, 6, 7, 9, 10].

The first mention of the tombstone (gravestone) refers to the tomb of Rachel, which Jacob erected after her death (Exodus 35.20) [cited by 11]. The custom of putting up tombstones continued throughout the period of the First and Second Temple. We are on the subject mentioned in the Second Book of Kings 23.17, where the tomb of King Josiah sees (the Hebrew word used here cijun - sign) at the tomb of the prophet who predicted that he will reform the religious. Also in the Book of Ezekiel (39.15) is the name used to describe cijun "tag" the grave [cited by 11].

Description of how the full splendor of the tomb of Simon Hasmonejczyk issued for your family can be found in the Book of Micah (13,27-29), as well as in the writings of Josephus. In the first tomb was used to determine the name of nefesh - literally "soul". The same term is used as the Talmud [cited by 11].

Jewish tombs at various times took on many forms - from a pile of stones, with a single, white-washed stone and wrought cave tombs in the rocks of the monumental tombs that can be found to this day in the Kidron Valley in Jerusalem, where the rest of Absalom and Zechariah [12].

Absalon on the tomb bears the inscription, "This is the grave" and "nefesh (soul) ..." followed by the names of the dead [12].

According to Jewish tradition, marking the graves would serve to protect priests before the impurity caused by the entrance to the cemetery or accidental tread on the ground where people are buried [12].

The function of the gravestones in Judaism is first and foremost protect the human remains and grave marking [cited by 11]. This is due to the above provisions of ritual purity Kohen (priest). Addition tombstone was an expression of worship of the dead, care for the soul, as well as a memory for posterity. In the Talmudic period, took a tombstones marking once a year (in the spring, the 15th day of the month of Adar), by their whitewashed. Putting tombstone adopted over time as a religious duty [cited by 11].

However, building a lavish tombstones condemned one of the greatest Talmudic authorities of the second century, Shimon ben Gamaliel - "does not rise to nefaszot (lavish tombstones) right, because their words are their monuments." Maimonides (twelfth century) fully agree with his opinion [cited by 11].

However, at the turn of the thirteenth and fourteenth centuries Shlomo ben Aderet he Awraham tombstone place as an expression of reverence for the deceased. Josef Karo (sixteenth century) believed that this means the sanctification of the deceased, and his contemporary Isaac Luria that exposure tombstone will improve the soul of the deceased [cited by 11].

Men at the Jewish cemetery should wear a hat, you should keep this in mind to show respect to the dead and not offend present in this place people [cited by 11].

The symbolism of cemeteries

When Rabbi Bunam died, his wife was crying.

"Do not cry - he said. - My whole life was just that I learned how to die."

Martin Buber, Tales of the Hasidim [13]

At the graves text informs about person who had died, you may encounter the symbolic presentation [14]. Most are crowning relief epitaphs, fulfilling a decorative function or having the symbolic content. Genesis symbolism lies both in Judaism, history and traditions of Israel, as well as mysticism. Keep in mind that the order saying the Ten Commandments [14]: "*You shall not make yourself a carved likeness of anything that is in heaven above or on the earth beneath, or that which is in the water under the earth*", at the

same time marked the direction in which were developed the symbolic images of tombstones placed on or in the synagogues. With these precepts in mind, the rabbis authorized the artistic imagination, if they do not serve idolatry. However, has not adopted the presentation of the human person, the more the face of the deceased [14].

Animalistic motifs

Often, referring to names or months. On matzevas, one can find biblical animals – lion, tiger, deer, but also legendary ones – griffon or leviathan. From the world of fauna, one can see peacocks, swans, parrots, bears, storks, dogs, hares, squirrels, leopards, rabbits, lizards [15].

A sheep's herd - symbol of mourning, loss of a mother or a guide [16].

Bear – it stands for a name Dow, Ber, and a bear climbing up a tree to get honey symbolizes Torah and is an embodiment of human being seeking for truth. On tombstones, it symbolizes the Davidic kingdom and waiting for coming of the Saviour [3, 17, 18, 19, 20, 21, 22, 23].

Bull –a symbol of a month called *ijar* (it falls on April and May) [1517, 18, 19, 20, 21, 22, 23].

Capricorn – a symbol of a month called *tewet* (it falls on December-Januray) [15].

Deer – it stands for a name Cwi, Hirsz [18, 19, 20, 22, 24]. It can be found on tombstones of people with a name Henryk, in Hebrew, Cwi or Naftali, in Yiddish, Hirsz; it is a symbol of Naftali's generation [18, 19, 20, 22, 24].

Fish –a symbol of a month called *adar* (it falls on February-March) [15].

Griffon – a mythical animal, usually presented with a body of lion, and a head and wings of eagle. Some Sources also add ears of a wild ass [15].

Jewish cemetery in Kazimierz Dolny, Source: private picture

Lion – on Jewish tombstones, it means the Davidic kingdom and waiting for the Saviour's coming [17, 18, 19, 20], a symbol of power, strength, liberation and redemption. Often, lions on tombstones hold crown or Torah scrolls [25, 26, 27].

It also symbolizes a name Arie, Lejb and it is a symbol of a month called *aw* (it falls on July and August) [15, 18, 19, 20, 21, 22, 23]. Talmud says: "*Be resistant as tiger, light as eagle, nimble as deer and strong as lion, so that you could exercise the will of your Father in heaven*" (Pirke Awot – Parable of the Fathers) [17, 28].

Jewish cemetery in Kazimierz Dolny, Source: private picture

Jewish cemetery in Kazimierz Dolny, Source: private picture

Jewish cemetery in Kazimierz Dolny, Source: private picture

Ram – it is a symbol of a month, defined in the Jewish calendar as *nisan* (it falls on March and April) [4, 18, 19, 20, 21, 22, 23].

Wolf – names Zew, Wolf, Beniamin, and sheep – names Rachel, Rebeka [4, 18, 19, 20, 21, 22, 23].

Animal representations can also refer to characteristics of a dead person, following a quotation from Miszna, who says: "*Be brave as leopard, light as eagle, nimble as deer, strong as lion, to exercise the will of your Father in heaven*" [4, 18, 19, 20, 21, 22, 23].

Bird – often appears on women's tombstones, especially those, who were called Tzipora (Hebr. birdie) or Fejga (Yiddish) [4, 18, 19, 20, 21, 22, 23]. Nestlings inform about orphaned children. A bird can also appear on men's tombstones, symbolizing wisdom and righteousness of a dead person, and to emphasize particular features and attributes of him specific species of birds were used. Birds - a Biblical metaphor of a soul [16].

Dove – as one of sacrifices made for sins in Temple, bringing reconciliation between God and a sinner – it symbolizes peace, love, but also marital harmony and names Taube or Jona [4, 18, 19, 20, 21, 22, 23].

A dove with a branch in its beak can be understood as an expression of wish for a dead person's soul to experience the eternal peace [4].

Jewish cemetery in Kazimierz Dolny, Source: private picture

Jewish cemetery in Kazimierz Dolny, Source: private picture

Eagle – according to the Book of Deuteronomy, chapter 32, where the Omnipotent is compared to an eagle taking care of its nestlings, teaching them how to fly, and protecting them from enemies – it symbolizes protectiveness, bravery, love and care of God for the people of Israel [4, 18, 19, 20, 21, 22, 23].

Broken candle – in Judaism, it usually means a grave of young woman and it is a reference to disrupted life [4, 18, 19, 20, 21, 22, 23].

Jewish cemetery in Kazimierz Dolny, Source: private picture

Jewish cemetery in Kazimierz Dolny, Source: private picture

Butterfly/Moth – the Hebrew symbols of human soul and passing [5], soul's wandering and its transformation from caterpillar (life), through chrysalis (death) to butterfly (eternal life) – a symbol of transformation, showing waking up of the dead in a better world [4, 18, 19, 20, 21, 22, 23].

Candle, candlestick – in Judaism, a symbol meaning a grave of woman, because lighting and blessing the Sabbath's lights is one of the most important duty of a woman. The motif is presented in many ways – two, three or four separate candlesticks and multi-branch candlesticks, up to total number of nine branches [17, 18, 19, 20, 21, 22, 23].

Jewish cemetery in Kazimierz Dolny, Source: private picture

Candlesticks – Sabbath candlesticks or a menorah symbolize a grave of a woman. Traditionally when the candles have been lit, the Jewish woman waves her hands over the candlesticks three times, in a symbolic gesture of welcoming in the Shabbat [16].

Sometimes a candlestick has a form of menorah – seven-branch olive lamp of a characteristic, regular shape [4].

Jewish cemetery in Wasilków, Source: private picture

Jewish cemetery in Kazimierz Dolny, Source: private picture

Jewish cemetery in Kazimierz Dolny, Source: private picture

Crown – it can be found mainly on men's graves, symbolizing knowledge (Torah, of course) – knowledge of religious works, erudition and piety, i.e. the highest goodness and aim that the son of Adam should pursue [4, 17].

Jewish cemetery in Kazimierz Dolny, Source: private picture

The above crown was signed as *Keter Tora* – Torah's crown. Dead person's merit is represented by a crown with engraved inscription *Keter Szem Tow* – the crown of a good name, referring to a quotation from Pirke Awot (Parables of the Fathers) 4:17: "*There are three crowns, a crown of Torah, a crown of priesthood and a crown of kingdom, but the crown of a good name is above them all*" [4]. Crown with an inscription *Keter Kehuna* – the crown of priesthood appears rarely and, of course, exclusively on tombstones of men from the kohens' line, complementing a motif of blessing hands. It is often held by two lions, deers or griffons. The meaning of this symbol varies. In synagogue, Torah is decorated with a crown, thus, it should be understood that tombstone with crown belongs to a scholar, who studied books of Judaism – rabbi, prominent teacher and, generally, pious person and other people held in high esteem [17, 18, 19, 20, 21, 22, 23]. Crown can also mean a head of family. An inscription "*Woe to us! The crown fell off our heads*" can be found on many matzevas. Also very pious women, usually related to rabbis, were honoured with a crown. It also symbolizes

head of family or community, and upturned or crooked one means discontinuation of Talmudic studies, i.e. death [17, 18, 19, 20, 21, 22, 23].

Jewish cemetery in Kazimierz Dolny, Source: private picture

Jewish cemetery in Kazimierz Dolny, Source: private picture

Double chair or hand holding a lancet/knife over or in a box – a symbol on mohel's grave, i.e. a person who deals with circumcision [4, 17, 18, 19, 20, 21, 22, 23]. Double chair is also called the chair of prophet Elias, who according to the tradition, comes to every

ceremony to confirm execution of commandment. As the Book of Genesis says: "*Every male among you shall be circumcised. You shall circumcise the flesh of your foreskins, and it shall be a sign of the covenant between me and you. Throughout your generations every male among you shall be circumcised when he is eight days old*" [4, 17, 18, 19, 20, 21, 22, 23].

Two hands: on Jewish tombstones you will sometimes see a symbol showing two hands arranged for the Priestly Blessing [16]. This is a symbol of the Kohen or Cohen (Hebrew for priest). The plural form is Kohanim or Cohanim. Kohanim are assumed to be direct male descendants of Aaron, who was the first Kohen and the brother of Moses [16]

Floral motifs in Jewish art, including tombstones, in the first place represent first fruits of the Holy Land, which were sacrificed in Temple and used in rituals (e.g. olive, lulav and citron), in the second place – familiar trees and flowers, and in the third place – rosettes, flagella, garlands, wreaths, vases with flowers and baskets full of fruit, taken from laic art of surrounding nations [4]. On tombstones, one can find oak, weeping willow, spruce, pear. There can be also found sunflowers [4].

The worl of plants - on graves includes the first fruits of the Holy Land, related to the offerings in the Temple and rituals (egg, vines, palm, olive, lulav and etrog), second – trees native to Poland and flowers as well, and thirdly - rosettes, flagella, garlands, wreaths and baskets full of fruit, taken from the ancient art or baroque. They can be read as a symbolic ornament or motif derived from the Tree of Life [16]

Flowers – in Jewish funerary art, a lowered bouquet or blooming branch being cut, symbolizes death of a young person, most often a woman, whose grave was often marked with a wreath made of flowers [5], and a broken flower – tragic death [16].

Jewish cemetery in Kazimierz Dolny, Source: private picture

A flower of rose – is an ornament characteristic of tombstones of women called Shoshana (Hebr. rose) and Roza [4, 18, 19, 20, 21].

Jewish cemetery in Kazimierz Dolny, Source: private picture

Jewish cemetery in Kazimierz Dolny, Source: private picture

Oak – as a Hebrew symbol, it stands for a righteous man, who will live in the Promised Land after his death [17, 24].

Trees – ambiguous symbols, symbols of life and resting in paradise, but also a sign of mourning [4, 17, 18, 19, 20, 21, 22, 23]. At the turn of XIX and XX century, tombstones in a form of broken tree became popular, and were supposed to refer to precocious death [4, 17, 18, 19, 20, 21, 22, 23]. A broken tree is the most frequent vanitative symbol, found in Jewish cemeteries [4].

Jewish cemetery in Białystok, Source: private picture

According to Levy [cited by 4], a tree weighing down with fruits is a metaphor or fruitful life, whereas, a dry branch can be a symbol of those who died childless. An image of tree, whose crown is decorated with six fruits, and the seventh lying on the ground, symbolizes grave of mother, who died when giving birth to her seventh child. A branch in bloom that falls down from a tree can be inspired by the words of prophet, referring to the care of God for the people of Israel [cited by 4].

Hands with connected thumbs and forefingers with characteristically spread fingers, in a gesture of blessing, can be found on *matzevas* of the dead, who came from families of priests (*kohens*), according to the tradition of descendants of sacrifice service's main executors in the ancient Israel [23, 24].

In Hebrew, it is defined by a word *iad* (*yad*), meaning both hand and power, thus, it has become a symbol of royalty [17].

Hands/arms connected in a gesture of blessing – as a symbol, they were placed on Kohens' graves, the dead coming from a biblical line of high priest Aron [4, 17, 18, 19, 20, 21, 22, 23, 29].

This gesture is used by rabbis during certain prayers. Commonly, a relief of blessing hands can be found on graves of rabbis and zaddiks [4, 17, 18, 19, 20, 21, 22, 23, 29].

Jewish cemetery in Kazimierz Dolny, Source: private picture

Hands/arms holding quill (a symbol of scribe – *sofer*), **quill alone or quill with ink-pot, book or bookcase with books** – it can indicate that a dead person was a sofer, i.e. a copyist of sacred texts: scrolls of Torah, mezuzahs – parchment scroll with prayer, fastened to door's frame, and tefilins – similar scrolls, placed in a small box, fastened by religious men to their arms and forehead, during morning prayer. It can be also placed on matzeva of man of letters [4, 17, 18, 19, 20, 21, 22, 23, 29].

Jewish cemetery in Kazimierz Dolny, Source: private picture

Water Jug and Washing Bowl: The water jug and washing bowl is the symbol of the Levites, members of the priestly tribe of Levi. They have certain privileges in the synagogue service, one being the washing of the hands of the priest before the service [16].

Jewish cemetery in Kazimierz Dolny, Source: private picture

Jewish cemetery in Kazimierz Dolny, Source: private picture

Hexagram (key of Solomon, shield of David, mod. star of David) – six-pointed star, mainly associated with Judaism or Freemasonry, a Hebrew symbol combining fire and water, spirit and matter, being a harmonious configuration of contradictions [4, 17 , 18 , 19, 20, 30].

Jewish cemetery in Krynki, Source: private picture

Lamp (*ner tamid*) – so-called, *eternal light*, i.e. constantly burning lamp, placed in synagogue, as a Hebrew symbol, it can be an expression of honour, paid to dead person by community or placed over the books, representing the eternal light of Scholarship (Torah) [4, 17, 18, 19, 20, 30].

Leviathan, Snake – often presented as a snake eating one's own tail, it is a symbol of future world and eternity [4, 17, 18, 19, 20, 30]. It refers to a parable, according to which the righteous will eat the Leviathan's meat in the future world. Sometimes the snake is shown in combination with a bird [4, 17, 18, 19, 20, 30].

Lulav (specially wrapped palm branch) and **citron** (citrus fruit) are the assets of Sukkot holiday, commemorating the Jews' journey through the dessert. It was one of the most frequent motifs on ancient synagogues and tomb mosaics [4].

Money-box or hand putting coin into money-box (sometimes with a number engraved on a coin), **collection can** – a relief placed on matzevas of people, who where known for their philanthropy, generosity and open-handedness [4, 17, 18, 19, 20, 30].

Jewish cemetery in Kazimierz Dolny, Source: private picture

Jewish cemetery in Kazimierz Dolny, Source: private picture

Musical instruments – placed on graves of women called Deborah, from the name of prophetess from the era of Judges, who wrote a song commemorating the victory in the Barak's uprising against the hostile king Jabin [31].

Olives, grapes – a symbol of Josephs [31].

Ornaments referring to professions: <u>quill in a hand</u> – a symbol of scribe (*sofer*) rewriting Torah, or writer and man of letters; <u>Asclepius' snake</u> – a symbol of doctors; <u>mortar</u> – a symbol of pharmacists; <u>set-square and callipers</u> – a symbol of engineers and architects; <u>lyre or harp</u> – a symbol of musicians; <u>clock</u> – a symbol of clockmakers [18, 19, 20, 21, 22, 23].

Palm, palm branch – in Hebrew symbolism, it was compared (or actually its fruit – dates) to people studying Torah and fervently obeying God's commands [18, 19, 20, 21, 22, 23]. On tombstone, according to the quotation from Psalms, saying: "*righteous as palm*", it symbolizes a righteous person, who deserves happiness in the eternal life [18, 19, 20, 21, 22, 23]. It is often placed on women's graves, especially those with a name of Tamar or Helena [18, 19, 20, 21, 22, 23].

Ship on tombstone symbolizes mourning (Hebrew words meaning ship and mourning are written identically, and broken (ship with broken mast) – as a Hebrew symbol, means the fact of death [18, 19, 20, 21, 22, 23, 30].

Star of David (Hebr. *Magen David* – Shield of David) – it can be very often found on tombstones, and besides menorah, it is the most important symbol of Judaism [4, 18, 19, 20, 27, 32]. In the ancient times, hexagram was used as magic symbol and ornament by Jews and non-Jews, and in the Middle Ages, also by Christians. Not before the XVII century it started to be regarded as a symbol of Israel. It symbolizes intermingling worlds – visible and invisible – earthly and heavenly element. According to another interpretation, six apexes of the star symbolize six weekdays, and its centre – the Sabbath [18, 19, 20, 30, 31].

Scrolls of Torah – a symbol placed on graves of prominent rabbis and religious leaders [4, 18, 19, 20, 21, 24, 30].

Basic element of tombstone is an inscription, which was usually written in Hebrew [6, 19, 20, 21].

Its regular elements (except for name and surname of a dead person) contain Hebrew letters "*pe*" and "*nun*" – a short form of "*here buried*", and a shortening including a few Hebrew letters, which can be combined into a word "*tanceva*", meaning "may his (her) soul be tied into the knot of life" [6, 19, 20, 21].

Jewish cemetery in Kazimierz Dolny, Source: private picture

The other shortenings appearing on *matzevas* are the letters "*zajn*" and "*lamed*" – "*to the blessed memory*" – and (on tombstones of men of letters), a letter "*resz*" from a word "*raw*" – "*master*" but also "*rabbi*" (what does not necessarily mean that the dead person was a rabbi) [6, 19, 20, 21].

There can be also found a shortening made of the letters "*mem*" and "*waw*" – "*morejnu*" – meaning "*our teacher*", which is more of revering wisdom of a dead person, than the information about his profession. Moreover, there are often words describing a dead person's merits and expression of grief after losing him, but also information about his/her age [6, 19, 20, 21].

Jewish cemetery in Kazimierz Dolny, Source: private picture

Sometimes, one can find long and literarily composed funeral epitaphs. Date of death is written down according to the Hebrew calendar, as well as a year that is written not with numbers, but with Hebrew letters. Next to the date, there is often a shortening made of letters "*lamed*", "*pe*" and "*kuf*", meaning "*according to shortened calculation*" [6, 19, 20, 21].

Matzeva, Jewish cemetery in Krynki, Source: private picture

Jewish cemetery in Kazimierz Dolny, Source: private picture

Tables of the law – placed on graves of rabbis and teachers [4, 18, 19, 20, 21, 24, 30].

Unicorn – a symbol of righteous man and salvation [18, 19, 20, 21]. In old texts it symbolizes bringing soul to perfection through religious studies [4].

Jewish cemeteries in Polish

What a pity those who left – unforgettable

Sanhedrin 110 A [33]

In Poland there are about a thousand Jewish cemetery [3].

The first Jews probably appeared on Polish, cited by Kołdras i Fister-Stoga [34] territories in the ninth or the tenth century and have been living among us for more than one thousand years. The relations with the Christian population varied - being sometimes better, sometimes worse, but Poland was not an exception [34]. A lot of Jews, banished from other countries, found shelter here and settled down, and some medieval chroniclers described our country as *Paradis ludeorum*. At the beginning of twentieth century 3,5 million Jews lived in Poland, meaning that every tenth citizen of Poland was of Judaic religion. In many towns the Jews made up more than half of the population [34].

The one thousand years of Jewish presence in Poland was almost totally destroyed by the Nazis [34]. Very few Polish Jews avoided extermination in ghettos and concentration camps. Most of those who managed to survive the Holocaust left our country after the II World War. The next wave of emigration was caused by the events of March 1968. At present only several thousand Jews live by the Vistula river [34]

Few synagogues, mikwas, kahal houses and other buildings of varied use were saved from the war conflagration [34]. Relatively many Jewish cemeteries survived and this website is dedicated to them [34].

The fate of Jewish cemeteries has been tragic [34]. They were damaged by the occupant, after the war often used as a Source of building materials, and consigned to oblivion by communist authorities. Today we often do not know - or pretend that we don't know - what lies behind an old wall or in a forest nearby [34].

Jewish cemeteries are very special places [34]. The cemeteries are usually hidden out of the way, covered with high grass, they intrigue us with their atmosphere and we find delight in the Hebrew scriptures laboriously and artistically forged by unknown craftsmen. It

is worth remembering that Jewish cemeteries are often the oldest monuments of Jewish material culture in a particular town or a region [34].

The website www.kirkuty.xip.pl was created in 2005 as an attempt to present some Jewish cemeteries [34]. The authors hope that this guide will inspire to visiting these places and will draw attention to the remaining signs of the pre-war presence of the Polish Jewish community, now disappearing from our landscape [34].

It works a special page - the foundation of the cemetery conducted and managed by the Foundation for Documentation of Jewish Cemeteries [35].

Our database includes all inscriptions we collected in Jewish cemeteries at the following locations [35]: Błonie , Brok, Garwolin, Gąbin, Góra Kalwaria, Grodzisk Mazowiecki, Karczew, Korczyna, Łaskarzew, Łosice, Mińsk Mazowiecki, Mszczonów, Nowy Dwór Mazowiecki, Okuniew, Otwock, Palmiry, Piaseczno, Płock, Pruszków, Przytyk, Radom, Siedlce, Sierpc, Sochaczew, Sopot, Strzegowo, Szydłowiec, Warszawa (Okopowa), Warszawa (Radosc), Węgrów, Wieliczka, Wiskitki, Wysokie Mazowieckie, Wyszków, Żelechów, Żyrardów.
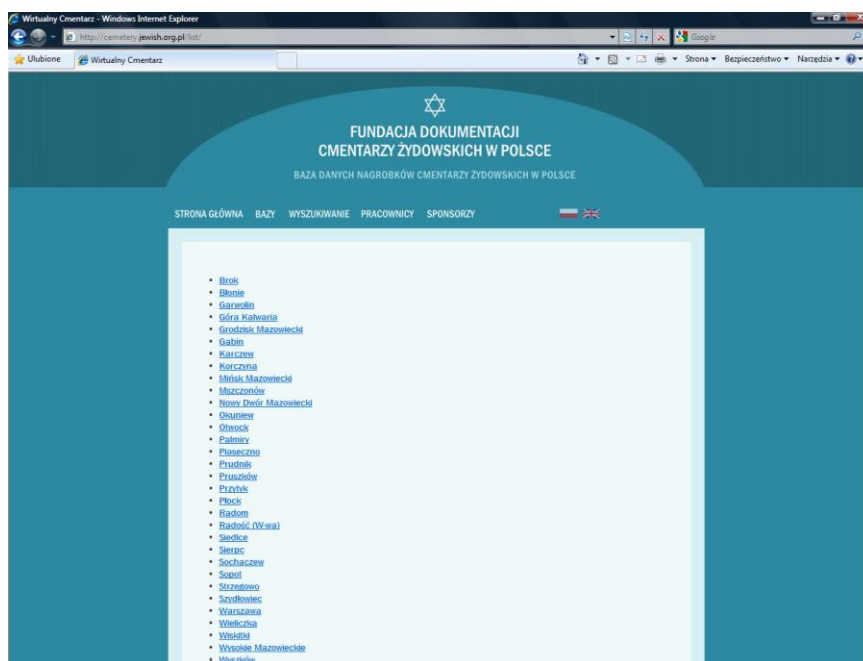

Base website managed by the Foundation for Documentation of Jewish, Source: [35]

Poland Jewish Cemeteries Restoration Project, Inc. (PJCRP) had its beginnings in May 2001 with the restoration of the Ozarow cemetery - http://www.ozarow.org [36].
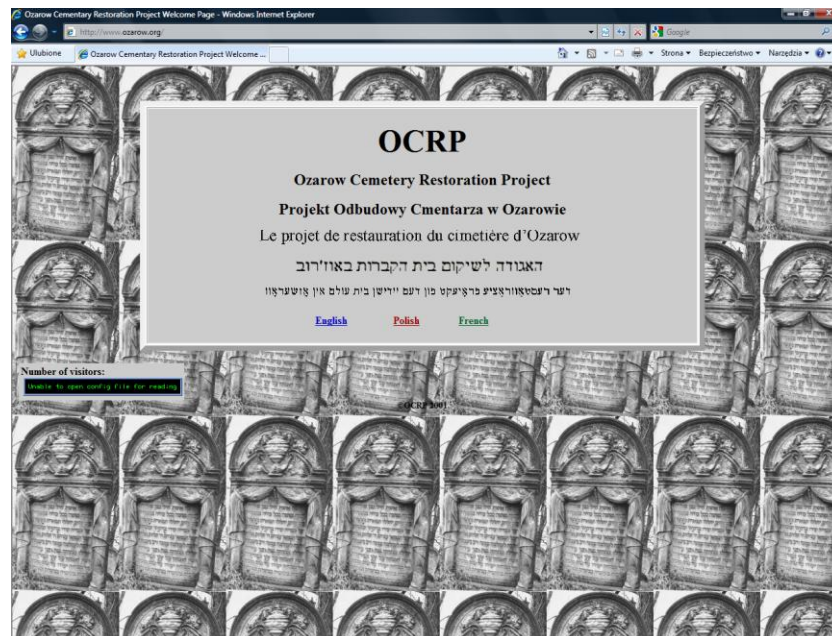
Project website reconstruction of the Jewish cemetery in Ozarow. Source: [36]

Since then, PJCRP Shtetl Coordinators and donors in many countries are volunteering their time toward reconstruction and preservation of Poland's estimated 1400 devastated Jewish cemeteries, and the fencing of the large number of mass graves. Achieving these ambitious goals requires the participation internationally of governments, foundations and many individuals [37].
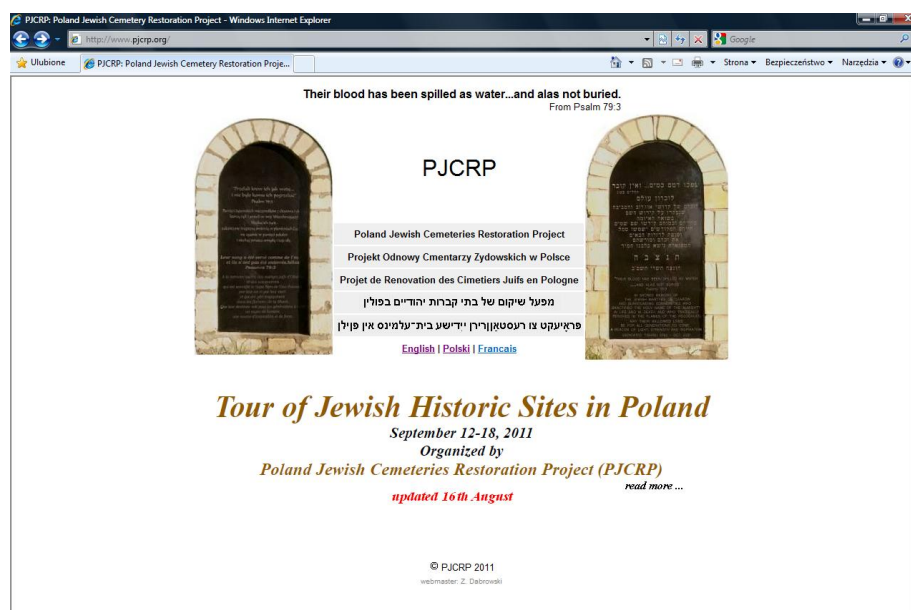

Website of Poland Jewish Cemeteries Restoration Project, Source: [37]

The growing list of PJCRP Shtetl Coordinators, Advisors and Supporting Organizations are helping to make possible these objectives. But, without funding very few cemeteries and mass graves can be preserved. Your donations are critical and a great mitzvah [37].

Cemetery restoration in Poland is about remembering and honoring the dead and those murdered in the Holocaust, so many brutally murdered and buried in cemeteries and nearby forests; men, women and children. It is also about life and the living, teaching younger generations as described in The Voices-Shoah Project, reconciliation, respect for others and preserving Jewish heritage [37].

International Jewish Cemetery Project - International Association of Jewish Genealogical Societies [38].

Every Jewish cemetery or burial site listed in the project by town or city, country, and geographic region is based on current locality designation. Some listings include links to other websites with additional information such as burial lists or a name to contact by email or snail-mail [38].
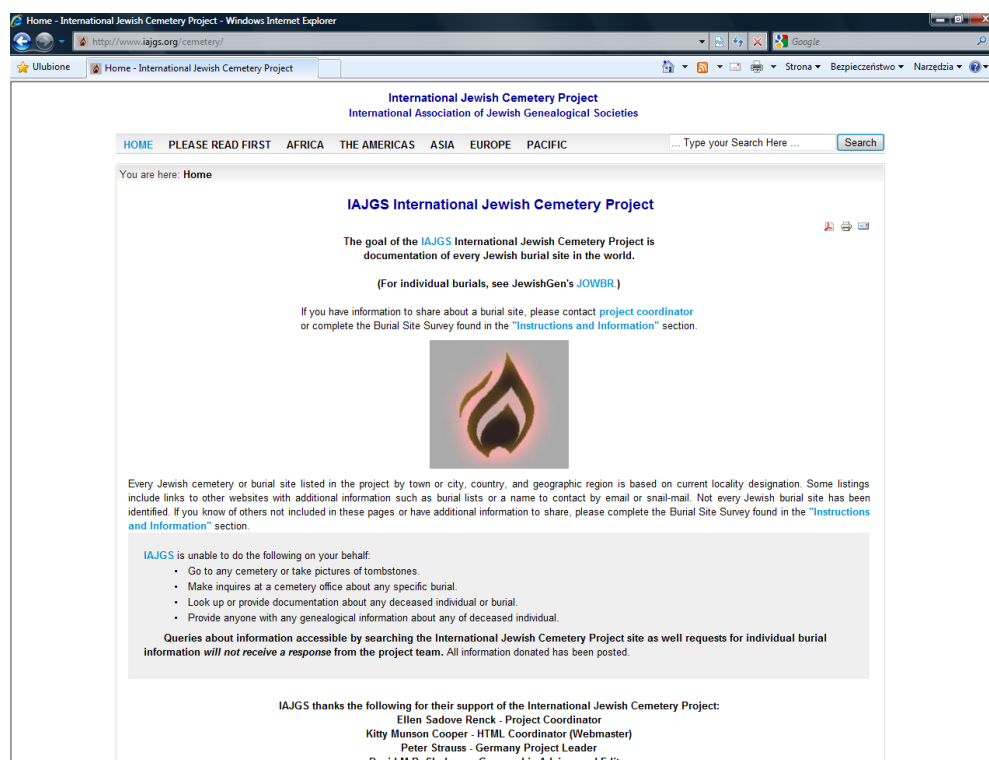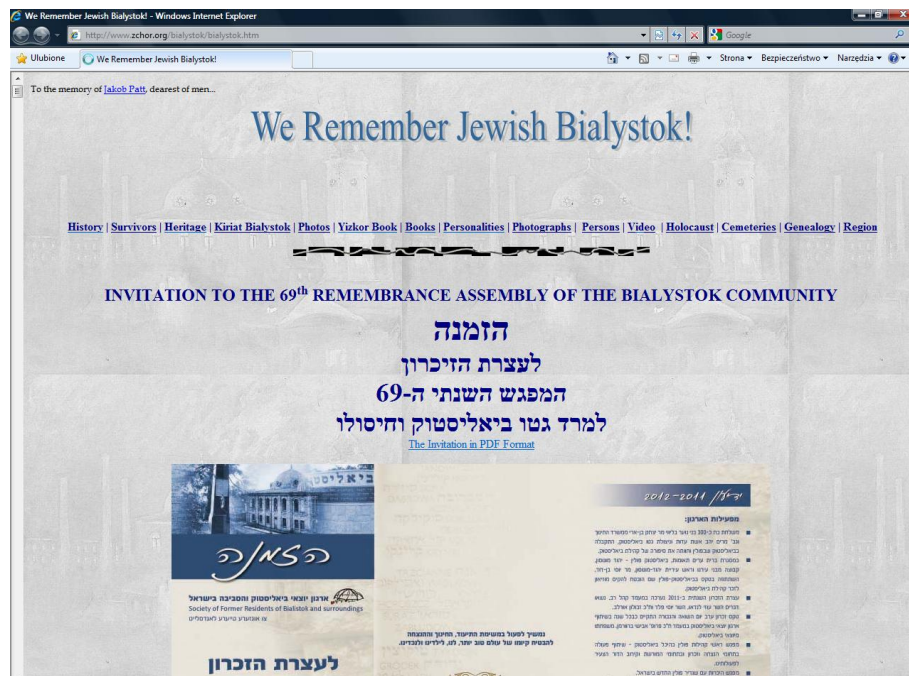

Website International Jewish Cemetery Project, Source; [38]

Jewish cemetery in Bialystok

The first records on Jewish presence in Bialystok are from 1685-1661 and were found in the Pinkas Book of the Tykocin kehilla [cited by 40].

 In the 1912 Jews constituted about 75% of all citizens in Białystok and the city was called "Jerusalem of north" [cited by 40].

Website We Rember Jewish Bialystok, Source: [39]

One of the most famous Jews from Bialystok was undoubtedly Ludwik Zamenhoff [cited by 40].

Another cemetery - established in 1830 at Bema street - does not exist anymore [cited by 40].   Currently this place is occupied by an administrative building [cited by 40].   The area of the ghetto in Bialystok was transformed into a cemetery where the participants in the uprising were later buried [cited by 40]. During the occupation, until the uprising broke out, this was the place were regular interments took place. The cemetery is situated at Zabia street [cited by 40].   Nowadays there is a small square with an obelisk commemorating the ghetto's heroes. In 1971 the cemetery was closed down while the bodies were exhumed and buried in the mass grave - this place was marked with the stone fence and commemorating board [cited by 40].

The biggest Jewish cemetery in Bialystok was established around year 1890 [cited by 40].   It is located in the northern part of Bialystok, at Wschodnia street. The cemetery is divided in a noticeable way [cited by 40].

In the part the closest to the main entrance, a lot of graves remained intact. These are, judging from the material from which they were been made of and from the ornaments, graves of wealthy citizens [cited by 40].

Another part of the cemetery is occupied by modest, unified graves and the third part is an untidy area with few graves only. On the area of 12 ha couple thousands of graves survived, most of them with rich and interesting ornaments [cited by 40].

Almost all headstones have inscriptions in Hebrew, but there are also ones in Polish, Yiddish, German and Russian. In the central part of the cemetery one can find an ohel of rabbi Chaim Hertz Halpern who died in 1919 and a monument commemorating the pogrom of 1906. Generally the cemetery is well-kept however a part of it is overgrown with trees and bushes [cited by 40].
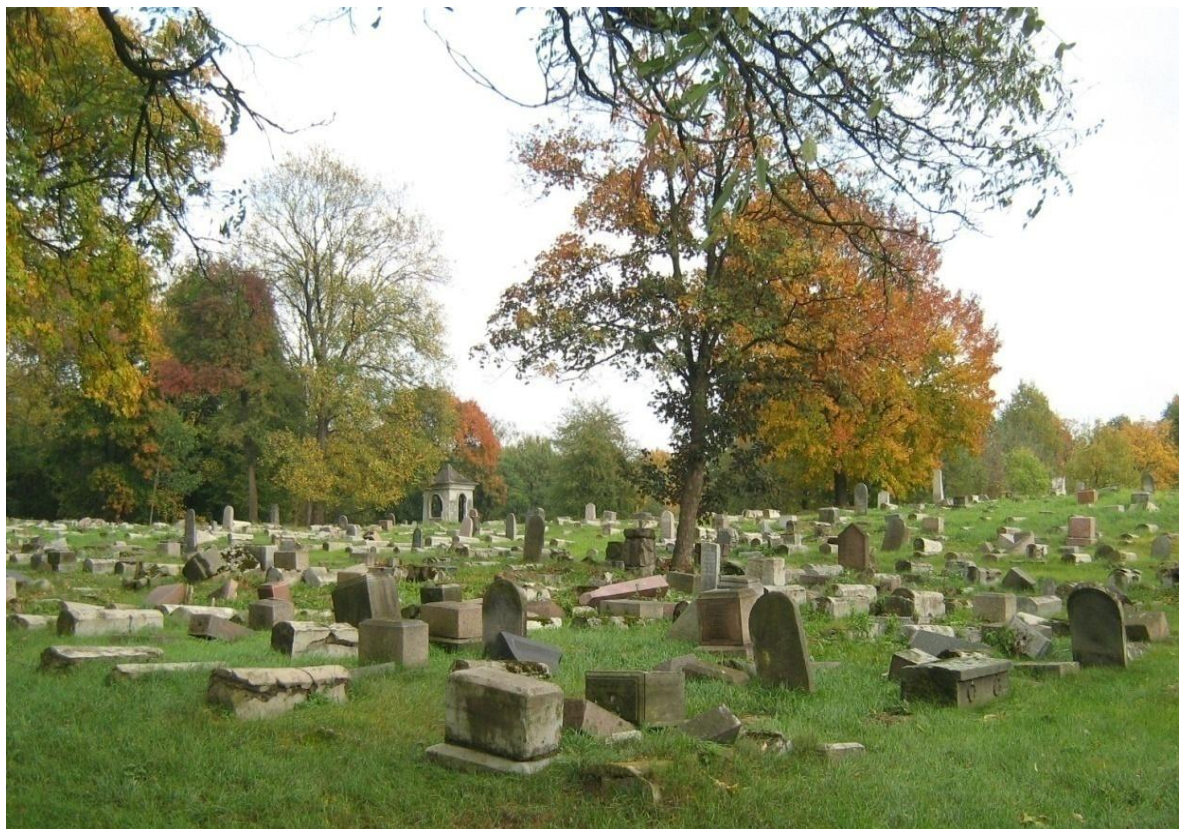
Jewish cemetery in Białystok at present, Source: private picture

Jewish cemetery in Białystok at present, Source: private picture

Matzeva, Jewish cemetery in Krynki, Source: private picture

Jewish cemetery in Krynki at present, Source: private picture

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The symbolism of burial and cemetery in Tatars, Adventists, Lutherans and Baptists

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Introduction

Religions are different ways leading to the same goal.

What is the difference which one you choose, if and as we go to the same destination.

Mahatma Gandhi [1]

In Poland there are hundreds of religious communities, representing almost all religions and beliefs of the modern world [2].

Data from the Central Statistical Office, at the end of 2011 show that the percentage of religion in Poland is as follows [2]:

- Catholic - 86.9%, including: the Roman Catholic Church - 86.7%; the Greek Catholic Church - 0.14%; the Old Catholic Church - 0.12%

- Orthodoxy - 1.31%

- Protestantism - 0.38%, including: the Lutheran Church - 0.16%; the Pentecostal Church in Poland - 0.06%; the Seventh Day Adventist Church - 0.025%, the Church Nowoapostolski - 0.013%

- Baptist Church - 0.013%

- Jehovah's Witnesses - 0.34%

- Buddhism - about 0.04%

- Islam - 0.013%

- Judaism - 0.004%

Pola Negri [3] argued that *"religions are alike in order to prepare someone to death and help in live".*

In every religion there are specific symbols - symbols used or clearly associated with a particular religious system, which often is attributed to the additional importance of mystical or magical [4]. A religious symbol can become any give to experience a phenomenon which faith gives supernatural significance. Religious symbol is often the sacrum, and certain behaviors in his presence is a taboo subject [4].

The symbolism of the Tatar cemetery

> *Go between people, as when living with them, you will experience their goodness,*
>
> *and dying among them you will hear their crying*
>
> *Ali Ibn Talib VII c. [5]*

Muslim cemetery – Mizar in Kruszyniany, Source: private picture

Muslim cemetery – Mizar (from Tat. *zireć* – cemetery, pilgrim's visit, *mizar* or *miziar*, from Tur. *mezar*, Ar. *mazar* – place of visits, grave) – arranged strictly according to the rules of Islam for that kind of places, usually situated on a small hill [6, 7].

An arrangement of graves oriented by West-East axis is made in parallel rows (*saffs*), imitating the arrangement of the faithful during prayer in mosque [6, 7, 8].

On the head-side, a bigger stone was put, and on the feet-side, smaller one. Dead person's head was situated in the direction of Mecca [8, 9].

Muslim cemetery – Mizar in Kruszyniany, Source: private picture

Muslim cemetery – Mizar in Kruszyniany, Source: private picture

Muslim cemetery – Mizar in Kruszyniany, Source: private picture
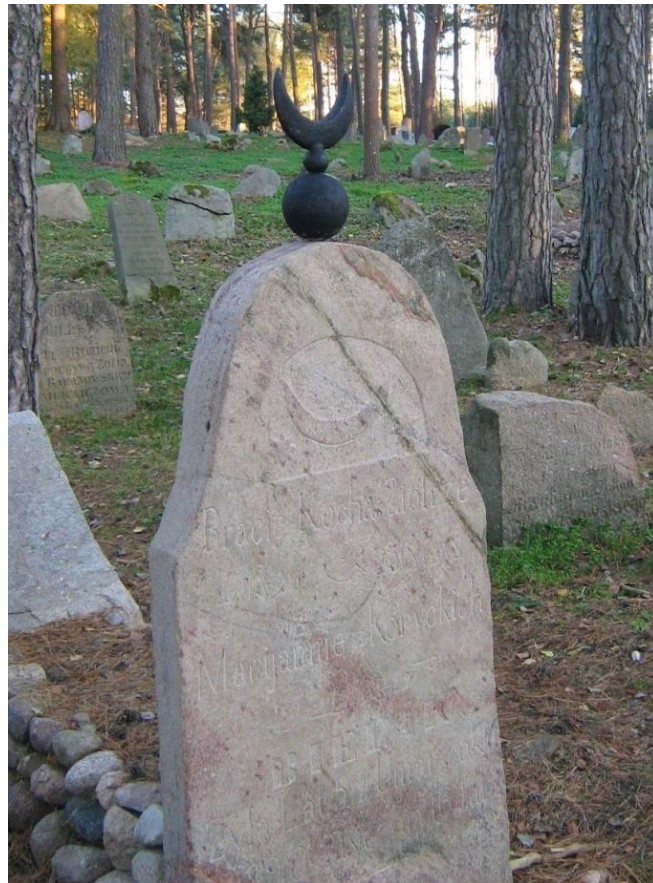
On tombstones there are engraved:

Star and crescent – a symbol of Muslim religion, a sign of religious affiliation of grave [6, 8].

Muslim cemetery – Mizar in Kruszyniany, Source: private picture

Muslim cemetery – Mizar in Kruszyniany, Source: private picture

Muslim cemetery – Mizar in Kruszyniany, Source: private picture

Sometimes, below the sign, there is an appropriate quotation from the holy book of Koran, written in Arabic, and data of a dead person (e.g., date of death – according to Christian calendar; military rank) [6, 8].

The symbol appeared in memory of revelation that was experienced by the Prophet Mahomet, as it took place at night with only the moon and stars in the sky as the witnesses. Crescents started to appear just on polished tombstones, from the end of the XIX century [6, 8].

Muslim cemetery – Mizar in Kruszyniany, Source: private picture

Muslim cemetery – Mizar in Kruszyniany, Source: private picture

According to Drozd [9], size of tombstone and richness of its epitaph depended on wealth of dead person's family – poor people usually had coarse field stones with inscriptions as their tombstones, whereas richer ones – polished stones with decorative and elaborate

Arabic ornamentation. Till the first half of the XX century, there appeared grave stones, and then, there started to appear stones (medium and large) with elaborate processing and varnishing, with characteristic inscriptions and small capitals. In the inscriptions (in Latin) of that period, it is worth paying attention to a lack of crescents and a sign of religious affiliation (Arabic creed formula). There are also no tombstones with exclusively Arabic inscriptions. Many graves do not have any inscriptions [9].

Rosette – a symbol of star or the Sun – a motive characteristic of the Volga epigraphy [6, 8].

Muslim cemetery – Mizar in Kruszyniany, Source: private picture

Inscription board – it crowns every grave – semicircular stone with crescent and stars engraved on its upper part [6, 8].

Muslim cemetery – Mizar in Kruszyniany, Source: private picture

Muslim cemetery – Mizar in Kruszyniany, Source: private picture

Muslim cemetery – Mizar in Kruszyniany, Source: private picture

On tombstones, one can also find **architectonic motifs of minarets and styles based on carpets**, so-called *muhirs*, and the expression *marhum* (blessed with mercy) – R.I.P. [6, 8].

Muslim cemetery – Mizar in Kruszyniany, Source: private picture

When human memory wanes, stones continue to speak.

Stefan Wyszyński [10]

Each parish had with the Muslim Mizar, which was an extremely essential component of the material and spiritual traditions of the Tatars characterized by well developed a cult of the ancestors and the dead [11, 12, 13].

According to Islamic tradition, Mizar should be set aside, including the hill, overgrown with tall old trees. Graves were not already fenced and meant to symbolize the equality of all because it is thought that people should not separate from each other [11, 12, 13].

The cemeteries are visited during the Muslim holidays, but also in the spring, in the young month (when the New Moon falls on Thursday or Friday) [11, 12, 13]. We should touch the graves of loved ones the right hand and walk around the cemetery graves having them always on the right [11, 12, 13].

Visiting the Muslim graves at the All Saints, and the lighting of candles on them and laying flowers are borrowed from the Christians [11, 12, 13]. Modern gravestones Tartar only differs from the Christian symbol of the crescent and Arabic letters. Sometimes they appear in portraits of the dead, which is in conflict with the principle of Islamic iconoclasm, the present ban on human and animals [11, 12, 13]

In Poland there are a number the Muslim cemeteries. At present there are only three - in Bohoniki and Kruszyniany (two Tatar villages in eastern Poland) and Warsaw [11, 12, 13].

Mizar is treated as a part of worship, in its place cannot be created anything else. Even if a particular Tatar community leaves the land - they often return to the place and take care of tombstones [11, 12, 13].

The symbolism of the Adventist cemetery

How through one man sin entered into the world,

and death through sin, and so death came to all people,

for all have sinned (Rom. / Rom 5:12) [14].

Only one cemetery in Poland belongs to the Seventh-day Adventist Church, located in the village of Krasna village in Podlaskie [15, 16].

In other parts of the country, most often with Adventist Protestant cemeteries (both belonging to the Lutheran Church and the Evangelical Reformed), or if the it is impossible - the cemeteries [15].
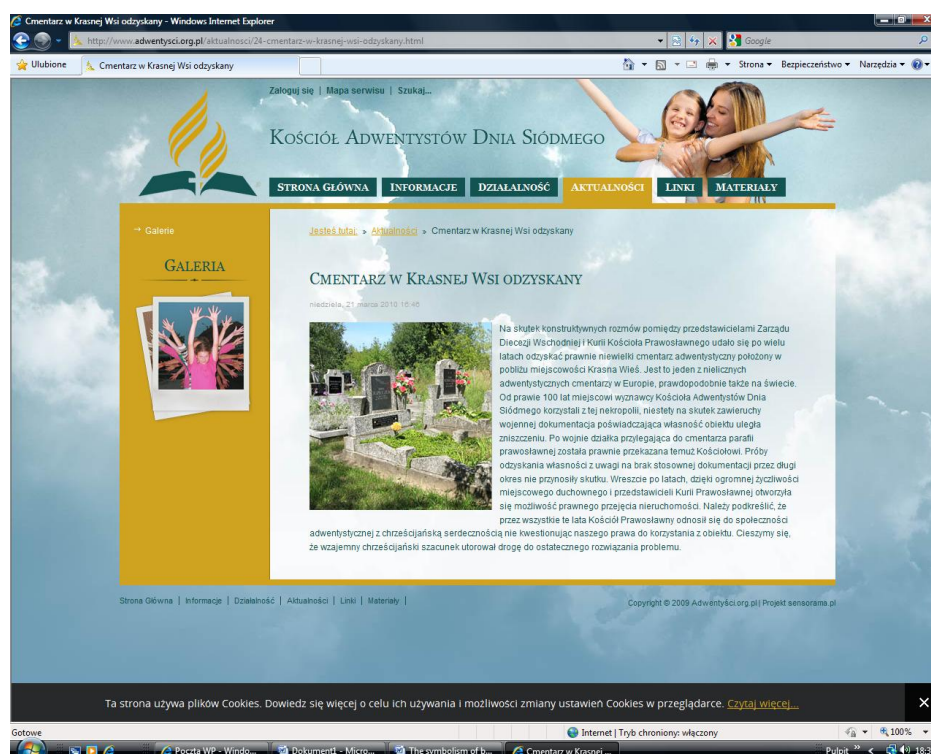
Cmentary in Krasne village, Source: [17].

The cemetery is part of the Seventh-day Adventist religious center in Krasnaya Village, which includes the local Adventist church [15, 16]. It was founded through Seventh-

day Adventists in the 20s Twentieth century, but after the war it became a legal administrator Polish Autocephalous Orthodox Church, as a result of war documentation to support property of the object is destroyed [15, 16]. In the absence of a property deed, trying to recover the cemetery through Adventist community for many years did not apply an effect, although Polish Orthodox church's never questioned the nature of the cemetery and make available to him the Seventh-day Adventist Church [15, 16].

In 2010, following discussions between the management Adventist and Orthodox Eastern Diocese of the Curia, thanks to the kindness of the local Orthodox priest and favor the Orthodox curia Warsaw-Bielsko, Seventh-day Adventists regained the cemetery and its owner became the Eastern Diocese of the Seventh-day Adventist Church in Poland [15 ,16].

The symbolism of the Augsburg Evangelical cemetery

Even if I knew that tomorrow the world will cease to exist,

today I will plant an apple tree

Martin Luther [18].

Lutheran Church is the oldest and largest (Protestant) in Poland. The Lutheran church legally operating on the Polish market, which is a member of such organizations as the World Council of Churches, the Lutheran World Federation, the Conference of European Churches, Polish Ecumenical Council [19, 20]. Based their faith on four principles: Scripture alone, Christ alone, faith alone and grace alone [19, 20].

One Augsburg Evangelical cemetery ii located in Warsaw, Wola Street Młynarska 54/56 in April 1792 was built on the premises leased from the owner of the Great Will, evangelical, banker Charles Schultz [21, 22]. The original shape of the cemetery, much smaller than existing today would be different to the extent that reached to the old east-west wall, which remains - now carefully reconstructed-preserved until today [21, 22]. This is the first cemetery in Poland designed by architect Szymon Bogumil Zug (the creator of the project of the Lutheran Church of St. Trinity to palace Małachowski), through which the cemetery stands out clear spatial plan [21, 22].

In the north-eastern part of the cemetery, now in front of the tomb of Dr. Malcz's built brick catacombs exist until 1851, in which an exhumed the remains of the old cemeteries liquidated Muranow [21, 22]. At this point there is a cross with a marble plaque to commemorate this fact. Two neighboring Protestant cemetery: Lutheran and Calvinist, surrounded by brick walls and located far beyond the contemporary urban shafts were from

the beginning of its existence, a natural fortress, used by defenders during all of the struggle for independence and the capital [21, 22]. During the Kościuszko Uprising in 1794 the two cemeteries were on the outer line of fortifications foreground Wolski, designed by one of the most respected military engineers, Colonel Charles Sierakowski [21, 22].

The cemetery has a web site [23, 24]:

Official website of Augsburg Evangelical cemetery in Warsaw, Source: [23].

Official website of Augsburg Evangelical cemetery in Warsaw with a comprehensive database of graves, Source: [24].

For decades, the Lutheran cemetery of architecture reigned supreme classicism [21, 22, 25]. Hence, most of the old tombstones are all kinds of steles, cippusy, columns, or the crowds of more or less successful Greek women / Roman women based on the fading torches and other symbols of temporality [21, 22, 25]. Even the "reign" of eclecticism in the second half of the nineteenth century tombstones remained moderate Augsburg ornamentation because it was thought that this style best describes the majesty of death [21, 22, 25].

Augsburg Evangelical cemetery in Warsaw, Source: private picture

Augsburg Evangelical cemetery in Warsaw, Source: private picture

At the cemetery, several baroque tombstones. Statue of Elizabeth Eckelt (d. 1798., Al. 2) of vanitas themes [21, 22, 25, 26]:

- two putti playing on coffins
- repealed the coffin of the extended female hand
- lizard (rebirth, regeneration) running on the rock (faith)
- sheaf (prosperity, glory) with a butterfly / moth (the human soul, the resurrection).

Another Baroque tomb monument is Anna Regina Killeman (d. 1793 years), and the statue of John Riedel (died 1808 years) in the shape of a pyramid with a triangular base [21, 22, 25, 26]. An example of the impact of romance is a statue of John Charles Weiss (d. 1844 years), [21, 22, 25, 26].

We can also find figural sculptures, such as cast bronze statue of "kinks" in the family tomb of Louis Anders (Boleslaw Jeziorański) [21, 22, 25, 26].

On the grave of Felix Gebethner seen an angel of the "extraordinary" wings, by John Woydygi [21, 22, 25, 26].

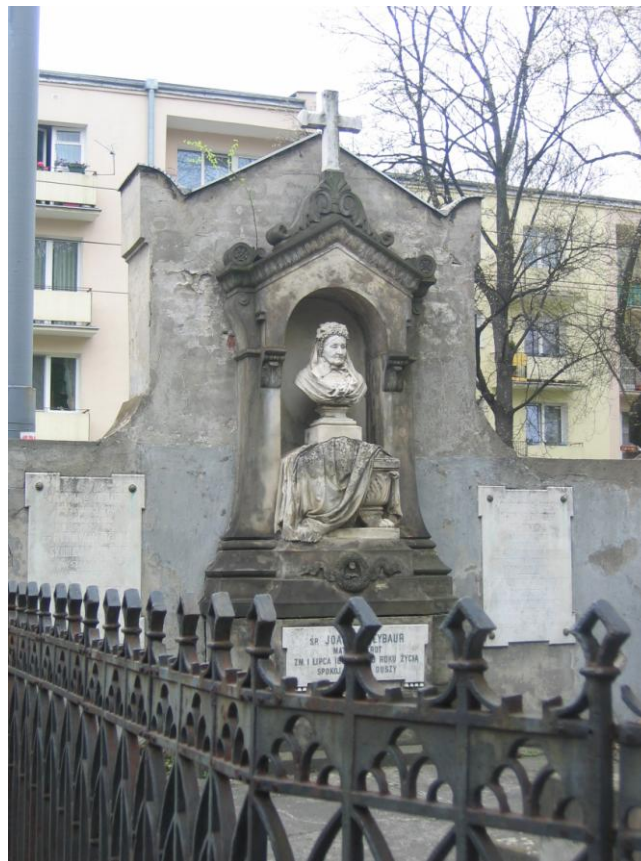Augsburg Evangelical cemetery in Warsaw, Source: private picture

There is also a girlie melancholy, pensive over the ancient urn, and deprived of his right hand, and "Concerned" with white marble tomb of Krausharów Irene Grossman (d. 1929 years) [21, 22, 25, 26].

We often meet at the cemetery statue of Jesus, such as the casting of bronze in the family grave Wolfram, showing Christ in prayer in Gethsemane [21, 22, 25, 26]. The family tomb bears the statue Weigle pilgrim who after a long life knocking on Heaven's Door [21, 22, 25, 26].

There is a very interesting sculpture "fallen" angel in the family grave Schweitzer [21, 22, 25, 26].

Portraits are interesting sculptures all of which are kinds of medallions and busts master Boleslaw Syrewicz (bust Neubaur Joanna, d. 1885 years), and James Tatarkiewicz (bust of Samuel Bogumil Linde, John Frederick Malcza) [21, 22, 25, 26].

There are also a few chapels, such as the monumental chapel Halpertów, which is the dominant structure in the cemetery, a Doric temple of Dückert family [21, 22, 25, 26].

Augsburg Evangelical cemetery in Warsaw, Grave of Joanna Neybaur (1802-1885) – philanthropist "Mother of orphans", Source: private picture

There is also classicist Bogumil Moehringer family tomb, the tomb of the family were Granzow, inside which is a beautiful statue of an angel, probably imported from Florence and the Neo-Romanesque mausoleum Jungs [21, 22, 25, 26].

The pride of the old graves are exquisitely wrought iron fence and gate - Greek meander, Gothic pointed arch, delicious composition of leaves and flowers [21, 22, 25, 26].

There are also nice the plaques with the cast of flowers (mostly roses) palm tree or oak leaves and sweeping wrapped a sheet on which were placed the deceased personalities (e.g., grave Wilhelm Geyer Urbana, d. 1906 years) [21, 22, 25, 26] . At the initiative of the Social Committee for the Protection of the Lutheran Cemetery in Warsaw under the southern wall were exposed ancient tombstones [21, 22, 25, 26].

Cemetery literally is covered in greenery, the old graves of type "garden" most often covered with grass, ferns and ivy, of course, and the shadow it yews, celebrates, and towering chestnuts and maples [21, 22, 25, 26].

Augsburg Evangelical cemetery in Warsaw, Source: private picture

Augsburg Evangelical cemetery in Warsaw, Source: private picture

Augsburg Evangelical cemetery in Warsaw, grave of Adolph Daab, Warsaw industrialist and councilor and alderman of the city of Warsaw of the Augsburg Evangelical Parish St. Trinity Source: private picture

Augsburg Evangelical cemetery in Warsaw, Source: private picture

Augsburg Evangelical cemetery in Warsaw, Source: private picture

Augsburg Evangelical cemetery in Warsaw, Family Tomb Herman Jung, Polish brewer,
Source: private picture

Augsburg Evangelical cemetery in Warsaw, Source: private picture

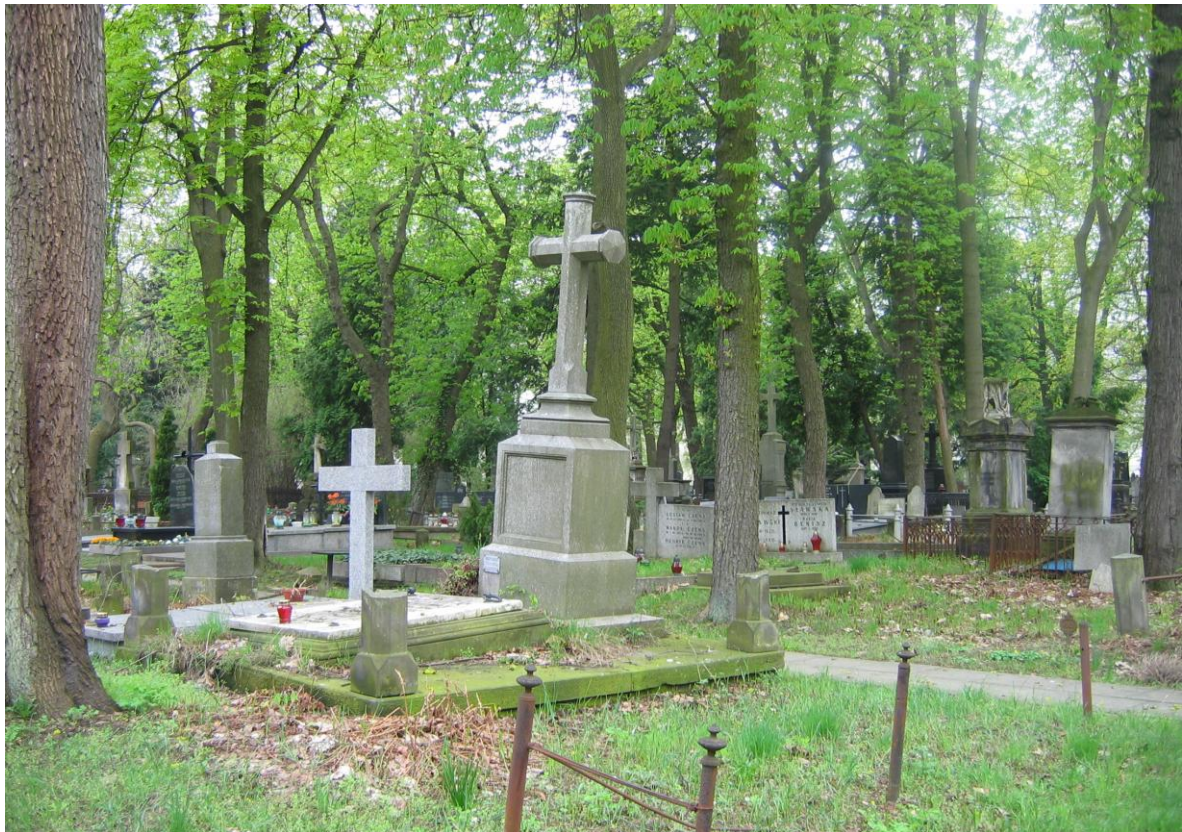Augsburg Evangelical cemetery in Warsaw, Source: private picture

Augsburg Evangelical cemetery in Warsaw, Source: private picture

Augsburg Evangelical cemetery in Warsaw, tombstone of Irena Gorssman Source:
private picture

Augsburg Evangelical cemetery in Warsaw, tombstone of Irena Gorssman Source:
private picture

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private picture

Augsburg Evangelical cemetery in Warsaw, tombstone of Irena Gorssman Source: private picture

In Białystok Augsburg Evangelical cemetery is located at Wasilkowska and 27 Lipca streets (at present 42. Pułku Piechoty street).

Augsburg Evangelical cemetery in Białystok, Source: private picture

Augsburg Evangelical cemetery in Białystok, Source: private picture

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Augsburg Evangelical cemetery in Białystok, Source: private picture

Augsburg Evangelical cemetery in Białystok, Source: private picture

It was founded in the 90s of the last century [27]. These areas lie outside the Bialystok. After World War II cemetery was destroyed, and a large part of its surface took multifamily housing units and a park. In 1989, the Provincial Conservator governor suspended the decision to grant a final liquidation of the cemetery, and in 2007 began its restoration [27].

The symbolism of burial and cemetery Baptist

Strong in the grace that is in Christ Jesus, and
what you have heard from me among many witnesses,
the same commit thou to faithful men, who shall be able
to teach others (2 Tim. 2, 1-2) [28].

Beginnings Baptist connects to the Protestant Reformation [29, 30]. The first Baptist churches built at English soil. In 1607, the church independent of Gainsborough moved to Amsterdam in the Netherlands [29, 30]. There's Mennonite pastor knows theology, together with the conviction of the necessity of baptism conscious, as an act of faith. Historians trace

the earliest church labeled "Baptist" back to 1609 in Amsterdam, with John Smyth as its pastor [29, 30]. In 1612 the first Baptist church was founding in England [29, 30].

In Poland, the origins of the Baptist movement in Poland date back to the year 1858, when in Adams near Warsaw group Bible readers spontaneously decided to be baptized on profession of faith and create modeled on the New Testament church made up of people consciously believers [31].

According to Perlakowski Baptists [32] believe that death is the separation of the soul from the body. It is a sad event, separation from family and friends, but it's not the end of everything. Through the atoning death of Christ and his resurrection, those who trust in Christ will rise in the future to a new life - without sickness, pain and death [32]. The funeral is an expression of respect for the body, in a way, say goodbye to the deceased person. The funeral has several goals: to raise the spirits of family and friends of the deceased person, give glory to God who is controlling our lives and it is the Lord of life and death, is an expression of trust in God that He will restore us to life once and give a new better life [32]. One of the Polish Baptist Cemetery is located Zgierz.

Gate Baptist Cemetery in Zgierz, Source: [33].

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The symbolism of burial and cemeteries of Jehovah's Witnesses, sun worshipers, Buddhists, Karaite, Armenian, Lemko and secular

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The symbolism of burial of Jehovah's Witnesses

Night is far spent, the day is, then let's drop the works of darkness, and let us put on the armor of light

Rome 13:12

Jehovah's Witnesses believe that all religious beliefs and practices of Christians should be based on the Scriptures, they cannot be the product of the human mind, based on the traditions contrary to the Bible or human philosophy [1, 2, 3, 4].

The funeral of followers do not include rituals for the dead. The funeral takes place in a manner similar to the Christian denominations. Liturgy, however, takes 15 to 30 minutes and takes place in a funeral home, the Kingdom Hall (place of worship of Jehovah's Witnesses), the home of the deceased or the tomb of [1, 2, 3, 4]. Elder briefly recalls the life story of the deceased, his participation in the activities of the church and the hope of the resurrection, which is fed [1, 2, 3, 4]. The aim of this event is coming consolation in sorrow and reminder of what the Bible says about death and the hope of the resurrection. During the ceremony, usually is sung one or more of their religious songs, and ends with a prayer to God.

They eschew any ceremony the arranged with a view favor the dead, including the celebration when the funeral is over (wake) [1, 2, 3, 4]. They eschew such night wake, sacrifices liquid speak to the dead and control them requests, organizing solemn funeral

anniversaries, wearing mourning, and other habits that arise from faith in the immortality of the soul. Do not charge a fee for funeral services [1, 2, 3, 4].

In the case of Jehovah's Witnesses at the funeral, there are no rules, codes, laws, regulations and notices, which include information describing how to behave, in a dignified way to say goodbye and bury the dead [5, 6, 7].

Jehovah's Witnesses do not recognize the cross, which after all is the most Catholic graves. They consider it as a tool for the death of Jesus [5, 6, 7].

The grave of the deceased Jehovah's Witness looks like any other, with the difference that instead of the cross, the earth is pounded pal - post replacing catholic cross on which hung a plaque with your name, date of birth and date of death of the person buried [5, 6, 7].

WL Scheider's grave in the cemetery and municipal Kowary, Source: [8]

They often visit the graves of their dead [5, 6, 7]. They clean them and ensure that they are not neglected. However, they do not place candles as fire symbolizes the soul of the deceased, and they do not believe that there is life after death. They do not believe that the dead person was to them in some way grateful for being visiting their graves, because according to their faith, death does not mean accession to Heaven or Hell, where they could look at them and just fall into a deep sleep from which wake them can only Jehovah God [5, 6, 7]. This has

become the great battle called Armageddon between the devil and God, which is of course to win our Creator. Then place a paradise and people will live in happiness and prosperity, without sickness and distress [5, 6, 7].

The symbolism of cemetery sun worshipers

Many are those who in the cemetery there

will be only one Forever [9]

At the old plan Szklarska Poreba of 1933 is marked path that leads from the current street. Waryńskiego into the woods, but there is no trace of the cemetery, which was at that point at least since 1929 [10, 11]. This is probably the remains of living in the 20s and 30 Szklarska Poreba sect or a group of followers worship the sun, fire, [10, 11]. The Giant tradition of fire worship manifested itself primarily in the common celebration of Midsummer, which originated in the late nineteenth century. [11] In the mountains burned dozens of midsummer fires. Since the beginning of the twenties, in the week that coincided with this particular night, the makers grouped in the artists' colony Szklarska Poreba cyclic event organized under the name "Johanniswoche" - Holy Week. John. The festival took special setting, some participants dressed up even in Old Germanic costumes [11]. The fire and the sun had a special significance for members of the anti-religious communal theater in Szklarska Poręba founded in the early twentieth century. Its founder Bruno Wille, poet, philosopher and critic of religion, who arrived in the Mountains of Berlin [cited at 11]. Few people know of the existence of the old necropolis. It functions in the form of a large granite obelisk and a few smashed gravestones - all without religious symbols, but with signs and symbols fire urn [10, 11]. The cemetery was in the shape of a rectangle with 100 to 80 meters. On its axis is precisely this obelisk [10, 11]. The three-meter-high stone inscription can still be seen clearly in the German language and the symbol of a torch of fire [cited for 10, 11, 12]:

"Nicht ekle Würmer soll mein Leib einst nähren.

Die reine Flamme nur soll ihnverzehren.

Ich liebe stets die Wärme und das Licht

Darum verbrennt mich Und begrabt mich nich"

Let my body is not disgusting food for worms.

Only clean flame can honor them.

I still love the warmth and light, so burn me, and do not bury.

Cemetery sun worshipers in Szklarska Poręba, Source: [13]

Even in the 60s cemetery was surrounded not tall ledge (columbarium) made of loosely stacked granite blocks, which he had special niches where urns were buried [10, 11]. Unfortunately, the wall was demolished, because the stone was needed during the renovation of the surrounding buildings, and metal rust. Survived to this day remains only two tombstones [10, 11]. Each of them dug symbol urn. They belong to Martha Schon and Hermann Friedego, long-term residents Szklarska Poreba. The ashes of a woman was buried here in 1929, Hermann Friede died two years later. In autumn, when the leaves fall to see that the obelisk is set in the Snowy Boilers [10, 11].

The symbolism of burial of and cemetery Buddhists

Anything that can be described in the book, what can be said is thinking.

If you think all the books about Zen, all the Buddhist sutras,

All bibles are the words of demons.

But if you read the mind that sees beyond the thinking, the book of Zen sutras and bibles are true.

Zen Master Seung Sahn "Brushing the ashes of the Buddha" [14]

582

Buddhists at the foot of the Giant Mountains appeared in more than 20 years ago [10, 15] Szklarska Poręba was "Community Without Gates," which is part of the Rinzai Zen Buddhist Association. Buddhists took a small farm on the sidelines of the city and there was the temple [10, 15, 16, 17]. Addresses Polish Buddhist centers are on the website: http://amitaba.republika.pl/osrodki_buddyjskie.html [18]. The simplest type of Buddhist sacred building is stupa [17]. It is a wild symbol, three-dimensional model of enlightenment. It represents, among other things: the construction of matter, the basic elements from which the universe is constructed, the road leading to the state of enlightenment [17].

Further elements of the stupa represent different elements of the universe [17]:

- stable cubic base symbolizes earth element
- spherical vase represents water
- rings symbolize fire
- umbrella is a symbol of the
- diamond crowning stupa symbolizes the mind, which contains all the previous elements.

Stupas contain the vaults are filled with various valuable objects [17]. Much of the fill coffers are tsa-tsa. Each of them have a hole, into which is inserted in the wound roll mantra. A very important element of any of the stupa is located in the tree of life [17]. Only when the tree of life is built into the stupa, it begins to emit its own energy and function properly. Around the tree of life are placed in special containers mantra [17].

There are eight types of Tibetan stupas which they commemorate events from the life of Buddha [17]:

- Lotus Stupa of - Buddha's birth,
- Enlightenment Stupa - to achieve enlightenment,
- Stupa of of Wisdom - give the first study,
- Stupa of Descent from Heaven - disembark from the realm of Tushita after giving
- teachings of his mother,
- Stupa of of Miracles - trick enemies with the wonders of the relevant ideas,
- Unification Stupa of - avert collapse in the sangha,
- Long Life Stupa of - life extension at the request of his students,
- Stupa of parinirvana - entry into nirvana, the full realization.
- Ninth, a very rare type of Tibetan stupa, the Kalachakra Stupa - Wheel of Time.

Stupa of miracles in Kuchary, seven, granite stupa launched by Lobpyna Tseczu Rinpocze in 2002; Source: [17]

The main objective is to help build a stupa beings to purify the negative and positive impressions accumulation [17]. If you built a stupa with pure attitude - no matter what size, is purified so that the defilements of the mind. Good impressions that arise in this way develop intelligence, wisdom, and all the other high qualities. Being near the stupa we can express wishes circling it clockwise rotation and meditate [17].

Rinzai Zen Buddhist Association several years trying to obtain permission to build a Jewish cemetery for members of the community [10]. Community members are aging and after years of operation it was necessary to build the cemetery. Some people want to rest after death in a place that is associated with tradition and way of life in the end, after many difficulties, succeeded, and the first in Poland and one of the few in Europe, Buddhist cemeteries established in Szklarska Poreba in 2009 [10].

Cemetery - Nehan House - built in a columbarium, or wall, which contains niches for urns containing the ashes of the dead. [10] Columbarium created by patterns imported from Japan. In the center of the cemetery is a crystal sculpture depicting Buddha's passing into nirvana para [10].

Tombstones in Buddhist terminology, such as in Tibet are called stupami [cited by 17]. They consist of five floors, each with five levels of a particular color and meaning: a square base is - the earth, the dome - water, conical tower - fire, umbrella - the air, the tip - essences of mind and sky. At the top of the tombstone is a bull horn. The colors represent the three worlds: the lower, ground and upper. Tombstones are usually in cemeteries near the monastery. Responsibility is close to the dead worship, otherwise the ancestors no longer be friendly to them [cited by 18].

Karaite Cemetery

Flat small graves in the cemetery.
We long-lived, pass it stealthily,
how to pass the rich district of paupers
Wisława Szymborska [19]

Karaites are religious-ethnic community of Turkish origin of religion having Jewish roots from six centuries inhabited Lithuania, Trakai there are currently 70 [20]. Witold brought them here in the military expedition to the Crimea and gave great confidence, entrusting the function of protecting the castle of Trakai. Due to the claims of honesty and nobility enjoyed the privileges of rulers, even though they were not Christian population [20]. One of the Karaite cemetery, located on the shores of Lake tamarisk [20]. It was founded in the fifteenth century, and this period are the oldest graves. The cemetery has a lot of old tombstones with inscriptions in various languages. The old part of the cemetery is surrounded by a historic nineteenth-century fence [20]. Karaite cemetery is also in Warsaw on 34 Redutowa Wola district [21].

In Poland is only active to this day the cemetery, which was founded in 1890 [21]. Consent to the assumption made in-Office in Crimea hachan Tauride. Land in the area was acquired by the tobacco merchants who came from the Crimea from the board of the Orthodox cemetery. In the fifties of the twentieth century, the cemetery was fenced [21]. In later years, the cemetery has been increased from the original about 0.05 ha to about 0.1 ha in size and is located at around 100 graves. Memorials are typical inscriptions are written in the language Karaim. The oldest grave belongs to Saduka Traces marłego Kefelego of Kaffa in 1895 [21].
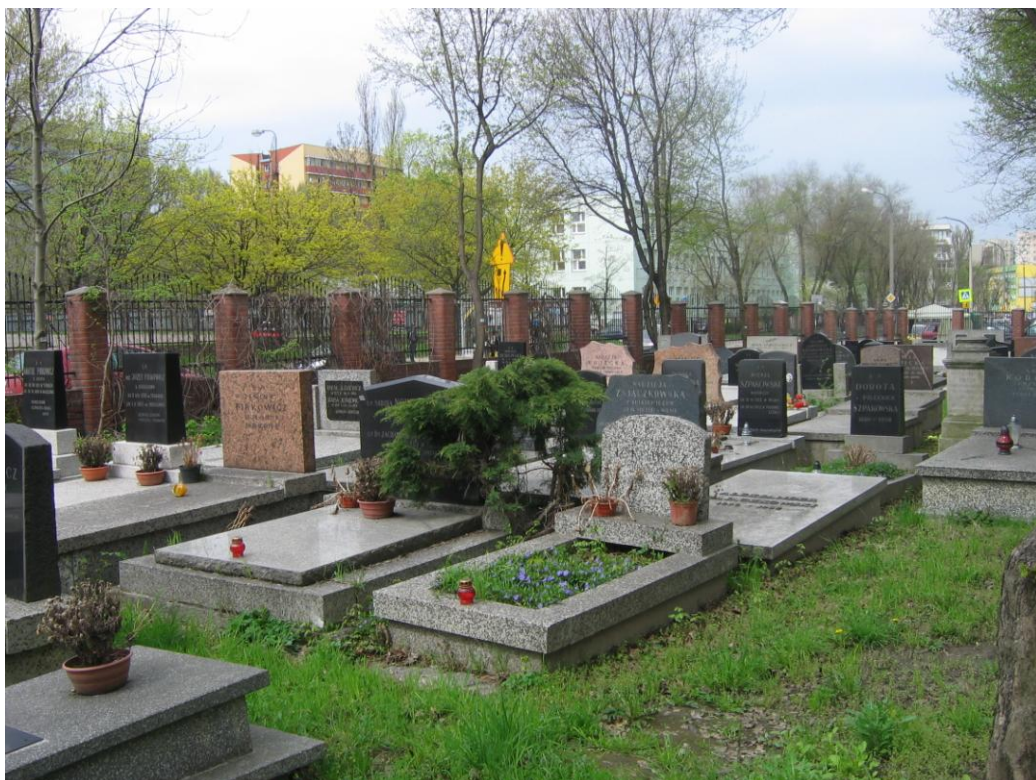
Karaim Cemetery in Warsaw, Source: private picture

Karaim Cemetery in Warsaw, Source: private picture

Karaim Cemetery in Warsaw, Source: private picture

Karaim Cemetery in Warsaw, Source: private picture

Karaim Cemetery in Warsaw, Source: private picture

Karaim Cemetery in Warsaw, Source: private picture

Karaim Cemetery in Warsaw, Source: private picture

Karaim Cemetery in Warsaw, Source: private picture

Cmentary of Polish Armenians

The fear is greater than death

Armenian proverb [22]

KZKO Armenian Foundation, the youngest organizational structure of Polish Armenians environment (existing since July 9, 2007) has set itself the goal of survival and describe the remains of Armenian cemeteries [23].

Foundation members are convinced that the continuing deterioration of the cemetery tells them to take immediate emergency action combined with documentation of all possible to find Armenian burial sites [23].
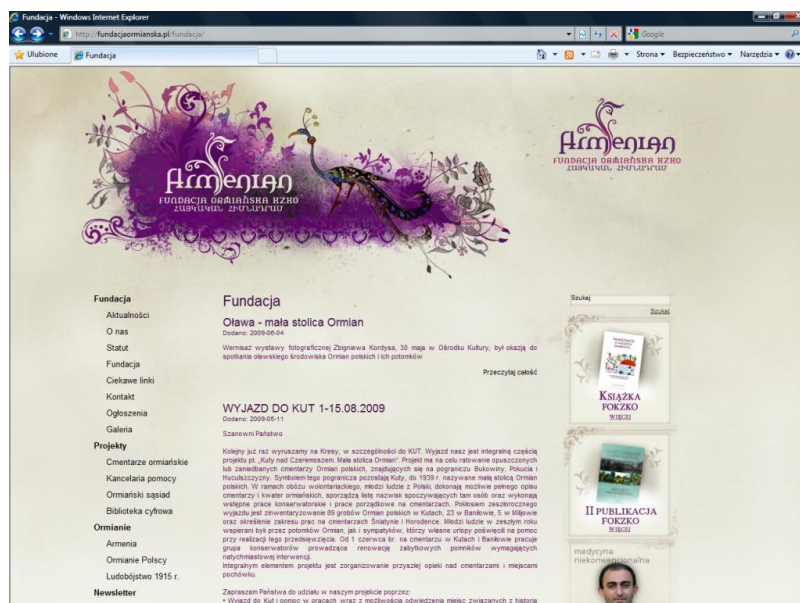

Official website of the Foundation Armenian KZKO, Source**:** [23].

Abandoned or neglected cemeteries of Polish Armenians, are located on the border of Bukovina and Pokuttia and Hutsul, which are a symbol of Kuta [24].

Before World War II were recognized as the capital of Polish Armenians and only there you can meet people, even in the thirties of the twentieth century, using, in everyday life, Armenian, its specific dialect, in which the next words were Armenian and Turkish Tatar and Ukrainian, Romanian, Hungarian, Russian, and German [24].

Also here is the bridge which was saved before the horrified German and Soviet occupation, thousands of Poles, Armenians and Ukrainians. Cemeteries in Kuty, Sniatyn,

Kołomyja, Yaremche area is the resting place of several generations of Armenians who came there for hundreds of years [24].
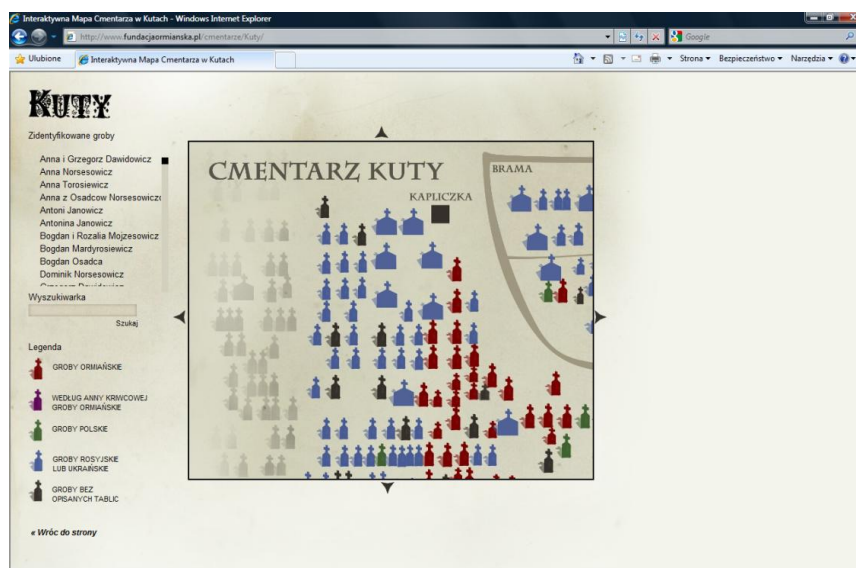
Cmentary map in Kutach, Source: [24]

Most of the tombstones are difficult to identify. Lodging unaccompanied inscriptions are illegible. Elements of religious symbols and require immediate maintenance, similar environment graves, which does not spare neither time nor nature [24].

Lemko Cemeteries in Poland

It is better to see once than a hundred times to hear something

Ukrainian proverb [25]

Lemko (singular. Lemko, a woman is Łemkynia) - Ruthenian ethnic group living in the Transcarpathian region and the northern part of Slovakia [26]. Górecka [27] highlighted that Lemko wandering the cemeteries did not see the big, rich tombs, obelisks, but modest, very old and beautifully crafted crosses and tombstones nice chapel at cemeteries and roads.

One of these cemeteries cemetery in Wysowa is surrounded by a stone wall with wooden [27].

In the years 1994 to 1996 this cemetery was renovated for the money people and the municipal office Uscice Gorlice. At the time, the cemetery chapel P. W. Resurrection was built, where the place was also bell "Loreto" from the former chapel in Huta Vysovskye, having supposedly power ramp-up gathering storm clouds [27].

Cemetery Lemko village of Lipno, Source: [28]

At the cemetery, there are many historic headstones and crosses: wood, iron or made of stone. [27].

Lemko grave in the cemetery in Uście Gorlickie, Source: [29]

Some of them are located relief of Our Lady, Saint. Peter, others are decorated with openwork semicircular roofs and floral motifs. There is an interesting cross with the cast iron as Mary and St. St. John the Evangelist at his feet, dating from 1914 gravestone with porcelain figure of Lourdes Rosary is also, and more contemporary gravestone of 1961 with a relief of Czestochowa [27]. At the crosses are often figures of angels. Pedestals are three-piece forming a kind of stairs, or overhanging roof of the tent. Niches carved in bas-relief pedestals lie. They are sometimes made in solid stone. Epitaphs are written in Cyrillic. The pedestals graves Lemko are given the names of the founder [27].

**The symbolism of burial and secular cemetery**

I really truly and honestly love people ...
It would be nice if there was a God ... very comfortable, very pleasant.
And it also very necessary. And when something is so necessary and convenient,
it is also suspicious - at least for me
Jacek Kuron [30]

Funeral secular consists mainly of two parts: a farewell at the funeral home and walking to the grave [31, 32].

There is even a special website http://www.swieckipogrzeb.republika.pl/index.html, dedicated to the secular funeral ceremonies [33].

In contrast to the Catholic funeral is carried on not by the priest, and the so-called. Master of ceremonies [31].

They are masters of ceremony, in Poland there are about 20, take care of the script, as well as the proper conduct of the funeral [32]. They have ordained priests, and learned the profession at a special rate. Master of Ceremonies his "work" begins even before the funeral, so-called. interview with the family of the deceased, on the basis of which it must prepare the memory of the deceased. Each written by the master of ceremonies and farewell memory of the deceased goes to the acceptance of the family. During the funeral, the master delivers the memory of the deceased, preparing the ceremony script and directed it [31, 32]. At the funeral, the secular, the master of ceremonies dressed in a black gown, white gloves and white plastron neck [32].
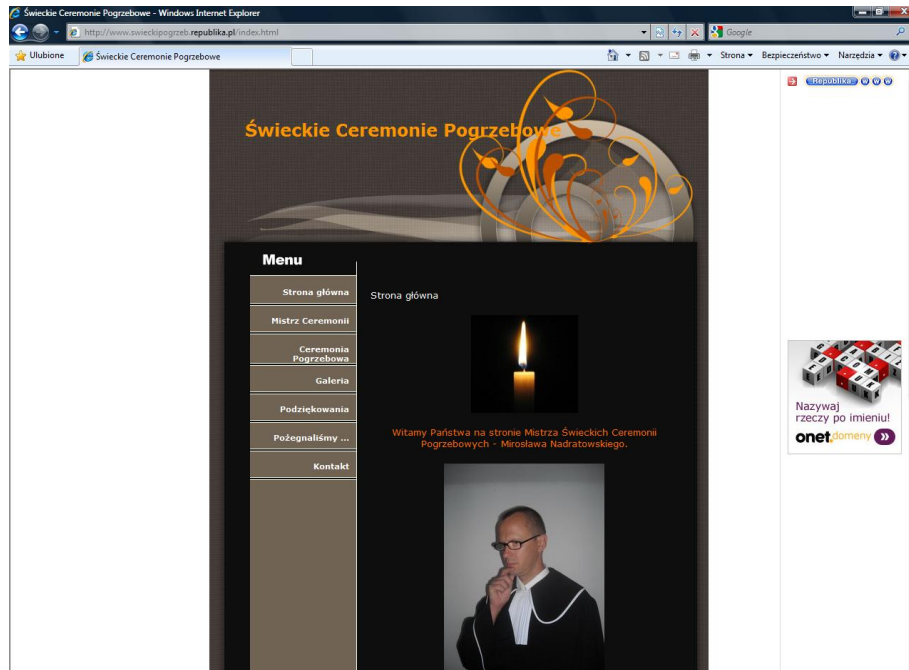
Official website of secular funeral ceremonies, Source: [33]

During the funeral ceremony, as previously wishes are quoted favorite songs, cited stories of his life, read condolences, often hand-written farewell, all the sounds you dead [34].

Master of Ceremony, Source: [33]

The ceremony usually starts a song performed by a band or playing with electronic equipment [31].

Secular funeral at the cemetery, Source: [33]

Secular funeral at the cemetery, Source: [35]

When you cease sounds of music there is the master of ceremonies. He greets all present at the funeral, and he delivers a eulogy on behalf of the family [31]. The most important part is the memory of a secular funeral of the person who passed away. [32].

Military Cemetery at Powązki, Tomb of Zbigniew Religa, Source: [36]

Master of Ceremonies gives tribute to the deceased, summing up his life, beliefs, achievements, joyful moments that gathered should forever keep in their memories of that person. The text gives a farewell ceremony master them. Memory must be authentic, but also delicate, is to report and bring the audience what was most important to the deceased, which was interested in what fascinated him what he loved and that was his passion [31, 32].

Wislawa Szymborska tombstone at the cemetery Rakowice, Source: [37]

During the ceremony, you can watch a multimedia presentation containing such images of the expectations, or movies with his participation [34].

Mileage ceremony can be changed and of deceased adapted according to the individuality of the person who passed away and to the mourners [32].

After the end of speech followed by walking a coffin or urn to his burial place, laying wreaths and thanks everyone for their participation in the last journey of the deceased [31]. The best resting place for atheists is a municipal cemetery [34].

Tomb of Jack Kuroń at Powązki, Source: [38]

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Wayside chapels and crosses – meaning and symbolism

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Introduction

At almost every crossroads, by every important road or path,

"(…) on trees, stone pedestals, under roofs made of wood,

metal plate, eternite, next to people's houses (…), they commemorate joyful

and sad events, human hopes, miseries, requests"

Janicka Urszula [1]

According to Wikipedia [2], it is not exactly known, when did people start building chapels, as the genesis of those cult objects is very old, not quite clear and have at least a few sources.

The wayside chapel, Fuerteventura, Source: private picture

In the literature [3] perceives the genesis of chapels in Roman times, Greek, in the tradition of Christian or pagan rituals and traditions.

There are different names for a chapel – from Latin - *cappa*, Greek – *proskynitária*, English – *chapel*, French – *chapelle*, German – *Kapele*, Czech – *kapla, kaple* and *kaplice*, but also *capina pelle*, i.e. skin of goat, which was used to cover camp tents, during a mass [4].

Cappa Latin word, means a coat [3] which refers to the miraculous cloak of St. Martin, also known as Martin Merciful - the relics derived from the fourth century AD.

According to legend [cited according to 3] during winter evening Martin, the Roman soldier on horseback approached a military camp in Amiens, near Paris, he went to his scantily clad beggar, asking for support.

Martin had no the money or the food, so he cut his coat in half sword and wrapped a piece of frozen beggar [3].

In the night he had a dream in which he saw Christ dressed in half of his coat [3]. After this event, Martin was baptized, he left the service in the army, and many years later became Bishop of Tours. Leading a life of ascetic he always remembered the poor and needy, his coat has become a relic of the Frankish Empire, and was kept in the palace chapel Sainte Chapelle in Paris. In this way, the word cappa, was the name of the room in which it is located [capella, or chapel) [3].

Nowadays, according to the Church Handy Encyclopaedia [4], the word chapel is understood as *capella, oratorio, sacellum*, which means a small, detached church, or the one combined with a bigger architectonic complex [4].

According to the Catholic Encyclopaedia [5], a chapel (shrine) is a relatively small building, raised by the roads for votive, thanksgiving, ceremonial purposes, usually in a form of small wooden or stone house, turret with niche, figure on pillar or decorated chest with an image or statue of the Pensive Christ inside, which is hung on a tree.

According to Wikipedia [4], some sources say that chapels' origin is Greek and Roman, as they appear in the Greek novel by Longus, devoted to Dionysus and Pan [4]. In the Roman world they were called *lararia* and could be found at almost every bigger crossroads, in houses, or bedrooms, with a picture of genius inside (half-divine, mortal creature, who endowed man with fecundity, led his fate, brought happiness and was born together with him) and Laras (souls of the dead, worshipped in Rome as guardian gods of house and home happiness, protecting from bad luck) and some valuable things [4].

In time, a concept of genius was supplemented with a collective genius, whose example is *genius populi Romani*, guardian spirit of all "Roman people", i.e. all Romans. On the

reverses of Roman coins he was presented with a plateau and a horn of plenty, sometimes with an altar under his feet [6].

Genius populi Romani (on the right) on the coin of Flavius Valerius Severus, Source: [6]

Laras (from Latin, *Lares, genii loci*) are souls of the dead, worshipped in Rome as guardian gods of house and home happiness, protecting from bad luck [7]. In chapels, they were represented by figure-dolls. People prayed to them and made sacrifices. As opposed to good souls, there were bad souls (*larvae*) [7].

Lar familiaris (the I century, N.M.A., Madrid), Source: [7]

During the family ceremonies [3] at weddings, birthdays and other important occasions with organized rituals and chapels opened the door, they were adorned with flowers and sacrificed wine, cakes and incense. According to Roman transfers, many types were distinguished - Lares familiares - caring for their families and homes, and Lares Lares Compítales Viales - regarded as guardian spirits of roads and crossroads, Lares Militares - having custody of the military, and Lares Urbani - caring for the whole country [3].

In the Encyclopaedia of the Old Poland, Gloger [8] refers to Kluga, who wrote in his etymological dictionary that a medieval-Latin word *capella* meant a coat, as a diminutive of *cappa*. In relation to that, yet before the VII century, a small building, in which the coat and other relics of St. Martin were kept, started to be called *capella* [8]. Later, that name started to be commonly used, and passed to countries that accepted Christianity, as a name for every small building, shed, cover, roof, designed for protection of any kind of sacredness, and prayer [8].

According to Gloger [8], the name got to Poland from the Czech Republic, where it was: *kapla, kaple* and *kaplice*.

The rich [8] raised chapels for praying and for the graves of the dead, next to their manors, the poor – only small roofs on columns, protecting figures of Christ, the Mother of God and other saints. Nearby every city, court, village and crossroads, one could find a few chapels. They were also raised to commemorate the places, where St. Adalbert stayed and taught on his way from Cracow to Gniezno [8]. Probably, the first of those chapels on the route from Cracow to Gniezno was placed in a village called Modlnica. Initially, chapels and figures were supposed to be wooden, only later, some people, who had bricks and lime, started to build them in bricks [8].

According to Wikipedia [4], some other sources say that it was already St. Ambrose, a bishop of Milan from the second half of the IV century, who mentioned chapels as places of cult, however, the official agreement for services next to chapels was given only by the council in Agda, at the beginning of the VI century.

Referring to Wikipedia [4], some people suspected chapels to have completely unchristian contents, seeing in column-chapels, placed on tall wooden or stone columns, similarity to pagan cult columns, that is why, in the first centuries of Christianity, chapels were regarded as residences of demons.

Wayside chapels

Going all over Poland, and then arranging the most characteristic

types of Polish landscape in memory – it is impossible to ignore wayside chapels,

surrounded by nature, as valuable rocks in a beautiful frame"

Tadeusz Seweryn [9]

Wayside chapels and crosses can be treated as specific witnesses of the history, permanent element of Polish landscape, culture, faith and tradition, care of moral and spiritual values, which combine the past, the presence and the future in an unusual way.

The wayside chapel and cross, nearby Podsokołda, Podlasie, Source: private picture

In the reference books [9, 10, 11, 12], they are recognized as symbols of memory, unwritten chronicle of local society, trace of great history. As Seweryn wrote [9] – *"They are, because they were –just like trees, earth and clouds in the sky"*. They were companions of joys and worries of daily life, they brought a promise of the future life – the salvation. They were always treated with utmost care, and given great honour. Everyone, who passed by chapel, figure or cross felt the need to take off his hat and make the sign of the cross or say a short prayer [9, 10, 11, 12, 13].

In the Catholic Encyclopaedia [5] there are distinguished three kinds of chapels:

- public – consecrated by bishop in a ceremonial way, as a place of public cult, e.g. in hospitals, schools, airports, seminaries, etc.

- half-public

- private – situated in a private apartment, where most people have no access. In such cases, a privilege of the Holy See is used, coming from the IV century, when such chapels were established for the sake of small groups or prayer communities.

The reference books [9, 14] indicate two sources of origin of cult chapels form:

- manifestations of Ostyaks from the areas next to the Yenisei and Ob rivers, who hung figures of house gods in rolls of bark on trees

- columns with small roofs, on which vessels with ashes of the dead were placed, raised by pagan Russian tribes, described in the XI century by Nestor: Radimichs, Vyatichi, Severians, Drevlyans and Krivichs.

On the basis of chapels' location, Seweryn [8] gives the following classification:

1. Tree chapels [9]

- Type 1: flat, glazed chests with a picture in frames, sometimes, having a shape of flat glazed altar, nailed to a tree or placed in its hollow, made of wood, glazed, hung on old pines, lindens, oaks and wayside poplars.

- Type 2: chapels similar to nest boxes, gazebos or small flat chests, very often, carved in an elaborate way, with the front wall open, and wave-carved planks fastened to the side walls (pierced, decorative motif), covered with a small roof, most often, two-slope, sometimes, made of metal sheet, bended in a semicircle or horseshoe. On two-slope roofs, there was a place in which pictures, small cross or small holy statue were placed.

- Type 3: mini-temples in a form of small flat buildings with turrets or ave-bells, surrounded by a village fence, having small roofs – two- or four-slope – turning into spherical cupola or turret, with the front wall open, surrounded by decorative columns and slats. Above, there is a triangular abutment with a cross-shaped acroterium.

- Type 4: chapels covered with three small roofs, looking like temples with a renaissance loggia – an open cloister with arches, supported by sculptured columns, sometimes, with the central part glazed, with statues inside, arranged in three groups, including the main sculpture against an altar with a picture

2. Column chapels [9]

- Type 1: wooden logs with carved niche, or similar to them stone cylindrical miniatures of towers, covered with flat, conical roof.

- Type 2: wooden columns, on which there were holy symbols or figures placed or hung, sometimes, covered with small roof, protected from rain by decoratively profiled planks on both sides, sometimes, with a shelf for flower pots.

- Type 3: tetrahedral columns with a niche or stone columns with a small chapel at the top, whose shape sometimes resembles a lighthouse.

The way Supraśl-Krynki, Podlasie, Source: private picture

The beam chapel, Silvarium, Poczopek, Krynki Forest Inspectorate, Podlasie, Source: private picture

The wayside chapel, Bieszczady Mountains, Source: private picture

The wayside chapel, Bieszczady Mountains, Source: private picture

3. Ground chapels [9]

- Type 1: a building made of larch logs, raised like a log cabin, covered with a roof in a shape of square pyramid, located inside of quite big area surrounded by a short fence. A cross on the top and two-wing door, made of slats, taking the whole front wall, distinguish the chapel from farm buildings.

- Type 2: tetrahedral houses, whitewashed, covered with a two- or four-slope roof, with a big entrance, half-covered with a pale gate, having an altar with mensa, sculpture or picture inside.

- Type 3: small one-nave temples with windows on side walls, surmounted by a spherical cupola or turret, or a ball, placed on a pyramidal pinnacle with decorative roofs.

- Type 4: a bricked, prismatic obelisks made of stone or brick, with 2 or 3 stair-like storeys, or tetrahedral columns with niches, usually, with a bas-relief inside, covered with a two- or four-slope roof.

The wayside chapel, the way Krynki-Kruszyniany, Podlasie, Source: private picture

The wayside chapel, Tyniec, Source: private picture

4. Wayside figures [9]

- Type 1: a figure base is a pedestal and two rectangular stones, sometimes, elongated on one side, serving as a kneeler, sometimes, with columns and struts, holding a four-slope roof on four sides of a figure.

- Type 2: figures covered with a two-slope, hip or conical roof supported by four pillars

- Type 3: a set of architectonical elements, including: foundation, four pillars connected by arcades, star-shaped roof, cupola in a form of stack with an iron cross.

- Type 4: includes figures with roofs, forming a kind of canopy on iron rods, bended in a shape of S.

In the face of bad luck and cataclysms, there were created pleading chapels [15].

In the moments of joy, there were built thanksgiving chapels [15], e.g. for the glory of God, for bringing back one's health, for a fortunate childbirth, for salvation, in gratitude for graces, and when asking for God's graces for the whole family. According to Seweryn [9] and Sołtk [10], they were funded to thank for diseases curing, protecting from hunger, plague and other dangers.

Whereas, penitential chapels and crosses were supposed to show one's atonement for sins, and when they were placed on graves, battle fields and crime scenes, they were an expression of prayers for peace and salvation of souls [9, 10].

The wayside ones, situated at crossroads, by fields, in villages, were supposed to protect inhabitants, householders and wanderers [9, 10].

In the reference books [9, 10, 11, 12] it is emphasized that they were also supposed to sanctify places, touched by evil spirits.

Most often, those objects were funded by private individuals, but also by bigger communities, e.g. villages, parishes, and formerly by monasteries or nobility [9, 10, 11, 12]. Since the moment of serfdom abolishment, wealthy householders placed crosses, chapels and family monuments next to their houses, providing them with foundation inscriptions, showing who and why did build it. The Church treated those constructions as an important element of deepening people's religiousness, especially in the period of the counterreformation. Founders wanted them to manifest religious, but also patriotic contents, symbolizing important events in the nation's history. They reflected requests and desires of concrete people and the whole societies. They were referring to mediation of the Mother of God, or particular Saints, as their cult played a very important role in people's piety, especially, the concrete images renowned for their graces [9, 10, 11, 12].
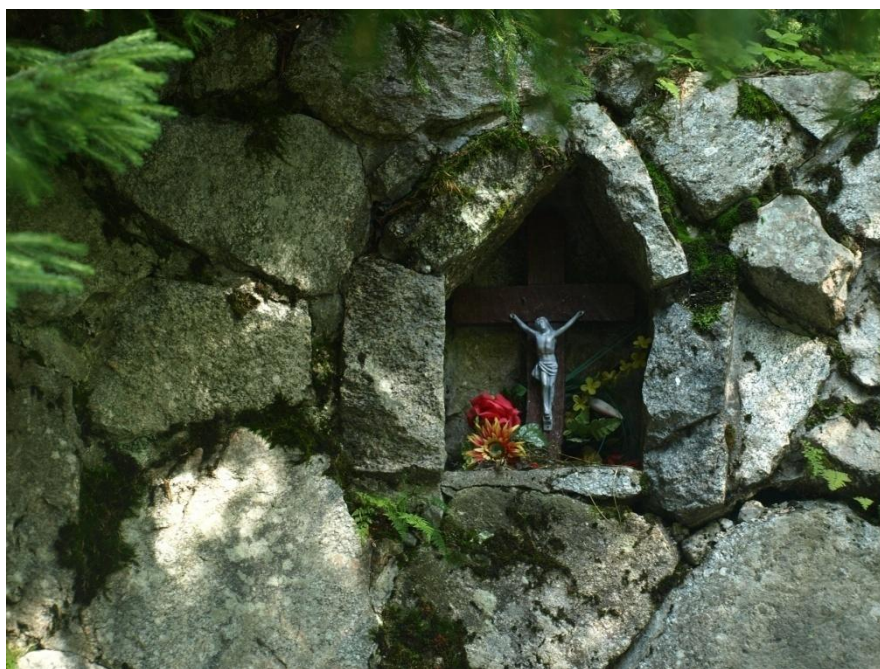
The Chapel, Zakopane, Source: private picture

In Poland, thousands of chapels were built by local craftsmen and artists: carpenters, joiners, sculptors, stone-masons and blacksmiths [9, 10, 11, 12]. They were carved in wood and stone, painted on wood, nailed to trees, made of field stones, placed on small, wooden or bricked houses, put in niches on wooden pillars or bricked pedestals [9, 10, 11, 12].

Chapels with a signature and bell hung on them were communicators, informing about sudden events in a village [16]. It was rung to call people for a prayer, when a priest was going to the sick or someone from a village died. Chapels with an against-thunder bell, hung at their top, played a very important role, as it was rung when hail clouds were coming, or during a funeral of a drowned man [16].

The Chapel, Ryboły, Source: private picture

Wayside crosses

(...) wayside crosses, a symbol of our faith,
which decorate a landscape of our Polish land,
they show the way straight to heaven
and they want to embrace everyone with their arms
Rusek Janina [18]

According to Mokry [19], a cross that express a combination of the vertical and the horizontal, became a symbol uniting heaven and earth.

Turowo Colony, Podlasie Colony, Source: private picture

Showing the point, where spiritual world and reality cross, it symbolizes such contradictions as: the East and the West, the North and the South, darkness and light, death and life and shows its links with such vertical symbols as mountain, ladder, platform, but most of all, tree [19].

According to Mokry [19], in the ancient Rome, a cross meant a place of execution, whereas, after abolition of crucifixion by Constantine the Great, it became a symbol of victory, due to death and resurrection of Christ.

Among the earliest tribes, a cross was an astronomical symbol, which symbolized the Sun or the cardinal directions [19].

According to Holly [13], wayside crosses appeared on Polish land together with Christianity, when missionaries brought the Good News and raised them in pagan places of cult as symbols of victory of the Good over the Evil.

In 1621, the Synod commanded that parsons of all villages, belonging to a parish, placed symbols of the Holy Cross on all public roads [9, 10, 11, 12]. In subsequent periods, and especially in the period of the counterreformation, their number increased significantly, which was mentioned in 1878 in "the Church Encyclopaedia" by Fr. Michał Nowodworski: "*You would not find as many big crosses nearby roads, fields and village cemeteries in any*

other country, as you found here" [13]. Already in the XVIII century, and especially in the XIX century – "Poland lives on crosses" [9, 10, 11, 12].

In *the Lexicon of the world's symbols*, Kowalski [20] writes: "*a cross practically took place of sacred trees, when it was placed in cut-out holy groves. It perfectly fitted into former symbolism – wood of cross was supposed to have the same properties as the Tree of Life (in apocryphal legends it was even said that it was made of it)*".

In Christianity, a cross is a symbol of faith and salvation, the victory of life over death [21]. Previously, those with a figure of Crucified Christ or scenes from Crucifixion and Passion, were called God's Passion, whereas, a wayside cross was also called "a figure" [13].

Seweryn [9] divides wayside crosses into four groups, according to the material they are made of:

- wooden
- metal – forged of iron or cast of cast-iron
- carved in stone
- made of mixed raw materials – a stone pedestal with a metal or wooden cross/figure.

According to Rączka [14], in the reference books, it is said that a shape of a cross as an emblem of Christianity was not identical and took the following forms:

- an even-armed cross, *crux immissa*, made of two equal arms, crossed at right angles, more typical of iconography of the western Church, but can also be found in the areas under the influence of the Roman Church
- St. Andrew's cross, *crux decussate*, even-armed, also made of crossed beams, resembling the letter X
- St. Antony's cross, *crux commissa*, so-called cutthroat, consisting of a shorter transverse beam, which does not cross longer vertical one, but covers it from the top, forming the letter T
- the Roman cross, in which a vertical beam is longer, and a transverse one crosses it in the upper half; dominates in Christian iconography.

According to Seweryn [9], there have been created different forms of cross in the sacred art, such as:

- Simple (Latin) – with one transverse beam, with arms processed to the edge or ended with decorative or trifoliate balls (cut, carved or turned). In a crossing point, there was often a figure of Christ nailed, sometimes, with a halo of beams, placed frontally, with

his head falling on a chest, usually, with two fingers straighten in a gesture of blessing [9, 22].

- With small roofs – a cross with a figure of Christ, which was protected by semicircular roof, made of a stripe of metal sheet and finished with a notched flange, or a wooden roof with so-called "backrest" made of small planks [9, 22].

- With chapels – with small chapels, placed on a crossing point, in a form of small chest with a figure, most often, of Crucified Christ or the Mother of God [9, 22].

- With a scene of Crucifixion and *Arma Christi* – decorated with tools of Passion and figures (bas-reliefs) of angels and saints [9, 22].

- Orthodox – crosses with two or three transverse beams, often, with simple or trifoliate ending, sometimes with balls or cut sharply. The lower arm of the cross (a bit shorter), representing *suppedaneum*, on which Christ's legs were resting. In Greek tradition, this beam is set horizontally, whereas in Russian tradition – aslope [9, 22]. Referring to Kobielus [23], according to tradition, the right part of this beam points at heaven – as if an arm of scales – and the left part shows underground world, informing about salvation of good villain, and damnation of bad one. The lower beam, fastened slantways, causes that the lower part of cross takes form of the Greek letter "X" (*Chi*). According to Mokry [19], that shape resembles the cross, on which St. Andrew Apostle died, a patron saint of the Orthodox Church. Sometimes, on crosses that are characteristic of the western Churches, there is placed the third, short arm, symbolizing a plate (*titulus*), on which Christ's guilt was written down, from Latin "INRI", meaning: *Jesus Nasarenus Rex Judaeorum* ("Jesus the Nazarene, King of the Jews) [9, 13, 22].

- Crucifixes – Latin crosses with a figure of crucified Christ. Initially, there was a painted image or bas-relief, later it was a full figure. Such form of cross was spread after the Council of Nicaea in 787 [9, 13, 22]. (Holly, Seweryn, Czerwiński).

- Caravacas – a cross with two transverse beams, called "choleric" or "moiré", whose name comes from the Spanish city Caravaca de la Cruz, where after one citizen's vision, a cross was used against the moiré air. According to the Spanish original, its upper beam should be shorter that the lower one, however, one can meet crosses with equal vertical beams [9, 13, 22, 24].

According to Skudniarek [25], a caravaca had to be raised within 24 hours. Early in the morning, men from a city, in which the cross was to be placed, went to a forest and cut down

the most beautiful pine tree. At the same time, women had to weave on their looms forty meters of linen cloth, called "*Oviedo cloth*". Their work had to be done to dawn, and all citizens had to contribute to the work somehow. In the morning of the next day, in a chosen place, often close to a choleric cemetery, there was dug a hole, to which, first, the cloth was put as a sacrifice, and then the cross [25].

The moiré cross, Poczopek, Krynki Forest Inspectorate, Source: private picture

In the XVI and XVII century a caravaca was believed to be a wonderful remedy, protecting from frequent epidemics, and as the countermeasure against the moiré air, they were placed in epidemic cemeteries and on entry roads to cities and villages. In the period in which "the moiré air" - as a result of epidemic of black death, small pox, cholera, typhoid and other highly infectious diseases, of high and wavy intensity, and high death rate - took the whole families to graves, people prayed and wrote next to crosses: "*God, protects us from the moiré air*" [14, 25]. During epidemic, citizens were not supposed to go beyond that cross [25].

In the past, according to Szmyrska [16], on wayside crosses in Podlasie and Beskids, people hung towels, handkerchiefs, children T-shirts, to ask God for taking misfortune away, or for healing the owner of that thing. It was also believed that placing a sick person's shirt on a holy statue would bring improvement of his health state [16].

The Orthodox crosses, the way Krynki-Kruszyniany, Source: private picture

Crosses were raised in distinctive places of the landscape, forming space culminations: on mountains, hills, under old trees. Their location was interpreted in the categories of the holy space and magical meaning of boundaries and the centre of that space [9, 10, 11, 12].

Crosses were also used for marking graves of the dead insurgents and nameless people, who passed away without the holy sacraments, the murdered or suicidal, victims of moiré, especially cholera, protected by choleric crosses of St. Zachary [9, 10, 11, 12].

In villages inhabited by people of both religions, there are placed two crosses side by side, the Orthodox and the Catholic, and very often there are the whole groups of crosses and chapels. Most often, they can be found on the edge of village, at crossroads or on fields.

Commemorative crosses were raised in memory of important events, e.g. regaining of independence, abolition of serfdom, visit of very important person, revelation [9, 10, 11, 12].

In Podlasie, crosses – especially wooden ones – are characteristic of villages, inhabited by the Orthodox people, whereas in the Catholic villages, chapels prevail.

The Catholic cross and the Orthodox cross, the way Krynki-Kruszyniany, Source: private picture

Sometimes, crosses played a role of border stones and insurgent contact boxes, and the ones with a signature and a bell called to a prayer, announced terror or death in a village [9, 10, 11, 12].

A cross was also raised to commemorate sudden death, when a man died in a tragic way as a result of murder, or thunderbolt strike, as it was believed that his soul would not find peace, unless there was placed a wayside cross or chapel.

There are numerous crosses by Polish roads, commemorating road accidents and their victims, and in many cases, they were placed by those, who claimed to be "miraculously" saved from the accidents that took place there.

They have a commemorative and votive character. They can be found in the most diverse places: by roads, in ditches, on wayside trees, at crossroads and roundabouts.

They are evidences of experienced tragedy and pain. Sometimes, they are also raised by those, who caused road accidents.

The Catholic cross and the Orthodox cross, the way Krynki-Kruszyniany, Source: private picture

Orthodox cross, the way Wojszki, Source: private picture

Cross, the way Medzilaborce, Slovakia, Source: private picture

Cross, the way Medzilaborce, Slovakia, Source: private picture

Cross consists essentially of three parts: the Cross, the sun and the moon. The sun is located in the center (where a general figure of Christ crucified is). It means the one who scattered the the darkness of darkness (Risen Jesus), and the symbol of the dark moon night, sin is filed under the cross or night - was defeated on the cross by the death of the Saviour - who is the light of the world, Source: private picture

Forest chapels and crosses

I like the solemn silence of serious forests,

I like the rustle, when the wind swings their tops,

Do my desires lead me there to the heat of a midday,

or the silent midnight, with the wonderful moon

I examine old oaks and their early days

And going in my thoughts to the world's cradle

I touch vaulted caves with their arms

the first roofs of mortals, the first temples of gods

Kajetan Koźmian [25]

In forests, you can find several hundred chapels and crosses, having an interesting history and architecture, and their creation is related to happy and dramatic moments of people, who lived here.

Marszałek [26] in the introduction of his book, *Forest traces of faith*, writes that "*A forest is not only trees. Everyone, who knows it better, is aware that it hides many cemeteries, battle fields and places related to human activity in the past. Very often, the only trace of those events are forest chapels, whose origins are already forgotten.*"

Sieradzki [27] emphasizes that "*often, people speak of a forest as of a temple, where trees, animals and people are some kind of priests on the one hand, and more or less zealous believers on the other. And foresters are among those, who are more involved with this temple*".

The way to Surażkowo, Podlasie, Source: private picture

Silvarium, Poczopek, Krynki Forest Inspectorate, Source: private picture

The Narew Cross, Silvarium, Poczopek, Krynki Forest Inspectorate, Source: private picture

Numerous chapels and crosses, standing at forest crossroads, are proofs that in "the forest temple" our ancestors had their places of concentration and contemplation, and now, they are visited by hunters, mushroom pickers and people walking through the woods.

Sieardzki [27] notices that for people, who connected their professional life and emotional activity to forests, patterns of behaviour and transcendental values that accompany them are traditionally important, that is why, practically from always, hunters and foresters were accompanied by saint patrons, who were role models because of their biographies, sometimes a bit coloured by legends, but they were also supposed to stand up for them before God.

An example of the above can be the unique, ecumenical chapel of the saint patrons of foresters and hunters that was built in Krynki Forest Inspectorate.

Silvarium, Poczopek, Krynki Forest Inspectorate, Podlasie, the chapel of St. Hubert and St. Eustace Placidus, Source: private picture

Crosses commemorating national memorials

National memorials, i.e. military grave or cemetery, real estate or building object, or its remains, commemorating people or events that are meaningful to the nation. It can be especially a monument, wayside cross, chapel, mound, another object or thing related to events or people, meaningful to the legacy of the Polish People and the Nation, or a memorial plate.

In Podlasie, one of such places is the Arboretum of Insurgents of 1863, which is a natural dendrologic garden, created in 1988 [28]. It covers the area of about 26 ha and was created not only as an object of didactic help for foresters and natural scientists, but also to commemorate the events of the January Uprising, its battles and heroes. Right next to the entrance, there is a memorial plate with an image of insurgent seal. The old oaks, growing in the area of Arboretum that are also the monuments of nature, were witnesses of those insurgent events. Nearby, there are the crosses, commemorating those events, and the monument raised yet in the interwar period, devoted to insurgents [28].

Arboretum, Supraśl Forest Inspectorate, Podlasie, Source: private picture

Arboretum, Supraśl Forest Inspectorate, Podlasie, Source: private picture

In the Knyszyńska Primeval Forest, at the forest crossroads, on the way to Surażkowo, there stand a few January insurgents.

The chapel in the Forest Gallery of the January Uprising 1863 by Ryszard Boltowicz, the way to Surażkowo, Podlasie, Source: private picture

This is the Forest Gallery by Ryszard Bołtowicz, commemorating the place of insurgents' execution. At the forest crossroads, you can see the detachment of several January insurgents armed with rifles and scythes. In that way, the artist wanted to commemorate the place, where in the shadow of branchy oak, in 1863, the insurgent detachment was executed.

Patrons small chapels and their miraculous power

Pensive Christ bowed his head,
single tear ran down from the eyes,
Red coat is a clear, shrill,
A drop of blood from the thorns flows,
Do not look at the sky than on the ground,
Neutral, although it had to be suffering
So quiet, so unsuccessful,
Sometimes birds only visit him,
That happens this solitude divine,
At the rural small chapels at the crossroads   [29]

Small chapels with statues of patron saints are not only the place where celebrations were held, and where the focus pray for the salvation of the soul, but also had to fulfill certain missions

Pensive Christ - in Christian iconography is a representation of the figure of Jesus Christ, meditating in a sitting position, with her head resting on his hand [3]. On his head is a crown of thorns and the body shows signs of whipping. The first roadside shrines with Pensive Christ appeared in the late fifteenth century in Germany, in Poland in Poland at the turn of the fifteenth and sixteenth centuries [30]. In the seventeenth century Pensive Christ appeared "massively" at the Polish roads [30].

Then as part of the Counter-Reformation Church called the parish to bring this to every village, and on the road, there were signs of the cross and the figures indicating the piety of the inhabitants. In this period the oldest preserved stone pillar shrine, where the top or lantern crowning them placed stone statues of Pensive Christ [30].

The folk notion of God understands Pensive embodies human misery and worries, worried about the fall of sinners and save humanity [30].

On the day the Last Judgment God will show all your mercy. Many legends tell how Jesus grieved before his death on the cross and his fate and the world [30].

The figure of Mary, mother of Christ - is placed shrines to guard and protect the people from a variety of dangers: water, fire, pestilence, and the enemy [3]. It was believed that Mary intercede in all human affairs to his almighty Son [3].

Saint Florian patron performing a profession associated with fire: firefighters, steelworkers, chimney sweepers, potters, bakers, and prevents fires [31].

Saint John Niepomucen is regarded as the patron of a good confession and confessors against troubled water and flooding [3]. He is also the patron of bridges. According to folk tradition he is saint who protects the fields and crops from flooding, and drought. Statues of John of Nepomuk can be found today at the roads in the vicinity of bridges, rivers, but also at the public squares and church and at crossroads [32].

Saint Barbara is the patron of a good death and difficult work such as miners, steelworkers, sailors, fishermen, soldiers, masons, prisoners, and many others, as well as advocate in a storm, and fires [3].

Kobojek [3] provides data from the literature showing people faith, that the water emanating from the depths of the earth has a special power. Therefore, near the fount erected shrines which have extraordinary properties enhance water - immunogenic and therapy of various illnesses. Some examples are below.

In Żywiec a small chapel is named after Saint Wit. [3]. According to legends water from the Saint Wit healed the sick, restored sight, healed leprosy and diseased animals.

Similarly, there is a chapel famous manhole in Jarosław, where six centuries, many pilgrims flocked [33]. Since it was discovered that the water from the spring, which used many of the walkers and found the statue of Our Lady of Sorrows, has the wonderful healing and reviving. In 1752 a chapel was built, and a copy of the statue of Our Lady of Sorrows was placed. Caring for the Dominican chapel in stone, deep wells installed a pump that draws water from a depth of 18 meters. Since the beginning of proclaimed water was wonderful and healing. It was certified by numerous inscriptions on the walls of the chapel [33].

Sanctuary on the Hill on the southern slope of Magura, Silesian Beskid, which is built, dating from 1912, a stone church of Our Lady Queen of Polish [34].

Hill became a place of pilgrimage, by the fact that in 1894, a shepherdess Julianna Pezdzie Our Lady appeared. Near the church there is a path leading to the forest chapel source, having healing powers [34].

The object of worship is also miraculous image of Our Lady Studzieniczna crowned with papal crowns September 17, 1995 year, painted in oils by an unknown artist [35]. It comes from the eighteenth century and is a true copy of the image of Our Lady of Czestochowa. People believe that this water has got healing powers - including treats the eye diseases.

Greek chapels

A wayside chapel
there comes an echo
of church bells
footprints
that lead to a valley
where a brother
counts human faces
on a rosary
Hulakowicz [36]

Wayside chapels, i.e. *proskynitária*, are an inseparable element of the Greek landscape.

The wayside chapel, Crete, private picture

Older chapels *proskinitária – eikonostasia*, can be found in different places, in fields, on rocks, by the sea or on roads. They are symbols of faith and hope.

Their appearances and sizes are very diverse, from small and modest - which can house only an image of a saint - to big and rich, resembling small cathedrals, to which you can reely walk in. They are distinguished by colours and interiors. Usually, they are covered with a roof, made of wood, metal plate or stone, depending on wealth of a person, who built them

Old chapels were made of stones and did not have to have fixed proportions, as opposed to the modern manufactured ones that nevertheless, are continuation of the ancient ones [36, 37].

Chapels can be found in the ancient Greek romance by Longus "Daphnis and Chloe", being devoted to Dionysus and Longus Pan.

In Greece, chapels are built in places, where something particularly important happened, sometimes, they commemorate places of tragic, fatal accidents (just like wayside crosses in Poland), and they often contain a picture of a dead person.

The wayside chapel, Crete, private picture

Chapels placed by roads are symbols of pain and suffering, caused by losing the closest person in an accident.

In the past, temples were cradles of astrology. In the ancient times, nothing was hidden or concealed [36, 38]. The driving force for building a wayside chapel is a word – *kajmos* – meaning grief, unhappiness, sorrow, incurable unbearable constant suffering, causing psychical changes, sometimes, staying unrevealed [39, 40, 41].

Often, they are expressions of thanksgiving to particular saints for graces or prosperous life received by builders or their families.

The wayside chapel, Crete, private picture

The wayside chapel, Kavala, private picture

Usually, in chapels, there is an icon or figure of saint, and an olive lamp with matches. In the middle, there are three images: Christ, victim/saved one and his patron, olive lamp and bottle with olive.

When the lamp goes out, an obligation to refill it and set light to it is imposed on every passer-by, not only family or friends, and usually people do that.

The wayside chapel, Crete, private picture

The wayside chapel, Rhodes, private picture

The wayside chapel, Crete, private picture

The wayside chapel, Crete, private picture

The wayside chapel, Crete, private picture

Besides wayside chapels, there are also under-rock chapels.

The under-rock chapel, Crete, private picture

A frequent sign of Greeks' religiousness is raising a wayside chapel, devoted to one's namesake patron, as Greeks believe that a saint, having the same name as a living person, is one's mediator between God and our world.

The wayside chapel, Crete, private picture

Whereas, Homer [40] wrote: "*Πεθενουμε και χανομστε για παντα σαν τα φυλλα των δεντρων*" – „*We die and disappear forever, as tree leaves*"

Conclusion

Cemeteries tell a lot about the past.
If anyone wants to get to know something about the history
he has to start from cemeteries
Arno Surminski [42]

Chapels, figures or wayside crosses – in Spain, Italy, Greece or Poland, not only are a material proof of our history, but also an important element of our life. You can find them practically in every city, usually, located at crossroads, by main roads, in the central points of villages or at their edges. Many of them have inscriptions, informing about a year of building

and a person, who was a founder, or other inscriptions, presenting an intention or words of request, prayer or thanksgiving.

Figures at crossroads were places, to which people escorted pilgrims on their way to distant sanctuaries, or the dead on their last journey, and wanderers who passed by a village [9, 10, 11, 12].

Moreover, chapels and crosses had cult functions [9, 10, 11, 12, 13, 15, 16]. They were raised at places of important events, at village borders and among buildings, but also at crossroads or by springs. In the last centuries, the presence of wayside crosses and chapels got to the rank of the national symbol, that is why, they were intentionally destroyed by occupants, then by Nazis and finally by the communistic authorities [13].

The wayside cross, the way to Łapicze, Source: private picture

Wayside chapels and crosses are also related to customs, concerning funerals in villages, that were far away from temples or cemeteries [9, 10, 11, 12, 13, 15, 16. They were places, where people gathered to pray together, sing laudatory and thanksgiving songs, say

litanies or evensongs, or bless herbs on the Herbal Mother of God day. They were also decorated on the Whitsun, i.e. on a celebration of the Pentecost, as well as on the Corpus Christi day, the Assumption of the Mother of God day, and recently, the Christmas. However, they get the richest and the most beautiful decorations in May. According to the old tradition, if there are several chapels in the closest neighbourhood, the May ceremony is said by the "Marian" chapel, i.e. with the image of the Mother of God [9, 10, 11, 12, 13, 15, 16]. On 15 June, among chapels and crosses, adorned and decorated with garlands, there took place a fields blessing procession. During the celebration, a priest read fragments from the Gospels, referring to ears, harvests, spreaders, he sang psalms with people, and after a short sermon, he sprinkled fields with the holy water. Chapels were also the places, where the dead were said goodbye, whereas, figures outside of village were the places, where pilgrims were escorted on their way to the world [9, 10, 11, 12, 13, 15, 16].

Pilgrims, starting their journey, were escorted to a figure outside of village, whereas, during their pilgrimage, a guide intoned appropriate songs next to more important crosses, figures and chapels [16].

Chapels, figures and crosses were supposed to remind founders and builders, as well as ordinary passer-bys, about the ultimate destination of a human.

They were also placed on graves of people, who died without the holy sacraments, to bring peace to their souls (so-called, commemorative chapels), to commemorate a place, person, important event, mission or arrival of the venerated painting of the Mother of God [16].

According to Szmyrska [16], chapels and crosses were also placed on border moulds, with fragments of the Gospels buried under them.

They also determined places, where community gathered in difficult times, and sometimes, corporal punishments were administered next to them, as it was believed that in the face of God, the guilty would be willing to do penance and atonement [16]. All the above strengthened community bonds, built social identity and gave hope for better tomorrow, especially, in difficult times of uprisings, wars, hunger or epidemics.

They were often placed in the surrounding of nature "*like expensive rocks in a beautiful frame*", as Wierzgoń wrote [43].

They also became places of contemplation, reflection on life, its anxieties, joys and passing, memorials of former inhabitants. They became trustees and monuments for people, as Gloger wrote in the Old-Polish Encyclopaedia [8].

According to Różycki en al. [44], they also enriched the landscape, "*uniting the earth with the sky, complementing the surrounding space on the basis of contrast, bringing new aesthetic and spiritual quality to it*".

Wayside chapels and crosses are mostly under care of local society, who keep them clean, renovate them, decorate with flags, bands and flowers.

Unfortunately, nowadays, as Fortuna-Antoszkiewicz and Kimic emphasize [45], one can observe increasing competitiveness between those traditional elements of architecture and objects of technical infrastructure, which in the authors' opinion, contributes to disappearance of boundary between *sacrum* and *profanum*, and wayside chapels and crosses disappear, get lost in the thick of pylons, fans, road signs and advertising boards.

Thus, protection of those unique elements of our culture is indispensable.

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Peculiar cemeteries and graveyards in the world

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Introduction

All streets in all towns inevitable lead

to a church or at cemetery

Gabriel García Márquez [1]

There are many different types of cemetery. Some are specific parks and art galleries, others far different from the average imagination, while others provide only negative emotions.

Graveyard [2] is a term in archeology means "*remnant of the place where people hid their dead (so called in contrast to today's cemeteries). The graves of the cemeteries may be, for example, or crematory skeletal-chamber or ash pan, flat or barrow*".

Viking burial

The largest cemetery of the Viking Age Sweden (IX - XI century), which also have the most interesting position, is located about 20 miles west of Karlskrona Hjortahammar (by the sea on the isthmus connecting the mainland with the islands of the archipelago) and Hjortsberga (near one of the oldest medieval churches in the south. Sweden) [3]. In both places you can find more than 100 different forms of tombs scattered over several hundred meters. These sites are generally available and walk among the stone circles can better understand the beliefs of some ancestors of the Scandinavians, the world of Nordic gods, and even the idea of the end of the world - Ragnarök [3] near it is worth to see one of the most mysterious Scandinavian rune stones, engraved with a mysterious inscription runes about 1300 years ago. Also in this place fascinates knowledge and skill Vikings - who as it turns out they were something more than a barbaric plunderers! It is with the help of a guide to try to

read the runes - while maintaining the necessary care to avoid the curse contained in the string [3] cause of death Aztec ruler [4].

Viking burial, Source: [3]

Graveyard of skulls

In Mexico, the work carried out in one of the ancient Aztec temples found the grave, which contained about 50 skulls. [4] In the context of the discovery is made, like a boomerang come back asking for the legendary treasure of the Aztecs. Fragments of skeletons were found at the sacrificial stone, which were placed inside the Templo Mayor, one of the main Aztec temple, built in the fourteenth century, the Aztec capital city. According to experts, skull was probably used in religious rituals the temple. The Templo Mayor held important ceremonies, which took place between 1325 and 1521 [4]. Aztecs who inhabited the area of pre-Columbian Mexico, are considered one of the most violent civilization. It is possible that under a variety of brutal ritual in the State Aztecs could die up to 50 thousand people per year. Most of ceremonies were during people were removed alive or heart sacrificed infants [4].

The skulls still involves a lot of amazing stories. They constituted an important theme in art and culture, not only the Aztecs but also the Maya. In the middle of this year, pompously press services reported a damaged "Mayan skull", a mysterious skull of rock crystal, which is in fact a skull Cuauhtemoc. He was nephew and son in law of Montezuma. From the figure are connected, as you might guess, the legend of hidden Aztec gold that the conquistadors plundered Hernan Cortez. It is a conspiracy against the Spaniard, and attempt to get information from a looted Aztec gold, were the direct cause of the death of the Aztec ruler. [4].

Graveyard of skulls**, Source:[[4]

Cemetery in Sihanoulville

The Killing Fields is - a place of torture in Cambodia, where he killed and buried in mass victims of the regime during the Khmer Rouge communist rule [5].
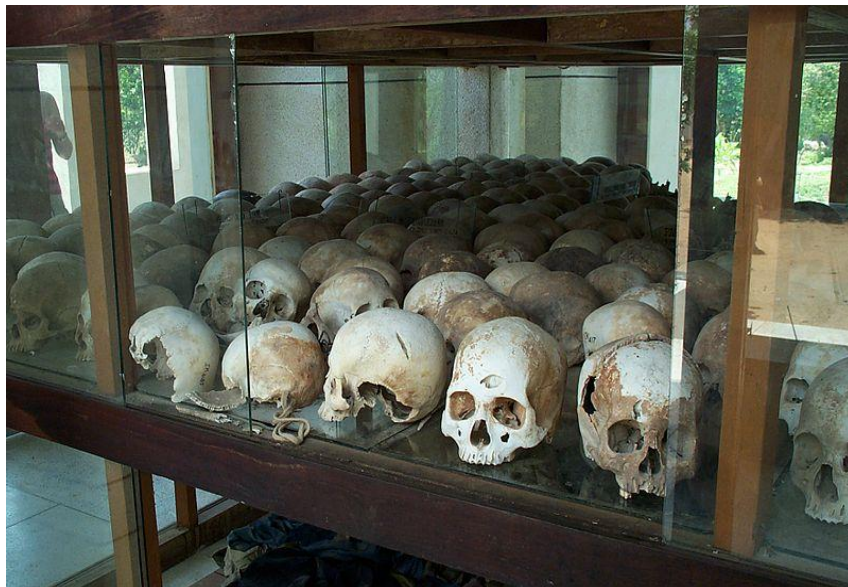
Skulls of the fields of death, Source: [5]

The genocidal practices lasted from 1974 until 1979, when the Democratic Kampuchea, as it was known then that country, communist Vietnam invaded and overthrew the Khmer Rouge. The number of victims is estimated to 1.7 to 2.3 million from about 7 million inhabitants of the country in general (i.e., 25-35%) [5]. Corpses were buried in mass graves [5]. In order to save ammunition,

executions were carried out using hammers, axes, shovels, sharpened bamboo sticks, and plastic garbage bags (by strangulation). The executioners did not know mercy - rough slits throats of victims with palm leaves, the head of the newborn smashed tree trunks. Some of the victims were told to dig his own grave - because of exhaustion kicked very shallow. Soldiers carrying out the executions were mostly of peasant origin teenagers, of both sexes [5].

Bones of the fields of death, Source: [5]

Chauchilla cemetery in the desert in Peru

It is located 30 km from Nazca [6]. This town is located at the southern coast of Peru. The cemetery was discovered in the twenties of the twentieth century. It is about 1,000 years old and the bodies were buried there probably for 700 years. The last burial there was in the ninth century [6].

The uniqueness lies in the cemetery, the bodies are seated in squatting, and their "faces" seem to paint a broad smile [6]. Mummies are well preserved, as a result of the dry climate, coating resin bodies, as well as housing the tombs and mud bricks, which secured against insects and bacteria. The bodies were covered with resin and dressed in cotton clothes. On the heads of the dead are preserved even luxuriant hair. [6] In the tombs are placed objects of everyday and jewelry [6].

Chauchilla cemetery in the desert in Peru, Source: [6]

Chauchilla cemetery in the desert in Peru, Source: [6].

Truyan cemetary of Bali

The Trunyan cemetary is devoted only to people who are considered death in an normal condition (clean) and had already married, but although the death is normal, but not yet married then it should not be buried in the cemetery of Trunyan, so also the death due to accident and sickness then it also not allowed [7].

There were only 11 graves used for 11 bodies, if there will be a new body to be buried, then the old body will be replaced with a new body, and the old body will be moved to another place but still in the cemetery area [7].

The main cemetery is considered the most holy and most good [8]. The bodies were buried on this sacred tomb is the body remains intact, no defect, and the bodies of the death process is considered reasonable (not a suicide or accident). The second cemetery is called a special cemetery reserved for young infants and adults who are not married. But still the condition of the corpses was should be intact and no defect. The third grave called Sentra Bantas. This particular cemetery for the bodies of defects and who died from accidents or suicide. Of the three types of tombs the most unique and interesting is the main cemetery or sacred tombs. This cemetery is located about 400 meters in the north of the village. To bring the corpses to cemetery people had to use a special bodies dinghy called Pedau. Although called a buried, but the unique way of funeral, which is known as mepasah [8].

Truyan cemetary of Bali**,** Source:[8]

When you enter village Terunyan cemetery, then you will see human skulls lined up on a large stone basin which has 7 pieces. Then look on around you, the rows of conical woven bamboo, lined with the corpses inside. Perhaps, some questions will immediately arise in your mind, like: Is this body not in the grave? why these corpses do not stink? [8].

Almost in some parts of the world, the form of burying of the corpses are usually in a way inserted into the ground. In Terunyan village corpses that have been through the process of the ceremony, placed over the hole as deep as 20cm, with a conical woven bamboo is used as a fence. Another uniqueness is, *corpses lying on the ground does not stink,* although the natural decomposition process that occurs in each of corpses is ongoing [8].

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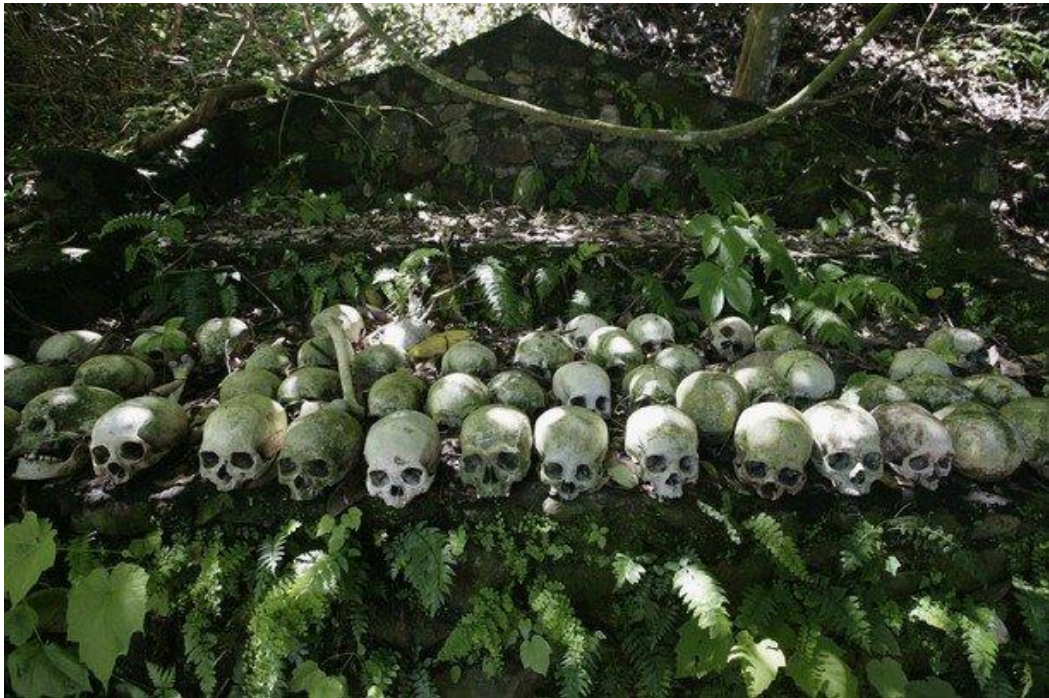
Truyan cemetary of Bal, Source:[8]

This is the main attraction for the tourists when visiting these tourist sites. Well, supposedly why, in the forest area there is a known named Tarumenyan tree, this tree is believed to locals who absorb the stench of bodies that undergo a process of decay. Miraculous! which can release fragrance and is able to neutralize the smell of rotting corpses. As for the meaning which is Taru means trees, incense means fragrant. Tarumenyan tree, only is growing in this area. It is believed as the origin of the name of the village [8].

Mount Moriah Cemetery

It is located on top of a high hill in Deadwood, South Dakota, founded in the seventies of the nineteenth century, as the illegal settlement of gold prospectors on Indian territories [9]. The first died in Deadwood buried in the cemetery at the foot of Ingleside and slightly to the right of the hill, but in 1877 began burials on the hill, which at that time was named Boot Hill [9].

Most of the dead were exhumed from the cemetery Ingleside and also moved up the hill. By the end of 1878, all died (except the few incumbent in the Catholic cemetery in another part of the city) where there are more than 3400 graves [9].
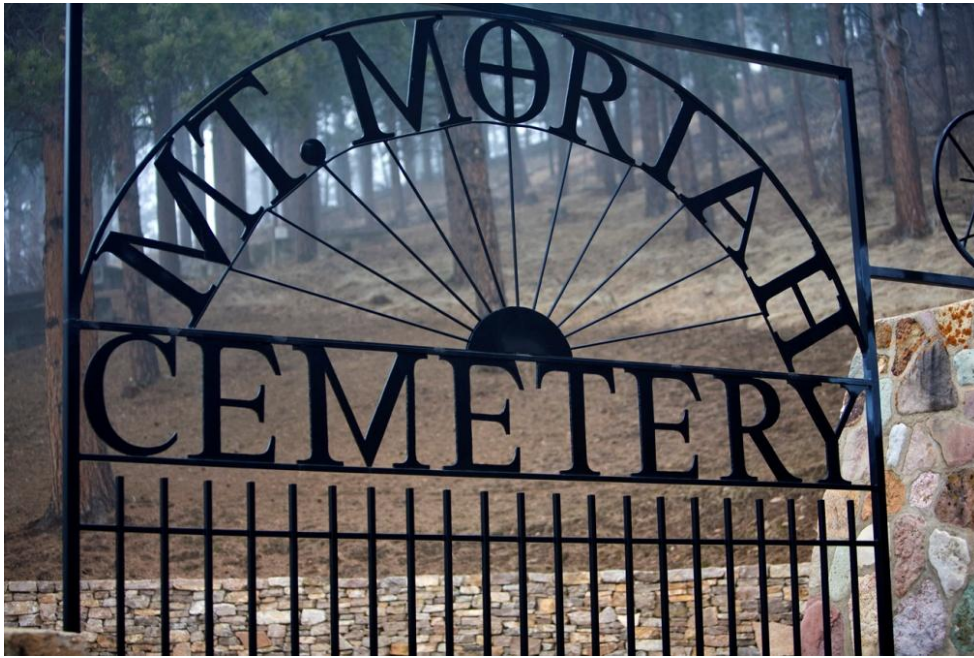
Mount Moriah Cemetery, Source: [10]


Mount Moriah Cemetery, Source: [11]

The cemetery is divided into several sections [9]:

- China, the largest, as it worked in gold mining, many immigrants from China, but later on the grounds of religious bodies were exhumed and re-buried in their home country

- Jewish tombstones as described in the Hebrew, is located in the upper part of the cemetery.

  • Masonic - located in the center of the cemetery, one of the most beautiful. In most alleys cemetery refer to the Masonic terminology.

- Three small sections, where the outcasts of society were buried, including prostitutes.

  • War cemetery where Civil War veterans buried, while the federal government took care of identical gravestones

Lafayette Cemetery Tombs "Secret Garden"

Lafayette Cemetery is one of the oldest cemeteries in the city [12]. If you are a movie buff, parts may seem familiar to you, as this is a favorite scene in many movies made here in New Orleans. The cemetery is bounded by Washington Avenue, Prytania Street, Sixth Street and Coliseum Street. The history of the cemetery goes back to the beginning of the 19th century, before it was part of New Orleans Built in what was once the City of Lafayette, the cemetery was officially established in 1833 [12]. The area was formerly part of the Livaudais plantation, and that square had been used for burials since 1824. The cemetery was laid out by Benjamin Buisson, and consisted of two intersecting roads that divide the property into four quadrants. In 1852, New Orleans annexed the City of Lafayette, and the graveyard became the city cemetery, the first planned cemetery in New Orleans [12].

New Orleans residents quickly learned that because of the high water table and unpredictable flooding, coffins cannot be placed six feet underground; their dead must be buried in above-ground tombs [13]. These rows of sarcophagus tombs are the reason New Orleans cemeteries are often referred to as "Cities of the Dead." Lafayette Cemetery may look strangely familiar – it has been used in several movies, including Interview with a Vampire [13]. Author Anne Rice lives nearby and wrote about Lafayette Cemetery in many of her vampire books. Visitors can take a tour and learn the history of Lafayette Cemetery (you can even take a carriage ride there from the French Quarter), or you can explore on your own. See the wall vaults and the "Secret Garden," a square of four tombs built by a secret society of friends who wanted to be buried together. As for lunch after touring, the Commander's Palace, one of the best restaurants in the city, is right across the street [13].
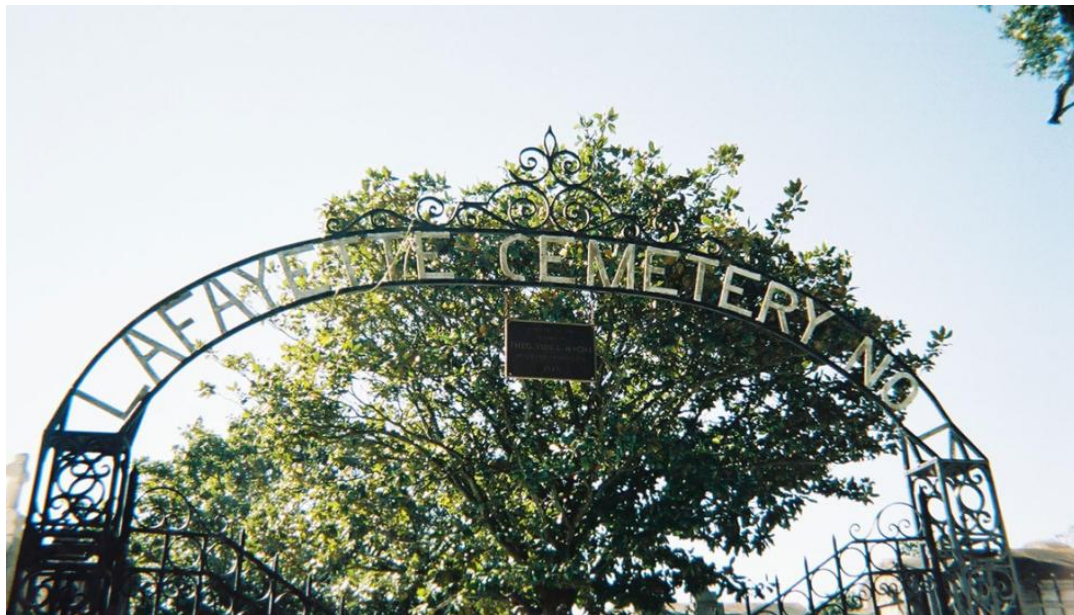
Lafayette Cemetery Tombs "Secret Garden" **,** Source: [13]

The first available burial records are dated from August 3, 1843, although the cemetery had been in use prior to that date. In 1841, there were 241 burials in Lafayette of victims of yellow fever [12]. In 1847, approximately 3000 people died of yellow fever, and Lafayette holds about 613 of those. By 1853, the worst outbreak ever caused more than 8000 deaths, and bodies were often left at the gates of Lafayette. Many of these victims were immigrants and flatboatman, who worked in the area on the Mississippi [12].

The cemetery fell on hard times, and many of the tombs were vandalized, or fell into ruin [12]. Thanks to the hard work of the organization "Save Our Cemeteries," there have been extensive restoration and preservation efforts, and Lafayette is open for tours [12].

Wall vaults or "ovens" line the perimeter of the cemetery here, as in St. Roch and the St. Louis properties [12]. Notable tombs here are the Smith & Dumestre family tomb, in Section 2, with 37 names carved on it, with dates ranging from 1861 to 1997. Many tombs list such various causes of death as yellow fever, apoplexy, and being struck by lightning. Also depicted are veterans of various wars, including the Civil War and a member of the French Foreign Legion. Eight tombs list ladies as "consorts." [12].

Several distinctive monuments are for the deceased of "Woodman of the World," an insurance company still in existence which offered a "monument benefit." Brigadier General Harry T. Hays of the Confederate Army is buried here, in an area featuring a broken column [12]. The Brunies family, of jazz fame, has a tomb here. The Lafayette Hook and Ladder Co. No. 1, the Chalmette Fire Co. No. 32, and the Jefferson Fire Company No. 22, all have group

tombs here. The "Secret Garden" is a square of four tombs built by friends, "the Quarto," who wished to be buried together. According to save our cemeteries, the Quarto held secret meetings, but the last member destroyed their book of notes. The evidence of their existence are two keys from their minutes, which have been made into broaches and belong to their descendants [12].


Lafayette Cemetery Tombs "Secret Garden", Source: [14]

Prostitutes cemetery

In England, Cross Bones Graveyard is another such place [15]. During the 1500's it was established as an unconsecrated graveyard for "single women." Women working in this area were also known as *Winchester Geese* since they were licensed by the Bishop of Winchester to work within this jurisdiction just outside of London [15]. It was founded in the late Middle Ages. They worked in legal brothels in London. The iron fence decorated with colorful ribbons cemetery, charms, flowers, feathers, poems, photos, and even silk stockings [15].

In Beijing, China, Mohe Prostitutes Cemetery is the burial ground for Chinese, Japanese and Russian prostitutes [15]. Most were buried without names on their markers, but epitaphs do exist such as, "Here lie buried 12 Russian prostitutes" [15].

Chirs Nelson, Mohe Entrance, Source: [15]
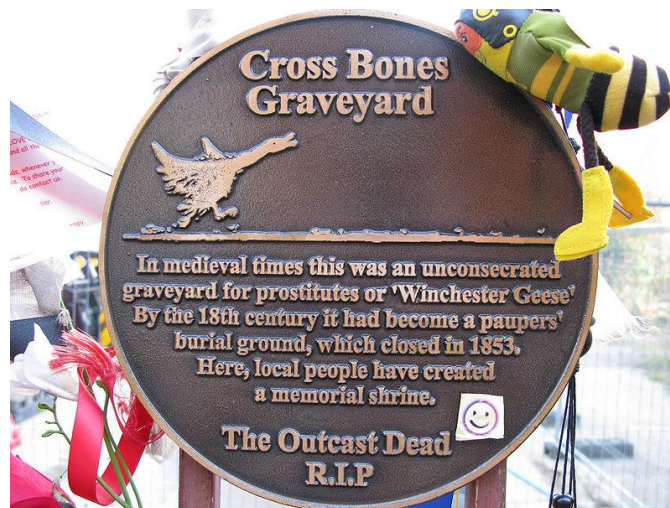
A plaque on the gates, funded by Southwark Council, Source: [16]

Chirs Nelson, Mohe Memorial, Source: [15]

In some countries, and in some religions, prostitutes would establish their own cemeteries. There, others of the same profession would tend the graves and mourn the dead, since no one else felt them worthy of such attention [15]**.**

Sucre's General Cemetery w Bolivia

Sucre is the constitutional capital of Bolivia. It is situated at an altitude of about 2700 meters above sea level at the foot of the Cordillera Central mountain range [17].

Sucre's General Cemetery w Bolivia, Source: [18]

We were introduced to Sucre's general cemetery by Roger, a kid who works there as an informal guide, during a half-day tour of the city we wrote about earlier [17]. The beauty of the cemetery surprised us, and we soon went back for more pictures and to explore at our own pace [17].

In Bolivia, the family pays for a vault upon their loved one's demise: $10,000 for seven years [17]. After those seven years are up, the corpse is moved from the vault into the ground. And after twenty years in the ground, the remains are removed entirely. Seems kind of harsh, but still: there are probably very few people whose deaths need more than 27 years of mourning [17].

Men are often buried with their workmates, betraying how tightly bound a Bolivian's identity is to his profession [17]. Here, they're not so much family men who happen to work as truck drivers; they're truck drivers who happen to have a family. In Sucre's cemetery, large common vaults owned by unions — coal miners, lawyers and teachers among them — occupy a lot of ground [17].

Sucre's General Cemetery w Bolivia, Source: [18]

Likewise, children aren't buried with their parents, but with other children under a large hill of white graves, which is both beautiful and sad [17]. The kids' shrines are filled with Disney characters, coke bottles, toys and poems. Adults, too, have shrines filled with the things they loved — often tiny liquor bottles, or a pack of cigarette [17].

There's a lot of history in Sucre's cemetery, as well [17]. Among the many presidents buried here is Hilarión Daza, who sparked the disastrous War of the Pacific with Chile, which cost Bolivia its coastline [17]. Daza fled for France with much of the country's treasury, only returning years later, after reasoning that the danger had passed. But that was a fatal miscalculation: he was shot dead in Uyuni's train station almost immediately after arriving back in Bolivia [17].

Another monument pays tribute to three students who died in a 2007 mini-revolution, which pitted Sucre against La Paz over constitutional changes proposed by Evo Morales [17]. After the fighting had ended, Sucre's police force abandoned the city for a week, allowing all the prison inmates to go free and leaving the town a lawless zone of anarchy [17].

We learned so many stories and anecdotes; I could go on for pages about the cemetery. If you go, definitely hire one of the young guides, who know the history behind the graves and the customs of the Bolivian burial process. It's a gorgeous and fascinating place, and a great way to spend a sunny afternoon [17].

The Neptun Memorial Reef

Underwater Cemetery (Atlantis Memorial Reef or The Atlantis Reef) is the world's first underwater mausoleum of cremated remains, as well as the largest man-made reef [19].

The Neptun Memorial Reef, Source: [20]

The Neptun Memorial Reef, Source: [20]

It was founded in 2007, about 5 km from the coast of Miami, by the Company The Neptune service [19]. The company has existed since 1973 and is owned by the BG Capital Group - a leading commercial bank in the United States. This cemetery covers an area of 64 km2 and has a capacity of about 125 000 people [19]. The model for this cemetery was the legend of the sunken Atlantis. Project was done by visionary Gary Levine and sculptor Kim

Brandell [19]. All elements of design in the natural overlap algae and diversified climate deteriorate forgotten underwater world [19]. To visit their loved ones - and this is the main originality - to dive on the reef.

The Neptun Memorial Reef, Source: [21]

Xcaret-Mexico Cemetery

The cemetery was built in the coastal village of Xcaret in the Yucatan (Yucatán) by Mexican artisans, architects, designers and artists. It is called the "Bridge to Paradise" [22].

Xcaret-Mexico Cemetery, Source: [22]

It is located in Xcaret Park - privately owned and operated theme park, resort and self-described ecotourism development located in the Riviera Maya, a portion of the Caribbean coastline of Mexico's state of Quintana Roo [22].

Xcaret-Mexico Cemetery, Source: [23]

Xcaret-Mexico Cemetery, Source: [22]

This cemetery shows type of two cultures - Mexican before the Spanish civilization - as part of a spiral-shaped sea shells resembling the Mexican ancestors [22].

The structure of the cemetery stimulates cone-shaped hill with seven levels representing the days of the week, 365 tombs outside depicting the days in the year (the other graves are in the basement - today urns containing the ashes) [22]. At the main entrance there is a staircase of 52 steps, which represent the number of weeks in a year. Thre are are symbols of Mayan cemeteries (e.g., kapok tree sacred water-as a source of life, shells to communicate with the gods) and the symbols of Catholic crosses and rosaries, as well as symbols of personal belongings, "dead", such as boats, bottles, tubes, horn, etc., all in a color environment [22].

Colorful cemetery in Romania

This cemetery is located around the church in the Romanian village in the county of Maramures Sapanta. In 1999 it was listed as a UNESCO World Heritage Site [24, 25]. At the cemetery, there are unique colorful, wooden tombstones, on which are carved scenes from the life of the villagers buried there, often accompanied by witty poems that speak of the same deceased or the reasons for their deaths, and all this makes the vision of death is not so terrible [24 , 25].

Colorful cemetery in Romania**,** Source: [26]

The first "gay" epitaph was founded in 1935 and its author, the Kocój, Niedźwiecka [24], is a local artist, carpenter - Stan Ion Patras (1908-1977), who particularly loved the grave crosses. In 1948 the first cross was carved and painted. Since then, year after year relentlessly carved crosses another color. Generally, there are 180 carved crosses [24]. The Merry Cemetery reigns five colors [24]. Green - a symbol of birth - life, forest, color embroidery on the sheepskin coats and peasants of Maramures kabotach. Yellow - symbol - youth - color of the sun, fertility, grain, fertility, straw hats and aprons women boys. Red - symbol of maturity - the color of passion and suffering, passion and fire, embroidery wedding veils for girls and men sheepskin coats. Black - a symbol of old age, death, the color of death, struggle, envy and west. Blue - the color symbolizing completion, heaven, hope, [24].At each tombstone, as emphasized Kocój and Niedźwiecka [24], there is a kind of wooden icons, intricately carved and tells the story of the life of every person, a resident of this wonderful village of Romanian-Ukrainian border. The dead are portrayed in life, doing the typical work for themselves - for example, work in the field, driving the tractor, work with animals, cooking, knitting, chopping wood, etc.. There are presented as vices such as drinking men are portrayed as drinking vodka, quarreling - during an argument. People who died tragically - have documented their death on the grave - a car accident, death under the wheels of a train, lightning shocks, death under an avalanche [24].

Colorful cemetery in Romania, Source: [26]

Colorful cemetery in Romania, Source: [27]

At the tombstone crosses, there are also talking of sheep, flying horses, laughing river, shooting stars, and groaning sun [24].

Stan Ion Patras mission continues prepared by his successor - Tincu Dumitru Pop, which still sculpts and paints the graves of the dead the next [24].

Currently, there are over 800 graves [25].

Colorful cemetery in Romania, Source: [27]

City of the dead in South Ossetia

In the village Dargavs there are over 100 multi-crypt, in which the villagers buried their loved ones [28, 29].

The first mention of the City of the Dead dates back to the early fourteenth century - in the Time of Cholera many people that there was no one to bury later, hiding in the crypts and wait for death [28, 29].The stone buildings are the tombs where the dead were buried for centuries [28, 29]. Each family living in the area had its own crypt, various sizes - the higher the structure, the more members of the family were buried in it [28, 29]. Body buried in the crypt of wood was placed in the boat-like structures, which, as it is believed linked to the beliefs of the population was convinced by that to get to heaven, the soul must overcome the river [28, 29].

For each crypt to which a coin thrown from the funeral because it was believed that if she hit the stone is located in the middle of the bottom of the well, the soul went to heaven [28, 29].

City of the dead in South Ossetia, Source: [30]

Newgrange w Irlandii

For the first time the existence of the tomb of Newgrange (Irish Dun Fhearghusa) learned in 1969, although the time of its construction is determined by about 3200 BC [31, 32].

Originally, it was a cave. The excavation and reconstruction conducted tomb Professor Michael J O'Kelly, and the Institute of Archaeology of University College, Cork (now National University of Ireland, Cork) and lasted until 1975 [31, 32].

Newgrange name comes from the words new granary (new granary). Grave embankment is about 85 m in diameter and about 11 meters high [31].

At 19 meters long and 91 m wide corridor kicked at an angle of 135°, and leading to the burial chamber built on a cruciform plan. Inside corridor there are 22 stones on the left side and 21 on the right. Corridor height increases from less than 1.5 m at the main entrance to nearly twice the entrance to the chamber. The inner chamber of dimensions 6.5 × 6.2 meter has 3 cavities, and in any bowl stands. In addition to the graves there are also 4 lamps, 2 pendants, shell, bone chisel and fragments of human bones. The interior of the mound was built of stones (of at least 200 000 tonnes) of superior clay and shells extracted from the river Bovne. Tomb guard protects the outside of the set around 97 massive stone blocks (white quartz). Stone covered the entrance is a beautiful ornament in the form of a triple helix (triskel) [33].

Newgrange w Irlandii, Source: [34]

The top is covered with a thick layer of soil and planted with grass [31, 32].

In the tomb of the rules there is darkness, but during the winter solstice (December 17-23, the best effect Dec. 21) rays of the sun fall into it illuminates them for about 17 minutes [31, 32].

Newgrange w Irlandii, Source: [35]

Small River Cemetery No. 5, China

This cemetery is located in the middle of the desert north of Tibet, Xinjiang [29, 36]. It is estimated that it is over 4000 years. Due to the delay of dry climate, it remained buried for almost intact. People were buried typically European characteristics, such as brown hair and long noses. In the middle of a terrifying desert north of Tibet, Chinese archaeologists have excavated an extraordinary cemetery [29, 36]. Inhabitants died almost 4,000 years ago, yet their bodies have been well preserved by the dry air [29, 36].

Liu Yu Sheng, Źródło: [37]

The cemetery lies in what is now China's northwest autonomous region of Xinjiang, yet the people have European features, with brown hair and long noses. Their remains, though lying in one of the world's largest deserts, are buried in upside-down boats. And where tombstones might stand, declaring pious hope for some god's mercy in the afterlife, their cemetery sports instead a vigorous forest of phallic symbols, signaling an intense interest in the pleasures or utility of procreation [29, 36].

The long-vanished people have no name, because their origin and identity are still unknown. But many clues are now emerging about their ancestry, their way of life and even the language they spoke [29, 36].

Their graveyard, known as Small River Cemetery No. 5, lies near a dried-up riverbed in the Tarim Basin, a region encircled by forbidding mountain ranges. Most of the basin is occupied by the Taklimakan Desert, a wilderness so inhospitable that later travelers along the Silk Road would edge along its northern or southern borders [29, 36].

In modern times the region has been occupied by Turkish-speaking Uighurs, joined in the last 50 years by Han settlers from China. Ethnic tensions have recently arisen between the two groups, with riots in Urumqi, the capital of Xinjiang. A large number of ancient mummies, really desiccated corpses, have emerged from the sands, only to become pawns between the Uighurs and the Han [29, 36].

The 200 or so mummies have a distinctively Western appearance, and the Uighurs, even though they did not arrive in the region until the 10th century, have cited them to claim that the autonomous region was always theirs [36]. Some of the mummies, including a well-preserved woman known as the Beauty of Loulan, were analyzed by Li Jin, a well-known geneticist at Fudan University, who said in 2007 that their DNA contained markers indicating an East Asian and even South Asian origin [36].

The mummies in the Small River Cemetery are, so far, the oldest discovered in the Tarim Basin [29, 36]. Carbon tests done at Beijing University show that the oldest part dates to 3,980 years ago. A team of Chinese geneticists has analyzed the mummies' DNA [29,36].

Despite the political tensions over the mummies' origin, the Chinese said in a report published last month in the journal BMC Biology that the people were of mixed ancestry, having both European and some Siberian genetic markers, and probably came from outside China. The team was led by Hui Zhou of Jilin University in Changchun, with Dr. Jin as a co-author [29, 36].

All the men who were analyzed had a Y chromosome that is now mostly found in Eastern Europe, Central Asia and Siberia, but rarely in China [29, 36]. The mitochondrial

DNA, which passes down the female line, consisted of a lineage from Siberia and two that are common in Europe. Since both the Y chromosome and the mitochondrial DNA lineages are ancient, Dr. Zhou and his team conclude the European and Siberian populations probably intermarried before entering the Tarim Basin some 4,000 years ago [29, 36].

The Small River Cemetery was rediscovered in 1934 by the Swedish archaeologist Folke Bergman and then forgotten for 66 years until relocated through GPS navigation by a Chinese expedition. Archaeologists began excavating it from 2003 to 2005 [29, 36]. Their reports have been translated and summarized by Victor H. Mair, a professor of Chinese at the University of Pennsylvania and an expert in the prehistory of the Tarim Basin [29, 36].

As the Chinese archaeologists dug through the five layers of burials, Dr. Mair recounted, they came across almost 200 poles, each 13 feet tall. Many had flat blades, painted black and red, like the oars from some great galley that had foundered beneath the waves of sand [36].

At the foot of each pole there were indeed boats, laid upside down and covered with cowhide. The bodies inside the boats were still wearing the clothes they had been buried in [29, 36]. They had felt caps with feathers tucked in the brim, uncannily resembling Tyrolean mountain hats. They wore large woolen capes with tassels and leather boots. A Bronze Age salesclerk from Victoria's Secret seems to have supplied the clothes beneath — barely adequate woolen loin cloths for the men, and skirts made of string strands for the women [29, 36].

Within each boat coffin were grave goods, including beautifully woven grass baskets, skillfully carved masks and bundles of ephedra, an herb that may have been used in rituals or as a medicine [29, 36].

In the women's coffins, the Chinese archaeologists encountered one or more life-size wooden phalluses laid on the body or by its side. Looking again at the shaping of the 13-foot poles that rise from the prow of each woman's boat, the archaeologists concluded that the poles were in fact gigantic phallic symbols [29, 36].

The men's boats, on the other hand, all lay beneath the poles with bladelike tops. These were not the oars they had seemed at first sight, the Chinese archaeologists concluded, but rather symbolic vulvas that matched the opposite sex symbols above the women's boats [29, 36]. "*The whole of the cemetery was blanketed with blatant sexual symbolism,*" Dr. Mair wrote. In his view, the "*obsession with procreation" reflected the importance the community attached to fertility*" [29, 36].

Arthur Wolf, an anthropologist at Stanford University and an expert on fertility in East Asia, said that the poles perhaps mark social status, a common theme of tombs and grave goods. "*It seems that what most people want to take with them is their status, if it is anything to brag about,*" he said [29, 36].

Dr. Mair said the Chinese archaeologists' interpretation of the poles as phallic symbols was "a believable analysis" [29, 36]. The buried people's evident veneration of procreation could mean they were interested in both the pleasure of sex and its utility, given that it is difficult to separate the two. But they seem to have had particular respect for fertility, Dr. Mair said, because several women were buried in double-layered coffins with special grave goods [29, 36].

Living in harsh surroundings, "*infant mortality must have been high, so the need for procreation, particularly in light of their isolated situation, would have been great,*" Dr. Mair said. Another possible risk to fertility could have arisen if the population had become in-bred. "*Those women who were able to produce and rear children to adulthood would have been particularly revered,*" Dr. Mair said [29, 36].

Several items in the Small River Cemetery burials resemble artifacts or customs familiar in Europe, Dr. Mair noted. Boat burials were common among the Vikings [29, 36]. String skirts and phallic symbols have been found in Bronze Age burials of Northern Europe [29, 36].

There are no known settlements near the cemetery, so the people probably lived elsewhere and reached the cemetery by boat. [29, 36]. No woodworking tools have been found at the site, supporting the idea that the poles were carved off site [29, 36].

The Tarim Basin was already quite dry when the Small River people entered it 4,000 years ago [29, 36]. They probably lived at the edge of survival until the lakes and rivers on which they depended finally dried up around A.D. 400. Burials with felt hats and woven baskets were common in the region until some 2,000 years ago [29, 36].

The language spoken by the people of the Small River Cemetery is unknown, but D [29, 36]. Mair believes it could have been Tokharian, an ancient member of the Indo-European family of languages. Manuscripts written in Tokharian have been discovered in the Tarim Basin, where the language was spoken from about A.D. 500 to 900. Despite its presence in the east, Tokharian seems more closely related to the "centum" languages of Europe than to the "satem" languages of India and Iran. The division is based on the words for hundred in Latin (centum) and in Sanskrit (satam) [29, 36].

The Small River Cemetery people lived more than 2,000 years before the earliest evidence for Tokharian, but there is "a clear continuity of culture," Dr. Mair said, in the form of people being buried with felt hats, a tradition that continued until the first few centuries A.D. [29, 36].

Wadi-us-Salaam w Iraku

Wadi-us-Salaam (Valley of Peace) is the largest Islamic cemetery, and one of the largest cemeteries in the world [39, 40]. Located in Najaf, Iraq, this cemetery holds the graves of many Prophets, and is located near the Holy Tomb of Hazrat Imam Ali ibn Abu Talib [29, 38].

The cemetery covers 1485.5 acres (6 km²) and contains approximately 5 million bodies [29, 38].

Prophet Ibrahim (as) had come to this place along with Prophet Ishaq (as) [29, 38]. The people were most eager for them to make Najaf their permanent dwelling-place. Ibrahim (as) agreed to do so on condition that they would sell him the valley behind the village for cultivation. Ibrahim (as) said that a time would come when there would be a tomb there with a shrine, at which seventy thousand people would gain absolutely undisputed entrance to Paradise, and would also be able to intercede for many others. And so as per the prediction of Ibrahim (as), Imam Ali (as) was buried within the vicinity [29, 38].

Wadi-us-Salaam in Iraq, Source: [39]

It is related on the authority of the Fourth Holy Imam, Imam Sajjad (as) that Imam Ali (as) once said that:" *This Valley of Peace is part of Heaven and that there is not a single one*

of the believers in the world, whether he dies in the East or West, but his soul will come to this Paradise to rest. As there is nothing hidden in this world from my eyes," Maula Ali ('a) went on to say, "I see all the believers seated here in groups and talking with one another" [38].

Wadi-us-Salaam in Iraq, Source: [39]

Hanging coffins in the Philippines

Hanging coffins is an ancient ritual that was known only in Asia [40, 41]. Some of the rods are fixed, others are on the shelves of the rock, and some are in caves. Residents believed that people should not hide in the ground if they want to go to heaven. This ritual is known for over 2,000 years. Coffins are made in caves, even after 500 years, and the last "buried" in a coffin hanging took place in 1992 [40, 41].

Not all residents Mogg count on the burial – for married or having children. In Sagada elderly, just before his death sculpt the coffin, and if you are too sick or weak, they can replace a son or a close relative [40, 41].

Burial ritual is a tight fit body in the coffin, but at the end are often broken bones of the deceased. Then the coffins of the dead are transported to the caves in the high mountains, where it joins to the coffins of their ancestors in the Valley of Echoes [40,41]. Some of the coffin, as [42] can be found in the caves and among rotten and decaying wood can be seen protruding bones. This method of burial is apparently quite expensive, because the sacrifice of the 20 pigs and 60 chickens, but what made this sacrifice to the Gods, here we do not know. This implies that only the rich thus hide the dead [42].

Hanging coffins in the Philippines, Source: [43]

Mafia cemetery

In 1990 Ekaterinburg was regarded as the "Capital of the Russian crime" because many lived mafia leaders, and the cemetery was the most frequent Szirokoreszenskoje their final resting place [29].

At the cemetery is dominated by a very rich tombs, black marble, precious stones, laser-engraved images and sculptures of life-size [29]. Along with your name, the tombs are engraved nicknames criminals and information about what they were doing, for example, theft, cutlery [29].

Another cemetery there is in Dnepropetrovsk, Ukraine. There are also Wostriakowski Cemetery in Moscow, as defined Łabuszewska [44, 45, 46] - the graves of "pansies" - gangsters - great granite sculptures or slabs of a life-size portraits. Men in suits, golfach, leather jackets, hats, caps, cap, bare-headed. Tasteless likeness, as big as the legendary gold chains with crosses worn with jackets raspberry [44, 45, 46]. Sometimes, in addition to the figures as they are imagined symbolically or literally the circumstances of premature death (such as a car speeding down the road). Dates of birth and death (usually at the age of young and very young). Next to the name often used nickname gangster environment. Beautiful flowers on the graves, huge wreaths, bouquets delicious with subtitles like "*Rest assured, I will never forget, Goodfellas*" [44, 45, 46].

Mafia cemetery, Source: [45]

Mafia cemetery, Source: [45]

Mafia cemetery, Source: [45]

Cemetery in Stull

The cemetery located in Stull has gained an amount of dubious recognition due to various urban legends referring to the Devil, the occult, and as being a supposed gateway to Hell [29, 47]. Local police have discouraged curiosity seekers from entering the cemetery, especially on Halloween, and some people have been arrested for trespassing there [29, 47].

Urge Overkill released "Stull EP" in 1992 which features the church and a tombstone from the cemetery on the cover [29, 47]. The legends also form the plot in the film Turbulence 3: Heavy Metal. The cemetery is also the site of the final confrontation of the Apocalypse in season five of the television series *Supernatural* [29, 47].

I live approximately ten miles from a famous cemetery in the small town of Stull, Kansas [48]. With Halloween approaching, it seemed appropriate to describe a bit of the legend of Stull Cemetery. The place may or may not be haunted, but it is a truly eerie place, and one can get some pretty strange "vibes" wandering among the old tombstones there [48]. I took the photograph of the abandoned church on this property atop Stull's Emmanuel Hill over twenty five years ago. The church is gone, but the legend of Stull Cemetery remains [48].

Cemetery in Stull, Source: [49]

For decades, stories of ghosts and supernatural happenings have surrounded the old graveyard, and it is a place some claim to be one of the "seven gateways to Hell" [48].

According to a November 1974 article in the University Daily Kansan (KU's student newspaper), the cemetery is one of two places on Earth the devil appears in person. The story was picked up by the Kansas City Times in 1980, where it was reported that the Devil chose two places to appear on Earth every Halloween [48].

One was Stull, Kansas and the other was someplace on the "desolate plains of India." From these sites, according to the article, Satan gathers all the people who died violent deaths over the past year for a dance around the Earth at the witching hour [48]. The article added that he appeared in Stull because of an event that took place in the 1850's, when "a stable hand allegedly stabbed the mayor to death in the cemetery's old stone barn [48].

Years later, the barn was converted into a church, which was later gutted by fire [48]. A decaying wooden crucifix that hung from one wall was thought to sometimes turn upside-down when passersby stepped into the building at midnight..." [48].

It was rumored that Pope John Paul II instructed his private plane to fly around Kansas so he would not fly over "unholy ground" [48]. Other tales involved visitors to the cemetery experiencing memory loss, being "grabbed" on the arm by someone or something, strong winds holding visitors motionless, and losing time. One of the most common stories told us

that rain would not strike the floor of the church (when it was still there), even though it had no roof [48].

An intriguing rumor was reported by Author Lisa Hefner Heitz, who has collected numerous legends that have added to the mythology of Stull Cemetery [48].

This tale asserts that the Devil appears at Stull on the last night of winter or the first night of spring to visit a witch that is buried there [48]. A tombstone bearing the name "Wittich" is located close to where the old church stood. Other rumors claim an old tree in the graveyard was once used as a gallows for condemned witches [48]. A grave in the cemetery is purported to hold the bones of a "child of Satan", born of the Devil and a witch. The child was so deformed he only lived a few days, and the body was buried in Stull. Some say his ghost walks there, as a photo was supposedly once taken that showed a "werewolf-like boy" peering out from behind a tree [48].

These are common tales that can be found on numerous web sites, so why do I mention them here? [48]. I have a story of my own involving the cemetery at Stull. My tale takes place 33 years ago, when I was a freshman in college in 1976. My friends and I had heard the stories about Stull Cemetery, but the hysteria surrounding it hadn't yet grown. One night in October (but not Halloween), three friends and I drove to the cemetery [48].

We arrived after dark and parked my old Mercury Cougar along one of the rock roads which circled the cemetery [48]. Shortly after we climbed out of the car, we were engulfed by an enormous wind. It wasn't strong enough to prevent us from moving but was still an impressive, sustained gust that prompted us to clutch our jackets in response. After ten or fifteen seconds, the wind subsided as quickly as it approached, and we were left to prowl the grounds in search of the unexplainable [48].

It is important to remember that this occurred well before it was fashionable for college students to come to the cemetery in search of thrills [48]. The fences were not yet in place, and police patrols were not regular occurrences. We split into pairs, and as we meandered through the sea of tombstones, I found myself awestruck by their age. I wondered about the men and women that died over a hundred years earlier—what type of people were they? How did they live and, ultimately, die? [48].

We inspected graves awhile longer, and then heard a sound. A small bell was ringing softly, melodicall [48]. After a few moments of searching, we found the bell tied to the branch of a large tree. My friend wondered why we didn't hear the bell as the wind swept through. There was nothing protecting it from the windstorm, and it should have shaken violently in the midst of the tremendous gusts that passed through only minutes before [48]. We inspected

the bell and saw it was attached to the tree with simple kite string—certainly nothing strong enough to hold it in place while the wind swept through. Who placed the bell there, and why? [48].

After another moment, the two of our party separated from us cried out in unison, "Look!" We hurried toward them and asked what was wrong [48]. They said they saw someone. A man was standing near the church. The biggest and strongest of our group asked where he was, and we cautiously followed a short distance behind as he searched for evidence we were not alone. We determined that whoever our friends saw was no longer there, and asked them to describe our guest. They explained that a very tall man stood next to the church. He wore a cloak (or some type of bulky outer-garment) and boots [48].

When he realized he was spotted, he moved behind the church wall with great speed for someone so large [48]. The odd aspect of what they observed was that the darkness didn't seem to envelope him as it did us—while we stood shrouded in the shadows of the night, to them he appeared as if in daylight. They saw the colors of his clothes and his long gray hair, tied back into a ponytail. And then, he was gone. Having seen enough to be sufficiently spooked, we decided to depart as well. We hastened to our car and sped back to Lawrence. No one spoke much on the way back to town—we were processing what we saw [48].

The simplest interpretation of our experience that night was: we stood in a strong wind, heard a bell, and thought we saw someone [48]. Two of my companions convinced themselves this was the sum total of our experience, but my other friend wasn't so sure. He remained convinced something odd "happened" that night, and was certain the man our friends spotted was a ghost or some other type of paranormal entity [48].

Is my tale diabolical? [48]. Does it suggest we had an encounter with the supernatural? Not in any definitive way. Was it weird, and in keeping with the strange tales of Stull Cemetery? Very much so, especially when compared with other stories recounted over the years. I recorded the events of that night in my journal and always wondered what else was there to be seen that night, if only we knew where to look, in Stull Cemetery [48].

La Chiesa dei Morti

It is located in the Italian town of Urbania [29, 50]. It was built in 1833. It became famous thanks to a strange phenomenon - there is a natural mummification of bodies.

This process is probably due to the presence of specific types of fungi, which absorb moisture from the body, leading to their total dry [29, 50].

La Chiesa dei Morti, Source: [51]
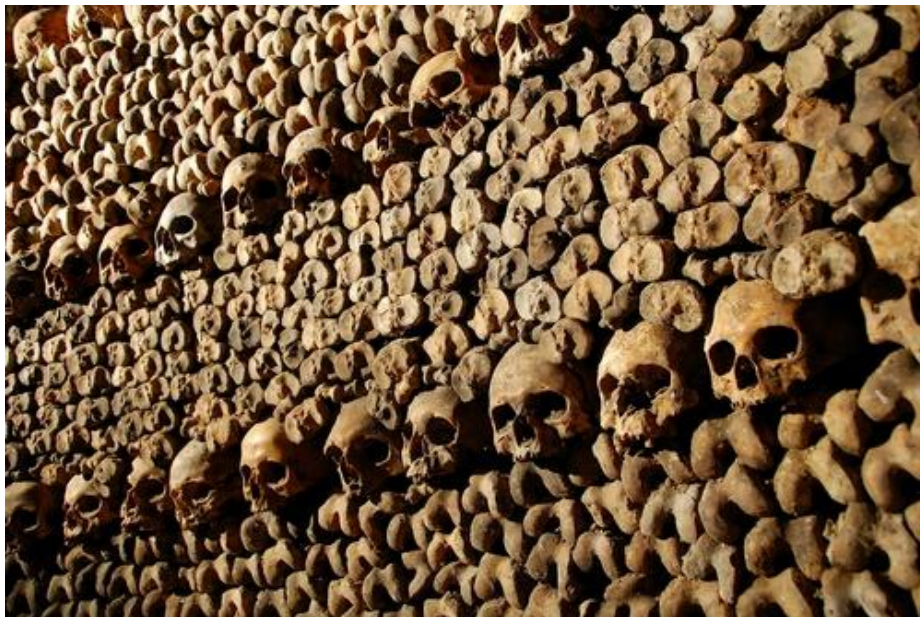
Catacombs in Paris

Catacombs in Paris dates back to the history of the Roman Empire and quarries in this period [52]. Over an area of about 770 hectares, more or less begins at a depth of 20 meters, well below the metro lines and drains. The catacombs were created initially as an excavation in operating mines in the area. Excavated limestone was used among other things for the construction of Notre Dame and Chatres [53].

Catacombs in Paris, Source: [54]

Before entering this part of the Parisian underground passages reads: "*Stop! Here begins the empire of death*" [52].

In 1786, for health reasons, in order to avoid an epidemic raging in the overcrowded city began to put up here, the delay of the Paris cemetery of Les Halles district, later from other cemeteries in Paris [53]. The bones were brought to the catacombs for the next several years, arranging and rearranging them into segments according to the cemetery, the origin and the year in which they are transported. In total, it is estimated that up to 1,860 years moved here about 6 million skeletons in Paris and the surrounding area [52].

Catacombs in Paris, Source: [55]

Cemeteries animals

During the period of ancient Egypt were buried mummified animals of different species [56]. However, they were not buried to commemorate the burial of animals, but a form of sacrifice gods. In Siberia dating back to 7 thousand years it was discovered buried in the grave of a dog wearing a ceremonious signs. Also in the fifth century BC many dogs come graves discovered in Ashkelon in Israel [56].

Most animal cemeteries are located in the United States and Canada [56]. The U.S. Navy base on the island of Guam is a military cemetery dogs who gave their lives to taking part in the battles for the liberation of the island in 1944. They helped the soldiers as messengers and scouts - checking caves, seeking to strengthen and booby traps. Many U.S. Marines owes them his life [56].

Cimetière des Chiens d'Ásnières, Source: [57]

In modern Europe, the first cemetery for animal was opened in London in Hyde Park in 1881 [56]. A well-known object of this type in Cimetière des Chiens d'Asnieres, France, was founded in 1899. This cemetery still exists today and serves as the final resting place of more than 50 thousand animals, especially dogs. Even before World War I opened a similar facility in Berlin, ul. Müller. It was then moved to the district Stahnsdorf [56]. There are numerous private, small animal cemeteries on private property. The park villa Wahnfried in Bayreuth Richard Wagner around the grave are the graves of smaller dogs composer [56].

Cimetière des Chiens d'Ásnières, Source: [57]

Aokigahara Forest, Japan

Forest is located in the National Park Fuji-Hakone-Izu in the north-west foot of Mount Fuji [58].

Aokigahara is covered with an area of 30 km2, is extremely dense, and the surface of the lava makes it more difficult to move to [58, 59]. It is a mass grave of suicide. There are no statistics collect aggregated data on suicides in the forest, but there is regular information on the number of bodies found in a given year [58, 59]. On some trees still hanging loops. Wading along the path between the densely dotted with trees, you can see the deserted camp, and their clothes, watches, wallets, family photos, which bear his wife and children, as well as the bones of the skull and covered with moss. In densely outstretched limbs of trees are abandoned rope loops. Some of them law enforcement officers had not yet removed the bodies [58]. Its popularity among the suicides won thanks to two books published in 1960, including , "Nami no To" by Seicho Matsumoto, in which the two lovers committed suicide in this very forest. Every year, patrols scour the forest in search of bodies, usually hung on trees, often partially eaten by animals [58].

Aokigahara forest, Source: [59]

Information and Warning Signs are placed at the entrance to the forest, instead of the standard formulas, calling people, "Think again!" or "Please contact the police, decide to kill him." By the local forest is called the land, which goes only for one purpose - to death [58].

Okigahara forest, Source: [58]

Aokigahara forest, Source: [58]

Tatra Mountains Cemetery People

Unusual cemetery is among the unique mountain nature in the Slovak Tatra mountains near Sztyrbskiego Pond in the area of Valley Mięguszowiecka [60].

Tatra Mountains Cemetery People, Source: [60]

Tatra Mountains Cemetery People, Source: [60]

At an altitude of 1525 m above sea level, at the foot of the stone-pine grove Osterwa among granite boulders on the slopes descending on the pond Poprad is a chapel and 160 commemorative plaques, and 50 hand-carved wooden crosses commemorating those who have completed their earthly life in the mountains [60].

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Peculiar cemeteries and graveyards in Poland

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Introduction

As culture has many definitions, and the cemetery, as its reflection in various overgrown determine comparisons and metaphors. It has become subject of semantic interpretation, symbols, in order to identify and understand more real picture of their own space - the "living". Besides the importance of the "meaningful" sites we cannot think in terms of how they may draw from it died. The cemetery is relevant only to the living, above all, the importance of cultural

Joanna Kasper [1]

The cemeteries are specific cities of dead. There are different: religious (parish, religious, special for specific groups of the faithful, family), civil, secular: municipal and military and symbolic and specific in terms of historical and cultural heritage.

Burial mounds in Poland

Tomb is a monument on the border of two worlds exposed the whole earth is a large cemetery where millions of beings rested [2]

Burial mound [3, 4] is a type grave, in the shape of a conical shaped mound or approximately semi-circular, with elements of wood, stone or wood and stone, having a diameter of 1-1.5 the amount of current I to 0.5 m, in which is a burial chamber burial or skeletal and body, used to hide the body from about 1000 BC until the introduction of Christianity.

Non-burial, often very complex, they usually stone or wooden structure, sometimes they are forged out of solid rock. In one barrow there are several burials [3, 4].

In Poland, the mounds [cited by 3], see:

- Krakow: Mound of Krak and Wanda Mound
- Będkowice near Krakow - Mound Janotów Bzowskich
- Kolonia Stóża (municipality Kraśnik) - from the nineteenth century
- Small Leki near Grodzisk (Greater pyramid) - A group of 11 mounds of the seventeenth century BC
- Poleski National Park - mounds of age Trzciniec
- Bald Mountain, in Sitaniec, near Zamosc
- near Busko Spa - in Czarnocin and Miernowie
- Przemyśl - a mound of tartar blackness
- Rejowiec Fabryczyny - Swedish Grave - early medieval burial mound
- Grodzisk, in Wysokie Mazowieckie
- Białogóra, between Zgorzelec and Luban - 200 graves and settlement Slovincian Natural and Archaeological Reserve "settlement Runowo"
- Widawa (district of grace) - barrow from the period of II-IV century
- Lubiatowo - burial mounds near the forester glass Huta
- at the island of Wolin Hill hanged
- Karniowice - Kurgan karniowicki
- Kościeniewicze (district Bialski), Lublin Province)
- Bierówka near Jasło
- Szczeglina area in the West Pomerania
- Białowieża Forest nature reserve of prof. Władysław Szafer
- Podlasie province, barrow culture Wielbark - Rostołty and Kuraszewo
- Wola Grójecka in Ćmielów community - barrow from the Neolithic period, about 2 m in height
- Lewino in Wejherowo district

In Poland one of the greatest barrow cemeteries is located in the forest complex in Unirad and Przewóz in the gutter Lake Raduńskie in Pomerania [3].

This cemetery is located in a very special place where the crossed cultural influences from Scandinavia and Central Europe. Its size indicates that in this place the residents of

686

different areas were buried. According to folk tales this cemetery played a considerable role [3].

Burial mound in Białowieża Forest, Source: [4]

In 2001, the group of archaeologists conducted by prof. Ziolkowski of the Department of Historical Anthropology Institute of Archaeology, University of Warsaw made an inventory of the burial mounds [3].

Their findings indicated that the burial mounds has more than previously thought, because more than 3 000 [3].

During the work they encountered with the larger mounds population of 3 m and 20 m in diameter, estimated at the beginning of the end of the Bronze Age or Neolithic Age (second millennium BC). These tombs have not yet been explored [3].

In the cemetery there are four types of mounds associated with different "moments" timing [3]. It was discovered well-preserved human skeletons. Detailed studies of skeletons, and then comparing the results with those from other parts of the country might to provide information on the differences and population trends of human migration.

Burial ground Yotvingians

Science is a cemetery of dead people

Miguel de Unamuno [5]

Archaeological reserve with an area of 4.12 ha in "Switzerland Suwałki" [6]. There are burial mounds, or circular stone heaps, with a diameter of 6 to 21 meters. It is now an archaeological reserve burial ground in "Switzerland Suwałki". During 1955-1966 it was studied by a Jaćwieska expedition under the direction of Grzegorz Antoniewicz [6]. Each barrow burial site which consists of several layers of stones. At first glance, the cemetery looks as if it rolled over a number of years ago, a large bulldozer. This impressive accumulation of minor elevations of the area vegetated - which can be seen among the stones [6].

Burial ground Yotvingians, Source: [7]

Within the cemetery burials are burnt offerings and skeletal [6]. The latter are is usually rich with ornaments, including tools, utensils and weapons - depending on the status of the deceased. Among the explored burial tombs it was found a "prince" who stood out in splendor mounds and rich furnishings: swords, belts with gold, inlaid with silver spears and other implements warrior [6].

In this area there are a few similar cemeteries Yotvingians - in Osinkach, Prudziszkach, Living Water and Rural Balwinowo - which is even larger than in Switzerland cemetery with the V-VI century AD Near the cemetery in Switzerland Suwałki is held every

year Archaeological Festival, organized by the Regional Museum in Suwałki. The first event took place in 1999 [6].

Burial ground Yotvingians, Source: [8]

The purpose of this annual event is to present the issues related to experimental archeology [6]. The best specialists in the field of Polish and Lithuanian demonstrate various techniques and crafts, which would be used in the ancient times. We can see, inter alia, as in the Stone Age tools and weapons were made of flint, bone and horn, how the dishes were made of clay, either by pasting manual and on the potter's wheel [6]. There are presented all sorts of clothes, ornaments, preparing food, medicinal herbs, or poisons. In most of the presentation, visitors may participate under the guidance of experts. We can, for example, to try their skill at shooting a bow or crossbow, spear or ax rampage, as well as on their own skin "try" medieval instruments of torture. During the festival held warriors fights, staging, and play music [6].

Cemetery of foresters

Dignified be with you were able to be silent forest and rock

Fryderyk Nietzsche [9]

This is an unusual cemetery foresters is located in the middle of the forest between Pila and DOBRZYCA, forestry Płociczno [10]. Residents are buried and the village does not

exist. German foresters and forestry buried in the spring and his wife brutally murdered in the woods near.

Cemetery foresters, Source: [11]
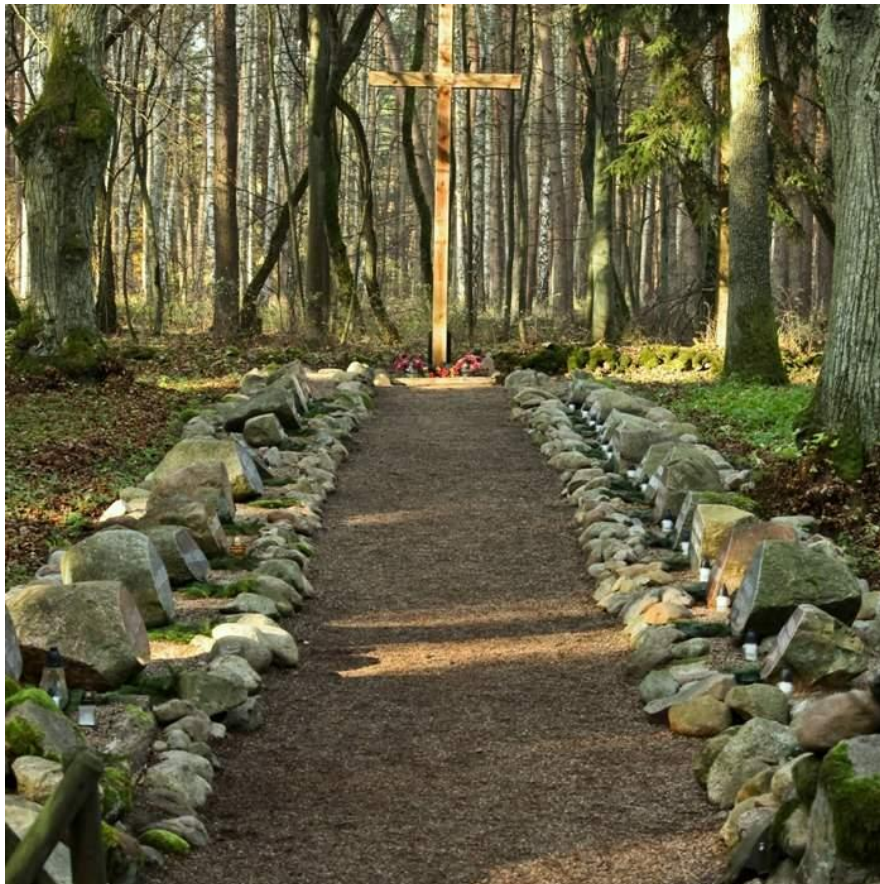
Cemetery of foresters, Source: [11]

This cemetery is probably from the mid-nineteenth century, and the oldest grave dates from 1868 [10]. The best preserved monument is the tomb of the former local forester Hans Kosanke. Through the middle of the cemetery was laid lane with boulders with commemorative inscriptions [10].

Cemetery foresters, Source: [11]

Color cemetery in Zubacze

Because only in Day of the Dead in the cemetery is so nice, colorful [12]

Zubacze is a small village located 1.5 kilometers from the border with Belarus [13].

Cemetery in Zubacze, Source: [14]

This is Orthodox cemetery is located on the sand dunes on the northern edge of the village, surrounded by old pine trees. Memorials are painted in different colors: white, green, blue and even pink. Flowers are adorning almost every grave. In this way with of nature this sad place seems to be clear [13].

Metallurgic cemetery

Cemetery - house of soul ...People whose are not with us yet [15]

Metallurgic cemetery is the oldest Gliwice necropolis whose history intertwined with the history of Gliwice Steelworks, and a steelworker, in turn, is connected with the creation and development of the Upper Silesia modern steel industry in the late eighteenth and early nineteenth century [16].

Stara pocztówka Cmentarza Hutniczego w Gliwicach, początek XX wieku,
Source:[17]

The city was visited by engineers and industrialists. Many of them settled permanently in the city or near the area [16]. Metallurgic works glorify the outside of it: bridges, cannons, the first Iron Cross, but most of all artistic production Foundry - monuments, fountains, tombstones, cast iron gallantry. The cemetery was established by the Board of Huta Gliwice in 1808. Although some authors do not agree on the date of its inception. It was founded on a rectangular - its current size (in the axis of the fence) is a 75 x 77 m with a central valley of the north-south axis [16]. The main entrance was from the Coloniestrasse (later Kalidestrasse,

current street Workers). From the southern slope ended in a canal supplying water to Huta (Werk Graben). For the first time appeared on maps in 1837 [16].

Because of unique position of Huta Gliwice city life - unique nature began to take and Cemetery [16]. Directors, inspectors and modelers-artists were a significant part of the contemporary elite Gliwice. After 1945, the cemetery steel dead were buried occasionally - they were mostly returnees from the eastern areas of pre-war Polish. In 1948, a decision was closing the cemetery steel. A year later, took place on the last burial [16]. In its history of the cemetery several times unlucky [16]. The first explosion was hidden in the Silesian uprisings in the crypt chapel of weapons and ammunition. The event took place on Palm Sunday, April 9, 1922 - as a result of an explosion killed a dozen French soldiers stationed in Gliwice under the supervision of allied forces over disputed areas of Upper Silesia. This explosion completely destroyed the chapel and a large part of the adjacent cemetery [16].

After World War II the land of Silesia - the cemetery is taking action "German marks removal" in the 50s of the twentieth century [16]. It was planned chipped or destruction of all German subtitles. Unfortunately, it is sad to say that the greatest devastation occurred here in recent years. All elements of cast iron and wrought iron, which were about the beauty of this place fell prey to thieves. Number of the preserved iconographic monuments of the Cemetery of Steel is negligible [16].

Most of the graves were surrounded with cast-iron fences, in addition to their foundry offering all tombstones and funeral monuments. Saved a few photos of the cemetery graveyard show modest - no traces of masonry tombs - the beauty you can imagine knowing the accuracy of the foundry. We also have patterns produced by steel mills in Gliwice, Sayn and Berlin, (that is, three of the Royal Prussian Huty) crosses and tombstones, single „specimens" tombstones from that period can still be found here and in the surrounding cemeteries [16].

The landscape of this cemetery, the pervasive iron crosses and stone [16]. In particular, iron crosses due to the craftsmanship attracted attention. Inscription of personal data deceased was performed on the cross, on a plate associated with the cross, or based on the basis of the cross. One popular type of tomb stone tablets was placed in a longitudinal cut of the stone pedestal ornate based support, or sustained-iron elements. A characteristic feature of nineteenth-century cemeteries were ornamental fence burial fields. The cemetery had a metallurgical modest and there were large tombs [16].

The symbolic Cemetery of the Mountains Victims in the Valley Łomniczki

Cemetery of is the best place

where a man can reflect on the fragility and the essence of life [18]

This cemetery was established near the mountain Kopa - 1337 m above sea level in 1986 [19]. It commemorates people who have devoted a lifetime to the mountains, and they died - mountaineers, climbers, guides, Rescue-men. The cemetery is situated at the slope granite rock at the approach to Snow White yellow trail [19].

Cemetery of the Mountains Victims in the Valley Łomniczki, Source: [19]

A symbolic Cemetery of Mountains Victims in the Giant Mountains National Park

Dead eternity lasts so far, where they are paid memory

Wisława Szymborska [20]

This cemetery is located at an altitude of 1300 m above sea level in the upper part of the boiler Łomniczki on a rocky slope of the massif Kopa (1377 m) in the Western Sudetes in the Giant Mountains National Park. [21] Its establishment was initiated by the Circle of the Sudetenland from Jelenia Gora. This place was to commemorate the people who tragically died in the mountains, especially those who were connected with this mountain region, or have made a significant contribution to the development of tourism in the Giant Mountains. [21]. The cemetery was located at a rocky ledge in the wall Cauldron Łomniczki, highlights

the unique mountain atmosphere, and gives the uniqueness of this place [21]. Nearby passes a very popular – red trail - the main route Sudetenland, from Karpacz to Snow White. This contributes significantly to the popularity of the place. Next to the cemetery on a narrow ledge, set 250 cm long steel cross with the inscription: "The Victims of Mountains". The opening cemetery took place on August 10, 1986. It is interesting that I was on the plaque bearing the motto: "Dead as a souvenir, living as a warning" [21].

Cemetery of Mountains Victims in the Giant Mountains National Park , Source: [21]

A symbolic Cemetery of Victims of the Labour Camp in Łambinowice

You can go on forever, to always be close

priest Jan Twardowski [22]

Labor Camp in Łambinowice was established in July 1945 (before the Potsdam Conference), as "resettlement camp" on a former military training area near the village of German Łambinowice, near the existing prison camps here before: the period of Franco-Prussian War from 1870 to 1871, from the period of world War I and World War II (B Lamsdorf Dulag, Stalag VIII B Lamsdorf, Stalag VIII F Lamsdorf and Stalag 344 Lamsdorf) [23]. After the liquidation of the camp's buildings fell into disrepair and eventually almost completely overgrown with a forest [23]. The whole area north of Łambinowice, along with labor camp, which at the time of the Prussian and German served as a military training ground

(German Truppen-Übungsplatz Lamsdorf). In 1991, the camp has been set a wooden cross with a marker, and four years later he set there and paid monument (in the form of Silesia cross penance) in honor of the dead in the camp [23].

Cemetery of the Victims of the Labour Camp in Łambinowice, Source: [23]

Cemetery of the Victims of the Labour Camp in Łambinowice, Source: [15]

In the early years of the twenty-first century, after the liquidation of military training, the site of the former the Labour Camp organized a symbolic cemetery of the victims, which was dedicated and opened in 2002 [15]. In this cemetery, whose main feature is a large wooden cross was placed next to one another dozen tables with more than a thousand names of people who died in the camp. The adjacent cross and the empty square arrays are arranged small boulders, each of them there is a stone plaque with the name of one of the surrounding towns, stored in Polish and German. The town's (39 tablets) came most of the prisoners in 1945-1946 in Łambinowice people [23].

Military Cemeteries

Cemeteries lot of talk about the past.
Who wants to know something about the history,
must start from the cemeteries. "
Arno Surminski [24]

The military cemeteries are cemeteries for burial of the body [25]:

- killed fighting for the independence and unity of the Polish State
- military killed or died because of the war, regardless of nationality • Sisters of Charity and all those doing the tasks assigned to them at any military formation, killed or died because of the war
- prisoners of war and interned persons
- Refugees in 1915
- military and civilian, regardless of their nationality, who lost their lives as a result of the repression of German or Soviet occupying forces after September 1, 1939
- victims of German and Soviet camps who lost their lives as a result of fighting and repression imposed totalitarian system in the period from 1944 to 1956.

There is even a National Computer Database of the Military Cemeteries - tttp://groby. radaopwim.gov.pl/results/?okres=52 [26].

In 2010, the Department of Social Policy Mazowieckie Provincial Office under the National Computer Database war graves and cemeteries began work on setting up a website containing objects thombs law of the Mazowsze Province [26].

At website http://www.dobroni.pl/ [27] - Lively History Portal provides information about the cemeteries of World War II - news and photos on topics: war cemeteries in Poland,

the Polish war cemeteries, war cemeteries in France, war cemeteries in the Carpathian Galician war military cemeteries [28].
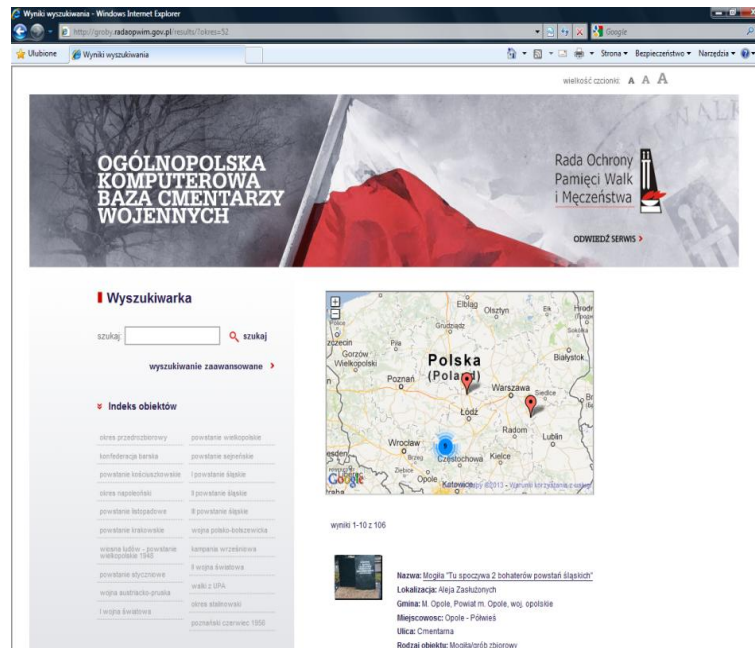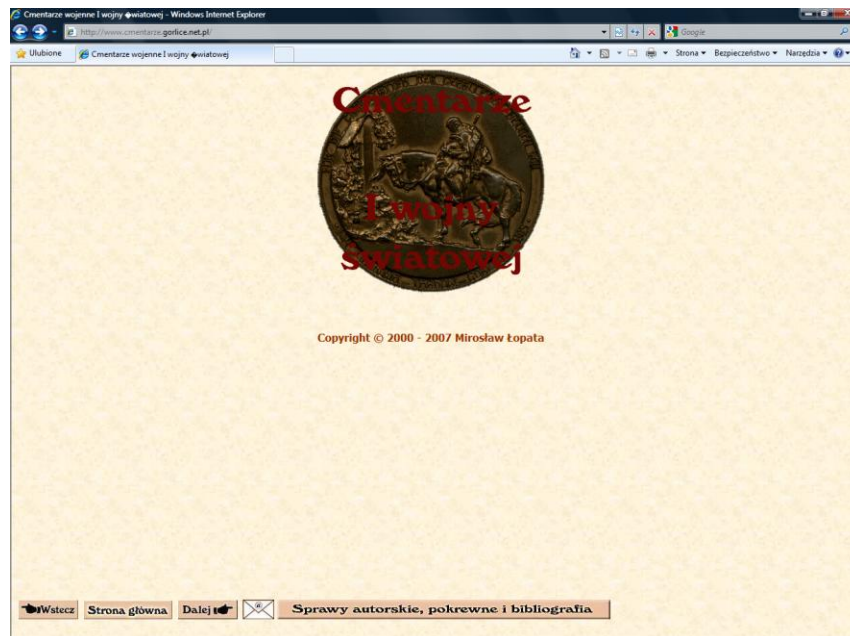

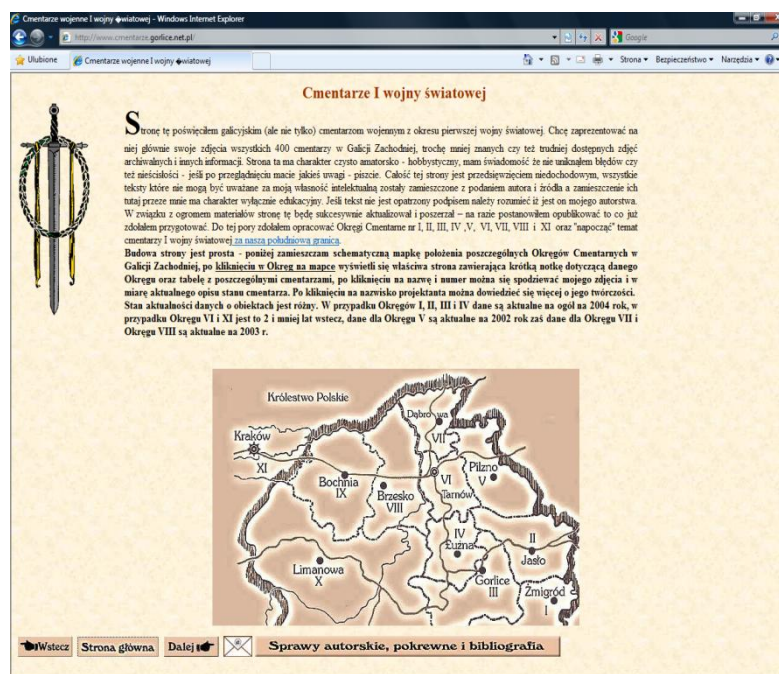Official website of National Computer Databases Military Cemetery, Source: [26]

A lively History Portal, Source: [27]

There is also a website - http://www.cmentarze.gorlice.net.pl/ [29] dedicated to Galician of war cemeteries from the period of the First World War.

Website www - Cemeteries World War I, Source: [29]

Website www - Cemeteries World War I, Source: [29]

On the website there are photos of 400 cemeteries in Western Galicia, a little less known or inaccessible archival photographs and other information [29]. This website site is purely amateur - hobby. Until now, the author was able to develop Circles Cemetery No. I, II, III, IV, V, VI, VII, VIII and XI and "started" describe the cemeteries of World War I [29].

Epidemic cemeteries (choleric)

Plagues are essentially a matter of common
but with difficulty in not believe them until touch us
Albert Camus, The plague, [30]

The plague outbreaks have been for centuries regarded as a phenomenon as incomprehensible and dangerous [31]. Diseases carrying tragic toll caused depopulation of entire villages and towns. In 1918 and 1919, the Spanish Flu pandemic killed more people than Hitler, nuclear weapons and all the terrorists of history combined Spanish influenza was a more severe version of your typical flu, with the usual sore throat, headaches and fever [31].

The moiré cross, Poczopek, Krynki Forest Inspectorate, Source: private picture

The tragic harvest of diseases it left their traces in the form of burial epidemic, almost always located in a remote area, usually reluctant to visit and quickly forged [31]. The cemeteries usually were formed on the outskirts of the city in fear for the safety of residents. Bodies of the dead were usually transported by a car to the place of burial and thrown into a common grave. Over the grave created not tall barrow. After undergoing an epidemic of

relatives of the victims are often erected on the cross or shrine. They rarely erected in places registered tombstones. It happened that in subsequent years the cemetery was used again. They buried infidels, suicides, foreigners, or people who are not able to rest in consecrated ground parish cemetery. Sometimes they were converted into war cemeteries. However most of the graves were eliminated or completely forgotten [31].

Examples of epidemic cemeteries in Poland [31, 32], include:

- epidemic-war cemetery in Bytom-Łagiewniki
- choleric cemetery in Siemianowice
- choleric cemetery - servants
- choleric cemetery - Sosnowiec-Zagórze
- choleric cemetery - Chelm Śląski
- choleric cemetery - Libiąż
- choleric cemetery - Bulowice
- choleric cemetery - Rozkochowo
- choleric cemetery – Skała
- choleric cemetery - J. Giebułtów
- choleric cemetery - Brzezie near Krakow
- choleric cemetery - Krakow Bronowice
- choleric cemetery - M. Wieliczka
- cemetery for the victims of the cholera epidemic in Dobczyce
- choleric cemetery - New Wisnicz
- choleric cemetery - Tuliłowo
- choleric cemetery - Myślenice
- choleric cemetery - Warsaw
- choleric cemetery – Świńska Góra

Romanian cemetery

A cemetery is the aftermath of hope

Malicki Wiesław [33]

This cemetery is located behind the sports stadium at the exit of Lidzbark Warmiński on Route 51 in the direction of Bartoszyce [34, 35, 36].

Romanian cemetery, Source: [37]

This is probably only one cemetery in Poland, which probably owes buried here during the First World War prisoners of Romanian nationality. The prisoners worked under the construction of the road. The dead were buried in this cemetery. Most Russian soldiers buried there (around 2000) and Romania (about 500). The soldiers of other armies, including British, Russians, Belgians and Italians were buried. The cemetery was created during World War II [34, 35, 36].

Mining graves

Looking at darkness and death fear of the unknown - nothing more
Joanne Kathleen Rowling [38]

Berezovsky [39, 40] emphasizes that the cemeteries are full of mining Silesia graves. Tombstones are decorated with symbols of mining as a hammer or information "had been killed in the mine."

Currently, mining tragedy victims were buried in individual graves. These graves are still found in Bytom [39].

Bytom Rozbark - Monument in memory of the 150 victims of the accident at mine Heinitz,

Source: [41]

Monument to the victims of disaster at the mine in the cemetery in Heinitz Bytom-Rozbark,

Source: [42]

A touching is the story of a mass grave of miners who died in the accident probably the largest in the history of the Silesian coal mining, which occurred January 31, 1923 for "Rozbark" [39].

Coal dust explosion was the cause of death of 145 miners. In the chronicles, Berezovsky [39] wrote "there has been an explosion in the level of the deck 419 420 In its epicenter there were 23 people. They have suffered severe burns or lost their lives as a result of carbon monoxide. The blast was so great that met a tragic harvest even in the most remote excavation. Sidewalks basic smoke invaded the 600 m level, and then the shaft "Rohmhildschacht", bringing to the surface. For a long time it was not possible to determine the place and cause leakage of smoke. First responders from the local host of the mine rescue station reached the smoky and excavations on gas only after seven hours. Such a long time to wait for help caused the death of a significant part of the crew. Of the 145 killed, 23 were killed in the blast, 12 at the level of 600 m, and 102 in the subsequent parts of the mine. 4 rescuers also died. " Most of the victims found their eternal rest in a common grave in the churchyard [39]. This monument was obliterated inscriptions on the stone slab. In the end it was decided to restore it. Architects scratched tombstone seventeen layers of paint. From the latter managed to get the original inscription adorning the monument. German founder did not fail to mention all the names of the miners resting in the grave, and their colleagues buried in the adjacent cemeteries [39].

Another necropolis, is a cemetery of the miners in Łagiewniki [39]. In 1951, the mass grave rests eleven mine workers' Łagiewniki. "The memorial is modest, there are clear signs indicating the age of the individual victims. Some graves are still under the care of families [39].

The memory to those who did not return from the sea

The memory of those who did not return from the sea is the

interpretation of the culture of the sea

Cpt. Zygmunt Ziolkowski [43]

Sea is neither hostile nor friendly, but it is absolute and requires constant alertness sailor not to be defeated, cannot be underestimated and there is no matter whether it happens in the Baltic Sea and the Pacific [43]. After a series of maritime disasters that have affected the Polish marine environment - the sinking of individuals "crested", "Garganey", "Nisa", "Kudowa" and "Busko Zdrój" to honor the memory of those who have gone to eternal watch,

club captains Great, took the initiative to build on our marine Szczecin monument dedicated to "those who did not return from the sea" [43].

The monument was erected in 1989 in Szczecin [44, 45]. The idea was realized with the support of the Captains Club Szczecin Shipping Great. The project of the monument is by local artists-artists: Margaret Schubert-Radnicki and Maciej Radnicki [45]. Every year here there is inauguration of the academic year in Szczecin Maritime University. There is here tattoos beginning Maritime Day [43]. The appeals in the Day of the Dead at the memorial gathering, consisting of flowers and lighting candles representatives of municipal and provincial authorities, representatives of the marine business, youth sailing and society bristles [43].

Monument "To those who did not return from the sea" at the Central Cemetery in Szczecin,

Source: [46]

Monument appears ambiguous and mutually penetrate each symbol [45]:
- shipwreck tragedy "planted" in the pier of an empty stooge
- storm surge, up from the mast - cross the sunken ship and pier with an empty stooge.

The block of the monument is walled container of water that masters of vessels Polish Steamship Company drew on all the seas and oceans of the world and brought to Szczecin [43]. Before the memorial plaza paved with the date "1989", fence anchor chains and lanterns ship [45]. The semicircular memorial wall with the names of ships and the names of those

who did not return from the sea, as indicated by the inscription at the base of the monument. At the monument were 175 plates with the subtitle, and the end of 2007 already 258 brass plates [45].

Pet cemeteries in Poland

Graves and tears in the heart of the land ends and begins

Jan Sztaudynger [47]

Ten years ago a cemetery for animals was an unknown concept to most Poles, or at the most interesting encountered in foreign films [48]. The first cemetery for animals - called " Dog fate" - was founded in New Konik, near halifax near Warsaw in 1991 [48,49].

Pet cemetery, Source: [49]

At the time, it was perceived as the whim of wealthy pet owners. Fortunately, this cemetery was a private initiative. In this cemetery are located more than 2,000 graves. The buried domestic animals - dogs, cats, parrots, and even a horse – have got label with names. Sometimes owners' put true miniature tombstones or bring favorite toys their pets [48, 49].

Currently the cemeteries were created in other places in the country – near Wrocław (Szymanów), Bydgoszcz, Rzeszów, Białystok and Rybnik. The cemeteries for animals were also opened in Poznan, Szczecin, and Katowice [48].

Pet cemetery, Source: [49]

Conclusions

And graves only the ground under the stars circling,
That's what it wanders on to their graves seeking
This is the time, as if on a throne sitting on the grave,
And in front of him quickly pass by moments of life.
Kazimierz Brodziński [50]

Throughout the world, for all people, cultures and times, cemeteries are a special place, forming a living relative to past generations, the tradition, the values inherited from the ancestors. As a sign of respect to the future that goes beyond the limits of temporality. The cemeteries in Poland - with some clear where once stood, the others remained only slight traces in the form of scraps of old documents, yet the other one does not even know. Each one is full of lost souls, unfulfilled love, experienced suffering and nameless graves, of which no one remembers ....

For many people cemetery reveals that which is not noticed in people in their lifetime ... But everyone smells sadness and tears ..Looking at the cemetery at night shining brightness of candles, I thought-people remember. It raises the question .. how many of these candles burn in memory, and how much "because he falls" ..?

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Cemeteries things

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Introduction

Promise says that once again and again,

with trash and scattered feathers, the ashes and the remains of bodies,

born maybe something new and beautiful

Berger John [1]

Objects reminiscent the past. Things that connect to man who formulated, developed, defined his personality, allowed to experience many wonderful moments, but also moments of horror and fear. Each of them is an incredible story ... of ... They were dying .. but ultimately forgot about them ...   Regardless of whether it is a living thing, or just a piece of metal, each thing on earth is your life, your life. Time also is not indifferent to them .... After a period of extensive machine operations their fate can be very different. Sometimes it is recycled, sometimes removed, revs up into parts, serving as a "donor" parts, while others are scrapped or simply go to the ... forest ....

When clock starts ticking the last minute and everything coming to the end, it is the place where it goes to rest.

Many of these piles are then unusual cemeteries, graveyards things, and they become a peculiar tourist attraction.

Dolls island in Mexico

A man has got such moments in his life he likes to surround with objects,

reminiscent of sadness

Bolesław Prus, Kamizelka, [2]

In Spanich La Isla de la Muñecas. It's a strange and frightening place where the trees hang one thousand maimed, ugly dolls [3].

The island has created a living here many years ago Julian Santana Barrera, who claims that the toy drive away the evil spirits Local legend has it that he hung them trees, while in the channel near the island sank a little girl, and her wandering around the island did not give his soul peace [3, 4, 5].

After a few years, the neighbors began to help him, and so was the world's only dead wood dolls. Dolls hang for almost 50 years. In 2001, he drowned in the same channel, where she died the mysterious girl [3, 4, 5].

Dolls island in Mexico, Source: [4]

Dolls island in Mexico, Source: [5]

It was decided, however, does not eliminate the "works", which to this day is a unique tourist attraction [3, 4, 5].

Being here, you get the impression that you are watched by more than 1000 dolls hanging on the trees. They are dirty, ragged, their heads are often devoid of hair and eyes. Some tourists who visited this place claim the dolls whisper and you must offer them a gift upon setting foot on the island, to appease their spirits [3, 4,5]

Dolls island in Mexico, Source: [5]

Dolls island in Mexico, Source: [5]

Ship graveyard

Nouadhibou, Mauritania, it looks as if it was on the end of the world, it is the second largest city in Mauritania, famous as the "skeleton coast" [7].

A few kilometers south of the city is the largest ship graveyard on Earth. There lies more than 300 wrecks that come from all over the world. Wrecks occurred in the Gulf of Nouadhibou, because corrupt officials turned a blind eye to the port of abandoning ship in exchange for a bribe [7].

The city of Nouadhibou is the second largest city in Mauritania and serves as the country's commercial center. It is famous for being the location of one of the largest ship graveyard in the world. Hundreds of rusting ships can be seen all around, in the water, and on beaches [8, 9].

Ship graveyard in Mauritania, Source**:** [10]

One of the most commonly read explanation for that situation is that Mauritanian harbor officers were taking bribes and allowing ships to be discarded in the harbor and around the ba [8, 9]. This phenomenon started in the 80's after the nationalization of the Mauritanian fishing industry, numerous uneconomical ships were simply abandoned there. The city of

Nouadhibou is one of the poorest locations in the world. Right over these phantom beaches there are people living inside the huge merchant boats [8, 9].

Specific ship graveyard is located in the desert of the Aral Sea [11]. In 1961, the Aral Sea occupied an area of over 66,000 km2, and its maximum depth was 69 meters. During a few decades the Aral Sea retreated by as much as 150 km and steadily is withdrawing [11].

Ship graveyard in Mauritania, Source: [10]

Ship graveyard in the desert of the Aral Sea, Source: [11]

Ship graveyard is also located at the Abu Nuhas [9] At this point it resulted in the sinking of the underwater reef at least 5 vessels. Rafa thus gained the name "Sha'ab Abu Nuhas," or "Father Raf unfortunate" and was regarded by sailors for the nightmarish place [12, 13].

Ship graveyard at the Abu Nuhas, Source: [13]

Ship graveyard in Mauritania, Source: [10]

Divers can explore sunken ships, four of [12, 13]:
- the Giannis D (Greco-Japanese freighter, sunk in 1983, Carnatic (English merchant ship)

- Chrisoula K (Greek freighter sank in 1981)
- Kimon M (German cargo ship, sunk in 1978
- the oldest British Carnatic, is also one of the oldest shipwrecks accessible to scuba diving in the Red Sea. ship influenced the reef in 1869 with a cargo of gold, wine and cotton on their way to India.

Today lying 90 meters under water wreck is preserved in very good condition [12, 13].

SS Carnatic, built in 1862, hit reef at Sha'ab Abu Nuhas (Red Sea), Source: [14]

Anchor graveyard

A ship should not be attached to one anchor,

or life based on a hope.

Epiktet from Herapolis [15]

Among the sand dunes on the beach island of Tavira, Portugal, there are dozens of anchors driven into the ground [15, 16].

Among the dunes of Tavira island, in Portugal, there's an impressive anchor graveyard called the Cemitério das Âncoras [8]. It was built in remembrence of the glorious tradition of tuna fishing with large nets fixed with these anchors, a fishing technique already invented by the Phoenicians Tavira used to be a place devoted to the tuna fishing. They built up this anchor graveyard to remember those who had to quit their occupation when the big fish abandoned the coasts [8].

Anchor graveyard, Source: [17]

Anchor graveyard, Source: [10]

This one's right up there with the Easter Island heads in terms of haunting landscapes: hundreds of massive iron anchors standing in perfect rows in the sand on an isolated Portuguese island [8, 9]. Not merely the detritus of the ocean, they are the last remnants of Tavira's once thriving tuna-fishing industry – an enterprise that fed Portugal for hundreds of years. But when the tuna dried up, the ships stopped sailing. And whenever one of them

docked for the last time, they'd leave their anchor on Barril beach. After a while, there was enough that someone decided they needed to be kept in order, as if waiting for the moment when the island's lifeblood would return. Sadly, it never did [8, 9].

Tavira is a energetic sport fishing slot on the Algarve in Portugal ornamented by moving country side made up of red, fig and almond plants [8, 9].

Anchor Graveyard, Source: [10]

A short move from the city is the wonderful Barril seaside of excellent pristine that extends for over 14 miles [8, 9]. Relaxing among the excellent sand hills on the seaside is what residents call the "Cemitério das Âncoras" or the Graveyard of Anchor bolts. For decades, Tavira flourished on the Salmon sport fishing market but when the seafood shares dropped and fishers provided up their profession, these anchors were eventually forgotten on the seaside to corrosion. It's not certain who was the first to line up the anchors but surprisingly those who followed believed it was an concept worth copying. The tuna fishers and the sport fishing market is long gone now changed by accommodations and vacationers. But this unusual cemetery continues to be as a memory of the last, when tunas were a living source [8, 9].

Submarine graveyard

The ship is safer when it is anchored in the harbor.

However, we do not build the ships for.

Paulo Coelho, Pilgrim [18]

The area around Nezametnaya Cove, close to the town of Gadzhiyevo, in Murmansk Oblast on the Kola Peninsula, is a cemetery where is located a lot of old Russian submarines [19]. After serving their duty underwater, the submarines were brought to this restricted-access zone in the 1970s and then forgotten [19].

Some of the old submarines were used for target practice in military exercises and often sunk, an employment of the old "out of sight, out of mind" strategy [20]. Others were simply left in the bay to rust and rot, floating to the surface like so many whale carcasses. Half-hidden in Russia's Olenya Bay, adjoining an off-limits naval base, lies a secret that was only recently uncovered to its full extent [20].

The Cold War Submarine Graveyard of Russia's Kola Peninsula, Source: [20].

In the midst of the otherwise picturesque Russian tundra - home to reindeer, polar bears, Arctic foxes, wolverines and moose - giant metal skeletons raise their great mass toward a gray sky, as if asking where they went awry to deserve their fate [20]. The area around Nezametnaya Cove, close to the town of Gadzhiyevo, in Murmansk Oblast on the Kola Peninsula, is a cemetery where many a Russian submarine has gone to die. After serving their duty underwater, the submarines were brought to this restricted-access zone in the 1970s and then forgotten. The location is high up in Russia's northwest, not far from the Finnish border, a place where strong winds blow for a good part of the year [20].

At a time when the Cold War was still in full swing, shipyards had a hard time fulfilling the orders they received for military ships, and there was scarcely any time to even think of properly disposing of old submarines [20]. It's said that some of the old submarines were used for target practice in military exercises and often sunk, an employment of the old "out of sight, out of mind" strategy. Others were simply left in the bay to rust and rot, floating to the surface like so many whale carcasses. Nobody wasted much thought on the stricken subs, but rust and oil from the hulls began polluting the water over the ensuing years. This prompted a recycling strategy of sorts [20].

The Cold War Submarine Graveyard of Russia's Kola Peninsula, Source: [20]

Although at least one ship was burned in the water, some of the submarine wrecks were dragged out of the lake using a crane, and by the end of the 1990s, a private company had taken over the task of dissembling them and recycling their materials [20]. Several of the subs that were not scrapped were used as training vessels, and one even became a museum piece. However, a Google Earth image taken in 2007 showed that at least seven hulks survived, most surely beyond salvaging now [20]. According to a Russian blog, various "K"-ships can be identified that once made up part of the Northern Fleet. The building half-concealed in the image second from top is the ruin of an old summer house, and to its left one can just make out the remnants of an old wooden pier that once stood in the cove. A

warehouse used for the storage of chemicals was also built on the shore, but was apparently abandoned in the 1980s [20].

The Cold War Submarine Graveyard of Russia's Kola Peninsula, Source: [20]

The average U.S. submarine is said to tip the scales at around 7,000 tons, though some can weigh much more [20]. Considering the metals they are made of, submarines can provide a valuable source of flexible steel and titanium. Add other useful metals to the list, and you have a whole repository of useful materials ripe for salvaging once a submarine's life has run its course. However, scrapping any watercraft is not cheap, as it is both time- and labor-intensive. For example, to break down a 10,000-ton ship, it would take 150-200 workers about three months. Nevertheless, these same workers could salvage almost every part, as about 80% of a ship's steel is reusable in construction [20].

Repurposing from military to civilian usage might also have been an option for the submarines of Nezametnaya Cove, as subs are needed in the marine sciences for salvage, exploration and maintenance operations, as well as undersea archaeology Preuss [20].

However, at least the Russian submarines pictured here did reach their graveyard. Small mercy, but not all ships are so lucky [20]. Because ship breaking is costly, many old vessels are abandoned at sea and left to their own devices at the instructions of unscrupulous owners who want to duck the bill. Sadly, this happens more often than one might think,

though official figures are hard to come by. Let's just say spotting a "ghost ship" in our oceans may not be as difficult as it should be [20].

The Cold War Submarine Graveyard of Russia's Kola Peninsula, Source: [20]

The port authorities of Mumbai, for example, had to deal with not one, but three such cases within the space of a month in 2011; ships that were on their way to the famous Alang ship-breaking yard in Gujarat or had simply been abandoned, drifting around off the Indian coastline [20].

The vessels posed a serious threat to the city environment and population, as one nearly crashed into a recently constructed bridge, several leaked oil after running aground, and two became a real nuisance for lifeguards, who saved dozens of curious beach goers from drowning after they swam too close to the ship in rough monsoon waters [20]. As dreary as the images of the Soviet submarine graveyard in Russia's Olenya Bay might seem, they are also strangely fascinating [20].

Ship cemetery

You can not cross the sea, standing on the shore

and staring at the water

Rabindranath Tagore [21]

Ship graveyard or ship cemetery is a location where the hulls of scrapped ships are left to decay and disintegrate, or left in reserve [22]. Such a practice is now less common due to waste regulations and so some dry docks where ships are dismantled (to recycle their metal and remove dangerous materials like asbestos) are also known as ship graveyards. By analogy, the phrase can also refer to a large number of shipwrecks which have accumulated in a single area but not been removed by human agency, instead being left to disintegrate naturally [22].

These can form in places where navigation is difficult or dangerous (such as the Goodwin Sands or Blackpool), where a large number of ships have been deliberately scuttled together (as with the Kaiserliche Marine at Scapa Flow), or where a large number of ships have been sunk in battle [22].

List of ship graveyards is as follows:

- <u>France</u> - Guillvinec-Lechiagat, On the Rive Rance, Magouë r Plouhinec, Morbihan, Plouhinec, Finistère, Landévennec) [22]

- <u>United States</u> - The US Navy "phantom fleet" at Suisun Bay, to the north of San Francisco Bay, Witte's Marine Salvage - the Staten Island boat graveyard, Bikini Atoll was designated as a ship graveyard for the U.S. Pacific fleet; it later became known as a nuclear testing facility) [22]

- <u>Africa</u> - Wrecks all along the peninsular coast at Nouadhibou) [22]

- <u>Asia</u> - Several locations near the Aral Sea, The ship-breaking yards of Alang (India), Chittagong (Bangladesh), and Gadani Beach (Pakistan) [22]

- <u>Australia</u> - All states and territories of Australia, except the Australian Capital Territory, have ships' graveyards: *New South Wales*: Stockton Breakwater (Newcastle) [22]

- Homebush Bay Ships' Graveyard (Sydney), Pindimar Bay Ships' Graveyard/The Duckhole (Myall Lakes); *Northern Territory:* Darwin Harbour East Arm; *Queensland:* Bishop Island Ships' Graveyard (Brisbane), Tangalooma Ships' Graveyard (Moreton Island), The Bulwer Wrecks (Moreton Island), Curtin Artificial Reef; *South Australia*: Port Adelaide and environs - sites at Mutton Cove, Jervois Basin, Garden Island, Angas Inlet and Broad Creek, Port River, Port Augusta, Port Flinders, Port Pirie, Planned scuttling sites at Ardossan, Cowell, Glenelg, Goat island, Kangaro Island, Port Noarlunga, Port Stanvac, Stenhouse Bay, Whvalla, Yankalilla Bay; *Tasmania*: Little Betsey Island Ships' Graveyard (Hobart), East Risdon Ships' Graveyard (Hobart), Strahan Ships' Graveyard (Strahan), Tamar Island Ships' Graveyard

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(Launceston), *Victoria:* Barwon Heads Ships' Graveyard (Port Phillip Bay), *Western Australia:* Careening Bay Ships' Graveyard, Rottnest Island Ships' Graveyard, Jervoise Bay Ships' Graveyard, Albany Ships' Graveyard (Albany) [22].

Source: Wreck of the "Sunbeam", Built in 1857 and abandonded in the ships graveyard in 1910, the North Arm of the Port River, Adelaide, South Australia [22]

Closer look at sunken barges in mouth of Coney Island Creek on a sunny afternoon, Gravesend Bay, Brooklyn, Source [22]

Moynaq is a city in northern Karakalpakstan in western Uzbekistan. Home to only a few thousand residents at most, Moynoq's population has been declining precipitously since the 1980s due to the recession of the Aral Sea [22].

Boat cemetery, Finistere, France, Source: [22]

For travelers the main reason to visit Moynaq is to see the ship graveyard, a collection of rusting hulks that were once the town's fishing fleet. It's an image that perfectly illustrates the disaster - once proud vessels beached in a sandy desert [19].

Unfortunately there aren't many left, as scrap metal companies made short work of them before the tourism authorities forbade it. In one final kick for a local population already downed, the money didn't go to the people who owned the boats; it was divided up between the scrap companies and government officials [8, 19].

Taxi graveyard

Loneliness has followed me all my life. The life of loneliness pursues me wherever I go: in bars, cars, coffee shops, theaters, stores, sidewalks. There is no escape.

Taxi Driver [23]

Thousands of scrapped taxis are abandoned in a yard in the center of Chongqing, China [8, 9, 24].

Traffic congestion and pollution have worsened dramatically in Chinese cities because the country's long-running economic expansion has allowed increasing numbers of consumers to make big-ticket purchases such as cars, which means many no longer have to rely on taxis or public transportation [8, 9, 24].

Taxi Graveyard, Source: [10]

Vintage cars and motorbikes graveyard

It is true that most people change the wheel.

The engine has an incredible power over the human soul

Jean Baptiste Delacour [25]

Vintage Cars and Motorbikes Graveyard Austin, Texas (USA), Source: [26]

In the area Austin, Texas (USA) internet users using Google Maps found by chance hidden antique cemetery roads cruisers In the cemetery there 1054 cars [26]. These are old American cruisers from the 40, 50, and 60 [26].

Graveyard of old cars in Kaufdorf

The only reality that does not disappoint and does not lie, is perhaps – death
Bolesław Prus, Lalka [27]

In a small village called Kaufdorf located in Switzerland has an amazing the scrap yard counting about 500 vintage cars from the years 1930 to 1960 [28, 29].

Masch - Graveyard of old cars in Kaufdorf in Kaufdorf, Source: [29]

Its past is not fully known, but there is the a legend about it. It says that these machines were collected by the dealer to obtain parts. However, the man saw the beauty of his collection could not get rid of the exhibits and all the cars placed in the garden. In the seventies he retired, and the business passed to his son. He has not taken any action seeking to remove the collection. Thanks to all classics still stand there [28, 29].

Graveyard of old cars in Kaufdorf , Source: [29]

Capri - Graveyard of old cars in Kaufdorf, Source: [29].

Taunus - Graveyard of old cars in Kaufdorf, Source: [29].

There are cars including Ford Mustang, and (the dominant type of Eleanor), Mach, Capri MK1, Taunus 12M, 17 MP3, 17M/20M P5, Zefirk, Corsair, Rowling [29]. Over the past two years, the historic cemetery auto-visited nearly thirty thousand people [28].
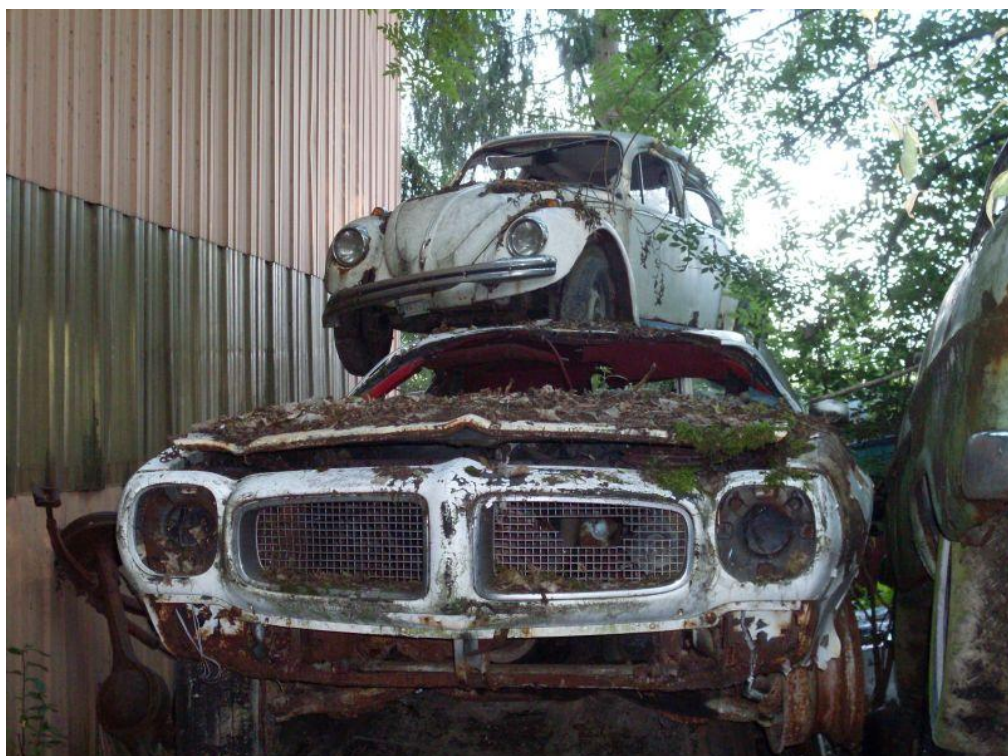
Graveyard of old cars in Kaufdorf, Source: [29].

Volkswagen graveyard

Objects are the substance of the world

Ludwig Josef Johann Wittgenstein [30]

American Leroy "Corky" Yager, Volkswagen enthusiast gathered on his property about 800 cars of this brand, which collected since 1986 [31, 32].

Volkswagen graveyard, USA, Source: [31].

Volkswagen graveyard, USA, Source: [32].

The official ruling to clear the property of vehicles came in August 2010, and Sunray Bugs had until December of that year to clean-up the land [31, 32]. They missed the deadline, and then missed it again, forcing the county to come in and finish the job. It took them six days to remove an estimated 200 tons of metal… which was just half of the nearly 800 cars laying about the land. Corky, his family, and his employees plan to meet the next deadline for car removal set by the court. The team is feverishly stripping the cars of any viable parts, and everything else will be sent to the scrapper [31, 32].

Car cemetery near Warsaw

Each thing has its everyday and festive party

Georg Christoph Lichtenberg [33]

To a casual passer-by it can be associated with another illegal the scrap yard of rusted metal [34].

However, it is mysterious and abandoned collection of over fifty pieces of cars, which for more than thirty years stuck in this strange cars of the era cemetery PRL [34]. These include such gems as Warsaw, Porsche 911, Citroën DS and others. This is from the collections numbering several pieces belonging to an officer of the Security Officer of the Ministry of Transport, who died in 1989 in unclear circumstances [34].

Car cemetery near Warsaw, Poland, Source: [34]

Car cemetery near Warsaw, Poland, Source: [34]

Car cemetery near Warsaw, Source: [34]

Trams graveyard

The tram is still a symbol of Warsaw and retort existence. Its nature is dust and venturing. Its intended release of human instinct of mutual hatred. Most Merciful Christian turns into a Warsaw tram biology and pure evil. Psychological principle tram is mythologized, blind desire to push forward and blind fear of not being able to leave it in the nick of time. Extremely sophisticated neighbor intolerance and insults are not

Graveyard of old trams in Warsaw, Poland, Source: [36]

In Warsaw, there is a graveyard of old trams 13n and 105n [36]. 105N - a tram with a rectangular mask. 13N - a popular "hot dogs". The first prototype appeared in Warsaw in 1959 [36]

Graveyard of old trams in Warsaw, Poland, Source: [37]

Until 1969 in Chorzow made them more than 800. All these trams were dedicated for Warsaw. They were the first the wagons speed reaching speeds of 70 km /h. Although at that time, were regarded as very modern, blacking them spectacular blunders [36].

"One hundred and five" are those with a rectangular mask, thirteen is a popular "hot dogs". [28] The prototype first appeared in Warsaw in 1959 [36].

Graveyard locomotives in Tarnowskie Mountains

We go through life like a train speeding in the dark for

an unknown purpose

Agatha Christie [38]

In Tarnowskie Mountains, there are two cemeteries trains [39].

Graveyard locomotives in Tarnowskie Mountains, Poland, Source: [32]

First – it is located in the garden, around the Historic Silver Mine, which is a few locomotives. Next to them wagons, mining machinery, pumps, pipes, cylinders and large shields Koepego [39].

Second, it is surrounded on each side of the track number of threads [39]. Electric stand there stores, beautiful, green, and dead. The famous "bombers" Two-ET40 locomotive produced in the late seventies by the Pilsen Skoda, which once stretched from Silesia coal to Pomerania. [39].

Graveyard locomotives in Tarnowskie Mountains, Poland, Source: [39]

Train cemetery

> *(...) The train is moving market place, which can not be resisted,*
> *bazaar on wheels that moves in perfect independence of the landscape*
> *Once up to speed, and if your mood improves. It can soothe even the most atrocious*
> *circumstances – unlike the plane in which the terrified man sweating*
> *of anxiety, on the bus, in which it nauseous from the fumes, and car*
> *which suffer anguish because of tightness and paralysis (...)*
> *Paul Theroux, The Great Railway Bazaar. By train through Asia, [40]*

One of the major tourist attractions of the area is an antique train cemetery [41]. It is located 3 km outside Uyuni and is connected to it by the old train tracks [41].

The town served in the past as a distribution hub for the trains carrying minerals on their way to the Pacific Ocean ports [41].

The rail construction started in 1888 and ended in 1892 [41]. It was encouraged by the then Bolivian President Aniceto Arce, who believed Bolivia would flourish with a good transport system, but it was also constantly sabotaged by the local Aymara indigenous Indians who saw it as an intrusion into their lives. In the 1940s, the mining industry collapsed, partly due to the mineral depletion. Many trains were abandoned thereby producing the train cemetery [41].

Train Cemetery outside Uyuni, Source: [42]

Train Cemetery outside Uyuni, Source: [42]

The graveyard of trains near Moscow

We are rubbish, old and unwanted.Thrown on the wet pavement and leave it on for weeks, nothing sinister warning. We are in anticipation, that the change in the work of art. Nobody does not pay for it.This is my personal choice to identify with the remains in place, which made war on all those who lack confidence in the collectionand re-use, and who are ready to risecostly monuments to a memory of his absent

Sinclair Iain [43]

Graveyard train near Moscow, Source: [44]

Graveyard train near Moscow, Source: [44]

Graveyard train near Moscow, Source: [44].

Aircraft burial ground

On the uniform landscape that weary passenger

crew looks through the eyes of others

Antoine de Saint -Exupéry [45]

The 309th Aerospace Maintenance and Regeneration Group (AMARG), often called The Boneyard is located near Davis Monthan Air Force Base in Tucson, Arizona [8].

For those of you that have never seen it, it's difficult to comprehend the size of it [5].

The number of aircraft stored there and the precision in the way they are parked is impressive [8, 46]

Another important fact is that they are all capable of being returned to service if the need ever arises. AMARG is a controlled-access site, and is off-limits to anyone not employed there without the proper clearance [8, 46].

The only access for non-cleared individuals is via a bus tour which is conducted by the nearby Pima Air & Space Museum. Both the museum and the Bone Yard are very popular attractions in the Arizona desert [8, 46].

Aircraft burial ground near Davis Monthan Air Force Base in Tucson, Arizona, Source: [46]

Aircraft burial ground near Davis Monthan Air Force Base in Tucson, Arizona, Source: [46].

Vozdvizhenka aircraft graveyard

Although the fastest aircraft, Until yesterday, no return ..

John Isidore Sztaudynger, Feathers, almost all [47]

Littered with at least 18 gutted Tupolev Tu-22M Backfires of the 444th Heavy Bomber Regiment, Vozdvizhenka air base resembles a post-apocalyptic landscape [8]. Entering this barren place, located near Ussuriysk in the Primorsky Krai region of Far East

Russia, 60 miles (95 km) north of Vladivostok and 40 miles (65 km) from the Chinese border, is like taking a step back in time [8].

Vozdvizhenka Aircraft Graveyard in Russia, Source: [48]

The 444th Regiment was disbanded in 2009, with some aircraft transferred to the Belaya air base, and others dismantled (removed engines, equipment, and with holes cut in the fuselage) [8, 48].

The aircraft carcasses are awaiting final metal cutting. Currently based at the airfield is the aviation commandant of Khurba airbase and the 322 Aircraft Repair Factory [8].

Soviet tank graveyard

The cemetery is a memory of scrap yard
Wojciech Korczak [49]

Soviet Tank Graveyard (Afghanistan) - on the outskirts of Kabul, Afghanistan there's a massive collection of abandoned Soviet battle vehicles left behind after the failure of a massive eastern bloc military occupation of the country in the 1970's and 1980's [50].
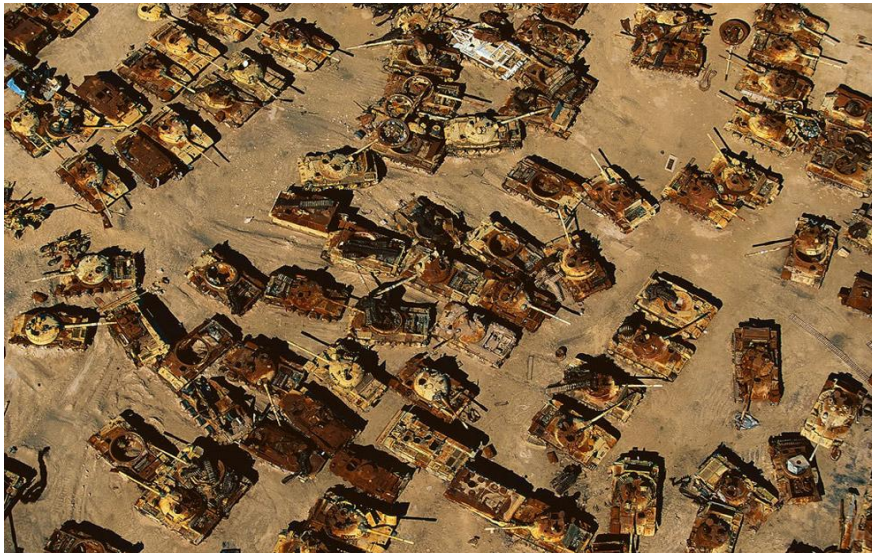
Soviet Tank Graveyard in Afghanistan, Source: [51]

Soviet Tank Graveyard in Afghanistan, Source: [51]

The Soviets left in a hurry and couldn't be bothered to find a way to get broken-down tanks back home, so now they sit, partially stripped and covered in graffiti [50].

Afghanistan has few recycling facilities, so this cemetery o tanks will likely remain where it is for many more years as a reminder of the Russian invasion [50].

Highway of death

The biggest of the secrets of the war, the spirit of tragedy,

the right of one man to sending another man to death.

Vasily Grossman, Life and fate [52]

"Highway of Death", so called road No. 80 between Kuwait and Basra in Iraq - steel graveyard ghosts, the residue after the first Gulf War [53].

Highway of death, Source: [53]

This name is not accidental, because along the way there was a massacre of Iraqi troops retreating from Kuwait during the first Gulf War. During the two days destroyed some 2,000 Iraqi tanks and armored vehicles, and their remains are there to this day in the form in which it was abandoned more than 20 years ago [53].

Highway of death, Source: [53]

Cemetery along the "highway of death" remains a ghostly monument to the time for a long time, because due to the desert climate, the processes of rust or decay almost there do not appear or are very slow. So for many years, the cemetery will remain in the state in which left them fleeing Iraqi soldiers [53].

Highway of death, Source: [53]

Radioactive burial ground machine

We are not ashamed to watch all the crime, disaster, tragedy, violence,

but we can not be shared with love. We are ashamed. Why?

Dorota Terakowska [54]

The largest burial ground was established 25 kilometers southwest of Chernobyl near Rosoki (Rossokha) [55, 56].

Burial ground has an area of 2.2 hectares and stand on it hundreds of trucks, armored vehicles, dozens of buses, lots of cars and 10 helicopters, two Mi-8 and eight huge Mi-6, was involved in securing the explosion of the reactor [55, 56].

In the cemetery there is all sorts of equipment that was involved in securing the explosion of the reactor. There is everything from buses that once carried the people, by the armored vehicles, and helicopters [55, 56]. It is also interesting as a dangerous place - each vehicle is highly irradiated [55, 56].

Burial ground south west of Chernobyl near Rosoki, Rossokha; Source: [55]

Phone booth graveyard

History repeats itself as an answering machine on the phone

Barbara Kosmowska [7]

This phone booth graveyard is located between Ripon and Thirsk, near the village of Carlton Miniott, the United Kingdom. There are located hundreds of disused telephone booths [8, 9].

. Decommissioned old red booths are systematically replaced by new modern booths, and deposited in one site near this English village [8, 9].

Some of these objects are being recycled, and many of them are piling up on the so-called Object Graveyards and there waiting to be completely eaten by the ravages of time. Places of natural decomposition of such objects can be unusual tourist destinations and sites to capture amazing photos [8, 9].

Phone graveyard near the village of Carlton Miniott, the United Kingdom, Source: [58]

Phone graveyard near the village of Carlton Miniott, the United Kingdom, Source: [58]

Graveyard of old technologies

It became terribly obvious that technology has outstripped our humanity

Albert Einstein [59]

Burial ground is located in the prefecture of Niigata, Japan [60].

Although the equipment collected in neat piles is often quite efficient, it does not hit the secondary market [60].

Old TVs, fax machines and printers will go to China [60]. There will strike a much less pleasant place to be able to bring their citizens all the precious metals, which can be obtain of consumer electronics [60].

Burial ground of old technologies is located in the prefecture of Niigata, Japan, Source: [60]

Burial ground of old technologies is located in the prefecture of Niigata, Japan, Source: [60]

Burial ground of old technologies is located in the prefecture of Niigata, Japan, Source: [60]

Burial ground of old technologies is located in the prefecture of Niigata, Japan, Source: [60]

The rickshaws cemetery in Bangladesh

Nothing fall into oblivion [...]
John Maxwell Coetzee [61]

The rickshaws cemetery is located on the outskirts of Dhaka, capital of Bangladesh, it is also called a rickshaw capital of the world [62].

The rickshaws cemetery, Bangladesh, Source: [62]

They are rickshaws in the city primary transportation, and every day they go to the streets over half a million [62].

Traditional rickshaws are powered by human muscle, but they are replaced by a motor, and gradually becoming obsolete [62]. Their owners often just throw them in a cemetery it rickshaws. Here lies one thousand shipwrecks over 15,000 such vehicles [62].

The rickshaws cemetery, Bangladesh, Source: [62]

The rickshaws cemetery, Bangladesh, Source: [63]

The tire cemetery in USA

Nothing disappears forever. It typically, only changes form.

Garbage are immortal, penetrate the atmosphere, float in the water,

dissolve, rot, decay, change in gas, smoke, soot;

they travel the world, gradually pouring it

Klima Ivan [64]

Tyre Cemetery, USA, photo by Edward Burtynsky, Source: [62]

California tire cemetery no longer exists [62]. It was photographed in 1999 by renowned photographer Edward Burtynsky for a few days before it got the tires lightning. A pile of flammable material caught fire quickly and made a gigantic fire, the fire lasted for a month [62].

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CHAPTER IV
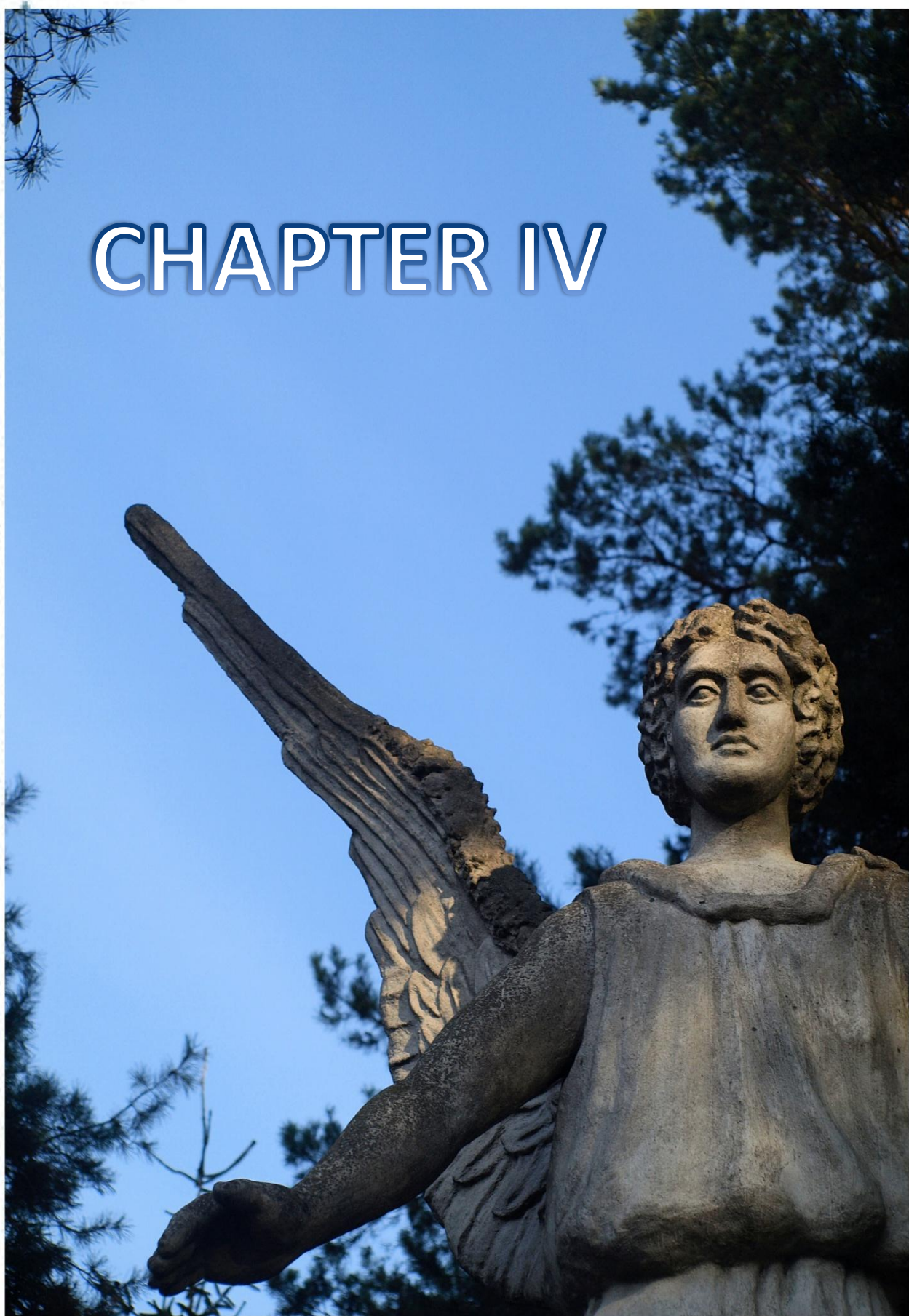
Łukaszuk Cecylia, Krajewska-Kułak Elżbieta, Lewko Jolanta, Van Damme-Ostapowicz Katarzyna, Guzowski Andrzej, Cybulski Mateusz, Rozwadowska Emilia, Rolka Hanna, Jankowiak Barbara, Kowalewska Beata

Biodeterioration, autolysis and entomology in cemeteries – selected aspects

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A bit of microbiology and medicine

The air was regarded as a factor contributing to the development of different kinds of ailments and certain infectious diseases already by Hippocrates (460-377 BC), who wrote in his work "*Corpus Hippocraticum*": "*when the air is infected with pollutants that are harmful to people, man becomes ill*" [1].

Also Lucretius was convinced that inhalation of "particles from polluted atmosphere" can cause many diseases [1].

Purity of atmosphere was also mentioned by Mark Vitruvius between 23 and 27 BC, a Roman architect of the Augustus period, who took it into consideration in his description of architecture and settlements arrangement, he also considered buildings localization and migration of people [1].

In his "*De architectura libri deces*" he emphasized importance of constructional materials durability, suggesting that: "*in case of building, one shall take into consideration: durability, purpose and beauty*", and "*...wicker walls, I would prefer, if they were not invented at all (...), when they touch the ground, they rot in time*" [2]. He also noticed that some species of trees "*rot fast, absorbing moisture through their stomas (...), and lubricating things, especially books, with an oil, protects them from moths and rotting*" [2].

According to Zyska [3], in the first half of the XVI century Fracastoro formulated a thesis on diseases development because of small living forms moving by means of the air of direct contact.

Mcdonald claim that also in the Books of the Old Testament [4] there can be found references to presence of mould in households, and hints how to deal with that problem by e.g. removing "infested" stone elements, "scraping" walls and re-coating them with plaster, and if the problem recurs, by demolition of house.

An attempt to explain spreading of epidemic by interaction of atmosphere's influence, individual predispositions and infection was made by Galen, and in the modern times, it was

Herz who indicated the fact that in the upper layers of the air, there were various groups of microorganisms [5]. The above mentioned research was continued by Fleming, and then in 1929, by Wetson, who stated that bacteria and fungi were very numerous at a height of 3000 m, however, much less numerous above that level [5].

First suggestions about negative influence of microenvironment conditions on mood, taking into consideration a role of fungi, come from the XII century, when Moses Maimonides noticed that his pupils started to breathe in a wheezing way, in wet and warm weather [4].

However, development of fungi depends not only on such factors as: local conditions, climatic factors (temperature, rainfalls, winds and humidity level – optimum 70%), but also on time of a day and a kind of man's activity.

Here, it is worth mentioning that such communal objects as e.g. waste dumps, wastewater treatment plants, cemeteries located in different places and ground conditions are serious sources of chemical compounds and bio-aerosols emission that can negatively affect surrounding areas and human health [6]. These bio-aerosols contain many harmful elements, such as microorganisms that take form of endospores, spores, conidia, mycelium fragments or even vegetative forms (bacteria, viruses), which can pose serious disease-forming risk to health of people, animals and plants. As a result of falling, by the force of gravity, the bio-aerosol emitted from dumps and wastewater treatment plants is accumulated on the surface of soil, water, plants and it can also migrate into deeper soil layers by means of water. Moreover, being suspended in the air, it does not lose its malignant properties even after a long period of time [6]. Number of microorganisms in bio-aerosols depend on many factors, among which the most important are climatic factors and conditions of storing, way of exploitation, aeration of chambers, etc. [6].

State of the air microenvironment is also conditioned by a kind of construction stone and micro-flora that inhabits it [5, 7, 8, 9]. Stone biocoenose consists in phototrophs (cyanobacteria, algae, mosses, higher plants), chemotrophs (bacteria, fungi, including *Aspergillus, Cladosporium, Curvularia, Penicillium, Phoma, Lecythophora, Exophiala, Trichoderma, Alternaria, Stemphylium* [5, 7, 8, 9].

It is also worth remembering that mould fungi can considerably damage our health, since they produce enormous number of spores, which can be carried for thousands kilometres in external environment. In order to define a set of various ailments, caused by long-term staying in rooms, which construction and equipment can have destructive influence

on people's health, in 1982 there was introduced a term "*Sick Building Syndrome*" (SBS) [10].

In 1987, the World Health Organization determined a list of symptoms and disease entities that can be caused by "sick buildings"; it was prepared according to occurrence frequency of such features as: irritation or damage of mucous (eyes, nose, larynx, bronchi), drying and irritation of skin, neurotoxic symptoms (headaches, fatigue, annoyance, losing concentration), bronchial asthma, asthma-like symptoms (pressure in chest, shortness of breath), air-conditioning fever and lung tissue damage [10]. There were also distinguished non-specific ailments, related to staying in such buildings, as: neurotoxic disorders (headaches, fatigue, annoyance, losing concentration, dizziness, irritation of mucous membrane of nose-throat cavity conjunctiva), asthma-derived symptoms (pressure in chest, whizzes), skin irritation, bleeding from nose and feeling unpleasant smell [10]. Chester and Levine proved the relation between chronic fatigue syndrome and SBS symptoms [10].

Within the last few years, the term SBS has been changed into BRI – "*building-related illness*", and there were distinguished two groups of diseases: specific (states deriving from allergy, immunity, infections) and non-specific (irritation of skin and mucous membranes, headaches, fatigue, concentration disorders) [10]. The other researchers, such as Brooks, Rylander, Selzer, extended the range of BRI to: infections (legionellosis, flu, rubella, recurrent infections of respiratory tract, chronic inflammation of paranasal sinuses), allergic diseases (bronchi asthma, year-round allergic catarrh and conjunctivitis), air-conditioning fever, allergic inflammation of alveolus, dryness and red patches on skin - especially face - itch, hives, intensification of chronic skin diseases (e.g. atopic eczema, contact dermatitis), irritation and chronic conjunctivitis, recurrent and chronic middle and external ear inflammation, neurotoxic symptoms, asthma-like symptoms, flu-like, fatigue syndromes (CFS – *the chronic fatigue syndrome*) and tumours [10].

A bit of history – The curse of Tutankhamen's Tomb

In 1923, an English archaeologist, Howard Carter [11], discovered a tomb of Tutankhamen. Almost a year later, lord Carnavon died, who was a sponsor of that expedition, and his death started rumours about the curse that would get every daredevil, who violated eternal peace of the Pharaoh [11]. The curse was supposed to warn that great god in a form of Nekhbet bird would scratch faces of everyone, who profaned the tombs [11]. Lord Carnavon, probably being delirious because of a fever [11] was repeating: "*Some bird attacks my face*", and the press said that at the moment of Carnavon's death, throughout Cairo, the lights turned

off. The lord's death began a black series: six months later a younger brother of Carnavon died, however, he had never been to the tomb, in 1928 – Arthur Mace, Carter's assistant, and an Egyptian prince, Ali Kemala Fahma Beja, was killed by his wife in a London hotel "Savoy" [11] a few months after he had visited the excavations. The people related to the works in the Valley of the Kings were terrified of revenge from the other world, despite the fact that out of 26 people, who were present at the tomb opening, only 6 died within 10 years, and all of them were old [11].

In 1962 a biologist from Cairo university, Ezzedin Taha [11], called a press conference and announced that he had found poisonous fungi in ancient tombs and mummies, which were able to stay active for thousands of years. The researcher emphasized that in cases, where fungi spores got to human lungs, they caused high fever, infections and inflammations of respiratory tract. In his opinion [11], "the curse" effect depended only on immunity of the researchers' organisms. Right after the conference, the researcher went to Suez together with his co-workers. During that trip, he suddenly changed a lane and caused a head-on collision with a car coming from the opposite side. Everyone was killed outright. An autopsy showed that the biologist died from circulatory failure yet before the collision [11].

In Poland, at the beginning of the 70's, there was opened a tomb of Casimir Jagiellon, and earlier, a grave of his wife, Elisabeth of Habsburg, called the Mother of European Kings [12]. Many researchers of Wawel crypt had serious problems with health, and afterwards, there began a black series, just like in Egypt. All of them were middle-aged and had never complained about their health before. In 1974, there died: Feliks Dańczak, Stefan Walezy (Walczy), Kazimierz Hurlak, and in 1975, Jan Myrlak [12].

Also the members of archaeological team, working in the church of St. Peter and Paul in Tworków, were complaining about health problems [13]. During their work, they felt fatigue, dizziness and even consciousness disturbances. The archaeologists opened 10 copper sarcophagi of the Reiswitz family [13].

In 2001, Filley en al. [14] conducted a microbiologic analysis of a coffin, the furniture and a wooden construction of Phyrgian King Midas' tomb, in Gordion, Turkey. They proved that the main destroyer in the tomb was a fungi, rich in nitrogen 15N, coming from diet, rich in meat (rotting wood in the whole tomb) [14].

In 2004, there were published the results of Szczepanowska and Cavaliere's researches [15], whose goal was to examine walls in Tutankhamen's tomb and rocks, in order to identify kinds of fungim and check if nutrients were provided by paints. The Tutankhamen's Tomb

had been inhabited by fungi since the moment of its discovery in 1922. The authors found a few species of fungi, such as: *Aspergillus, Penicillium* and *Cladosporium, Saccharomyces and Rhodotorula* [15].

In 2011, Afifi and Geweely [16] published the results of their researches, related to physical, chemical and biological factors, influencing ventilation of the archaeological tombs of El-Anfoushi and Al-Shatba, situated in one of Alexandria's districts. Construction material samples from those two tombs were examined with the use of *the Electron Microscope Environmental Scanning* (ESEM). The authors isolated 3 species of xerophilic fungi, such as: *Eurotium amstelodami, E. chevalieri, E. repens* and as much as 6 non-xerophilic strains, such as: *Alternaria alternata, Aspergillus terreus, A. versicolor, Cladosporium herbarum, Fusarium moniliforme and Penicillium chrysogenium.* In the authors' opinion, those were especially *Aspergillus versicolor* and *A. terreus* fungi that played a significant role in destroying building samples (limestone) [16].

In 2012, Sharma and Nafis [17] presented the results of the researches, conducted in catacombs in India (Gurgaon), in the winter, which indicated the presence of numerous fungi colonies in collected materials: *Mucor circinelloides, Aspergillus flavus, Chaetomium indicum, Paecilomyces, Paecilomyces varioti Penicillium digitatum, Trichoderma harzianum, Trichothecium roseum, Verticillium leccani, Acremonium strictum, Curvularia lunata, Macrophomina, Phaseolina, Penicillium italicum Thielavia terricola, Acremonium byssoides, Aspergillus fumigatus, Chaetomium globosum, Cunninghamella elegans, Fusarium moniliforme, Fusarium oxysporum, Fusarium pallidoroseum, Fusarium solani Thanatephorus cucumeris, Trichoderma viride, Verticillium alboatrum, Cladosporium oxysporum, Microascus cirrosus, Penicillium oxalicum.*

Also in 2012, Sakr and en al. [18] proved that yeast-like fungi played significant role in biodegradation of pictures, present in ancient Egyptian tombs. From the kings' tombs in Tanis (Oserkon II Psunes and Shashanq) in Sharkia Province, Egypt, which age was dated back to 840 B.C., there were isolated thirteen strains of yeast-like fungi, such as: *Saccharomyces cerevisiae, Candida albicans, C. lipolytica and Lodderomyces elongisporus.* It was also stated that strains of *Saccharomyces cerevisiae* had caused azurite fading, the mineral consisting of blue carbonates [18].

In Poland, Trojanowska en al. [19] examined presence of mould fungi in crypts of St. Peter and Paul's Church in Cracow. Their goal was to prove disadvantageous influence of fungi spores presence on health of people, doing renovation works in the crypts. Material of

the research consisted in air samples, swabs and scraps from walls, ceilings, floors, coffins, and fragments of skeletons taken from the crypts [19].

In a crypt I, which was opened about 300 years after the last burial, in the air samples collected with the use of sedimentary method, there were grown 449 colonies of mould fungi, among which, the largest percentage (50%) was constituted by *Penicillium* [19]. Fungi belonging to *Aspergillus* genus that constituted 4.5 % of fungi grown were identified as: *A. versicolor, A. deflectus, A. ochraceus, A. glaucus, A. unguis, A. terreus, A. ustus*. The rest of isolated mould fungi belonged to genus: *Paecilomyces, Fusarium, Stachybotrys, Cladosporium, Chrysosporium, Acremonium* [19]. The average number of mould fungi spores in 1 m^3 of the air, amounted to 1179 ufc (units forming colony). Whereas, from swabs and scraps collected from walls, ceilings, coffins and remains – there was isolated mould that was identified in the air, but there were also grown *A. fumigatus, Mucor spp., Absidia spp., Scopulariopsis spp.* [19].

In a crypt II, cleared of the remains from the World War I, where a research material consisted in samples of the air, and swabs and scraps from walls, ceilings and floors, the average number of mould fungi spores in 1 m^3 amounted to 1719 ufc [19]. There were 263 colonies of mould fungi grown from the samples. Similarly, *Penicillium* genus was isolated the most often and constituted about 50%. Among the species from *Aspergillus* genus, 5.3% of which was isolated, there were identified *A. versicolor, A. deflectus, A. ochraceus, A. glaucus, A. unguis, A. terreus*. The rest were: *Paecilomyces, Fusarium, Stachybotrys, Rhizopus, Chrysosporium, Acremonium, Scopulariopsis*. Moreover, in swabs and scraps from walls, there were isolated *A. flavus, Scedosporium spp., Monilia spp., Alternaria spp.* [19].

In the crypts III and IV, prepared to be opened, where only the air samples were taken through boreholes made in a wall, it was stated that in 1 m^3 of the air, there was much bigger number of mould fungi spores, which amounted respectively to 5244 ufc (crypt III) and 3933 ufc (crypt IV). The biggest percentage, amounting to 50%, was constituted by mould fungi of *Aspergillus* genus. In the crypt III, there were identified such species as: *A. fumigatus, A. versicolor, A. nidulans, A. terreus,* whereas in crypt IV, only *A.versicolor*. Moreover, there was proved a presence of such fungi genera as: *Penicillium, Chrysosporium, Cladosporium* and *Trichoderma* [10].

Bio-corrosion in cemeteries

Biodegradation [20], from Greek *bios* – life, from Latin *degradation* – reduction, is a biochemical decomposition of organic compounds into simple compounds, taking place by

means of living organisms, e.g. bacteria, protozoans, actinomyces, fungi and algae. Mechanism of this process is very complex and includes many chemical-biological reactions [20].

According to Wołejko and Matejczyk [21], biological corrosion (bio-corrosion) is a multi-stage and complex process of damaging materials, used in construction industry, by living organisms, mainly fungi, bacteria and insects. Also the following materials undergo biological corrosion: wood, paper products, plastics, non-organic materials (brick, mortar, stone, glass), paints and varnishes [21].

There is also used a term "construction mycology", which refers to all phenomena related to damaging construction elements by fungi and insects – biological wood pests [21].

According to Wołejko and Matejczyk [21], in literature, one can find a term "biodeterioration", which means general reduction of construction materials quality as a result of biological factors' influence.

In cemeteries, the above mentioned processes can refer to tombstones, crosses, candles, wreaths, clothes and shoes of the dead.

Stone materials

According to Cwalina and Zyska [8], natural stone materials are rocks consisting in homogeneous or heterogeneous minerals, which are divided into: magmatic rocks (granites and basalt), clastogenic rocks (sandstones), organogenic rocks (lime-stones and dolomites), chemogenic rocks (alabasters) and metamorphic rocks (marbles).

One of the most popular materials, used for crypts and graves, is natural stone, which also undergoes damages, resulting from metabolic activity of various microorganisms, able to induce biodeterioration of mineral materials, directly or indirectly.

Here, it is worth noticing that mechanical and structural damages of stones are caused not only by biological nature activity, but also by all physical and chemical phenomena [22, 23, 24].

According to Cwalina and Zysk [8], researches conducted at the end of the XX century on stone biodeterioration - and particularly, on mechanisms of creating bio-films on its surface, whose role is e.g. to protect microorganisms that they contain, from external influence of environment - proved that the processes of biodegradation take place already at the early stages of stone exposure to environment influence. The authors emphasize that influence of microorganisms on stones can be followed by [8]:

- unfavourable changes in aesthetic appearance of stone, in a form of discolouring caused by microorganisms on the surface of stone, but also coatings and crusts, resulting from acid and electro-chemical corrosion of mineral compounds

- presence of extracellular polysaccharides (EPS) on stone surface, which cause mechanical stresses in mineral's structure, as a result of cyclic contraction or expansion of biogenic colloidal slime in stone pores, which causes changes in stone pores size and circulation of humidity, as well as penetration of warmth into this material.

Cyanobacteria are the microorganisms that can contribute to damaging stone monuments, creating variously coloured bio-films, being a composition of adsorbed non-organic compounds, coming from stone and the air, and dead cells, by-products of metabolism, together with microbiological slimes [25]. Often, such a humid bio-film structure is adhered by solid particles from the polluted air, contributing to creation of difficult to remove hard crusts and patina [26, 27]. There are also acids secreted, which are by-products of breathing and photosynthesis processes, and together with other physic-chemical factors, they lead to stone fissures and inhabiting those places by cyanobacteria and algae. Stone damages are also caused by proteins and sugars, secreted by algae, which contribute to further changes of ground biochemistry, acting as chelation factors, taking part in metal ions mobilization and contributing to growth of heterotrophic bacteria [26]. Activity of microorganisms leads to visible, non-aesthetical changes of stone surface – discolouring of its top layer [26].

In the first stage of stone occupation by microorganisms, physic-chemical properties of mineral ground are changed, causing that stone vulnerability to further destructive microorganisms activity increases [19]. With participation of physical and chemical ventilation, bio-films can make changes to stone surface, which Warscheid and Braams [9] describe as stone "illness", manifesting itself in a presence of coating or crust on its surface, which they call patina.

Building stones, together with micro-flora inhabiting them, create very complex ecosystems, which develop by different ways, depending on environmental conditions and physic-chemical properties of this group of materials [9].

According to Warscheid and Braams, biogenic-based discolouring that can be found on stones surface, is divided into four groups:

- black spots, resulting from the presence of melanin and melanoidins, but also products of chlorophyll and minerals containing iron and manganese degradation

- green and greenish spots caused by photosynthetic algae and cyanobacteria

- yellow-orange-brown spots, caused by carotenes and carotenoids, and some products of chlorophylls degradation (e.g. phycobilisomes).

- orange, pink and red spots caused by halophilic pigments, but also by products of cyanobacteria and algae degradation, enriched by iron compounds.

  Stone biocoenose can consist in [5, 7, 9]:

- phototrophs (cyanobacteria, algae, moss and higher plants)

- chemotrophs (e.g. nitrifying bacteria and sulphuric bacteria)

- organotrophs (bacteria and fungi, including *Aspergillus*, *Cladosporium*, C*urvularia*, *Penicillium*, *Phoma*, *Lecythophora*, *Exophiala*, *Trichoderma*, *Alternaria*, *Stemphylium*) [5, 7, 9].

Therefore, people performing renovation, cleaning and maintenance works in cemeteries, are exposed to inhalation of large numbers of spores, and thus, to harmful influence of mycotoxins [19, 28].

Wood

Blanchette's researches [29] confirm that wood is decomposed by various microorganisms (bacteria, fungi) in situations, where oxygen and other environmental factors are favourable to their growth. The author claimed that biodegradation could be observed in archaeological wood, acquired from ancient Egyptian tombs (4000 B.C. to 200 B.C.), a tomb of MM Tumulus in Gordium, Turkey, (8th century B.C.), huge houses from south-western United States (1000 AD), as well as water-soaked wood from Wales, Great Britain (200-100 B.C.) and from late Bronze Age from Turkish coast [29].

Destruction of wooden constructions and elements is caused mainly by fungi of such species as: *Serpula lacrymans* i *Fibroporia vaillanti* [5, 7, 9].

Glass

For many years, glass was regarded as a material resistant to environment influence. However, researches shown that it is vulnerable to such factors as: temperature, humidity, acidification and microorganisms [5, 7, 9].

There was also discovered a group of fungi, being able to destroy glass, which are e.g. *Aspergillus versicolor, Asp. glaucus, Asp. flavus, Asp. fischeri, Alternaria tenuis, Dactylium fusarioides, Penicillium funiculosum* [5, 7, 9].

Fibres and fabrics

Biodeterioration can also concern fibres and fabrics, found in graves or on them, which can be related to a presence of microorganisms, decomposing its elements [30]. Fabrics, especially made of natural fibres, i.e. cellulose or protein, are relatively easily attacked by microorganisms. Synthetic fabrics are usually difficult to decompose, as polymers that they consist of, are resistant to microorganisms. However, it should be remembered that some substances, being used in technological process, on purpose or accidently, can be the source of carbon for microorganisms. Factors conditioning biodeterioration process are: condition of raw material, types of fibres and their chemical structure, some stages of technological process, substances in fabric, remaining after processing, pH of yarn and fibre, temperature, relative humidity, atmospheric conditions, which are especially important in all stages of storing and transporting [30].

Microorganisms that propagate on different materials, create bio-film on their surface, which is not a homogenous structure, but it constitutes a biologically active layer, consisting of different species of bacteria, algae and other organisms, and also slimes they excrete [8]. Slimes play a role of gel matrix, in which cells of microorganisms are embedded, and at the same time, they enable bio-film's sticking to ground and facilitate absorption and retention of moisture, as well as absorption, retention and transformation of different substances, present in a surrounding environment [8]. Filamentous fungi are the microorganisms that are particularly dangerous to fabrics [30].

Metals

Metals' vulnerability to bio-corrosion is considerably diversified, which is connected with the fact that properties of metals in their pure form are different to those they have in alloys, which results from a presence of alloy additions, influencing the way of corrosion products formation, their chemical composition, thickness and adhesion [9].

Destruction of metals and alloys can be a result of activity of various microorganisms: bacteria, fungi and algae [9].

In oxygen conditions, corrosion can be caused by oxidative sulphur bacteria (mainly of *Acidithiobacillus* genus), sulphur bacteria being able to oxidize metal ions, mostly iron and manganese (*Thiobacillus ferrooxidans*, *Sulfolobus acidocaldarius*), bacteria oxidizing iron and manganese ions and causing formation of corrosion growths out of corrosion products (*Siderocapsa, Gallionella, Leptothrix, Sphaerotilus, Crenothrix, Clonothrix*) and numerous bacteria and fungi, producing organic acids [9].

In oxygen-free micro-environments, corrosion of iron and its alloys, as well as other metals, are mainly caused by sulphate-reducing bacteria (*Desulfovibrio, Desulfotomaculum*) [9].

Also such fungi as: A*lternaria tenuis, Aspergillus, Chaetomium, Ceratostomella, Cladosporium, Fusarium, Hormoconis, Hormodendrum, Paecilomyces variotii, Penicillium, Epicardia, Scopulariopsis brevicaulis, Spondylocladium, Trichoderma, Verticillium* [9] participate in metals' corrosion.

Leather goods

According to Zyska, referring to Falkiewicz-Dulik [31], fungi and bacteria can cause the following discolouration of leather goods:

- grey-white, due to *Bacillus megaterium* bacteria, on leather tanned with vegetable tannins;

- dun or purple, due to *Aureobasidium* or *Paecilomyces sp.* fungi, on leather tanned with vegetable tannins;

- purple, due to *Aspergillus nidulans* fungi, on leather tanned with vegetable tannins;

- red, due to fungi belonging to *Aureobasidium* or *Paecilomyces* genus, on leather tanned with quebracho extract;

- grey or black, due to *Aspergillus niger*;

- pink or red, due to fungi belonging to *Chaetosphaeria, Rhodotorula rubra, Penicillium islandicum, Penicillium purpurogenum* genus or unspecified Actinobacteria

- green, due to *Verticillium glaucum* fungi, on leather tanned with vegetable or chromium tannins;

- yellow-brown, dark-brown or green-brown, due to fungi belonging to *Aspergillus* and *Penicillium* genus, on beige leather.

According to Zyska [31], one can isolate about 20 species of bacteria and fungi from leather shoes – dermatophyte, blastomyces and mould.

New leather shoes are inhabited, most of all, by such fungi as *Alternaria sp., Aspergillus flavus, Cladosporium sp., Mucor sp., Mycelia sterilia, Rhizopus sp., Penicillium sp., Candida sp., Rhodotorula sp.* and old shoes by *Alternaria sp., Aspergillus flavus, Asp. fumigatus, Asp. niger, Cladosporium sp., Mucor sp., Mycelia sterilia, Penicllium sp., Scopulariopsis brevicaulis, Trichothecium roseum, Candida glabrata, C. krusei, C. kefyr, Rhodotorula sp., Torulopsis sp.* oraz *Trichophyton mentagrophytes* [31].

Decomposition of plants

Plants go through the process of decaying, i.e. decomposition of proteins and their derivatives, under the influence of proteolytic enzymes, produced by microorganisms [32]. The process of decaying concerns organic substances, containing nitrogen, e.g. remainings of animals, higher plants or microorganisms cells. The process of proteolysis can take place in oxygen (e.g. rotting) and oxygen-free conditions [32].

Rotting usually leads to complete mineralization of protein compounds, and its products are water, carbon dioxide, ammonia, and phosphate, nitrate and sulphate ions [32]. During the process of decaying, there can accumulate products of incomplete decomposition of proteins in soil: putrescine, cadaverine, indole, skatole, mercaptan, phenol, cresol. Most of these substances have both unpleasant smell and toxic properties. The biggest number of putrefactive microorganisms can be found in soil, and these are mostly mesophylls (optimum growth conditions in temperature of 25-30°C), and their development is impeded at low pH and in a presence of salts. Presence of sugar in soil can decrease putrefactive properties of some species. Typical representatives of putrefactive microorganisms are: *Proteus vulgaris Bacillus subtilis*, *Bacillus mesentericus*, *Clostridium sporogenes*. Most putrefactive bacteria belong to anaerobic microorganisms, living in environment devoid of air supply, and in nature, among various species of these microorganisms, one can most often find e.g. *Proteus vulgaris*, *Bacillus subtilis* and *Clostridium perfringens* [32].

Processes taking place in a dead body

The basic changes that take place in human body after death are [33, 34, 35]:

- postmortem lividity (*livor mortis*)
- postmortem stiffness (*rigor mortis*)
- postmortem cold (*algor mortis*)
- postmortem desiccation
- postmortem changes related to body decay: autolysis and decaying
- transformation of corpse: mummification (*mumificatio*), mortuary wax transformation (*saponificatio*), transformation in peat-bogs
- skeletonization

Postmortem lividity occurs at the moment, when blood circulation stops, and blood moves to vessels that are situated in the lowest parts of body, due to gravity [33, 34, 35, 36]. Typical spots are purple-blue. As a process of blood moving is slow, the first herald of postmortem lividity can be observed after about 30 minutes, most of all, on neck and auricles

[33, 34, 35, 36]. After about 2-4 hours, spots are fully formed. If position of body is changed, blood moves again to its lowest parts, so-called, spots wandering, however, new spots would be a bit paler. After about 10-12 hours, position changing does not move the spots, as they become fixed as a result of a process of haemolysis and increased permeability of vascular walls, which causes that blood permeates to neighbouring tissues [33, 34, 35, 36]. Under a pressure of finger, spots does not disappear. This phase is greatly dependent on a speed of corpse decaying, and fixation can take place earlier or later (even up to several dozen hours), depending on external conditions [33, 34, 35, 36].

At the first moment after death, all muscles undergo relaxation, both smooth and striated, and only after some time, they become shortened and stiffened (so called, postmortem stiffness), which results from biochemical changes that take place in muscles after death [33, 34, 35, 36]. After about 1-3 hours after death, postmortem stiffness occurs in mimic facial muscles and small fingers and hands muscles. In the rest of muscles, stiffness occurs within 6-12 hours. Postmortem stiffness subsides with development of putrefactive processes, which usually take place after about 48-72 hours after death. Unfortunately, both emergence and decline of postmortem stiffness is greatly dependent on external conditions, mostly, temperature [33, 34, 35, 36].

Already about 1-2 hours after death, there takes place gradual cooling of body on its uncovered parts, such as hands, face [33, 34, 35, 36].

In favourable conditions, as a result of evaporation, there takes place desiccation of some body parts [33, 34, 35, 36]. It is cornea that dries up first, as it becomes opaque already after 2-4 hours, in case of open eyes. Drying up, conjunctivas become yellow-brownish. Also vermillion border is vulnerable to drying up (it becomes brown), as well as nose wings and fingertips (they become thinner and blue-brown). The areas, where abrasion or maceration occurred, dry up faster, causing that even small injuries become clearly visible [33, 34, 35, 36].

The next process is autolysis, i.e. decomposition of cells and internal organs, caused by intracellular enzymes [33, 34, 35, 36]. A speed of this process depends greatly on temperature. Fastest - because already a few minutes after death - autolysis takes place in brain cells, next in liver, kidneys, etc. After about 2-3 hours, it is possible to prove blood's haemolysis, and after 24-48 hours it is not possible anymore to determine blood group by means of direct methods. Simultaneously, permeability of vessels increases, and as a result of that, blood colouring agent penetrates through them and causes dirty-brown colouring of

arterial intima (imbibitions with blood colouring agent). Autolytic changes manifest themselves especially in organs rich in enzymes, such as pancreas, stomach, intestines. At the latest, autolysis takes place in heart and uterus muscle, prostate gland, thyroid, lymph nodes, tendons, bones cartilage [33, 34, 35, 36].

As opposed to autolysis, decaying is a process caused by activity of putrefactive bacteria, which during our life, live in gastrointestinal tract, on skin and in respiratory tract [33, 34, 35, 36]. Speed of this process depends, most of all, on temperature and humidity. Decaying is characterized by great variability and it is difficult to isolate recurrent elements, but we can distinguish a greenish colouring in the area of the right hip pit, which occurs in moderate climate about 12-36 hours after death, and then it involves skin on stomach and the rest of a body. At the moment of bacteria's penetration into circulatory system, its speed increases considerably. At this time, net of blood vessels comes out in a form of threads, mostly in a colour of dirty-brownish – so-called, diffuse streaks. The next stage consists in production of large amounts of putrefactive gases – after about 60-72 hours, which causes corpse's distension [33, 34, 35, 36].

Mummification is a kind of transformation of corpse, appearing when a body stays in dry and airy environment, of relatively high temperature [33, 34, 35, 36]. Then skin becomes hard, leathery, in a colour of light brown to black. Corpse is light and fragile, and putrefactive-fermentative processes do not progress. Time necessary for mummification varies a lot, but on the average, it takes a few weeks in favourable conditions [33, 34, 35, 36].

Mortuary wax transformation takes place in humid environment, with low level of oxygen and, usually, low temperature [33, 34, 35, 36]. It is possible only if a dead person was well-nourished and had well-developed fat tissue. Mortuary wax manifest itself as white-greyish plastic masses that easily dry and become fragile on skin surface, making corpse look as if sprinkled with gypsum or calcium. The process of mortuary wax transformation can be observed after 2-3 months, and complete transformation occurs usually after a few years of corpse's staying in an appropriate environment [33, 34, 35, 36].

During early stage of decaying, when soft tissue starts to decompose, there are about 400 chemical compounds released from body.

A research conducted in Tennessee estimates that the process of skeleton parts decomposition can look more less like that [37]:

- 3 weeks – small bones, which were joined by joint, start to move
- 5 weeks – distinct dispersion of the rest of joints

- 4 months – bones are not joined anymore

- 7-8 months – most bones are still within a circle of 10', all within 20'

- 1 year – small bones are lost, total dispersion of skeleton

- 2-4 years – some bones are broken or cracked, dispersion 40', bigger bones start to disappear

- over 12 years – bones are decayed or mouldy; partial burial (parts of skeleton covered with ground by storms, erosions, etc.)

- 15-20 years – there is no sign of corpse.

Elements of entomology – necrophagous insects

The processes of autolysis and decaying, which start at the moment of death, create incentives to insects, as corpses are a ground to lay eggs, and develop preimaginal stadiums [38].

Depending on stage of body decay, there appear particular species and groups of insects, where the most diverse, in terms of quantity and quality, are flies (*Diptera*), beetles (*Coleoptera*) and butterflies (*Lepidoptera*). Moreover, there also appear springtails (*Collembola*), proturans (*Diplura*), thysanura, cockroaches (*Blattodea*), earwigs (*Dermaptera*), hemiptera and hymenoptera [39]. As Kaczorowska emphasises [39], not all insects that live on dead bodies, do feed on them, that is why, they are divided into four ecological groups:

- I – necrophages, feeding on decaying tissue – flies and beetles

- II – predators and parasites of necrophagous species

- III – polyphagous wasps (*Hymenoptera: Vespidae*), ants (*Hymenoptera: Formicidae*) and some beetles

- IV – random species, coming to body from neighbouring plants, ground, etc.

The range of species, as well as the time at which insects appear on corpse, depends on many factors, but most of all, on climate conditions (temperature, humidity, light, shadow), geographical location and ground conditions [38].

According to Kaczorowska [39], in case of buried corpse, insects get to it by many different ways. Springtails come from soil fauna, and other ones, like e.g. flies' larvae of *Muscina* (*Muscidae*) and *Morpholeria kerteszi (Heleomyzidae)* genus, as well as adult beetles from *Rhizophagidae* and *Staphylinidae* families, and flies included into *Phorida*e get to buried body from the surface. Body burial can postpone decaying processes and limit a number of

necrophages – e.g. covering body with 2.5cm of soil seals off blowflies (*Calliphoridae*) completely, which are very common on unburied bodies [39].

Particular species of necrophagous insects are characterized by different length of development time. Working in the USA, Payne et al. determined 5 links of insects' succession on bodies staying underground.

I link – represented by ants, feeding on body in the areas of mouth and ears (lasts for about 3 days) [40]. At the earliest, it is *Calliphora vicina* (*Diptera, Calliphoridae*) that comes to body – blue meat fly that lays its eggs already at the temperature of 9°C [41]. Its development from egg to departure in an adult form in temperature of 22°C lasts 18 days on average (14-25). Embryonic stage (egg) develops within 20-28 hours, the first larval stage lasts 24 hours on average (18-34), the second – 20 hours (16-28), and the third – 48 hours (30-68), praepupa lives for about 128 hours (72-290), and pupa, about 11 days [41].

II link – it starts on the third day after death, when there come *Leptocera spp. (Sphaeroceridae)*, *Dohrniphora incisularis* and *Metopina subarcuata* (representing *Phoridae*) to corpse [40]. On the fifth day, there come flies included into *Psychodidae* family, which feed on corpse, lay their eggs for seven subsequent days, to the moment of removal of all gases, produced as a result of the decay processes [40]. A fly that is typical for the second link of succession is *Lucilia sericata* (*Diptera Calliphoridae*) [41]. In temperature of 22°C its egg develops within 12-38 hours, the first larval stadium – within 12-28 hours, the second – 9-26 hours, the third – within 24-72 hours, prepupa – 48-192 hours (90 on average), and pupa – within 7 days (5-11). Thus, full development of this species takes place within 12-15 days [41].

III link – next 10 days belong to larvae hatching from previously laid eggs, and beetles *Oxytelus insignitus* and *Aleochara spp.*, feeding on preimaginal stadiums of flies [40]. This stage lasts for 10 days [40]. An insect that is characteristic of this succession link is skin beetle, *Dermestes* (*Coleoptera, Dermestidae*) [38]. It is attracted to corpse by butanoic acid. In a moderate climate, development of its eggs lasts for a few days, larvae (repeatedly moulting) 2-3 months, and pupas – 1 month [38].

IV link – represented by flies larvae from *Psychodidae*, *Phoridae* and *Sphaeroceridae* families [40]. Moreover, there appear saprophytes, springtails (*Collembola*), beetles of *Cryptophagidae* and flies from *Sciaridae* family. This stage is connected with corpse decomposition and it takes place between 30 and 60 day after death [40]. In case where there takes place proteins decomposition in corpse, and tyramine is secreted, there comes a fly

Piophila casei (*Diptera, Piophilidae*) [38]. In our climatic conditions, development from egg to imago lasts for 12 days, including embryonic stage that takes 24 hours, larval stadium – 5 days, and pupation –next 5 days [38].

V link – it occurs when corpse undergo skeletonization, and predominant fauna consists of ants, flies, springtails and saprophytes [40].

Conclusion

So far, in Poland, there are not many researches and elaborations, focusing on cemeteries as possible sources of environment pollution that affect human body negatively.

The above mentioned is also emphasized by Żychowski [42], who claims that cemeteries can be elements that affect environment negatively, because of their inappropriate localization, and a lack of protection against pollutants migration.

First researches in Europe, concerning influence of cemeteries on environment, were conducted by van Haaren (1951) [42].

According to Ucisk [43], also the World Health Organization paid attention to short- and long-term negative influence of necropoles on environment.

Hitherto researches [42] signalize that in graves' surrounding there is an increased concentration of: enteric bacteria, ions and elements, amino-acids and organic compounds in deep ground-waters, and ptomaine poison. They also emphasize that the level of ground-water pollution depends on geological structure, which on the other hand, has an influence on degree of human tissues decomposition and their penetration into environment. In these processes, conditions of soil oxidation, resulting from downpours, seem to play a significant role, as well as acidic reaction of soil, and both of these factors increase a speed of human corpse tissues decline [42].

Here, we should also bring up the previously mentioned researches, conducted by Trojanowska en al. [19], which confirmed that in the air of all crypts, there were present spores of mould fungi in high concentration, which suggests a possibility of negative influence of fungi - that are present in the environment - on health of people, who perform renovation works.

Unfortunately, through many years, when locating cemeteries, people have not taken into consideration their possible influence on environment, and many countries still do not seem to be prepared enough to fight with corpses' decomposition. There are also no regulations demanding monitoring of cemeteries zones.

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Reliability of EEG and neuroimaging methods in the diagnosis of brain death

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Introduction

The concept of death has evolved medically, legally and culturally since the introduction of life support technologies in the middle of the 20th century. The traditional cardiopulmonary and the new neurologically based brain death criterions of death are examined [1].

The widespread use of mechanical ventilators that prevent respiratory arrest has transformed the course of terminal neurologic disorders. Vital functions can now be maintained artificially after the brain has ceased to function. Guidelines for brain death determination are different from country to country and, through years, they have been subjected to several revisions, to simplify the procedure [2, 3, 4].

Definition of brain death

Brain death is the irreversible end of all brain activity (including involuntary activity necessary to sustain life) due to total necrosis of the cerebral neurons following loss of brain oxygenation. It should not be confused with a persistent vegetative state. Patients classified as brain dead can have their organs surgically removed for organ donation. Even after brain death, the working of the heart might continue at a slow pace, but there will be no respiratory effort [2, 5].

Although there remain some social disagreements or different diagnosis criteria in clinical practice around the world [2], some standard tests are widely used, such as the apnea test and brainstem function examination.

In Poland, the definition of brain death was introduced July 1, 1984 a Communication Ministry of Health and Social Welfare [6].

The current guidelines are set out in the Notice of the Minister of Health of 17 July 2007 "On the criteria and establish permanent irreversible cessation of brain function" [7]. Polish guideline is similar to other countries in Europe and America. According to different guidelines determination of brain death must be made in accordance with accepted medical standards.

Determination and Documentation

The patient must undergo two brain death determinations, at least three hours apart, and meet all criteria listed below. The two examinations must be performed by different licensed physicians; the first exam by any (including house staff), the second exam only by an attending physician not part of the primary team (i.e. a neurosurgeon, neurologist or internist) [2, 8, 9, 10].

Alameda County Medical Center Brain Death Criteria [8]

1. No spontaneous movements and no response to deep painful bilateral stimuli

2. Core temperature > 35 °C

3. Sedatives, paralytic agents, exogenously ingested substances (cocaine, heroin) withheld for a period sufficient to exclude them as a cause coma.

4. A phenobarbital level < 15 documented by laboratory assay.

5. Apnea as determined by the apnea test (see below).

6. Absence of all brain stem reflexes.

Apnea Test [8]

1. Ventilate the patient with FiO2 of 1.0 at a rate and tidal volume to achieve eucapnea on arterial blood gas determination (pCO_2 = 35 - 45 torr).

1. 2. Keeping the patient on FiO2 of 1.0, set the ventilator rate to zero. CPAP may be used for this. Inactivate back-up apnea rate (i.e. do not allow the ventilator to override apnea).

2. Observe patient's chest closely for 10 minutes for signs of spontaneous breathing.

3. 4. Obtain ABG at the end of the 10 minute period if no spontaneous breaths are observed. If patient breathes he/she has "passed" the apnea test and *cannot* be considered brain dead.

4. If the patient does not breathe, and the 10 minute ABG pCO_2 exceed 55 torr, the patient has "failed" the apnea test. If the 10 minute ABG pCO_2 does not reach 55 torr, repeat the test but wait longer than ten minutes (try 15 minutes) before obtaining the ABG.

5. In patients with underlying COPD and baseline CO_2 retention, adjust the baseline FiO_2 so as to bring initial PaO2 into the 60-80 torr range. Terminate the apnea test prior to 10 minutes if (a) the patient has spontaneous respiratory efforts or (b) the patient becomes profoundly hypoxic (O2 saturation < 80% by pulse-oximetry) or (c) the patient becomes hemodynamically unstable.

Brain Stem Reflexes [2,8,10]

1. **Pupils** fixed, dilated and unresponsive to direct light in the absence of drug effects or ocular trauma.

2. **Corneal** reflexes absent bilaterally. The patient should not blink when the corneas are lightly brushed.

3. **Cough** and **gag** reflexes absent bilaterally. The patient should not react when the pharynx is stimulated or when the endotracheal tube is suctioned.

4. **Doll's eye** response absent. When the head is turned from side to side, the eyes remain fixed in the orbits.

5. Cold water **caloric** response absent bilaterally. Ice water is gently instilled into each external ear canal using   a 30 ml syringe. No nystagmus (fast component towards irrigated ear) is noted. Observe each side for one minute and allow five minutes between sides.

EEG

It is commonly agreed that EEG might serve as an auxiliary and useful tool in the confirmatory tests for brain death, for both adults and children [11].

Typically, isoelectric EEG recording is required at least 30 min and may last 3–24 h [2]; the positive response of EEG tests suggests functioning of the brain. Consequently, the patient in deep coma might show some EEG electroactivity, while the brain-dead patient will not.

In Italy, the same guidelines ensure the same approach in every hospital, with multi-specialist cooperation. The EEG is mandatory and prompt recognition of the first, flat EEG is fundamental to reduce time to the final procedure. A multimodal neurophysiological approach with trained specialists, neurosonologists and monitoring devices in intensive care units may represents a valid help to further reduce time for brain death diagnosis [4]

For example, Japanese legal criterion of brain death consists of the following five items [12]:

- coma test,
- pupil test
- brainstem reflex test
- apnea test
- flat EEG test .

In the flat EEG test, there must be no electrical activity above 2 μV but it has been reported that the EEG signals of patients in brain death sometimes show electrical activities

above 2 µV because of artifacts including the contamination from the power supply and ECG (EEG, the signal from the heartbeat).

Hori et al. [12] proposed to apply ICA (independent component analysis) to the flat EEG test and showed that ICA can efficiently remove the ECG signal and other kinds of noises from the EEG signals of patients in brain death.

Cao [13] recommended the use of frequency-based and complexity-based statistics in quantitative EEG analysis for diagnosis of brain death. Applying ICA to EEG channels, we obtain several separated components among which some correspond to the brain activities while others contain artifacts [13].

Wayland and co-workers [14] introduced the Wayland test which is a method for deciding whether given time series data is deterministic or stochastic. It provides a quantitative measure of determinism that can distinguish time series data from the viewpoint of determinism. In the Wayland test, given single channel time series data is considered to be generated from a higher dimensional attractor.

In the Wayland test of the EEG components of patients in coma, the translation error decreases to fall below 1.0 for all the components [15].

In the Wayland test of the EEG components of patients in brain death, the translation error stays around or above 1.0 excepting the component of the contamination from the power supply [15]. The components for which the translation error stays around or above 1.0 are stochastic noises and that most components are stochastic noises suggests that the patient is in brain death [15].

EEG is not an adequate test to confirm the diagnosis of brain death

Rimmelé et al. [16] described a case of 58 yr-old man had admitted to the intensive care unit because of coma secondary to a massive subarachnoid hemorrhage with herniation below the falx shown by computed tomography. Clinical criteria of brain death were present. Two EEGs first confirmed the diagnosis but a four-vessel cerebral angiography was finally performed because the patient moved spontaneously. The cerebral angiography showed flow in the right internal carotid artery. A computed tomography performed the next day definitely confirmed the absence of brain death and organ donation did not occur. This case demonstrates the limitations of the EEG for this indication and suggests that angiography should be preferred [16].

Cerebral computed tomographic (CT) angiography in brain death

Although conventional angiography remains the reference standard method for demonstrating lack of cerebral circulation, CT angiography is emerging as a viable alternative

[17]. CT angiography confers a number of advantages: lower invasiveness, wider availability, lower operator dependence, greater rapidity, and ability to evaluate patients in the presence of brain depressants. The efficiency of CT angiography for brain death diagnosis was first demonstrated in a study by Dupas and colleagues [17] in which brain death diagnosis relied on a score based on lack of opacification of seven intracerebral vessels: the pericallosal arteries, cortical segments of the arteries, internal cerebral veins and one great cerebral vein per patient.

However, this test is often difficult to perform in a critically ill. MRI angiography can be quite challenging in an ICU patient because of magnet incompatibility with lines, ventilator tubing and other hardware.

Combes et al., [18] examined the validity of cerebral computed tomographic (CT) angiography in the diagnosis of brain death compared with conventional cerebral angiography. In the prospective study included 43 patients, at least 18 years of age, with clinical criteria of brain death. All patients underwent cerebral CT angiography and then cerebral angiography. To confirm brain death, the CT scan had to show the absence of perfusion of A2 anterior cerebral artery segments (A2-ACA), M4 middle cerebral artery segments (M4-MCA), P2 posterior cerebral artery segments (P2-PCA), basilar artery, internal cerebral veins, and finally the great cerebral vein. Cerebral angiography showed cerebral blood flow arrest at the level of the foramen magnum for posterior circulation and carotid siphon for anterior circulation. For 30 patients, brain death was confirmed by both examinations. Furthermore, for 13 patients, cerebral angiography confirmed brain death, whereas CT angiography still showed cerebral perfusion; the divergence rate was 30%. CT angiography seems to be a promising exam to confirm brain death.

In contrast, Quesnel and colleagues [19] evaluated the accuracy of EEG and CT angiography for the diagnosis of brain death in twenty-one clinically patients enrolled over 12 months. All clinically brain death patients were evaluated by EEG and of CT angiography after exclusion of hypothermia and drug intoxication. Brain death was confirmed by EEG in all cases whereas only 11 patients of 21 had no cerebral perfusion during CT angiography (sensitivity 52.4%). In clinically brain death patients with no EEG activity CT angiography documents opacification of the intracerebral vessels in a significant percentage of the cases. Therefore CT angiography cannot be recommended as a means of brain death diagnosis.

In a Swiss study [20], twenty-nine patients were examined in order to determine brain death using CT angiography. In 22 patients, cessation of cerebral circulation was confirmed in the venous phase CT. In seven patients, cessation of brain circulation was not confirmed due

to residual contrast enhancement in the relevant cerebral vessels. In these patients, clinical re-evaluation after a minimum of six hours confirmed the diagnosis of brain death. Using the clinical examination as the "golden standard," CT angiography achieved a sensitivity of 75.9%.

CT angiography is becoming more accepted in detecting intracranial circulatory arrest in brain death. However, an international consensus about the use and the parameters of this technique is currently not established.

In a recent prospective study by Welschehold et al., [21] examined intracranial contrast enhancement in CT angiography after clinically confirmed brain death, compared the results with EEG and TCD findings and developed a commonly applicable CT angiography protocol. EEG, TCD and CT angiography were performed in 63 patients aged between 18 and 88 years who fulfilled clinical criteria of brain death. They evaluated of opacification of cerebral vascular territories (arterial and venous) in CT angiography. CT angiography demonstrated a 95% sensitivity in detecting intracranial circulatory arrest. They concluded that results of CT angiography are comparable to other established brain perfusion techniques in brain death.

Transcranial Doppler sonography - TCD

Transcranial Doppler sonography -TCD provides accurate confirmation of cerebral circulatory arrest in brain death, but is not feasible in patients with absent temporal bone windows [22, 23].

Brain death confirmed by small systolic peaks in early systole without diastolic flow, or reverberating flow, indicating very high vascular resistance associated with greatly increased intracranial pressure. Since as many as 10% of patients may not have temporal insonation windows because of skull thickness, the initial absence of Doppler signals cannot be interpreted as consistent with brain death [22, 23].

Soldatos et al., [23] evaluated whether reporting the angiographic and sonographic confirmation of cerebral circulatory arrest to relatives of brain-dead patients improves their comprehension and satisfaction with the medical information. Eighty-two clinically brain-dead patients underwent 4-vessel angiography, TCD of the basilar and middle cerebral arteries, and transorbital doppler sonography of the internal carotid arteries. They found that both angiography and TCD verified cerebral circulatory arrest in all cases. In 11 patients with failure of the transtemporal approach, cerebral circulatory arrest was confirmed by the transorbital recordings. The authors concluded that addition of transorbital doppler

sonography increases the efficacy of TCD in confirming cerebral circulatory arrest in brain death.

Medical standards for the determination of brain death

The American Academy of Neurology has published practice guidelines providing medical standards for the determination of brain death. The most recent (2012) American Academy of Neurology guideline update notes that "because of the deficiencies in the evidence base, clinicians must exercise considerable judgment when applying the criteria in specific circumstances" and that "ancillary tests can be used when uncertainty exists about the reliability of parts of the neurologic examination or when the apnea test cannot be performed [24].

Confirmatory laboratory tests

Brain death is a clinical diagnosis. A repeat clinical evaluation 6 hours later is recommended, but this interval is arbitrary. A confirmatory test is not mandatory but is desirable in patients in whom specific components of clinical testing cannot be reliably performed or evaluated. It should be emphasized that any of the suggested confirmatory tests may produce similar results in patients with catastrophic brain damage who do not (yet) fulfill the clinical criteria of brain death. The following confirmatory test findings are listed in the order of the most sensitive test first. Consensus criteria are identified by individual tests [25].

A. Conventional angiography. No intracerebral filling at the level of the carotid bifurcation or circle of Willis. The external carotid circulation is patent, and filling of the superior longitudinal sinus may be delayed.

B. Electroencephalography. No electrical activity during at least 30 minutes of recording that adheres to the minimal technical criteria for EEG recording in suspected brain death as adopted by the American Electroencephalographic Society, including 16-channel EEG instruments.

C. Transcranial Doppler ultrasonography

   1. Ten percent of patients may not have temporal insonation windows. Therefore, the initial absence of Doppler signals cannot be interpreted as consistent with brain death.

   2. Small systolic peaks in early systole without diastolic flow or reverberating flow, indicating very high vascular resistance associated with greatly increased intracranial pressure.

D. Technetium-99m hexamethylpropyleneamineoxime brain scan. No uptake of isotope in brain parenchyma ("hollow skull phenomenon").

E. Somatosensory evoked potentials. Bilateral absence of N20-P22 response with median nerve stimulation. The recordings should adhere to the minimal technical criteria for somatosensory evoked potential recording in suspected brain death as adopted by the American Electroencephalographic Society.

Conclusions

Notably, it is commonly agreed that EEG might serve as an auxiliary and useful tool in the confirmatory tests for brain death. However, there are limitations of the EEG for brain death diagnosis. It suggests that angiography may be an alternative test to confirm brain death. TCD provides accurate confirmation of cerebral circulatory arrest in brain death, but is not feasible in patients with absent temporal bone windows. CT angiography is easily accessible in almost every hospital, offers a high spatio-temporal resolution, is operator independent and inexpensive. CT angiography is becoming more accepted in detecting intracranial circulatory arrest in brain death. However, an international consensus about the use and the parameters of this technique is currently not established.

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Euthanasia over the centuries

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Life – the most precious gift

Human life is the basic goodness and source, conditioning all human activities and social coexistence. In the opinion of most people, it is also the "sacredness", therefore, one cannot use it in any way. No one should attempt on life of another person, as according to the God's plan, life is a precious gift already here, on earth. For Christianity, taking someone's life is equivalent to losing a dialogue with God [1, 2].

The pope, John Paul II, in his encyclical, claims that, today, human life is exposed to many dangers and threats, brought by modern world. Only God can decide about human life, and a man should not attempt on life of another man. The pope emphasizes great importance of human life, which remains the basic and sacred value, and should be protected and appreciated [3, 4].

Believers in "sacredness of life" protect subjectivity of people, they do not make social or economical judgments. Whereas, supporters of "quality of life" have a different attitude, they treat a man subjectively, regarding somebody else's life to be of little value, and considering human existence in terms of social benefits, advantages or losses [5].

More and more often, people forget about religious and spiritual dimensions of human life, and its sense and value is estimated on the basis of material goods and physical pleasures. With such an attitude, a sick or disabled person is ready to lose faith in its sense. When we talk about life being priceless, we most often think about its incommensurability, impossibility to value it in any currency [6, 7].

Giving a definition of human life is very difficult, both from the medical and philosophical point of view. Different attitudes towards this issue show, how important is the question about value of human life and health. It is one of the fundamental issues of the modern world. There are three directions of defining the value of human life and health. The first one shows ontic autonomy of a man, the second one is more rational, referring to human

attitudes, patterns and experiences. The third direction is related to the idea of "sacredness of life" integrated with God [8].

Death – the last stage of life

Death is a culmination, end of human life. It accompanies a human being from the beginnings of existence. It is the only sure thing in our lives. We know that sooner or later, everyone will inevitably die. The only mystery is how it will happen. We can say, how we do not wish to die, expressing our idea of death [5, 9, 10].

The issue of the end of life is a subject of interest of philosophical, legal and medical circles. In many cultures, death was treated as passage to the other world, or to the other form of life. A phenomenon of death was already investigated by the greatest Greek philosophers, Plato and Epicurus. It affected the philosopher's views of St. Augustine or St. Thomas Aquinas [9, 11].

The Middle Ages show that death was treated as the God's punishment. The Renaissance brought a change of the attitude. Death started to be an important part of life of a man and his family. There were written books, which taught the principles of good death and behaviour in the face of death, and of how to live, in order not to be afraid of it [11].

In the 19th century, there took place a quick development of the art of medicine. In consequence, it turned out that treatment might turn away the inevitable death, and prolong life of a sick person. People started to avoid the awareness of death by not informing the ill about prognoses. Death became a taboo, something embarrassing, something that people were not supposed to talk about with the closest ones [11].

Death has became a man's mystery, the most personal and intimate experience. Usually, we think about death in special moments of our lives, most often, when we encounter it personally, or when it concerns the closest ones [12].

According to the Church, death requires proper preparations, understanding of its essence, which should last the whole life. Preparation for death should be done by prayer and the last rites, and earlier, by proper, good, Christian life. From the religious perspective, death is a phenomenon conflicting with a human nature, but also a phenomenon, which has its sense and aim [12, 13].

From the biological point of view, death as the end of the process of dying is understood as cessation of ability of all organism's cells to divide, and their death [5].

Medicine distinguishes the following kinds of death:

- natural, physiological

- caused by diseases (death may take place suddenly, or be expected and slow),

- violent, caused by injuries, poisons [14].

- Medicine gives three definitions of death:

- classical – when irreversible cessation of breathing and blood circulation takes place

- new – defining death, where irreversible cessation of brain functioning takes places, however, it does not mean immediate death of other systems,

- modified – states death, when irreversible cessation of brainstem functioning takes place, leading to death of the whole brain [5, 15].

Death may be also defined according to the World Health Organization, which states that "death takes place at the moment of permanent cessation of life, without possibility of saving it" [9].

Solution of bioethical problems is related to establishing definition of death, as the boundaries of life, determined by the definition, are the bases for medical actions, referring to euthanasia or persistent therapy [9].

Medicalization of death has led to limitation of definition of death to the scientific aspect, which is focused on establishing criteria and tests, stating death of the ill [16].

The observed phenomenon shows that medical staff focuses on fighting with unimportant symptoms of forthcoming death, escaping from difficult questions of dying people. Hospitals are not fully prepared for provision of comprehensive care of a dying patient. Hampered contact with a family causes that he dies in solitude and suffering. Very often, medical staff is not able to deal with problems, referring to the terminally ill and dying, limiting contact with them as much as possible [17, 18].

Acceptance of death and well-lived life is the true source of dignity. Death is still one of the unfathomable and the most mysterious elements of human life [12, 17].

Kinds of euthanasia

The issue of euthanasia is quite heterogeneous. It forces us to classify its acts, at least in general.

Active euthanasia

Also defined as direct or positive. It consists in direct actions, leading to shortening human life, e.g.: by administering a drug agent in a lethal dose. It takes place, when we cause patient's death deliberately [1, 10].

We can divide it into direct and indirect. The indirect takes place, when e.g. the administered painkillers cause death as the side effect. Active direct euthanasia is an act,

where a physician puts an ill person to death or hastens his death intentionally, most often, by lethal injection of drugs. From the legal and ethical point of view, active forced euthanasia is a murder, even if it is takes place out of mercy.

Passive euthanasia

Also defined as negative. It takes place, when a patients resigns from further treatment, which allows him to die. It is understood as medically unjustified resignation from treatment and prolongation of a sick person's life. Here, we can include the situations, in which life is ended by disconnection from respirator or nutritional tube, or any other apparatus, maintaining life functions [1, 10, 11].

Brzeziński perceives passive euthanasia as medically unjustified resignation from treatment, in order to speed up death, usually, motivated by compassion for a patient [11].

Distanasia

It is artificial maintenance of life by means of special agents, prolonging pain and suffering of a sick person, often, in case of people with no signs of the central nervous system functioning [17].

It is defined as death of a patient, resulting from using senseless procedures, not serving the good of the patient. Artificial maintenance of life of patients after severe multi-organ injuries, or the terminally ill, contributes only to prolongation of patient's suffering. It is a serious ethical problem [11]. The procedures do not improve health state of the ill, and they only prolong his agony, which causes more suffering in the last moments of life.

Ortotanasia

For the first time, the term was used by Dr. Bookan di Liegi in 1950. It meant the new culture of dying, which allowed to experience death with dignity. Ortotanasia means cessation of artificial maintenance of life in a situation, in which capacity and biological ability of an organism reached the end. Many authors regard it as equal to euthanasia, whereas, the others claim that it is resignation from persistent therapy [11, 17].

Bołoz, in his book "Bioetyka i prawa człowieka" (*Bioethics and human rights*), presents the conditions, which have to be met to speak of ortotanasia:

- the dying should be provided with medical care, in order to relieve his suffering and prolong his life,
- human death should be perceived as a personal event,
- the dying should be able to experience his death with dignity and awareness,
- the dying should be provided with religious care,

- the dying is provided with analgesic therapy [19].

<u>Criptanasia</u>

A term "criptanasia" or "criptoeuthanasia" comes from Greek, where "kryptos" means secret, hidden, and "thanatos" – death. Literally, it means secret, hidden death. It is a kind of euthanasia, in which a patient is deprived of his life or treatment against his will, e.g. because of long-term coma. We can speak of it, when a decision on putting a patient to death is taken by a doctor himself, or when he is induced to do it by a patient's family or caregivers. The acts are very difficult to prove, especially, in case of lonely people, without a close family. Criptansaia is very often concealed, motivated by noble premises of doctors. Taking such a decision is very often caused by desire of material gain or frustration of doctors, caused by treatment failure. We can also encounter a more "humanitarian" form of criptoeuthanasia, called terminal sedation. It consists in administering a heightened dose of hypnotic or sedative agent, combined with cessation of watering and feeding. The ill dies of hunger or dehydration, not feeling it because of drug intoxication [1, 9].

<u>Voluntary and involuntary euthanasia</u>

Voluntary euthanasia concerns the ill, who independently and consciously express their demands to deprive them of life. Expression of the will shall be clear and firm. It is essential that the decision was made voluntarily, without clear pressure of other people, and was not made on an impulse [1, 10].

Involuntary euthanasia is related to a situation, in which, for different reasons, the ill is not able to express his will, however, the physicians or family claim that death would be the best solution in the situation. It is most often used in case of infants, born with irreversible and serious genetic defects, and in case of adults with irreversible brain changes of various origin. Such acts are perceived negatively and, very often, in the bioethical literature it is called not euthanasia, but extermination. It is the most controversial kind of euthanasia [10, 17].

<u>Neonatal euthanasia</u>

All ethical and moral ideas in the field of neonatology bother doctors of various specialties. An infant is the most defenceless being. He cannot fight for his rights, express the will or complain about bad treatment.

Examples of infants euthanasia could be found already in the ancient times, but they also took place in subsequent epochs. It is often a result of a decisions, made by infant's parents. There are many disputes about attitudes towards resuscitation of infants and when to stop it, if there are no visible effects. Treatment of neonates should be considered in terms of our skills and therapeutic abilities [20].

Suicidal euthanasia

Sometimes, the ill, who suffer from a serious disease, which turns out to be terminal, decide to take their own life. The decision is often related to losing hope for recovery. The ill often make such decisions, despite their religious beliefs.

Niebrój, in his article, presents euthanasia and suicide as two different things. Suicide is a destruction of biological life, where the aim is to take a personal life. Euthanasia, following the idea of protection of human life dignity, destroys the thing that threatens that dignity, i.e. biological life of a man, or rather a definite state of this life [21].

Another variation is the assisted suicide. We can use this term to describe the range of behaviours, from provision of means and knowledge, helping in committing suicide to preparation and application of poison, enabling this act; so-called "suicide assisted by a physician" causes many contradictory attitudes. Acceptability of this form of euthanasia violates the basic principles of physician acts (trust between patient and physician, principle of life protection) [17].

Persistent therapy

Over the centuries, the views on persistent medical interventions have changed and evolved. Started in the antiquity, they remain to this day. There have been created two trends: medical and Christian.

Unusual possibilities of modern medicine give chances to prolong lives of many patients. Very often, the therapies take huge amounts of money. In order to make the future decisions easier, there were developed the following terms:

- *ordinary or proportional measures*: are medications, ways and methods of treatment, financially available to most citizens of a particular country; they are not the reason of excessive and long suffering of the ill; probability of recovery and getting positive effects of therapy is high, without much inconveniences and costs.

- *extraordinary or disproportionate measures*: exceed financial possibilities of a patient, family or social health care service; they may bring disadvantageous and serious psychical or organic results; they do not bring hope and give little chance of recovery [5].

Formulation of a definition of persistent therapy is not easy. As it depends on the course of disease and state of the ill. The most often found definitions indicate extraordinariness of measures, lack of chances for recovery and the fact that using them is related to suffering and

pain, or even violation of personal dignity. Some of them also emphasize that not only patient's pain is important, but also suffering of his family.

On 29 June 2008, the Working Group for Ethical Problems of the End of Life, within the framework of the project "Boundaries of Medical Therapies", unanimously developed the present definition of persistent therapy:

"Persistent therapy is the use of medical procedures, in order to maintain vital functions of the terminally ill, which prolongs his time of dying, connected with excessive suffering or violating patient's dignity. Persistent therapy does not include basic care procedures, relieving pain and other symptoms, feeding and watering, if it serves the good of a patient" [22].

The definition limits the use of expression "persistent" to the time of "dying of the terminally ill". Dying should be understood as terminal period of illness, and "the terminally ill" – a patient, who does not have any chances to recover, and there is no possibility of finding therapies that could give him this chance [22].

The term "persistent therapy" is not used in the Polish law. However, it can be found in the Code of Medical Ethics and other documents, referring to problems connected with dying [22].

The Magisterium emphasized that approval of cessation of persistent therapy is not equivalent to acceptance of euthanasia acts, which are considerably different from the acts, related to persistent therapy, e.g. in the choice of means, time or doses, and on the other hand, in an intention of the acting [4].

Decision on cessation of persistent therapy is often very difficult. On the one hand, a physician shall help a human being, whose life and health is in danger, but he also has an obligation and right to respect the will of the ill by giving up all actions, and allowing him to die in peace [14].

Principle of double effect

It says that acting may cause the effect, which is good – intended, but also bad – unintended. Justification of this act shall meet the following conditions:

- we may undertake the action, whose effect is good, but we must not, if the effect is bad,
- we must not undertake the actions, if the expected bad effect exceeds the good effect,
- we expect the bad effect, even if it is not wanted, but it is accepted, as we cannot avoid it [22].

The principle determines the range of responsibility for the effects resulting from our actions.

Home euthanasia

Home euthanasia, also called family euthanasia, takes place, when the terminally ill comes to the silent agreement with his family on passing away, and the family agrees to that. There takes place cessation of feeding, administering medicines, performing care actions.

Euthanasia over the centuries

Antiquity

The concept of euthanasia appeared already in the 5th century B.C. It comes from a Greek "euthanatos", i.e. literally a person "having a good death". Kratinos was one of the first people, who used this term, however, without explaining, how this "good death" should look like. From the context of his statement, we may understand that "a good death" is a contrast to suffering of the terminally ill [23].

At the end of the 4th century B.C., a poet, Menander, used the same term to say "an easy death". However, the exact moment of leaving this world had to be well prepared, and the way to death - convenient. In his comedies, he had a critical attitude towards the old age, thus, a good death was an early death, for which one did not have to wait passively, and it might be death by choice [23].

According to the ancient views, a good death could be a result of good, honest, brave and virtuous dying only, however, a good death was believed to be quick and deprived of suffering. In spite of admiration for the pompous suffering of mythical heroes, dying from the hands of enemies in a battle for their motherland, the clash with real and unbearable problems of everyday life caused that a gentle, quick and painless death – *excites facilis* – became the ideal that everyone dreamt of in their hearts [23].

It seems that the concept of "euthanasia" was not associated with suicidal death in the Antiquity. In the course of time, one could encounter texts, proving that the ancient physicians stopped therapy of the terminally ill, or even suggested them to take their lives. A physician Tharsys from Mantineia was an inventor of poison, thanks to which people could end their suffering and pain by speeding up their death [17, 23]. However, it has to be emphasized that the idea of "euthanasia" among the ancient did not refer to taking someone's life, but rather to a suicidal death.

In the ancient Sparta, weak, ill infants were left in the mountains at the mercy of wild animals. In the island Keos, old people were given a poisoned drink. It was a legal practice, which was introduced by the Senate. Such practice was supposed to ensure enough amount of

food for all the others. In Rome, euthanasia was allowed by the Law of the Twelve Tables. In case of nomadic tribes, e.g. Eskimos, there took place leaving old, ill or disabled people without any care, which brought inevitable death to them. Indian tribes in Latin America and South-East Asia acted similarly. There were used different forms of putting people to death, e.g. by hanging, burying alive, throwing to water or other cruel practices [17, 23].

Also Plato was among philosophers of the ancient times, who stood up to speak about euthanasia, and were its supporters. He claimed that curing people is aimless. He encouraged physicians not to cure the patients, who did not have enough vital powers. In his opinion, physicians should let them die, or in some cases, even kill them [17, 23].

Whereas Hippocrates had a different attitude, he rejected killing children and helping in putting them to death. He did not stop curing terminally ill patients. The Hippocratic Oath became a guarantee of patient's safety, according to which a physician borne moral liability for his actions and respected human life from birth to natural death [23].

Middle Ages

In the Middle Ages there could be seen a considerable change in the awareness, referring to the view on life and death of a human, although, here and there was a custom of finishing off injured knights with a short sword, called misericorde. Christianity treated life as a precious gift from God, and it saw sense and supernatural value in the suffering itself. In numerous sermons and treaties, it opposed to common and deeply rooted beliefs about necessity of putting to death the terminally ill and disabled, and justified their right to live [23].

Christian philosophers, especially, St. Augustine, condemned killing and committing suicide [23].

However, the ideas favouring euthanasia were not stopped, and they came back in the subsequent centuries, having new supporters, who referred to the ancient philosophers [17, 23].

Modern Ages

In 1516, Thomas More, in his work "Utopia", referred to the ancient physicians – so-called assistants of death, speaking of "voluntary death" taking place only with the consent of the ill and the authorities of Utopia. He did not use the term "euthanasia" directly, however, the system he created became the first modern vision of "euthanatic death". In his description of euthanasia in Utopia, there are two basic elements: the element of voluntariness, developed by spiritual and secular authorities, whose task was to convince the ill to agree to voluntary cessation of life, and the element of death legality, i.e. legal sanctioning of death by the

consent of a competent authority. It is believed that it was Francis Bacon, who introduced the word "euthanasia". As in 1606, in his work "Novum Organum", he described a gentle and peaceful death in that way [23].

In 1623, Bacon gave the following definition of euthanasia: "An obligation of physician is not only to aim at curing patients, but also to relieve their pain and suffering, related to the illness, and it is not only to make it contribute and lead to recovery, but also to give a patient a gentle and peaceful death, when there is no more hope, as there is nothing more fortunate than this euthanasia" [9, 13, 23]. Bacon distinguished external and internal euthanasia. The first one consisted in provision of available medical and nursing care, in order to bring relief in patient's agony, so that he could pass away easily and gently. Whereas, the second one consisted in spiritual preparation of a soul for death. Thus, Bacon became a precursor of palliative care, which provides, most of all, symptomatic treatment, kills pain and tries to make the moment of death easier, both physically and psychically, without speeding it up, which was mentioned in Utopia [23].

Prominent physicians (e.g. Z.P. Schulz, N. Paradis) and philosophers of the 16th-18th century defined euthanasia as the process of natural death from illness, which should be taken care of by medical entrants by curing and psychical support, provided the ill to the very end. The only acceptable form of more active help was using painkillers to make the process of dying easier and give the ill "the natural euthanasia" [23].

At the end of the same century, a Dutch professor of medicine, Nicolas Paradis, partially returned to the views of Bacon. He defined natural euthanasia as "[…] the art of making death as good and bearable as possible, and depends on natural causes" [23].

At the beginning of the 18th century, Charles Moore, in his work condemning suicide, wrote that a motive that was supposed to justify the act of euthanasia is an emaciated body of the ill, who living in torments and not having chances for recovery, became unbearable for himself, his family and friends [3].

Nazi pseudo-education

According to ideology of national socialism, suicide was treated as a crime against society, as human life did not belong to an individual, but to the state, and the basic task of a man was to work. Nazis claimed that only an individual, who is able to work, is of any value. People unable to work, i.e. mentally ill, intellectually and physically disabled, were recognized as useless for the society. The views of Nazis on this matter were unambiguously expressed by Adolf Hitler in his book "Mein Kampf" [13, 15, 17].

The propaganda of extermination of psychically and terminally ill was conducted in a very skilful way. The society and physicians were allowed to believe that the aim of their actions is the good of the German nation and weak suffering individuals. In relation to that, on 1 September 1939, Hitler signed a secret one-sentence document, including the permission for euthanasia of terminally ill, which in fact meant an order to exterminate the mentally and physically disabled (including children). The most important criterion of that selection was inability to work and so-called "proper development of genetic wealth of the German nation" [13, 15, 17].

The action, known under the cryptonym T4, lasted to 24 August 1941 and was conducted by the Committee of Euthanasia, consisting of several dozen physicians. Euthanasia was performed on about 200 thousand people, regarded as unworthy to live, till the moment, in which Hitler ordered to stop it, due to increasing opposition of churches, physicians and part of army [13, 15, 17, 23].

Only in the second half of the 19th century S. Williams and Lionel Tolemache, coming back to the ancient doctors and the vision of Moore, defined euthanasia as an active help to the ill in relieving his suffering and dying on demand. Fletcher, in his book "Morality and medicine", clearly opts for voluntary euthanasia. According to him, a man can decide about his own life and death, as he is a free and independent being, especially, when life becomes burden. G. Williams had a similar attitude towards euthanasia. He definitely opted for total legalization of voluntary euthanasia, which was expressed in his publication "Sacredness of life and criminal law". Both of them demanded legalization of euthanasia in cases of terminally ill and suffering patients [17, 23].

In the modern ages, the idea of euthanasia was divided into active and passive, in the contemporarily applicable meaning.

Euthanasia is still a current topic. It has its supporters and opponents in the society.

Eugenic euthanasia in the 19th and 20th centuries

A term "eugenics" was created in 1883 by an English physician Francis Galton. The word comes from Greek and means "eu" – well and "genos" – family, in other words, "nobly born". Galton used this term to describe the sciences, perfecting hereditary features of humans by eliminating the influence of negative features. Such thinking was aimed against weaker units of the society. The aim of eugenics was to improve the quality of race by elimination and selection of weaker units [1, 20].

Friedrich Nietzsche, in his views, believed that death was the end of life, which should not have been afraid of. He claimed that in the case, when life was worthless, it should have

been ended. Such death was supposed to take place at the moment of finishing some kind of work of life. According to Nietzsche, a man has his life as long as it is needed by the external world. Later, his views changed into more radical. He propagated active elimination of weaker individuals, and the terminally ill regarded as social spongers [1, 19, 20].

In 1904, Ernest Haeckel, formulated the concept of so-called "veterinarian euthanasia". Its assumption was the idea that if people put animals to death out of compassion, then the same kind of acting should be allowed towards people. Haeckel was a propagator of "death on demand", also called voluntary euthanasia, and "elimination of worthless beings", also called eugenic involuntary euthanasia. He also opted for eugenic neo-euthanasia. He claimed that there is nothing wrong in putting disabled and weak infants to death. Whereas, Alfred Poletz was a propagator of racial hygiene. He was a supporter of the vision of society, in which disabled and weak children were put to death after birth with a dose of morphine [1, 20].

The eugenic movement developed in Europe more and more widely. In 1907, in Munich, there was established an association for racial hygiene. In 1912, in France, there was created the French Eugenic Association. In 1907-1940, some European countries (Germany, Finland, Sweden, Switzerland), 35 states of USA and 2 provinces of Canada, enacted the law on involuntary and voluntary sterilization of people with hereditary diseases [1, 20, 21].

In 1920, in Lipsk, a psychiatrist, Alfred Hoche, and a lawyer, Karl Binding, published a work, called: "Permission to end a worthless life". According to them, euthanasia is a humanitarian response to the terminally ill, who are not able to live normally [1, 19, 20].

The idea of euthanasia in the 19th and 20th centuries was mixed with the meaning of elimination of worse, weaker people from the society, and depriving of life the terminally ill, according to their will [20].

Despite the passage of centuries, in the era of great scientific achievements and general progress of civilization, the Hippocratic Oath is still actual. The father of medicine from the 4th century B.C. included the essence of ethical behaviour towards a patient in one sentence. In the face of changes in medical art, organization of health care service, there has been changed the aim of physician's work – ensuring possibly longest life of a patient. That caused strengthening of patient's trust towards his physician. A fear of unknown, perspective of pain and suffering – all these cause that a dying person has a complete trust in words and actions of a person, who treats him.

Active euthanasia is still not accepted by a considerable part of societies and legislature of most countries. Whereas, passive euthanasia is regarded as ethical, since a dying person should not be tormented with procedures, which do not give any chances of prolonging his

life or getting better prognoses. Already at the moment of birth, we are sentenced to death. We think about it unwillingly, but everyone creates his own future vision of the end of his existence. We want to live with dignity, and we want to die in the same way.

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Transplantology and ethics

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Transplantology

A word "transplantation" comes from Latin *transplantare*, i.e. implant and *plantare* – plant [1, 2, 3]. Organ transplantation is dealt with by the science, called transplantology. Cells and tissues, which may include epidermis, skin, cornea, bones, blood vessels and bowels, are called transplants, i.e. parts of a body that are most often transplanted. Much more rarely, the whole organs are used: kidneys, heart, liver, lungs and pancreas. Transplantation of organs, cells and tissues, i.e. moving them from one organism to another (sometimes, within the same body – auto-transplantation) is the approved method of therapy in case of extreme states of failure of kidneys, liver, heath, pancreas or bowel. According to an encyclopaedia: "Transplantation – is a procedure of moving cells (e.g. bone marrow), tissues (e.g. skin) or organs (e.g. heart, kidneys) within one organism or between two organisms" [2].

With the development of medicine, the number of patients qualified for transplantations increases, which allows to save their lives and health [4, 5]. In 2000, it was noted that the longest time of life of a recipient after transplantation of a kidney was 40 years - a donor was alive and related - whereas, it was 28 years in case of an unrelated donor, and 34 years in case of transplantation from a corpse. Most often, transplants are taken from the deceased, more rarely, from living donors, who are genetically or emotionally related with a recipient. In 2010, in the Organizational-Coordinating Centre for Transplantations Poltransplant, there were reported 655 potential deceased donors of organs, from 509 of which the organs were taken, whereas, in case of the other 51 people, harvesting did not take place, because a family or prosecutor opposed to the procedure [4, 5].

Harvesting organs always takes place in the same way, i.e. according to "the strategy of 6 steps", which includes [4]:

*   identification of a potential organ donor among the deceased,
*   following clinical procedures and legal requirements, necessary for harvesting organs or tissues

- meeting social (contact with a donor's family) and legal (proceedings according to the act) requirements,
- taking care of a potential donor,
- correct harvesting tissues and organs for transplantation,
- choosing the right recipient.

A procedure of harvesting organs from a deceased donor shall meet the following criteria: stating brain death of a donor, no objections to harvesting his organs after death, and no pathologies, which can disqualify him as a donor. Failure to meet any of these conditions causes that organs are not harvested [6].

The method still causes many medical, ethical, moral and legal problems in the society and medical environment. The problems related to transplantology refer to: distribution of transplants, choice of a recipient and donor, approval of the society for harvesting organs from the deceased, acceptance of ideas and criteria of stating brain death, and costs related to the procedure and immunosuppressive therapy [7, 8].

John Paul II had a considerable influence on shaping the attitude of Polish society towards transplantology. In his Encyclical *Evangelium Vitae*, published in 1995, he wrote: "*one of ways of shaping the true culture of life is to give organs in an ethically accepted way, i.e. taking into consideration a chance of restoring health, or even life of ill people, who often do not have any other hope*". In 2000, John Paul II spoke on the 17th International Congress of the World Association of Transplantology in Rome, where he emphasized that "*the technique of transplantation is a huge step forward in the history of science that serves a man. Today, there is a lot of people, who owe their lives to organ transplantation. The technique of transplantation becomes a more and more effective method of executing the basic aim of medicine, which is serving life of people*" [8, 9].

The ill after transplantations are exposed to the danger of rejecting the transplant, and complications related to constant taking of immunosuppressive medications, therefore, they are supposed to have knowledge and skills that would help them to deal with this new situation, and to keep their organisms in health, as long as possible. Nowadays, about 90% of the ill after transplantations live for a year, 70% live about 5 years, and owing to the development of medicine, this period still gets longer [10, 11].

Transplantology is a dynamically developing field of medicine, and due to cooperation between doctors and scientists of various specialties, it overcomes many clinical or even social barriers [3].

Historical background of transplantology

Modern history of transplantology is short, however, over the centuries, the idea itself was maintained by enriching or interchanging different parts of a body between people, or between people and animals, e.g. in case of the ancient Egyptians and Phoenicians, gods had animal heads [12]. In Egyptian papyruses there was described a surgical repair of a face. The method was developed in the ancient India, where war prisoners and criminals had their noses cut off. A surgeon, Sushrute, from around 1000 B.C., described a procedure of skin lobe transplantation, harvested from a forehead or cheek, and planted in the area of the cut nose [12].

Brothers Cosmas and Damian are regarded as saint patrons of modern transplantology, as in the 4th century, they performed an operation of tissue repair, and replaced a leg of Roman basilica custodian, having gangrenous changes, with a leg of a deceased Ethiopian gladiator. The procedure is presented in the painting from around 1490, painted by an unknown German painter [12].

Attempts at organ transplantations were constantly made, initially, there were experiments on animals. There were also attempts of transplanting organs between people, however, they were unsuccessful. The breakthrough in transplantology was the first transplantation of a kidney in 1952 of a 16-year-old boy - a donor was his mother. The attempt was unsuccessful, the organ was rejected after 21 days. Whereas in 1954, there was the first successful transplantation of a kidney between twins, performed by Joseph Murray and John Merrill in Boston [13].

The moment of discovering ciclosporin A in 1975, and introduction of new methods of immunosuppression in the 90's of the 20th century, was the beginning of modern transplantology [13].

Poland – crucial events in transplantology [3, 12, 14]:

- **1965** – Wiktor Bross made the first attempt of a kidney transplantation, harvested from a corpse.

- **1966** – Jan Nielubowicz and Tadeysz Orłowski performed the first successful kidney transplantation from a corpse.

- **1968** – Wiktor Bross performed the first kidney transplantation, harvested from a living donor.

- **1969** – In Łódź, Jan Moll, Antoni Dziatkowiak and Kazimierz Rybiński made the first attempt of transplantation.

- **1985** – Zbigniew Religa performed the first successful heart transplantation in Zabrze.
- **1987** – Stanisław Zieliński performed the first liver transplantation.
- **1988** – prof. Religa performed the first heart transplantation in Poland into 15-year-old boy with an extreme circulatory failure, caused by post-inflammatory dilated cardiomyopathy.
- **1988** – Jacek Szmidt performed a successful kidney and pancreas transplantation.
- **1990** – Piotr Kaliciński transplanted a liver into a child.
- **1994** – Jacek Pawlak and Bogdan Michałowicz transplanted a liver into an adult.
- **1999** – Piotr Kaliciński and Marek Krawczyk transplanted a part of liver from a living donor.
- **2001** – Marian Zembala performed the first successful transplantation of a heart and lung into 38-year-old man with severe damage to a heart muscle, caused by heart attack and pulmonary hypertension.
- **2003** – Marian Zembala performed a successful transplantation of a single lung.
- **2004** – Marek Durlik performed a successful transplantation of a pancreas into a person, who had had a transplantation of a kidney
- **2005** – Marian Zembala performed a transplantation of both lungs.
- **2006** – Piotr Kaliciński performed the first transplantation of a liver and bowel.
- **2006** – Jerzy Jabłecki transplanted a hand.
- **2008** – Piotr Fiodor performed a transplantation of pancreas islets.

Kinds of transplantations

Transplantation may take many forms and use many methods. Below, there are presented several classifications of transplantation actions, according to various criteria, such as: kind of transplantation, genetic differences between a donor and recipient, place compatibility of a transplanted organ, certain functions of a transplant, or regeneration functions [15].

Division of transplantations according to its subject (kind of transplantation) [15]:

- organs transplantation (e.g. kidneys, lungs, heart, liver, pancreas, bowels);
- tissues transplantation (e.g. bone marrow);
- cells transplantation (e.g. hematopoietic cells).

Division of transplantations according to compatibility of explantation and implantation place [15]:

- isotopic transplantation – there is tissue-compatibility (histological), and compatibility of transplantation place (e.g. allogenic transplantation of a kidney);

- orthotropic transplantation – there is anatomical compatibility of transplantation place, as histological compatibility is not required (e.g. heart valve);

- heterotrophic transplantation – there is no compatibility of the organ anatomical localization (e.g. transplantation of a pancreas).

According to possession of regeneration functions, organs, tissues and cells transplantations may take form of a transplantation of [15]:

- regenerating organs, e.g. bone marrow

- organs without ability to regenerate, e.g. kidney.

Kinds of transplantations according to genetic differences between a donor and recipient [15]:

- **autologous transplantation (autogenic)** – performed within the same organism (from one place to another), e.g. skin transplantation. This kind of transplantation is used very often, because of its high effectiveness. There are no rejection reactions of tissues (e.g. skin, bones, bone marrow), in relation to that, there is no necessity of using immunosuppressive medications. This method does not lead to any ethical consequences;

- **syngeneic transplantation (isogeneic)** – transplantation is performed between representatives of the same species, which are genetically identical (e.g. monozygotic twins). It is very desirable due to great effectiveness of procedures, however, there is not many monozygotic twins. In case of this transplantation, there appear ethical doubts, resulting from a relation donor-recipient, but there is also the issue of respect for human autonomy,

- **allogenic transplantation** – refers to transplantation within the same species. It is the most often used and the most varied group of transplantation procedures, which considers directly the human species. Allogenic transplantations are divided into two kinds, according to a way of obtaining organs. A transplant from a living person is called transplantation *ex vivo*, whereas, a transplant from the deceased into a living person is called transplantation *ex morfo*. Within the range of transplantations between the living, we can make a particular division, indicating transplantations between people, who are related (grandparents, grandchildren, parents, children, siblings), and people who are unrelated (e.g. spouses, close people, or strangers).

- **xenogeneic transplantation** – performed between representatives of different species (e.g. pig – human). Effectiveness of this transplantation is insignificant, due to "rejecting" the transplanted tissues and organs by a donor's organism, which may result in medical complications. This kind of transplantation leads to serious ethical doubts, because it creates a potential danger of genetic manipulation of animal-derivative organs, e.g. "humanized pigs" or using monkeys (mainly baboons) as organ donors.

Legal aspects of transplantology

Dynamic development of transplantology within the last years forced the introduction of new legal regulations. In 2005, the new act entered into force, consisting of 59 articles. It defines precisely and modifies the legal regulations concerning transplantation *ex mortus* and *ex vivo*, and donation of transplants, it also introduces a glossary of legal definitions and organizational-legal solutions, referring to transplantations, which are tasks of Poltransplant. Entering the European Union by Poland and implementation of the Directive of the European Parliament and Council 2004/23/WE of the European Union also forced the necessity of novelization of all legal acts related to transplantology. The new act guarantees high level of protection of donors and recipients' rights and meets the union standards [16, 17].

The European Bioethical Convention issued the Protocol, which in article 16.2 states that a physician participating in stating death cannot participate directly in harvesting organs from the deceased and transplanting them, and take care of a recipient after the procedure. The aim of this provision is to secure reliability and impartiality in stating death, and exclude any suspicions of conflict of interests [17].

In Poland, the following legal acts, referring to transplantology, shall apply [18]:

- The act from 1 July 2005, Law Journal from 2005, No. 169, item 1411 – on harvesting, storing and transplanting of cells, tissues and organs

- The Announcement of the Minister of Health from 17 July 2007, Polish Prompt-note from 2007, No. 46, item 547 – on criteria and ways of stating permanent and irreversible cessation of brain functioning, with an appendix

- The Decree of the Minister of Health from 1 December 2006, Law Journal from 2006, No. 228, item 1671 – on the way of keeping the central register of objections and establishing the existence of an entry in the register

- The Decree of the Minister of Health from 24 October 2007, Law Journal from 2007, No. 207, item 1503 – on the way of determining costs of actions related to harvesting,

storing, processing, sterilization and distribution of cells, tissues and organs, and the way of refunding these costs

- The Decree of the Minister of Health from 16 July 2007, Law Journal from 2007, No. 138, item 973 – on detailed conditions of harvesting, storing and transplanting of cells, tissues and organs

- The Decree of the Minister of Health from 30 September 2007, Law Journal from 2007, No. 210, item 1532 – on the way and mode of obtaining the information from prosecutor or a decision of the family court on no objection to harvesting cells, tissues and organs from a corpse.

Religion vs. transplantology

According to the Christian Church, the aim of life is salvation, and the basic principle of ethics in life is love.

<u>Attitude of the Catholic Church</u>

The Catholic Church does not oppose to transplantations. Offering one's organs during life, or agreeing to give them after death is regarded as a special expression of love, magnanimity, and solidarity. It perceives transplantation as the great good, offering oneself to save health or even life of fellow beings [19].

The attitude of Catholics towards transplantation becomes morally important, due to that, using it in medicine is justified. However, there have to be met certain conditions, such as: respect for a donor and offered organs. Every kind of transplantation is justified with another principle:

- *Autologous transplantation* (within one organism) – is justified with the principle, according to which we use some part of an organism for the good of the whole organism.

- *Homological transplantation* (performed between representative of the same species) – is explained with the principle of solidarity and love to a fellow being. Organs may be harvested both from the living and the deceased. Harvesting an organ from a living donor is approved by the Church, only if it does not do any harm to the donor. From the ethical point of view, it is not possible to give all organs. It is forbidden to transplant encephalon and sex glands, which determine identity of an individual. Harvesting organs from the deceased is explained positively in every respect, as it serves saving human life.

- *Heterologous transplantation* – (between different species) it arouses the greatest controversies among followers of the Catholic Church, therefore, every case has to be considered individually. For example, it is acceptable to transplant cornea from an animal, but transplantation of animal sex glands is unacceptable. Thus, from the moral point of view, this kind of transplantations are reprehensible only in some cases [19].

Also John Paul II, as the head of the Catholic Church, took a position on organ transplantation. He saw a true act of mercy in organ transplantation. As it is not the matter of giving something from oneself, but of oneself [20, 21].

Thus, in the Catholic Church there are no moral or ethical contraindications, forbidding and hampering organ harvesting. Here, we can refer to the words of John Paul II once again, who said: "*There shall be instilled a sincere and deep conviction in people's hearts, especially, the young that the world needs brotherly love, which may be expressed by a decision on giving one's organs*". Thus, creation of new climate, promoting the authentic culture of magnanimity and solidarity, is an obligation of every human being [22].

Attitude of the Church of England

This Church also supports organ transplantation, it claims that as the disciples of Christ, they should be open and ready for serving other people during life and after death. Giving organs after death is an act of altruism and social responsibility, which is caused by compassion. However, by its decision, the Church does not exempt from the observance of legal acts, and respecting a donor's body and his organs [23].

Attitude of the Protestant Church

In this Church, a foundation of faith consists of five principles: Scripture alone, Christ alone, faith alone, grace alone, praising God alone. The Church leaves a decision on being a donor to his followers, and in case of doubts, it sends them to the New Testament, where it is said: "*give, and you will be given*". Protestants oppose to harvesting organs from the deceased, if during their life, they clearly wished not to harvest their organs after death. The Church also condemns and do not accept commercialization of obtaining organs [23].

Attitude of the Evangelical Church of the Augsburg Confession

In the 80's of the 20th century, the Church as the first Christian community in the United States encouraged its followers to give their organs. Lutherans support transplantology, and a decision on giving organs shall be in accordance with the conscience of every man and announced to the closest family [23].

Attitude of the Evangelical-Methodist Church

According to this Church, giving organs for transplantation after death is a charitable act, and the act of offering. The most important condition of giving organs as the act of love towards a fellow being, is to keep in mind the good of a recipient and respect a donor and his closest ones [23].

Attitude of the Seventh-day Adventist Church

Representatives of this Church not only support, but are also heavily involved in conduction of transplantation procedures. On their initiative, in one of the hospitals of California, there were performed numerous transplantations of heart into children. Followers of this religion participated in a meeting, concerning the problems referring to organ donation, which took place on 23 November 2010 in Great Britain. There was a discussion about an influence of faith on an attitude of a man towards giving organs. They also thought of the ways of encouraging to make a decision on becoming a donor or recipient. The meeting gathered representatives of almost all world's societies, e.g. Christianity, Hinduism, Islam, etc. [22].

Attitude of the Baptist Church

Baptists leave a decision about giving organs and tissues after death to a man. As they believe that it is the matter of conscience of everyone of us. However, on the basis of Baptists' acts, we may deduce that they support the idea of giving organs and tissues. In 1988, at the Congress of Southern Baptists, there was passed a resolution, encouraging doctors to talk about being an organ donor in case of death [22].

Attitude of the Orthodox Church

This Church supports transplantation of organs, if it is not dangerous to a life of a donor and recipient, and if it is going to improve the quality of recipient's life after the procedure. Giving organs shall be the act of Christian love, thus no one shall be forced to do it. According to the Orthodox clergymen, it is unacceptable to speed up and state death of a donor, in order to perform a transplantation faster [23].

Judaism

Jewish views on transplantation of organs are various. Some authorities accept a possibility of giving organs after death, and regard it as an act, deserving a religious praise. Whereas, the others' attitude is that violating corpses causes that they will not be integral at the moment of resurrection, therefore, transplantation is impossible. Reformed Jews believe that transplantation of organs, performed in order to save life of another human is morally demanded [22].

Islam

During many conferences, Islamic lawyers were developing legal regulations, which now forbid selling organs and accept transplantation of organs from living and deceased donors. There still take place discussions over transplanting organs from a living donor, and it is forbidden to perform a transplantation, if such a procedure could cause weakening of the vital functions. Harvesting organs from a corpse shall be agreed to by a donor during his life, or by his successors, or - if an identity is unknown and there are no successors - by a ruler of Muslims. There still take place discussions among scholars over financial gratitude towards a donor, or spending money in order to buy the needed organ [23].

Jehovah's Witnesses

The attitude of Jehovah's Witnesses towards transplantation constantly changes, as until recently, they believed that it is a sin and a form of cannibalism. Nowadays, they leave a decision on organ transplantation to individual opinion of its followers. Basically, in their teachings, this form of therapy is neither supported, nor forbidden. Jehovah's Witnesses forbid blood transfusion and regard it as a mortal sin, thus, the organs used for transplantation have to be devoid of blood and tissues [23].

Buddhism

It treats giving organs as the act of mercy, however, the decision is left to a man. Senior clergymen hold those people, who decide on becoming donors in high esteem. As they emphasize, it is important to talk with close ones, if they want their organs to be transplanted after their death or not [22].

Hinduism

Majority of Hindus sees in organ transplantation a possibility of prolonging lives of other people, by sharing one's own body. Hindus are favourable towards the problem of organ transplantation, as according to the principle of reincarnation, a soul is reborn in another body. Some Hindus believe that transplantation is an artificial form of keeping a soul in a body, which disturbs the natural cycle of birth and death, therefore, they are against it [24].

Lutherans

Lutherans treat giving organs after death as the greatest act of mercy towards a fellow being, but also as a part of God's command to help others. In 1980, as the first religious community in USA, the Church encouraged its followers to become donors, although, Lutherans emphasize that the decision is up to the conscience of everyone of us [1].

Shintoism

The biggest number of followers of this religion is in Japan, they do not support transplantations, as they believe that a body of the deceased is impure and dangerous [23].

Romani people

This ethnic group does not support transplantations. They follow the unwritten rules, passed from generation to generation. They believe that a soul remains in a body for a year after death, and it has to be untouched [23].

Ethical and moral problems of transplantology

Every being has the right to live and no one is allowed to deprive him of that. In case of death, a man is not able to express his will, when he is qualified for explantation. A person, who did not opposed to that during life, may be treated as a potential organ donor. Supporters of the supposed consent claim that due to that, we can get a bigger number of organs. They optimistically assume that after death, everyone is ready to give a part of his body for people in need, and if he did not want it, he would object to that during life. Opponents of the supposed consent claim that a lack of objection during life is not the consent to give one's organs for transplantation, but a lack of awareness of the applicable law and possibilities of medicine [25].

From the moral point of view, an organ donor has the absolute priority over a recipient of his organs, therefore, a man whose end of life may be foreseen, shall be protected and his organs shall be harvested only after his evident death [26].

In Poland there is still too small number of transplantations, which is caused by a lack of potential donors. Members of a dead person's family, at the moment of his death, are under the influence of pain and difficult experiences, therefore, making a decision on harvesting his organs is very difficult. Families do not agree to harvesting organs, because they do not accept this method of therapy or in this particular situation, they are not able to act rationally, although, from the legal point of view, such consent is not required. Giving one's own organs for transplantation is paradoxically easier, than giving such consent on behalf of a close person. Lack of family agreement to harvesting of organs is also a result of lack of understanding, what brain death is, and to them, harvesting itself means injuring a body and no respect for a corpse. Therefore, it is important to discuss the process of organ harvesting with them, and assure them that a doctor coordinating the transplantation, is obliged to leave a corpse looking naturally, and replace the harvested organ, e.g. a hand, with a prosthesis. Ethical and moral problems of transplantology are also related to a choice of a recipient. Criteria of choosing a recipient shall be fair and medically justified. There are taken into account such things as urgency of performing a transplantation, advantageous result of transplanting in case of the ill person, and a level of histocompatibility. However, when two

people meet the criteria, there appear medical and moral problems as then it is staff that is responsible for choosing a recipient [25, 26].

Harvesting cells, tissues and organs from a human corpse is allowed, only if the deceased did not raise an objection to it during his life. If a potential donor is a person under age, or any other person without full legal capacity, an objection may be raised during his life by his legal representative, i.e. legal guardian. Whereas, if a donor is a juvenile over the age of 16, he may raise an objection himself [27].

There are three forms of raising an objection:

1. An entry in the central register of objections to harvesting cells, tissues and organs from human corpses;

2. A written statement with a signature;

3. An oral statement, given in the presence of at least two witnesses, confirmed by them in writing [28].

The person concerned has a possibility of withdrawing an objection at any moment, in a form of a written or oral statement, given in the presence of at least two witnesses. *The Central Register of Objections* (CRO) conducts the Centre of Organization and Coordination of Transplantations "Poltransplant", with the head-office in Warsaw.

Main tasks of the institution are:

- organization and coordination of organs harvesting (cells, tissues, organs);

- keeping CRO;

- supervising and keeping national lists of people waiting for transplantation;

- gathering documentation and various analyses, referring to organ transplantation;

- conducting educational activities, aimed at popularization and acceptance of the organ transplantation program [29].

Another task of the institution is cooperation with "Eurotransplant", including Germany, Austria, Benelux and Slovakia. Its task is to exchange and use organs and help in finding organs for the ill, who require immediate transplantations. Moreover, Poltransplant cooperates with other European countries that are not members of Eurotransplant [30].

Harvesting cells, tissues and organs from a corpse, in order to transplant them, is possible after stating brain death [29].

A potential donor is usually a young, healthy human, who gets to an Intensive Care Unit, as a result of an accident of brain incident. A condition necessary for transplantation is a recognition of brain death. After stating death, physician does not have an obligation to ask a

family for a permission on a transplantation, as guided by emotions, they usually object to that proposition, as well as in the situation, in which the deceased did not objected to it in CRO. In such cases, harvesting organs is acceptable, as it is based on "the supposed consent" [30].

If there is a suspicion that death was caused by a crime, a transplantation can be performed only after receiving the information from a competent prosecutor about non-existence of any contraindications. Whereas, if the proceedings are taken against a juvenile, a decision of the family court is necessary [30].

In the light of the Polish law, harvesting of cells, tissues or organs from a living person may take place, if a recipient is a direct relative of a donor (grandparents, parents, children, grandchildren), adopted person, sibling or spouse. In case of necessity of harvesting bone marrow, or other regenerating cells or tissues, they may be harvested for other recipients. If a donor wants his cells, tissues or organs to be harvested for a close person, who is not mentioned in the above list of degrees of relationship, then there is required the consent of the district court in a form of a statement [30].

Before performing a transplantation, there have to be conducted necessary examinations of a donor, in order to check, if the procedure is not dangerous to his life. Moreover, he has to be informed about the procedure and its risk, but also about consequences of his withdrawal for a recipient. Also a pregnant woman may become a donor, however, in such cases, only cells and tissues are transplanted. The risk related to transplantation is borne both by the woman and her unborn child. A basic condition for becoming a donor is having a full legal capacity and giving the voluntary written consent to harvesting an organ [29].

In special cases (transplantation of bone marrow and hematopoietic cells of circulatory blood) a donor may be a juvenile, if it does not lead to the future impairment of his organism. Harvesting may be conducted only with the consent of his legal guardian or the guardianship court. If a candidate for a donor is over the age of 13, his consent is also required [29, 30].

Personal data of a donor and recipient of a transplantation are kept in secret. They are also protected by the regulations on professional and business secrecy, and on medical documentation, kept by health care centres. If an organ is to be harvested from a living person, the above notation does not concern revealing personal data of a donor and recipient respectively to those persons [30].

"There shall not be accepted any payment or any other financial or personal benefits for cells, tissues or organs harvested from a donor. Refund of the costs of harvesting, storing, processing, sterilization, distribution and transplantation of cells, tissues and organs of a donor is neither a form of payment, nor financial or personal benefit" [28].

Obtaining any material benefits or getting a permanent source of income from buying or selling cells, tissues or organs from a living or dead donor, but also dissemination of advertisements about selling, buying or mediating in such activities, is punishable by fine or imprisonment [30].

Nowadays, transplantology is accompanied by the ethical thought, due to Christian theologians and philosophers' opening to this method of saving human life. Clergymen were influenced by John Paul II, who supported this kind of therapy in many of his speeches. He emphasized that in the act of solidarity, we can give a piece of ourselves to another person, and thanks to that, we can show them our selfless love, reaching beyond our death.

The method, consisting of organ transplantation, may be used, only if the society accepts it. Breaking moral and social barriers requires the widely understood education, supported by media and people or institutions enjoying people's confidence.

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Transplantation *post mortem* – legal aspects

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Transplantation (Latin *transplantare* – to transplant, *plenare* – to plant) is a graft of human cells, tissues or organs, intended for the use for the benefit of other people [1].

The legislator regulated the issue of transplantation *post mortem* in the act from 1 July 2005 on harvesting, storing and transplanting cells, tissues and organs. Analysing the above mentioned act, it is important to define properly the used terms. Harvesting shall be interpreted as actions, as a result of which cells, tissues or organs are gained for diagnostic, therapeutic, scientific or didactic purposes; storing as keeping them in properly controlled conditions, till the moment of distribution and using for the benefit of people, whereas, processing means all actions, related to preparation, transport, maintenance and packing of cells, tissues or organs, intended for the use for the benefit of people [2].

A cell is the smallest morphological and functional structure of an organism, able to perform basic vital actions, existing alone or in groups, not connected with other cell by means of connective tissue; tissue – is a set of cells, with specialized functions, connected with each other by means of intercellular substance, whereas an organ – is a separate and important part of a human body, consisting of different tissues, able to keep its structure, blood circulation and ability to fulfil autonomic physiological functions [2].

The applicable regulation is based on eight precisely formulated rules: transplantation purposes (therapeutic, diagnostic, scientific and didactic), strict definition of legal status of a donor and recipient of a transplant (determination of a circle of subjects, having the rights of a donor and recipient, excluding people who: remain in a relation of dependence, in terminal state, with unknown identity, juveniles guided by morally reprehensible or financial motives, legally incapable and those, who do not give their consent to transplantation procedure), a rule of defining a transplants *ex mortuo* trustee (assuming the supposed consent of every potential donor to give one's own transplants, possibility of refuting the supposition), a rule of appropriate criteria of choosing donors of transplants (tissue compatibility between a donor and recipient), a rule of transplants donation (total ban on acceptance of material benefits by

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donors and medical staff, dealing with transplantations), a rule or versatile relations between participants of the transplantation process (relation between a donor and doctor, relation between a recipient and doctor, relation between a donor and recipient), a rule of physician secrecy (an obligation of a doctor not to reveal the information, received as a result of practicing the profession to third parties, especially, personal data of a donor and recipient) and a rule of civil liability of a doctor and medical entity for harm related to a transplantation (a liability entity for harm caused by doctors may be doctors and the State Treasury, whereas, the subject of compensation is proportional to the size of harm) [3, 4].

Taking into account relations between a donor and recipient of transplanted cells, tissues and organs, we can distinguish several kinds of transplantations [5, 6, 7]:

- Autotransplantations, transplantations from one's own body/autologous/autogenic – a donor and recipient is the same person.

- Isotransplantations – transplantations between monozygotic twins, genetically identical individuals.

- Homotransplantations – exist within the whole species and are divided into isogenic (a donor and recipient are genetically identical monozygotic twins) and generic/twin-like/allogenic – from one man to another man, not being a twin.

- Heterotransplantations (xenotransplantations) – operations between different species, in which a transplant belongs to a representative of another species, an animal. In biomedical research, the most recent approach to xenotransplantation targets the pig as source animal with the goal of transplanting genetically modified solid pig organs such as kidneys, hearts, and livers into humans. From a public health point of view, one of the main concerns is the risk of new and unknown epidemics based on disease transmission from animals to man (zoonosis) and from man to animals. The immunological rejection of animal tissue and organs is also a major problem.

- Because of vital state of a donor – transplantations *ex mortuo* (transplants from dead bodies) and *ex vivo* (transplants from living bodies).

Regulating the issue of transplantation *post mortem* in the second chapter of the reference act, one shall, first of all, pay attention to the fact that cells, tissues and organs can be harvested from corpses for diagnostic, therapeutic, scientific and didactic purposes. Duda emphasizes that it is not a taxative calculation, which means that cells, tissues and organs may be also harvested during an autopsy, referring to other legal regulations, such as e.g. art. 209§

of code of penal proceedings, according to which, *if there is a suspicion of a criminal cause of death, there shall be conducted an examination and opening of a corpse* [5, 6].

In the society, there is a false conviction that transplantation from corpses is possible only after getting the consent of a dead person's family, based on the statement of will, made during life. Yet, the legislator assumed the supposed consent (according to art. 5), and harvesting cells, tissues or organs for the purpose of transplanting them is possible, if a dead person did not objected to that during life. Consequently, we have the inference *a contrario* – lack of an objection means consent. An objection on behalf of a juvenile or incapacitated person can be raised by one's legal representative; however, it has to take place during one's life. A juvenile over the age of 16 is also entitled to raise an objection. The legislator provided for three forms of raising an objection: entry in the central register of objections to harvesting cells, tissues and organs from a human corpse, written statement with one's signature and oral statement, made in the presence of at least two witnesses, confirmed by them in writing (art. 6 of the act 1). The objection may be withdrawn at any time, in any of the above mentioned forms [2]. A task of registering, keeping and sharing the information about objections was assigned by the legislator to the Organizational-Coordinating Centre for Transplantation "Protransplant", keeping the Central Register of Objections. Every person, whose objection was entered in the register, shall be informed about it with a certified mail. Data of a person, raising an objection (both the person and legal representative acting on one's behalf) are kept for five years from the moment of death of the person, to whom the objection referred, and after that time, it is destroyed in a way that makes it impossible to identify the person (art. 5 of the act 5).

Detailed organization and functioning of the above mentioned register has been regulated by the Minister of Health by the decree from 1 December 2006 on ways of keeping the central register of objections and ways of establishing the existence of the entry in this register [3]. According to the above act, the central register of objections is the information and archival set of data, included in applications for entering an objection and for its removal. In case of a juvenile, on behalf of whom an objection was raised by his legal representative, at the moment of reaching full age, he is informed about a possibility of its withdrawal. Lack of reaction to the notification means confirmation of the objection. The fact of existence or non-existence of an objection in the register is established by physician, who is going to harvest transplants, or by a person entitled by him. The decree makes it possible to get the above mentioned information in three forms – by telephone, fax or e-mail [3].

A special circumstance is a situation, in which there is a justified suspicion that death resulted from a crime. Harvesting cells, tissues and organs is possible only after receiving the information from a competent prosecutor that there is no objection to that. If proceedings are commenced against a juvenile, a decision of the family court is required [2]. It is worth paying attention to the fact that here, the legislator used a rule, which is different from the general one – physician is obliged to get a decision of an authorized organ, which is different from the other cases, where the information about its lack is required.

A key moment in a transplantation procedure is stating a permanent, irreversible stop of brain functioning (brain death) or irreversible circulatory arrest [2]. The first stage, coming right after patient's death, is stating death, regulated by the Decree of the Minister of Health and Social Care from 3 August 1961 on stating death and its causes. A permanent and irreversible stop of brain functioning is stated unanimously by a commission, consisting of three doctors having a specialization, including at least one, who is a specialist in anaesthesiology and intensive care, and one – in neurology or neurosurgery. Neither of doctors, included in the objective commission, is allowed to take part in the proceedings, consisting in harvesting and transplanting cells, tissues or organs from a dead person, in case of whom, the commission stated a permanent and irreversible stop of brain functioning. Stating death as a result of irreversible cardiovascular arrest is made by one doctor, who is excluded from the transplantation proceedings [2].

Examples of post mortem transplantations

Kidney, heart, pancreas, liver, or lung have already been successfully transplanted, as well as organ parts or tissues such as bones, cornea, skin, or bone marrow. The kidney is the most frequently transplanted type of organ. Thanks to modern efficient immunosuppressive drugs, a transplanted kidney can function up to 20 years or longer [8].

The 5-year-survival rate in heart transplantation is 71%, for liver, it is about 65% (for living as well as post-mortem donation). For lungs, 5-year-survival rates are worse (post-mortem donation 46%, living donation 34%). In most Western industrialized countries the major source for transplanted organs are dead or brain-dead persons, while in countries like Japan or Iran living organ donation prevails. Post-mortal organs can be harvested from brain-dead or non-heart-beating donors.

Cardiac transplantation, also called heart transplantation, has evolved into the treatment of choice for many people with severe heart failure (HF) who have severe symptoms despite maximum medical therapy. Survival among cardiac transplant recipients

has improved as a result of improvements in treatments that suppress the immune system and prevent infection.

More than 5000 cardiac transplants occur each year around the world, although it is estimated that up to 50,000 people are candidates for transplantation. This critical organ shortage means that healthcare providers must strictly evaluate who should receive a heart transplant. Approximately 85 to 90 percent of heart transplant patients are living one year after their surgery, with an annual death rate of approximately 4 percent thereafter. The three-year survival approaches 75 percent [9].

Lung transplantation is now an accepted modality for treating end-stage lung disease. The new lung or lungs are usually donated by someone under age 65 who is brain-dead but is still on life-support. The donor tissue must be matched as closely as possible to your tissue type to reduce the odds that your body will reject the transplanted lung. Around four out of five people are still alive 1 year after the transplant. Around two out of five transplant recipients are alive at 5 years. Outcomes are similar for single and double lung transplants. The highest risk of death is during the first year, mainly from problems such as rejection. By 5 years after a lung transplant, at least one in five people develop cancers or have problems with the heart. These two conditions cause most deaths at 5 years [10].

To better understand the factors limiting the survival of these patients, Husain et al. [11] reviewed the autopsy findings in 37 patients who received lung transplants. Between 1986 and 1995, 131 patients have undergone lung transplantation. Of these, 48 (36.6%) died, 37 (77%) of whom had an autopsy. The autopsied patients were divided into three groups on the basis of post-transplantation interval: early (< 30 d), intermediate (31-365 d), and late (> 365 d). Of the 12 patients in the early group, 6 died of intra- and postoperative complications. There were 18 patients in the intermediate group, of whom 11 died of infection. Of the seven patients in the late group, four died of chronic airway rejection, two of unrelated causes, and one of bacterial infection. The authors concluded that the most common cause of death was infection, followed by chronic rejection, surgical complications, post-transplantation lymphoproliferative disorder, and unrelated causes. Furthermore, rejection was not a major cause of death in the early and intermediate post-transplantation periods; in 30% of native lungs, significant pathologic findings were present in addition to the primary disease; and in the intermediate post-transplantation period, significant left ventricular hypertrophy occurred.

Kidney transplantation offers patients with end-stage renal disease the greatest potential for increased longevity and enhanced quality of life; however, the demand for kidneys far

exceeds the available supply. This has led to an increase in the number of people on waiting lists and an increase in waiting time. In the US, the overall median wait time was 2.85 years in 2004. The projected median waiting time for adult patients awaiting a deceased donor kidney in 2006 is 4.58 years. The renal transplant community has pursued multiple avenues in an attempt to increase the donor pool, but this remains a major challenge. In the last decade, the number of live donor kidney transplants performed in the US and Canada has doubled and represents just over 40% of all donor kidneys. Among deceased donor kidneys, the largest percentage increases were seen in expanded criteria donor and donation after cardiac death kidneys [12].

The typical patient will live 10 to 15 years longer with a kidney transplant than if kept on dialysis. The increase in longevity is greater for younger patients, but even 75-year-old recipients (the oldest group for which there is data) gain an average four more years of life. People generally have more energy, a less restricted diet, and fewer complications with a kidney transplant than if they stay on conventional dialysis [12].

Liver transplantation. Prognosis is quite good. However, those with certain illnesses may differ. There is no exact model to predict survival rates; however, those with transplant have a 58% chance of surviving 15 years. Failure of the new liver occurs in 10% to 15% of all cases. These percentages are contributed to by many complications. Early graft failure is probably due to preexisting disease of the donated organ. Others include technical flaws during surgery such as revascularization that may lead to a nonfunctioning graft. Very few individuals require any blood transfusions during or after surgery. All potential donors should know there is a 0.5 to 1.0 percent chance of death. Other risks of donating a liver include bleeding, infection, painful incision, possibility of blood clots and a prolonged recovery. The vast majority of donors enjoy complete and full recovery within 2–3 months [13].

Pancreas transplantation. In most cases, pancreas transplantation is performed on individuals with type 1 diabetes with end-stage renal disease. The majority of pancreas transplantation (>90%) are simultaneous pancreas-kidney transplantation. It may also be performed as part of a kidney-pancreas transplantation. The prognosis after pancreas transplantation is very good. Over the recent years, long-term success has improved and risks have decreased. One year after transplantation more than 95% of all patients are still alive and 80-85% of all pancreases are still functional. After transplantation patients need lifelong immunosuppression. Immunosuppression increases the risk for a number of different kinds of infection and cancer [14].

Bone marrow transplantation is a procedure to replace damaged or destroyed bone marrow with healthy bone marrow stem cells [15, 16]. There are three kinds of bone marrow transplants:

- Autologous bone marrow transplant: "Auto" means "self." Stem cells are removed from you before you receive high-dose chemotherapy or radiation treatment and stored in a freezer (A bone marrow transplant may completely or partially cure your illness. If the transplant is a success, you can go back to most of your normal activities as soon as you feel well enough. Usually it takes up to 1 year to recover fully (cryopreservation).

- Allogeneic bone marrow transplant: "Allo" means "other." Stem cells are removed from another person, called a donor. Most times, the donor must at least partly match you genetically.

- Umbilical cord blood transplant: Stem cells are removed from a newborn baby's umbilical cord immediately after birth. The stem cells are stored until they are needed for a transplant.

Cornea transplantation. As early as 1905, doctors had discovered that corneal blindness could be cured by removing the damaged cornea and replacing it with another clear human cornea. Corneal transplants have so far been the most successful of all the transplants because of vascularity of cornea, and for the fact that partial thickness grafts do not involve the corneal endothelium, and so rate of rejection is less [17]. On 7 December 1905, Eduard Zirm performed the world's first successful corneal transplant. This significant milestone was achieved only after many decades of unsuccessful trial and error. In the half of the 20 th century, many ophthalmologists evolved significant refinements in technique and instrumentation with the development of corticosteroids, antibiotics, surgical microscopes, improved trephines, viscoelastics and suture materials, that enable this delicate procedure to be routinely performed with the prospect of success.

Modis et al. [18] identified changing trends in indications for corneal transplantation in Hungary over the past 64 years. Four thousand seven hundred and seventy-eight patients underwent keratoplasty. The authors concluded that in Hungary, the number of grafts has increased greatly in the past 64 years, the transplantation rates are similar to those of industrial countries. Indications for corneal transplantation have changed considerably over the last half decade from corneal scarring to corneal ectasia, regraft and pseudophakic/aphakic corneal oedema.

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When deceased help living brothers…

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Probably, if we ask someone to mention an occupation regarded as a kind of noble, respectable mission, the first respondent's answer would be the profession of a medical doctor. A doctor saves human life and health but a folk healer or shaman also can bring relief and expel disease from ill patient. What differs a doctor and a quack? Among others, it is a profound, scientific knowledge of physiology, pathology and structure of the human body. Analysis of this structure into constituent parts is the main idea of basic medical science called anatomy. The word anatomy is of Greek origin. Anatemnein in ancient Greek means cutting or separating. Exploring of foundations of medicine arcana was always connected to the necessity of dissecting of the human body.

However, paradoxically, the dissection of cadavers was considered through ages as disgraceful act for someone whose body was used for post mortem examination. Consequently, until recently only bodies of people deprived of public respect or considered as socially worthless have been used for anatomical studies. Especially, corpses of genocide victims of twentieth- century totalitarian regimes have been often transferred to anatomical institutes. For example, skulls of 15 Polish prisoners guillotined during second world war by Germans in Poznań prison probably between 1941 and 1942 were sent to Museum of Natural History in Vienna. They were displayed as examples of skulls of Untermenschen and also after war they belonged to the anatomical collection. Only after 60 years the skulls of Polish victims returned from Vienna to Poland. In this case cruel and illegal method of obtaining the corpses and their dehumanized treatment have all features of desecration of human body. Still through long, post- war years the cases when someone in conscious and disinterested way donated own body after death for scientific and didactic purposes were rather rare. Usually, the objects of anatomical dissections were corpses of "persons who had nobody to bury

them", i.e. homeless, lonely, imprisoned etc., in other words those who are a certain underclass of society.

After 1990 year, improving of social care and also emerging of funeral business caused that people of this type were buried at state expense. Unfortunately, the consequence of lack of new cadavers serving for medical students was a decrease of quality and effectiveness of human anatomy teaching. Initially, it was thought that the problem could be solved by development of modern computer programs, access to new plastic models and better paper atlases. Despite of hopes they appeared to be rather a bitter disappointment because no model can replace true human body, no multimedia can accustom an adept of medicine with death.

The modern solution of obtaining the new cadavers was a certain kind of return to the sources. Old Latin sentence decorating the anatomy institutes claims: Hic est locus ubi mors gaudet succurrere vitae (Here is a place where Death is pleased to help Life). This sentence underlines very accurately the purpose to whom cadavers should serve in anatomy institutes and the main idea of the Program of Conscious Donation, which has been gradually introduced at Polish Medical Universities since the beginning of 21st century.

Firstly, the Program of Conscious Donation was introduced at Silesian Medical University. The inspiration of the Conscious Donation Program was Father Innocent Maria Bocheński, a distinguished Polish philosopher, logician, professor and the Rector of the University of Freiburg in Switzerland. Father Bocheński referring in his humanistic works to European tradition of Greece, Rome and Christianity donated his body after death to anatomical institute. Program of Conscious Donation, introduced in 2003 at Silesian Medical University, was also adopted by other Polish Medical Universities. Program is based on submitting the conscious declaration of a living person (donor) about the will of donation of his or her body after death to the chosen Anatomy Department for scientific and didactic purposes. Donor taking this decision declares also if he or she donates the body for temporary or undetermined period. In the case of temporary donation, a donor declares duration of the period and informs also about the kind of funeral (traditional or cremation) and its religious rite. Because the Program of Conscious Donation underlines the extraordinary nature of donation, a token of gratitude of University for such precious gift is very ceremonial form of funeral, in which participates whole academic society. Additionally, the name of the donor is commemorated in the special tablets, monuments or parks of memory.

First ecumenical funeral of people who donated their bodies for teaching the new generations of doctors took place in Ruda Śląska in 2004 in Memorial Park of Father Bocheński. More and more Medical Universities in Poland introduces the Program of Conscious Donation, among others Cracow in 2004, Lublin in 2008, Białystok in 2010.

It must be underlined that the authorities of Medical University of Białystok treat corpses of donors with great respect and make a lot of efforts to finish the renovation of mortuary rooms and their equipment in the Human Anatomy Department. Generally, the main principle of Conscious Donation is always a fact that donation of the body is completely free, non- profitable, and is not connected to any financial profits for the donor or family. After receiving information about the donor's death his or her body is transported to Anatomy Department at cost of University. Usually, Universities precise also the circumstances of resignation from donation, for example in the case of performing of post mortem examination of body, disseminate oncologic disease, HIV or HCV infection etc.

Program of Conscious Donation triggered a significant social respond. It also received acceptation of religious authorities, either Roman Catholic and Orthodox Churches. The best proof of vivid interest of the Program are numerous declarations and sometimes need of limitations of the number of new donors.

Finally, we can ask what kind of motives drive people for such difficult and heroic decision? Intention of avoiding the funeral costs? Maybe… Originality and unceremonious attitude to own body? Sometimes… Rebellion against religion or accepted norms and habits? Too… Samaritanian and charitable attitude to own body which may serve after death for suffering humans? First of all!

Krajewska-Kulak Elżbieta[1], Chadzopulu Antygona[2], Kułak Wojciech[3], Guzowski Andrzej[1], Łukaszuk Cecylia[1], Lewko Jolanta[1], Van Damme-Ostapowicz Katarzyna[1], Rozwadowska Emilia[1], Cybulski Mateusz[1], Kowalewska Beata[1], Krajewska-Ferishah Katarzyna[1], Szyszko-Perłowska Agnieszka[1], Sierakowska Matylda [1], Kondzior Dorota [1]

Thanatopraxy and post-mortem cosmetology: past and present

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Introduction

Will everything remain the same when I'm gone?

Will books forget the touch of my hands? Will dresses forget the scent of my body? And

people? They will talk of me for a while, [...]

Halina Poświatowska [1]

Various communities have different ways of dealing with the bodies of their dead members: from erecting monumental palaces, burning the remains and throwing the bones and ashes into the river, or various forms of burial in the ground, embalming, preserving individual bones (skulls, arms, legs), living with the dead, shrinking corpses or parts thereof, abandoning the bodies for scavengers to feed, to trading bodies or parts, and even consumption of corpses.

Thomas [2] emphasizes that Neanderthals scattered broken bones or placed them on bare soil, in natural hiding places or hollow pits, often on a layer of ash. In ancient China, people summoned geomancers (in order to determine a favorable location of burial), coffin and catafalque producers, comedians, pyrotechnicians and craftsmen creating headstones and paper figurines. In ancient Rome, "funeral planners" washed down bodies and delivered singers, mourners, musicians and gladiators. Egypt had its taxed embalmers, while in Tibet "corpse cutters" scattered bodies to be eaten by predators [2].

Chinchorro tribe ritual

Death has yet to forget someone

German proverb [3]

According to Pastuszka [4], the first people who started to deliberately preserve the human body were hunter-gatherers of the ancient Chinchorro (which means fishing boat)

tribe, living on the edge of the Atacama desert on the Pacific coast in today's southern Peru and northern Chile between the Lluta valley and the river Loa.

The oldest Chinchorro settlement was most likely founded 7 thousand BC [5], and its inhabitants ate mostly fish, dolphins, seals, sea birds, seafood and plants. They also had fire, which they used for cooking and preserving.

Scientists studying this tribe [4] estimated that each Chinchorro group left about 400 bodies a year that were usually shallowly buried in the desert, and finally the thousands of graves become part of the landscape and perhaps triggered the ritual of mummification. It began with cutting the head with stone knives and stripping the skin off the body [6, 7]. The skin was set aside for later use, perhaps storing it in salt water to keep it soft and supple. Then the soft tissue - internal organs and muscles - was removed. Sometimes the skull was cracked open and the brain and eyes removed. In other cases, the brains were pulled out through the hole at the base of the skull through which the spinal cord exits. The areas were removing skin was difficult (e.g., feet, hands) were cut off and dried whole [6, 7]. Then, the skeleton was hardened by burning and drying it, and when the body was ritually cleaned, it was taken away for re-assembly. Fifteen centimeter thick sticks were used to serve this purpose. Bones were tied with reed ropes to the stick in order to attach them to the spine, ankles, pelvis and chest. Sometimes the whole structure was underpinned with bundles of twigs or reeds, and hard to match places such as knees and shoulder joints were sawed. The skull was filled with earth, grass, ash, animal hair, or a mixture of these materials. All of it was firmly tied, then the face was coated with thick white paste. Next, the skin was applied onto the skull and human black hair glued to it [6, 7]. The adhesive was made of ash and sea lion skin. In the next step, a thick layer of black paint was applied. The eyes, nose and mouth, which were round as if open, were modeled within this layer. Subsequently, the skeleton was filled and covered with a paste of white ashes. Breasts or genitals, depending on the sex, were modeled and the skin re-applied. Sometimes, some places were restored with sea lion skin. The next step was to paint and smooth out the body with black paint in order to obtain human-like, but stylized bodies. All the mummies were idealized, there was no individual characteristics, because the bodies had to be exemplary of how the Chinchorro should look after death [6, 7].

Researchers [6, 7] studying the mummy noticed that the paint coating had been renewed several times, suggesting that the mummies were not immediately buried in a grave, but exposed for public viewing, probably during major celebrations.

The Chinchorro mummified their dead for over two thousand years, until 1800 BC [4, 5].

Embalming

Death is an eternal refuge where one feels nothing

Cicero [1]

Embalming (from Arabic *mumiyah* - body preserved with wax, from Persian *mum* - wax) was perfected during the long history of Egypt, and reached its peak during the New Kingdom period. Its various stages were described by Greek historians, Herodotus and Diodorus Siculus.

The Egyptians believed that if the body is embalmed, man continues to live in the world of the dead [8]. Preparations for embalming varied in duration time, depending on whether the deceased was poor or rich [8].

In the Predynastic Period, according to Schlogl [8], the body was buried in a narrow pit dug in the desert near the edge of the fields, arranged in sleeping position with bent knees and hands folded by the face. The body was sometimes covered with animal skin or a mat. Around 3500 BC, some of the bodies were wrapped in significant amounts of canvas, others had the intestines removed, and some were covered with melted resin [8]. However, in most predynastic burials, the only factor allowing preserving the body was hot sand acting as a natural drying and moisture removing agent. Without moisture, the development of bacteria and decomposition of the body are not possible [8].

During excavations in Nubia in 1907-1908, Smith and Wood-Jones [9] found and described a number of mummies, whose chests and the abdominal cavities were filled with resin, and in it necrophagous insects in various stages of development were embedded.

In the Early Dynastic Period, burials began to be more elaborate [8]. The body was often buried in a specially cut out burial chamber, separating it from the preservative action of sand, resulting in decomposition of the body. The Egyptians soon noticed what was going on and began searching for methods to achieve the same effect as previously provided by natural contact with sand [8].

In times prior to the Old Kingdom, in some cases, the individual parts of the body were tightly wrapped in linen bandages, because the Egyptians believed that the decomposition process can be stopped if the body is carefully concealed [8]. Over time, the bandages were strengthen with a layer of plaster, which allowed to maintain the shape of the dead person, but did not stop the decomposition process [8].

In the 4th Dynasty, removing of the human internal organs was found to be an essential step towards halting the decomposition process. The earliest examples of this

practice come from Meidum, where in the early 4th Dynasty burial chambers, storage niches for internal organs extracted from buried bodies, were discovered [8].

According to Schlogl [8], a container internally divided into four parts made of calcite was discovered in the grave of Hetepheres, mother of Khufu, builder of the Great Pyramid. It contained canvas-wrapped viscera preserved with natron's liquid solution (natron, a type of salt harvested on the shores of salt lakes, known for its degreasing and dehydrating properties).

According to Thomas [2], cleaning the deceased person's body is aimed at conserving it. Ethnologists and historians believe that in archaic societies the use of vegetable oils and fragrances for these purposes was widespread [2]. They were also used extensively by the ancients, who mixed them by adding wax or honey. A method of drying the body in the sun or by a fire was common in Tibet, Guinea and Benin, Papua (New Guinea), and northeastern Australia. In Indonesia and parts of Africa, fumigation/smoking was also used. Sometimes, deformations of the body caused by disease are removed. For example, the Diola people from Senegal compressed the stomach of the deceased to remove bloating and swelling, and sometimes even made abdominal incisions [2]. The Malagasy from Madagascar especially ensured the removal of pus. In many regions of the world, viscera was removed and initial embalming was performed (Polynesia and Madagascar). The Ainu people from Sakhalin island had a custom that a widow was bound, under penalty of death, to keep her husband from rotting for a year after his death [2].

The mummy stage

You really get to know a person after their death

Pythagoras [1]

The word "mummy", according to Johnson [10], is derived from the Arabic word of Persian origin *mumija* meaning "tar" or more exactly "bitumen," specifying the mummified (embalmed) body protected from decomposition with the appropriate procedures and materials.

Time spent preparing the body for burial, from the moment of death to the burial was 70 days, of which approximately 40 were the drying process [8]. The body of the deceased was transferred to the embalmers as soon as possible, so that they may quickly remove the decomposition prone viscera and brains. The brain was usually removed through the nose by a hole pierced into the interior of the skull, and the viscera were removed through an incision

made in the left side. The heart was always left in place, treating it as the presumed location of thinking ability, decision-making and responsibility [8].

According to Schlogl [8], the proper preservation of the body was ensured by three basic elements: removal of the brain, removal of the viscera, and drying of the skin. However, they were not well understood until the time of the New Kingdom [8]. In the past, a passage of Herodotus was erroneously interpreted that the main phase of the mummification process is a long period of soaking the body in natron solution. Later research and experiments showed that with the exception of the early attempts, dry natron was used, whose crystals effectively dried the body, dissolving the fat and leaving the skin supple. Natron was also used to preserve the organs removed from the body [8]. All materials used in the embalming process were carefully protected, including the fillers used only temporarily for keeping the proper body shape during the drying process. Then the bodies were buried in a so-called embalming compartment not far from the grave, as it was believed that all fluids from the body still belong to it and should be buried near it [8].

The final stage of the mummification process consisted of filling the inside of the body with cloth, chaff, and sometimes unusual materials, such as dry plants [8]. Then the edges of the incision were brought together and covered with the so-called embalmers badge, made of leather, metal or wax, and often decorated with the image of *Ujat* - the eye of Horus, which according to myth was first destroyed by the enemy and then miraculously healed. As a result, it was regarded in Egypt as a versatile and highly effective protective amulet [8].

The orbital cavities were initially filled with linen tampons in order to give them a realistic appearance of a living human, but later artificial eyes were placed there [8]. With a similar purpose of giving the dried body an artificial plumpness, chaff or silt from the Nile was pushed underneath the skin of hands and feet and cloth bundles under the skin of the cheeks [8].

Two photos are from the exhibition in Crete, organized in 1998 by the Heraklion. Fagium portraits have been exhibited since 1996 in the U.S., London and Rome. During four months they watched more than 400 thousand people. In 1615 they were discovered by Peter Della Valle, however, are associated with the name of archaeologist Sir Wilhelm Flindersen Petre, who in 1900, looking for the entrance to the pyramid of Hawara in the Fayoum Oasis in Egypt hit the Greek necropolis Arsinois, bearing the name of Herodotus during Crokodilopolis (city crocodiles). Mummies discovered that there were parts of the cephalic face covered with icons of the dead written on wood, canvas, or papyrus. Fayum name comes from the name of the cemetery located 85 km from Cairo.

Mummy, Crete, source: private picture

Development of mummification techniques

(...) everyone has their own death.

It follows us everywhere throughout life, step by step.

Phillip Pullman [1]

According to Schlogl [8], the craft of embalmers really developed in Roman times. Greek literature and Egyptian texts - such as *The Ritual of Embalming* [2] - enable recreating the embalming process from the time of Tutankhamun or Ramesses II. It was a very arduous operation, lasting from 40 to 70 days, and all the technical procedures, determining its course, moved towards the ultimate goal, such drying of the body that would completely protect from decay [2].

After passing through the Cleansing Tent, the body was deposited in the embalmers workshop and washed and depilated [2]. Afterwards, embalmers proceeded with the first procedure, removal of the brain, which in general was done through the nasal canals using bronze hooks or spirals, but sometimes also by trepanation of the base of the skull or eye enucleation and piercing the upper orbital septum. Then, the abdomen was incised and the

viscera removed. The left side was incised with a flint blade over a length of about ten centimeters. The embalmer gradually emptied the abdomen and chest, leaving the heart in its place [2]. The organs underwent the same treatments as the body: washed, dried with natron, saturated with resin and wrapped. Later, they were put into four urns whose covers depicted the heads of sons of Horus, gods who were caretakers of the viscera. Sometimes, however, the organs were replaced in the abdomen. After gutting, the body was washed with water or palm wine with roots and spices. This external and internal cleaning required many tampons, sometimes fixed on sticks to reach all the hollows [2]. After that the proper mummification took place: filling and salting the body released 75% of its water content. Bags filled with loose natron and tampons were sometimes put inside the chest and abdomen, which was designed to absorb the blood and lymph. This also prevented the collapse of the abdominal wall. Having first fastened the fingernails with linen thread, the whole body was covered with several layers of dry natron [2]. The body was left in such state for at least 40 days, and the liquids "secreted" by grooves running down to a bowl. After this time, the deceased reached the state of a skeleton covered with tanned skin. In order to give it flexibility, the body was washed and smeared again to remove the natron, and then emptied of all that filled its insides [2]. In the next stage, the body was made to look like a living being. This was achieved by filling voids. All sorts of materials such as linen lint saturated with resin, dry lichen, wood chips, fired clay, chopped straw were used for stuffing the skull, chest, and abdomen. Closing the incisions was performed by pouring hot wax over the edges of the wound [2]. In the case of dead royals, the embalmer glued on a gold or bronze plate, sometimes decorated with the eye of Horus. Final washing and beauty treatments ended the preparation of the body. Depending on the period, eye prosthesis such as balls of fabric, painted onion bulbs, inlaid stones were placed, or not. The body became more flexible and therefore it was easier to bandage - it was rubbed and massaged with oils and ointments. Sometimes attempts to remodel were undertaken by implanting various elements under the skin. Makeup with ocher and gold was painted on the face, nails and breasts, and in order to protect the body the skin and insides were smeared with resin [2].

It was believed that precise and dense bandaging will consolidate the body and maintain its shape. As many as 15 days were devoted to this activity (out of 70) [8]. It was believed that during the process of bandaging, the deceased shall receive divine qualities, therefore particular layers of bandages were symbolically called different deity names.

The first wrapping with bandages kept in place the saffron shroud that the body was covered with [2]. First, all compresses and rolls of bandages of a length sufficient for

wrapping a particular part of the body were prepared and placed in a matter facilitating easy access to them. Then, the work started by individually wrapping each finger and limb, and finally all together [8]. Fingers and toes were then separately wrapped with narrow rolls, and in case of Pharaohs, placed in gold caps. Next, the head was wrapped: bandages, tied forming a cross from the right shoulder, supported many tampons placed on the scalp, temples, ears, eyes, and mouth. Between the individual layers of bandages, amulets were placed and ritual oils were poured. Then the hands, the palms where stuffed in such a way that the fingers were flexible and movable [2]. The process ended with the stomach and legs, wrapping them with special bandages and anointing with fresh oils. Subsequent layers of bandages were impregnated with resin. Finally, the mummy obtained a final decoration: the death mask [2].

Schlogl [8] reported that the total area of all the bandages used on single mummy might have even been 324 square meters. In some periods, even before laying the external shrouds onto the mummy, the head was covered with a mask that symbolically expressed the completion of the transformation process of the deceased into a deity [8].

In the Ptolemaic Period, the face of such a death mask, made most often out of cartonnage (several layers of plastered canvas glued together), was covered with gold-foil, and its wig was painted blue, which referenced some of the texts that describe the appearance of deities [8]. Masks covering the faces of royal mummies were made of pure gold. The outer shroud was usually attached with longitudinal and a few transverse bandages; but in the Roman Period, mummies were often covered on the outside with complex systems of bandages forming decorative geometric patterns. The mummy of the Late Period is characterized by a grid of faience beads covering the outer shroud in a diamond pattern [8].

During the period of the Old Kingdom to the Ptolemaic times, separately embalmed viscera were usually placed in four containers, called urns, with carved lids in the shape of heads [8]. These lids up to the eighteenth dynasty had only the shape of human heads, then they were differentiated by styling them after the heads of the Sons of Horus (Amseti, was presented with a human head, caring for the liver; monkey-headed Hapy - lungs; jackal-headed Duamutef - stomach; and hawk-headed Qebehsenuef - intestines). The containers were identified with the four female personifications of caring: Isis, Nephthys, Neith and Serket [8].

In the Late Period and the Ptolemaic Period, the viscera were often left inside or embalmed separately placed in the form of a bundle between the legs of the mummy [8].

The discovery of a mummy from the year 300 A.D. indicates the existence of customary embalming in Greece under Roman rule [11]. Confirmation of this was the work of

scientists who studied the mummy of a middle-aged woman buried in a lead coffin. Her body was laid in a marble sarcophagus, which was discovered in 1962 during archaeological excavations in Thessaloniki in northern Greece, and which, according to experts, is from the Hellenistic and Byzantine era. The latest research found that the body, whose remains are now in the Archaeological Museum of Thessaloniki, was embalmed with a variety of oils, spices and resins. This enables the preservation of not only the skeleton but also fragments of soft tissues, such as hair, blood and hand muscle, as well as the silk shroud embroidered with gold thread that covered the body [11]. In order to determine the substances used for embalming the body, a multidisciplinary team of researchers conducted a study using histological and physico-chemical techniques, including macroscopic and anthropological analysis, as well as gas chromatography with mass spectrometry (GC-MS) and analysis using electron microscope [11].

Jivaro Indian ritual

The Jivaro Indians, who inhabited the border between Peru and Ecuador, had a special way of treating the heads of their enemies [2]. A warrior would cut off the victim's head and neck with a machete. He'd then thread a headband through the mouth and neck, and travel further. At the next stop [2] close to rapid water, he would make a cut on the back of the head to pull off the skin and rinse it well. Then, he would cook the skin for half an hour and hang it on a stake to dry. Already reduced by half, the skin was then turned inside out, scraped, turned inside out again and sewn together. He would insert hot stones into the so formed bag he, and later add burning sand [2]. This process was repeated several times. Next, the head was massaged and modeled, and a thread was pulled through the upper part. The *tsansa* (shrunk head) was formed as a result; it was hung around the neck. The whole process took about 6 days, consisted of several phases, in which the opponent's head shrank to the size of a fist, and was meant to keep the life force of the deceased and controlled acquisition of his power [2].

Thanatopraxy - modern embalming

The auroras of death shine a nostalgic charm on everything.

Milan Kundera [1]

Thanatopraxy treatment [12] is mainly an injection of substances into the blood vessels of the deceased that inhibit putrefactive bacteria reproduction. This effectively inhibits the decomposition of the body after death. Specially prepared mineral salt compounds are used, however, the specific names of the substances used in the process are the secret of thanatopraxy departments [12].

Thanatopraxy has an interesting history, and its contemporary shape is owed to Jean-Nicolas Gannal, a former officer of the Grand Army who criticized the embalming practices used in the nineteenth century. He described in detail each process of thanatopraxy, effectively refuting the most popular forms [2]. Around 1840, a number of exhumations demonstrated the effectiveness of the revolutionary technique he developed. Previous techniques were mainly inspired by ancient methods that consisted of applying lubricants, powdering, soaking and wrapping of disemboweled (or not) bodies of the dead. Jean-Nicolas Gannal described a variety of practices used in the case of kings of France or members of their families in his *History of embalming (Histoire des embaumements,* 1841); vinegar, turpentine, vodka, salt and all kinds of perfumes were used in large quantities [2]. The researcher had the idea of replacing these burdensome procedures with arterial injection, which would be "*purgative, filling, antiseptic and preservative*", just as the British scholars, the Hunter brothers, had done a century earlier preparing anatomical specimens. The composition of the injected fluid was modified repeatedly. Calcium phosphate, potassium nitrate, sodium chloride, alum, and arsenious acid were used. In 1848, Louis Philippe [2] banned the use of arsenic; only aluminum acetate (up to l0 degrees) and aluminum chloride (up to 20 degrees) were left in equal parts. After Jean-Nicolas Gannal sold his patent to several countries, the technology was improved and some other ingredients were introduced. In this field, Mr. Holmes particularly proved himself during the American Civil War [cited for the 2]; he injected preservative fluid through the femoral and carotid arteries, which was later combined with venous drainage. He also improved the liquid formulation using in the end a mixture of phenol, creosote sulfate, alum, lead acetate, zinc sulfate or chloride.

Thanatopraxy is standard procedure after death in many countries, but embalming treatments are relatively expensive [12]. Any action performed on the deceased body must be recorded in specific protocols, including the substances used for thanatopraxy purposes [12].

Thanatopraxy treatment can be performed by a person with special authorizations, because a poorly executed procedure can lead to rapid mummification of the body [12].

In 1880 in the United States, Clark founded the first specialist thanatopraxy school based on the experiences of Holmes [2]. In 1963, the French Institute of Thanatopraxy (Institut Français de Thanatopraxie – IFT) was created; it is involved in teaching, disseminating and controlling techniques that in professional circles are referred to as IFT Methods. Various operations are carried out, if possible, in laboratories intended for this purpose, located inside the *athanee'* , but they can also be done at home [2]. The two-phase procedure is designed to inhibit decay and autolysis. The first phase involves the vessels,

including arterial injection and venous drainage. The second phase is dedicated to the cavities: cleansing and injection of the chest and abdomen. Complementary aesthetic treatments are used to correct the visible consequences of thanatomorphosis [2].

Tehuelches

Primitive inhabitants of Argentinian Patagonia-Tehuelches, performed a procedure post mortem of fracturing the spine to restore the body to fetal position [13]. It was performed by a corpulent woman who would sat on the back of the deceased while other women would hold the body in a sitting position. When rigor mortis set, the body was exhibited at the door of the house completely dressed, including the sombrero used in life. The dead were not buried in cemeteries, but in hard to reach places such as on the slopes of mountains or the surrounding caves [13].

Yamana Indians

The bodies of the dead were wrapped in old skins of sea elephants or seals and 'smoked' for 24 hours, then covered with ice and buried in a cave on a small island [13]. If death occurred far from the place of residence, the body of the deceased was burned [13].

The Incas

In the beliefs of the Incas death was treated as a simple transition to another life [13]. It did not induce fear, because the mummified or dried body of the deceased was kept with the family, and loved ones provided food and drink for the next life. To their understanding, there was no heaven, hell or purgatory. They also did not believe in resurrection. The Incas believed in camaquen, the essence of Andean Cosmovsion. Camaquen is a vital force in living people as well as mummies of ancestors, animals, and even inanimate objects such as mountains, lakes, and rocks. Peru balsam, among others, was used for embalming; but most of the mummies discovered on mountain peaks were the result of natural mummification [13].

Guanches

The inhabitants of the Canary Islands were called Guan Chinet, "*the local people,*" or Guanches. According to Atlantologists, the Guanche culture comes from Atlantis and developed alongside the cultures of Egypt, Babylon, Mexico, and Peru [14].

On the Canary Islands, the dead were embalmed in a manner identical to the Egyptians but in "squatting" position. At the feet of one of the Canarian mummies there were sandals identical to sandals of the Mayan statue at Chichen Itza [14].

Women from Mani

According to research recently conducted by anthropologist Nadia Seremetaki, in Greece on the Peloponnese peninsula in Mani, after three or five years, never even years,

women themselves exhumed corpses of their loved ones and separated the bones from the body [15]. They would perform "posthumous cleansing" of the bones, using water, vinegar, wine and olive oil. This ceremony was compared to the work of tending olive trees. The ritual was thought to facilitate the transition of the deceased from the world of the living to another world, which was difficult and unknown. After being dried in the sun, bones were placed in an appropriate way so that the head was always placed on top. This rite was performed in all of agricultural Greece. Human and animal bones were used for predictions - *mantia* or according to Hertz *spalomandia*. To this day, in all the Greek cemeteries, similar activities are performed related to the exhumation of corpses [15].

Introduction to thanato-cosmetics

Humans want to be more beautiful than they are

Meng-tsy [16]

The word cosmetics derives from the Greek *kosmeo*, which means "to decorate, embellish" [17]. The first mention of the use of cosmetics dates back to African tribes that developed a kind of culture of decorating the body, serving a similar function as clothing in Western culture. It enables distinguishing people based on their social status, rank, accomplishments, as well as gender and age [17].

Beautification of the deceased still exceeds certain boundaries established in our culture, and many even believe these procedures violate the respect that should be paid to the body of the deceased.

The process of beautifying the body of the deceased came to Poland from the U.S., where putting remains on display is the usual form of the funeral ceremony. Beautifying treatments have been used for many years; even a decade ago, it was unthinkable that the dead get a manicure or pedicure.

According to Zwolak [18], every culture has its own symbols and methods of self-expression. Hence, body embellishing or modification practices are signs of self-expression and belonging to a specific culture, emphasizing the specific concept of beauty and sense of aesthetics occurring in every culture [18] .

In Jericho, for example, according to Belting [7], skulls from the Neolithic period were found, which had a human face, manifested with specifically molded eyes, which meant that they were "g*iven the face that they lost with the death of their respective owners. Also the colors, with red in abundance referring perhaps to the color of blood, change the artificial skin into an image of life"*."

In Rome, according to Chroscicki [19], farewell to the deceased took place at home, surrounded by family. In the course of strict ritual, the body was rubbed with oils and the head was covered with a wreath or crown. After these procedures, the person performing the embalming (*pollinctoi)* made a death mask cast in plaster or clay. From the negative, a painted with vibrant colors wax mask *(imago ceia),* which was applied onto the face of the deceased, was obtained [19].

Fayum mummy portraits

This is the accepted name of 700 portraits of the deceased on wood or canvas covered with plaster, from the first centuries AD [20, 21, 22, 23]. The name comes from the basin where such artifacts were first discovered. Similar artifacts were found in many places in Middle and Upper Egypt [20, 21, 22, 23].

The custom of embalming continued until the end of the fifth century, but in 392, Emperor Theodosius banned this practice [20, 21, 22, 23]. When Egypt was under Roman rule, the Egyptian burial method used by the Greeks changed. Instead of plaster masks placed on faces wrapped in linen bandages, as it had been done earlier, portraits painted on wooden boards began to be used [20, 21, 22, 23].

Portrait of Antinopolis, L'Européenne, about 117-138 AD, Louvre, source: [23]

These portraits illustrated the busts of the dead and were attached to the mummy bandages in place of the face [20, 21, 22, 23]. They were painted on boards or canvas covered

with plaster sized from 30×15 to 50×35 cm. Different painting techniques were used in the creation of these portraits. The largest group are painted using tempera with a pale and matte surface. The second group are encaustic portraits (distribution of paint with hot wax - the painting was covered with a thick layer of shiny paint wax to cover up traces of metal tools). And the third used mixed techniques: the face was painted using wax paints and the background using tempera [20, 21, 22, 23].

The oldest preserved portraits date from the first and second centuries [20, 21, 22, 23]. Most of the people are painted in a relaxed position, with the face slightly tilted to one side. They are characterized by realism in representing the smallest imperfections, but the whole thing is softened by play of light and shadow. In some portraits, the model's personality was even captured [20, 21, 22, 23].
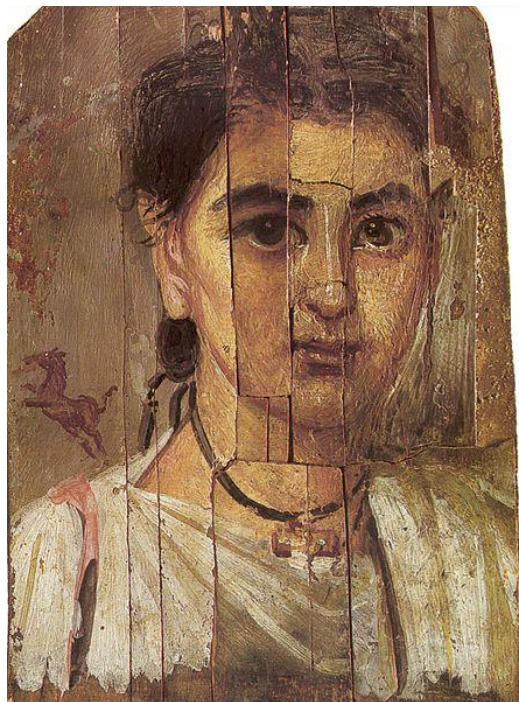
Portrait of a boy, encaustic on wood, National Museum in Warsaw, source: [23]

The purpose of the found portraits is not quite known [20, 21, 22, 23]. It is possible they were commissioned to decorate the house and serve as proof of the owner's culture and wealth, and after his death were buried along with him [20, 21, 22, 23].

Another group are portraits painted especially for burial. In such cases, the figures often hold symbols of worship, and the portrait bears the name of the deceased. Another group are medallions, a form of portraits reserved for people who were worshiped in home shrines [20, 21, 22, 23].

The portraits represent a variety of people usually in everyday dress and hairstyles. Most are Greeks, Romans, or Jews, but there are almost no Egyptians [20, 21, 22, 23].

The beginnings of research on mummy portraits date back to 1887 when the Viennese businessman, Theodore Graf, began to buy masks from Egyptian villagers living near the Fayum basin. He got the world of science interested in his collection and in 1888 organized an exhibition, which was a great success in the ancient art research community [20, 21, 22, 23].

According to Doksiadou [22], many people believe that the Fayum portraits resemble portraits by Rembrandt, Modigliani, and Picasso. Andre Malro wrote: "*their eyes, the faces on the portraits resemble glowing candles of eternal life*".

Professions associated with thanatopraxy

- **Embalmer** [24] - a person responsible for professional and comprehensive preparation of corpses for burial, cremation, and transportation. An embalmer's tasks include: disinfection of the body, posthumous cleansing, dressing, makeup and grooming, temporary preservation of the body, performing body preserving and embalming treatments, body reconstruction after accidents, tactful and professional approach to the families of the deceased.

- **Autopsy technician** [24] - a person dealing with bodies in the hospital's prosectorium or Forensic Departments performs autopsies within the duties of assistant pathologist or forensic specialist. An autopsy thenician's tasks include: performing autopsy to the extent determined by the physician, body reconstruction (after accidents), ensuring proper reception and distribution of the human body from the mortuary, preparing the body for burial by washing and covering, considerate, decent and professional service of the families of the dead, thanatopraxy treatments, obtaining professional equipment and specialist protective clothing, cooperation with the police to identify bodies, working with health care institutions and human tissue banks.

- **Thanatopractitioner** [24] - a person involved in the comprehensive preparation of a body for burial, transportation, and cremation. A thanatopractitioner's tasks include: disinfection of the body, posthumous cleansing, dressing, makeup and grooming, temporary preservation, body reconstruction after accidents.

- **Post-mortem cosmetologist** [24] - a person responsible for posthumous cleansing, disinfection of the body, preservation, makeup and grooming.

Embalmers

According to Przychodzień and Niwiński [25], Herodotus was the only ancient writer to write about embalming and embalmers. In his *History*, written in the fifth century BC, he states that: "*There are seven classes of Egyptians, of these some a*re *called priests, some warriors, others ox shepherds,* s*wineherds, shopkeepers, interpreters and sailors,*" but does not mention embalmers.

Among the tens of thousands of anonymous mummies representing the lower classes of Egyptian society, there is no mummy embalmer, nor texts describing the embalming community [25].

According to Przychodzień and Niwiński [25], there were two sarcophagi found in Egypt whose owners bore the title: *Embalmers' manager -* one of them is located in Nantes, and the second in a museum in Alexandria.

The tools used in this work are the embalming substance, bronze hooks used to remove the brain through the nose, "Ethiopian" knife with a flint edge to perform the ritual cut on the left side [25].

The method of writing the word Wt is evidence of how embalmers were seen; the word means embalmer in ancient Egyptian [25].

Hieroglyph of the word Wt, source: [26]

The first two characters of the hieroglyph (quail chick and loaf of bread), according to Przychodzień and Niwinski [25], have the phonetic value "wt", the following two are determinants, characters that the ancient Egyptians located at the end of a word to explain its meaning, and have no phonetic value. The first ideogram is a graphical representation of an ulcer, in other words diseased matter, probably unpleasantly scented [27]. Another version is the "leaking ulcer" was used to write words such as feces and urine. The second ideogram is a sitting man, the character used when writing the words concerning a man, his activities and kinship. The character has different graphic forms, and in this case the kneeling man puts his right hand to his face at the height of the nose, as if he wanted to protect himself from inhaling an unpleasant odor [27].

Przychodzień and Niwiński [25] believe that the workshops of embalmers were located away from human habitats, probably somewhere in the desert.

One of the priests involved in the embalming ritual used a mask in the form of a jackal-head of Anubis, personifying the god of mummification [25]. Masks, fulfilling ritual and magical functions, had two holes in the neck, presumably to allow the priest to breathe freely. They were also supposed to protect the priest from the unpleasant smells in the workshop [25].

Confirmation of this was research by Brier and Wade [28], who in 1997 performed a body mummification using ancient techniques and described that there was a terrible odor in the room where the corpse remained for 35 days covered with natron and where high temperature was artificially maintained.

According to Przychodzień and Niwiński [25], embalmers were not sentimental, which is confirmed by the fact that many mummies have post mortem injuries such as broken arms, legs, or holes in the head, which cannot be explained by rigor mortis or the embalming process. Herodotus [25] is the only ancient author who provides information about acts of necrophilia taking place in the embalmer's workshop: "*when wives of prominent men died, they were not immediately transferred to be embalmed, just as those women who were very beautiful and were more respected, but only after three or four days, they were taken to the embalmer. This was done so that the embalmer would not copulate with these women. It it said that one was caught copulating with the corpse of a recently dead woman, and he was betrayed by his co-worker.*"

Smith and Wood-Jones [9, 25] indicate that a few examples were found of heads that were separated from their bodies during embalming, which were then fixed by means of palm branches, for example. They describe cases of mummies filled with bones and human hair, and even composed of the remains of three different people. Moody [25, 29] describes the mummy of the boy Pedi-Amon, who died at the age of 7.5 years, had removed arms, a broken upper leg, and the foot bones were strongly bent up and squeezed tight as the embalmers probably had to put the mummy of the boy in a too small, anthropoid sarcophagus bought by the family. Granville [25, 29, 30] investigated and described mummies whose skin had been scraped off, which was then "impregnated" probably by the means of a warm bath in a beeswax solution.

Urbanik [31], however, brings forth a true example of an artist who made a prosthetic nose and ears for a mummy tested in Krakow. He made them of resin and added them post mortem, so "the deceased was complete in the Land of the West" [31].

Post-mortem cosmetologist and post-mortem plastic surgeon

A post-mortem cosmetologist is a person who is responsible for doing makeup for the deceased. Post-mortem makeup is done so the deceased looks the best possible through the use of specialized products and post-mortem cosmetics, composed primarily of formaldehyde. The cosmetics hide unfavorable skin discoloration resulting from the occurrence of hypostatic blotch, bruising, abrasions, and decaying processes.

Post-mortem makeup is done on women and men, using the illusion of light method, improving the end result.

The responsibilities of the post-mortem cosmetologist include not only doing makeup or covering skin lesions and discoloration, but also treatments such as painting the nails, applying acrylic tips, and coloring and styling hair.

A specific variant of this profession is post-mortem plastic surgery, which is used in a situation where the deceased requires additional facial and/or body reconstruction (e.g. resulting from accidental damages).

The range of beautifying activities that are done should always be consulted with the family of the deceased. This also depends on the religion of the deceased, because, for example, Judaism does not allow embalming or painting the deceased's face using cosmetics. [32].

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CHAPTER V
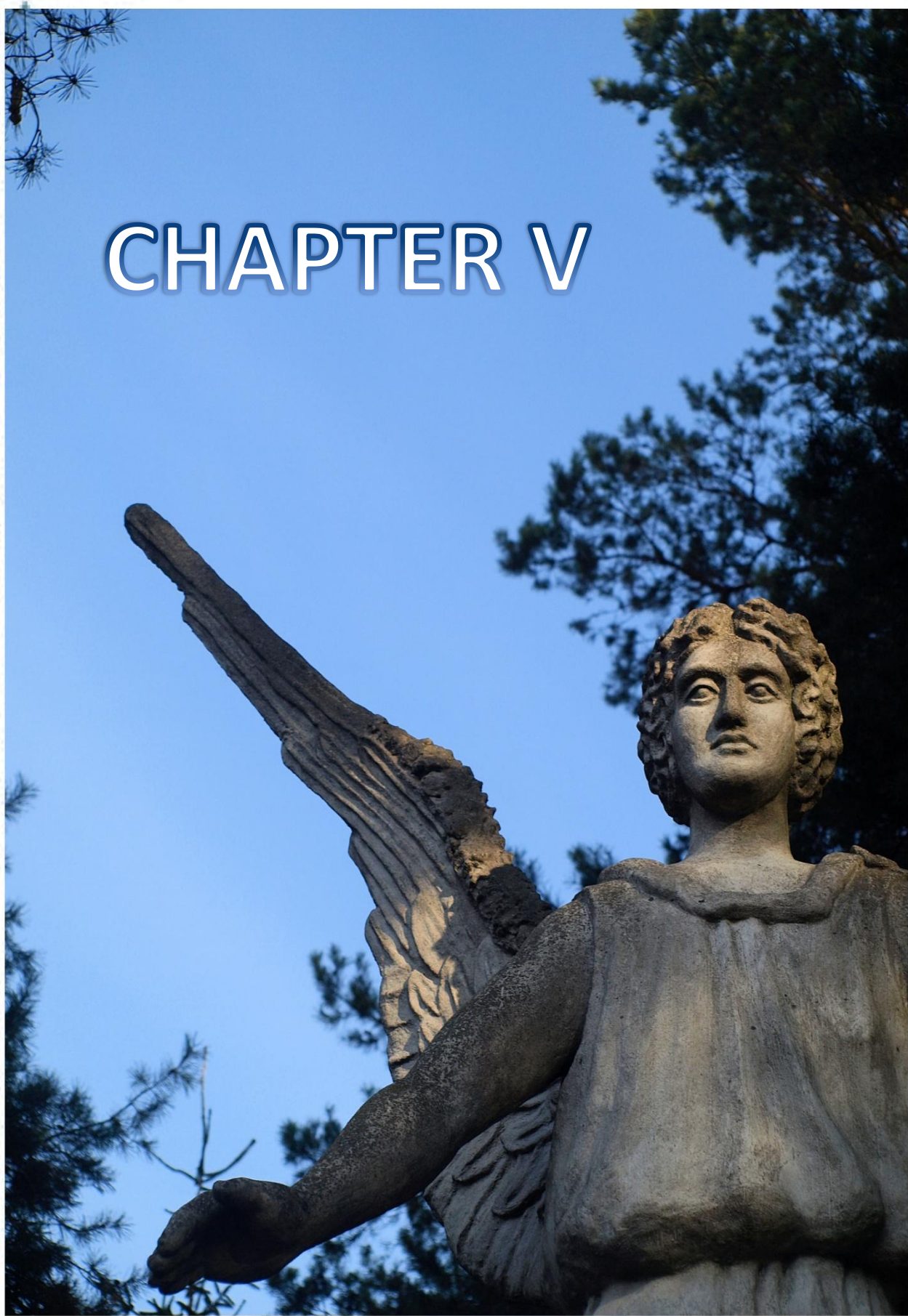
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Death – legal aspects

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Introduction

Suffering, dying and death are the events that are inseparably connected with everyone's life. The issue of death is essential not only in medical sciences, but also in legal sciences, as death causes certain legal consequences. Here, we should focus on legal regulations, referring to patient's death in a hospital and duties of a medical entity, related to patient's death. Legal regulations related to a place of patient's death and legal aspects related to transplantation ex mortuo (from a dead donor) are also essential.

Development

A definition of death can be considered in many aspects, i.e. biological, medical, philosophical and legal. In the biological aspect, death should be understood as a desirable phenomenon, having a considerable influence on organisms' diversification. Death is also related to establishment of criteria, which allow to state human's death, i.e. a criterion of "heart death" and "brain death". A criterion of "heart death" indicates "an irreversible loss of life" of the whole human organism, i.e. a termination of blood circulation in the cardiovascular system. In case of "brain death" it is about losing vital functions by a certain part of human organism, i.e. a brain [1]. In 1968, during XXII Congress of World Medical Association in Sydney, there was adopted the "Declaration of Sydney", which introduced the concept of brain death, instead of death caused by circulatory arrest. In Poland, the definition of brain death was introduced on 1 July 1984 in the Statement of the Ministry of Health and Social Care on directives of National Specialist Teams, referring to the criteria of brain death, which was later modified in 1994 and 1996. Whereas, in the Statement of the Minister of Health from 17 July 2007 on criteria and methods of stating a permanent and irreversible termination of brain functioning, there were also defined the criteria and methods of stating a permanent and irreversible termination of brain functioning, determined by specialists from the following fields of medicine: anaesthesiology and intensive care, neurology, neurosurgery and legal medicine [2]. Process of death starts with a termination of functioning of one of the

organs, critic for functioning of an organism as the wholeness. Traditionally, they are cardiovascular, respiratory and nervous systems [3].

From the philosophical point of view, it can be understood as doubtless and ultimate end of human life. T. Jaspers shows the existence of such important factor as awareness of inevitability of one's own death, which accompanies everyone [4]. A legal definition of death was formulated in the act on harvesting, storing and transplanting cells, tissues and organs from 1 July 2005. In the art. 9 section 1 of the above act, it was determined that "harvesting cells, tissues or organs for transplantation is acceptable after stating a permanent and irreversible termination of brain functioning (brain death)" [5]. The definition determines an irreversible termination of brainstem functioning as a boundary between life and death. In a brainstem, there are centres that activate spontaneous breathing, and its damage is regarded as a moment of biological death. Whereas, in medical sciences, it is essential to distinguish a definition of death from criteria of stating, when it took place, which is important e.g. in the organ transplantation [3]. However, it can happen that a breathing function is still active, despite the brainstem damage [6]. In the statement of the Minister of Health from 17 July 2007 on criteria and methods of stating a permanent and irreversible termination of brain functioning, it was unambiguously determined that: "death is a dissociated phenomenon". It means that death reaches tissues and systems at different time. It causes disintegration of an organism as the functional wholeness, and further, permanent termination of certain functions in different time sequence. Thus, some functions of an organism or its parts, can remain for some time separately from others, which died earlier [2]. General regulations referring to dealing with corpses of patients, who died in a hospital are determined by the act from 15 April 2011 on medical activity (art. 28, art. 31, art. 32). Whereas, the legal act that determines a detailed way of dealing with corpses of dead people by a medical entity, is the decree of the Minister of Health, from 10 April 2012, on a way of dealing with a patient's corpse by a medical entity, performing medical activity consisting in stationary and twenty-four-hour health care services [7]. In the subject decree, it was determined that a person obliged to inform about death of a patient of an attending physician or physician on duty is a person indicated in the organizational regulations of a medical entity, performing medical activity, consisting in stationary and twenty-four-hour health care services. Whereas, the organizational regulations is the internal act, determining ways and conditions of providing health care services by an entity, performing medical activity. Thus, the person indicated in the organizational regulations, should immediately inform about death of a patient staying in a hospital, being a patient of an attending physician or physician on

duty. Additionally, the person's duty is to immediately inform a person or institution, indicated by a patient, about his death. M. Dercz and T. Rek claim that: "it is not about any close person, or legal representative – when a patient is under age or incapacitated [8].

After examination, an attending physician or physician on duty states death and its cause, and issues a death charter. Statement of death is a formal expression for actions of a physician, who states person's death in writing, in accordance with the requirements of modern criteria, recognized by civilized societies and requirements imposed by modern medicine, and he sanctions it with an official stamp and signature [9]. Statement of death by a physician is also related to the necessity of issuing proper documentation, i.e. a death charter and death certificate. A death charter is a document authorizing to bury the dead, and it can also be used for the statistical purposes. According to § 2 section 1 of the decree of the Minister of Health and Social Care, from 3 August 1961 on stating death and its causes: "Issuing a death charter is a duty of a physician, who provided the ill with health care services within 30 days before death [10]. Whereas, a death certificate is a document issued by the register office, on the basis of a death charter. A death certificate is a confirmation of death of a particular person. After stating death by a physician, a nurse issues a referral charter, sending a corpse to mortuary, she washes a body and mark it with a band (identity badge) including dead person's data (name and surname, PESEL, date and time of death) placed on a wrist and ankle. According to § 3 section 5 of the decree of the Minister of Health from 10 April 2012, on a way of dealing with a patient's corpse by a medical entity, performing medical activity, consisting in stationary and twenty-four-hour health care services. The identity badge includes: name and surname of the dead, PESEL, and in case of lack of PESEL – series and number of a document confirming an identity, date and time of death [7]. If identification of a dead person is impossible, there is used a mark "NN", together with a reason and circumstances that made it impossible.

In the above decree, there was also determined a time of transporting corpses to mortuary, with a referral charter and identity badge. It is the passage of time, not shorter than 2 hours from the moment of death. It has to be added that between a statement of death and transport to mortuary, a corpse is kept in a special room, and in case of its lack – in another place, with the respect for dead person's dignity. Essentially, a dead person's corpse can be kept by a medical entity not longer than 72 hours from the moment of death. In the act on medical activity from 15 April 2011 it is also allowed to keep a patient's corpse longer than 72 hour.

It refers to the situations in which:

- a patient's corpse cannot be taken by people or institutions authorized to bury it, earlier,

- there was initiated an investigation in relation to patient's death, and a prosecutor did not allow to bury him

- there are other important reasons, with the consent or upon application of a person or institution, authorized to bury a patient's corpse. In such situation, a medical entity has a possibility of charging a fee for keeping a corpse.

In the art. 10 section 1 of the act on cemeteries and burying the dead, from 31 January 1959, it was determined that: *"The right to bury human corpses given to the closest remaining family of a dead person, i.e.: a spouse, descendants; ancestors; cousins to 4th degree of relationship and relatives in the straight line to 1st degree"* [11]. According to the above act, the right is also given to competent military units - in case of corpses of soldiers, who died during military service; to state organs, social institutions and organizations – in case of burying corpses of people of merit towards State and society. Additionally, the right is given to people, who oblige themselves to bury corpses voluntarily.

Presenting the legal aspects, related to dealing with corpses of patients, who died in a hospital, we also have to refer to the art. 31 and 32 of the act from 15 April 2011 on medical activity, which determine the regulations, referring to conducting a patient's autopsy in a medical entity performing medical activity, consisting in stationary and twenty-four-hour heath care services. The aim of autopsy is to determine a reason of death, on the basis of external and internal examination. The most common kinds of autopsy are:

- medico-legal autopsy,

- anatomical and pathological autopsy

- sanitary and administrative autopsy

- other kinds of autopsy.

A medico-legal autopsy is conducted every time, when there is a probability that death resulted from a crime. Whereas an anatomical and pathological autopsy is conducted, if patient's death took place within 12 hours from the moment of his admission. It has to be emphasized that conduction of this autopsy is possible, only if a legal representative of a dead person do not raise an objection, and it was not raised by the dead during his life. Conduction of a sanitary and administrative autopsy is related to a suspicion that patient's death was caused by an infectious disease. Corpses of people suspected of dying as a result of the above diseases, have to be immediately taken from a place of death and buried in the nearest

cemetery within 24 hours from the moment of death [12]. Another duty of a physician, who was called in order to examine a corpse and state death, after becoming convinced that death resulted from an infectious disease, is to immediately inform a district inspector of the Polish Sanitary Inspection [13].

Considering the subject of this article, the matter of concern will be, exclusively, the conduction of anatomical and pathological autopsy. It has to be remembered that conduction of the autopsy is possible only if a patient's legal representative do not raise an objection, or it was not done by the patient himself during his life. "The optimum solution is to express such a wish in writing, as the objection has to be enclosed in medical documentation [8]". M. Paszkowska aptly observed that: "As for the allowed time/period for raising the objection, it is basically "the whole life" of a patient. Exceptionally, after his death, an objection against autopsy can be raised by his legal representative (e.g. a parent of a juvenile, or legal guardian of a person fully incapacitated)" [9]. In the act on medical activity, there were also determined the exceptions, in which conduction of an autopsy is acceptable, despite patient's objection.

These are situations determined in:

- code of penal proceedings and executive penal code, and in executive acts issued on their bases,
- when the cause of death cannot be determined unambiguously.

It has to be added that in medical documentation of a patient, there is made a note with a proper justification of conducting or not conducting an autopsy. Considering the subject of this article, it is essential to present the problems referring to the actions of medical emergency team, related to stating patient's death.

In the article 11, item 1 and 2 of the act from 31 January 1959 on cemeteries and burying the dead, the legislator precisely determined that: "death and its cause shall be determined by a physician, treating a patient for his last disease [11]. If there is no possibility of the above action, a statement of death and its cause shall be given on the basis of the examination, performed by a physician, or in case of his absence, by another person, authorized by a competent starost, where costs of the examination and the certificate issued cannot be borne by a family of the dead. The decree of the Minister of Health and Social Care from 3 August 1961 on stating death and is cause [10] determines a way of performing the examination and qualifications of persons, who can be appointed for that purpose in case of absence of a physician, and the rules of sending for physicians in order to state death and its cause. On the basis of § 2 of the above mentioned decree, issuing a death charter is a duty of the physician, who was the last to provide health care services for a patient, within 30 days

before his death. If there is a justified suspicion that death was caused by a crime, a death charter is issued by a physician, who conducted examination or autopsy of corpse to the order of court or prosecutor. On the basis of § 3 and § 5 par. 1 of the decree, if a physician obliged to issue the death charter is absent, or such a physician lives farther than 4 km from the place, in which a corpse remains, or he is not able to examine the corpse within 12 hours from the moment of calling him because of illness or other justified reasons, it is also acceptable to issue a death charter by:

- a physician who stated death, after being called to accident or sudden illness,
- a physician or senior surgeon, employed in a clinic or health care centre, or in a local centre (village, surgical health centre) and providing health care services in a region, where a corpse remains,
- a village obstetrician, if an infant died within first 7 days of its life in the area of village that is under her care, and the closest clinic or health care centre is more than 4km away, and in special cases (communication difficulties or other justified reasons),
- a nurse, who passed a proper training in the scope that is determined by the Minister of Health and Social Care and was authorized in writing by a competent organ of the presidium of the district national council for health and social care.

It has to be added that the decree of the Minister of Health and Social Care from 3 August 1961 on stating death and its cause, does not include current regulations on stating death. The above regulations say that authorization of a nurse to issue a death charter is given by the district national council, whereas in art. 11 par. 1 and 2 of the act from 31 January 1959 on cemeteries and burying the dead it is determined that it is a duty of a starost. Additionally, the terms used, e.g. "village obstetrician" is not used in the system of general health insurance. Thus, it should be assumed that a physician is the only person, authorized to state death and issue a death charter. It has to be added that legislation in force, i.e. the decree from 7 November 2007 on kind and scope of preventive, diagnostic, medical and rehabilitation services, provided by a nurse and obstetrician on her own, without medical commission [14] and the decree of the Minister of Health from 29 December 2006 on detailed scope of medical emergency activities that can be undertaken by a paramedic [15] determine only a possibility of departure from medical activities by a paramedic or nurse of the medical emergency system. In such situation, it should be assumed that members of basic medical emergency team should leave written information for witnesses of the event (family) determining the moment of withdrawal from resuscitation actions, to make it easier for an authorized

physician to fill in the fields of a death charter, referring to an hour and minute of death. Moreover, a physician who is a part of specialist medical emergency team, called to the place to state death, is not a physician, who treated the ill for his last disease, which means that he is not authorized to state patient's death, as on the basis of the act from 31 January 1959 on cemeteries and burying the dead, he is not a physician, who treated the ill for his last disease. In such case, a physician being a member of specialist medical emergency team issues a protocol of stating death, also called a protocol of postmortem examination. The protocol is a basis for issuing a death charter by a physician, who took care of the ill within 30 days before his death. The issue of transplantation ex mortuo (from a dead donor) is also regulated by legal aspects, referring to death. A term "transplantation" is derived from a Latin verb "*transplantare*", meaning, joining, replanting. Transplantation is one of more controversial clinical procedures, which are used in modern medicine. Often, it turns out to be the only treating method that enables to save, prolong or improve living comfort of people, suffering from serious chronic illness, and accident victims. Such medical intervention can be made on behalf of one organism or bigger number of organisms [16]. The act on harvesting, storing and transplanting cells, tissues and organs from 1 July 2005 regulate the mode of transplantation ex mortuo. The transplantation ex mortuo means taking a transplant from human corpse, after stating doubtless death of a donor. The act on harvesting, storing and transplanting cells, tissues and organs from 1 July 2005 allows to harvest transplants ex mortuo only after stating a permanent irreversible circulatory arrest or permanent irreversible termination of brain functioning (brain death). In the announcement of the Minister of Health from 9 August 2010 on criteria and methods of stating irreversible circulator arrest it is determined that: "Circulatory arrest, according to the current medical knowledge, leads to death of brain cells within a short time, and finally, to brain death. Simultaneously, cells that constitute structures of organs, which are more resistant to hypoxia, resulting from lack of perfusion, keep on functioning for some time, which allows to harvest and transplant them effectively" [17]. Whereas, brain death can result from cerebral haemorrhage stroke, head injury, primary brain tumour or irreversible damage as a result of circulatory arrest or effects of pharmaceutical agents [6]. In this part of article a phenomenon of GIP (global ischaemic penumbra) has to be mentioned. Discovering the phenomenon, consisting in loss of nerve impulses within head without simultaneous irreversible damage of neuronal brain tissue, can be a problem, considering criteria of stating brain death. A patient with GIP meets the conditions, allowing to suspect brain death, but at the same time, in case of this phenomenon, changes in brain are reversible for even more

than 48 hours, if only there is a minimal blood flow in a brain. Therefore, diagnosing brain death, which in Poland is always preceded by examination of apnoea, can do further harm to brain, causing irreversible arrest of brain circulation. *"In the face of such discoveries, it seems justifiable to extend a diagnosis of brain death with some additional parameters, excluding occurrence of GIP, e.g.: estimation of hormones level, responsible for homeostasis, examination of evoked potential and CMR"* [18].

In case of dead donors, the law allows harvesting cells, tissues and organs from human corpses only for therapeutic, diagnostic, didactic or scientific purposes, and during autopsy. However, a condition for harvesting cells, tissues or organs from human corpses, in order to transplant them, is no objection to do so by a dead person during his life. It has to be added that it is a privilege of a patient. Lack of acceptance of this form of treatment can have different reasons: some patients do not agree to transplanting from a dead donor, implanting organs coming from the dead of the opposite sex or different religion. A physician has to respect patient's will, and the patient himself does not have to justify his objection. However, there is a situation, in which a physician can make transplantation, despite the objection of legal representative. It is possible, if the procedure is necessary to prevent a danger of grievous bodily harm, health disorder or loss of patient's life. In such case, the consent of guardianship court is necessary. The consent is not required, if a delay caused by proceedings for getting a permit for transplantation, would threaten patient's health and life. However, it is recommended that a physician try to contact another physician of the same speciality, and inform guardianship court and legal representative about the actions, immediately [18].

In case of juveniles and people without full legal capacity, such an objection can be raised during their life by their legal representatives. A juvenile over 16 years old has the right to raise the objection on his own [5]. In the act on harvesting, storing and transplanting cells, tissues and organs from 1 July 2005, there was determined a closed catalogue of forms of stating the objection. These are:

- an entry in the central register of objections for harvesting cells, tissues and organs from human corpses;
- a written statement with a signature
- an oral statement, given in the presence of at least two witnesses, confirmed by them in writing.

A beneficiary can withdraw his objection at any time the same way, in which it was stated, thus, in any of the above forms. The ways of stating an objection, accepted by the

legislator, also refer to an objection stated by a legal representative. After stating brain death or irreversible circulatory arrest, but before harvesting cells, tissues or organs from a body of a dead person, every physician is obliged to learn, if there was stated an objection to transplantation ex mortuo. The information on existence of an entry in the register is given by phone, e-mail of fax [19].

Art. 11 of the above act determines that a physician harvesting cells, tissues or organs from human corpse is also obliged to guarantee that the corpse looks properly after transplantation ex mortuo. A physician, who neglects this duty, can expose himself to civil and criminal liability.

Conclusion

Death causes certain legal consequences. The legislator determined right and duties of a medical entity, referring to patient's death in a medical unit. However, it should be indicated that the decree of the Minister of Health and social care from 3 August 1961 on stating death and its causes should be changed. It is justifiable to determine a person other than a physician, who would be authorized to state death and its reason by means of examination, and to issue a death charter.

Polish law also specified the criteria of stating permanent irreversible circulatory arrest and permanent irreversible termination of brain functioning, which require changes necessary for minimizing the risk of recognizing still living patient as a donor ex mortuo.

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Death penalty over the centuries

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> *"There are boundaries, which are dangerous to cross;*
> *crossing them, you cannot come back"*
> *Fiodor Dostojewski [1]*

Over the centuries, the history of humanity has shown that there was no period, in which law constituted by men and applicable national legislature, would not provide for the death penalty [2, 3].

The death penalty, also called the capital punishment (Latin *poena capitalis*), belongs to the oldest legal norms, and many people consider it to be the highest punishment, as well as the cheapest, in terms of economy [3].

Primitive societies used death as a punishment for doing wrong. In case of a murder, it was often executed by a family of a killed person. Most often, it took a form of a spontaneous response, caused by resentment of an individual, because of violation of one's good. Usually, the harm that a person suffered, lead to doing much more harm, than it was suffered, which resulted from lack of proportionality of punishment. In time, there was introduced a rule of talon, according to which, a sanction was equal to the result of a crime. According to that rule, death was imposed for those actions, which caused death [4]. In cases, where an offender had the same social status as a victim, the rule of talon was applied in the Code of Hammurabi Laws. According to the Code, the death penalty was used, e.g. in case of unproved accusation of murder, perjury during a trial on someone's death, hiding runaway slaves, fencing in relation to objects stolen from palaces and temples, kidnapping a juvenile, adultery, burglary and rape [5, 6].

The Hebrew law, just like other legal systems of the ancient period, was based on a rule of revenge, "*If someone suffers any harm, then one will give a life for a life, an eye for an eye, a tooth for a tooth, a leg for a leg, a burn for a burn, a bruise for a bruise*" (Wj 21, 23-25). According to this law, deprivation of life of a member of the chosen nation was punishable by death [7].

Death as a punishment was imposed for a series of crimes, but most of all, for killing another man: "*If someone knocks somebody in a way, which causes death of the knocked, he will be put to death*" (Wj 21,12). It was believed that only death of a killer is an appropriate punishment for deprivation of life of another being, created in the image and likeness of God. There was no possibility of imposing a substitute punishment, e.g. in a form of financial compensation [4].

The death penalty was also imposed for such crimes as: kidnapping a man, with an intention of selling him, idolatry (worshipping idols), wizardry, blasphemy, violation of Sabbath rest, active insult, malediction, recalcitrance, disobedience, adultery, intercourse with animals [4].

The punishment was usually inflicted by stoning, but also in different ways, such as: burning alive, strangulation, beheading and crucifixion [8]. Stoning was a communal action, which was, most often, performed by citizens, in the presence of a community, to which an offender belonged. The court pronounced sentence, however, it did not executed the death penalty. In case of premeditated murder, the right to revenge was granted to the closest relative of the murdered, who was called "*goel*" – which meant both saviour and avenger. In case of an accidental murder, a culprit could use a right of asylum in the Jerusalem temple, or in the so-called city of refuge (there were six cities, which were legally assigned to outlaws) [8].

In the ancient period, according to the Roman law, the death penalty was imposed for crimes, related to the interest of society. The most severe punishment was provided for actions offending gods, which could bring their wrath to the whole society. In relation to that, death of the offender was the propitiation. Intentional homicide of a free man, arson, betrayal of the country were punishable by death, as crimes against the interests of the society [6].

In the classic epoch, a catalogue of crimes, regarded as offence against gods, was reduced. However, a catalogue of actions, regarded as threatening the interests of the whole society was expanded. Simultaneously, death penalties become more and more cruel. The death sentence was accompanied by additional tortures, such as burning alive, casting to be devoured by wild beasts, crucifixion, or drowning in a sack with livestock. Those forms were dedicated mostly to people coming from the plebs or slaves. In the period of the Roman Empire, they were also applied to the patricians, who committed the most serious crimes, such as lese-majesty or high treason [4].

Philosophers, who took up the subject of the death penalty, limited their statements only to mentions and approval of this sanction. Plato, in a dialogue *Apology*, negatively assessed

the irresponsible meaning of this punishment. He claimed that the death penalty should be imposed on the one, "*who – as a bane of society – is not able to feel shame or is deprived of sense of justice*" (Prot., 322 D). He paid attention to the need to rectify the state of evil by elimination of criminals and preventive character of the death penalty [7]. Whereas, St. Thomas of Aquin in "*Summa Theologiae*" wrote: *If a man starts to be dangerous to the society and depraves it with his misdemeanours, then it is justified to take his life away, for the common good* (Mt 13) [9, 10, 11].

In the Old Testament, the death penalty existed in the criminal code of Israel and was morally accepted [12]. In late Judaism, criminal commands were not repealed, but there appeared calls for forgiving wrong-doers, and the death penalty started to be imposed with more restraint. In the texts of *Gospel* there are no fragments, in which Christ refers directly to the problem of moral fairness of the death penalty. However, there can be found many statements that mention the issue of this sanction, indirectly. Christ did not reject and condemn the death penalty unanimously, but there could be seen his disapproval of this penalty as disproportionate to guilt [12].

The Middle Ages was the epoch "*accustomed to death*". Because of wars, epidemics, or natural disasters, mass deaths took place [4, 13, 14]. According to Tokarczyk, it was a period, in which human life was cheap, and suffering was worth even less. To make the death penalty effectively discouraging from committing a crime, and at the same time, to let it compensate victims for their suffering, it had to be a specific mystery. Thus, it was executed in public, with an appropriate setting, often in a way that was of special cruelty to the offender [4, 13, 14].

In the Middle Ages, the death penalty was the agenda. Executions were performed publicly and were a form of entertainment for contemporary society. The crowd was loud, obscene, rioting. Only a few, gathered next to gallows, brought comfort and showed compassion for his fate [3].

In France and Germany, breaking wheel was a popular way of executing the death penalty. A prisoner's clothes were torn off, next, he was tied to a wheel, lying on a scaffold, and stretched between wheel-arms and hub. Then, an executioner begun hitting the body with an iron pole, breaking victim's bones. Next, the wheel was set vertically, so that the crowd could witness his last breath [14].

One of the punishments, used in the period of the Middle Ages, was death on a stake [3, 14]. For a few hundred years, it was used mainly to arsonists, heretics and witches. Burning on a stake was quickly legalized and the punishment was imposed more and more often. As a

result of activity of witch-hunters, at least two hundred thousand people were burnt on stakes in Europe between the 11th and 18th centuries. In Britain, burning witches on stakes took place sporadically, till the moment of publishing *Laws on Heresy* in 1401. The law obliged bishops to arrest all those, who spoke against God, also preachers, teachers and writers. When there was an accusation of heresy, the accused had to convince bishops that he is a pious and god-fearing man. If he was not able to convince a bishop of his innocence, he was handed over to the civil authorities, who comissioned to burn him publicly. Burning on stakes caused thermal injury with destruction of tissues, burn shock and death, as a result of sudden suffocation, because of lack of oxygen in the atmosphere of smoke and fire [3, 14].

Another way of executing the death penalty was beheading [14]. By means of a sharp tool, there took place decapitation. Death came instantly, caused by an injury of cervical spine with spinal cord, and intensive bleeding. At that time, a sword was the most often used tool, whereas a hatchet was reserved for mutilating penalties. The death penalty by beheading is mentioned in the privilege of Wladyslaw the Short from 1298, *Mirror of the Saxons* from the 13th century, e.g. for murder, incarceration, arson, rape. Usually, beheading took place in the city centre – e.g. in Cracow, it was nearby the gate of St. Mary's Church, on the way out of Sienna Street [14].

In Europe, a sword was used for beheading people from higher social class. A convict did not put his head on a stump, but kneeled down, waiting for a strike. Completely weakened convicts were allowed to sit on a chair. The execution was also dangerous for executioner's helpers. When they were ordered to support a convict, they risked the integrity of their legs, and sometimes even their lives [3].

Simultaneously, there functioned the death penalty by hanging [3, 14]. This one was considered as dishonourable, as there was an opinion that a rope is appropriate only for the mob. Depending on a social class of a convict, the bedding on which he kneeled, death-shirt or hood, protecting people from his bad look, differed. Very often, corpses were left on a noose, until they decayed. They were tossed by wind, which was a horrible view. Sometimes, for greater disgrace, a convict was hung with a dog. This way of punishing was dedicated e.g. to recidivist thieves, or for burglary or using weapons. What is interesting – women were drowned for the same crimes [3, 14].

Legal systems of the Middle Ages were characterized by a possibility of buying oneself out of the death penalty [4 ,13]. There were detailed tariffs of penalties. Law did not allow to buy oneself out only in case of particularly serious crimes, or committing a crime in the face of particularly incriminating circumstances. It has to be remembered that feudal law had a

class character – legal norms controlled legal situation of representatives of particular social groups in a different way. Legal liability depended on a social position of a victim and wrong-doer. The possibility of buying oneself out was also not the same for everyone. A privilege of a clergyman, consisting in literacy, was recognized as a sufficient evidence, distinguishing a monk from a criminal, and clearing him of guilt and punishment [4 ,13]. Protection money for a murder were called wergild, and were paid to a family of the killed. The price depended on a social position, sex and age of a victim. Simultaneously, irrespective of the amount given to the victim's family, one had to give protection money for the benefit of the state. An obligation of payment was imposed not only on a wrong-doer himself, but also on his relatives, and it could go from generation to generation. Inability to buy oneself our caused execution of the death sentence [4 ,13].

Death was disgraceful not only to a victim [3]. Not many families could bury a corpse of a convict with his head. Usually, a head was taken directly from a scaffold, sunk in a boiling water and stuck on a long pole, after which it was placed in a crowded place, to warn the others against entering the road of crime. The heads looked down for the whole weeks, months, or even years, until they were completely destroyed, as a result of atmospheric conditions influence, or they were removed to give place to other victims of an executione [3]. In London, there were a few places, in which heads of convicts were placed, one of them was a tollgate of the bridge, called the London Bridge, built in the 12th century. Everyone, who entered the city from the south, had to encounter that dreary view. Local community lent primitive binoculars to those, who wanted to take a closer look on the decaying heads of famous people, who died in disgrace [3].

The modern ages brought the rule of the *Roman Inquisition*, which constantly and ruthlessly chased heretics. The 15th and 16th century was marked with persecution of witches [15, 16]. They were also hunted in the areas of the Republic of Poland. In the first half of the 16th century, in Węgrowiec, there were burnt 34 people. "Hunting" lasted for the next two hundred years, up to 1776. Witches trials from the 12th century were characterised by more and more important role of devil. A fear of hell messengers and wish to blame someone for misfortunes falling upon the continent, caused an increase in number of trials in the Republic of Poland and in the whole Europe [15, 16].

After reporting the supposed witch, she was put to a water test [15, 17]. The accused was thrown into the water, and it was observed, if she floated on it, or drowned. In many cases, floating put the accused at disadvantage (because of loose skirts and dresses, which kept a woman on the surface, before they soaked). Next, they were interrogated [15, 17].

According to the rule „*utcommunisexigatjustitia, nemo ad poenamiudicatur, nisipropriaconfessioneconvicatur*" witch trials in the 17th and 18th centuries, required that the accused confessed herself guilty. For that purpose, women were tortured. During the tortures, the supposed witch was searched, to check, if she did not have any magical talismans. She had all of her hair cut, as they were the source of witch power, and she was being completely undressed, only with the areas of sexual organs covered. The accused of witchcraft were submitted to multi-stage tortures. Depending if they confessed themselves guilty or not, they were sentenced to: lashing, banishment, infamy, death by beheading, burning alive at a stake [15, 17].

Up to the 18th century, the most important legal act on the criminal trial was *Constitutio Criminalis Carolina* – German criminal code, which is considered to be the first codification of law in the modern ages [13, 18]. It assumed 8 ways of executing the death penalty, and 41 articles were devoted to tortures themselves. In that period, it was believed that since there were different crimes, punishable by death, its execution should take place in several ways. Those were, previously used, beheading, hanging, burning, breaking wheel, and impalement, quartering (for betrayal of the sate), drowning (provided only for women), burying alive. In some cases, the death penalty was accompanied by tortures: pulling with red-hot pliers or dragging a convict with horses to the place of punishment execution [13, 18]. To disgrace of a convict, his body could be quartered and scattered. *Carolina* showed the way of thinking and valuing, predominant at that time. The most severe punishments were imposed for religious crimes, witchcraft, crimes against authority. The death sentence was imposed on thieves, who were caught stealing for the third time. There was no possibility of buying oneself our of the punishment. The end of *Carolina* took place with the coming of the Enlightment [13, 18].

In the Enlightment, the wave of abolitionism started to grow – a movement aiming at abolition of the death sentence [19]. The major figure of that time was Cesare Beccaria, who in his dissertation *Dei delitti e dellepene* (On crimes and punishments) opted for partial abolition of the death penalty, which in his opinion, was useless and cruel. He thought that if a man did not have the right to take his life away himself, then the right may not be ceded to the state. Beccaria accepted using the penalty only in special, extraordinary circumstances: when the accused, after being incarcerated, could cause dangerous overturn due to his influences, or when the penalty had to be the means of general-preventive action [19].

In that period, there also appeared a new philosophical direction, which was represented by Germans, G.W.F. Hegel and Immanuel Kant [4]. They opted for utilitarian idea of justice. They were supporters of the death penalty, but at the same time, defined strict boundaries of

its execution. They were against cruel ways of executions. Their balanced and reasonable attitude towards the issue of the death penalty did not influence the enlightment trend, according to which, using the death penalty was an obsolete and primitive practice [4].

Due to the French Revolution, using a guillotine became common. The first execution, carried out in 1792, was supposed to express a democratic principle that in the light of the law, all convicts should be subject to the same form of punishment, irrespective of origins or financial state [13, 20, 21]. A guillotine was used for execution of e.g. Louis XVI and Marie Antoinette. Thus, decapitation became a simple, effective and "humanitarian" method of putting to death, as in the contrast to beheading with a sword, it saved convicts' suffering. A guillotine also replaced previously used gallows with a trapdoor. In a short time, a "trend" for guillotining convicts found acceptance in Sweden, West India, Belgium, Italy, Greece, where it was constantly modernized. The last execution with the use of guillotine was carried out in France, in 1977 [13, 20, 21].

In the early modern period, people created tools of tortures and putting to death, characteristic of their epoch. One of the most often used was a disembowelling shaft [20, 21]. It was a machine that looked like a well. A convict was placed under a winch axle, his stomach was cut, and a part of a bowel was tied to the axle. An executioner reeled the bowels with a crank. He had to be very precise, in order not to tear them with too sudden move. Everything happened in front of a convict, if he did not pass out of pain. When the torture was performed correctly, the man lived without bowels for another several dozen minutes, after which he died of blood loss [20, 21].

Another tool was a rack – a large table with a winch, or specially adjusted ladder, on which limbs of a victim were stretched in different direction, which resulted in tearing all tissues [20, 21, 22]. The beds were also equipped with rolls, crammed with spikes and blades, which injured a convict when rotating, causing additional pain. When there was no rack, limbs of a victim were tied to horses, which were rushed in different directions, tearing the body into pieces [20, 21, 22].

Whereas, Aragonese wheel of death was invented by Spanish inquisition [16, 20]. It looked like a spinning wheel, inside of which a convict was placed. Inside, it was crammed with spikes and blades, and worked like a blender. An executioner spun the wheel, and the victim inside was cut by the spikes [16, 20].

In the 19th century, a great number of philosophers and lawyers opted for the idea of Beccaria [11, 23]. Some Catholic authors started to reveal and present similar views by the second half of the 19th century. In turn, it caused a reaction of other authors, who defended the

moral acceptability of the death penalty and its indispensability in codes of criminal law. Most often, those were ethicists with thomistic orientation, among whom the lead was taken by V. Cathrein. Philosophers and lawyers divided into two blocks, creating two antagonistic directions of ideas [11, 23].

Arguments supporting maintenance or abolishment of the death penalty were expressed by two opposing currents – retentionist and abolitionist [23, 24]. Retentionists, also called repressionists, opted for maintenance of the death penalty. At the same time, they agreed to some limitations in execution of this form of punishment. Abolitionists were opposed to maintaining and executing the death penalty in criminal legislature. However, that attitude could manifest itself in different forms [23, 24].

The reference books distinguish extreme and moderate abolitionism. Followers of the former, opted for immediate abolition of the death penalty. Supporters of the latter thought that the process of resignation from punishing by death for crimes, should take place in stages, and the last stage would be removal of that penalty from the applicable law. Achieving the above aim was supposed to take place in stages, after careful examination and analysis of cases, taking under consideration all evidences and act harmfulness. In the first stage of the analysis, there was supposed to be limited and defined the categories of crimes punishable by death, and categories of people, on which it could be imposed and executed. It was also important and necessary to define a group of trial institutions, which would protect innocent people from the death penalty, in the essence of functioning and social usefulness. Irrevocable abolition of the death penalty might be preceded by abolition de facto, i.e. a state, in which there was still a danger of the death penalty in criminal law, however, it was not imposed or executed [25, 26].

Retentionists (supporters of the death penalty), similarly as abolitionists, referred to conclusions, resulting from particular conceptions of penalty, in order to protect their position [25, 26]. Schematic theories of penalty, according to a model, on which both currents were based, are usually divided into two variants: retributive and preventive. Retributive stipulations assumed that penalty should be revenge – evil for evil and it may not refer to any goals beyond it. Penalisation could be motivated only by the guilt of a criminal. Preventive theories based the penalty on its social influence [25, 26]. According to utilitarians, general and individual prevention was the intention of penalty. The above aimed at prevention of committing crimes in future by other people, or by a person who violated the law. Penalty itself was an action with negative consequences, however, it could be approved, if the consequences that it caused in the society, would speak for a positive asset. Retributive

thoughts referred to the history, to completed actions. Preventive conceptions of justifying penalty aimed at the future. They focused on foreseeing human behaviours, related to its influence [25, 26].

The beginning of the 20th century became the period, in which the world observed two world wars, which – especially in Europe – did not create favourable circumstances for conduction of researches on philosophical and ethical aspects of the death penalty [24]. Only after finishing the military acts, a discussion about an ethical and legal aspect of the death penalty intensified, however, it did not change directions of thinking of institutions engaged. Processes of creating legal acts, applicable to the particular area, changed historical course of events, significantly. The death penalty was repeatedly abolished and restored, with clear intensification of the complete abolition process [24]. Activity of associations, opting for abolishing the death penalty, became useless and unproductive. In that period, one could find supporters of the death penalty, who defended it, propagating its acceptability, ethical justification and usability, whereas, the others recognized its moral character, but at the same time, they agreed that it is not in accordance with civilisation development of our times [23]. The above state remains to this day. In Poland, e.g. Dr. A. Grześkowiak and M.A. Krapiec fervently opt for abolition of the death penalty. The opposite position is represented by: W. Macjor and K. Buchała [24].

Distinction between abolitionist and repressionist movements has become visible [24]. During the discussion, lasting over two centuries, the visible boundary between ideological views of the authors, participating in it, faded. Also the conceptions of theoreticians were modified. Various thought threads crossed, which caused that people started to have unjustified doubts. In consequence, it lead to creation of two tendencies: radical and moderate [24].

John Paul II as the first pope supported ideas of abolitionists, although, so far, the Church had accepted using the death penalty [27]. However, also today, according to church documents, it is not forbidden. The Catechism from 1983, which is still applicable, says: "*If the identity and guilt of an offender is fully justified, the traditional teachings of the Church do not exclude using the death penalty, if it is the only available method of effective protection of human life from unjust aggressor*" [27].

Simultaneously, the encyclical of John Paul II, *Evangelium vitae*, is most of all: "*Firm and unanimous confirmation of human life value and inviolability. Dignity of human life results from the special relationship between a man and God, who creates him in his own image and likeliness*" [25].

The second half of the 20th century brought elimination of the death penalty from legislature of many countries [7]. *The Convention on Protection of Human Rights and Fundamental Freedoms* from 1950 considered the death penalty as an exception to the right to live, protected by law, yet the Sixth Protocol of this Convention from 1983 firmly stated that: "*The death penalty will be abolished. No one shall be sentenced to such penalty, or apply for its execution*" [7]. However, execution of the death penalty has been allowed during war, or in case of direct danger of war. Similarly, *The Second Facultative Protocol* from 1989 to the Pact on Civil and Political Rights, enacted in 1966, proclaimed that the death sentence would not be executed against any person, being within the framework of national jurisdiction of the state, being a signatory of the document. All over the world, abolition of the death penalty became multi-dimensional aim of legal codifications. However, the death sentences are still imposed and executed in China, several states of USA, Arabic countries and in Belorussia. In Poland, the death sentences have not been executed since the 80's of the 20th century, and they were replaced by penalty of 25 years of imprisonment. Criminal Code, established in 1997, does not provide for the death penalty anymore [7].

According to the organization *Amnesty International*, dealing with human rights, in 1998 there were carried out 1652 executions in 37 countries, whereas, in 78 countries, it was imposed on 3899 people. More than 80% of all executions in 1998 took place in communist China (1067 people), Congo (over 1000), USA (68) and Iran (66) [28].

In case of European countries, the death sentence is executed only in Belorussia. It can be imposed for murder, betrayal of the state, or wish of illegal takeover of power. The sentence is executed by single shot in the back of the head. In America, a convict choose a kind of penalty himself. It can be: gas chamber, injection with poison, electric chair, hanging, shooting. The death penalty is imposed in case of murder. Death on the electric chair is accompanied by numerous controversies. It is not true that if a person survives execution on the electric chair, he will be reprieved - the execution is repeated. Three or more people pull a few levers, releasing electric current, at the same time. In that way, no one knows, who killed a convict. In China, we can be sentenced to death for: smuggling, forgery, gambling, not paying taxes, stealing a cow. Criminal code of China distinguished 68 crimes, which are punishable by death. In March of the current year, in the People's Republic of China, there has been forbidden exposing convicts to public view. Until recently, the death sentence was imposed by the court of the lowest instance. The official number of executions, carried out in this country, is not known. *The Amnesty International* says that in 2005, minimum 1700 people were executed. One of the Chinese deputies revealed that the number of the death

sentences reaches even over 10 thousand a year. In Saudi Arabia, death is brought by beheading. After the execution, a physician examines blood pressure to state death. The penalty is imposed in case of committing: blasphemy, adultery, rape, murder. In Iran, the death penalty can be imposed for being caught drunk three times. The sentence is executed by stoning, the convict is buried in the ground up to his neck. If a victim survives, his life is spared. In Singapore, even a foreigner can be sentenced to death by hanging. Executions take place only on Fridays. The death penalty is imposed for: piracy, drug dealing, mutiny or war [28, 29].

In 2005, at least 2148 people were executed in 22 countries, and at least 5186 were sentenced to death in 53 countries. The data include only the cases, known to the *Amnesty International*; actual numbers are certainly higher [28, 29].

In 2005, 94% of all registered executions took place in China, Iran, Saudi Arabia and USA. The total number of people, who are presently sentenced to death, or those who wait for execution, is difficult to estimate, however, it is about 19.474 – 24.546. The rates have been calculated on the basis of the information, given by groups of human rights protection, media reports and officially available data [28, 29].

Since 2000, executions have been carried out by: beheading (Saudi Arabia and Iraq), electric shock (USA), hanging (Egypt, Iran, Japan, Jordan, Pakistan, Singapore and other countries), lethal injection (China, Guatemala, Philippines, Thailand, USA), shooting (Belorussia, China, Somalia, Taiwan, Uzbekistan, Vietnam and other countries), stoning (Afghanistan and Iran), stubbing (Somalia) [28, 29].

The International Pact on Civil and Political Rights, Convention on Children's Rights, African Charter on Children's Rights and Aid and *American Convention on Human Rights* have a clause, referring to the death penalty in case of juveniles. Over 100 countries, recognizing the death penalty, at least in some cases, have special regulations, which exclude a possibility of carrying out an execution of juvenile criminals. The regulations are a consequence of the above mentioned treaties. A small number of countries still allows the execution of juvenile criminals [28, 29].

As long as the death penalty is maintained, it will not be possible to exclude a danger of executing the death sentence of an innocent person. Since 1973, in USA, 123 prisoners have been freed from the death cells, after new evidences appeared, clearing them of blame. Six of those cases took place in 2004, two in 2005, and one in 2006. Some prisoners, after spending many years in the death cell, avoided execution of the sentence in the last moment [28, 29].

The issue of the death penalty, despite passage of time and change of civilisation conditioning, is still – and probably it will still be – a topic for discussion in the ethical and moral field, irrespective of legal decisions on its execution, or non-execution. At present, there crystallize three basic attitudes towards the death penalty. The first is based on complete support for its execution, on the basis of the court sentence and appropriate decisions in legislature. Its supporters base their approach on the principle "an eye for an eye…" and unnecessary charge of tax-payers with the costs of keeping such a prisoner for a very long time, e.g. in case of life imprisonment sentence. The second one completely supports the abolition of the death penalty, also in the court judgement, whereas the third one is based on a rational compromise, which accepts imposing death penalty by the court, however, being automatically changed into the compensating punishment, which is, e.g. work of a murderer for the benefit of himself and a victim's family, without charging tax-payers.

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Protection of ill and the dying person's rights for the psychical care pursuant to the polish legislation rigths of ill person for the psychical care

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Introduction

Is a psychical care of a patient a needless luxury or an essential part of the treatment? In the hospitals which offer the psychical care as an integral part of the medical care, noticable is a blanket improvement of patients' fettle who are under this support and they feel much more better. Who should be responsible for providing the psychical care of the patient?

In the hospitals, there is still a need for properly prepared chaplains, but it is not only them who should provide the psychical support of the patients. Doctors, nurses, psychologists, diet doctors and other people from the medical stuff should have as well awareness and knowledge in this field.

If the psychical care of patients cannot be integrated with other forms of medical care and exercised in the proper way, it cannot have a pro tempore character. It has to be planned and professional. An essential element of the support is the psychical support, fellowship with the ill person and help with finding a sense in the disease and dying. A human being desires a life without boundaries, he is afraid of being broken by a severe disease, he is afraid of being broken by death finally. A long-standing disease and suffering can threaten the spiritual balance of a person [1]. Overcoming life difficulties caused by disease, bearing the physical pain and spiritual suffering, many times is not beyond the wit of the human being.

Kübler-Ross pointed out that the acceptance of own disease doesn't come easily. A common experience is a difficult situation of the dying person, who in the last moments of his life faces the fear, sadness, guilt, worry, depression. In addition, all of these are usually accompanied by the physical pain. Isolation and loneliness have an acute influence on the psychosomatic condition of a patient.

Lack of the sense can occur also when a person feels being deprived of power and abilities of influencing own fate. It is a situation of the terminal illness. A person experiencing a difficult period of life, for instance a disease, can be less stricken this experience, when he is

able to find a sense in it. What means a psychical care of the ill person? The Papal Priestly Council for the Health Service believes that it is all about the companion of the other person, full of love, which activates reliance and hope in the ill person. The aim of it is the help in retrieving cheerfulness and peace and to make the meaningless aspects once again full of sense and value.

The hole team, not only nearest and dearest, priests and volunteers, but also doctors, nurses and psychologists should feel inwardly obligated to provide the spiritual support for the ill person in his suffering. A contact with the ill person within the scope of his psychical needs is very difficult. A patient accepts with defiance the invitation for the talk about his spirit's condition. This doesn't mean that this kind of talk is not necessary for the patient and that he doesn't desire it. The result is that the sensibility for the problems of ill person and the willingness to come to his aid is not only the priest's mission, but also the doctor's and nurse's, someone's from the surrounding that the ill person trusts the most.

The medicine as a science heals many areas of the human suffering and can counteract it. Nevertheless, this area is definitely larger and many-sided because every human being suffers in a different way: physically, when the body hurts or morally, when "the spirit hurts".

Everybody can provide help for the ill and suffering person: a doctor or a nurse, who will not restrict themselves to the treatment and care of the body. What the suffering person needs is "listening intently'', closeness and understanding, trust and above all- a warm, non-judgmental word.

Amplification

The patient's rights in Poland are regulated by the act about the patient's rights and the Patient's Rights Advocate dated 6 October 2008 (Journal of Laws no. 52, item 417, dated 31 March 2009) and the Patient's Rights Report. In the personal cases, spiritual, a patient has a right for the priestly care which is connected with the priest's contact.

In Poland, the roots of patient's rights derive from the conventions, international agreements, constitutions and bills. However, it is important to emphasize that the basic function and source of the human rights' conceptions is dignity of the human being. That is connected with the core of humanity. Dignity is the point of reference of human activities, a guidepost, determinant and a canon of the moral life, and above all it is a weal of the person [2].

A rapid growth of civilization and progresses of many science fields bring about that there are constantly put new challenges, the establishment of the Patient's Rights Report- a

canon of rules for the patient's treatment- is an answer to the ensuing situation and the needs of nowadays.

It is important to give a patient a chance to be in his disease a sterling human being. In the contemporary treatment, more and more attention is put on the need of blanket integrating body, spirit and mind of the patient, which has a huge meaning in absolving the person from diseases. A patients expects a good, ensemble care in which a doctor, a nurse, a psychologist and a priest take part. Highly essential is the ability of cooperation with the ill person, namely- involving him in cooperation within the scope of the therapy and the process of recovering.

Throughout the last years, the rights of patient became a subject of wider interest of the inner legislation in many countries, including Poland [3]. A matter of fact became that patients demand very detailed legal protection but the rules cannot have a changeless character. They come under constant modifications along with the progress of science and medicine.

Currently, a Polish patient is protected by the existing legislation, attuned to the western European standards and the point of reference in all of those transfiguration should be a respect of the human rights [3]. Constantly developing Polish medical legislation, trying to conform the global and European is crowned by the fact that Poland is beginning to keep peace in case of regulation and requirements of the international patient's rights security. Rights of the Polish patient are secured not only by the commonly applied international regulations, but also by the internal ethical and juridical normalizations included in the constitution. The resolution on the Patients' Rights Report was accepted on 19 January 1884 by the European Parliament and has caused that at the beginning of XX century also in Poland, the interest of the patient's report increased. It began to be worked out not only at the national level but also regional and local. Polish political and local authorities took up the subject of Patient's Rights Report, tries of introducing a project of the bill about the patient's report into the Parliament began [4]. Introducing in Poland the Patients' Rights Report, writing it in comprehensible language, had an aim of raising up the awareness among patients, wider acquaintance and use of it.

In Poland, a first-rate juridical document guaranteeing equal rights, access to medical services and respect for the patient's dignity is the Polish Constitution dated 2 April 1997 [3].

A right for the death with dignity is guaranteed in case of legal system by the European Patient's Rights Report, and Poland is a country in which legislation upholds the

human right for the death with dignity. In 1999 a document elaborated by a work group of Department of Health was endorsed and gained recommendation of WHO. In Poland, there acts The National Chamber of palliative and hospice care under the auspices of Health Secretary, which deals with excogitating standards and guidelines concerning provisions, organizations and structure of palliative medicine being in force in the whole country. Polish law protects indissolubility of the right for death with dignity with the right for the doctor's service, a constant presence of close people and for the religious care [5].

Professional acting of the medical staff in the last phase of life means the truly humanitarian help, aimed at healing the pain and loneliness of the patient. In the training process, a greater attention is put on the skill of the medical staff's communication with the dying person.

Conclusion

The aim of the patient's rights conception is protection of his autonomy against the interference of the other subjects but also a right for asserting proper realization of these rights.

The Polish Government accepted the bill about the patient's rights and The Patient's Rights Advocate on 6 November 2008. This bill isolates general and special rights of the patient. A dictionary of rights is extended, concerning i.a. a right for priestly care, a right for respecting patient's intimacy and dignity, right for dying in peace and dignity [6].

Working in the field of Health Service and the contact with ill people mean a constant interlacement of law and ethics so even the most perfect system of legal sanctions cannot replace the ethical-professional norms of the therapeutic teams' members. The moral law in ourselves, sense of decency cannot be replaced by the most perfect dos and dont's system and legal regulations because the fundamental rule should always be good-doing to the other human being, affirming in him the dignity of humanity. Rene Dubom said: a secret of treating a patient is a care for him and the treatment- sometimes, helping- often, consoling- always [7]. Respecting the patient's rights is looking on him not only as the ill, damaged or achy body, but as a human being in a need for conversation, bending by his side, because suffering of the spirit is very often more difficult to bear than the pain which experiences his body [8].

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EFATA Project – voluntary service for the purpose of educating the public on the subjects of suffering from disease and dying

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Introduction

Relation between the healthy person and the sick one is usually seen as a pattern in which the first one provides the second one with support. The pattern comes from the applicable ethics and generally accepted cultural norm according to which one should help those weak or in need. A sick person is of weaker condition undoubtedly and most often requires different forms of support. One of them can be voluntary service, which is the type of interaction within the sociological theory of social exchange where the exchange in question can be of different form. The exchange theory has its roots in behavioral psychology and economic analysis. In connection with this, the social interaction is a series of exchanges that entails both costs and benefits [1]. Basic costs of the interaction are usually one's time and energy. Nevertheless, the interaction produces also benefits such as one's joy, love of another person, self-respect and others.

Healthy people enter interaction with the sick for different reasons. It may be the sense of responsibility for family, the sense of professional duty, religious imperative, the example of someone important. The support itself can be of different scope and various forms, depending on the patient's needs, the supporter's range of engagement and capabilities. All those factors change the way of defining oneself in relations with the patient and affect costs and benefits the supporter can get in his life [2].

Below, there will be a non-standard example of voluntary service presented, i.e. non-standard in its way of supporting patients and their families, as its objective is, with the help of drama practice, to make public the knowledge on the patients' problems, their situation, suffering and dying.

Assumptions and aim of study

Many of us have their own understanding of voluntary service. For some it will be a collection of money or food, for others it will be accompanying the sick or looking after children in the children's home, finally it can be also free of charge legal advice. So, we have our own associations on voluntary service, depending on our previous experiences, but

whatever activity is in our mind it should be by definition voluntary [3, 4]. It is about undertaking an action due to unforced intention coming from a noble impulse, acting with goodwill, spontaneously, with no consideration for short-term benefits [5].

These days, voluntary service is defined as a particular sort of work for others' sake [6]. It is work with no fee, non-compulsory, spontaneous and conscious for the sake of the people in need, excluding family, friends and colleagues that help one another for personal reasons and therefore are not volunteers. There are many forms of voluntary service, differentiated:

- on the basis of the time it lasts – short-term volunteering called event volunteering, and regular volunteering;
- on the basis of number of volunteers involved – individual volunteering (work for individuals at their houses), and group volunteering (co-ordinated by an organisation);
- on the basis of area – local, domestic, and international volunteering [6].

Volunteers' socially minded actions mainly come from altruistic reasons (compassion for the helpless or the ones suffering, the need to be useful and to complement one's life with selfless work for others' sake), task-oriented reasons (e.g. to counteract the shortcomings and callousness of the professional health service), ideological reasons (religious experience, family values), egoistic reasons (building up one's reputation, to match sb, to acquire new qualifications), or affiliation reasons (search of contacts with other individuals or circles of individuals that think and feel in similar way) [7].

But most of the time, the given actions have many motivations at the same time, so it seems to be more accurate to assess them not from the perspective of a single motivation but from the perspective of a hierarchy of motivations, the last one being a consequence of one's personality structure, social environment, stage of life, situation. \

Volunteers work in all areas of social life. Many times they are highly qualified and act like professionals. Their work demands not only selfless devotion of their energy for the sake of another man, but mainly determination, sensitivity, resilience, ability to combine compassion and effectiveness of activity, understanding, patience, so all the earmarks of mature personality. Voluntary service does not involve merely a particular form of activity, but also a set of values and a sense of mission.

So taking all above into consideration, can the mission of volunteering be educating the public on the subjects of disease, suffering, and dying?

Does such education is today wanted?

Bauman compares our modern days to great everlasting race, in which a moment is more important than the future. The life consists of successive moments, and each one of them favours different talents and skills. Never-ending race entails that values praised today may devalue tomorrow, the reason for pride may turn into the reason for shame, achievement may turn into fault, and advancement may turn into downfall [8].

The modern man, declaring often to have adopted a neutral stance in terms of outlook on life by being an atheist, deist, or quite superficial believer, became a hedonist of the 21st century – i.e. he lives mainly for himself and for all pleasures that modern consumerist civilisation, following the demand and supply rule, has to offer. In modern life marked with egoism, we focus on career, earning money, paying off one's mortgage, buying a new car. Our culture do not encourage us to consider death, disease, suffering. These are taboo topics in the so called Western civilisation. What is even more, in these times there is a continuous and pervasive campaign for young, perfect and fit body. It is said that we live in "the cult of fit body". The perfect body is constantly promoted in media and they do not stop to emphasize the importance of taking great care of one's physical attractiveness. So, there is a considerable gap between the modern ideal of beauty and physical condition of the sick, the ones suffering, the disabled. The body diseased, crippled, dying out do not match the modern aesthetic qualities.

Being in touch with disease and death almost always causes pain. Maybe because we associate suffering from disease and dying with something that is inevitable, irreversible, and uncontrolled by our will and often activity [9].

Or maybe because we usually are afraid of what is unknown and unpredictable. The common fear of disease and suffering brings a simple solution, i.e. a tendency to push the chronically sick, the disabled, the ones dying out, and their families on to the sidelines.

The aim of the given study is to get to know the activity of the volunteers who with the help of drama practice educate the public on the subjects of disease, suffering and dying.

Material and methods

The social research methods applied in the study include document analysis and participant observation. Observation is the most thorough method of collecting material. It is a research method with the purpose of collecting data by getting insights. It provides the researcher with the most natural, so true, knowledge on the group under observation. The participant observation is when the researcher becomes a member of the group observed and is accepted by them [13].

As the author is a member of the Efata group since 2008, the given type of observation was possible to apply.

Document analysis is a research method used to gather initial, descriptive and quantitative information on the institution or phenomenon scrutinized. Document analysis is used to select and interpret the content from the perspective of the aim of the study. The analysed documents may be a text, figures, or audio-visual material [14].

In details, documents analysed for the purpose of the given research were a brochure on Efata project prepared by the Foundation, scripts of the plays, press news, correspondence, the chronicle of events. The research was carried out in March and April 2013. In the course of the research the answers were looked for to the following questions:

What is the history of the Efata group and who are the members?

What objectives do the volunteers head for?

What knowledge do the volunteers make public with the help of drama practice?

Results

The project called the Efata Theatre Group in Toruń came into existence in 2006 on the initiative of Janina Mirończuk, the Director of the "Światło" Foundation in Toruń, and is continued till today. It i san example of public figures volunteering. The members of that original theatre group are volunteers that are professional actors or musicians as well as a large group of amateurs. Following the words of Szwechowicz, co-ordinator of the Efata group in the years 2006-2011 and author of many scenarios, "We invited people from the front pages of the local newspapers to play at that original theatre. Their renowned names, and respect and popularity they commonly enjoyed were to attract the audience. They were also a lure for the media. Gradually, the group enrolled less generally recognized individuals, but still popular in their local environments, which continued to attract new audience. From the beginning, the amateurs had full support of the professional actors, musicians and directors. Day by day, the biographies of people in coma and under the care of the "Światło" Foundation started to be credibly staged by the representatives of different professional environments, including NGOs, health service, education system, media, sport, politics, and business. The commonly experienced stage fright not only got them all going together but made them friends inside that fascinating adventure, where matters of the patients of the "Światło" Foundations constituted a strong bond between the volunteers.

Efata means in Hebrew "open up" [10] In connection with the aim the volunteers are trying to achieve, it means to open up to the sick, the patients suffering, and first of all to problems of the patients of the Foundation being in coma.

The Centre for Medical Care for patients in vegetative states attached to the Foundation operates since 2000. Technical potential of the modern medicine make it possible to save lives of many patients after brain injury due to some accident, sudden arrest of blood circulation, cerebral stroke, or other causes. Nevertheless, a certain number of survivors stay in the state of limbo "between life and death", i.e. in a vegetative state. Such a patient is in a state of partial arousal, but, as it is believed, he/she is not in true awareness. The diagnosis of a vegetative state (VS) is given by a doctor and since that moment the patient is not expected to show a noticeable improvement in his/her health. If such a state lasts up till a year, the diagnosis is classified as a persistent vegetative state; if it lasts longer, the diagnosis is a permanent vegetative state (PVS).

In 1972 there was a definition of PVS generally accepted as a state of a patient with no functioning consciousness but merely with medulla oblongata reflexes, with body reactivity but no sensory contact with the outside world, and most probably with no thinking in the brain. The definition emphasizes that damage to cerebral hemispheres to portions that are responsible for consciousness is irreversible and deprives the patient of particular intellectual performances. But the fact that is extremely significant in the description of a vegetative state is that damage to cerebral cortex do not mean death of the whole brain. Some portions of the brain (e.g. brain stem) still function – the person can breathe unaided, demonstrate sleep-wake cycles, digest food, finally body temperature and blood circulation are regulated. From the perspective of bioethics or anthropology, the patient is in the condition in which his/her body works, but he/she is deprived of intentional contact with the environment. Then, the question appears what the person in such a complicated situation is. Is it only a living body that once was a human being? Or is it a person who irrespective of the lack of ability to perpetrate any deed or determine his/her fate is still a member of a mankind only on the basis that he/she exists? Szawarski considering the status of a person chronically sick and dependent on the others' help in all aspects of his/her life answers positively to the last question in the following words, "*Following the given understanding, each person is a real or potential moral patient*" [11]. The author adds that the fact of being sick does not deprive of dignity, and the notion of moral patient obliges to provide him/her with proper care.

Each patient in coma is a mystery. It can be said that a person with barely a trace of awareness, though its range and quality is not known, is a mystery, as his/her brain with its regeneration potential is a mystery. Working with a patient in coma is extremely difficult and laborious. It demands patience and determination. The given type of patients, apart from

standard nursing, should be exposed to extensive medical, therapy, rehabilitation, neurologopedic, communicative treatment. To determine the model of communicating with a particular patient is a vital factor, as the information between the patient and the environment may be transmitted not only by gestures but merely by movement of eyes or colour of skin. The first imperative is to treat the patient as a subject not an object, so he/she should be treated as an autonomous in terms of will or decision [12].

The person in coma turns upside down the life of the whole family and is a source of their ever-changing mood, as one day they may have hope to regain contact with the patient and the other day they may lose it. The family usually does not know what to do and how to behave to the relative in coma. So working with the family is significant too. Generally, support to the patients in coma and to their families is a new and little examined type of therapy that demands interdisciplinary knowledge and practical communicating skills that exceed simply verbal communication.

The medical care unit for the patients in coma functioning in Toruń and attached to the "Światło" Foundation functions in accordance with all mentioned above recommendations. „Here comes a new day. Inside the building the personnel keeps bustling around, the aroma of the milk soup wafts and mixes together with the smell of cosmetics, the radio blares out the morning service. Outside the window powdery snow covers the ground. Trees and shrubs glitters. The morning silence is interrupted by the sound of the bell, crows cawing and snow crunching underfoot. All those things are ours for the asking, free of charge, unconditional. They are there, if only we are capable of using them and know HOW to make use of them. But what if for some reasons we do not notice them? What if there is something that restricts us and is beyond our control? What if our life is enclosed within four walls with the possibility of leaving them exclusively with the help of other? Moreover, a helping hand is needed also within the immediate area, as only it can turn on/off the light or radio (…) and see to it that the room is aired and the temperature properly adjusted, or that there will be provided what is essential for living, i.e. drink, food and drugs. That's how the everyday life of the person in a vegetative state looks like. But can we do anything more for them? We do not know whether or not they see, hear or feel us... So, we do not have the right "to imprison" them in such a narrow space. They are still Asia, Beata, Marcin, Michał, Tomek... Each one of them is unique and special. So they should not be given only what is necessary for living.

They should be given what they once used to head for. And very here comes out the task for us, the gap that we can fill [10].

The gap in question is being filled not only by the personnel but also by the Efata project volunteers, who by their actions convince that "There is life in coma" and counteract the fact of neglecting that type of patients.

Once a year in addition to the Nativity Play staged as the charity performance for the Foundation, there is also a performance within the series "The City of Angels" staged by the Efata volunteers in the professional theatre in Toruń. The performance treats of the problems of people in coma and their families. Script of each performance emphasizes the fact that the patient in coma is the subject not the object in the relations and presents to the audience the mysterious world of the patient's feelings making them more sensitive to the issue. As M. Szwechowicz says, "Each performance was given an extremely warm welcome by the audience, which appreciated not only artistic but most of all educational value of the play. Still inside the theatre we were flooded with questions on whether the play is realistic and whether the presented stories really happen.".

In the archive of the Foundation there are many letters of thanks, and congratulatory ones, as well as prestigious awards, such as the one granted by the Marshal of the Kuyavian-Pomeranian Voivodship in the field of building civil society for the play *The City of Angels 2*, or honourable mentions of the President of the Republic of Poland at the Gala "The Colours of Volunteering". "The light of the Efata group should glow in Toruń forever (…) I ask you to regularly and most often return to the Toruń theatre, in which you present the plays on subjects that are really important in our lives." (excerpt from the letter of the President of the City of Toruń from 9th December 2009) [10].

Paweł Kwiatkowski from the "AKOGO?" Foundation said about the Efata, "The performance *The City of Angels – The Anatomy of Love* , an unusual and moving story about people in coma and their families, was a very emotional experience. The true-life scenario moves to tears, invites in the world that is inaccessible and unfamiliar but which turns out to be similar to the one of ours. We observe journeys of the protagonists through the whole chain of events, from the accident, through the state of shock, despair, the sense of helplessness, protest, lack of faith, doubt, to the complete resignation… yet they still only lie on a bed. It is their families, torn between conflicting emotions, that keep fighting to stand by their relatives. Sometimes they sacrifice themselves in the belief that someday everything will be like it used to be, that the miracle will happen, though it happens rarely – too rarely. That theatre is magic. The superficially known situations struck here as intense and strong ones, as the concrete context gives more meaning and emotions. The actors, a mixture of professionals and volunteers of the "Światło" Foundation who know the realities of the people in coma,

make a good combination. (…) We thank cordially and congratulate the troupe of the Efata Theatre Group in Toruń."

Szwechowicz added, "*But the most precious thing is the response from the sick themselves and their carers. They are genuinely moved and many found their own stories in the scenarios, which even helped them to distance themselves from their problems*".

Katarzyna Stafiej, a spectator, said, "*The Efata Theatre provokes reflection, and maybe this is a reason why its performances are so important to those who have seen them. They restore our sensitivity we intuitively always had felt. They show that everyday standing by the sick or dying relative, though tough, can be constructive. They propose a standard of behaviour. They prepare us for difficult, but unavoidable and unpredictable, situations. (...) As far as I am concerned, they gave me the strength to be the witness of my relative's disease, the strength psychical and "organisational". Secondly, they taught me in a friendly way that my support is of the essence and completely natural*".

Szwechowicz concluded, "*The Efata performances always have three main objectives, i.e. to educate, move, and familiarize with the issue, and two major motifs, i.e. the patient's right to dignity and his/her right to respectful death. The rest is up to the scriptwriters, directors, and actors. And as the Efata artists have been familiar with the subject of the sick and dying for a long now, there is a lot of material to be staged. Actually, the common ground for all the plays is tolerance towards the human behaviours. The controversial characters of the plays are devised in such a way so as to be likeable, or at least to arouse empathy. The context very often justifies the behaviours that in any other circumstances would be condemned. Thus, the character of Elżbieta, a woman exhausted after a long-standing care of her husband in coma and for many years persistently searching for any alternative treatment that would work, so far perceived as a loving wife suddenly announces that she hates her husband and needs a drug for herself rather as she does feel co-sick and is at the limits of her endurance. Another character demands euthanasia for his sleeping brother Grzegorz, not as much out of compassion as out of despair after the family that has been lost, as his parents have been focused on Grzegorz to the extent they have no time and concern for the other son. Finally, the father of Kasia in the dialogue with a priest negates "the God's plan". "The diversity of the characters' behaviours and their methods of familiarizing the disease of their relative prepare the audience to stand by the sick and co-feel his/her fear, pain, sorrow, fright, exhaustion*" .

It is also worth mentioning that the Efata volunteers help the patients of the Foundation not only in the form of drama performances. They as well participate in many

other events, meetings, workshops. Some volunteers regularly read to the patients, others instruct the families or organize transport. Some volunteers on the occasion of the events organized within their professional career do not forget to mention about the Foundation or even to collect some money for it. Their engagement and reverence they enjoy form the public opinion and media make the needs of people in coma credible and noticed [10].

Discussion

The chronic disease, especially the one with unfavourable prognosis, divides people to those healthy ones and those sick. The former usually do not know how to react to the sick and their families, so most commonly they avoid them at all and the subject itself. They do not even ask the sick how they are or how they cope, as it seems inappropriate. After all, what can be said? The same in case of grieve. The passing away of a relative is often treated as something very private, so the people from the outside are afraid to engage in the situation and hurt or offend someone with a wrong word. They pass by, do not show up, which hurts even more. On the other hand, the sick and their families themselves have the tendency to avoid contact with their community, as they feel stigmatized by the disease that struck them. As a consequence, they may suffer from the deficiency in social and friendly relations and fell alienated.

The people around not always are prone to supporting the sick or simply do not know how to do it. They subconsciously fear that they may suffer the similar fate some day, or the contact with the sick makes them feel embarrassed and helpless [15]. It seems as if in the consumerist society there is no place for disease, old age, death. The given issues are ignored, put on the sidelines. But ignoring them means avoiding them, and avoiding them means falsifying the reality. The solution is thanatopedagogy, a sub-discipline of pedagogy that is aimed at restoring the balance between one's will to deny the problem and his/her awareness that they have to face what is inevitable – one's awareness of his/her passing away. So, it can be said that thanatopedagogy is about the education on living with the awareness of death, which is a nature of life itself. The discipline is based on the principle that a man's dignity is to be respected and each human life is sacred and precious [16]. The Efata Theatre Group undoubtedly acts with specific reference to the discipline. The group's decision to address the subject of the sick on the stage engages the audience, provokes reflection, discussions, even argument. Unquestionably, the Efata Theatre Group rouses social consciousness of the fact that the people sick, suffering and dying are all around us and need our support.

In expressing such difficult issues like disease, pain, and death there cannot be omitted the vital element of hope. M. Szwechowicz emphasizes, "*No performance was without Hope*

that in most hard moments of the play appeared on the stage as a leading silent character and accompanied the spectator till the very end.".

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CHAPTER VI
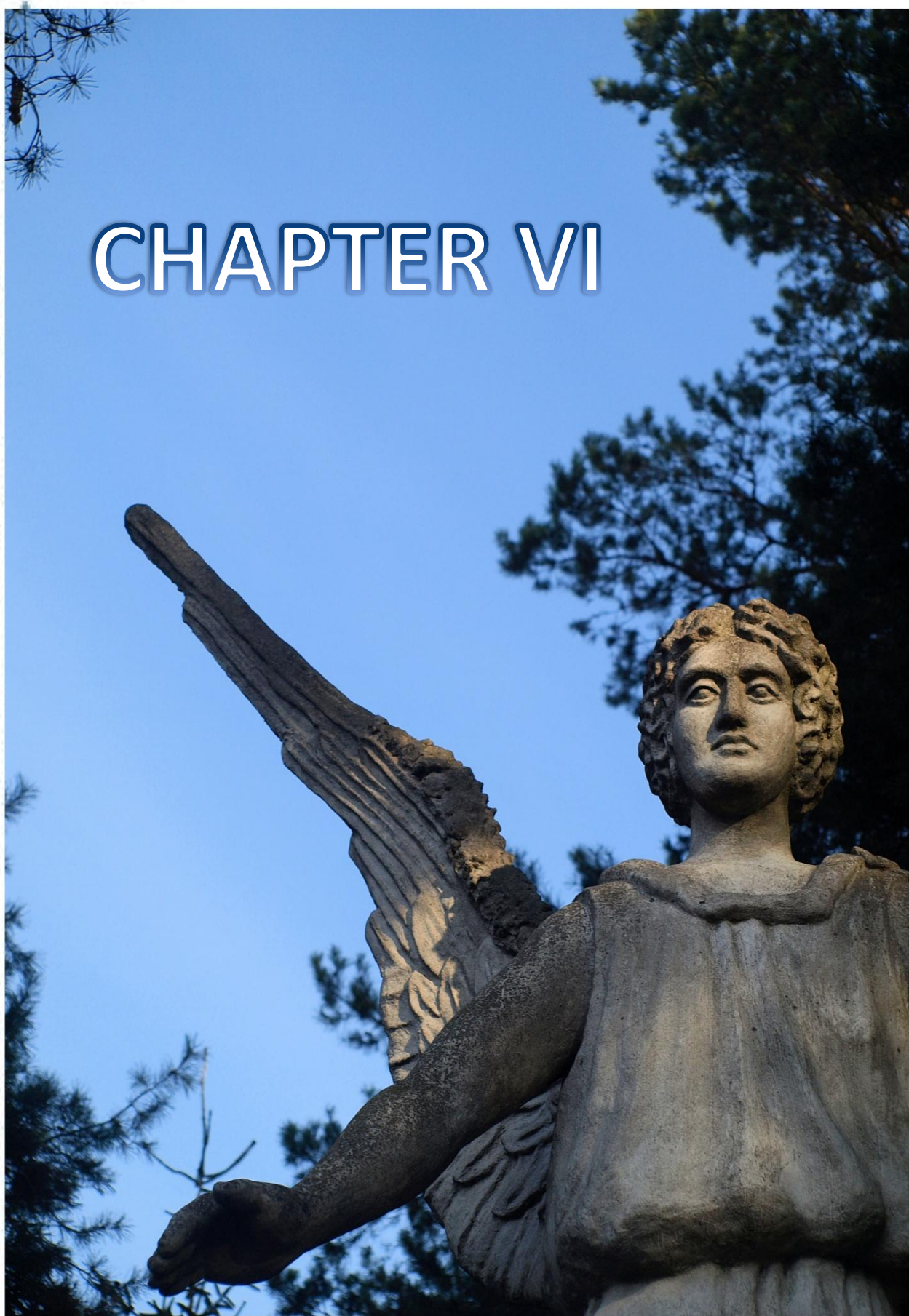
Guzowski Andrzej[1], Krajewska-Kułak Elżbieta[1], Rozwadowska Emilia[1], Van Damme-Ostapowicz Katarzyna[1], Kuć Dariusz[2], Cybulski Mateusz[1], Lewko Jolanta[1], Łukaszuk Cecylia[1], Van Damme-Ostapowicz Katarzyna[1], Rolka Hanna[1], Jankowiak Barbara[1], Baranowska Anna[1], Kondzior Dorota[1]

Theme of death in popular culture

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Introduction

The media are probably not always effective, telling people

what to think, but there are stunningly effective in telling their readers

what they should think about

Bernard Cohen [1]

At present, in the world of media – according to Czuba [2] – there takes place a struggle between a conception of journalism and broadcasting, inspired by gaining and transmitting the information, serving people, who have the right to know the truth, and a conception, reducing the above only to the level of business projects.

In the opinion of Mrozowski [3], catastrophes, "impressive" accidents, natural disasters, murders – are the most frequently presented topics in news and on front-pages, as well as in radio, TV and online information services.

A research conducted by the group of volunteers under the leadership of Olchowska-Kotali [4], referring to an analysis of 18-hour television programme (from 7 a.m. on 3 June 1998 to 1 a.m. 4 June 1998), showed that during the emission of the programme, there died together 11,344,239 people on the screen, 98.8% of deaths were caused by murders, 1.2% people died because of a natural disaster, 0.03% as a result of an accident, and only 0.001% died naturally.

Fuksiewicz [5] emphasizes that the mass media affect people in a much more complex and versatile way that it was assumed, as every content, every piece of information can affect a recipient, or a group of recipients in a particular way. However, an equally decisive factor is how the recipients use the mass media and what needs they satisfy by their means. An average American spends approximately three thousand days, i.e. nine full years, in front of TV, between the second and sixty-fifth year of his life. According to Fuksiewicz [5], an analysis of

programmes and movies, transmitted in the 60's by the American stations showed that there were approximately 5 victims in one episode of series or movie, whereas, children sitting in front of TV could see 334 murders or their attempts, a week. As a result of that research, it was shown that a child between the age of 5 and 14 saw approximately 13,000 sudden deaths [5].

Zwoliński [6] notices that scenes of crimes and murders change death into a kind of show, depriving it of its natural dimension of great tragedy and drama.

Death in TV, radio and press

Logic of the media feeds exclusively on disasters

Michel Onfray [1]

Death and dying has always been one of the most mysterious, unknown spheres of human life. It accompanies people throughout their lives and only death is a certain fact of life. In spite of the fact that consequences of this phenomenon are irreversible, a man devoted much thought to it, throughout the history.

Over the centuries, with demographic changes in the western world, there was also changing the understanding and meaning of death phenomenon.

At present, every day, particular TV and radio agencies inform about at least a few bomb attacks, in which there die a few to a few dozen people, about kidnapping policemen, soldiers, civilians, about torturing, murdering by Sunni Muslims, about fatal road accidents, suicides and murders.

The world of media, as Lepa emphasizes [7], has become an integral element of modern man existence, and in the opinion of media experts, the intensity of development of this component of culture, its power, reach and influence on public life of societies and private life of individuals, result in a postulate to develop a kind of "*education of mass media*". In the opinion of the author [7], "*violence, pornography and rapes, presented in the media, are not the only moral problems, resulting from media activity. Untrue advertisements, manipulating with the information and transmission, no responsibility for what press, radio and TV reporters say, putting material benefits over the truth and independence – it is only a short elaboration on objections against the degeneration of large percent of media, both private and public*".

According to Kazberuk [7], death and sophisticated dying is the most effective way of attracting attention of the audience and guaranteeing their amusement, hence, "the death

culture", present in the media, is not an accidental, marginal phenomenon, but a paradigm of change of rules and laws of most human life spheres.

In the daily press, death usually concerns others, and as Kazberuk writes [7], it is often abstract, anonymous and its image is constructed in such a way that it does not give a potential reader a possibility of interpreting it as his own. In the opinion of the author [7], in relation to that, death in the press can be perceived in categories of entertainment, and authors of the most sophisticated ways of passing away are favourites among certain circles of recipients.

Mojżyn [8], in visual reports, referring to death of a long-term dictator of Libya, colonel Muammar Kaddafi, sees a mix of information and image, man and medium, characteristic of the modern visual culture. The author [8] emphasizes that on 20 October 2011, shocking pictures, representing death of Kaddafi, on which there could be seen the colonel, lying on the ground, surrounded by Libyan rebels, got around the world. The snapshots of the last moments of colonel's life showed different reactions of Libyans: determination, anger and desire of revenge on the dictator. The bloodstained colonel was pulled, pushed, kicked and spat on. TV Al-Jazeera also showed a shocking movie, in which there were shown soldiers, dragging the massacred body of the dictator down the street and putting it on a truck [8]. Destruction of dictator's images, as the symbols of hated order, took place almost every time in the public sphere, before the eyes of gathered crowd, often, in front of cameras. Resistance and revenge of Libyans also involved a tried tool of political satire, i.e. a caricature [8].

Wysoczański, referring to Kazberuk [7], thinks that the subject matter of death, appearing in press articles, is usually announced in properly constructed titles, which are supposed to attract the attention and foretell the problem, mentioned in the text, possibly, in the shortest and the most sensational way. In such situation, even if a potential reader is not interested in reading the article devoted to death, its title, distinguished by arrangement of letters and function in a column, suggests the image of death presented in the text by its semantic construction, and the reader is supposed to imagine the image of the text on the basis of the title [7].

Death, shown in TV, referring to some hero, e.g. of a movie, show, reportage, is either salvation of life, as there die his enemies, or harm, which he has to avenge, or emotional loss, or it is related to some change – inheritance, getting to know new people, or a fight for life without a close person.

Another problem refers to numerous movies, reportages, criminal and detective programmes presented in TV, or criminal radio plays, referring to fatal events and behaviours,

showing not always the right image of the world and death, functioning in it, influencing opinions and attitudes of listeners in different ways. According to Kazberuk [7], an example of the above can be a radio play "*War of the Worlds*", written by Orson Wells and transmitted in USA on 30 October 1938, and a case of untrue information about a catastrophe in nuclear power station Barsebˡack, transmitted in an information service of the Swedish radio, on 13 November 1973. In both cases, the transmissions resulted in panic and horror among the listeners [7].

In 2008, Bloomberg – one of the largest financial information agencies, published an obituary notice of Steve Jobs, which fortunately turned out to be a mistake [9]. Steve Jobs died on 5 October 2011 [10]. Just like other agencies, Bloomberg has ready obituary notices of famous people, which can be quickly published in case of their death [9]. As they contain achievements and other important facts from their lives, they have to be updated from time to time, to make the number of necessary changes at the moment of publication as small as possible. The mistake was quickly noticed and the obituary was removed. Fans of Apple could calm down. As for some of them, the information about Jobs' death was credible. Besides the notice itself, there also leaked out the list of people that one should contact in order to gather opinions and reflections, to write a more comprehensive article [9].

In 2008, Sky Real Lives TV transmitted a movie "The right to die", which shocked the world [11]. In April 2006, Craig Ewert, 59-year-old professor of an American college, was diagnosed with a disease from the group of Motor Neuron Diseases. Ewert was given two to five years, however, the disease developed very fast, that is why, he wanted to end his life, before the disease made it impossible. He was afraid that his body would become a "living grave". He committed a legal suicide in one of Swedish clinics, he also agreed to being accompanied by cameras during those last moments of his life. There were eternized his last words and a goodbye kiss of his wife [11]. The movie was directed by a Canadian, the winner of the Oscar – John Zaritsy, and it was supposed to make people reflect on death, and talk about it. At the moment, when the man takes a poison, his wife, Mary, asks: "*Can you give me a big kiss one more time?*" and says: "*I love you so much. Have a peaceful journey and see you soon*", a moment later, Craig closes his eyes and a doctor states death [11].

Dominica Roberts from Pro-Life Alliance [11], commented the above with the words: *It is very sad and terrifying that TV wants to show such things. Sad, because every suicide is sad. Dangerous, because it can be copied by audience*". Controversies can also be caused by the fact that a famous, and popular writer - also in Poland - Terry Pratchett, shut a document

in Switzerland, which was emitted by the British BBC in 2011, called *"Choosing death"* [12, 13].

The movie was produced by the Movie Company KEO North, on a request of BBC Scotland. The movie shows the history of 71-year-old Peter Smedley, a millionaire from the hotel industry, suffering from amyotrophic lateral sclerosis, who decided to drink a lethal dose of psychotropic agent from the group of barbiturates, called Nembutal, in the Swedish organization Dignitas, helping in suicides. BBC was criticized for propagating euthanasia and shocking with death [12, 13].

The British series *"Emmerdale"* was criticized for the same reason. Its action takes place in a fictional city, called Emmerdale, situated in the county of West Yorkshire in England, where in one of the episodes, there was presented a paralyzed character, who was given a lethal dose of drugs by his homosexual partner and his mother [13].

A decision of Jade Goody, a character from the British reality show, may also seem controversial. In December 2004, Jade participated in "Big Brother: Panto", and in 2007 in "Celebrity Big Brother 5", whereas in August 2008, she appeared in the first edition of Hindu "Big Boss" [14].

However, already on the third day of the programme, she was informed about the results of examination, conducted yet before entering "Big Brother", indicating that there was discovered a malignant tumour of cervix [14]. After hearing that news, she decided to leave the show immediately and do everything to provide for her family. She started a chemotherapy and agreed to participate in another reality show, for which she got a proper remuneration, but this time, cameras accompanied her in her fight with the tumour at every stage, even when she was dying [13, 14].

Death in photography

> *Photographer has to fight fiercely, to prevent a photograph from being a death*
>
> *Roland Barthes [15]*

According to Kazberuk [7], in the 20's, 30's and 40's of the 20th century, there spread a kind of photographic documentation of the past – "funeral photography", or "peasant coffin portrait". As a rule, in the centre of a photography, including a house or its interior, there was placed an open coffin with a dead person, surrounded by flowers, and next to it, there stood a posed family, neighbours and priest [7].

According to Sztandar [16], pictures *"referred in a direct way to the traditional world of values, where the context of a man in relation to a family and ritual scenarios of behaviours*

was determined in details. Arrangement of the surroundings and behaviour of the fixed people, as well as its later "usage" constituted the culture, which the photographed and the looking belonged to".

In the opinion of Kazberuk [7], this kind of photograph does not shock with the presence of the dead, and serves satisfying the need to have one's own illustration, reproduction of certain reality.

Unfortunately, more and more often, there are situations, in which there are published photographs, which were paid with a photographer's life (e.g. war correspondents), witnesses of cataclysms, accidents, extreme sports; searching for a topic, or sometimes even directing it, provokes the reflection over commercial and consumer character of the photography [7].

Choosing and publishing in press photos of extreme situations related to death or dying, has become everyday life, in the opinion of the author [7], which does not cause special moral discomfort, as death of anonymous people, presented in high-circulation newspapers, depreciates the directness of loss and metaphysics of passing away, but if it concerns death of famous people, arousing social sympathy and approval, then it is publicly discussed.

In the opinion of Kazberuk [7], the cases of works, awarded in a competition *World Press Photo*, showing horror of death faces and its social consequences, which are supposed to document the most important events of the last years, show a distorted image of modern civilisation.

The World Press Photo is the most important branch competition of photographers, who work for press, from all over the world.

The Foundation World Press Photo has been working since 1955. The competition takes place annually, and the results are announced in February. It has several categories, including single photographs and series (reportages), such as the photo of the year, events, people in events, sports situations, people of sport, everyday life, portraits, art, nature.

As a result of the above, a gallery has been created: *Death, suffering and screaming, i.e. perspicacious photographs* [17, 18], where very controversial photographs are presented, such as e.g. from:

- 1960 – photo by Yasushi Nagao, showing a right-wing students attacking Inejiro Asanum, the President of Socialist Party, during his speech in the Hibiya hall.

- 1963 – photo by Malcolm W. Browne, showing a Buddhist monk Thich Quang Duc setting himself on fire, as a protest against persecution of Buddhists by the government of North Vietnam.

- 1964 – photo by Don McCullin, showing a Turkish woman, mourning for his dead husband, a victim of Greek-Turkish civil war.
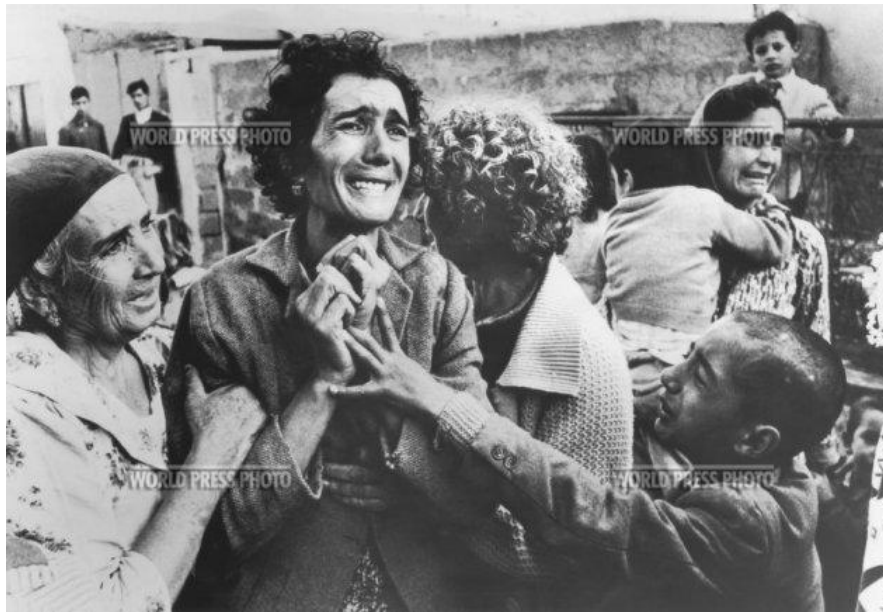
Photo by Don McCullin, Source: [18]

- 1965 – photo by Kyoichi Sawada, showing a mother, who tries to cross the river with her children, escaping from American bombarding.
- 1966 – photo by Kyoichi Sawada, showing a body of the Vietcong soldier, dragged behind an American armoured car, on a way to a burial place, after furious fights.

Photo by Kyoichi Sawada, Source: [18]

- 1968 – photo by Eddie Adams, showing the police chief Nguyen Ngoc Loan (South Vietnam) executing a man, suspected of membership in Vietcong.

Photo by Eddie adams, Source: [18]

- 1972 – photo by Nick Ut, showing Ut Phan Thi Kim Phuc, escaping with other children, a moment after the South-Vietnam planes dropped napalm on their village by mistake, full of soldiers and civilians in South Vietnam.

Photo by Nick Ut, Source: [18]

- 1978 – photo by Sadayuki Mikami, showing the airport Narita in Tokyo, where one of the demonstrators has been set on fire by Molotov cocktail.

Photo by Sadayuki Mikami, Source: [18]

- 1982 – photo by Robin Moyer, showing consequences of the massacre of Palestinian refugees on 16-18 September 1982, by Libyan Maronite troops in Sabra and Shatila.
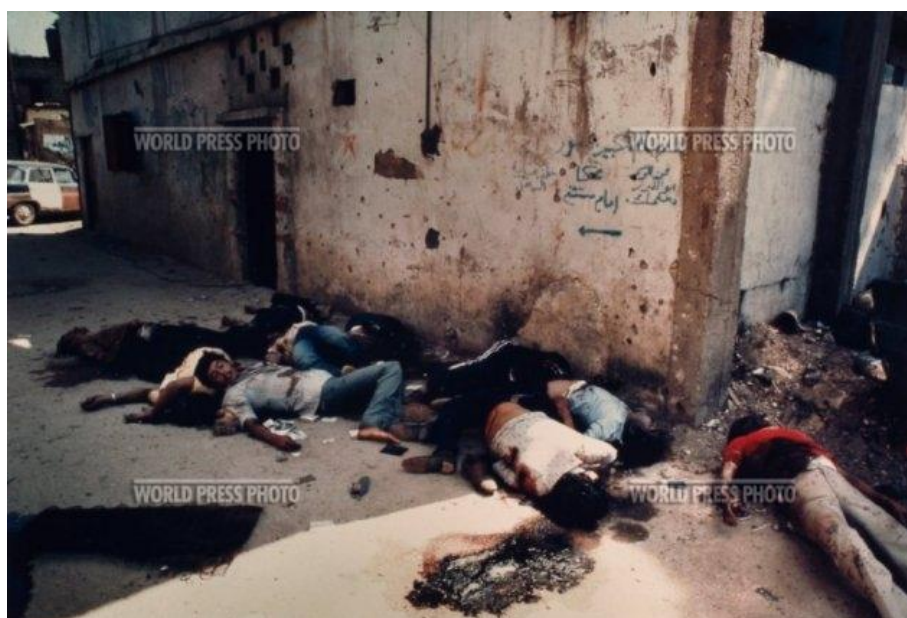
Photo by Robin Moyer, Source: [18]

- 1983 – photo by Mustafa Bozdemir, showing Kezban Özer, finding her five children, buried alive after the earthquake in Turkey.

Photo by Mustafa Bozdemir, Source: [18]

- 1984 – photo by Pablo Bartholomew, showing the results of catastrophe   of the pesticides factory Union Carbide in Bhopal, presenting a funeral of a child, killed by poisonous gas.
- 1985 – photo by Frank Fournier, showing Omair Sanchez, trapped in the rubble after the eruption of the volcano Nevado del Ruíz (Armero in Columbia), who passed out after 60 hours, and died of a heart attack.

Photo by Frank Fournier, Source: [18]

- 1992 – photo by James Nachtwey, showing a mother, carrying her dead child, wrapped in a shroud, to a grave (Bardera, Somalia).

Photo by James Nachtwey, Source: [18]

- 2001 – photo by Erik Refner – showing preparations for a funeral of one-year-old boy, who died of dehydration in the refugee camp in Jalozai, Pakistan.

Photo by Eric Refner, Source: [18]

- 2002 – photo by Eric Grigorian Qazvin, showing an Iranian boy, holding the trousers of his dead father – a victim of the earthquake.

Photo by Eric Grigorian Qazvin, Source: [18]

- 2005 – photo by Finbarr O'Reilly, showing the fingers of undernourished, one-year-old Alass Galisou, pressed against the lips of his mother Fatou Ousseini in the centre of emergency feeding (Tahoua, Nigeria).

Photo by Finbarr O'Reilly, Source: [18]

- 2010 – photo by Jodie Bieber, showing Bibi Aisha – 18-year-old girl, who has escaped from a husband to her family, because he treated her in a very brutal way, but she was

severely punished for that – after the sentence was announced, her brother-in-law held her, and her husband cut off her ears, and her nose.

- 2011 – photo by Samuel Aranda – took in the field hospital in Sana (Yemen), showing Fatima Al-Qaws, holding her son, injured during the demonstration against the rule of Ali Abdullah Saleh [17,18].

However, there remains a question, if it is ethical to photograph and publish death of another man, victims of tragedy or catastrophe, attack or crime?

Kazberuk [7] thinks that the most spectacular case of a titled photographer, who did not manage to bear the burden of a photo he took, is Kevin Carter, who in 1993 went to Sudan, to photograph victims of famine [19]. Seeking for respite from the view of hundreds of dying people, he went to the bush, where he suddenly noticed an extremely thin girl, trying to get to the point, where the food was given out. When she stopped to rest, Carter started to take photos of her. At the same moment, a fat vulture landed next to her. In order not to frighten away the bird, the photographer was taking pictures of the scene without moving, and waited an hour next to a few years old girl, dying in the sun, until the vulture spread his wings [19].

Soon after that, the picture got on the first page of "New York Times" and in a short time, it became a symbol of the conflict in Sudan [19]. In one of interviews, Carter confessed that after taking that picture, he sat under a tree and cried for a long time. Many times, he was asked, if the girl survived, and why he did not help her. Some people criticized the reporter for his passivity in such a dramatic situation, and reflected on the ethical side of such behaviour. The defenders of Carter's behaviour explained that he only took a picture of one of thousands of dying children. Placing it on the journal's cover caused a mass social reaction and collection of money for food aid for such countries as Sudan [19].

After that, Nancy Buirski, the editor of "New York Times" called Carter to inform him that he had become a laureate of the Pulitzer Prize [19].

A year after that event, Kevin Carter decided to commit a suicide, writing in his letter: "*I am devastated. Without a telephone, money for rent and alimony. The living images of the killed and suffering haunt me, the view of bodies, executions, injured children. I'm leaving, and if I am lucky, I will join Ken*" [19].

Similarly controversial may be a photograph of Charles Porter. On 19 April 1995, in front of a federal building in Oklahoma City, there took place a huge explosion [20].

As a result of the second largest terrorist attack in the United States, there died 168 people, and over 680 were injured. The symbol of that tragedy has become a picture, showing a fire-fighter, carrying a dying child [20]. Encouraged by his friend, he decided to develop it

quickly and send to the local newspaper. After four hours, the picture was sent all over the world by the Associated Press agency, and Charles Porter was honoured with the Pulitzer Prize in 1996. The child, carried by the fire-fighter, did not survive [20].

Media ratings, prizes and advertisements with death in the background

Whoever controls the media, controls the mind.

Jim Morrison [21]

Certain ratings may arouse anxiety, e.g. 10 most shocking deaths in the series [22].

Rating of the richest celebrities published on the website Forbes.pl Source: [23]

Position	Name	Occupation	Date of death	Cause of death	Age	Earnings (mln USD)
1	**Michael Jackson**	musician	2009	medicines overdose	50	170
2	**Elvis Presley**	musician	1977	heart attack	42	55
3	**Marilyn Monroe**	actress	1962	medicines overdose	36	27
4	**Charles Schulz**	drawer	2000	bowel cancer	77	25
5	**John Lennon**	musician	1980	murder	40	12
5	**Elizabeth Taylor**	actress	2011	cardiac failure	79	12
7	**Albert Einstein**	physicist	1955	natural causes	76	10
8	**Theodor Geisel**	author of children books	1991	natural causes	87	9
9	**Jimi Hendrix**	musician	1970	drug overdose	27	7
9	**Stieg Larsson**	writer	2004	heart attack	50	7
9	**Steve McQueen**	actor	1980	post-surgical complications	50	7
9	**Richard Rodgers**	composer	1979	cancer	77	7
13	**George Harrison**	musician	2001	cancer	58	6
13	**Bettie Page**	model	2008	natural causes	85	6
13	**Andy Warhol**	artist	1987	post-surgical complications	58	6

Another rating concerns the richest dead celebrities, published on the website Forbes.pl [23], presented below. In this case, there is used the fact that stars become even more famous after death. Increase of popularity caused increase of their fee, so-called, royalties. Dead stars very often earn lots of dollars long after their death. The wealth is then divided between members of a family, managers, agencies and charities.

But is such rating ethical?

Another problem consists in using death for the advertising purposes. According to Kazberuk [7], as an example, we can give the fact that after the death of Princess Diana in 1997, in "Gazeta Wyborcza" ("Gazeta Wyborcza from 6 September 1997. The campaign *Drunk drivers do not choose their victims*) there was published an announcement, saying: *Mother and 2 children died in a car accident*. Large white letters were put at the top of a black board. Below, nearly at the very bottom, there was written in small letters: *DIANA 1961-1997*. Under the advertising board, there was placed a text, informing that every day in Poland, there die two people in accidents, caused by drunk drivers [7].

In the opinion of Kazberuk [7], visualisation of images of violence and death comes back to the times, in which a man started to express his experiences in a form of an image for the first time, and the produced death won the competition against the documented death referring to appearing in the media. As the author emphasizes [7], choosing a movie, every fan of the cinema is guided, to a large extent, by a suggestion contained in a few-sentence description, advertising the contents as pointedly as possible, presented in advertising spots or in a description placed on a cover of a video cassette or DVD. Movies with the scenes of death, especially horrors, exist from the moment of birth of the movie industry. They were always very popular, and many titles entered the main current of pop-culture, becoming "the cult classics". In the opinion of the author [7], there remains a question, why fictional representation of death is so attractive, when the real death is definitely not? Although, death is not a topic particularly liked by the audience, certainly, a fascination combined with glorification of death is deeply rooted in the human nature. Horror is a genre that has built in the world of cinema for good, it is also a leading genre that generates the highest incomes from "trading death". It may take different forms but the basic rule is to terrify people, and this fear is always based of the fear of death [7].

Internet – new medium

I am more afraid of three newspapers, than three thousands bayonets.

Napoleon [1]

In the opinion of Kazberuk [7], as far as the presence of death phenomenon in journalistic radio auditions is concerned, seen as the base and inspiration for initiating a discussion about commented social phenomena, the frequency of mentioning fatal events in the country and abroad in information services of almost all radio stations drastically increases, especially in the last years.

There was created a new, powerful medium – the Internet, which is in a way a symbol of modern civilisation. Kazberuk [7] divides websites, devoted to death, into:

- professional-corporate services: including the information for people, who are professionally connected with death, professional associations, unions and corporations

- information portals: websites including a combination of various texts, referring to the ultimate matters, "golden thoughts", reminding of death anniversaries of famous people, poetry, list of literature, virtual obituaries, etc.

- hobby: author's websites devoted to death

- fetishistic: websites including films, photos and other materials, containing particularly drastic and cruel scenes of death and dying.

In consequence, there takes place a kind of "manipulation of mortality", in the field, where – as Vovelle [26] indicates – "*death gives up its place to the dead, who have got complete control over the popular culture*".

On the websites of BBC, we can find "works" of Gunther Von Hagens, where there are presented dissected human bodies, almost as in the paintings of Rembrandt [27]. However, the difference is that from the Middle Ages to the present, death was a specific teacher, and now, it shocks, arouses emotions or even amuses. It has become a peculiar article, which can be sold and bought.

Kasperski [28] thinks that death favours popularity on Facebook, and the Facebook society appreciates an artist more, when he dies. As an example, the author [28] gives the death of Whitney Houston. The fan-page of Whitney Houston was added to favourites by masses on the day, when the media informed about her tragic death – as an analysis catNaopelon.com shows. In February, the number of her fans doubled. At the beginning of the month, the Facebook page of the singer was liked by 1.2 million people, and after two weeks, the number increased to 2.1 million [28]. At present, the website reaches 2.4 million fans. The greatest increase took place on 12 February (according to the Pacific Time Zone, death of the singer took place on 11 February, at 4 p.m.), and the record popularity was noted for a few more days. At present, the interest in the page decreases systematically [28]. The situation

was similar in case of the death of Amy Winehouse. Her fans remembered about existence of her Facebook site on 23 July 2011, i.e. on the day of her death. Similarly as in the case of Whitney Houston, the interest in the singer's website decreased after a few days [28].

Death has settled down for good in the virtual space in the era of globalization, and in the world of fast information, getting another, new character. The things that entertained few in the 16th and 17th centuries (*teatrum anatomicum*), now are available to a large group of recipients connected to the Internet, due to modern media. There can be found not only very personal confessions of the terminally ill, waiting for the end of their suffering, but also – according to Kaczmarek and Marcinkowski [24] – windows describing, or even advertising a possibility of euthanasia in Netherlands, Switzerland or Belgium.

In relation to the development of popularity of the Internet, there started to appear cyber-cemeteries (e-memory), which are virtual places of memory, also for animals, e.g. www.zaduszki.com, www.nekropolia.pl, www.virtualheaven.pl, and http://e-cmentarz.pl/.

Another current is based on websites for parents, who lost her children before they were born, or just after birth, and could not bury them in a real way, because of complicated procedures [29]. For that reason, there started to be created websites, blogs, and services, on which bereft parents place symbolical tombstones and epitaphs for their children.

One of such services functions on the portal the Republic of Children (http://www.republikadzieci.pl/rd/content/blogcategory/79/184/) [29].

There are also websites for bereft parents, but also those, who deal with a disease or death of their child, e.g.: http://www.dlaczego.org.pl/, www.stratadziecka.pl/, or http://www.bydalejisc.org.pl/, and according to Galanciak [29], also such services as My Wonderful Life (www.mywonderfullife.com), allowing to arrange one's own funeral.

A service AccuraCast conducted a detailed analysis of the most often searched pieces of information about deaths of famous people by means of Google [30,31,32]. The research referred to the period between 2004-2011 and was published under the name "Deaths That Shocked the Net" [30,31,32]. Farhad Divecha from AccuraCast explained that the researches of the service showed that death is the most popular topic among users of the Internet [32].

Entering the word "*śmierć*" into Google, gives a stunning number of about 31,800,000 results, and the word "*death*" – 1,840,000,000 results of websites, containing that expression, and in the browser AltaVista – 1,040,000,000 results (state for 6 November 2012).

Here, we cannot forget about *the Darwin Awards* [33], which are given annually, as a result of voting in the Internet. In 1994, Wendy Nortcutt, working as a molecular biologist at the   Stanford   University,   created   the   website   on   the   university   server

(http://www.darwinawards.com), where the strangest cases of death were presented. Soon, the popularity of the website exceeded the popularity of other university websites. The name – Darwin Awards – was taken from the university jargon. Biologists, talking about the theory of natural selection by Darwin, gave the examples of people, who turned out to be so stupid that the evolution eliminated them from life, to "*commemorate people, who contributed to survival of our species in a long-term scale, eliminating their genes from the pool of human genes in an extraordinarily stupid way*" [33]. A condition for nomination to the "award" is death of a candidate, caused by his own stupidity or injuring himself, depriving him of the possibility of reproduction. As an example, we can give Pierr Murard, who decided to finish his life, thinking that no method is fully successful […] He went to the seaside and tied himself to the rock. He was going to jump into the sea, with the rope round his neck, hoping that even if the rope broke, he would be able to drown himself. In case that it would fail too, he swallowed a poison before jumping, set himself on fire and shot himself in a head. Unfortunately, the bullet hit the rope, which broke, Murard fell into the water, which extinguished the fire, and after getting into his mouth, it caused that he vomited the poison. Drowning Murard was saved by accidental witnesses. The suicide was taken to the hospital, where he died as a result of hypothermia. In 2006, there was produced a black comedy, called "Darwin Awards" with Winona Ryder and Joseph Fiennes in the leading roles [2].

Death is not taboo any more. At present, users of the Internet describe their struggle with terminal illness on blogs. In the 90's in Poland, the precursor of such blogs was Joanna Drażba, a student of Polish studies, fighting with a spine cancer, who was defeated exactly on her 24th birthday [34]. During the illness, she was writing a diary, however, on paper, as the web has just started to be spun. Her book, published in 1995 "Behind the screen of the eyelids" was translated into English and Hungarian [34].

At present, in the Internet, one can find such blogs, referring to the matter of death, as e.g.:

- diary, death, my real life, on the website: http://diary-of-death.blog.onet.pl/
- his death on the website: http://jego-smierc.blog.pl/
- everything about death, on the website: martwe-morze.bloog.pl
- Death Will Not Forget About You, Sooner – Life Will, on the website: kobieta-smierci.blog.one.pl/
- life, death and girl, on the website: http://trumieniec.blog.onet.pl/
- diary of the deceased, on the website: pamietnik-zmarlego.blog.pl

- when I die, on the website: http://kiery-umre.blog.pl/

- death, my dream, on the website: http://smierc-moje-marzenie.blog.pl/

Górniak [34] emphasizes that death is present in the net also in another way, as e.g. some accounts on the portal nasza-klasa are accounts of people, who are dead. However, they are still managed by their close ones, as they are a kind of monument, memory and condolatory book, created in honour of the one, who passed away. The above causes that next to a photo of a smiling swimmer, who jumps over the waves of the Adriatic or Red Sea light-heartedly, we can see a picture of his grave [34].

It also happens that false information about death is spread in the Internet. As an example we can give the shock, caused by the picture of Fidel Castro in a coffin, going round the net [35], or the information "*Gabriel Garcia Marquez is dead. I have received this information from New York. The information was confirmed by his sister Aida*" – as the user Umberto Eco wrote on Twitter".

Similar situation took place when Xan Brooks, a journalist of the British newspaper "*The Guardian*" wrote on his account on Twitter: "*Spanish government informs that Pedro Almodovar is dead. More info in a moment*". The information spread around the Internet. The situation was hushed by Xan Brooks himself, who wrote after 13 minutes: "*Good news: Almodova is alive! Probably. It was a hacker attack*" [35].

Humour with death in the background

> *If I started to talk about death or sadness without a sense of humour*
> *I would become very difficult to swallow. As a rule, when a satirical drawing*
> *do not make us laugh, we think – "weak".*
>
> *David Shrigley [36]*

Thus, is death a subject that we should not laugh about? Does a thanatological-funeral humour mean lack of respect for death? Or is it rather an expression of certain cognitive distance?

In the Internet and press, one can find numerous examples of jokes, jests, anecdotes about death, which are not a black humour, like in such productions as: *Daleko od noszy* (Polsat), *13 posterunek* (TVN).

Another example can be a portal of a Gloger, Mr Tramer – a fan of black humour: www.tramen.blox.pl, which was started on 27 February 2009. The first post was: *Imagine that you died. And now smile ;) We have been smiling in our sleep for two years :):) Mr Tramen* [36]. On the second birthday of the blog, the author had a surprise for his fans; he created a

website www.pantramen.pl, on which he placed a link to a radio play about Mr Tramen, a gallery of funeral drawings by Mr Tramen and funeral game. There is also a website of Mr Tramer on Youtube (http://www.youtube.com/user/PanTramenFilm), where one can find 24 films, with such titles as e.g.: *10 seconds in a coffin, Death of Teddy Bear, Grave-diggers are coming, How many people can go in a coffin, Death of Rysiek from Klan – action in the whole Poland!!!, Hania Mostowiak is dead! She was killed by cardboards! We will avenge Hania! Hanka Mostowiak is dead – a cardboard funeral of Hanka* [37].
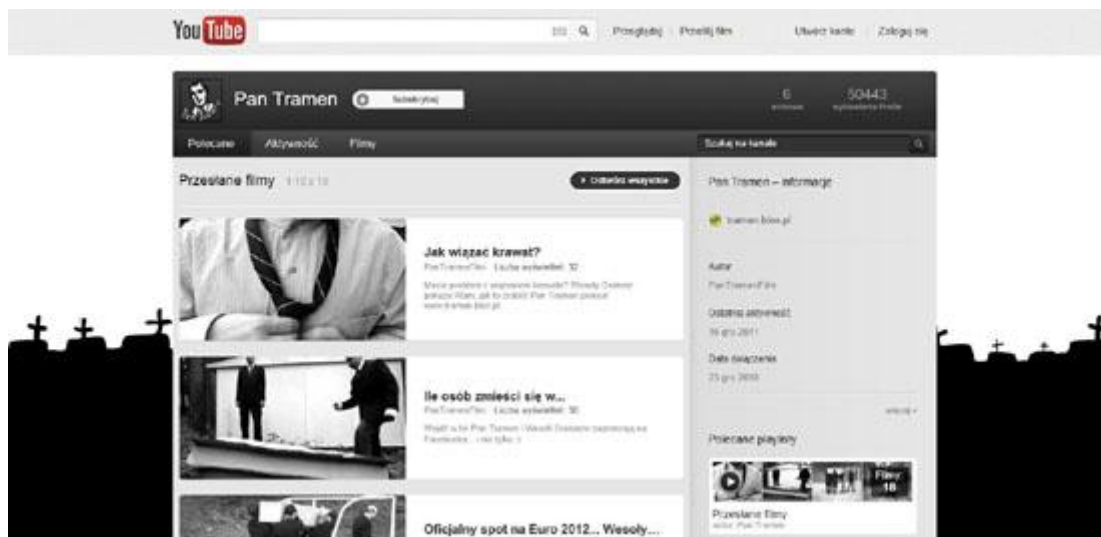
Home page on Youtube, Source: [37]

Better side of media

A problem of the press consists in the fact that nothing normal is interesting.

Saul Bellow [38]

However, there can certainly be shown such places in the modern media, where reflection about death is still present. It is not about great catastrophes, such as 10 April 2010. A movie *People of God* (*Des hommes et des dieux*) is an example; a French drama based on facts, directed by Xavier Beauvois in 2010, where contemplation of death goes almost through the whole movie, or a movie of Dorota Kędzierzawska *It's time to die* (*Pora umierać*) – based on a real story, about an older person, who is "a loser" in the common understanding [39]. In fact, a character – Mrs Aniela, is very brave and reSourceful, to a larger extent that we would even expect, and her unusual sense of humour and specific distance towards world and people cause that life gains completely unexpected virtues. The character decides to die. She gets down to it, following a funeral ritual completely (black dress, rosary, blessed wax-candle). At some point, she jumps out of bed, thinking that it is some kind of stupidity with

this dying and what she was thinking about [39]. Unfortunately, their number cannot compete with widely spread brutalized projects.

It is similar in case of radio reportages. An example of such reportage is a work carried out in Bialystok by Andrzej Guzowski *Dandelions in the meadow*, showing the way in which a mother prepares her daughter for death. The whole broadcast, kept in a form of monologue, is as if two-dimensional. Its first dimension consists in intimate experiences of the mother, which she tells the author about, whereas, the second one is based on participation of listeners in those considerations. The mother asks herself e.g. *Can you prepare yourself for death of your own child? I guess not…?*.

Another example can be a reportage of Andrzej Guzowski *A dream about love*, a beautiful story of two people, who declare love to each other after many years, when a husband is dying.

Conclusion

> *Today, the problem of journalistic ethics becomes a special and urgent need*
>
> *Krystyna Czuba [2]*

Summing up, we can say that the issue of death, this permanent constant and common element of reality, always has a particular dimension of sensation in media, being one of the most frequently appearing elements of themes of movies and series, news and titles from the front pages, and radio, television and internet information services. Death in the media can be a specific form of psychical participation in events, referring to dying, but also an opportunity to reflect and overcome actively the taboo in perception of problems related to death and dying.

In this context, the words of Albert Einstein get a specific meaning: *Morality of a man depends on the ability of compassion towards other people, education, ties and social needs; no religion is necessary for that purpose. Indeed, a human being would be pathetic, if his life was guided only by a fear of punishment and hope for award after death* [40].

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Computer games with death in a background

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Introduction

Blood, fire and shooting

Death again, then resurrection [1]

According to Jakubiak [2], before computer games were created, computers had come to existence – already in 1822, an Englishman, Charles Balbage, prepared the first projects of a machine that would be able to conduct simple arithmetic operations.

In 1946, Mauchly and Eckert, inspired by the idea of a mathematician Alan Turing, constructed an electron numeric integrator, called ENIAC *(Electronic Numerical Integrator And Computer)* [2].
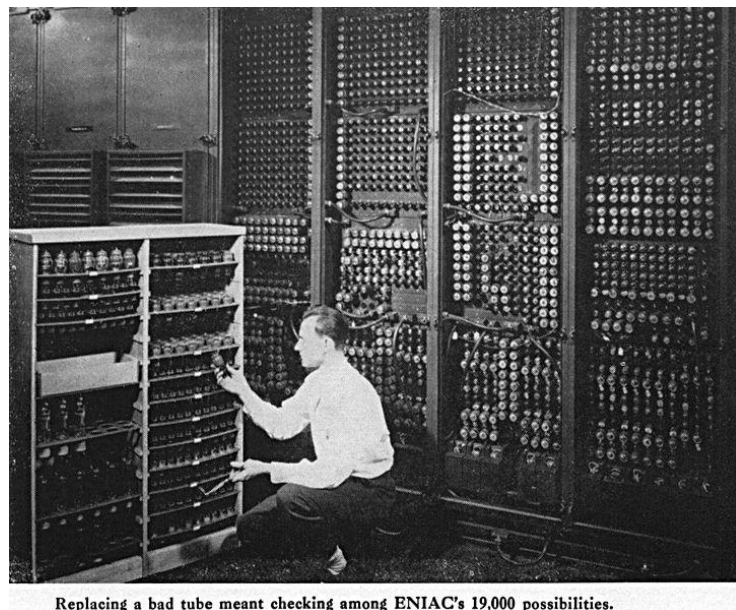
Replacing a bad tube meant checking among ENIAC's 19,000 possibilities.

Electronic Numerical Integrator and Computer, Source: [3]

According to Wikipedia [4], the beginnings of computer games date back to 50's of XX century, when in 1952, Douglas created an electronic equivalent of a game "tic-tac-toe", using for that purpose a computer of the University of Cambridge.

In that period, nothing promised an increase of that huge popularity of computer games, or the role, it was going to play in the society image at the beginning of the next millennium.

Within the next twenty years, from time to time, there were created other, simple computer games, however, their popularity was not that great, and users were found mainly among university and research circles, having access to computers [4].

The breakthrough took place in 1972, when Atari Company put on the market a slot-machine with a game "Pong", and that was the first step towards commercialization of computer games [5]. The game achieved a great success, and at the same time, became the first game of the so-called classics, a "milestone" of electronic entertainment industry [5].

An original Atari Pong video game console on display at an exhibition in Vienna in 1998,

Source: [5]

The next important stage took place in 1980, due to a game "Pac-man", in which the artificial intelligence appeared, in a form of four ghosts running after player [6].

Computer game Pac- Man, Source: [6]

According to Jakubiak [2], at the end of 70's, there appeared the first consoles for home usage, with a possibility of connecting to a television, and in subsequent years – consoles with changeable modules with games.

Since then, computer games have been constantly developed, and despite it is more and more difficult to avoid repeatability, there is a dynamic technical progress.

Bednarek [7] emphasizes that a tempo of technological changes in multimedia increases rapidly, and probably, the subsequent years will bring another technological revolution.

Nowadays, we can find numerous computer and network games, in which a player acts as a killer (e.g. as commander, king, sniper, leader or mafioso). In computer games, the player take a role of one of the heroes and fights with fictional characters from fantasy world [8]. Even if the player is the game hero, a scope of potential opponents' reactions is limited to the resources allocated for a particular game, and technical capabilities of a computer. After a while, the player is able to predict moves of the opponent and control the game's course. The situation is completely different in case of network games, where a fight, despite taking place in virtual space, gathers concrete people on both sides. They use "power" resources of the program and their computers, and their own invention, which is unlimited, and very often, decisive in "giving pain" [8]. In such games, one person fights with another, and the success

means killing (defeating) a real opponent. Here, different mechanisms of psychical experiencing and reacting start to work. A feature of many games is giving a free access to the first level, and coming to the next one requires buying special packet [8].

In 2009, a problem of violence and killing in games was mentioned by one of the most popular Polish rock singers, Anja Orthodox, a leader of Closterkeller [1]. She claimed that the inspiration for writing the lyrics of *"Nie tylko gra"* (*Not only a game*), was her son, who was spending whole days in front of his computers, playing various network games, which were full of violence. In that way, the artist tried to focus the listeners' attention on a problem of addiction to computer games and failure of distinguishing between real and virtual world. Both, the song and a video-clip promoting it, were attacked and fiercely criticized on numerous internet forums, devoted to computer games [1].

On the basis of games contents analysis, Ulik-Jaworska [9] specifies their following features:

- active participation in a computer game – a player not only sees violence, but also uses it by his character;

- concentration on a game – a player is totally engaged in a virtual world, whereby, it starts to play more and more important role in his life;

- unlimited game repetition – that allows to get used to participation in violence show very quickly (violence becomes something normal, not arousing emotions);

- associating violence with award – causing death is the most effective way to achieve success. Aggression and destruction are awarded, and violence favours promotion (evil as an effective way of achieving career goals)

- lack of real consequences of actions performed virtually (stealing is not a crime, murder is not punishable, burglary does not entail legal reactions).

Scale of the problem

In the beginning, game players were mainly adults, and now, according to Rokicki [10], 20% of them are children and youths, whereas, a little less – about 17% are people over the age of 50. Not so long ago, it was thought that computer games were played almost exclusively by men, whereas, the results of the researches conducted in USA show that now, about 25-39% of players are women [11, 12] and the number grows.

Jędrzejko [8] states that computer and network games are one of the most often chosen ways of children-youth entertainment, especially during their free days. In the author's opinion [8], a percentage of junior high school boys, playing such games, exceeded 78%, and

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in case of primary school pupils it was almost 60%. In 2010, over a half of the respondents played a game where the policemen were killed at least once. Over 29% of them claimed that they have at least 5 games, in which characters are killed, and 34% said that they have more than 5 such games. About 12% of children from primary schools and junior high schools played network games, where an ''opponent'' was another internaut [8]. The biggest group consisted of junior high school pupils, and the smallest, high school students. In the examined population, almost 64% of the players (within 2 years the number increased by 14%) spent on playing more than 5 hours a week, and almost 23%, more than 10 hours a week [8].

Kinds of computer games

Computer games are usually divided into different groups, according to their form, type of interactions and, most of all, according to their goal and possible ways of achieving it.

Kassati [13] distinguishes many kinds of computer games, and the most popular ones are:

- three-dimensional FPP (*First Person Perspective*)
- three-dimensional TPP (*Third Person* Perspective) games
- adventure or feature games RPG (*Role Playing Game*)
- strategic games
- simulations
- multi-player on-line games
- sports games
- various racings
- logic and education games.

Jakubiak [2] claims that the following division of computer games is usually accepted:

- text
- simulators
- strategic
- dexterity
- adventure
- RPG
- logic
- sports

In the author's opinion [4], computer games have many faces, bright and dark, good and bad. Sometimes, they are inspiration to riddles' authors. The best example is almost classic and still popular Tetris. Logic games constitute a numerous but very often neglected group of computer games, in which even the strongest opponents of electronic entertainment would not find the elements harming moral health of a young person. According to Jakubiak [2], a computer game has some more properties – as it is an embodiment of postmodern culture, and the boundaries between fantasy and science, sophisticated technology and barbarism, life and mirage start to fade away.
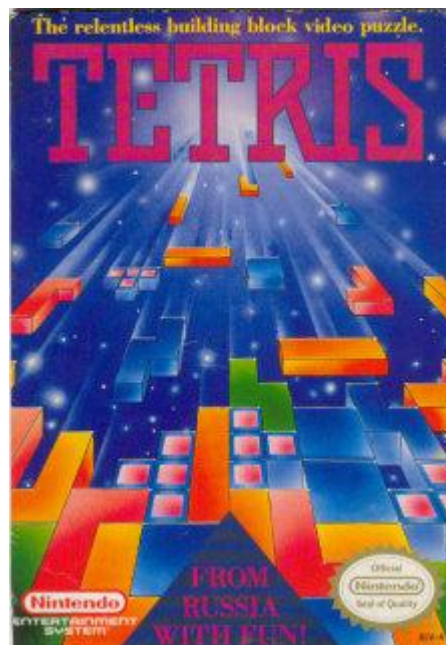
Computer game Tetris, Source: [14]

From the games indicated by Jędrzejko's respondents [8], there were chosen 10 of the most popular, and their contents were analyzed.

The analysis was based on testing the games by 20 randomly chosen testers. The test was conducted in 1-1.5h cycles, corresponding to a game cycle. Income averaging gave the following results [8]:

- within one hour of playing a computer or network game, there are killed about 70-80 characters, almost half of which are female or young characters
- within one hour of playing a game, there are over 100 physical attacks and violence acts

- in extreme cases (i.e. in case of very experienced players), a number of victims (killed – eliminated) can exceed 500
- very often, there was observed aggressive verbal behaviour
- average player uses over 30 swear words within one cycle of a game.

Generally, an analysis of contents of games that are available on the market, shows that most of them (about 80-85%) engage a player in acts of brutal violence and cruelty [15]. Forms of destruction and violence in games are various, less or more drastic, with different level of realism [15].

The most brutal are games described by players as fighting or shooting, e.g., in which the only goal is violence and destruction:

- **Street Fighter** (1987) [15, 16] is arcade game developed by Capcom. It is the first competitive fighting game produced by the company and the inaugural game in the *Street Fighter* series.

  While it did not achieve the same worldwide popularity as its sequel *Street Fighter II* when it was first released, the original *Street Fighter* introduced some of the conventions made standard in later games, such as the six button controls and the use of command based special techniques.

Computer games - Street Fighter, Source: [17]

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Computer games - Street Fighter, Source: [18]

- **Mortal Kombat** (1992) [15, 19] is a arcade fighting game developed and published by Midway as the first title in the **Mortal Kombat** series. It introduced many key aspects of the series, including the unique five-button control scheme and gory finishing moves. The game focuses on the journey of the monk Liu Kang to save Earth from the evil sorcerer Shang Tsung, ending with their confrontation on the tournament known as Mortal Kombat. The game spawned numerous sequels, as well as a successful 1995 film adaptation, and is one of the most popular fighting games to date. **Mortal Kombat** was subsequently released by Acclaim Entertainment for nearly every home video game platform of the time and became a best-selling game, as well as one of the most controversial video games for its depiction of gore and violence using realistic digitized graphics [19].

Computer games - Mortal Kombat, Source: [20]

Computer games - Mortal Kombat, Source: [21]

- **Blood** (1997) [15, 22] - was also one of the first FPS games (along with *Marathon*, *Heretic*, *Strife* and *Star Wars: Dark Forces*) to feature "alternate" or "secondary" attack modes for its weapons; most weapons in *Blood* have two different methods of dealing damage, in contrast to previous games in which each weapon had only a single type of attack.

Another concept added in *Blood* are the "super secrets", very hard to find and hard to reach areas which merit large rewards.

Computer games - Blood, Source: [23]

Computer games - Blood, Source: [24]

A player's task is destroying, killing or harming an opponent's body by different available means (e.g. knife, circular saw) [15]. The player impersonates a hero and watches the world with his eyes, he sees the hero's hands with a chosen weapon. He can clearly see the attacking opponents, act of killing and bloody remains of the defeated [15].

Also in case of dexterity games the most frequent goal is to kill and destroy the biggest possible number of enemies e.g.:

- **Duke Nukem 3D** (1991) [25, 26, 27] - The first episodes of shares taking place in the devastated area of the city of Los Angeles, which has been attacked by aliens. Dr. Proton is a madman determined to take over the whole world with his army of robots.
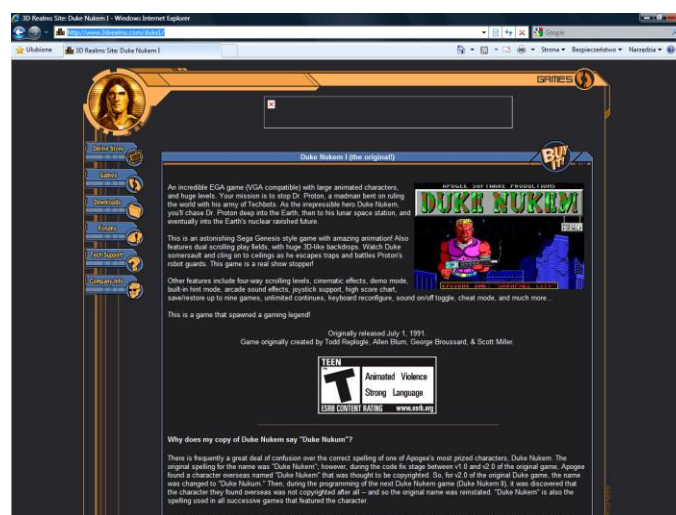
Computer games - Duke Nuken, Source: [27]

Duke Nukem, a self-proclaimed hero, is hired by the CIA to stop a scientist. In the second episode, Duke follows Dr. Proton to his secret base on the moon. However, in the third episode, Dr. Proton escapes into the future in pursuit of the Duke goes to put an end to the plans of a mad doctor [25, 26, 27].

Computer games - Duke Nuken, Source: [28]

- **Quake** (1996), **Quake II** (1997), **Quake III** (1999), **Quake IV** (2005) [29, 30] - In parts of the game are not related, for example, the first part of this series of marines on Earth.
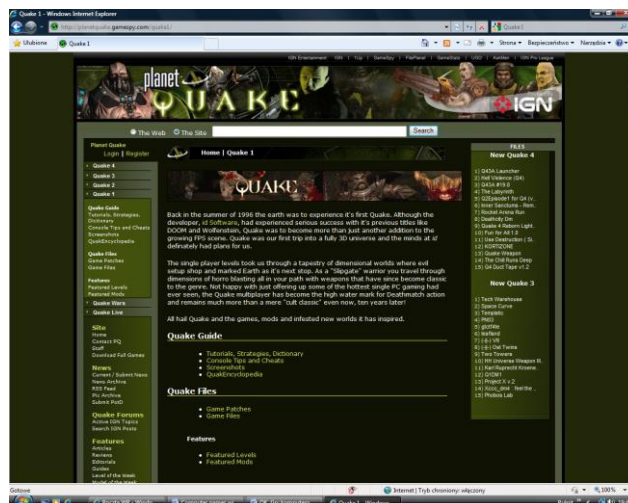
Computer games - Quake, Source: [31]

In Quake II [32] - the action takes place in an unspecified future. The player, playing the role of one of the defenders of Earth, takes part in a desperate operation Overlord and

anti Stroggom, aiming to prevent the invasion of their final home planet of the main character. Offensive landowners is, however, quickly repelled, and all participants, with the exception of a player getting killed or taken prisoner. Miraculously saved from marine disasters, a couple must fill out its mission - to save the earth, from the attack of the enemy [32].

Computer games - Quake II, Source: [33]

In Quake III [34], the players are divided into two teams fighting according to specific rules (for example, the division round game, the same equipment with players at the start of the stage, the elimination of dead players from the game until the end of the round).
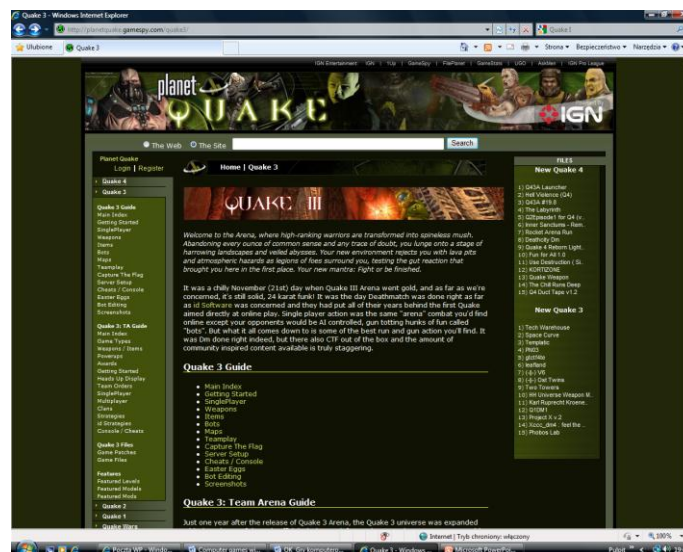
Computer games - Quake III, Source: [35]

Quake IV [36] continues the story of Quake II, dropping the player against an alien race called Stroggami-cyborgs. The game tells the story of Matthew Kane, a soldier who is a member of the branch known as Rhino Squad. The task is to destroy Nexus soldiers, or biomechanizmu, who directs all Stroggami [36].
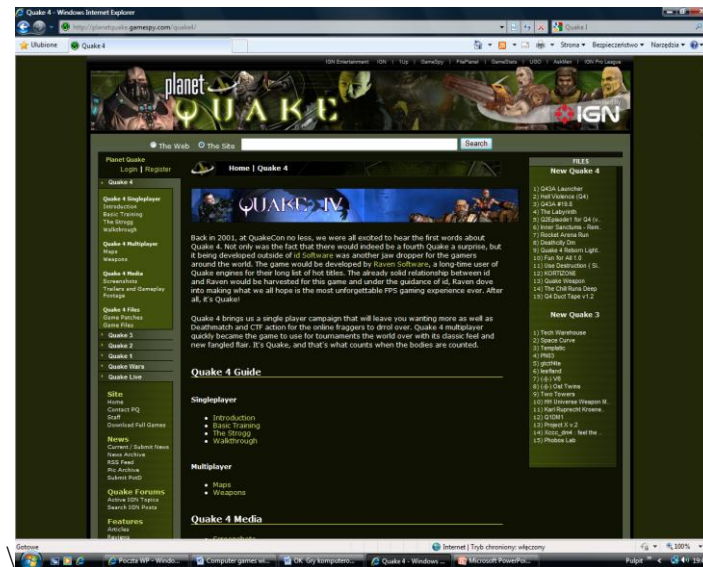
Computer games - Quake IV, Source: [37]

- **Soldier of Fortune** (2000) [38] - at the beginning of game four terrorists steal nuclear warheads from the warehouse in Russia and protect it, to sell it to third world countries. John Mullins and his partner Hawk, mercenaries working for the organization are designed to stop terrorists and not allow weapons to fall into the wrong hands. The game has a highly developed realistic opponents for pitching injuries. For each of the weapons assigned the related wounds in opponents. For example, after being shot with small arms are only small holes in the bodies of enemies (9mm Pistol, Submachine Gun, Silenced SMG) [38]. Hit with Sniper Rifle in the head (the only suggested target for the use of such weapons) results point fountain of blood from the skull and the immediate elimination of the enemy. Asked wounds with heavier arms (75 Heavy Machine Gun, Shotgun, Big Pistol) are larger. Once you hit your opponent comes to the massacre. No need to bother to shoot a particular part of the body [38]. Opportunity to put a heavy weapon wounds: leg - you can shoot in 3 sections, hand - you can shoot in 2 sections, torso - shot in the stomach outside exits guts, head - relationship resulting from space hits (entirely possible to blow the head

off one shot customs; when you hit the side of the required one shot more) [38]. The mapped graphics realism affecting the course of the game meant that the game is considered to be products containing violence. In some countries, it was withdrawn from the official distribution [38].
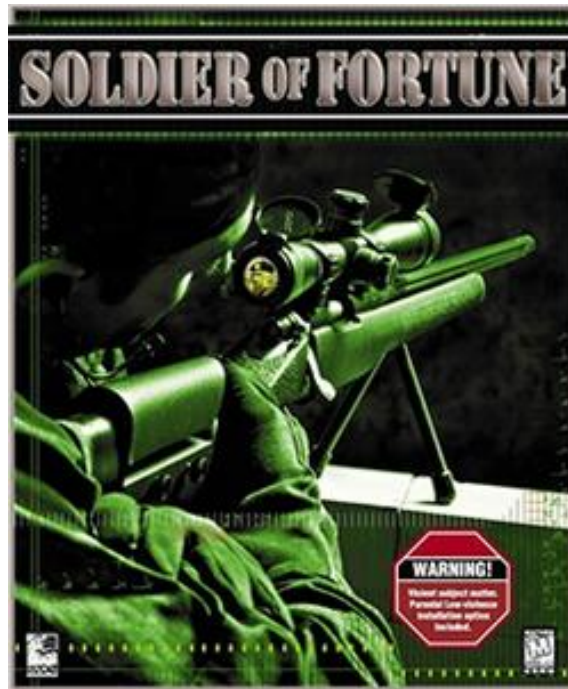
Computer games - Solider of Fortune, Source: [39]

Computer games - Soldier of Fortune, Source: [40]

Computer games - Soldier of Fortune, Source: [41]

Depending on a game and its creators creativity, you can kill in different ways – in fighting games one can strike a fatal blow in a close combat, e.g. blow a face or a stomach with a fist, kick a head, whack a head against floor, break a spine, twist a head by 180° [13]. One can also run through people with tank or speeding car – e.g. in a game *Carmageddon*, a player gets points and more time to play for running through pedestrians – women, old people and children [15].

Behaviour of the injured and dying enemies are presented in a very naturalistic way, e.g. a gunned character falls apart with a terrible scream, splashing everything with streams of blood, which falls on walls and flows down, to clot after some time; sometimes, the gunned bodies are shaken by death convulsions [15].

Computer games with causing death

According to Jędrzejko [8], during "a fight" in the presently available games, players use at least several, and often even more than twenty fight (crime) tools, including:

- short and long weapon, such as revolver, pistol, submachine gun, rifle, fowling piece
- chainsaws and power saws
- cars
- airplanes, helicopters
- tractors, combine harvesters
- paralysers
- bats
- knives

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- household tools (shovels, pitchforks, hammers, hatchets, axes, choppers)
- bows, spears, cross-bows, swords
- torture device
- fire extinguishers
- fantasy weapon
- heavy weapon (tanks)
- predatory and venomous animals

Methods used for killing include [8]:

- hanging
- strangling
- drowning
- tearing into pieces
- squeezing
- setting on fire
- tearing apart
- throwing to be devoured
- gunning
- torturing
- cutting
- milling
- beheading
- throwing from heights
- throwing under cars
- blowing up

Network games seem to be the extremely significant problem, where two or more players stand on the opposite sides, e.g.:

- **World of Warcraft** (1994) [8, 42, 43] - the game starts with a choice of race and class character. After creating persons a player is in the Home Zone on the first level of game. The aim of the game is to reach the next level, outsourced tasks (called: Quest) by NPCs, getting higher and higher reputation in various groupings, getting the best magic equipment and defending the honor of his faction on the battlefield. Most of the task boils down to defeat several monsters of the same kind or acquire loot (called

loot). But there are many other missions - escorting, creating pieces of armor or weapons, collecting herbs, metals, or animal skins, important as defense against enemy attacks [8, 42, 43].

Computer games - World of Warcraft, Source: [43]

- **Tibia** (1997) [5, 44, 45] - The game consists in controlling movements of the characters traveling the world called Tibia, the coaching and polishing skills of your character by hunting monsters with various weapons and spells.
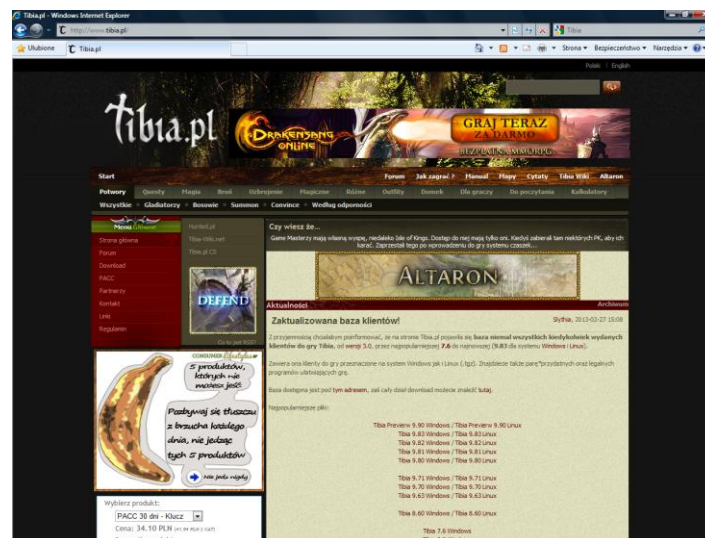
Computer games - Tibia, Source: [44]
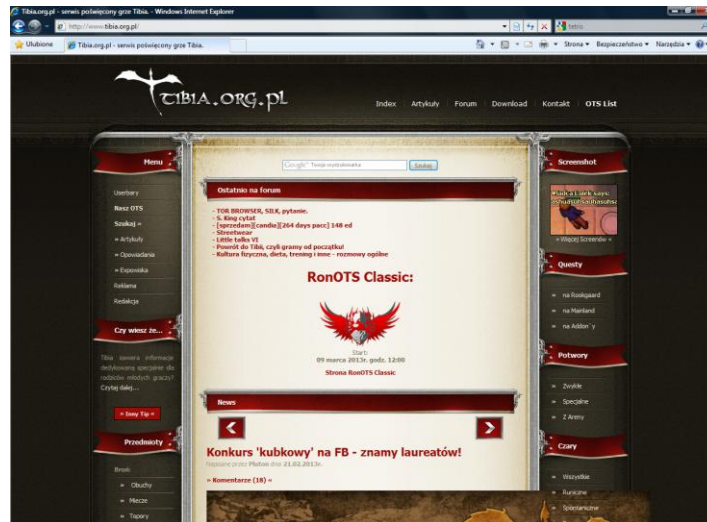
Computer games - Tibia, Source: [45]

- **Lineage II** (2003) [5, 46, 47] - a player begins the game as a new resident of the breed of their choice (Humans, Elves, Dark Elves, Dwarves, Orcs, Kamael) in Talking Island Village, on the island of Talking. In carrying out the tasks assigned to him, and fighting monsters encountered, increases your experience. The game allows you to increase the efficiency of their weapons and armor through various additives such as spiritshot, Soulshot. Scroll: Enchant Weapon, armor, special abilities, augmentation, elemental attributes, dye, symbols [46, 47].
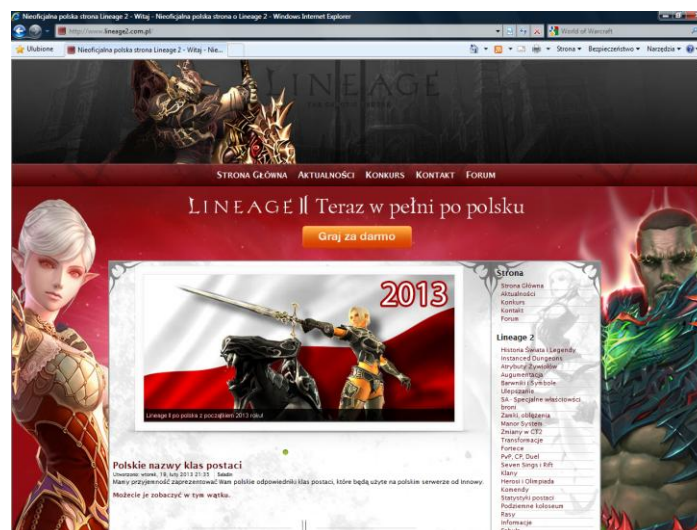
Computer games - Lineage II, Source: [47]

The examples of such games are the so-called three-dimensional games, which in Kassati's opinion [13], were created at the beginning of 90's. According to Braun-Gałkowska

[48], the whole fun is about fighting with different characters – people, animals, fantasy creatures or monsters and everything is seen from the perspective of the first or the third person. Different kinds of weapons are used to fight: machine-guns, revolvers, circular saws, clubs, laser weapon. The games are constructed in a way, so as to make a player see his enemies, and his armed hand, e.g. with revolver or pitchfork [48].

DOOM (1993) [49] – a game offers a wide range of weapons, from chain saw to futuristic plasma thrower BFG 9000.
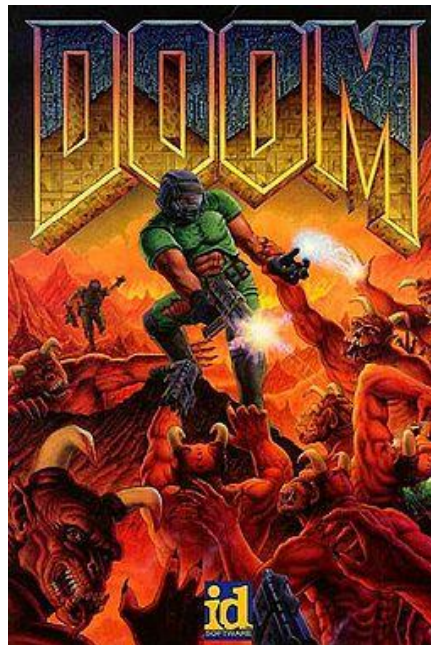
Computer games - Doom, Source: [50]

Computer games - Doom, Source: [51]

POSTAL (1997) [52] – a leading role is played by a psychopathic killer, exterminating all forms of life he meets without batting an eyelid, especially, human beings (saxophonists from brass band, beautiful inhabitants of rural areas, women under the sign of red light, law enforcement officers gorged with donuts, etc.). Annihilation of the citizens takes place with the use of nine deadly tools, having extremely destructive character (grenades, machine-gun, rifle, assault rifle, mines, bottles with petrol, missile launcher, napalm grenade launcher and flame-thrower). Each victim can die from penetration with conventional bullets or complete incineration, or detonation of explosives [52].
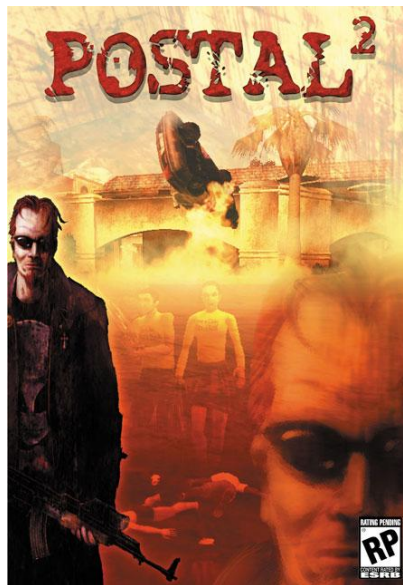
Computer games - Postal, Source: [53]

Computer games - Postal, Source: [54]

HITMAN (2000) [55] – a series of five computer game parts, in which a player impersonates an assassin – agent 47. The player's task is fulfilling the orders, consisting in elimination of a particular person. The missions can be conducted in many different ways, one can sneak up to somebody and complete a task without attracting anyone's attention, or liquidate subsequent enemies by means of firearms. The player can choose from a huge arsenal of weapons, such as machine-gun or sniper's rifle, or various guns and pistols (including two Hardballers – being a recognition sign of Hitman) [55].
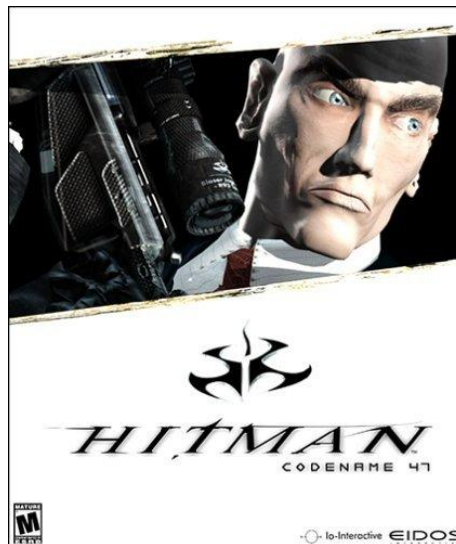
Computer games - Hitman, Source: [56]

Computer games - Hitman 2, Source: [57]

GTA (2008) – Grand Theft Auto [58] – a series of 15 of the most popular and most controversial games ever. A player impersonates a mugger, who carries out the tasks given by his clients. There are a few clients in every part, each of them has different character and personality, so their tasks are very diverse, however, they usually consist in eliminating someone: a boss of a hostile gang, or somebody who asked the client for trouble. Sometimes the player has to kill a person, who was previously regarded as a friend. Additionally, he can use several cars, motorcycles (chasers, crosses, choppers), boats, and even airplanes and helicopters [58].

Computer games - GTA, Source: [59]

Computer games - GTA, Source: [60]

There are also available numerous games **First-person shooter** (FPS) [61], in which a players impersonates a character and sees the virtual world with its eyes. Most often, the player has to deal with such tasks as preventing terrorist attack, surviving in a wild jungle (Far Cry) or destroying a fraction, threatening the world's safety (Half-Life 2). The main activity

of the player is avoiding bullets and killing the opponents. The character that the player controls, can choose from several kinds of weapon, and the injuries are shown on a so-called life bar. When the life points fall to zero, the character dies [61].

Computer games - FPS, Source: [62]

Computer games - FPS, Source [63]

Selected online games with death, playing leading role.

REVENGE FOR KILLING PARENTS [64] – a player impersonates a person, whose parents were killed, when he was a child. Already then, he promised to take revenge. Now, after training in an exclusive sniper unit, he is ready. A few missions are waiting for the player, and he has to show his reflex and extraordinary cleverness [64].
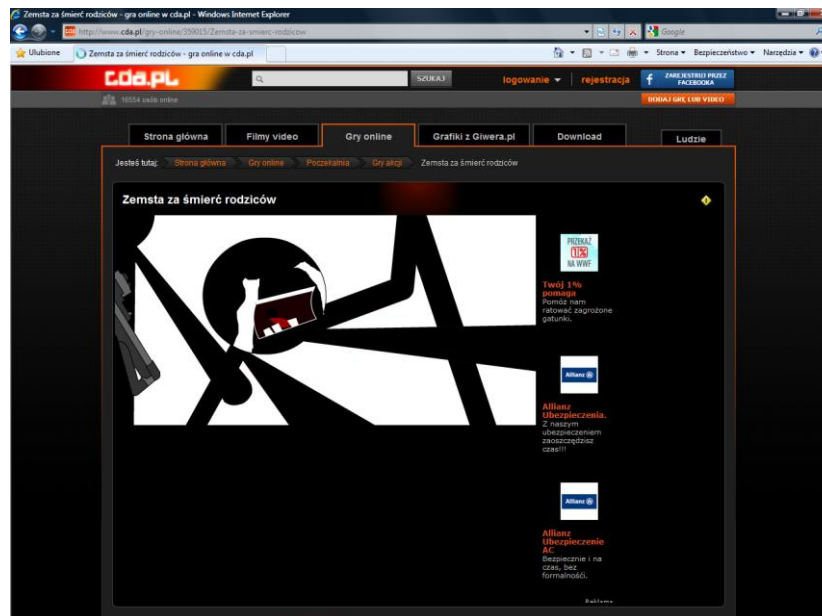
Computer games - Revenge for killing parents, Source: [64]

KILL SOLDIER - SIEGED [64] - the task of the player is crushed soldier.
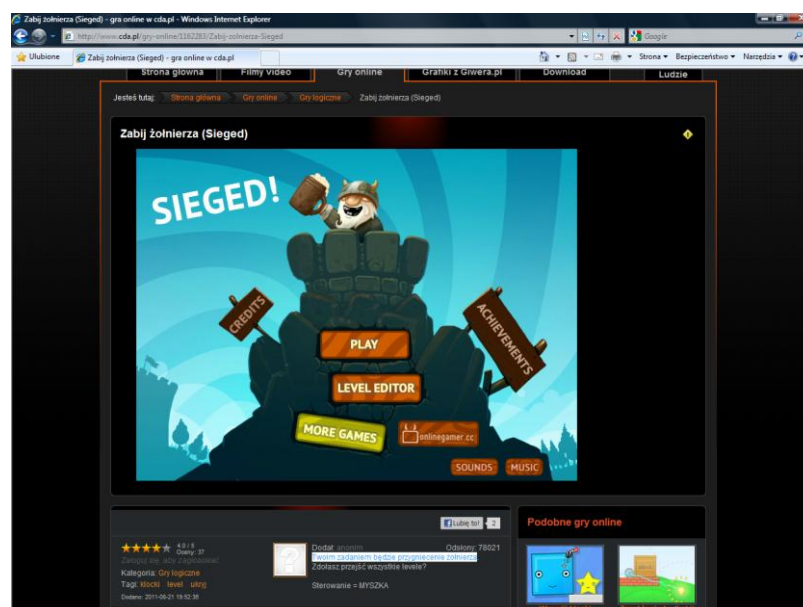
Computer games - Sieged, Source: [64]

CLICK AND KILL [64] – a player can click on different items, found on a board, in order to kill all people, but he has to remember that everyone must be killed without being noticed by the others.
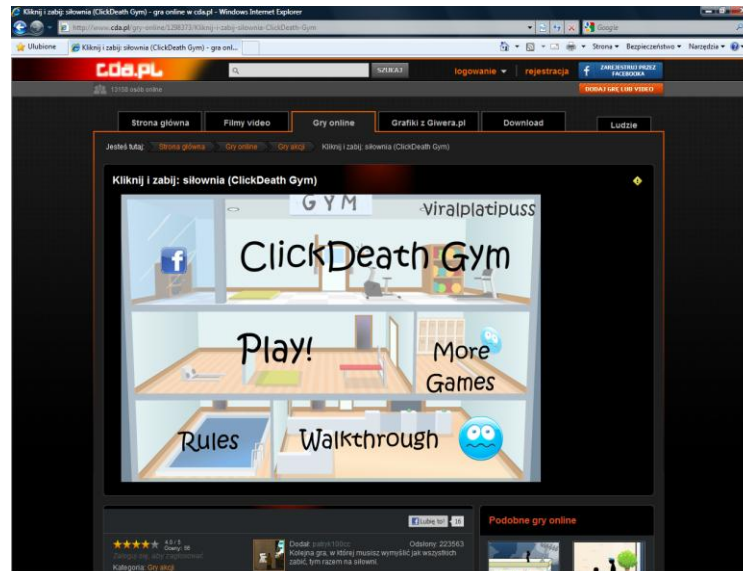
Computer games - Click and kill, Source: [64]

DEATH ON A BIKE [64] – a player impersonates a death. He can use an extremely fast bike and inseparable death's attribute, which is a scythe. Using appropriate tricks and acrobatics, he sends all pedestrians to the other world [64].

Computer games - Death on a bike, Source: [64]

ROAD OF THE DEATH [64] - The city fell a strange plague turning people into zombies. They were quarantined and not allowed to leave it on pain of death. A player does not agree to it and flees in his car outside the boundaries [64].
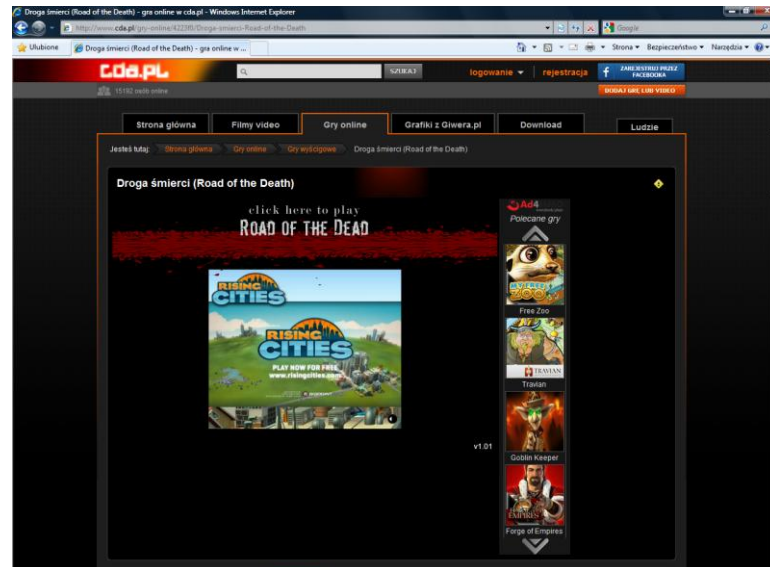
Computer games - Road of the death**,** Source: [64]

20 SECONDS TO DIE [64] shows the ways, in which a stickman can die within 20 seconds. A player can choose a way of killing his stick [64].

Computer games - 20 seconds to die, Source: [64]

FATAL ACCIDENTS [64] – in this game, a player has to make all people die in a "fatal accident", but he has to remember that no one can see the death of the other person.

Computer games - Fatal accidents, Source: [64]

DEATH OF THE DEAD [64] – a player has to kill a horde of zombies and reach subsequent locations, so as to get out of a city.

Computer games - Death of the dead**,** Source: [64]

STREETS OF DEATH [64] – a player is a member of a small group of people, who survived on a planet. All the others has changed into Zombies. His task is to clear the streets of all zombies.

Computer games - Streets of death**,** Source: [64]

CALLING FOR DEATH [64] – a player shoots the criminals, coming from everywhere.
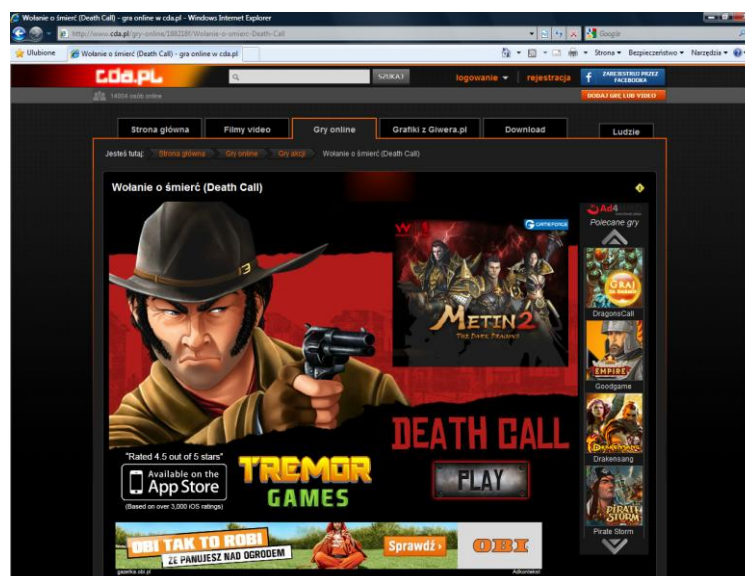
Computer games - Calling for death**,** Source: [64]

RACE TO THE DEATH [64] – a player can choose a car from a garage and join a fight for money that would let him pimp up the cars
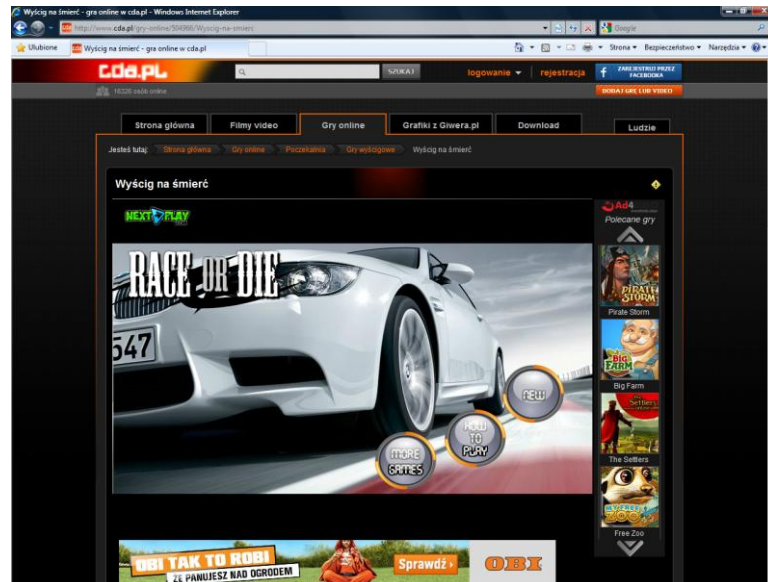
Computer games - Race to the death, Source: [64]

DEATH HOUSE [64] - mission is to eliminate all located in the castle at the appointed time.
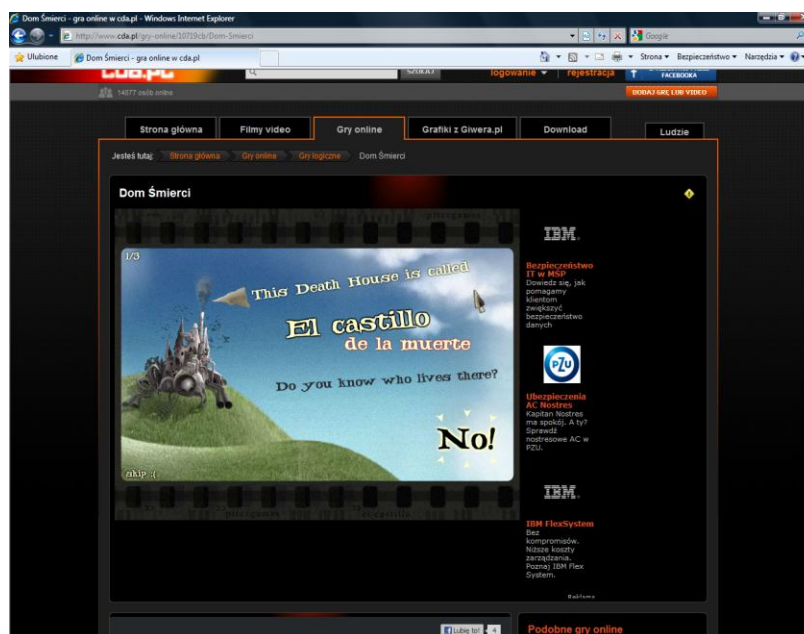
Computer games - Death House, Source: [64]

DEATH OFFICE [64] - work and workers lead player around him crazy. Must take revenge by using the available weapons in the game board.
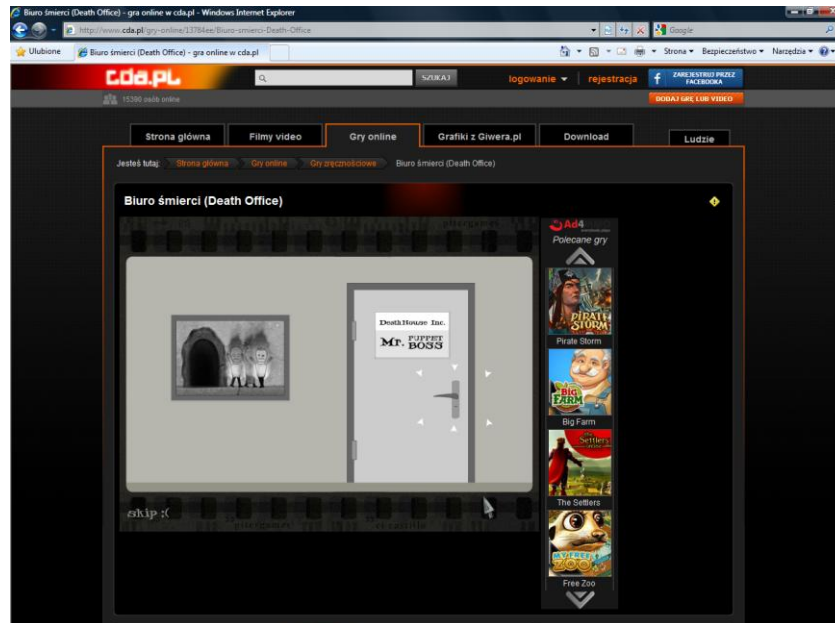
Computer games - Death office, Source: [64]

LAB OF THE DEAD [64] - Experimenting on the dead. The player can give them different items, check stats or take gun in hand and deal with them as soon as possible.
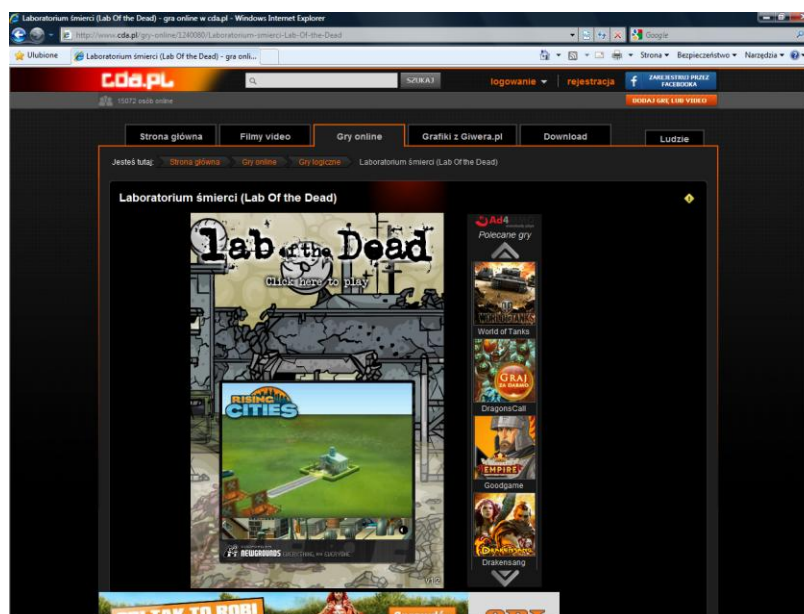
Computer games - Lab of the dead, Source: [64]

KILL AN EMPLOYEE [64] **–** a player must help in killing a worker.
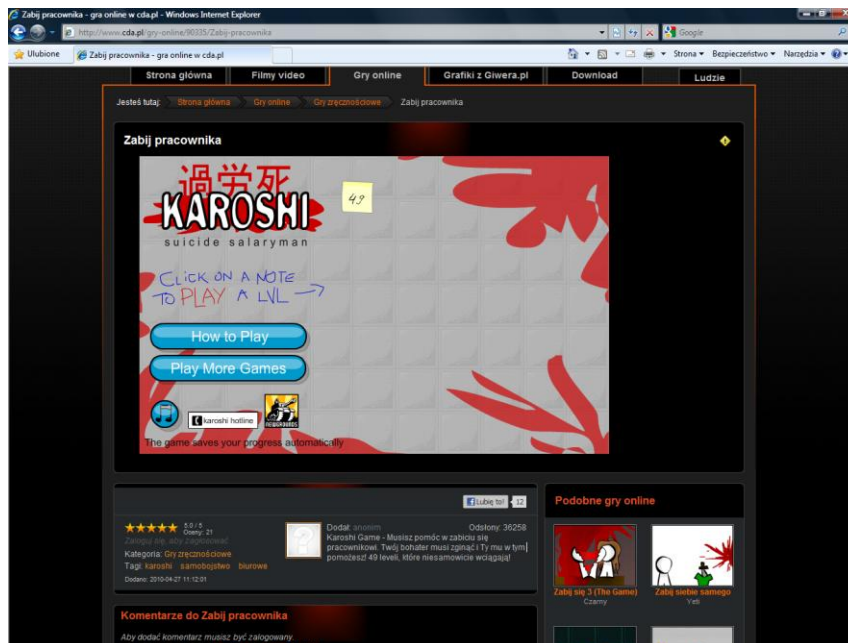
Computer games - Kill an employee**,** Source: [64]

DON'T WHACK YOUR TEACHER [64] - a player can test all the ways malicious destruction of their teacher.
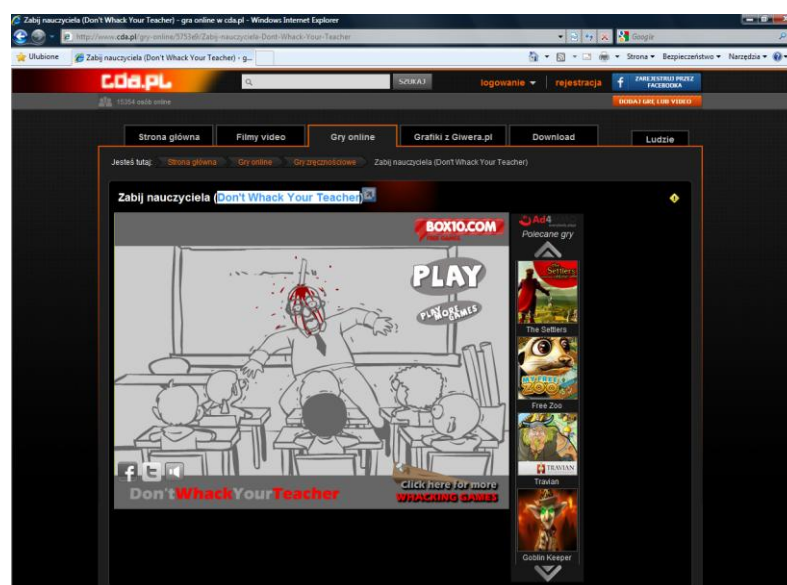
Computer games – Do not whack your teacher**,** Source: [64]

WHACK YOUR SOULMATE [64] - a player has the possibility to kill wife of employee.

Computer games - Whack your soulmate, Source: [64]

5 MINUTES TO KILL YOURSELF [64] – a player takes on the role of an office worker and has 5 minutes to commit suicide.
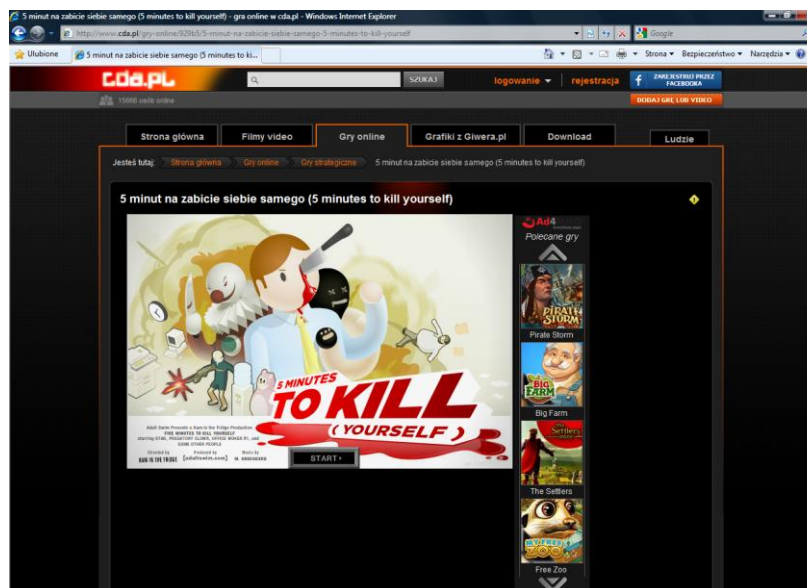
Computer games - 5 minutes to kill yourself, Source: [64]

CLICK CELEB DEATH [64] – a player must kill all on board, famous people, so that was not caught.

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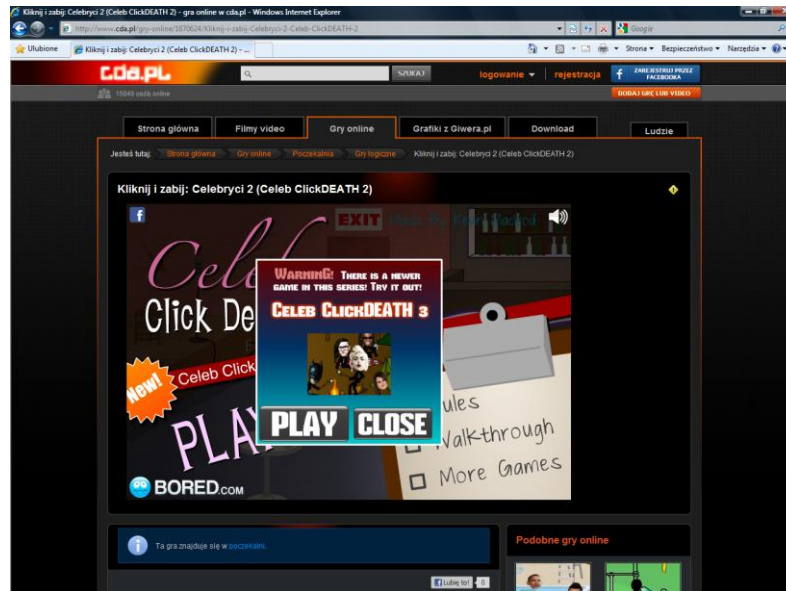
Computer games - Celeb click death, Source: [64]

KILL YOURSELF [64] – a player has the hind kill himself.
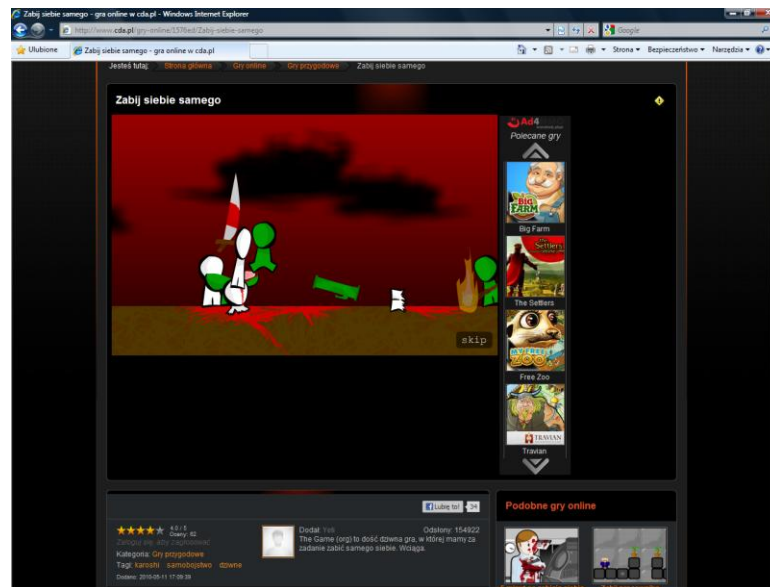
Computer games – Kill yourself, Source: [64]

LOAD UP AND KILL [64] – a game is about loading a weapon and killing a prisoner.

Computer games - Load up and kill, Source: [64]

BRAIN BUFFET [64] - a player has to fun with zombie and kill all on his road
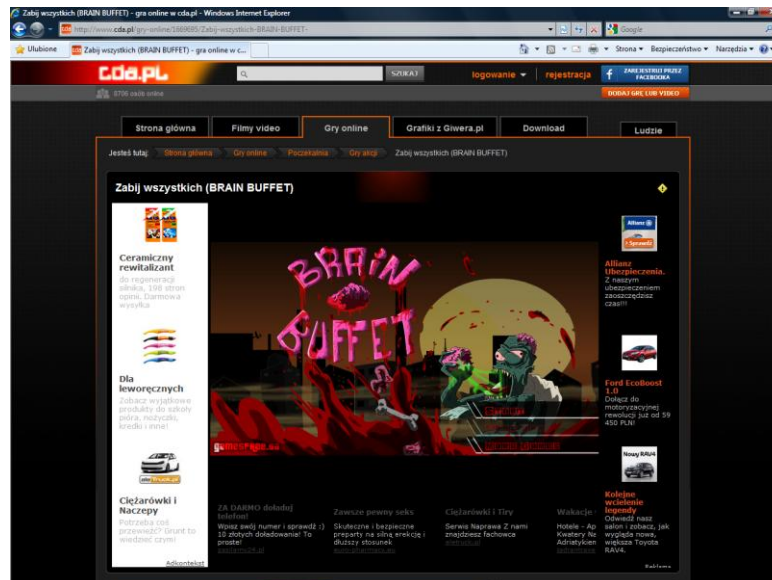
Computer games - Brain buffet, Source: [64]

Studies

World of computer games, as the Wawrzak-Chodaczek [65] is full of anonymous fun colors, sounds and emotions. They differ in the complexity of the action, attractive content,

and rich graphics, and a high degree of complexity determines the multi-level game, a number of obstacles and opportunities to evade it, the need for installation of tactical plans. Games are very interesting graphics, creating vivid three-dimensional image, not distinguishing the quality of the video. The attractiveness of video games is that the player can take part in the most imaginative adventures, which are limited only by the imagination of developers. So maybe give ourselves a whole new world, a world of illusion, in which you can enter, which you can feel and change, which may be deepest dreams come true [65].

The problem of the impact of computer games, as noted by Gajewski [66] in Poland is still almost unknown, and their content, distribution, or advertising of a "no man's land". From time to time the media inform the public about the tragic consequences of excessive fascination with computer games, such as the situation when one day a young boy in a surprisingly cruelly murdered his colleague [cited by 66]. Young killer during the hearing did not express any remorse. When asked why he killed, he replied: "Because I wanted to do so, as in the game Mortal Kombat" [citet by 66]

According to Gajewski [66] created a system of rules based on the game full of violence often leads young people to the inner emptiness, a sense of meaninglessness, inner turmoil and confusion. Flashbacks are the hallmark symptom of Posttraumatic Stress Disorder (PTSD) [67]. Although we have successful treatments for full-blown PTSD, early interventions are lacking. He suggested todevelop a 'cognitive vaccine' to prevent PTSD flashback development following exposure to trauma. This theory is based on two key findings [67]:

- Cognitive science suggests that the brain has selective resources with limited capacity
- The neurobiology of memory suggests a 6-hr window to disrupt memory consolidation.

The rationale for a 'cognitive vaccine' approach is as follows: Trauma flashbacks are sensory-perceptual, visuospatial mental images [67]. Visuospatial cognitive tasks selectively compete for resources required to generate mental images. Thus, a visuospatial computer game (e.g. "Tetris") will interfere with flashbacks. Visuospatial tasks post-trauma, performed within the time window for memory consolidation, will reduce subsequent flashbacks. We predicted that playing "Tetris" half an hour after viewing trauma would reduce flashback frequency over 1-week [67].

The Trauma Film paradigm was used as a well-established experimental analog for Post-traumatic Stress [67]. All participants viewed a traumatic film consisting of scenes of real

injury and death followed by a 30-min structured break. Participants were then randomly allocated to either a no-task or visuospatial ("Tetris") condition which they undertook for 10-min. Flashbacks were monitored for 1-week. Results indicated that compared to the no-task condition, the "Tetris" condition produced a significant reduction in flashback frequency over 1-week. Convergent results were found on a clinical measure of PTSD symptomatology at 1-week. Recognition memory between groups did not differ significantly [67]. Playing "Tetris" after viewing traumatic material reduces unwanted, involuntary memory flashbacks to that traumatic film, leaving deliberate memory recall of the event intact [67]. Pathological aspects of human memory in the aftermath of trauma may be malleable using non-invasive, cognitive interventions. This has implications for a novel avenue of preventative treatment development, much-needed as a crisis intervention for the aftermath of traumatic events [67].

Flashbacks (intrusive memories of a traumatic event) are the hallmark feature of Post Traumatic Stress Disorder, however preventative interventions are lacking. Tetris may offer a 'cognitive vaccine' [68] against flashback development after trauma exposure. We previously reported that playing the computer game Tetris soon after viewing traumatic material reduced flashbacks compared to no-task [68]. However, two criticisms need to be addressed for clinical translation:

- Would all games have this effect via distraction/enjoyment, or might some games even be harmful?
- Would effects be found if administered several hours post-trauma? Accordingly, we tested Tetris versus an alternative computer game--Pub Quiz--which we hypothesized not to be helpful (Experiments 1 and 2), and extended the intervention interval to 4 hours (Experiment 2) [68].

The trauma film paradigm was used as an experimental analog for flashback development in healthy volunteers [68]. In both experiments, participants viewed traumatic film footage of death and injury before completing one of the following: (1) no-task control condition (2) Tetris or (3) Pub Quiz. Flashbacks were monitored for 1 week. Experiment 1: 30 min after the traumatic film, playing Tetris led to a significant reduction in flashbacks compared to no-task control, whereas Pub Quiz led to a significant increase in flashbacks. Experiment 2: 4 hours post-film, playing Tetris led to a significant reduction in flashbacks compared to no-task control, whereas Pub Quiz did not [68].

First, computer games can have differential effects post-trauma, as predicted by a cognitive science formulation of trauma memory [68]. In both Experiments, playing Tetris

post-trauma film reduced flashbacks. Pub Quiz did not have this effect, even increasing flashbacks in Experiment 1. Thus not all computer games are beneficial or merely distracting post-trauma - some may be harmful. Second, the beneficial effects of Tetris are retained at 4 hours post-trauma. Clinically, this delivers a feasible time-window to administer a post-trauma "cognitive vaccine" [68].

Conclusions

My friend falls

Because somebody has put the knife into his back

Short burst from Sten

I cut my enemy into two... [1]

Most often, people imagined the death as a skeleton with a scythe in its hand, however, despite that image has been changing throughout years, it was always regarded as something negative, bad and fearsome.

Nowadays, a level of dying process medicalization can be regarded as one of the indicators of openness, with which societies treat death and their dying people.

In Kazberuk's opinion [69], death and refined dying is the most certain way of attracting observers' attention and guaranteeing great fun, hence, a "death culture" present in the media is not an accidental, marginal phenomenon, but a paradigm of changing rules and laws in most human life's areas.

Death has also been settled for good in the virtual space and in the era of globalization, as well as in the world of fast information, getting another, new character. Numerous online games with death in a background can arouse anxiety.

According to Hinc and Jaworski [70], also mass media do not present death as a natural phenomenon, but create a distorted image of death in the mind of a contemporary person – "unreal death". Death is seen as if from "behind of a glass", because of the information about mass tragedies that do not impress people anymore. Death becomes something neutral, also because of films tinged with a subject of easy killing, but also because of computer games, presenting death as something funny [70].

In the opinion of Hinc and Jaworski [70], a lack of positive model of death causes that in a human awareness there are created negative patterns, and the mass culture forms a basis for expelling death from the awareness. Death becomes a taboo for people, as if it has never existed. Unfortunately, such stereotypes – especially in case of making taboo out of death –

bring loneliness, isolation, closing to others and fear. Running away from the problem, inability to vent negative emotions, and most of all, refusing to "tame death" (as ancient cultures did) makes a contemporary person being more afraid of death [70].

Kolbuszewski [71] emphasizes that Gorer created a concept of "death pornography", meaning, shocking with death terror. In his opinion, in horrors, thrillers or westerns death has to take an extraordinary form, somehow "strengthened". Kolbuszewski [71] claims that "death pornography" comes down to that we are tempted by an unreal death, but we subconsciously reject death that we could meet in a real life. In media, including computer games, a killed person, also has to fall down from a high rock and smash. There is no place for the ordinary death. Unfortunately, dying does not bring any reflection or special impression, as we can turn off our TV and go to a kitchen to make some tea, at any moment. Consequently, people start to be unable to deal with real death, because here, the process of dying cannot be stopped with a red button [71].

Unfortunately, playing computer games with "death in a background" not only causes addition, but also weakens imagination and creativity of players, escalation of aggressive behaviours and distortion of death process perception.

According to Jędrzejko [8], it is interesting that children, talking about circumstances, in which they got such games, presented them in a following order (from the most frequent): Christmas present, birthday or name-day present, good behaviour or high grades. Almost one-tenth child got such games as a present for the first Holy Communion! Over 82% of them declared that their parents had not known the contents of the game they bought, 66% - that their parents are not interested in a kind of games they play, and 34% that their parents never wanted to check their computer or network games [8].

As Bałaszkiewicz [72] claims, in order to help parents in making conscious decisions about buying computer games, in 2003 there was prepared and launched an Pan-European age rating system (*Pan-European Game Information, PEGI*). Game rating confirms that it is appropriate for players over a certain age and e.g. a game marked with a symbol PEGI 7 is appropriate for children at the age of 7 and older, and a game marked with a symbol PEGI 18 – is only for adults, meaning people who are over the age of 18. The system is supported by the biggest producers of consoles, Sony, Microsoft and Nintendo, and also by publishers and creators of interactive games throughout Europe [72].

The rating marks PEGI (Pan European Game Information) [73, 74, 75] can be found on the front and the back side of a game box, and indicate the following age categories: 3, 7, 12, 16 and 18.

They give reliable information about the game destination, from the point of view of juvenile protection, however, age range does not take into account a level of difficulty, or skills necessary for a particular game [73, 74, 75].

PEGI has five age categories [73, 74]:

- **3**: Suitable for ages 3 and older. May contain mild violence in an appropriate context for younger children, but no explicit language is allowed.

- **7**: Suitable for ages 7 and older. May contain mild, cartoon violence, sports, or elements that can be frightening to younger children.

- **12**: Suitable for ages 12 and older. May contain violence in a fantasy setting, coarse language, mild sexual references or innuendo, or gambling.

- **16**: Suitable for ages 16 and older. May contain explicit violence, strong language, sexual references or content, gambling, or drug use (encouragement).

- **18**: Suitable for ages 18 and older. May contain graphic violence, including "violence towards defenseless people" and "multiple, motiveless killing", strong language, strong sexual content, gambling, drug use (glamorisation), or discrimination.

PEGI, Source : [75]

The current design was introduced at the end of 2009 [74]. Black and white icons were used until June 2009, when the colour-coded PEGI icons were announced, with green for 3 and 7, yellow for 12 and 16 and red for 18. Plus signs were removed from the icons, and the background text changed from 'ISFE' from the old, black-and-white icons to 'PEGI' from the new, colour-coded PEGI icons [74].

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Virtual death vs. real death

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Introduction

For a long time people have been trying to conceive what death is, to understand its nature. They have been creating various images of it. It is possible that the cognizance of death can be formed by familiarizing oneself with it, by being able to move from one biological state to another in accord with one's own consciousness. "The use of the term *death*" Bernat accentuates, "is univocal ... at least insofar as it refers to the demise of higher animals. That is, we refer to the same concept and phenomenon when we describe the death of a dog that we do when we describe the death of a human being" [1]. Every person is identical with its organism and dies when the organism dies. Bernat emphasizes that when we talk about a person's demise before its organism dies it is not a literal usage of the term *death*. He explains that: "death like life always has been fundamentally a biological phenomenon. Thus, only living organisms can die, and all living organisms must die. Use of the word death or die outside of this strict biological context is acceptable but is metaphorical" [1]. Still, one may encounter death in a virtual world, but are those people capable of dying and can we consider it to be death indeed (lat. mors, exitusletalis)? Are we dealing here with the state characterised by the cessation of the signs of life, caused by irreversible functional imbalance [2] and breaking of the internal organization of the system, or only with death in metaphorical sense?

The tragedy of a modern man is that he is not only rejecting faith and philosophy, but also creating numerous factors that intensify his fears and ,perhaps, his misunderstanding of the nature of death. Confidence in science and technology, which aid him greatly and provide various explanations, convinces him of inevitability and naturalness of human death as a part of biological world. Forlorn, he leaves no consolation to himself except from such defence mechanisms as lack of reflection on death or an attempt to rationalize it (doing so by escaping from unpleasant events of physical reality into an abstract space, and thus making death unreal).

One of the strangest phenomena of modern culture is, undoubtedly, the fact that even though death has gained many new, previously unknown to the society elements and has given others a new form, people seem to have forgotten entirely about its constant presence in their lives. Apparently, the more societies become, in the broad understanding of the word, advanced, the more the idea of death becomes unfamiliar in their social lives, and the awareness of their members marginalizes. It is a strange situation indeed, considering that the 20th and the beginning of 21st century have been a great ordeal to many of those societies. "-Isms" of all kinds gave physical death features characteristic of a mass culture – death was inflicted on in great numbers and usually in the same manner [3]. One might expect societies so bitterly experienced to be more conscious of their passing. Yet it is not so. This death is completely impersonal. In general, we refer to the victims of distant wars and natural disasters with utter indifference. Only the perspective of its close proximity both in space and time is able to speak to us. Death of "the others" and death of "one of us" is of a different value [4].

Paradoxical is the issue discussed by A. Ostrowska - our reactions to "unnatural" death are much more natural than reactions to dying of illness, which is a cause of death for the larger part of society [4]. The natural process of dying and everything that is associated with it is being pushed out of our consciousness. Whenever it afflicts our nearest and dearest we limit the number of conversations upon the subject. It causes mixed, shameful feelings. As a result, later we tend to experience it with more vehemence and intensity than our ancestors did. The manner of our death notwithstanding, be it quick and sudden or slow and painful, we must deal with death both as a concept and as an empirical fact.

Death on the Internet

It is a verifiable truth that computers are basically controlling our reality. Without a laptop or the Internet our lives would be torn apart to shreds, impossible to be put together again. We live in a virtual reality. In this world we work, shop, meet and date. Recently, dying on the web became vastly fashionable. It started as a barely noticeable phenomenon. It seemed that the sphere of death remains outside of the Internet, that dying can be only performed in physical world. How wrong we were. It began quite innocently, with an asterisk placed in between the brackets. The symbolical, virtual candle. It started appearing in a status update window of various instant messengers such as Gadu-Gadu (eng. Chit-Chat). With the development of social networking service called nasza-klasa (eng. our-classroom) it began to show up on profiles, in descriptions under photographs. It was in comments on articles informing about someone's death. What was it expressing? Sadness, grief over the loss of the

loved ones, solidarity in pain. When I began pondering over the issue and searching through the Internet quickly did I realize that this candle is only the tip of the much greater iceberg.

We all are, to smaller or greater extent, involved in social networks which take over our leisure time, our perspective on reality (not only the virtual one) as well as our money. This topic has been discussed by Kowalczuk [5]. It is very disturbing that people from "generation 'Y' who should possess knowledge about disadvantageous influences of media do not care about it completely – 48% of the respondents claim that they do not notice any negative effects" of social networks, even though they experience "impairment of interpersonal communication in favour of virtual relations" [5]. Individuals in the study indentify themselves with their online profiles which "assume the identity of users and exist online," faithfully reflecting the entire life and even death. E-death to be precise. We live in a society and we play the society [6] e.g. Second Life or Facebook where we also encounter death of the users, even though death does not necessarily mean silence on the profile. On the contrary, we can live in it for ever. Or rather speak from beyond the grave. The application *If I Die* [7] enables us to leave a message which will be revealed to our friends after our death. If we want to, we can leave behind either a video or a photo, as well as any kind of text message. What is most interesting, it will be posted on our "wall" on Facebook which will allow our acquaintances to comment upon it and even ... like it. For this to happen we must first choose 3 reliable people who will confirm our leaving this world. We ought to choose wisely, otherwise our message will never come to light. What can we say in such a message? In fact, almost everything ... We can tell our former boss what we thought about him. We can just as well inform our friends how much we loved them. There are countless possibilities of leaving behind this kind of "testament" [8]. Additionally, most of us are in possession of at least one e-mail account and use at least one of the popular instant messengers. Our online baggage may also include different kinds of blogs, such as standard blogs written in a form of a diary, photoblogs or videoblogs. The Internet became a vital part of our everyday lives, our getaway, frequently our tool and source of work. After our death it might, however, become a problem. It is of no significance whether the deceased lead a colourful online life or used only the e-mail account, we must bear in mind that all of the person's online accounts and profiles remained active. Usually the procedure of gaining access to the dead person's e-mail account is described in the help section, in the part concerned with logging in (account recovery). To learn the password we must: send our contact information, the deceased's address as well as the death certificate to the address provided by the website. What is more, it is required to

show the authorisation to represent the deceased. Parents of the deceased before his coming of age must enclose the copy of his birth certificate. On certain websites it is necessary to present one's inheritance rights. It can be done by showing a court's decision on ascertainment of the acquisition of an inheritance or a notarial certificate of inheritance. Increasingly, however, the accounts of the deceased cannot be managed by the third party. Death of the user equals the termination of the contract between the website and the internet user. After reporting about the user's death to the website's customer service the information must be verified. Positive verification results in deletion of the account in 30 days. Significantly, the user's death can be reported by anyone, not only by his relatives.

Facebook offers two ways of proceeding to the family of the deceased. The account can be either deleted or transformed into a kind of memorial plaque (in memoriam). In the case of account's deactivation all messages, group memberships, status updates and popular "likes" are being deleted. In the case of turning the deceased's Facebook account into the memorial plaque, one is required to fill out a special form and provide user's death certificate in a form of, for example, link to the obituary. The report does not have to be made by the deceased's relatives – information may be given by any other Facebook user. In memoriam profile is closed, available only for the friends of the deceased. Such data as contact information of the deceased is being removed. The option of adding new friends is disabled as well. Nearest and dearest, however, can still post their memories on the deceased's "wall". If we want to convey a message to our relatives after our death, e.g. a bank account number where we have deposited a significant amount of money, it is possible. There are already several proposals on the Internet for resolving the issue. The best known one is LegacyLocker [9], where passwords to various accounts can be saved and sent to our families posthumously. If you do not wish your partner to see your Facebook inbox, as it may change their attitude towards mourning for you, there is no problem – our password can be given to the closest friend who will carefully conceal our little sins. Polish equivalent of this website, offering the same solutions, is called Zostaw Ślad (eng. Leave a Trace) [10]. Seems to be a cliché? Unnecessary knowledge? Browsing through the Internet one may easily notice that the issue may afflict each of us. Since we are mature enough to think about our tombstone, to choose songs to be played during our funeral, we should not dismiss this issue for the future. It will return either tomorrow or in twenty or fifty years, and websites will be filled with data gathered by us over that time. It is worth considering who should have access to it. In several years there will be approximately five hundred million accounts of the dead users.

Online cemetery is yet another phenomenon [11]. What is interesting, next to the main gate there is also a smaller entrance – animal cemetery. Since animals exist in virtual reality as well, death also concerns them. After clicking on a large gate we see an information board with a message: "On this cemetery, in a virtual world, we will endure till the end of human history thanks to the Internet, where the information about us and our dear ones will be stored." Soothing music and chirping of birds is played from the speakers. It is possible to adjust the way the cemetery looks to the actual time of day and weather conditions outside. When it is done, we may proceed through the cemetery and catacombs, and sightsee. First, of course, one has to choose which cemetery to visit. Whether it will be a Catholic cemetery, Orthodox, Hindu or ... polish Tatars. Undoubtedly, erecting a virtual tombstone costs. A one-time fee is 20zł plus VAT. However, since equality does not exist even in virtual reality, there are VIP tombstones available as well, costing 300 zł (final costs are being determined after client's consultations with a graphic designer). Prices of flowers and candles vary depending on the amount of time we want them to last – from 9 to 50 zł. Well ... it seems that virtual death is not a small investment.

The range of this phenomenon terrifies me. How lost we are in the virtual reality. To such an extent, that we reproduce in it everything that surrounds us. Things that do not exist online do not exist in the outside world either. It is not only more comfortable here, since to visit a cemetery we do not have to leave our homes. It is a far more interesting reality than the living one. Or rather, one should say, the dead one. There are flowers that shall never wither. Tombstones that shall never need cleaning. There are candles that shall never go out in the wind. All inclusive. Only ... where are we in all of this?

I do understand the need for technological progress, I see that its achievements are immensely useful and helpful. We cannot, however, allow ourselves to become slaves of this progress. All those technological devices ought to be used rationally, when they are truly necessary. Meanwhile, we observe people unable to survive a brief moment without their mobile phones. Throughout the whole day it must be within their reach or even literally in their hands. They are frightened when they lose the sight of it. I personally know people who are in possession of several phones. It is the same issue with the Internet. Slowly, imperceptibly, yet consistently the Internet becomes the tool of our enslavement, and online cemeteries or other technological innovations only contribute to the process. It impoverishes our spirituality, deprives of emotionally experiencing those bonds between us and our ancestors' souls. Expressing our feelings and memories of the deceased in such a way is

shallow and reduced to a mere symbol, and that should not be so. We cannot relieve our consciousness with a single click of the computer mouse. By no means can it replace prayers, reminiscences, memories and meetings with the family. But, perhaps, this is the point? As described by an American psychiatrist Edward M. Hallowell [12], regular conversations are being substituted for online chats, online shops take over those in the corner of the street. We do not experience death online in a different way than we do in real life, but we can show our feelings in a diverse, more comfortable way. The Internet is neither an alternative reality nor the unreal one. It is a parallel reality, additional one, and it can be used to enrich our everyday experiences and compensate for deficiencies of real life.

Death in games or death gaming?

The world in which ordinary people, in the privacy of their homes, using their computers decide about real life and death seems to be a material for science-fiction productions. The film *Gamer* (2009) presents the world where players, in the most popular source entertainment - the game *Slayers*, control the actions of living human beings – convicts, who may retrieve their freedom provided that they survive a number of matches. What is worse, already today we can claim somebody's online life using virtual weapons, all thanks to two American projects based on computer games.

US Navy has created an MMO game in order to solve the problem with pirates – the real Somali ones, not those from computer games. The main objective of the project *MMOWGLI* (short for "Massive Multiplayer Online War Game Levering the Internet) [13] is to gather data on tactics used by gamers with a view to creating solutions capable of effectively resolving the issue of violent corsairs. On the face of it the concept is quite noble. Every person can contribute to the international safety simply by playing a free online game. Such opinions in comments on articles explaining the idea were predominant. It is, however, disturbing that no one was indignant about the idea of killing another person. Even though Somali pirates are ruthless criminals ready to kill at any time, it remains the fact that the American government used the same explanations to justify bombings in Japan. In this case not only well-trained soldiers, conscious of their actions, will be pulling the trigger, but also, although indirectly, gamers all over the world. MMO based on sea battles with pirates is not the only American project connecting video games with the navy. *ACTUV Tactics* [14] is a production created on the basis of *Dangerous Waters* and, unlike the latter, supported by the US government. DARPA (Defence Advanced Research Projects Agency) [15], subordinate to the Department of Defence of the US government, decided to use the submarine simulator for

military purposes. The mysterious acronym used in the game title stands for Anti-Submarine Warfare Continuous Trail Unmanned Vessel [16], in other words an unmanned submarine used to fight against the enemy units. Our task, as a player, is to trace and attack the submarine while avoiding civilian ships. Our results are then being sent to DARPA where they are used to create an artificial intelligence. Although the events similar to those from James Cameron's films are unlikely to take place, we are still complicit in the potential killings, just as in the case of *MMOWGLI*. It can be said that we are concerned here with both "just a game" and "as much as human life". In extraordinary film *Lord of War*, discussing the issue of arms trafficking, the main character played by Nicolas Cage justifies his actions by stating that all he does is sell weapons and never actually pulls the trigger himself. In one of the scenes he holds a gun which is fired by another person – is he not responsible for the death of the victim? Where is the line between being responsible for someone's life and being neutral? Is playing *MMOWGLI* and *ACTUV Tactics* an act of crossing the line since more and more often online death = real death.

Many people all over the world have already ascertained that computer games are not entirely a healthy entertainment. In a widely-known case 46-year-old Mark Bradford was brought to justice after he attacked a 13-year-old boy in return for a virtual death in the *game Call of Duty: Black Ops*. The man was defeated in an online game and decided to take his revenge in the real world. As reported by *Daily Mail* [17], Bradford, unemployed father of 3 children, lost control over himself when he was first "killed" and later ridiculed by a teenager in a popular shooting game. The man went to the boy's home in Plymouth (Devon county) where he assaulted him by clenching his hands around the boy's neck. Fortunately the teenager's mother managed to pull the attacker off her son.

The appeal of virtual world lies in the clarity of rudiments and principles, and it situates death within the circle of old legends and myths. Young people – followers of the technological fetishism – a new form of religion, in a few cases have paid the highest price for this virtual independence. There have been several cases of fatal exhaustion caused by being extensively lost in the virtual fairyland [18].

In modern games images of death are ubiquitous. They are presented with varied intensity, depending on the genre and the title. FPP and TPP games are at the forefront. One of the best examples is the games *Max Payne* [19], where the protagonist dies tens of times and his death is animated with the virtuosity worthy of *The Matrix* : at the point of death the action decelerates, the camera rotates around the hero who, for example, jumps in order to

avoid the volley shot at him, with a grimace of pain on his face, flames bursting out of the Ingram guns he holds, tens of bullets cut through the air, you hear the sublime melody, you have lost. An identical concept was used in *Jedi Outcast* [20] of Lucasarts. Here, however, the issue was taken one step further as frequency of "heroic scenes" can be adjusted in the options. If a player enjoys watching various forms of death he can programme it. In both games the more spectacular death scenes are filmed in slow-motion.

An algorithm dividing human body into over twenty areas (so-called Ghoul II technology) was created for the purposes of another game – *Soldier of Fortune* [21]. Thus, the manner of death is dependent on the type of wound and the calibre of weapon: the opponent explodes, falls to his knees, performs a pirouette, loses his limb or even his head. Why such a great concern about death? Will a young player observing the hundredth or the thousandth death sequence become insensitive to human suffering? Is knowing that his protagonist, death notwithstanding, will revive after loading the last "save" and face the same dangers again distorting in any way his attitude towards life and provoking him into making risky decisions? It is believed that the process of desensitization will occur, in other words emotional anaesthesia [22].

Isn't death, even the virtual one, a matter serious enough to be treated with utmost care? Sceptics would claim that death scenes are not presented in games to pay tribute to the victims but to make the entertainment more attractive. They would be, of course, correct. These are conscious motives of the game creators. Still, the question intriguing me the most is why are they so set on including death is their games? In other words, what are their unconscious motives. Should the piety with which game creators present death be treated as a component element of the heroic ethos reactivation? Games demonstrate fights, trance of survival, scenes of victories and defeats. The interpretation of those may be reduced to a mere killing game. However, would it not be a matter of rationalising an issue too complex and intricate? And can the killing game be primitive [22]? It appears to be of vital importance in times when, on the one hand, certain artists exceed the taboo of death in a pathetically superficial manner simply to astound with terror and astonish with something that "has not been done before". On the other hand websites, television programmes and cartoons transform death and killing into fun and commodity, computer games assure: you have two more lives remaining ... [23]. Death scenes in games are pervasive. A number of games are merely a killing fun. I would not, however, categorize them as either good or evil. The issue is much more complicated: multitudes of young people dream of heroic deeds, bravery, courage,

honour and fortitude. They do not wish to kill. They want to enjoy themselves harmlessly in a specific, and yet still human, way. Aren't games the most favourable solution? I believe they are, especially on the level of the archetypal warrior-hero. Even the most cursory glance at games forces the person to see those very peculiar images of death and dying. The extent to which games are filled with violent scenes and trivialisation of death are a relatively new phenomenon in the history of gaming, although quite natural for the gamers themselves. Death and sophisticated manner of dying are the cardinal elements of games, factors bound to attract gamers' attention and provide them with entertainment [24]. Even though we see it clearly it still appears to be artificial sort of death. Even if it is not directed and close to reality, death in games is less severe than the one seen in reality. Since death, for the comfort of the receiver, can be oust from the real world and transferred to virtual reality, it may just as well, through its new quality, oust the fear of it [24].

Conclusions

The image formerly reserved only for the eyes of ordinary people has been, by the means of the Internet, widespread and transformed into a spectacle, a picture frozen on the computer screen: astonishing, intriguing, exciting and yet arousing no fear. We take it for granted that the person viewing this electronic image is aware of its nature and of the difference between real and virtual world. One thing is certain – our civilization will never rid itself of computer games, social networks or the Internet in general. Treating death as a harmless set of texts, pictures presenting one particular subject, becomes more and more effortless since via this medium there is no actual infliction of death. Threatening with death and committing computer crimes is, however, becoming extremely hazardous. Death is now a commodity, and the entertainment industry willingly exploits its trivialized and rendered unreal images. Currently everything can be sold, even the power over death, fortunately the virtual one. The spectacle of death assumes the form of comedy in which we pretend in front of each other that nothing serious is happening. Mitigation of death, in computer games especially, can be done comfortably and without shame. Availability and popularity of this type of entertainment place it in the lead among various forms of spending free time. Thanks to the prevalence of online games the images of death, violence and killing are in a state of degradation. The existing principle is that the more sophisticated death a players inflicts on his opponent, using available weaponry, the more points he will gain.

The selection of weapons is not only a virtual catalogue of the achievements of modern armament industries. Games adopting Eastern Martial Arts or items of everyday use

as means of eliminating the opponents are no less popular. One of the characters from the game *Manhunt* [25] is in possession of quite a unique ability to tear out his adversary's head along with his spine. The game, being so violent, was banned in New Zealand where it has been created. It came as no obstacle, however, in Poland where it long maintained its position as a best-selling game. Is the game just a fantasy? Is fantasy transforming in the mind of a young man into reality only a harmless fancy? Aggression and destruction are being praised, coercion supports progress. Online character does not die "for real", he revives every time we load the game. Death is "conventional", it is a form of fun [26]. Which of them is closer to us? The real or the virtual one?

With one click of a mouse one can light a candle on a grave, write the name of the dearest person in the book of remembrance, post [*] on nasza-klasa. Still, I believe that certain things are and should remain real. And only real … Because how can we be sure that our late grandfather will know how to receive those electronic signs?

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The phenomenon of death in computer games

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Jon Irenicus, the villain of the game *Baldur's Gate II*, has been defeated. Punishment meted out was well-deserved. He must suffer the consequences of his ferocious and sanguinary life. He is cast down to hell. This annihilation appears to be his final defeat. Nevertheless, he wakes up laying on a piece of rock surrounded by the sea of molten lava. "Is this how I'm supposed to end?" – he asks himself terrified, not being fully aware of the gravity of situation. He is about to face a far worse penalty – another death. Unexpectedly Irenicus is being assaulted by demonic beasts. Unable to defend himself he is doomed to fail – he is cast into the molten lava. His demise is crowned with yet another annihilation, even though it seemed that being cast down to hell is a definite end.

This example proves that death in computer games does not necessarily mean the end of everything. Obliteration existent on the computer screen is an indispensable element of video games. It is a fundamental component of all games, both the simplest and the most complex ones. Here we encounter not only various images of death, but also its new dimensions. A great liberty in creating virtual worlds provides unlimited possibilities in presenting and experiencing life processes in different forms. Death may be unexpected and quick, it may deprive of strength or motivate to continue to struggle, often unevenly, it may be a condition for moving to the next level, it may be sorrowful, glorious, quiet or cruel, premature or tragic, etc.

Since the old times entertainment was accompanied by death. Although it would seem that death and amusement are mutually exclusive, numerous examples of their co-existence can be provided. Already in the Ancient Rome gladiatorial games were organised, as the most popular form of entertainment of all classes [1]. In the games, where death played the major role, took part over 10 000 gladiators (107 AD), and the games themselves were organised to celebrate important anniversaries, festivals or openings of new structures [1].

Entertainment of which death was the fundamental element has been vastly popular even in the modern times. Knight's tourneys, being the most favourite source of amusement for the social elite, were considered to be an immensely bloody sport. Fatal injuries were

frequent and dying during tournaments was a common sight. It has been happening so often, that the Church decided to "firmly prohibit those detestable markets or fairs" [1].

Contemporary world, where humanitarianism and subjective approach towards the others are given the most prominence, displaces death from the world of entertainment. But is it really so?

The most appreciated sports are those being the most spectacular and contact. Boxing matches or MMA are unusually brutal and the possibility of being seriously injured (not excluding dying) is very high. Those factors contribute to their ratings and appeal, since the most important values are being endangered – human life and health. When we take account of other sports such as speedway, car races or ski slalom, one may easily notice that even though we do not consider them brutal, fatal accidents occur there uncommonly often. The reason for it is that sportsmen push the boundaries further and further to be quicker and better. They are getting dangerously close to the thin line between courage and desire to compete, and balancing on the verge of death. The more imminent danger the more interesting spectacle – does it differ in any way from the Medieval tourneys?

Examples above undeniably dispel the myth that death was introduced to the world of entertainment by computer games – it has always been there. It became something desired, increasing the attractiveness of the show and making it more engaging.

Death is an indispensable element of our existence. We encounter it throughout the whole life. Modern world, thanks to virtualization of life, is capable of presenting death in a more abstract, but also more substantial way. What once used to be described in books with the use of words is now presented as visualisations on computer screens. It is a result of technological progress. Previously, the written word was the main source of knowledge. Nowadays, in a highly computerised environment, it has no such clout. For modern people, who obtain information in a multisensory manner, virtual reality becomes the most appealing and at the same time the most natural environment for gaining knowledge and absorbing it via different senses.

Virtual world gives the possibility to interfere in the definition of death. It may assume the form of multidimensional and versatile phenomenon, which does not necessarily mean the end of the existence. It differs from what we encounter on daily basis. Definition of death provided by August Weismann states that it is a simple stagnation of life, which cannot be resumed either partially or wholly [2]. In gaming, however, the phenomenon is very frequently reversible (e.g. in RPG, feature games) and when a character dies we can give him

a potion or cast a spell to return him to life. Hence it is better to state that in the virtual reality exists a phenomenon which possesses characteristics and consequences of death, but is not entirely it.

Death constitutes a vital element of computer entertainment. It is typical, common, and one may risk calling it inherent (except from those games aimed at the youngest children) – it appears in most of computer game genres. It may assume various forms, from direct to symbolic one. Most actions taken by players in a conducted game lead to the realisation of a particular goal, and hence eliminating obstacles that stay in their way. Even if the obstacle takes form of other units that need to be annihilated. The reality of games may be compared to a performance where the action , in which player participates, takes place. It does not provide the sense of security but it also does not put in front of powerlessness – it gives possibility of enjoying all the correct moves and regretting all the mistakes [3]. Innocent jumping over mushrooms and throwing the turtles off the platforms in the game *Mario* are nothing more than just elimination of obstacles placed in the path to achieving the goal. Death here is, of course, symbolic in a way different from those in games for adults, where it can assume the form of a more realistic agony or a sophisticated murder.

Dying in the virtual reality is on the one hand filling people with dread and terror. On the other hand, it is a reason for certain reflection. Computer characters usually have "several lives" and thus are capable of multiple deaths. Even if their death seems to be a finality, the resumption of the game resurrects them again. This phenomenon, according to many scholars, is of unreal character, it does not arouse any feelings, thereby it may provoke a dangerous desire to experiment. Death in computer games has lost its rightful place, hence its role as a driving force has significantly decreased [4]. This is the one side of the coin. On the other, the society which we live in constantly tries to remove death from our consciousness - to "move it out of the house". Dying became a phenomenon present in hospitals, nursing homes and hospices. Modern man pushes it away as far as possible, not accepting his impermanence and necessity to pass. Present civilisation emanates the cult of eternal success and in this approach death means failure [4]. In this case, computer is the only place where we might encounter death, and it symbolically returns to our homes whence it was unnaturally removed.

With all certainty the world of computer games, thanks to its epic nature, enables presenting death not only as the definite part of human existence, but also as the multidimensional phenomenon. It may assume various forms, depending on whether it is concerned with the main or the minor character.

Death of the game hero

There are as many varieties of death as there are computer game genres. Jesper Juul provides definition of the computer game stating that it is a rule-based system having variable, quantifiable outcomes, in which the different potential outcomes of the game are assigned different values [5]. It is of vital importance to draw attention to rules and quantifiable outcome. Rules condition and provide information about the game itself, and thanks to the quantifiable outcome the player can see whether the actions his character undertakes aim to achieve the main objective. The objective is to acquire a positive result, in other words, to end the game according to intended rules. The game may have a negative result when the rules are not properly understood or followed. And this is the moment of death's appearance. Is it, however, true death of the hero? In the computer game death is nothing more than just a result of the incorrect application of the rules and conditions of the game. Failure is the indication that the player either put insufficient effort into the game, or did not comprehend its principles.

Ernest Adams in his book *Fundamentals of Game Design* presented three most popular forms of avatar death [6].

Permanent death

It is the most extreme form of the game. In extremis both the character and the player are helpless. It is an absolute annihilation of the character without the possibility of resurrecting him again. Usually this form of death appears in platform and arcade games, very often deprived of extended plot and subplot. The emphasis in those games is very much on skills and logic, which in quick and measureable way provide a feedback on the correctness of the entertainment. After defeat player must start over from scratch. The game *Mario Bross* is an excellent example, where the moment of encounter with the enemy or jumping out of the boarders of the presented world ends with avatar's death and forces the player to replay the game from the start.

Resurrection with reduced attributes

If every game ended with permanent death it would probably discourage a number of players from spending time in front of the computer. The aim pursued by gamers, achieving which demands a lot of effort, would become unattractive in a situation when the penalty for making mistakes is too severe. Especially, when this would happen in such games as RPG and feature games. Improper conduct of the game by the player in adhering to the rules must be met by negative consequences, but they have to be adequate to the work and effort put in the

game. In contrast to simple and usually quite short in duration games, those with episodic and extended plot require a large amount of work. Death, of course, is still a penalty for not adhering to the rules, but it is not its permanent form. After the failure the avatar dies, but it is resurrected in the same place or in a designated area on the map. The negative consequence, coupled with death, is the loss of certain attributes or skills of the character. In this case death itself is not the worst punishment. It is because death is not final and does not mean the end of the game. It is only a pause or being set back by a few levels. A much worse thing here is being deprived of things gathered with such an exertion (experience, vital traits of the character) rather than being dead, a state which is reversible.

Resurrection with some property missing

Similarly to the resurrection with reduced attributes, death here (player's defeat) is accompanied by repossession of some valuable items belonging to the character. In this case it is the loss of part of the equipment or valuable property that took a lot of effort to gain. And as in the former example, death here is not the supreme penalty because it is reversible. More disturbing is awareness of the loss of property rather than the phenomenon of death itself.

Of course, the examples described above refer primarily to so-called game mechanics related mainly to the course of the game.

Death of the opponent

In computer games the opponent is treated as an obstacle which one must overcome in order to achieve the goal. This impediment must be overcome, in other words one must either use a variety of measures and actions that would prevent direct confrontation, or in this direct confrontation eliminate the obstacle. Overcoming the obstacle is usually met with self-satisfaction. The more demanding killing the enemy is, the more satisfied one may feel after doing so. Death is the means of not only eliminating the opponent from the game, but also of bringing profits. In role-playing games, after defeating our enemy, we may use his equipment.

There are, of course, as many forms of eliminating the opponent as there are of elimination of our own character.

Inferred death

Inferred death occurs when the player does not see the agony of his opponent, but in an inferred manner the enemy is being removed from the game. In *Mario*, when we push the turtle from the platform it falls out of our sight – as if pushed from the magic circle – the fictive area in which the game is played [6]. There is the annihilation of the opponent by eliminating it from the game area, thus his death remains in the inferred sphere.

Transitional death

Death may be of transitional nature when the annihilation of the adversary is temporary. Defeated enemy is killed and the player may usually benefit from his death in a form of points of experience or pieces of equipment. His demise, however, is brief. After either a period of time or a restart of the game opponents once defeated appear again (e.g. *Diablo II*). This pattern is usually used to enable playesr to gain extra points of experience via defeating the same adversary several times.

Permanent death

Finally, death of the opponent may be of permanent nature. The player is assured that his adversary has been defeated and will not return to the game. Just as in the case of the character mention in the introduction – Jon Irenicus – the negative hero from *Baldur's Gate II*, whose passing is certain.

However, in the world of computer games nothing is ever as it seems. Here the important role is that of producers who very frequently interfere with the appearance and plot of the game. Very often is happens drastically – also in the case of death. Example illustrating this is the ending of the game Diablo I. Player sees as his character takes from the defeated demon's body the Soulstone, which ultimately ends his opponents life. No-one expects the main character, that the gamer steered and associated himself with, to become the same monster that he fought with. Instead of destroying the stone – the essence of negative energy – he unites with it and becomes the new Master of Hatred.

Both death of the hero and death of the opponent may assume various forms, depending on the game genre. Frequently, it appears at every turn (e.g. FPS video games) and is expressed only by the number of frags (eliminated opponents). Usually those numbers (concerning both our own deaths and those of the enemies) do not attract much attention. It is, however, different as far as RPG games are concerned, where the player puts a lot of effort into developing not only his own character, but also auxiliary units that accompany him. The duration of playing either one or several characters is, of course, directly proportional to the feeling of loss after their death. Many players experience grief after the loss of their companions or characters important for the game. Rankings are conducted to show which of the various death forms existent in computer games were the most vital [7]. Certain deaths from computer games have gone down in history. Death of Aeris, heroine of *Final Fantasy VII* [8] or passing of Hellscream from *Warcraft III* were connected with loss that entered very deeply into the hearts of millions of players. Sorrow that accompanied them could be

compared with the death of someone close, even though in reality it was concerned only with virtual values.

Even if death is being inflicted by players themselves, it does not leave them indifferent. Recent researches have shown that killing the opponent is not, as it was believed, relaxing [9]. It is connected, however, with even greater stress as eliminating the adversary does not determine our success in the entire game.

The issue takes on a different dimension when we consider online games, so-called MMOG (Massive Multiplayer Online Game), where the action takes place in the virtual reality and behind the avatar are hidden real people [10]. In this situation their relations are even deeper. The online reality notwithstanding, they are aware of the fact that they cooperate with authentic people. Similarly to MMO games such as *World of Warcraft,* they can organise themselves into teams and carry out "raids", special missions that require team work. Striving for the same goal and cooperating within the same team creates a social model of "us" group in which strong bonds are formed. The overriding aim is the good of community, hence everyone gathers around it, protecting each other during dangerous missions. When one of the companions dies the feeling of loss manifests itself as a real sadness. Even if it is temporary, bonds formed within the group make the feeling stronger.

As I have indicated at the outset of this article, considering games one should think about the attempts to present death rather than about the phenomenon itself. Visualisation of death may be most realistically reflected, yet it will never possess the same depth and sobriety of the real experience. Every now and then some significant games appear, treating themes of transience and passing away with all seriousness. Among such titles are *To The Moon* and *The Graveyard*. The main character of *To The Moon* is an old man, whom throughout the whole game player tries to help in fulfilling his life's dream. The final stage is, however, man's demise [11]. In another example, The *Graveyard*, we assume control of an elderly woman visiting cemeteries. It is a sentimental and grave journey through the necropolis [12]. These are examples of two games that in a very realistic manner attempt to present issues of passing and death. Unfortunately, in the virtual reality those phenomena are too often treated thoughtlessly, almost en masse.

"Save" option is an indispensable element of every video game. Saving your game, in case you will be forced to start from the particular moment after a failure (and not from the very beginning) is a vital feature of gaming. This system accompanies computer games market from almost its beginnings. Walking through the game from start to finish is possible

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in simple and short games. The need for saving your game at any given moment or at some special point developed alongside the virtual world. It is mostly connected with length and complexity of the game that cannot be completed at one sitting. "Save" is nothing more than an interference in the character's death, the protection against it. Players are able to load their last "save" and try to face their obstacles again or to find different solutions whenever something goes wrong . Cheating the destiny, which caused the fiasco, is the most important. Every death is reversible, ergo it is actually not death but rather a situation similar to it – having the same features but not the same consequences. Another typical element of, especially, arcade games are "lives". Frequently, one may increase their number by gaining extra points during the game. The more lives, the more possibilities for making mistakes. Mistake, or failure, in this case is the situation in which player loses one "life". If the mistakes are numerous and are repeated whilst playing with only one "life" left the player will ultimately kill his character.

Occasionally media begin the discussion on violence and death in video games. Presenting excessively aggressive, brutal and undeserved images of death in computer games and on television is unacceptable. More attention ought to be paid to the games created. Most computer games producers, having no better idea to offer, release products with bloody and thoughtless death as the main objective. In most games, however, violence and death are not the main issue. They are simply one of the elements of entertainment. In modern times those games have replaced books, where noble kings, brave princesses and courageous knights used to prevail. They have also been committing acts of violence by either taking or losing their lives. Those images were created by our imagination while reading. Currently, it is computer that generates them. Electronic devices present brutality and death in the same manner as books, however, they do so with a dangerously realistic and direct pictures on the screen. Especially in our times, times of rapid development of multimedia technologies and 3D images that in an extremely accurate and faithful way reflect those acts of violence. Hard work of " the society of knowledge and reason" ,which tried to marginalise death and removed it from the consciousness, turned out to be futile. Death and dying established its place of importance in games and entertainment for good. Modern world is very frequently the world of people at a loss. They live in the society where death is strange and pushed to the margins. It used to mean something more and giving up live to the just cause was considered a noble deed. Every one of us, sometimes even subconsciously, wants to have a meaningful and purposeful life. We want to be remembered [13]. Most often, however, we notice the

infantilism of life and, at the same time, absurdity of death. Games that we encounter have a great power and scope of influence. If the real sense of passing away was shown in them, it would certainly enable recipients of mass entertainment to understand the true meaning of the phenomenon. In the world of computer games, where players would struggle with virtual, temporary annihilation and where they could see death, their lives and dying would become more meaningful. Perhaps by defending their virtual kingdom and defeating their enemies they would, in fact, fight against the illusory image of modern death and give it a special meaning.

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Various faces of death in museum space

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Death plays a peculiar role in the life of man. It permeates the traditions and culture of every society. Death is unavoidable, but at the same time it is something unknown. *It is the center of religion and its rituals, of philosophical ponderings, of moral judgments or artistic representations. The attitude of man to death as an event belonging to two aspects of life – nature and culture, is constantly changing. Ancient cultures were more resistant to dying. The process of dying is an existential, but also a spiritual event. Man is forced to confront God or to confront "nothingness" when he rejects God, while at the same time to face his own life, its value and its sense. This confrontation is becoming more difficult because those people who are growing old today are part of a generation which is completely unfamiliar with death. They are deprived of the nightmare experiences of war and do not participate in the mystery of the death of their loved ones. This is the reason that death, funeral rites, and cemeteries are becoming unfamiliar phenomena* [1].

Contemporary man has suppressed thinking about death. A certain way of eliminating the fear of death, of "taming" death, is to place and display it in a public space like a museum. A museum provides the viewer with a certain safety barrier. Death is presented through human remains, creations of material culture, art, and places branded with martyrdom. However, the viewer is always conscious, that it is a part of a past culture, therefore the death we are seeing is not Ours but Theirs. This is in line with the words of Epicurus: *death, the greatest of misfortunes, is nothing to us, since when we are, death has not come, and when death has come, we are not* [2].

This article has the aim of bringing forth the issue of the manner in which the idea of death is included in the message presented by the museum. This issue is extremely large and complex. Hence, the article becomes only an introduction into further research to the way death is presented in museums, measures used to present it, and the process of experiencing this issue through various museum narratives. The regional scope has been limited to Europe since every type of museum in which the subject of death has found a place, is represented here. During the analysis of this subject it should be underlined that we will be concerned

with two types of museum space. The first consists of various types of museums which treat the narrative connected to death as a part of their exhibits. These museums are located in places which have no historical connection with death or martyrdom. Historical, scientific, ethnographic, archeological, etc., museums are an example. The second type are the museums existing in the so called "places of death".

Concentration camps, NKVD museums, anatomical theaters, as well as cemeteries are included in this group. This classification has been devised for the needs of this study to clarify the issue being discussed. In our considerations we would like to primarily concentrate on museums whose presentation of death is the most emotional, intriguing and conditioned historically.

Cyclone B cans – death tools in the State Museum at Majdanek, Poland. Phot. P. Łozowski

The subject of death had been raised by museums all over the world since a long time ago. A museum – according to its definition – is a permanent, nonprofit institution serving society and its development, publicly accessible, and which conducts research into the material evidence of the activities of man and his environment, gathers it, preserves and secures it, makes it accessible and exhibits it, conducts educational activity and serves as entertainment [3].

Theoreticians and cultural critics compare museums with the cathedrals, universities and amusement parks of the past. The message created by museums is perceived as authoritative and true. It is here that specialized knowledge is combined with mass culture. As institutions which enjoy substantial social prestige museums attempt to adjust their style of activity to more general cultural changes [4]. A perfect example of this is the presentation of the subject of death in various narrative conventions.

Death in museums

The subject of death is presented in museums as exhibits of human remains, creative cultural materials connected with death, rites, and works of art. It is impossible to get rid of the impression that most of them present these problems in a way that is distanced from its metaphysical dimension. Death and various forms of behavior in respect to it are presented [4].

Visitors are provided with the strongest stimuli by museums which directly display human remains, weather as mummies, skeletons, entire bodies or their parts. Interest in these types of exhibits has a long history which reaches as far as the modern age.

Their popularity was mainly initiated by fascination with the culture of ancient Egypt. Exhibitions based on the collections obtained in Egypt were being organized all over the world. Currently they can be viewed in many more or less known museums.

A great example of this is the Egyptian exhibit about death and life after death organized by the British Museum in London. Death and the afterlife had a special meaning for ancient Egyptians.

Complex concoctions and funeral rites were necessary to ensure that a human being could pass from his earthly existence to immortality.

The process of mummification, rituals, objects placed in the sarcophagi, funeral masks, portraits and other elements involved in burial, as well as the mummies themselves are displayed by the Museum [5].

Substantial Egyptian collections are in possession of, for example, The Archeological Museums in Krakow and in Poznan [6].

The latter has opened an exhibition titled *Death and life in Ancient Egypt.* It consists of over one hundred artifacts dating back to every period of history of ancient Egypt, presenting various aspects of its culture [7].

Fragments of exhibition *Death and life in Ancient Egypt,* The Archeological Museums in Poznan. Sources: [8]

Egyptian death, the way it is presented in museums, is not actually death, but assumes an air of an artistic achievement, of staged beliefs, becomes an inherent performance [9] Death or more precisely – a dead human being – becomes, on the one hand a museum exhibit shown in various forms, and on the other, at the same time, is the subject of scientific research. Through presenting human remains museums attempt a certain kind of a reconstruction of the various aspects of the life of man: socio-cultural, ontological, medical [4] . By exposing, for example, the mummification process, they, at the same time, show technological progress, highlight the power of the knowledge gained by man. These types of museum exhibits resemble a mirror, in which a man sees himself as a representative of the species, as an element in the chain of being. Through the skeleton he sees a body appear in various perspectives. Appearance of tension between the knowledge that there exists some external, objectifying web of understanding and the perspective of our own corporeality is unavoidable [4].

These types of exhibits reach a particular measure in university museums or in the so called cabinets of curiosities (Kunstcameras). University museums, although not appreciated or noticed enough, have, within their collections, impressive anatomic artifacts. They can be most often admired as collections of archeological, ethnological, and especially of medical

departments. Because of the existence of extensive research material we will draw attention to examples of only two university collections, the ones in Bialystok and in Vilnius.

An interesting anatomical collection can be found at the Medical University of Bialystok in the compilation of the Department of Human Anatomy. Its beginnings are closely related to the creation of the Department in 1950, which established a Museum of Anatomy. An especially large contribution in gathering and showing the collection is attributed to: Professor Tadeusz Dzierżykray-Rogalski – the head of the department, and the employees – Dr. Mieczyslaw Omulecki, the artist Stanislaw Wakulinski, as well as to the students who were members of the Scientific Club of Anatomists. The museum's collection consists of bone preparations (full skeletons as well as fragments) originating from various regions of Poland, including areas inhabited in the past by Yotvingians, as well as organ and brain preparations. Anatomy puts on an interesting face in the collection of plaster masks cast on live and dead individuals [10]. Majority of the collection is located in antique wardrobes and glass cases set up in the spacious hallway of the Department, which in turn is located in the *Collegium Primum* building from the nineteenth century.

Anatomical collection in the Departament of Human Anatomy Medical Univeristy of Bialystok, Night of Museums 2012.

Traditions of gathering and exhibiting anatomic collections at the Vilnius University are significantly older than those of Bialystok, since they go back to the second half of the eighteenth century. In 1777 a museum of Anatomy was established at the Anatomy Department of the Medical College of the University [11]. Anatomical preparations were contributed by the famous professors of surgery and anatomy lecturing at the Vilnius University, including Jakub Briotet or Adam Bielkiewicz. Mid-way through the nineteenth century the collection of the museum retained 2,895 anatomic preparations, including 1,239 anatomopathologic preparations [12]. Most of these, after the university was closed in 1842, were moved to Kiev. In the following years, and into modern times, the anatomical collection of the Vilnius University Museum was systematically rebuilt. Currently it consists of 703 macro preparations, several human skeletons and a mummy of a Graf. A large part of the collections consists of anatomopathologic compilations. These can be viewed at the specially adapted spacious hallways of one of the historic buildings of the Medical College.

On an everyday basis, both in Bialystok and in Vilnius, the anatomical collections are only accessible for research or educational purposes to employees and university students. One day a year there is an exception, on the European Night of Museums. It is then that the historic corridors of the Department of Human Anatomy fill with intrigued viewers, who come in large numbers to discover themselves and conquer their fear of death through human remains.

Anatomical collection in the Departament of Human Anatomy Medical Univeristy of Bialystok, Night of Museums 2010.

Another example of a very interesting place where death is shown through the prism of the human body is the cabinet of curiosities (Kunstcamera) in St. Petersburg or the Peter the Great Anthropologic and Ethnographic Museum of the Russian Academy of Sciences. Established in 1714 by Peter the Great is possesses the world's largest anatomical collection consisting of over 380,000 artifacts [13]. This collection is impressive not only because of its size but also because of its origins. The first anatomical preparations come from the turn of the seventeenth and eighteenth centuries, from the so called Naturalia Cabinet of the czar Peter I. Among them can be found preparations created on orders of the czar by the famous Dutch anatomist Frederik Ruysch. The collection of the St. Petersburg Kunstkamera was gathered over centuries and the compilations come from various parts of the world. It consists of: human skeletons (starting with the Paleolithic and the Mesolithic ages through the twentieth century), "wet" anatomical preparations, as well as human fetuses with genetic disorders.

Exhibiting a dead human body in a public space of the museum always provokes the question of the borders of morality, ethics, and respect for human remains. Most museums assume that a real body must say more than its picture, must educate more effectively than a model. According to the recommendations regarding ethics of the International Council of Museums *if a museum is in possession of human remains and objects connected with religious worship, then these objects should be safely stored and surrounded with attentive care as is proper for scientific collection. They should always be accessible to professional researchers and educational workers but should not cause sensation.* (ICOM Ethics Code for Museums. 6.7)

Some museums construct their exhibits about death as a multimedia game, where human remains remain within a virtual space. An example of this may be the exhibition in Rijkmuseum van Oudheden in Leiden titled: "Mummies: monsters?"[4, s. 263-267] Visitors are invited to tame their fear of mummies by having fun through technology. Anyone willing can participate in the unwrapping the bandages of an ancient Egyptian mummy ... on a computer screen. Through the use of technology the viewer gained control over the world, over death and, subsequently over himself. He was already stripped of unfounded fears, it rather was a "fun" fear, trifling with ghost of whom in reality no one is afraid of. The phrase "If You Were an Ancient Egyptian" was repeated in various places of the exhibition. The viewer continually played with a life that was not real, as well as with an unreal death. In this case, playing with death really meant an adventure, discovery and a journey.

Most often, however, death is shown in a museum space through the prism of artistic creation, paintings, sculpture and such. An interesting example of this may be an exhibit titled "Paintings of Death", organized by the National Museum in Krakow. This was one of the first attempts to break the taboo of the subject of death by a Polish museum. *Only at the end of the century, at the end of a millennium time became ripe to attempt to break this taboo,* said Zofia Golubiew, director of the Museum in Krakow.

The exhibition was to be an object of meditation and reflection. It gathered approximately 600 paintings, sculptures, drawings, photographs and installations which were divided into three parts. The exhibit halls were arranged in such a manner as to give the visitor the impression that he is lost in a dark labyrinth in which he continually uncovers new faces of death. The darkness caused the lighted paintings to emanate their own internal light, magnifying in this manner the emotional and esthetic experience.

The exhibition assembled many nineteenth and twentieth century masterpieces of Polish art by such artists as: Artur Grottger, Aleksander Gierymski, Jacek Malczewski, Stanislaw Wyspianski, Andrzej Wroblewski and others. The first part of the exhibition was titled *the dance of death.* Skeletons and skulls symbolized the passing and wretchedness of this world (vanitas). The most famous painting opening the exhibition was *The Dance of Death* from the Church of St. Bernard in Krakow. The entire cycle titled *Death and Thanatos* by Jacek Malczewski was shown along with paintings which illustrate the Trisagion.

The second part of the exhibition titled *Our Death* presented events connected to death: old age, disease, confession, the Holy Communion, all the way to the moment of death and funeral rituals.

The theme of the third part was *Death and Poland.* A painting symbolically presented an allegory of Polonia as an anguished woman, killed and resurrected. Additionally shown were paintings presenting the worship of the dead connected to the history of Poland and the struggle for independence.

The fourth part of the exhibition was an annex titled *Cemeteries.* In the nineteenth and the twentieth century cemeteries were the favorite motif of landscape paintings. Although the exhibition was a model of the catacombs ruled by darkness and having a somber mood, but as Professor Adam Brincken said during the conference, *these paintings possess their own inner light, inner brilliance. For those who believe, this brilliance points to the resurrection and everlasting life...* [14].

The exhibition was concluded by an installation created by a contemporary artist, Jerzy Kalina, dedicated to father Jerzy Popieluszko and representing a dark tunnel ending in a

crack radiating light. The second time the National Museum in Krakow reached for the subject of death was during the temporary exhibit *The Dance of Death starting with the late Middle Ages through the end of the Twentieth century Graphic art from the collection of the Heinrich Heine in Dusseldorf* shown in 2002. The exhibit was borrowed from the Pomeranian Duke's Castle Museum in Szczecin. It consisted of two parts: The Dance of Death and the Paintings of Death. The first part showed the historic development of the "Dance of Death" motif, deeply rooted in the Christian iconography of the symbol of passing. The exhibit consisted of collections of representative cycles devoted to "The Dance of Death" – from well known works of Hans Holbein the Younger from 1526 to works of contemporary artists [15].

The subject of death is often the main motif of exhibits organized by the Copernicus Museum in Frombork, including:

- *Death, the gate to life,*
- *Rites after the burial of the body,*
- *The Grave flags,*
- *Coffin portrait,*
- *Epitaph with the image of a worried skeleton,*
- *Cemetery,*
- *Funeral,*
- *Patrons of a good death,*
- *Ars moriendi,*
- *Dance of death,*
- *Personification of death,*
- *A martyr's death,*
- *The Death of Christ,*
- *Theology of death,*
- *Time of life.*

Currently the visitors have at their disposal an exhibit titled *Mors ianua Vita, Christian funeral customs.*

The goal of the creators is to show a fragment of the truth about death through objects which accompany it, illustrate it or were connected with it, at times when it was still an inseparable part of life. The exhibit leads the visitor from the Death of Christ, which Christians understand as the Gateway to Life, through the deaths of martyrs, who died for their faith, to the death of an individual, which ends the biological life of a body but frees the

soul. It then separates the roads of the body (through funeral rites, burial and its remembrance) and the roads of the soul, all the way to those ultimate things like: heaven, hell, and the last judgment. Every one of these stages is documented by historical objects, whose variable origins were chosen on purpose, limiting the chronological scope of the exhibit to the end of the fifteenth century through the beginning of the twentieth century [1].

An exhibition *Mors ianua Vita, Christian funeral customs,* Copernicus Museum in Frombork. Sources: [16]

Similar narration was used to show death by the Archdiocese Museum in Bialystok. The exhibit titled *Death in the liturgy of the Church. Funeral customs in the former Archdiocese of Vilnius* presented historic chasubles, hand-written hymn books with songs which accompanied the deceased in his last earthly journey, an antique catafalque as well as numerous funerary photographs [17].

The change of perception of the phenomenon of death in society may be evidenced by the establishment, within the last several years, of many museums in Europe engaged only in the subject of death and dying. These include: The Museum of Piety (Budapest, Hungary), The Vienna Funeral Museum (Vienna, Austria), or The Museum for Sepulchral Culture (Kassel, Germany) [18]. All of the museums of this type are a part of the European Federation of Funeral Museums (EFFM), established in 1998 in Vienna. The main goal of

these museums is the documentation and familiarization with the culture of the cemetery and the funeral. Because of the character of the collections, a visit to this type of a facility is always full of emotions. The oldest museum belonging to the association is the Vienna Funeral Museum, established in 1967 as a branch of the Funeral Home of the Municipality of Vienna. The museum's collection consists of many products of the company such as: coffins, urns, hearses and others. The Viennese Museum documents also the funeral culture of Austria, with a special focus on Vienna [18].

In 1991 Budapest followed in Vienna's footsteps by establishing The Museum of Piety (*Kegyleti Muzeum).* The museum, by documenting the funeral culture of the old Austro-Hungarian monarchy, tries to take into account regional differences, multiculturalism and the various belief systems of Hungary [19].

The Museum for Sepulchral Culture in Kassel brings forth the subject of death from the regions of Germany, Austria and Switzerland in their permanent exhibition. It also has special exhibitions which concentrate on various aspects of the history of funeral culture, current events, trends and artistic confrontations with the motifs of death, dying and mourning.

Museums in places of death

Representations of the past, connecting the power of something real, of a real place and person, are the strongest and the most effective [20].

A place that is real is a geographical space connected historically with the course of a past event. Very often these places are taken over by museums and the cultural heritage is preserved and protected from oblivion there. Places where death was or is present retain a particular dimensionality. An example of this are the museums established on sites of former concentration camps, prisons, anatomic theaters or ancient cemeteries and catacombs.

Cemetery spaces

Historic cemeteries are themselves a part of heritage and recount knowledge about past funeral culture. However, fuller dimensions of narration are achieved by those which are also museums. Examples of this are two Cemeteries-Museums: the Hoernli Cemetery in Riehen near Basel (Switzerland) and the Friedhof Ohlsdorf in Hamburg (Germany). Both owe their existence to the engagement of private citizens.

The collection of the Hoernli Cemetery – one the largest in Switzerland – was assembled by an employee of the cemetery.

The aim was to preserve those old and disappearing objects used in the past for everyday activity of the cemetery and during funerals, as well as to document the history of the professions working with death.

The Hoernli Cemetery combines the past with the present. Despite the establishment of a museum it still fulfills burial functions. Death appears here not only under the guise of old artifacts, historic tombstones, but also in the modern architecture of the buildings used in the everyday funeral rites.

The second example of a cemetery-museum is the Friedhof Ohlsdorf in Hamburg. This is the second largest cemetery in the world (covers an area of nearly 400 ha). The museum was established at this nineteenth century cemetery in 1966.

The museum collection is dedicated to the cemetery culture of Hamburg. Both museum-cemeteries are examples of places where man familiarizes himself with death. The extensive grounds of the cemeteries are designed in a manner conducive to contemplation but also to commuting with the surrounding nature.

A significantly different face is put on death at the museum organized in the underground catacombs of the Capuchin Friars in Palermo, Italy. Initially, in the sixteenth century, the deceased of the Capuchin Brotherhood were buried there. In following centuries this place became accessible to the lay residents of Palermo. Last burials took place there in 1920.

It is estimated that the Capuchin labyrinth hides over 8 thousand well, or not so well, preserved human mummies. Mummified, completely clothed bodies are grouped according to gender and social status. Some of the human remains are seated; some give the impression of standing, a result of hanging the bodies on special hooks [21].

A key role here plays the perfectly preserved body of a two year old girl, Rosalia Rombaldio, buried in 1920. Giving the impression of a living but immersed in deep slumber child, it delights some and frightens others with its eternal beauty.

The catacombs have been accessible for a long time now not only to the families of the deceased but also to tourists.

The families have the ability to periodically change the clothing of their dead. Tourists in turn are offered unusual keepsakes – postcards which are photographs of little Rosalia or other dead in various poses. This place terrifies but also forces people to reflect on the sense of such a display. Did the desire to uncover the dark countenance of death cause a place of burial to be completely stripped of any remaining respect for the dead?

The catacombs of Palermo. Sources: [22]

Concentration camps and prisons

Death puts on a special face in museums established in former concentration camps or political prisons. Depending on the function which the exhibit is to fulfill and the esthetic and ethical vision of its creators, death can be shown in various ways. It can become real, imagined or symbolic [23]. In the vision of an exhibit the most important is to ensure that it does not obstruct or overpower the place of death itself. The main strength of impression and dialogue is, in this case, the place itself – steeped in martyrdom and suffering. An example of this are the museums established on the sites of former Nazi camps: Aushwitz-Birkenau or Majdanek. Such places are attributed with having a particular power. *These cannot be simply treated as historic testimony or records of historic research in the classical meaning of the term because they are something more, they are places of atrocities and suffering, places of*

martyrs, hallowed ground, but symbolically and in reality they are cemeteries [24]. The aim of this vision of death is to present an authentic experience of the victims, and to create a bond with the past through the use of a real place with authentic belongings and memories of human beings [23].

One of the largest and the most eloquent museums of this type is the National Museum Auschwitz-Birkenau established on the site of the former Nazi concentration camp. For the world this camp became a symbol of terror, the holocaust and of Shoah. Built by the Germans in 1940 on the outskirts of Oswiecim it functioned until 1945. It was located on one of the sites for the "final solution to the Jewish problem" and where an attempt was made to exterminate the Polish people, murdering over one million of the population. After the war, in April of 1946, the Ministry of Culture sent to the camp a group of former inmates, lead by Tadeusz Wasowicz, with the goal to protect the site of the former Auschwitz camp and to establish a museum there. The museum was to become a "historic record". It was planned that it will present the extermination of the peoples conquered by the Germans, show the mass character of the atrocities committed by the Germans, while avoiding the "macabre" and making use only of suitable artistic solutions. It was emphasized that the issue of the extermination of the Jewish people requires special treatment. The exhibition was to consist of three parts: the general part – presenting the lot of the prisoners in the camp, the international part – dedicated to the wartime plight of nations whose representatives were deported to Auschwitz, and the part which illustrated the history of other German concentration camps. The displays were to present, for example, the history of the Polish-German relations, the genesis of concentration camps, prisoner categories, the attitude of the SS officers to inmates, life, work and death in the camp and outside of it. The extermination of the Jews and the annihilation of the citizens of other nations was emphasized by the exhibit "Extermination of the Jews". The exhibit's narrative also referred to the subject of medical experiments conducted on the camp's prisoners. The museum was officially opened on the 14th of June of 1947. Until that time it was possible to finalize only a part of the organizational work, and only a fragment of the planned exhibition was prepared for the visitors. The former Birkenau camp became a memorial (although at that time this term was not being used yet). The visitors could view the interiors of the wooden and brick barracks, and especially the ruins of the gas chambers and crematoriums as well as the burning pits.

Death at Auschwitz-Birkenau appears in every place of the camp and through every object, document, photograph collected. It speaks through the empty cans of Cyclone B used for the mass extermination of people in gas chambers or through the hair of victims and

articles of clothing. After the war approximately 7,000 kg of human hair was discovered, hair which was to be sent out for processing at industrial plants [23]. Today it is displayed in a giant glass case in a pavilion named "Extermination", along with the information that it contains Hydrogen Cyanide used in gas chambers. Nearby, in other cases, are gathered personal items of those who were murdered – clothes, hairbrushes or suitcases. In one of the rooms there is a transparent urn with human ashes. A very similar narrative about death is presented at the National Museum in Majdanek, established on the site of the former Nazi concentration camp. The first exhibition was already present here in 1945, a few months after the official opening of the Museum. The museum's narratives were meant to cause shock and fear, and mannequins, part of the vision, were placed next to original places, objects, documents. The exhibit from 1945, by presenting all of the atrocities in outrageous naturalism, forced the viewer to experience a physiological feeling of fear and repulsion [25].

Gas chamber at the National Museum in Majdanek. Phot. P. Łozowski

Current displays of death have undergone a significant transformation here. Exhibits are not set up using mannequins anymore. The truth about the extermination is brought forth only by real, tangible evidence. One of the places in Majdanek which particularly speaks out

is the Mausoleum, where the main part consists of a mound formed from the human ashes found on camp grounds.

Another example of a museum established at a "place of death" is the Museum of Genocide Victims in Vilnius [26]. It is on a list of facilities which were established in former prisons, places of torture and death of many human beings for political reasons. The Museum in Vilnius officially opened in 1992 but it gained the current dimension of its narrative between the years of 2002 and 2007. The museum is located in a building which from 1940 to 1991 was the seat of the soviet security apparatus (first NKVD and then KGB). Hundreds of Lithuanians, Poles, Jews, as well as people of other nationalities inhabiting the territory controlled by the Soviet Union, passed through the prison cells here. Many spent long weeks in cells filled with cold water. The museum gives the impression as if the soviet torturers only left it yesterday. The authenticity of the place further magnifies the feeling of suffering and death which fill the walls of the Museum. Death is very near us in such places. It is impossible to speak of exhibits which take the form of games. The museum's exhibit is created by the authenticity of the place. Dignity and respect are an inseparable element of visiting this museum.

Anatomical theaters

Death assumes a substantially different form in a former anatomical theater. Anatomical theaters, which began to be established in Europe starting in the Renaissance, were mainly the result of changes made in the fields of science, religion and culture. After discarding the ideology of the middle ages, of fear of a vengeful God, of deduction from absolute certainties, there was an attempt to discover man, and the world surrounding him, anew. Medicine returned from pure theory to the path of experiments and professional experience gained from studying the human body. This resulted in more frequent scientific autopsies of the human body. Initially they were conducted in silence, intimacy, with the participation of only doctors and a few students. With time, overcoming fear of the dead human corpse and the satisfaction of curiosity and thirst for knowledge found a place at the anatomical theaters. First theaters appeared in Italy and France: in Padua (1490), Montpellier (1551), Basel (1588), where public scientific autopsies of human corpses were performed. Most often they were done on the bodies of convicts or people who died in shelter-hospitals. This was a spectacle sometimes lasting several days accompanied by banquets and concerts. Characteristic was the fact that not only professors of medicine and students, but also, after purchasing a ticket, audiences from the city, could attend. An anatomy lesson had undoubtedly educational value, but it was accompanied by a cultural aspect. Death took on a

different form – often full of fun and satire. There was an attempt to break the then perception of death as taboo, to tame the death phenomenon. Today anatomical theaters have a different function. Some of them have been transformed into museums. An excellent example is the oldest anatomical theater in Padua [27] or the Swedish Gustavianum in Uppsala [28].

Both function within a university framework. Visitors have the ability of viewing the main hall with the characteristic amphitheater seating designated for the public and the centrally located autopsy table. The narrative of the displays is arranged around exploring the human body from the scientific aspect. This is served through the assembled anatomical bone and organ preparations, and numerous anatomical tables. Today, in places where in the past the dead taught the living during a certain type of spectacle, death gains a different form. Paradoxically, it can be said that currently the anatomical theaters, by giving them the function of a museum, regained "peace of body and soul". Public autopsies accompanied by turmoil, happy music and excitement are no longer performed here. Today, during lessons at the museum, there reigns a certain kind of contemplation of the phenomenon of death, with a purely educational message.

The anatomical theatre, Gustavianum in Uppsala. Sources: [29]

Conclusions

A museum is a place which changes the meaning of objects that have found themselves in its sphere of influence. Death puts on a new face here, begins to mean in a new

way. Death motifs can be found practically at a majority of museums of the world. In some it is more expressive, providing large doses of emotions, in others its form is milder taking on the shape of works of art. It should be stressed that the museum environment forces a certain attitude. In public museums, right from the beginning, the idea of visual experience is promoted, through which, by participation in the mystery of art, we can gain spiritual enrichment. Contemplation of art and science, and contemplation of death within these two fields takes place here. Presentation of death in museums gains educational, religious and psychological dimensions. Death presented in various forms of museum exhibits has one main aim: to remind us about life! Other distinguishing features of historical, social, cultural or martyrial nature are pushed to the background.

Modern day exhibitions about death differ from those from the mid twentieth century or those from previous eras. Death was presented differently in ancient times or in the middle ages when it mainly functioned within the religious sphere, was a taboo subject, and the dead body aroused gigantic fear and revulsion. It gained a different expression in the renaissance and the modern era with the development of scientific tendencies and cultural changes, which allowed organization of spectacles in anatomical theaters, or the creation of cabinets of curiosities. Death was presented completely differently right after the Second World War when the trauma of war atrocities was so deeply rooted in society. Currently society has undergone another cultural transformation. Contemporary culture has become a visual culture, a culture of displaying difficult subject matter in a way which directly impacts the viewer. An exhibit can attract or push away but it must always be full of expression.

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A death motif in different periods of literature

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A death subject is one of these aspects, which consists in some kind of universum - notwithstanding the epoch, this study appears in every field of art. However, the methods of portraying this subject is still changing, evaluating and becoming a symbol of a changeable human's mentality.

A literature should be considered as a live chronicle of human thoughts. It is just in this chronicle, a death exists actively, despite it could be a no-go area. Although there is nobody in literature who is afraid of this theme - the such subject has its other emotional dimension, existential or multifaceted one. In literature, it is disenchanted and become a same way of thinking about death at the turns of the centuries. Perhaps, this is quite poetry, great novels or even short stories, which tell us the most about our fears, anxieties, hopes on an eternal life.

An Ancient Journey to the River of Oblivion

The Antiquity was just dying to keep its path of a death understanding to posterity. The ancients, creating their gods, they also got used to the unknown and the mystery. Thanatos was a Greek god, who was personifying death, indeed. Nowadays, we can say about thanatology, a study of human death and dying, which is engaged in describing causes of death and filling grief after it. This study asserts, the life is such a great value that the recognition of dying process is an advantageous thing from the viewpoint of methods influenced on it. Thanatology is concerned with the meaning of death in terms of an individual or a community, or a culture. Thus Thanatos - is existing in the scientific system nowadays, took a long journey from mythology to up-to-date study [1].

Without a death question, the antique theatre would not be exist, perhaps it would not be born, indeed! Although death was not be shown as a particular person, it was present as a doom. Its general purpose was to show deeper relationship - for example, Polynices's death and the struggle against titled characters Antigone and Cronos. This is a conflict between a person, who is experienced by individual drama, the grave its close relative, and a ruler, who

handed down the highest sentence - a death penalty, indeed, which should have been some kind of admonishment and a power instrument, too. The Antiquity often had been showing death and what was happening afterwards, portraying this as less curious than the life on the earth. However, the worthy burial presupposed the peace of mind, therefore the efforts of Antigone were aroused such many emotions and is doing so. This antique character is still setting a live and literary symbol of necessity for the worthy burial as a necessary condition for a 'passage' to another life. This 'passage' ritual was elaborated peculiarly, consecrated and surrounded by mystique in later times. From the psychological point of view, there is emphasized its gist as a chance to close a sublunary life and minimize grieving after lost [2].

According to ancients' believes, the spirit after crossing the Styks River in Charon's boat, stood then across from the tribunal of three judges: Minos, Radamantys and Ajakos. There, the spirit was tried and then went to the one of the three places its last resting place. The deserved were backed to the right, to the River of Oblivion - Leto. Having drunk its water, they forgot their earthly existence. Then they went further, to *Champs-Élysées*. Elizjum is the land of eternal peace and posthumous happiness, where the spirits casted off any anguish and desires, are walking on white meadows, surrounded by music from invisible lyres. This part of Underworld was ruled by Cronos - a Zeus's father, liberated by him from the abyss of Tartar [3, 4].

Those, who had sins pricking their conscience, they could not achieve everlasting peace, but dwelled in a dark sphere of Ereb, with happiness and feelings deprived. The criminals followed on the left, to the most horrible part of Hades - Tartar. There were the revenge goddesses waited and the wild Erynias and Keries, drinking human blood. They captured the damned into the deep, to the places noticed by judges of punishment. The River of Fire was flowing there, and another black river, Erydan, where Tantal was agonized in, by hunger and thirst. Nearby, Syzyf was wheeling his heavy boulder up on a high mountain. Danaids were filling their bottomless barrel in, incessantly. Thousands of other damned spirits blamed for a murder, perjury or gods offence, were suffered everlasting torments here. The crying, the moan and the yelling were brooding over Tartar, but the huge bellow of Tytans drowned out everything, who attempted to pull the everlasting prison gates down [4, 5]. All of these was a warning against an undignified attitude toward gods, as well as divine rights breaking, independently what meanings were carried on. Such division into human world and gods one, a living world and the living in the dead land, was saying that nothing is conclusive. The whole human life was some form of existence between other different gods' decisions.

The ancient people had a sense that they are not lords of their fate and there is another power, much higher. Is not there a correspondence between periods?

A Death Dancing in the Middle Ages

In the Middle Ages, death is often associated with a *momento mori* 's maxim, or a *danse macabre* vision, in which the loathsome skeletons invite to a death dance of people different ages and status. They are dancing with an awful Death. It comes from our national poem "*The Master's Policarp Conversation with Death*" and whom dropped a piece of nose off. This is the only one side of the truth, but in the other side it is the untruth in relation to the whole Middle Ages period. This theatrical and too gruesome vision was born in 'the afternoon of the Middle Ages', when Hundred Years' War and frightening plagues were taken place. In fact, all of these caused various religion hysteria. It was a XVI century, with its unusual tendency to create macabre fear, gave unhealthy erotic connotation to a death imagination. In XI - XIII c. , in the early Middle Ages (*Dark Ages*) and in the middle of it, death is completely different. It is devoid of hysteria and unhealthy fascination, even real. The famous historian - thanatologist, Philippe Aric's affirms that it same 'domesticated death' [6]

Nowadays we can assert that somebody had 'good death', for instance if he had died during his sleep. The good death means to not prelude any suffering, we can say - 'death in general anesthesia' equally. To a medieval human, death like that was more frightening, even so a God punishment. And here we see the first radical dissimilarity, because death is same kind of that to what we should be prepared. We also should be aware of incoming it. The human should be concerned as the lord of death and death's circumstances. The old pray, which is present in church in nowadays, says : *A subitanea et improvisa morte, libera nos, Domine!* - From sudden and precipitous death, deliver us, Lord! In medieval literature this sudden and precipitous death, known as rapid death (lac. *mors repentina*), is relating to villains (more differently than it is shown in recent sensational movies : "an evil" has to feel that he is dying and then that is an adequate punishment). Fighting with the Christians, Saracens are dying of a sword blow, generally, while the Christians having been hurt, they have a claim to a worthy agony. Similarly, when Tristan hit the perfidious baron with his arrow, baron died... before he would say: "Confession!"[7].

Fear of death was less important than fear of damnation and more important was a question "How will we die?" than "How will we die- good or bad death?". Thereby, in medieval times, there was a great popularity of *ars morendi* - different books a good dying. A *momento mori* maxima (in other words, remember about death) meant the same - we should

live so that not to fear death. In the early Middle Ages there were frequent cases of joining to the cloister *in articulo mortis*, what it could be said "in the face of death". A husband asked his wife for dispensation, he bequeathed her same part of goods, then he put a monk habit on and died alone among brethren. It made certain everybody about eternal salvation. During cruciate wartime, a similar guarantee was to meet death at the battleground, but even it was not rapid, as it was mentioned about. To Roland, Vivien and other different heroes of epic chansons, the sign of God's mercy was a possibility to prepare to death. This preparation asserted a same kind of repetitive ritual. His basic item was a repeated phrased awareness of incoming death. "Roland felt death is near", "Roland feels, that death is taking him", "Olivier feels, that he is hurt to death", "See, my Lord, Gawejn says, two days, I will not alive" - statements like these are seen on pages of medieval literature as a *leit-motiv*. By a long shot, it is not just a "rational" connotation on the grounds of a medical diagnosis of achieved injuries, but same type of the sixth sense, which lets us to hear incoming death [8].

A dying knight is not falling down, but - like as a monk in the monastery - laying down on his back and crossing hands on his breast, with his face turned on the East, in order to wait for death. This is a usual pose of sepulchral figures in up-to-date times, the so-called *gisants*. This is a parting of the foregoing life, when deeds, places and close relatives are being mentioned. Grief over life is discreet surprisingly and quiet in comparison with medieval inclination to pathetic - hyperbolic rhetoric. Its emotional strength is quite weak : it is rather some part of dying ritual, like mourning. Then a dying man asks his surrounded relatives for forgiveness. They are generally numerous [8]. This is another essential difference showing in comparison with the contemporary times: death as a birth, is a public phenomenon. It is believed that nobody should not die alone. In medieval iconography is seen the whole family with children, surrounding a deathbed. Nowadays it is difficult to imagine, because children are protected against thinking about death and touching this subject (we are not taking death showing on TV or in computer games into consideration, of course!). The relatives are replaced by comrades in amrs on a battlefield. However, there is situation, when great heroes such as Roland or Vivien, are dying alone. It gives their death a particular meaning of martyrdom. But, the author of Vivien's history remake cannot stand pathos of lonely hero's death; he let him come to life and receive communion from his beloved uncle Wilhelm's hands. During this last meeting, Vivien looks for a particular sign of God's mercy : 'See, the God heard my voice...' [9].

After parting with close loved ones, a dying man turns his thoughts to God. He confesses to his guilt and repents. He holds to his belief to God in *Confiteor* mean, what is connected with *commendatio animae* ("recommendation of soul"), one of the oldest prayer in church, having borrowed from Jews in synagogue : Roland is feeling, he is at the end. (...) One hand is beating his breast: God, through your mercy, mea culpa, my sins, I committed since an hour my birth to the day I fell! (...) True Father, who never whimpers, You, who called saint Lazarus out of the dead, You, who saved Daniel from lions, save my soul from dangers, from sins I committed in my life!" If there is a priest nearby, he can give a dying man an absolution (but it can be given to a dead man), another companion can communion - bread blessed by a priest's hand [8, 9].

Then it is time to wait to death coming. Perhaps, it is death, who is waiting for a hero, who is completing all essential rituals? Or, maybe, neither death is not coming, life is passing for, some gasp, which it is not possible to keep longer? When deadly wounded Tristan, waiting for help through Izolda's hands, found out a sail of a ship is black - what it means that there is no his beloved - he called : 'I cannot stand my life longer", after that he died [8].

Between the agony ritual and later mourning ritual, there is a moment of dying. In literature, it is often a subject of surprisingly short and laconic statement : 'Roland died, God has got his soul in heaven", "Count died, he could not live longer", "Soul is going, body is staying" [10]. In the face of mystery, words are becoming silent, in order to blast out again among companions' lament or relatives'. This lament, although, from our point of view, there are showed some 'exotic' gestures - tearing robes, rubbing faces, loud sob, unconsciousness - it is also too ritualistic. That is *planctus* (an ancient funeral writing), in which the deceased attributes are lauded and expresses grief because of leaving [9]. And then life goes on; this is the right order.

The Renaissance Seeing of Child Death

Renaissance is a glorious piece of time. It is time of humanism developing (XVI c.), and time when the man was become valued as a good on its own and creating of spirit and work as superior values [11]. The man is being seen to not be "a tool in God's hands", but there is being used a notion "world without God, there is no God" more often - Nietsche will repeat this notion later - God is needless to people, because their feelings about their power are enough to live.

In this period, Jan Kochanowski was writing about death in his "*Threnodies*", sacred to his daughter Urszula, who died as a child. Kochanowski as a representative of this period, was

a heir to antique culture - predicated stoicism ideas, it means that all changes in our life should be accepted in peace and quiet. Unfortunately, the tragedy touched him and caused he reconsidered his views - asserting, the heart is not made from stone. Threnodies are records of some kind individual suffering and a poet's different feelings - from a riot against God's injustice, through searching consolidation, even understanding and relief. Death is not here a demonic figure, but is an inevitable form, which ends our life and leads to God. God is not that fierce God from Old Testament, but Father, who is waiting for his children. The whole earthly cases go pass quickly and God is the only author of human actions - this motive is actual from the Middle Ages. The difference is considering evanescent life - it is still not the highest value, but it is essential to can enjoy its spells and remember about death [12, 13, 14].

Renaissance - it is also Shakespeare master, who treated death quite differently. He found death as an inseparable part of tragedy, the plot which had to attract spectators attention. Death is a pivot point or a logical round-up. The greatest dramas such as "*Hamlet*", "*Romeo and Juliet*" or "*Otello*" are masterworks, which are showing a daily life of the European Renaissance, clothed in historical stenography. Intrigue and death are these methods for coming to power or getting rid of a foe or both of them. Also unlucky love could end with tragedy. The elaborate methods such as poisoning or less subtle duels, they complicate heroes' life and tangle an action more. Death is a part of some decoration, very desirable at all. Although it cannot be declined, in a Shakespeare work, a depth of emotions and the power its message of a famous scene, when Romeo and Juliet are dying - I am prone to assert this is the most beautiful parting scene in history of the theatre. There is only need to reflect on the majority of death in the theatre and its true meaning reflected in Shakespeare's reality. Certainly, life in high society was abound in similar cases. Notwithstanding, death is not as supernatural and mysterious, everybody is equal to it [15, 16].

The Clashes of the Baroque Period

There are Mikolaj Sep Szarzynski and Daniel Naborowski who were writing about death in the Baroque. Saint Augustine's dilemmas, the medieval philosopher, are too familiar to them. In their considerances, they have just concluded that God's love is some liberation from death. Death is a natural end of everything - enjoy then, as we live, as death will come. On the one hand, there are entertainment and joy, on the other hand - a returning echo: "momento mori" [17].

Death has been found as a natural appearance, which accompanies a man invariably - it a philosophic approach, a mean of domesticate death. It is also a usual process,

not supernatural or horrific. Death and love are gifts giving us from God, so that everybody as equal. The best way to death is love it, as H. Morsztyn said : "each delight ends death"[18, 19].

The death motive, passing and unworthiness - were noticed really strong in the Baroque even because of philosophy of this period. This philosophy presented a man as a weak feeble lost being, devoided of God's care. Such man is compelled to reflex himself and a God's existence, too. The philosophers were disputing over the man is able to prove it, the others asserting he could not, so presented different theories, until Blaise Pascal said decisively that the man is not able to find out about it. The philosophy of the Baroque was based on certainty about human fragility and feebleness, a man who was fighting a running battle with the Tempter, the world and the body.

The Enlightenment Cheerfulness and a Sense of Freedom

The Enlightenment - this is the age of enlightenment reforms - knowledge is available to everyone, even reading and writing abilities. Death is taken a back seat, but not disappeared - rather shown in other side. Thanks to the flowering of knowledge about the natural world and medicine science, a man can see death work and its philosophy. Death is just not a mysterious, dread phenomenon, but one of the most important piece of nature. Death is getting become a subject of experiential studies, which will be suspended by the Romanticism - the emotional power fighting with senses. The people of the Enlightenment was taken control of death and its cognition - is perceived as a biological phenomenon, disenchanted and thereby - they got rid of an anxiety [20, 21].

So, death is appeared seldom. People focus on their life "now and here", on creating, discovering, learning and keeping good humor. A laugh and a smile - these are new categories, which reached the importance.

The death subject appears sporadically - in Ignacy Krasicki's fairy tales, for example. A reader could have understood, that a weak sheep will be eaten by a wolf - because there is just a nature's law. But, at some point "a wolf was taken", which "was taking a few times" [22, 23].

Werter's Tendencies (Suicidal) of the Romanticism Period

The Romanticism period is this time, when death gained a solemn dimension. Death means the end of suffering, a deliverance from bleakness. The romanticism concept of death from love is drawn on renaissance drama [24]. It is a need to mention Giaur and Werter in European literature current and Konrad Wallenrod in Polish literature - a man who betrayed

himself - he died because of unrealized love. Furthermore, death is some liberation from suffering of man, who all his life, pretended somebody else, and this burden was too heavy even to such person as he was. Finally, it defeated Wallenrod.

It was the Romanticism, death was rather connected with a messianic concept, sacrificing to another, but there are also works in which death was drawn differently. In case of Werter, death set an escape from desolation or a psychical breakdown after rejection by a lover. Apparently, Werter was convinced that after death the new better life is waiting for him. This is just a strong belief of most suicides [25].

But Mickiewicz's ballades touch moral difficulties, nowadays we not always agree with them. Considering "Lilije" - a ballade about committing a crime. The narration is set on times of Boleslaw Smialy, who gave an order a death penalty to disloyal wives, whom husbands were taking part in wars. A female character of this ballade did not keep constancy to her husband, she also was not out to confess that she betrayed, so she killed her husband and buried, and then planted lilies on a grave [26].

Adam Mickiewicz in his sonnet "Bakczysaraj" presented a picture of a breakdown of the capital of Crimean khans. Years ago, the beautiful brilliant palaces, now are dilapidated by the forces of nature in the course of time. It is a reminiscence that nothing is endless and everything is passing [27].

The Positivist Thought - Social Problems

Death in literature of a positivism period is presented by means of a flexible realistic description. The Realism is a main line in literature of this period. The best writers of short stories, such as Bolesaw Prus, Maria Konopnicka or Henryk Sienkiewicz, mirror a grey daily life of poor humble people, to whom death is an inseparable part and everyday it takes its toll among ailing undernourished children and adults, working hard towards their beggarly rations. Death is callous, injustice and unavoidable - inscribing in destiny of these people. The ailments are treated by ineffective folk methods, for example, because medicine is too elusive. There is nothing to save them from untimely death. But they still live, being fully aware of it and standing for it. The short stories "Janko Muzykant", "Anielka", are just drawing such life. The great novels of this time ("Lalka", "Nad Niemnem" indeed), in their social part, mention the true beggars' life, then their measly short end [28].

In Positivism spirit, Fiodor Dostojewski describes a gory murder in his work, titled "Crime and Punishment". Raskolnikow, the main character did it. The author investigates mental reactions of the murderer, particularly like an anxiety, physical fear, hesitation.

The Young Poland Insecurity

The Young Poland is a period, when different literary mainstreams were coincided, including the Modernism, means modernity, a new fresh look, and the New Romanticism, what means a Romanticism revival, relating to a world perception. *Fin de siecle* - the end of the century, it also had an influence on approaching the problem of living people's being. The end of the century is an expectation of the Doomsday - signs, catastrophes and death in its wide dimension. Predicating upon the mankind demise is obvious even in nowadays. They were believed if everything will be end soon, so there is no any sense to attach to life and its tiring symptoms [29, 30].

The Young Poland is a period of bleakness - a human life is a struggling between what is dreamt and what can be done actually ("The Mirth" Wyspianski), there is malaise time and unwillingness to live. The Nirvana was liberation from all spirit suffering ("Hymn to the Nirvana", Tetmajer, K.P.). They were considered that it is a need to surrender to that inanimateness and repose in order to accomplish felicity. In any case, suicide death was set an act of bravery then, not foolishness or cowardice. This was a conscious choice, the way out [30].

The poets of the Young Poland, including Tetmajer, in their works ("The End of the 19th century" or "I believe in nothing"), are searching new realms of human existence and they are not finding out a positive answer. The artist's attitude toward the world is defined by words : "I've an abomination", "scream of pain", "curse". The cure for a being pain could be only death [31].

Then, contemporary literature after war time comes close us a war threat, realties of shelling and death (for example, the Baczynski's poems). The prose then, ("The Medallions" by Zofia Nalkowska, for instance) is a picture of a room of torment and gas stoves and a reverie: how can a man harmed too much another man, humiliated him and gave such inhuman death. Labor camp literature (with regard to both prison camps in Siberia and German concentration camps) grew up from camps experiences in both sides, Soviet and Hitlerian.

The Young Poland painting was also engaged in a death motive. The noted Polish artist - painter, Jacek Malczewski comprehended works, describing death subject in his corpus. The first picture, which set him a painter, was "Ellenai Death". This picture presents two main characters from a Slowacki's poem: an expellee, died a minute before, and Anhell. On the background there is a needy interior of a chamber, where Ellenai's is lying on her

pallet. Her bright hair is strewn widely on a straw bedhead. Her pale face and hands, severe and cold death has not touched yet. She looks asleep. Her companion is sitting near seemingly calm. There is no any his sudden movement, which could be say his despair. But if you look at his grey face, taut features, soulful troubled eyes, it could be understand his enormous suffering [32].

Malczewski solidified an after-revolting vision in his painting called "Death Stage". This painter was often considering about his own death. And his vision of his death was never seen by him as something disgustful or brining out fear. He imagined death as a young beautiful woman, who with a smile on her mouths or calm seriousness, is lying her good hands tenderly on tired eyelids - and is bringing peace, oblivion of mundane things. In many pictures, such as "Death", Malczewski presented the old men, who are greeting death calmly [33].

In the Interbellum period, considering time after the First World War, two distinct literature personalities are met and different views of death. However, it seems that death is begun treated as a moment deprived of reflexion. There is changeable a politic and economic situation, including a social one, so that a man (and literature) treats this moment of death like an object. A picture of death in novels such as Zeromski's "*The Coming Spring*" or Nalkowska's "*The Frontier*" is shown as a token motive, a part of life. But in Franz Kafka's "*The Trial*" death is the strand, finding out its answer in a key act. It stands many events, happening in a logical order. This is a fate stage. The most innocent man is implicated in a thin web of intrigue at first, but then it leads him to trapping and executing. Time seems to go around - Is there a return to the Antiquity and drama conflict, in which the doom is always a winner? [34]

The Interbellum is ended together with breaking out the Second World War. That war, which was not only an armed conflict of involved nations, but was also a horrible nightmare many millions of people, who died from many causes an in different ways. Writer and poets of this time - Columbus generation, compelled to mature, then engaged in warfare too early to their young and such responsive psychology. They described their experiences as truthful as they could. The war caused they lost their belief that it could be live usually, that the joy of life was went off. They saw so many death, so that they could not understand the people could be better. The war distorted both the torturers and the victims in many ways.

Tadeusz Borowski's "*Short Stories*" is a repertory of the author's experiences, described as a young man's biography of his generation. This is a gradual coming of age to

indifference toward death. The character seems knowing death really good, but he is convinced how was he wrong. He meets the whole process, the consequence of which is death in a gas chamber. This is also a description of human feelings [35].

Hanna Krall in her work "*Shielding the Flame*", described a peculiar view of a Jewish matter in the background the Second World War. The writer considers this matter personally, because of her Jewish origin. The key character is Marek Edelman - a quiet man, but great hero of rebellion in ghetto. He was a powerless witness of four thousand Jews' march, going to die. After war time, he recovered very long time. He was a doctor accidentally, later this job seemed his vocation. His main target was a lifesaving, because many redundant death he saw during the war: "Lord wants to blow a candle out, but I have to shelter the flame quickly, using His momentary distraction. Let it burn a moment longer, He would be wanted." A doctor, having medicine novelties, may recue a life or even ensure good death. That death which people exported to the Treblinka camp or died in a ghetto could not have had. His narrative is short, factual, without pathos, telling about the inevitability of death. The professor is not mythologize, but abolishes legends of this period - "The nation died out, its soldiers died out". Symbolic death - he saw ironically and added: "life could not be sacrificed to symbols" [36].

At this time, the whole civilization seems to approach to *shield the flame* in terms of death. And it could be like that if there is no the twenty first century, getting to begin us different faces of death, learn us that making profanum from death destroy us, the people. A sacrum should be a sacrum...

Summarizing, death is a part of life and this literature subject was always. Its lead part and notion was changed and the meaning too. The way of seeing it, reflected actual historic events. In the Middle Ages, death was a woman with a scythe, who was taking a toll during a plague, in the Renaissance was philosophic aspect of life, the end of intriguing life, the lead motif of plays, in the Romanticism and the Interbellum was a method dealing with personal problems, then during the Second World War and after a literary war reflected inhumanity and unusual mass murders. People always were afraid of death or desired it. They were writing about it, making plays, songs, painting and sculpting - creating its image with regard to their religion believes and a live philosophy. Death comprised an opportunity to a life - what people loved the most - even though the meaning of a life depended on an actual philosophical view. Each man experiences its death on its way own and describe like that, so there are not met two same options such a subject, same emotions and conclusions. Each

work, instead of common values, gives a personal message of an author. It considers one of the many pieces, creating some common literary death picture.

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Death as an inspiration for painters

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Introduction

When you go out and paint, try and forget what you have before you – a tree, a house, a field or whatever. Merely think, here is a little square of blue, here an oblong of pink, here a streak of yellow, and paint it just as it looks to you, the exact colour and shape, until it emerges as your own naive impression of the scene before you

Caude Monet [1]

Painting is a very broad concept. Over the centuries, it was perceived differently and changed it according to current philosophical thinking, the concept of painting, political and social attitudes.

Painting as an art seems to be a very important part of everyone's life. The essence of painting, as Jarząbek [2] is a true vision. The key to understanding its meaning is to analyze the individual elements of the image, awareness of its airtight structure. Everything about painting going on "in the image", existing as a sovereign reality and feel that it should be the image and the message [cited by 2].

The phenomenon of painting is its mysticism [cited by 2], the fact that they do not need to comment, but the experience of actually picture beyond reason experience. It opens the viewer intangible spaces, reveals what is hidden under a layer of paint. Experience of painting is something more complex than just aesthetic pleasure [cited by 2].

According to Jarząbek [2] painting is thinking about assisted color. The idea of color as a factor in creating the new reality sets and gives the specific nature of this medium. The painter sees world in terms of color and thus builds color images. The language of color expresses his excitement, tension, relationship to the world. [cited by 2]. Color sanctions "painted object," which becomes a "painting party" [cited by 2].

It establishes its new meaning, in some way manipulates emotional acceptance. "Painterly" object distracts him from his "objectivity", the habit of looking at the subject in nature [cited by 2].

The problem of color is associated with the concept of light painting [2]. It is significant pure art, painting and metaphorical - metaphysical. In medieval art it had its specific, religious symbolism [cited by 2]. The light in the image is not "tangible", but internal, arising from the molds and contrast. It is, so the "inner light painting", which gives direction to the tension, is responsible for the fall and rising of the plane, which seems to have forgotten about his dwuwymiarowości and lose a pulsating, flickering like dancing [cited by 2].

General information

I have always thought of painting as some kind of gift. And as a gift,
there is a duty that comes with it: To push painting as far as you can.
Artists serve society simply by producing a good painting,
and that's the hardest thing in the world. People think it's a lark, it's not

Sonia Getchoff [1]

A motif of death fascinated artists of every era, as it was always considered to be an inseparable companion of our life. Presented as a woman with a scythe, it was considered to be a saviour from earthly suffering, punishment for sins, and a tragedy taking everything, regardless of origins or social status, but on the other hand, it was regarded as a ticket to heaven.

Everyone links death with different emotions, what can be clearly seen on the example of different works of art, where the artists' vision very often differs from that of the works' observers. It depends not only on a technique, but also on a period, in which the work was created.

Usually, the motif of death appeared in the periods, in which faith, soul and feelings predominated. Marciniak [3] claims that death iconography is a specific form of eschatological thinking, being a reflection of spirituality, and the art, by recognizing the fact of death existence, shows the quality of life and love.

As Gadacz [4] writes: "*the fact that we are mortal, shows us the real essence of love. Without death, love would not be, what it is – unrepeatability: »Perhaps, only now and never*

again.« If we were not mortal, our response to love could be postponed. Death gives love unrepeatability, uniqueness and unconditionality, just because of this »perhaps, only now and never again.« Thus, only death teaches how to love."

According to Marciniak [3], a material for death image, created by an artist's imagination, is not only iconographical tradition, but also personal experiences and fear of one's own death, hence, a quality of work depends, most of all, on expressing the artist's feelings or feelings and premonition of death, just as in case of van Gogh.

Another example can be Edward Munch, whose mother died when he was five, and when he was fourteen – his older sister died, after a long sickness. He was a Norwegian painter and print-maker. He was an expressionist. Munch is well known for his treatment of emotion such as fear. His way of seeing things had a large influence on the expressionism of the 20th century. People saw this treatment as being intense. The painter [5] said then, "*my house was as if created for suffering and death*", and "*without death and suffering – my art would be as a ship without helm*".

The above can be also documented by the works of Jacek Malczewski since 1884, i.e. since the moment of his father's death. In 1898, he painfully experienced a loss of his mother, and then a motif of Thanatos started to appear in his works, which was taken from the ancient Sources of European culture [6, 7].

Thanatos I, 1889, painting by Jacek Malczewski, Source: [7]

In 1898-1899, he created a series of paintings, presenting death motif in an allegorical way (Thanatos, Thanatos I, Thanatos II) [6, 7]. Perversely, he presented the god of death in a form of a young woman with a scythe in her hand, and her supernatural nature was manifested in the wings [6, 7].

The paintings show a contrast between a women's body eroticism and a scythe – death tool, which means perceiving death as rebirth, and hope for getting to a new life in a better world [6, 7].
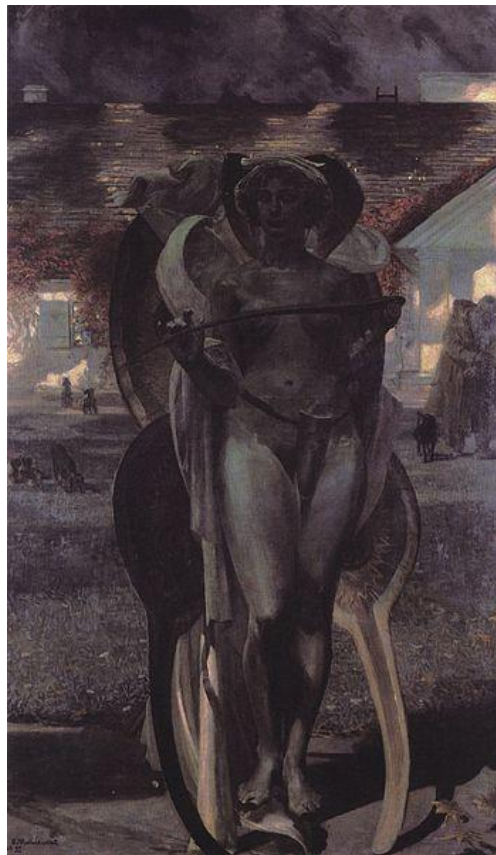
Thanatos II, 1889, painting by Jacek Malczewski, Source: [8]

Since the dawn of history, human beings have been also accompanied by meanings symbols. Already primitive people tried to represent their thoughts and activities by means of symbols, creating sign system that gave clear codes to the phenomena of surrounding world, with which they tried to express objects, feelings, sensations and situations [9]. The next stage was creation of more sophisticated set of signs, which described reality when arranged in an appropriate order: and so, writing came into being [9].

It is considered [9] that symbols in paintings originated from primitive beliefs, mythology, religion, history, connotation of contemporary meanings of work's creation. They are expressed by means of e.g. certain symbolic object, situation, colour. Symbols are very often related to the key subjects of human's life: love and death [9].

Historical periods vs. role of death in painting

Pictura est laicorum litteratura.[10]

A period in which a death motif appeared very often was the Middle Ages, with its very popular slogan "*memento mori*", meaning, remember that you will die [9]. The wall paintings in France and Germany, found in moralizing chambers, showed *Danse macabre*, so-called dance of death, presented as dance parade of all classes, leading to grave by death epitomes – human skeletons.

Danse macabre [11] – pictures of death, presenting the death (in a form of skeleton) dancing with people of different social classes: prince, knight, king, poor man and many others. Allegorizing that phenomenon was supposed to make people realize that they were equal at the end of their lives, and to cause fear and sadness. They showed decaying corpses, eaten by vermin, frogs or snakes, mummified corpses or skeletons with a festive gesture of triumph, asking representatives of every class to dance. In early dances of death, dancing circle was formed by overjoyed corpses, dancing with frightened people. Later, dancing circle was changed into two pairs. That was how Hans Holbein presented his *Dance of Death* [11].

Danse macabre, painting by Holbein, Source: [11]

The artistic genre of the dance of death was most probably developed in France [12]. The dance of death of the Cimetière des Innocents in Paris, painted in 1424, is considered the starting point of this tradition [12]. That work having been destroyed, we know it only through a reproduction in a book published into 1485 by the editor Guyot Marchant. Afterwards were created among others the frescoes of London (circa 1430), of Basel (a first one around 1440 and a second around 1480), of La Chaise-Dieu (circa 1460-70), of Lübeck(1463) [12]. During the second half of the 15th century, the dance of death enjoyed an always growing popularity. You can now admire several dances of death on this site. Some are painted al fresco, like the one in France, Germany, Italy or from various countries [12]. Others come from manuscripts or books, some are works by famous artists like Hans Holbein the Younger, Daniel Nikolaus Chodowiecki or Johann Elias Ridinger and some other are the works of unknown artists [12].

The dances od death were mostly painted (or more rarely carved) on the outside walls of cloisters, of family vaults, of ossuaries or inside some churches [12]. These frescoes represent an emaciated corpse or a skeleton coupled with a representative of a certain social class. The number of characters and the composition of the dance vary. The dance of death often takes the form of a farandole. Below or above the picture are painted verses by which death adresses its victim. He often talks in a threatening and accusing tone, sometimes also cynic and sarcastic [12]. Then comes the argument of the Man, full of remorse and despair, crying for mercy. But death leads everyone into the dance: from the whole clerical hierarchy (pope, cardinals, bishops, abbots, canons, priests), to every single representative of the laic world (emperors, kings, dukes, counts, knights, doctors, merchants, usurers, robbers, peasants, and even innocent children) [12]. Death does not care for the social position, nor for the richness, sex, or age of the people it leads into its dance. It is often represented with a musical instrument. This characteristic has a symbolic significance and appears already at the beginning of the dance of death. The instrument evokes the tempting, a little diabolic enchanting power of music. Think of the sirens' song, of the flute player of Hameln, etc. Like them, death charms mankind with its music [12].

Before the first dance of death was created, there was a literary genre called *Vado Mori* (I prepare myself to die): poem written in Latin, of French origin, which went back to the 13th century [12]. In these writings, representatives of various social classes complain, mostly in two verses, about the fact that they will soon have to die. In the oldest texts of that kind, there was a prologue underlining the certainty of death and, following this prologue, the last verses

of eleven dying men (the king, the pope, the bishop, the knight, the physicist, the logician, the young man, the old man, the rich, the poor and the insane). In the most recent versions, the prologue was abolished and the number of characters increased significantly [12]. The *Vado Mori* and the dance of death thus share some characteristics: the lament of a dying man, characters representing their social class, and a clear separation between the laic people and the clerks. However, death does not appear in the Vado Mori and nobody answers the laments of the dying ones. Consequently, the *Vado Mori* cannot be considered as a direct ancestor of the dance of death, nor the medieval superstitions, and nor either the mysteries, medieval theatre plays with religious theme [2]. The origin of the dance of death is still unknown, although there are many theories about it. A thing is sure: the term "danse macabre" was known and used before 1424 (i.e., even before the creation of the dance of death in Paris). It is not farfetchedness to think that this poet had just escaped death when he wrote that. He could have been recovering from a serious disease [12].

Also still-lives, created in XVII century, were related to *vanitas* motif and inevitability of time passing (clock, smoky candle, empty goblet) [9]. Death is symbolized by: coffin, cypress, skeleton, skull, crossed tibias, the Apocalypse rider on a fawn horse, extinguished torch directed downwards, urn draped with cloth, weeping willow, wreck, ivy wreath, broken column, wheat bunch and sickle, ash and dust, bat, swan song, blown off candle, gallows, mummy [9].

In the Renaissance, death was not presented as a demonic figure, but as an inevitable state that finished life, as a way to God, who was not anymore that menacing God from the Old Testament, but tender, caring Father, waiting for his children. On the other hand, it was presented as an inseparable element of a tragedy [13].

In the Baroque, very frequent and interesting subject was that of transience, appearing in all aspects of life [13]. People were afraid of their future, but also of life after death, not knowing what was waiting for them, believing that death had no boundaries, and that there was no unapproachable place for it, and no person who could escape it. It was claimed that both death and love were the gifts from God, and everyone were equal before them, and the only way of overcoming fear of death was falling in love with it. However, despite the fact that vision of death was something that people were afraid of, they were able to find the aspects of life that were giving joy to them [13].

In the Classicism, vision of death eclipsed [10]. People did not forget about it, but it was presented in a different form, and due to development of natural science and medicine, people

started to know its mechanism and physiology. It was not something mysterious and fearsome anymore, but it became one of the phenomena occurring in nature [13].

In the Romanticism, death was given specific, pompous dimension, which was related to general breakdown of society after being defeated in the November Uprising, what made people think about the essence of death and its purposefulness [13]. In connection with that, death was one of the main painting motifs, symbolizing the act of greatest courage and devotion in protection of homeland, meaning the end of suffering, freeing from hopelessness, pain of existence, finishing unbearable human life, and very often, a kind of trend for dying young [13].

Impressionism treated death as a daily companion of ordinary poor people's life, taking its toll among the unnourished, ill (often incurably ill), hard-working [13]. Thus, it was presented as being cruel, unfair, inevitable and irreversibly connected to the fate of those people [13].

In modern culture, we have to deal with death almost every day. We get to know about it from every television news or press. Also, contemporary movies shock with death. It has become a good way of providing entertainment. The more death in movie, computer game of criminal book, the better, as it means more fun. Today, death does not amaze or terrify us anymore. Thus, modern painting shows inner experiences and feelings of artists in an intensified and dramatic way. It rejected naturalism and realism, regarding beauty as mediocre destructive and harmful element, and often presenting death, suffering and loneliness.

Death on the chosen paintings over the centuries

I dream of painting and then

I paint my dream

Vincent Van Gogh [14]

The Death of Procris (1495-1505) [15] by Piero di Cosimo, illustrated a mythological history of the newlyweds – a nymph Procris and a hunter Cefalo.

The suspicious nymph decided to check up on her husband's faithfulness, as she was sure, he was unfaithful to her [15]. She could not believe that he was running after wildlife all day long. When Cefalo went hunting, Procris stealthily went after him and lurked in the bushes to catch her husband having a rendezvous. The hunter heard rustle and thought it was a traced animal, so he threw a spear. Unfortunately, the weapon given by the goddess Artemis, pierced Procris' neck lethally [15].

The death of Procris, painting by Piero di Cosimo, Source: [16]

The painting shows the dead nymph, lying on her side, on a meadow. She takes almost the whole painting's space. By her head, there is the faun kneeling, the Greek god of fertility and mountain forests. On the right, by her feet, there is a dog, Lelaps, sitting. In the background, we can see a beach and a blue landscape, two dogs, a cat and birds on the sky, land and water [15].

Knight, Death and the Devil (1513) [17] - Albrecht Dürer put in the painting's foreground an old knight, tired with his life, sitting on a horse, keeping reins in his left hand and spear for hunting wildlife in the right.

Knight, Death and the Devil, painting by Albrecht Dürer, Source: [18]

The knight wears full armour, and has a long sword fastened to his side [17]. In the background, there lurks Death, riding a skeleton-horse, having decaying face, looking at the knight and showing him a sandglass, indicating how much time he still has. We can also see the Devil in a form of a human-shaped animal, with a spear in its hand, looking at the knight in a way, as if it wanted to dash towards him [17]. By the knight's side, there is a feared running dog, but it does not want to leave its master in the last moments of his life. In the third-ground, we can see the trees without leaves, making the painting's mood sinister. In the left-down corner, the author placed a skull on a stone, symbolizing a death coming [176].

Death and the Maiden (1518-1520) [19] – in his painting, Hans Grien Baldung presented a beautiful, young woman, accompanied by death, who already wants to take her. The girl is very surprised that death wants to take her so early [19].

Death and the Maiden, painting by Hans Grien Baldung, Source: [19]

In many dances of Death already figured a representation of Death with a fine lady or with a beautiful virgin [12]. The image of a young woman was also found in the three ages and Death. However, in both cases, there was no trace of erotism. Although with Death and the maiden theme, something new happened. People discovered a dark bound between sexuality and death. In this type of iconography, the young lady was not involved in a dance

anymore, but in a sensual intercourse, which will become always more erotic as time went by [12]. Unlike the dance of death, the Death and the maiden pictures do not have any verses to explain them. Due to that, this new kind of illustration lost somewhat of its dramatic intensity; its didactic role became less important. On the other hand, this form of art gained a kind of intimacy. However in spite of the sensuality of this genre, it still had a moralistic goal; it kept on pointing out the fact that life is short as is the proud beauty of a woman. Her body, her face, her hair and her chest will someday feed the worms. The theme of Death and the maiden has sometimes been used pretexts to represent female nudity [12].

The Triumph of Death (1562) [20] by Peter Bruegel, presents very gloomy scenery of a battle, which is not between people themselves, but between people and the army of the dead that inevitably take lives of all people.

The Triumph of Death is a painting that reflects on the ever-present threat of death in medieval Europe brought on by the Black Death [21]. Bruegel was a Dutch artist who would have witnessed two major recurrences of the plague that began in 1544 and 1562 [21]. The painting is a panoramic landscape of death: the sky in the distance is blackened by smoke, the sea is littered with shipwrecks, and armies of skeletons advance on victims from all directions. Skeletons kill people in a variety of ways: slitting throats, hanging, drowning, and even hunting with skeletal dogs [21].

The Triumph of Death, painting by Pieter Bruegl, Source: [20]

The author presented helplessness against death of people from different social environments, starting from peasantry, soldiers, gentry, finishing with a king and cardinal, who became equal before death [20].

Death of the Virgin (1601) [22] – in his painting, Caravaggio shows eleven disciples, crowded round a body of Mary, who died a moment before. The scene takes place in an empty room with a bed, a chair and a bowl. A red curtain, hung over a joist is only decoration. The Blessed Virgin lies on a simple, wooden bed [22].

Tod Mariä, painting by Michelangelo Merisi da Caravaggio, Source: [22]

This, the largest picture that Caravaggio had yet produced, did not end up in the place for which it was made [23]. In 1602 a papal legal adviser, Laerzio Cherubini, commissioned a Death of the Virgin for the Carmelite church of Santa Maria della Scala in Trastevere; it was to be finished by 1603. When they saw it, the friars found it alarming, because the Madonna was modeled on a prostitute with whom Caravaggio was in love (according to Mancini), because her legs were exposed (Baglione), because her swollen body was too realistic (Bellori) - for whichever reason, they felt prompted to reject it [23]. After Caravaggio had left

Rome, Rubens urged his master, the Duke of Mantua, to buy it. Along with the rest of the movable Gonzaga collection it was bought by Charles I of England and, after he had been executed, was sold to Louis XIV. What the friars could not endure was favored at court [23].

The painting is sad [23]. Under a red canopy hanging from a barely visible ceiling, the disciples are grouped round the corpse (fixed on a bed in rigor mortis), most standing to the left. [23].

Light coming from a window high on the left picks out their foreheads and bald pates, before falling on the upper part of the Virgin's body [23]. Above her stands the young, mourning Saint John the Evangelist who had been given special charge of her; in front, the seated Mary Magdalene stoops forward and almost buries her head in her lap [23].

In the predominant colors - red, orange, dark green - Caravaggio uses a slightly wider range than in his later, darker Roman paintings, but nowhere else did he achieve a mood of such overwhelming solemnity [23]. Mary's companions, her Son's followers, are struck dumb by their grief, like relief sculptures on antique tombs. There is no suggestion that their sorrow will be turned into joy or that Mary will be assumed into heaven [23].

The Arcadian Shepherds (1618) [24] Guercino, or Francesco Barbieri, painted two shepherds looking at the skull, lying on the rock, with an engraved inscription, *Et in Arcadia Ego*, meaning, *I was living in Arcadia, either*. It was supposed to be the information, meaning that even in Arcadia no one could escape death [24].

The Arcadian Shepherds, painting by Guercino, Source: [24]

Young Man holding a Skull (1626-1628) [25] Frans Hals painted the portrait of a young man, holding a skull in one hand, and pointing at the audience with the other, as if he wanted to ask about something. The boy's lips look as if he was talking, but his eyes are directed to something on a side. The climate of this painting is very mysterious, what is intensified by the boy's dark clothes and an unusual light on a wall behind him [25].

Young Man holding a Skull, painting by Frans Hals, Source: [25]

Vanitas (1659) [26] in his painting, Sebastian Stoskopff, or Stosskopff, presented an unusual perspective, full of melancholy, passing and elusiveness.

Vanitas, painting by Sebastian Stoskopff, Source: [26]

Allegory of the vanities of the world (1650) [27] in his painting, Juan de Valdes Leal presented death in a form of skeleton, looking at the observer. It treads upon all the items in the picture, showing their low value. "*In ictu oculi*", the inscription placed in the painting by the artist, means "*in the twinkling of an eye*", and it says that death knows no boundaries, and that there is no such place that it would not reach, or a person who could escape it. [27].

Allegory of the vanities of the world, painting by Juan de Valdes Leal, Source: [27]

The death of Socrates (1787) [28] – in this painting, David Jacques-Louis presented the last moments of Socrates, the philosopher, who was sentenced to death in an unjust trial.

The death of Socrates, painting by David Jacques-Louis: Source: [28]

He preferred to die for his ideals, rather than deny his views, run away or go into exile [28]. In the foreground, we can see the main character, sitting on a prison bed, presented as a proud and full of dignity elder, does not showing fear or despair, caused by the coming loss of his life. His left arm is raised to sky, and the right one reaches for a goblet with poison. His face is turned to his disciples, who are overwhelmed by despair [28]. On the left, we can see those, who pronounced the judgment to the philosopher's disadvantage. One of them is a man in red, standing by and holding the goblet. He covers his face with his hand, showing his embarrassment, regret and shame. Next to his feet there is a papyrus roll that probably delivers the judgment. In the background, we can see the indistinct figures of unjust judges, leaving the place [28].

The death of Marat (1793) [29] – in this painting, David Jacques-Louis presents a man, stabbed to death, lying in a bathtub.

This is Marat, one of the French revolution leaders [29]. The figure of the dead man is as if sunk in semidarkness, only on the left we can see a light, illuminating an arm, a head and a face of the killed one. The painting's colouring emphasizes stillness and melancholy [29].

The death of Marat, painting by Jacques-Louis David, Source: [29]

The Raft of the Medusa (1816) [30] in this painting, Théodore Géricault exposes a tragedy of the shipwrecked, dying on a raft from hunger, thirst and exhaustion, and a tragic

nature of human existence, inevitably ending with death. There are presented rapid gestures of the travellers, and the shipwrecked horror of the element coming from the cloudy sky [30].

The Raft of the Medusa, painting by Théodore Géricault, Source: [30]

Death of Barbara Radziwiłł (1860) [31] by Józef Simmler presents a royal couple, right after death of the young queen.

Death of Barbara Radziwiłł, painting by Józef Simmler, Source: [31]

An oil on canvas work was completed in 1860. It now hangs in the National Museum, Warsaw.

In the foreground, in the right-down corner, against an emerald carpet, the artist also presented an incense burner, from which hardly noticeable smoke goes up, which in the funeral rituals, symbolizes somebody's coming to the afterlife world [31].

Old lady sitting by a dead body (1880-1890) [32] – here, Aleksander Gierymski made an attempt to record a mood of unusual moment, and created a picture history about fragile boundary between life and death, light and darkness.
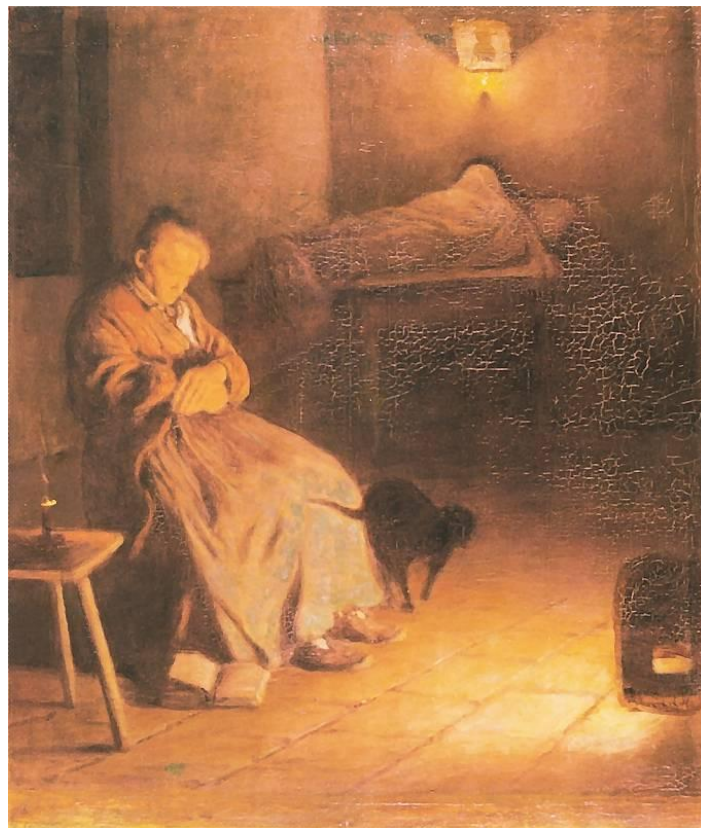
Old lady sitting by a dead body, painting by Aleksander Gierymski, Source: [32]

Peasant coffin (1894-1895) [33] – Aleksander Gierymski painted a picture of a woman, torpid in despair after losing her child.

In the foreground, we can see a man and a woman sitting on a bench, in front of a house [33]. Nearby, there is a small, angular, blue coffin with a big, white cross on its cover, leaning against the house. The man leans against the wall, smokes a pipe, and looks ahead with a vacant expression on his face. The woman sits leaning forwards on her elbows. She is tired,

depressed, with her hands drooping helplessly. On the ground, in front of the people, there is a cringed, sleeping dog [33].
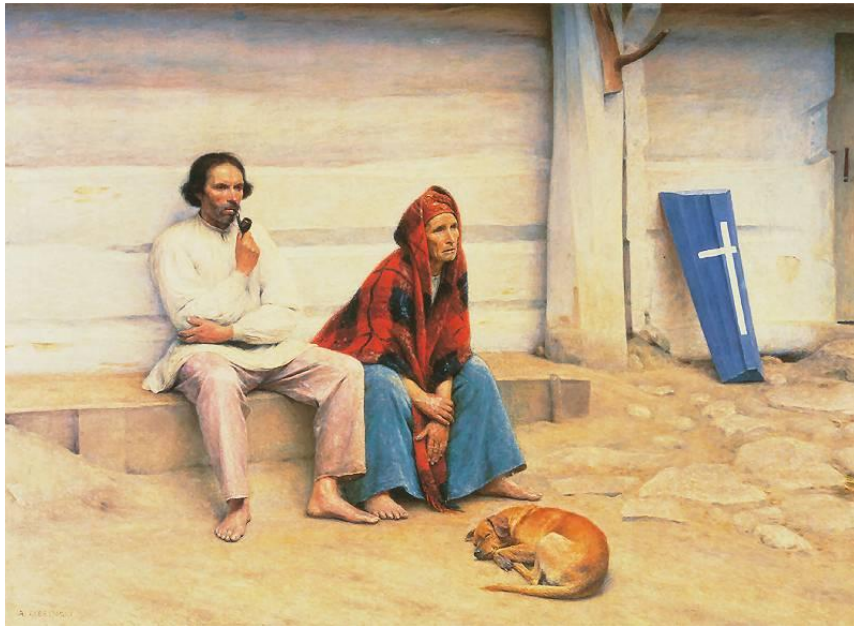
Peasant coffin, painting by Aleksander Gierymski, Source: [33]

Still-life with a skull (1885-1900) [34] – in this painting, Paul Cezanne presented aging fruit, decaying apple and a skull, giving the impression of impermanence of life.

Still-life with a skull, painting by Paul Cezanne, Source: [34]

Death in the Sickroom (1895), *By the Deathbed* (1895), *Dead Mother and Child* (1897-1899), *Death and the Maiden* (1895-1896) [35] – from the beginning of Edward Munch's creative activity, a motif of death was actually predominant in his works, and a fear of death and suffering was presented in a very expressive way.

Deathbed, painting by Edward Munch, Source: [35]

Death in the Sickroom, painting by Edward Munch, Source: [35]

Dead mother and child, painting by Edward Munch, Source: [35]

Death of Ellenai (1907) [36] by Jacek Malczewski presents two main characters from Słowacki's poem: an outcast, who died a moment ago, and Anhelli. Ellenai lies down on a lair, and in the background, we can see poor interior of a small chamber of the exiles in Siberia [36].

Death of Ellenai, painting by Jacek Malczewski, Source: [36]

Her light hair lie on a straw bed-head [36]. There are no traces of death on her white face and transparent hands yet. She seems as if she was sleeping. Her companion sits, seemingly calm. No rapid move indicates his despair, only his dimmed, contracted face and sunken eyes with dark rings around them show the enormity of his suffering [36].

Death and the Maiden (1915) [37] – Egon Schiele depicted a woman and a man, as a death in love embrace. Death and Maiden is readily interpreted as a farewell portrait of Egon with his lover Wally Neuzil [37]. The pair cling, more in desperation born of habit than out of true love. The drapery "cocoon" which envelops the central figures offers scant protection from the barren surrounding environment [37].

Death and the Maiden, painting by Egon Shiele, Source: [37]

The girl cuddle the death, as if it was her last comfort and rescue, and it clasps her with a warm gesture, caressing her head. However, it is a terrifying gesture, as it is the only sign of feelings in this painting [37]. The other painting of this author, on a similar subject, is *Pregnant woman and death* from 1911 [37].

Pregnant woman and death, painting by Egon Schiele, Source: [37]

Exhumed (1956) [38] by Alina Szapocznikow is a sculpture, showing a dramatic fate of concentration camp victim, being a crying manifesto against people's indifference towards tragedy of millions of people that took place during the World War II.

Cycle of Execution (1948-1949) [39] by Andrzej Wróblewski is a series of eight paintings, related to occupation experiences of the artist, showing the groups of people waiting for one of the most tragic aspects of the World War II – mass executions of civil people.

Executions, [40] is series of eight paintings from 1949 illustrating the terrors of the German occupation in Poland. At the time Andrzej Wróblewski was working at the Self-Educating Group – a unit of the Association of Polish Academic Youth at the Academy of Fine Arts in Kraków. Today's numeration of the individual paintings was not established by the artist [40]. Their order was incorrectly appointed by his mother Krystna Wróblewska while preparing his posthumous exhibition [40]. The first canvas was created in January, 1949 Rozstrzelanie z gestapowcem (Rozstrzelanie VI) / Execution with a Gestapo Man (Execution VI), and the last one was featured at the end of July of the same year Rozstrzelanie "poznańskie" (Rozstrzelanie II) / The Poznań Execution (Execution II) which Wróblewski presented at the Inter-school Displays of Artistic Academies in Poznań in 1949 [40].

At the time, the most realistic image of the whole series met with disapproval– an unknown perpetrator damaged the canvas by stabbing it twice with a knife at the point which beard the figure of an old Jewish woman [40]. Wróblewski's art was not well received by the assessment of the emerging doctrine. The drawing simplifications, deformations, a certain primitivism of the form and a brutal way of painting faces caused to categorize this sort of art form as "new brutalism" [40].

Poznan execution (Execution II), painting by Andrzej Wróblewski, Source: [41].

Surrealist execution (Execution VIII), painting by Andrzej Wróblewski, Source: [42]

Execution by the wall (Execution IV), painting by Andrzej Wróblewski, Source: [42]

Execution with a boy (Execution V), painting by Andrzej Wróblewski, Source: [42]

Son with a killed mother (1949) [39] – Andrzej Wróblewski presents a several-year-old boy, embracing a woman, shown from the shoulders downwards, without a head visible. The woman is dead, however, it seems as if she gave back a caress with an inert gesture of a hand [39].

Mother with a killed child (1949) [39], Andrzej Wróblewski painted this painting in the colours of blue. He presented a naked child, standing on its mother's laps and embracing her neck. On its back, near a heart, there is a small, dark spot – sign of a bullet [39].

Killed husband, People, Shadow of Hiroshima (1957) [39] by Andrzej Wróblewski – these are the shocking paintings about bad, unjust death, and crossing the boundary between life and death. The paintings are severe and dramatic; they are the kind of sacredness commemorating an innocent victim and pain after losing someone close [39].

Son with a killed mother, painting by Andrzej Wróblewski, Source: [43]

Mother with a killed child (1949), painting by Andrzej Wróblewski, Source: [44]

Gravestones series, 1957, Andrzej Wróblewski painted [45]

Womanizer's Gravestone (1957), painting by Andrzej Wróblewski, Source: [45]

Gravestone on a Green Background (1957), painting by Andrzej Wróblewski, Source: [45]

Gravestone (1957), painting by Andrzej Wróblewski, Source: [45]

Another contemporary artist who used a motif of death was Zdzisław Beksiński. The author himself, whose personal tragic experiences had a great impact on his creative activity, wrote once: "*Painting death, in order to forget about it, at least for a moment*" (...) "*Perhaps,*

one day I will leave this world of mine (...) and then I will start to observe, how the clouds in the sky are changing" [cited by 46].

Painting by Zdzisław Beksiński, Source: [48]

Painting by Zdzisław Beksiński, Source: [48]

In July 2002 [cited by 46] he said: "*We all face the problem of death. I am not an exception. Personally, I am more afraid of dying than death itself. This is not a fear about nothingness, but about suffering, and this is probably what I fear most*".
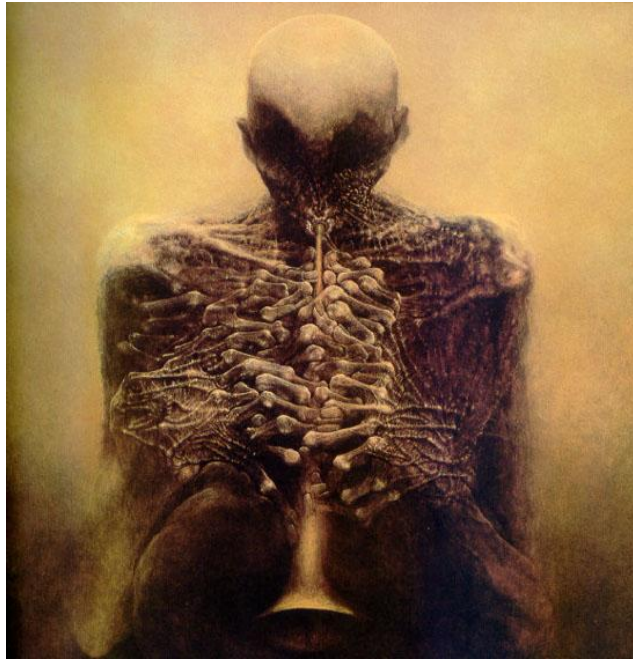
Painting by Zdzisław Beksiński, Source: [48]
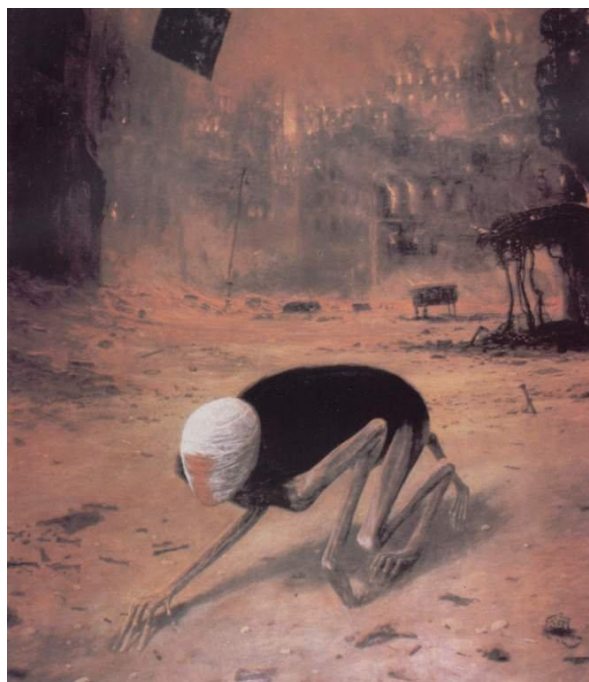
Painting by Zdzisław Beksiński, Source: [48]

In the opinion of Bińczyk [47] death is omnipresent in Beksiński's works, and his paintings make observers think about death and the process that human bodies are going to go through.

Painting by Zdzisław Beksiński, Source: [49]

They represent what people fear the most, in the bottom of their selves [47]. In one of the paintings, in the middle of a forest, in a gale and sunbeams, there is a horse skeleton, which is covered with the remainings of a thin cloth. On its back, there is a corpse of woman, holding a dead child [47].

The other painting presents dark room, forgotten by fate long ago, full of spider-webs [47]. Near the central window, on a stone platform, there lies a body, covered with a sheet, showing the figure's profile [47].

Behind the window, there is a landscape of a dark valley and a sea. A black raven flies into the room and grabs a piece of the cloth with its claws [47].
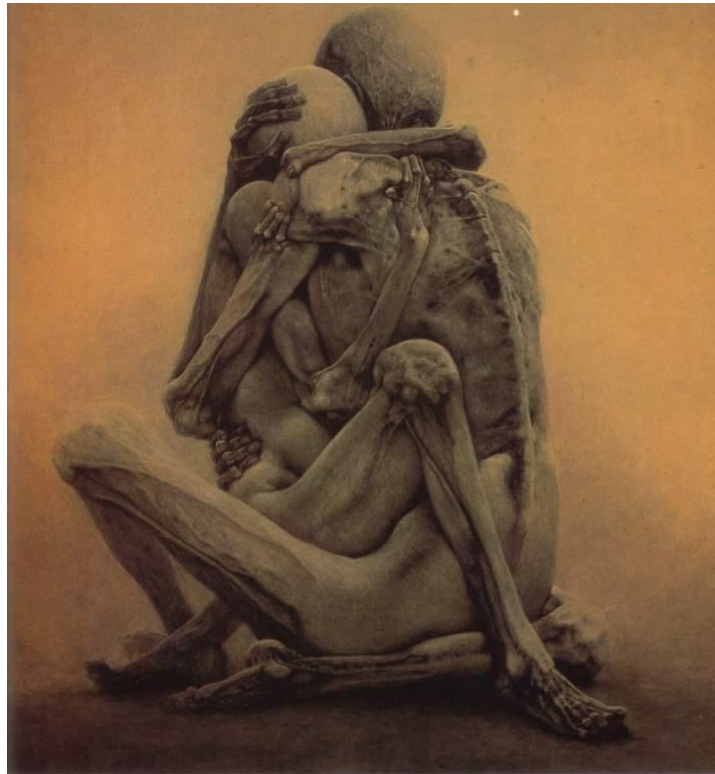
Painting by Zdzisław Beksiński, Source: [49]

Painting by Zdzisław Beksiński, Source: [49]

Painting by Zdzisław Beksiński, Source: [49]
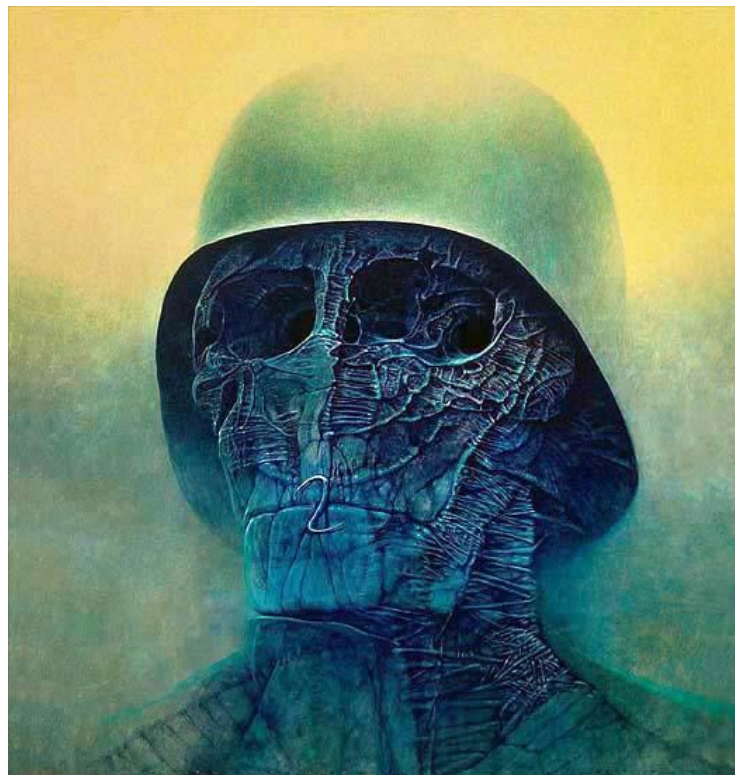
Painting by Zdzisław Beksiński, Source: [49]

In many paintings, we can see figures tied up to stone blocks or crosses, with souls emerging from their extremely exhausted bodies [47].

Painting by Zdzisław Beksiński, Source: [49]

Conclusion

A Painting without emotion is like a tree without roots

Ray Wilkins [1]

Summing up, we can state that, obviously, perception of death was different in every era, in which particular paintings were created. An English writer, Joanne Kathleen Rowling [50] wrote: "*looking at darkness or death, we are afraid of the unknown – nothing else*". As a rule, we are all afraid of death, because we do not know it and we do not know what is waiting for us after leaving this earthly land.

However, despite death's being very mysterious and not fully known, it was presented as ugly corpse of naked woman, without lips, nose, with yellowed face and bat wings, as decaying human body, skeleton with a scythe, or something completely abstract that is not associated with death at once, but makes us think and stimulates our imagination, as Edgar

Degas wrote: "*A painting is most of all a product of an artist's imagination power and, in no case, it can be a copy. If a painter wants to add later two or three strokes, to show the essence, it does not matter, as the air that can be seen in the painting, is not the one we breathe with*" [51] and Vincent van Gogh [52] *To tell the truth, we can talk only by means of our paintings.*

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Depictions of death in film

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Since the origins of cinema death has often been used as a subject. The scenes of dying in films, as well as the scenes of violence, have always attracted the attention of audience, being the source of both terror and fascination. Rafał Syska remarks: *"Thanks to cinema spectators could experience things which in real life filled them with fear or disgust. They were given the opportunity to identify with a strong and ruthless character who brings death and suffering. Film with its fictional worlds allowed the contemplation of the forbidden and with true delight and enthusiasm penetrated taboos"* [1].

Zygmunt Bauman [2], in turn, observes that fictional depictions of violence and death are, through aestheticization, much more vivid, colourful and captivating than the dull reality of the real world which lacks the splendour and precision of films when it comes to the scenes of dying. The aestheticization of brutal scenes of violence and suffering is characteristic especially to the cinema of the two last decades of the 20th century and now. In classical films death was usually treated as a disturbance to the natural course of life. The authors of contemporary films do not try to find a logical explanation for the reasons of showing death scenes; what has become most characteristic of death nowadays, as Ewa Mazierska [3] points out, is its randomness, inevitability and also pervasiveness.

There is no doubt that the acts of killing or violence are not specific only to contemporary film. Mazierska [3] is right when she says: *"Murders were central to the works of Alfred Hitchcock, blood flowed streaming in American black and white films of the forties and in westerns. However, a characteristic feature of new films is that death and violence is much more pervasive than in the films of forty, thirty, or twenty years ago. Practically all main characters in "Reservoir Dogs" are killed, the body count of "Natural Born Killers" is nearly one hundred, and even though the main character of "True Romance" manages to walk away from the big shooting between gangsters, bodyguards and policemen in one piece, (...) such an ending is meant as an ironical tribute to the Hollywood tradition of happy end".*

Contemporary filmmakers and media people serve their viewers spectacular depictions of dying so often that these images no longer have any effect of fear or terror, nor are they an incentive for deeper reflection or empathy. According to Jakub Godzimirski [4], film is a

show, a production, thus: "*One watches death, but one does not explain it. Death functions in cinema, but is stripped off its sacredness and myth. Death in the global village of mass communication is meant for others, for watching, for amusement*". At the same time, however, as Piotr Zwierzchowski points out, the indifference of spectators to death on screen is mixed with certain fascination and affects their emotions, since it brings out their fear and anxiety.

Depictions of death in films are numerous. It may even seem that authors try to outdo each other in their attempts of creating more and more perverse or aesthetically refined images. It would be impossible to mention all different ways for presenting *ars moriendi* in films. However, a look at some of the motifs can help us imagine what huge or one can even say hypnotic influence may these film death shows have.

Depictions of death

The death of a film character should be the cause of trauma to the spectators; however, it is rarely the case, especially when it is not one of the main characters that dies. Quoting Michael Haneke, Rafał Syska claims that general consent to the acts of violence in films is a result of spectators' ability to distance themselves from the fictional reality and to justify brutal deeds of the protagonist by classifying them as lesser evil in his or her struggle for a better world [1]. Also the use of humour which can accompany such scenes has a tension-relieving effect. He also adds: "*Aesthetic staffage, and peculiar rituals make cruelty (otherwise perceived as repulsive) attractive and exciting. Stripped off its physical attributes, death in films becomes beautiful, brings artistic and emotional delight, and, being a part of cinematic convention or mythology, becomes the main factor that decides about the quality of a film, and the function of its popularity*" [1]. Death which is aesthetically beautiful, artistically refined, and highlighted with evocative lighting and music seem to be especially popular.

 1. **Lightness and beauty of killing**

There is little doubt that the cinema owes the light-hearted treatment of death to a large extent to Quentin Tarantino and David Lynch, but the first one to treat the subject of death in this way was Stanley Kubrick in his *Clockwork Orange* (1971). The main character of the film, a charming young man called Alex, massacres and rapes innocent victims to the music of Bach and Gene Kelly's *Singin' in the Rain* with no feeling of remorse whatsoever. Kubrick's film is a peculiar ballet of violence in which rape scenes are rendered as choreographic figures and styled movements and are treated as a dance and music attraction. Jan Kochańczyk observes: *Evil has become elegant and photogenic. It is Kubrick's original*

sin which was later joyfully repeated by Quentin Tarantino in "Pulp Fiction" or the Coen brothers in "Fargo" [5].

In 1994 Oliver Stone made his famous and controversial film *Natural Born Killers.* The film is an impressive spectacle of killing and violence, a monumental show, a collage of black-and-white and colour images, comics, video clips, commercials, and animated films. Killing is presented in a form of exciting live show which can be viewed on television for entertainment, provoking nothing else but laugher. Similar reactions of the audience can be expected in the case of the famous scenes of killing, during which Jules, one of the main characters of Tarantino's *Pulp Fiction* (1994), recites a passage from the Bible. "*According to Stone and Tarantino violence became degraded in the process of its presentation and perception in mass culture and modern media. It mixes into the stream of images and events which are impossible to order, arrange in a hierarchy, or group into serious and amusing, fictional and real. Thus, the ethical aspect of violence becomes blurred and trivialized*" [1]. On the other hand, the visual aspect, in the form of aesthetically refined and perversely pleasurable images, comes to the fore.

2. Death games

Another spectacular form of depicting death are mass killings, where crowds of opponents die in a mutual fight. Films which employ that type of imagery present death as necessary and inevitable, brought by good heroes to their opponents for higher reasons: saving the world, restoring the old order, or at least saving their own life from the bloody hands of the evil. This death is not accompanied by any type of mourning.

The opponents annihilated in battle scenes in their masses are dehumanized, presented as half-animal creatures (orcs, trolls, mutants, aliens), whereas protagonists' deaths assume a truly spectacular form. When analyzing such imagery of death, Piotr Zwierzchowski [6] calls it *founding death*, and points to its relevant elements: *memory, identity, propaganda*. Such films as *Gladiator* (2000) by Ridley Scott or *The Lord of the Rings* (2001, 2002, 2003) by Peter Jackson (especially its third part *The Return of the King*), *Curse of the Golden Flower* (2006) by Zhang Yimou, or the last season's hit *Hunger Games* (2012) by Gary Ross include spectacular battle scenes which, thanks to the use of digital technology and computer special effects, often take our breath away.

Warriors on both sides of a conflict die in large numbers – the fights between two Chinese armies in *Curse of the Golden Flower* are especially remarkable in this respect – but it does not shock the spectators, since their judgement does not have a moral character but an aesthetic one.

3. Apocalypse now

In terms of idea and style, similar depictions of mass death can be found in war films. Many of them are also based on *founding myths* – connected with the creation of a state or a fight for independence. However, the vision of the world presented in the most moving war productions becomes nothing less than apocalyptic, where humanitarian reasons lose all validity and the actions of men are ruled by hatred and violence. Infernal atmosphere that accompanies dying in war films is so vivid in Francis Ford Coppola's *Apocalypse Now* (1979). A pervasive sense of dread in Coppola's masterpiece is almost palpable – it horrifies and fascinates at the same time. In the jungle, the death of a man is meaningless, and not only does it become secondary, but it can even become salvation from a nightmare. The layers of evil and the dark side of human nature that Willard, who is sent on a (seemingly) just mission, discovers in himself, are the same that turned his adversary, Kurtz, into an beastly creature who has no respect either for human or Divine rights. The protagonists reach the heart of darkness, out of which there is no going back to normal world. Extermination concerns everyone, there is no escape from it, and even the end of the war is not a way out. In this apocalyptic vision nobody defeats or is defeated. Everybody loses.

Images of horrific death are also present in Steven Spielberg's *Saving Private Ryan* (1998) and Michael Cimino's *The Deer Hunter* (1978). The first one includes, unforgettable in their cruelty, scenes of the second World War fights of Normandy. The Cimino's film, on the other hand, does not include any spectacular battle scenes, even though it shows episodes from the Vietnam War, but the horror and absurdity of war, as well as the resulting degeneration of the main characters are almost palpable. The world with no humanitarian impulses or human touch is also present in Kim Nguyen's *War Witch* (2012), but its message is a little more optimistic: the title character does not surrender to indoctrination and violence being imposed on her and aimed at turning her into a mindless killing machine. The film is a shocking picture of war seen through the eyes of a child, but at the same time it is also a praise of hope and the will to survive which humans can possess even in extreme situations.

4. Death like daily bread

War films and productions which present the mechanisms of totalitarian rule can provoke a sad reflection concerning the indifference of torturers towards their victims. In such situations death becomes everyday, common, but also overwhelming experience. There is no escaping from it, fate is merciless and irrevocable. Such films as Roman Polanski's *The Pianist* (2002), Andrzej Wajda's *Katyn* (2007), Kazimierz Kutz's *Death Like Daily Bread* (1994) or Andrey Smirnov's *Once Upon a Time There Lived a Simple Woman* (2011) present

death machines created under totalitarian rule and based on intimidation and indifference which affects both perpetrators and their victims. In a world devoid of humanitarian values, in which there is no place even for a smallest sign of sympathy, death becomes similarly inhumane: it becomes a pure, everyday, and overwhelming terror.

5. Decadent death

Decadent death concerns the death of the world of humans. Films which depict that kind of death are of dystopian character. War films presented apocalyptical visions of destruction; films concerning decadent death present the world before the apocalypse. Luchino Visconti is a master of such imageries. Protagonists of his films, like Gustav von Aschenbach in *Death In Venice* (1971), Franz Mahler in *Feelings* (1954) or prince Salina in *Leopard* (1963) die together with the world which sinks into oblivion. Commenting on their deaths Joanna Wojnicka [7] writes: "(…) *they die, because in their entirety they belong to the world which has died; they die because their lives are no longer possible, they pass away because, like everything that surrounds them, also they have become a thing of the past*". In this case physical death of characters is of secondary importance and passing away becomes a kind of cultural experience.

Decadent images of pervert and horrifying death can be also found in Pier Paolo Pasolini's *Saló, Or the 120 Days of Sodom* (1975) and Marc Ferreri's *The Grande Bouffe* (1973). The films, both full of bold, realistic scenes showing violence and unbridled sex, and thus deemed by the audience as particularly outrageous, differ, however, in their construction of the main characters: Pasolini portraits in his work of art innocent victims enslaved and ultimately annihilated by their own sadistic acts. Ferreri's characters, on the other hand, make a free choice of condemning themselves to death from overeating.

Dystopian, pre-apocalyptical visions can also be found in science-fiction films which typically belong to pop culture, and their main characters are usually heroic saviours of the endangered world; good examples here are *Armageddon* (1998) directed by Michael Bay, or *Independace Day* (1996) by Roland Emmerich.

6. Dehumanized death

An interesting case of depicting death that goes beyond human experience are fantasy films. The question of what androids and robots have in common with humans is also the question "(...) *of readiness to die, and what follows, the question of the heroism of death which is usually ascribed to men. The very phenomenon of death is in fact nothing special. It is the awareness of the death that makes humans different from other living beings. Can a machine die? Colloquial language offers a straight answer to this question: a machine breaks*

or is shut down. Only what is alive can die. However, science fiction books and films try to revise this belief " [7]. Good examples here are such main characters as HAL, the computer from Stanley Kubrick's *2001: A Space Odyssey* (1968), replicants in Ridley Scott's *Blade Runner* (1982), the clone of the main hero in Roger Spottiswoode *The 6th Day* (2000) or the cyborg from James Cameron's *Terminator II: Judgment Day* (1991). The non-human characters share the experience of death alongside humans and are ready to die in the same way, with dignity. Scenes showing their annihilation are usually spectacular, built up as sequences of slow-motion pictures and evocative music, like in the case of the two android characters from Scott's film: Zhora's death is shown in slow-motion, and Roy dies in streams of rain with a white dove flying away from over his shoulder as if it was his soul.

7. Death and the decay of the body

Death is an act of physiology, it concerns the body. Cinema tries to explore this aspect of death as much as possible. Death on the screen is a reminder of our biological nature. Death is the last act of our biological life which begins the processes of decay. Film spectators usually identify themselves with protagonists, but in this case the identification does not take place, as Rafał Syska rightly remarks: *"The characters in the films of the Coens, Greenaway or Lynch are not only bad and cruel, but often become the victims of the instincts or murderous impulses and actions of other characters themselves. The audience is deprived of the comfort of identification with a brave hero played by a charming, manly and decent film star who enabled them to feel stronger and more secure in their problems or confrontations. In Joel Coen's "The Big Lebowski" (1998) or in Peter Greenaway's "Drowning by Numbers" (1987) the audience from the very beginning has to accept the unfavorable situation of identifying with a weak protagonist who is completely surrendered to the dictatorship of his destructive desires and who is waiting for the inevitable blow and death"* [1]. Fascination or obsession of death streaked with fear is particularly visible and celebrated in long shots, in the films of Peter Greenaway. The protagonists of *A Zed & Two Noughts* (1985), fascinated with passing and decay, commit ritual suicide in front of a camera which is supposed to record their death and the following decay of their bodies in a sequence of time-lapse pictures. In Joel Coen's *Fargo* (1996) a human body is cut up and massacred, in David Cronenberg's *Crash* (1996) the three protagonists share perverse interests in cars treated as fetishes and find pleasure in macabre scenes of car crashes, which are the biggest source of excitement for them.

Tim Burton's *Corpse Bride* (2005) shows the decay of a body in the grotesque convention of black comedy and is the author's mix of horror and romantic comedy. Another

author who treats the topic of the decay of a human body with humour is Robert Zemeckis in his film *Death Becomes Her* (1992), whose main protagonists, thanks to magical elixir, become immortal, which does not mean that their bodies will not become older or injured.

Human body subject to destruction, injury and deformation yet immortal is a motif present in one of the kind or horror movies of the living dead, zombies. A classic example which started (since then continuously popular) trend for zombies in films is Peter Jackson's *Braindead* (1992), which shows a horrific mix of cut up corpses, and pouring out guts and blood. Death is negated, but not in the sense that it has no longer power over humans but because the dead become alive, which is both abnormal and horrific.

8. Personified death

Death in films can also become one of the characters. In such cases the representations of death are usually based on stereotypical images of Grim Reaper or a gloomy, and sickly pale person, which are so embedded in European culture. Probably the most famous personification of death in film is the one in Ingmar Bergman's *The Seventh Seal* (1957). Death appears as a part of the presented world and plays chess with the knight, but can be seen only by the knight, the juggler and, obviously, the audience. Death, played by Max von Sydov, is wearing a black gown and a white, horrifying and expressionless mask on the face.

Another interesting representation of personified death can be found in Martin Brest's *Meet Joe Black* (1998). She is nothing but the typical version of death – a woman dressed in black, with a hood on her head and a scythe in her hands, but appears in the film as a comely young men. In spite of this unusual look, death carries out his duty with just and diligence, taking all of the characters to the beyond.

It can also happen that film characters take the form of the traditionally depicted Grim Reaper, as it is the case with the work of Pedro Almodóvar *All About My Mother* (1999).

Faces of killers

Contemporary cinema in its treatment of the subject of death is also interested in the way it is inflicted. Thus, the person of a killer comes to the fore. In traditional cinema, the protagonist was usually a positive hero. Today, filmmakers often chose as their main characters psychopathic murderers and criminals, exaggerating their violence, ruthlessness, and skill in inflicting pain or death. Let us have a look, then, at some of the most distinctive killers in films.

1. Fascinating psychopaths

Probably the first character to mention in this group is Norman, a protagonist of Alfred Hitchcock's *Psycho* (1960). He runs a small motel, in which he murders his guests, and in the

basement of the motel he keeps the dead body of his tyrant mother, who played a significant part in shaping the dysfunctional personality of her son. Norman, however, does not evoke the sympathy of the audience as his film successors: the main character of Jonathan Demme's *Silence of the Lambs* (1991) or the protagonist of Tom Tykver's *Perfume. The Story of the Murderer* (2006). Hannibal Lecter, called Cannibal, in Demme's film murders his victims one after another, then prepares exquisite dishes from their bodies and eats them. The spectators get to know him when he serves his sentence in a maximum security prison, out of which he manages to escape thanks to his extraordinary intelligence and cunning. The character is a personification of evil in its pure form who murders his victims with cold blood. But in spite of this, the spectators feel for him and support him in his escape. This surprising feeling of empathy is caused by the charming personality which was presented to the character by his makers. Lecter holds a PhD in psychology, he is an expert of the soul, a connoisseur of good cuisine and alcoholic drinks, and he possesses an extraordinary knowledge about painting, architecture, music and culture. The spectators feel sympathy for him also for this reason that Lecter eliminates the scum of the world: perverts who are patients in his psychoanalytical practice, sadistic, poorly-educated psychologists – his colleagues, or mindless and inept guardians of public order. Similar sympathy from spectators can be expected in the case of the main character of *Perfume*: he is an orphan, who as a child experiences a life of misery, homelessness, and who is exploited by evil people. His asset is the unusual gift which makes him a master of perfume composition. People who surround him are ruthless and devoid of any human feelings, thus the spectators do not feel sorry when the protagonist annihilates them. Such phenomenon is not characteristic only to contemporary cinema; e.g. Arthur Penn's *Bonnie & Clyde* (1967) was already a film whose spectators with all their hearts were on the side of the murderers and not the policemen chasing them.

An interesting and charmingly hypnotic picture of psychopathic murderers was created by Pedro Almodóvar in his film *Matador* (1986). The main characters of the film are an ex-toreador, whose injury prevents him from continuing with bull fighting, and a renowned attorney. They both cannot feel sexual satisfaction without killing their partners, so when they meet they decide to offer each other the biggest pleasure, loving and killing one another in the moment of climax. Their death symbolically coincides with the eclipse of the sun, which adds to the final scene a poetic, metaphorical aura.

1. Natural born killers

The psychopathic murderers who were mentioned so far are justified by various traumatic experiences from their lives (perhaps with the exception of Hannibal Lecter, whose

past life we do not know). Another type of film criminals are natural born killers, i.e. people who kill in the same way as they breathe. The obvious example here is the protagonists of Olivier Stone's *Natural Born Killers* (1994). Although Mallory commits her first murder as an act of revenge on the sadistic father and dumb, intimidated mother, but later she commits more crimes without any motivation, similarly to her partner Mickey. The two criminals travel across America, recording the killings they commit, smiling to the camera and kissing after each murder. Caught and imprisoned they behave like wild animals in a cage. Animal instinct seems to be their natural, prevailing trait of character.

A similar case of a natural born predator is presented in Luc Besson's *Nikita* (1990). Even though the title character is trained by secret services to perform contract killings, the choice of her for this role is due to her innate personality traits which make her unscrupulous killer. It does not mean, of course, that at the same time she cannot be a fragile and delicate girl, who dreams of love, and who evokes sympathy in the spectators.

2. Avengers and guardians of justice

It seems that the most numerous group of all film killers are guardians of morality and public order. Classical cinema was full of such heroes, and the best example here could be westerns – Fred Zinnemann's *High Noon* (1952) or John Sturges'es *The Magnificent Seven* (1960), to name just the two classics. Another genre, which is worth mentioning here is a crime thriller, which is represented by Michael Winner's *Death Wish* (1974) and its sequels (the last one, the fifth, was directed by Allan Goldstein in 1994). These kinds of films are still present also in contemporary cinema.

In 1991 Ridley Scott produced his *Thelma & Louise*, whose main female characters become murderers in order to administer justice to male rapists. Emotional engagement of the spectators is obviously on the side of the "criminals" and not the guardian of justice who is after them. The empathy is even stronger when in the final scene the heroines decide to commit suicide by driving a speeding car into a precipice and the pathos of their death is highlighted by slow-motion shots and freeze-frame.

Jerzy Szyłak [8] is right to say that the heroines from runaway criminals "(...) *turned into rebels against social (patriarchal) order. They discovered that they do not accept the order of the world they live in and remained true to their discovery until the end* ". Thus, both the death of the heroines and the death of their victims become justified.

It is not rare that death in films which contain elements of righteous revenge is not only justified by the spectators but it is also often taken tongue in cheek which is possible thanks to the effect of aestheticization which it undergoes. Acts of violence in Robert

Rodriguez's *Desperado* (1995) resemble, as Rafał Syska [1] points out, some of the best gags in slapstick comedies. Rodriguez creates an artificial world, spoofed and unreal, modelled on motifs from well-known horror films. Making the depictions of death less and less real (dead bodies are piling up) is achieved also through the choice of Latin American music which is dynamic and highlights the tempo and character of the action. In Quentin Tarantino's *Kill Bill* (2003) drastic death scenes are aestheticized and made unreal thanks to the use of Japanese comic style (*anime)* with respect to photography and the intentional strategy of pastiche or even parody. The latter is clear-cut also in another Tarantino's film *Inglorious Bastards* (2009), where the motif of revenge and restoring justice is brought from the level of individuals to the level of nations (Jewish and German, during the World War II).

Revenge for the death of the members of nearest family is probably most common when it comes to vendettas of protagonists in films. Such motifs can be found, e.g. in George Miller's *Mad Max* (1979), Luc Besson's *Léon* (1994) or Philippe Martinez's *Wake of Death* (2004). In this case, death as the price which must be paid for destroyed family life and happiness is justified by the spectators particularly easy, as a way of compensating for the damage.

3. Charming old ladies

Black humour provides and interesting perspective for depicting death in films, especially when it comes to characters who are both charming and evil. A classic example of such characters of murderers can be found in Franc Capra's *Arsenic and Old Lace* (1944).

Charming old ladies with impeccable manners and full of love of neighbour, murder lonely old men, freeing them from existential suffering. A similar theme can be found in Stacy Title's *The Last Supper* (1995), whose protagonists each week ask people who they think have wrong views to dinner and kill them by poisoning. Also a friendly, energetic old lady in the role of guardian of justice and at the same time the guardian of her son is the title character in Roger Spottiswoode's *Stop! Or My Mom Will Shot* (1992).

Still another example of a comical murderer who is not aware of his inappropriate behaviour can be found in Jan Švankmayer *Otesanek* (2000). The main character of the film is a tree stump which becomes alive, and is brought up by a childless woman. He grows and devours everything that is around him, including his parents. Despite his murderous instincts, Otik with his sweet faces and lace baby clothes is an infant who is adorable and evokes sympathy.

Victims of death

Exploring the subject of death cinema focuses not only on characters who are murderers but equally often is interested in those who become their victims. The list of such characters is also long and noteworthy, so let us have a look at some of them.

1.   **Portraits of suicides**

Depictions of suicides make an interesting case of film characters, as their motivation to commit such an act is very different. In the case of already mentioned *Thelma & Louise* by Ridley Scott, the heroines decide to die in the precipice because they do not want to surrender to the police that cornered them. They already know what freedom is and do not want to give it away. Jerzy Szyłak [8], however, is right to say: "*The suicide of Thelma and Louise is not an act of despair; it is caused by the fact that this man dominated world is not worth living in*".

A different case is presented in the film of Alejandro Amenábar *The Sea Inside* (2004). The Spanish director sparked with the film a heated debate on euthanasia. The main character, Ramón, who has been paralyzed for thirty years, decides to commit suicide when the court does not allow for his euthanasia. In his previous film *The Others* (2001), adopting the convention of horror film, Amenábar portrays a mad mother whose mental illness prompts her to kill her children and commit suicide.

Biographical films portraying the lives of pop and rock music who died from their own hands present another type of film protagonists-suicides. Two good cases in point are Olivier Stone's *The Doors* (1991) or Anton Corbijn's *Control* (2007).

Taking your life away is a dramatic decision, so filmmakers usually focus on the aspect of motivation, trying to explain the reasons behind such choices. A pop culture approach to this subject is presented in Shion Sono's *Suicide Club* (2001), a film in the convention of a horror, in which 54 secondary-school students commit suicide. In the case of this film, the psychological side and the aspect of motivation is secondary to the effect of terror in the film.

2. **At death's door**

The film also brings many out of the ordinary portraits of people conscious of the approaching death. The protagonist of Dorota Kędzierzawska's *Time to Die* (2007) is an elderly lady who lives alone in a beautiful but ramshackle house with a garden. Her only friend is a dog, even though she has a son, a granddaughter, and a daughter-in-law. The old woman would prefer that they lived with her but her son would rather sell the house which would not be difficult as there are many prospective buyers. When the protagonist realizes

that her son does not care about her feelings at all and considers her to be an old crank, she concludes that it is time for her to die. She puts on a black dress and elegant shoes, lights a candle, closes the windows, and lies down on the bed. Death, however, does not come, and the lady discovers that being at death's door she can still do something positive, not for the ungrateful son, but for the local community.

A woman named Ann, the protagonist of Isabel Coixet's *My Life Without Me* (2003), gets married when she is still very young and has two children. One day she learns that she has a deadly form of cancer which cannot be operated. Before she passes away, Ann decides to find a woman who could replace her to her husband and children. She also makes a list of things which she has never done and would like to do before she dies. On the top of the list she put meeting a man other than her husband, in spite of all the love she has for her spouse. Together with the protagonist, the spectators realize that it is possible to enjoy life to the fullest, even if one is aware of the approaching end, and that beauty and happiness can be found in simple seemingly trivial things.

A protagonist who is aware of the approaching death is also presented in Andreas Dresen's *Stopped on Track* (2011). Unlike, however, in Ciuxet's film, the director does not offer any consolation to the spectators. His work is a cold, even clinical depiction of devastation caused to the body by brain cancer. The burden of looking after the dying husband is taken up by his young and inexperienced, but caring wife. One of the most meaningful scenes in the film is the one when the protagonist during a visit to the funeral parlour chooses music to be played at his funeral, just as if was shopping in a supermarket. Dresen's film completely lacks any metaphysical perspective, is painfully realistic, and, paradoxically, this commonness and simplicity is what moves the spectators the most. On the other hand, the lack of any religious consolation, so typical to western cinema which usually depicts death from the perspective of atheists, seems horrifying.

3. Grieving after loss

Trauma connected with death concerns above all those who are closest to people who pass away. Also in this respect films are very rich in different attitudes and ways of coping with bereavement represented by different film characters. In Krzysztof Kieślowski's *Three Colors: Blue* (1993) appears the problem of individual freedom. The protagonist, Julie, loses her husband and daughter in an accident. Devastated, she tries to free herself from everything that could remind her of the lost love: she sells the house in a country, she moves to Paris and breaks all social contacts she had. She even decides to destroy the musical score of an anthem on which her husband, a composer, was working. The pain and grief were shown in an

impressive way; they were, as if, physically emanating from the screen. Eventually, however, she manages to come back to her life and the commitments she has towards others, which is possible thanks to an unexpected love and support she is given from an old family friend.

Mourning after the loss of the loved ones is also depicted in Grzegorz Zgliński's *A Long Winter Without Fire* (2004), where the perspective of inconsolable grieving after the loss of a five-year-old daughter is changed by a meeting with a woman whose all family was murdered in Kosovo. Another example is *The Son's Room* (2004) by Nanni Moretti which also shows parental pain after the loss of the beloved child.

In the film, Alejandro Gonzáles Iñárritu 21 Grams (2003) drug addict, who came out of the habit due to her husband, loses her beloved in a car accident and falls into a deep depression. Deceased husband's heart is transplanted patient mathematician. With a meeting with the man in the chest beats the heart of her husband, she is back to life again. However, the perpetrator of the accident, was a criminal, who by all means try to change a good man, is collapsing. Title 21 Grams determine the burden of man's soul, it is lighter because the human body after death.

In Alejandro Gonzáles Iñárritu's *21 Grams* (2003) a drug addict, who thanks to her husband managed to kick the habit, loses her beloved in a car accident and falls into a deep depression. The husband's heart is transplanted in a sick mathematician. Thanks to the meeting with the man who has the heart of her husband in his chest, she is back to life again. The person responsible for the accident, in turn, an ex-criminal, who tries hard to become a decent man, undergoes a breakdown. The title 21 grams refers to the weight of a man's soul, as this much escapes the human body after death.

An unusual depiction of parting with a beloved person is present in Andrzej Wajda's *Sweet Rush* (2009). The film, an adaptation of Jaroslaw Iwaszkiewicz's short story under the same title, is a story about love that comes too late and death that comes too soon. An ageing woman tells the spectators about her fascination with a young boy and about his accidental, and senseless death while swimming in a lake. Mourning after the loss of a lover is intertwined with the grief associated with the passing of time and her aging. The second thread in the film is the story told by Krystyna Janda about the death of her husband, a cameraman Edward Kłosiński who was to work on *Sweet Rush*. Tadeusz Sobolewski's review of Wajda's film has a significant title: "How to direct death" [9]. In it, he stressed that the two heroines (fictional Marta played by Janda and Janda herself) were able to tame death through the power of memory and the power of art which oppose the degrading and annihilating power of passing.

Autobiographical and fictional topics are also intertwined in Małgorzata Szumowska's *33 Scenes From Life* (2008). The heroine of the film is a thirty-year-old artist whose life is changed by her mother's fatal illness. Cool, realistic observation of the process of dying, devoid of any metaphysical references, resembles the aforementioned Dresen's *Stopped on Track*.

The above presented examples of films that refer to the subject of death obviously do not exhaust the list of depictions of dying, killing, or experiencing grief over the loss of loved ones. They can only help to realize how often and in how many different ways this subject is present on the screen. Death is presented in all its seriousness, both as a powerful, destructive force or as a transcendental step into the afterlife, but it is also mocked by satire, parody and black humour and deconstructed by means of aestheticization. One thing is for certain: *Today's media gain their profits to a great extent from the same thing as today's highly specialized funeral services: they accompany death; but while the latter accompany death which is discrete and elegant, the former produce death which is impressive, exalted and exciting. In both cases, the profits from death are bigger and bigger* [10].

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Kazberuk Grzegorz

To sing the death

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The area of phonic human activity, as well as oral one related to it, commonly referred to as music and singing, has been culturally sanctioned since the ancient times as the highest form of expressing emotions and experiences. Music is also one of the forms of communication between people. Regardless of the applied means, it should include a kind of message, difficult to express in words. After all, it was created in order to express what words cannot bear or to emphasize the verbal message [1]. The structure of a musical work, its sound (melody, motif, chords and rhythmic figures) and non-sound (the musical form, movement of sounds, time structure, emotional and aesthetic values) elements of the structure, the expressive function, variety of narrative forms and the abundance of genres, all that 'mathematizing' language determines music to be a means of higher level expression. However, it is willingly acquired, understood and decoded by a small circle of recipients. In the Middle Ages, music – along with geometry and astronomy – constituted the so-called "*quadrivium*" of mathematical sciences, one of *artes liberale* (liberal arts).

The phenomenon of music, discussed in philosophical categories, displays an interesting, constructive quality. Namely, that the fundamental category for music is time. It is obvious that we regard a work performed in particular time (or in particular time and space, if it is performed live) as a musical work of art; we do not think so about musical notation or quasi-temporal components of the work (composition of phrases or the processual development) only clear for professionals.

Other works of art are given *hic et nunc*. Music, in turn, is a processual art. Duration, preserving unity with what has already died away in the work and anticipating future dramaturgy, and first of all, passing of the piece being listened to, determines the theological-eschatological dimension of the work. The fact that music is rooted in time, the transitory nature of sound and melody and the fact that it sounds in time predispose music to try and express the mystery of unexpectedness of the world and human existence, its transience and unavoidable inevitability. At the same time, it can also be a symbol of victory over time, the possibility of creating beauty from "nothing", controlling time and durability [1].

Another area of philosophical interest which is essential for the process of music perception is its aesthetics [2]. Categories of objective aesthetic norms of works of art on the

one hand and feelings evoked by music, contemplative states and emotions on the other hand are the two basic aesthetic issues. A prerequisite for aesthetic experience is encountering beauty (or disgust) and disinterestedness towards the subject – in this case, the musical piece. An aesthetic experience is not the only manifestation of the functionality of music. Functional capacities of music, beginning with its cognitive functions and ending with propaganda ones, cover the whole range of possible ways of affecting the listener.

Can death, then, be a topic of a piece of music? Is it really true that, paraphrasing a well-known proverb, what cannot be talked about can be sung about – even without words? Some topics, although no longer present in everyday discourse, have not disappeared from human awareness. When listening to music, we can experience things we are not able to talk about nowadays. When listening to music, we can experience things we cannot find answers to in everyday life. There are some works which provide us with a certain image of death and everlasting life.

The oldest known Polish Dominican composer, Wincenty of Kielce, is the author of *Officjum Dies adest celebris*, composed around 1255 as a tribute to the deceased bishop Stanisław. The tradition of martyrdom of people of the Church later to become saints of *Mater Ecclesia*, characteristic of the mentality and cultural heritage of the Middle Ages, was reflected in the activity of artists representing liberal arts, who naturally used the musical matter in their work. The theology of that time, sacral art and music together constitute a kind of *biblia peuperum*. Holy actions of God's servants, death of martyrs in defence of the holy faith, posthumous miracles, visions of hell, paradise and purgatory present in all the areas of artistic activity could also appeal to imagination of common folks participating in church celebrations thanks to being sung in the form of Gregorian chant, which was becoming popular then. That eschatological way of expressing humility towards the world of human mortality and its consequences, full of lofty theology, dominated the image of death present in music for many years. Another, more human and humanist portrait of death of a person started to dominate in Renaissance composers' production.

A specific vision of death presented in musical phrases is introduced by the story of Sieur Augustin Dautrecourt de Sainte Colombe, a composer of excellent works for viola da gamba with additional bas string deepening the melancholy of sound, who never published his improvisations. They were discovered in the 1960s by Paul Hooreman in a private library, preserved in the form of a manuscript including 67 compositions. The film *All the Mornings of the World* shows the image of the maestro – widower, stern in everyday contacts with his family, awkward towards his orphaned daughters but expressing in beautiful compositions the memories of past love which torment him; wishing to soothe his sorrow in executive

perfection, he achieves the highest state of music-inspired introduction of the real world to the world of the dead [3]. The film, directed in 1991 by Alain Corneau, is entitled after the novel by Pascal Quignard which became the basis for the picture. When he practises complex passages in his solitude one morning, his deceased wife appears in the door. The maestro – awake or asleep – continues playing "*Le Tombeau de regret*" he has composed. When he stops, the apparition disappears, but tangible proofs of her presence remain: someone has drank a little from the wine cup and has left a roll on the table with a piece bitten off. Since then, the figure of his dead wife still accompanies him in everyday music practice. Those visits become the passion of his life – not the successive masterpieces but the irresistible will to see his wife again. The breakthrough occurs when the ghost appears when the maestro is at rest. Then his playing turns into non-playing, playing without an instrument. That endeavour suggesting the achievement of absolute mastery (implications to *zen* attitudes, coming to mind at the moment, do not seem completely unjustified) [4], places experienced and sensitive artists at the border of two worlds and suggests that there is art which brings the dead closer to the boundary of visibility. Art achieves the effectiveness of a ritual which the living ones need. In teaching Japanese arts – calligraphy, ikebana, tea serving, fencing or archery – there is a moment when the student should understand that the tools of the craft he or she is learning are not important. At best, the student will be a professional in using them. Aiming at mastery is realizing that they are not necessary. Then the art becomes art in which you will do nothing with art, shooting becomes non-shooting, the teacher becomes a student, the master becomes a beginner, the end is the beginning and the beginning – perfection

The topos of death out of love, frequently occurring in literary and mythological texts, was the most visibly and beautifully expressed in Claude Debussy's musical drama *Pelleas and Melisande*. The story of unhappy love of the shimmering and mysterious Melisande in love with spaced-out Pelleas, created by a Belgian symbolist Maurice Maeterlinck, is still another idea of love as a horrible affliction whose end and completion is only possible in another world [5]. Debussy's opera, economical with musical means and concentrated on recitatives performed by the protagonists in the drama, thanks to that structure brings down the perception of the presented drama to clear specification of the most significant features of the condensed message. Questions of the sense of death and its incident fatality, the suggestion that it becomes rather a trap for unexpectant lovers than a goal and the vision of death as the basic element reconciling everything and everyone – this is the image arising out of that work [6]. However, neither the plot nor the structure of the opera prove that the authors wanted to give specific answers to how to experience the death of the loved ones or oneself. They also seem to conceal those important questions inside and wait for the answers.

The questions most distinctly posed by the music of the 20th century, music that is different and *"created for the Unspeakabl"*. According to Debussy, *"Each person can only express the states of their soul and should not resort to symphonic digressions"*.

The only musical form directly concentrated on the topos of death is – inspired by religion [7] and present in the history of music since Ockeghen to Penderecki – a mass for the dead, or *requiem* [8, 9]. The first known polyphonic version of requiem was a work by Goffrey Dufay, which does not exist any more. That attempt to embody in shapes of sounds the ideas and obsessions of human corporeal nature has no more "existential" equivalent in the Western culture [10]. Despite many fashions and evolution of musical forms and genres, it has retained its basic structure until now: The formula of the prayer: *Requiem aeternam dona eis, Domine et lux perpetua luceat eis*, present in each work of the type, is the key to the whole Christian eschatology. Hence, musical requiem arises directly from the theology of salvation. That topic is deep-rooted in the Medieval epoch of the highest spirituality, subtlety of thought and the dark valleys of earthly existence. A combination of ideas, convictions and beliefs underlie the musical requiem.

- the threat of death as an inevitable end of all creation and at the same time fascination with death;
- faith in God's justice;
- hope in salvation and everlasting life;
- memory of the dead, calling for prayer [11].

A requiem arises from faith, even the weakest one. Without faith, music becomes an expression of the threat of death and has no right to exist. Based on Gregorian melodies *Missae pro defunctis*, a requiem mass will only obtain its full sensuality in the Romantic period. The creator of the basis for Romantic apogee of expression was Mozart [12].

Hence the division into the period from Ockeghem to Mozart and from Mozart to the contemporary times, proposed by some theoreticians of the genre. See also Janicka-Słysz M. *Non omnis moriar. Wofganga Amadeusza Mozarta „Reqiuem" i Karola Szymanowskiego „Stabat Mater"* . His work was the first, to be followed by three unusual pieces in the 19th century: *Requiem* by Berlioz, *Ein Deutsches Requiem* by Brahms and *Messa di Requiem* by Verdi. A Romantic requiem is rooted in Baroque, characterized by monumental, oratorio and theatrical form and polyphonic texture. It has a specific dramaturgy of form, full of effects of terror, fear and agitation. It also uses special dual dialectics: the darkness of doubt and the brightness of hope. An important source of inspiration for the topos of requiem is the Medieval sequence *Dies irae*. It is the icon of Medieval religiousness, significant and moving up to this day. The suggestion of the text was illustrated by painted images of Gothic altars.

God's wrath, judgement and punishment and a prayer for mercy. Opposition between love and justice, mercy and judgement, forgiveness and condemnation, absolution and punishment, incomprehensible for ordinary mind. This tension, being the inspiration for the greatest composers, gives rise to creation of music which tries to express and present that all. And to name all the conditions present at the time of departing from this world.

Not always is the thanatical subject matter directly related to works of religious provenience. Masses, works such as *requiem*, *stabat mater* or passions are *a priori* oriented at presenting the eschatological problems. However, there are pieces of classical music whose topic or form remains in the circle of thanatical artistic reflection. Even the popular and hit compositions created in the years 1890-1920, usually performed at concerts, refer to the topic of death and what happens after [13]. The heritage of Romanticism, particularly the aesthetics of German philosophy of the time, treating music as a special kind of cognition, directly influenced the conservative tendencies in formulating works concentrated on eschatological issues. The tendencies to exaggerate, gigantomania and prophetism of composers' messages resulting from it did not prevent experiments occurring in that time, laying the basis for the development of music of the 20th century. Aesthetic and philosophical consequences of the Romantic inspiration in music also overlapped with the specific spiritual climate of the epoch. Growing popularity of religions of the East, transforming into theosophical – and a little later, anthroposophical – movements had a great influence on the mutual impact of music and religion (including new spiritualist tendencies). The first signal of that influence is the appearance of liturgical features in secular works. The most representative example is *Symphony No. 5 "Reformation"* by Felix Mendelssohn-Bartholdy, which is a case of "church service in a concert hall". A specific "art of religion", present in metaphysical scenes and pictures of Richard Wagner's works, particularly in *Parsifal*. Another metaphysical piece, surrounded by nearly religious air, is Gustav Mahler's *Symphony No. 8 "des Mille"*. Utopian hopes for works realized and performed outside concert halls to lead to changes in the universe are represented by unfinished, preserved in the form of sketches and manuscripts, *Mysterium* by Alexsander Scriabin, which represents pure musical mysticism. "Non-sacral" works presenting "musical requisites of death and eternity", "landscapes of death" and visions of heaven and hell include e.g. *Tod und Verklärung* by Richard Strauss, *Symphony No. 2 "Resurrection"* by Gustav Mahler, *The Dream of Gerontius* by Edvard Elgar and *Die Jacobsleiter (Jacob's Ladder)* by Arnold Schönberg.

Although the works presented above include various visions of eternity and resurrection and present "spiritual proposals" of answers to the questions concerning finality drawing on the abundance of religions of the East, pantheism, atheism and theosophy, they do

not omit central Christian truths. Music as art developing in time and operating with time is the most distinct and obvious example of the possibility of presenting eternity. Among the multitude of thanatical and eschatological motifs and topics occurring in compositions with various aesthetics, we can find consolation for us still living, those who are terribly afraid of death and those who have lost someone close in death. It can also be a solace for those who are dying.

The topos of death is not abandoned in the activity of artists creating contemporary concert and dramatic works either. The most notable attempts to refer to the idea of *vanitas* in music are found in the works which constitute the most important phases of creative pursuits of Polish creators of music of the 20th century.

Direct references to the archetype of *danse macabre* [8, 9], traditionally present in artefacts of ancient masters, are mentioned in subjects and quotations included in dramatic works by Krzysztof Penderecki. Many pieces of the extraordinarily abundant production of that composer contain numerous references to the topic of mortality with their subject matter – or indirectly, with their form or inspiration. Unpublished *Epitaphium Artur Malawski in memoriam* of 1958, *Threnody to the Victims of Hiroshima* (*Tren "Ofiarom Hiroszimy"*) of 1960, *Stabat Mater* (later a part of St. Luke Passion) of 1962, *Death Brigade (Brygada śmierci)* an unpublished work for reciting vocal and tape of 1963, *Passio et mors Domini nostri Jesu Christi secundum Lucam* of 1966, *Dies irae – oratorium ob memoriam in perniciei in Oświęcim necatorum inextinguibilem reddendam* of 1967, *Lacrimosa* (later a part of *Polish Requiem*) of 1980, or *Polish Requiem (Polskie Requiem)* of 1984 are only few greatest and most spectacular examples of artistic grappling with the problem of human mortality. The most cohesive image of death taken from a few perspectives can be observed in Penderecki's dramatic works [14]. Four operas *The Devils of Loudun (Diabły z Loudun)* (1969) based on the historical play by John Whiting, *Paradise Lost (Raj utracony)* (1978) directly related to the great epic poem by John Milton, *The Black Mask (Czarna Maska)* (1986) inspired by an expressionist play by Gerhart Hauptmann and *Ubu Rex (Ubu król)* (1990) based on a work by Alfred Jarry, balancing on the verge of absurd and grotesque, present a very wide range of perceiving the phenomenon of death. From interpretation of the phenomenon in the perspective of faith and way to it (*Paradise Lost, The Devils of Loudun*), through the world rushing towards inevitable, total extinction *(The Black Mask)* up to a killing game with the use of a brain-removing machine *(Ubu Rex).* A short analysis of the visions of eschatology of human life and the world presented in those pictures may contribute to the thanatical subject matter present in the musical works of the 20th century.

Death seen from the perspective of Biblical story of salvation, from the creation of the world to the Revelation, is based on Milton's interpretation of the history of mankind. Penderecki's work referring to the Baroque tradition of "sacred play" is a complex stage mystery play presenting successive phases of the history of the world and mankind. The dramatic effect of the work (both in the sphere of text in Milton's work and in the sphere of sound in Penderecki's version) is based on the contrast of three worlds: the circles of God, human and Satan. The image of death is particularly visible in two scenes. In the first one, a human is condemned to death as a consequence of original sin, in the second, thanks to sacrifice in the form of Christ's life, he is delivered. Both constitute essential dramatic elements of the work. Death is presented in them as a phenomenon which is inevitably connected with the physical condition of mankind, finishing the earthly existence, and as the beginning of another, transcendent life, transferring us into the sphere of eternity. Thanks to a play of colours and clear major sounds, even the final scene of Apocalyptic end is full of symbolic message of hope.

The story of the trial and burning at a stake of priest Urban Grandier, accused of contacts with the Devil by Joanna, the Mother Superior of the Ursuline Order nunnery, is a vision of the road to the Truth through suffering and death. Joanna – torn between prayer and blasphemy, love and hate, rejected and helpless in the face of strong emotions – casts accusation against the priest. Subject to exorcisms, she becomes a tool of revenge, at the same time being a victim in the hand of the ruler. The witty, vain priest yielding to temptations gradually matures and transforms in our eyes into a steadfast defender of the truth. On his way to death, he discovers the meaning of his life and forgives those guilty of his execution. *The Devils of Loudun* – a modernist expressionist drama – includes not only references to many musical genres but also elements of theatrical and even film activities. Avant-garde stage realizations, the whole repertoire of unconventional musical means and solutions of vocal elements of the work, gradual development of the scenes leading to the great scene of exorcisms and collective possession at the end of Act II and the final: dramatic march of the protagonist to the place of death and burning at the stake. Despite fascination with evil and the dark nature of a human, the symbolic message of the work is dominated with the possibility of human's transformation and victory over the evil.

The opera *The Black Mask* is a work in which the emphasis is rather on situation than on plot. It is a critical situation – inevitable disaster. The world of the characters, networks of their mutual relations, extremity of the attitudes and pathological emotional tension, as well as dark past of their lives, are necessary to understand the present situation. The drama of Benigna's internal experiences is gradually revealed during the play. Loneliness and strong

feeling of fear lead her to madness and a mysterious death. Her destiny is fulfilled among characters she calls "simpering, wittering and slurping corpses" in her mad hallucination. The agent of the whole drama is the title character. It is not completely clear, however, what or who the figure is: a carnival character, a runaway slave, an angel avenger, bubonic plague of the death itself. Full of mysterious power, it bursts into the world of people's experiences and triumphantly leads the procession of dancers to a certain death. It is an apotheosis of death as the absolute, final perdition. The dramatic musical quality of the opera is based on continuous processes of tensions and culmination of successive scenes, changing into quicker and quicker rhythm. *The Black Mask* as a great metaphor of *danse macabre*; the procession rushing towards a certain death and taking everybody with it becomes part of the great tradition of *danse macabre* plays in the European culture [15].

The grotesquery of the opera *Ubu Rex*, based on rejection of all the ethical values valid in "Poland, meaning nowhere", the characters robbing and killing without scruples to satisfy their lowest instincts and desires, is an embodiment of absurdity and the destructive power of stupidity. Gobbling, wealth and power, killing games accompanied by singing jolly songs – although this image of the world is so grotesque, it can be very easily transferred to the contemporary reality. Oscillating between the serious and comic vision of life, juxtaposing exaggerated elements, creating surprising and unexpected situations and constructing the vision of the world devoid of ideas and fundaments, in which everything (including death) is an absurd game, evokes anxiety, and a question of sense emerges from behind the comic bravery.

The dramatic image if death, present in theatrical forms of Penderecki's operas, from Christ's death being a ransom sacrifice as part of the story of salvation, through the death of a martyr defending the truth presented as a moral victory and discovery of the meaning of life, an inevitable, tragic end of existence, up to an absurd death – death resulting from a play of a cruel fool in the world of denied values, is the complete panorama of the images of death occurring in the contemporary world, whose acceptance, selection and potential relation is left to us.

In the composition output of Witold Lutosławski, regarded as one of the greatest Polish composers of contemporary music, the subject of death is included in compositions being the milestones of his development. Created in 1938, *Lacrimosa* – a 3 minutes long diploma composition accompanied by *Requiem aeternam* opens the professional period of the composer's activity, at the same time being a forecast of abandoning the Romantic tradition. The decisive period in Lutosławski's work was *A la memoire de Bela Bartok,* known as *Music of Mourning (Muzyka żałobna),* written for the anniversary of Bela Bartok in the years 1954-

58. As the effect of many personal experiences and emotions, it was a departure from the twelve-tone aesthetics. Retaining the form of musical elegy, it was not, however, a composition of the *funebre* character, and the composer himself protested against the attempts to perform it at a slow pace. *Epitaph*, written in 1979 as a tribute to Alan Richardson, according to the researchers studying Lutosławski's music has a fundamental importance for the formation of his composer's style. Simple, sequential form and departure from complex twelve-tone chords would be the determinant of his creative pursuits. The work closing Witold Lutosławski's artistic way like a bridge is metamorphoses for a cell and a piano written in 1981, *Grave*, a tribute to the composer's friend, Stefan Jarociński. The remembrance is shown in sounds d-a-g-a, opening and closing the composition and being a quotation from P*elleas and Melisande* by Debussy, which Jarociński analysed. Abandoning the aleatoric music in favour of clarity of the melody and withdrawing complex techniques opens the last period in Lutosławski's work.

Henryk Mikołaj Górecki referred to the topos of death in a particularly spectacular way in his hit *Symphony No, 3 "Symphony of Sorrowful Songs" (Symfonia pieśni żałosnych) 1 op.* 36 for soprano and the orchestra of 1976. The record of Dawn Upshaw performing the soprano part and the London Sinfonietta group directed by David Zinman of 1991 was awarded the "gold album" certificate – meaning a million of copies sold! In 1992, the *Symphony No. 3* took the first place on American and British charts. The English radio *"Classic FM"* broadcast fragments of the composition all the time at the request of the listeners. The listeners and buyers of the album with Górecki's work are both music lovers and people completely unfamiliar with classical music, teenagers and lorry drivers.

The spectacular market success of the work is not only the commercial result of the composer's attempt to reveal the most fundamental human emotions. Giving the three parts of the symphony the formula of mystery play introduces the work into the tradition of folk rituals. Suffering which is the leading topic of the work, presented by means of pain of a mother after the loss of her son (the text of a song of the Kurpie region from a collection of priest Władysław Skierkowski and Lament Świętokrzyski from Pieśni Łysogórskie of the 15th century), a prayer of a young female prisoner from the Gestapo prison "Palace" in Zakopane or apotheosis of a martyr for the Homeland (a fragment of a song about Jurek Bitschan, a legendary 14-year-old Lwów Eaglet) finds its proper dimension in the experience of faith and drama of the Golgotha [16]. Then, the artistic turn in Górecki's composing career is not only a formal turn towards the idea of "poor music" but also an attempt to determine his own Christian spiritual identity. The holy chord A-major ending each part is a symbol of "the eternal flame of faith", just like in the music of Middle Ages, Renaissance or Baroque.

Referring to the folk tradition of funeral ritual carrying of the dead person to another world and providing them with a spiritual and religious gift, visible in gestures, words and songs for the dead one, is not only a formal artistic endeavour. The whole tradition of behaviours in the situation of death and mortals is best expressed in a funeral song. Constituting an integral part of funeral rituals, the songs had religious, social, educational, aesthetic and humanitarian functions and helped build the sense of unity at the moment of death [17, 18]. What was also important was the subject matter of songs performed at the dead one and their eschatologically determined sequence. Unquestionable values of propitiatory songs for the dead; lack of them is regarded as failure to observe the ritual and leads to more and more frequent situations of hiring paid singers or playing funeral works from tapes [19]. Most of the traditional funeral-expiatory pieces do not function in collections of printed canticles. A great percentage of those texts exist as songs written in notebooks, without any tablature, constituting the material for performance only clear for the owner of the collection [20].

In the contemporary times, funeral songs are more and more disappearing in big city cultures, although a similar regression is also visible in traditional rural communities. It is related, on the one hand, with the decreasing number of their performers and listeners, and on the other hand, with lower knowledge of that element of the funeral ritual, resulting from "urbanization disintegration of life" and removing the phenomenon of death from the social life. Changes in the contemporary funeral liturgy of the Catholic church, which leaves little space for songs of that kind, complete the reasons of the regression [21]. All attempts to propagate among a wider circle of recipients the tradition of folk funeral singing, still functioning in small social enclaves, should be especially rewarded.

Unfortunately, the domestic record market is only little interested in recording Polish funeral songs, not to mention cultivating and popularizing their tradition. The only professional attempt to rescue from oblivion the tradition of Polish folk singing which used to function in the *in crudo* form, without elaboration or formal and methodical forms of notation but in its crude form and direct expression, was a concert project of the association *Stowarzyszenie na Rzecz Kultury Tradycyjnej "Dom Tańca"*, entitled "Pozwól mi Twe męki śpiewać" *(Let me sing your passion)*, during which singers from various villages of the South-Eastern and central Poland performed traditional folk passion and funeral songs in Warsaw churches during the Holy Week. The fruitage of a series of concerts was the recording and releasing at the expense of the association an album including the most interesting and most beautifully performed Lent songs and songs sung at the dead ones (e.g. *Różaniec o najsłodszym imieniu Jezus* - Biłgorajskie, *Zbliżam się k'Tobie, Zmiłuj się Boże, Przebacz mu*

Jezu, - the Kurpie region, *Gdy ja sobie uważuję mój Jezu* - Suwalskie, *Gdy miły Pan Jezus do nieba wstępował, Boże kocham Cię* - the Sieradz region) [22]. That exceptional musical material collected on the album is not only valuable evidence that Easter repertoire and songs performed at a dead person have a slightly different character to the bawdy folk songs popular now, and their folk character is based on rules different to those applicable in concert halls. The most important is their religious function, whereas the aesthetic issues related to their performance are embedded in the genre itself. Performance of those songs is an excellent example of prayer full of deep religious and emotional experience, prayer resulting from authentic, archaic contemplation of the mystery of Christ's death. The intention of members of the "Dom Tańca" association was to release another album including only songs performed at dead bodies and related to funeral rituals. Unfortunately, a financial problem (lack of sponsors) resulted in the recorded material performed by singers from Lublin, Sieradz, Mazovia, Podlasie and Grodno regions remaining unpublished for a long time. Notes and full lyrics of the recorded songs were only included in a quarterly *Wędrowiec*, in the issue devoted to folk rituals related to death [23]. This way, economy nearly led to squandering a unique opportunity to share with the next generations the ritual of *ars bene moriendi*, still existing in some villages and definitely worth maintaining. The material was recorded during an extraordinary musical meeting titled "Pozwól mi Twe męki śpiewać" *(Let me sing your passion)* in Warsaw churches: Church of the Holiest Saviour, Church of the Visitation of the Blessed Virgin Mary and Holy Cross Church and after nearly 10 years received a material form of a phonographic release [24].

Painstaking field work of association members documenting folk traditions results in the creation of collections of folk funeral songs. However, rarely do they have the form of professional recordings constituting the basis for preparation of complete albums. Some exceptional examples are activities of the association "Krusznia", which released a professional collection of funeral songs performed in the area of North-Eastern Poland [25] or recorded material including funeral songs functioning in the funeral ritual in Kurpie countryside at the beginning of the 21st century, released thanks to the efforts of a School Complex in Myszyniec [26]. Usually, however, songs performed as part of funeral rituals are only peripheral to material included in albums. One example can be the album *"Pieśni naszych ojców. Pieśni śpiewane w gminie Dubeninki"* released by the "Głos Puszczy Rominckiej" Association in cooperation with the record company In Crudo. The songs included in the album are performed among others by funeral singers from Żytkiejmy (at the border of Masuria and Suwałki region) or an album attached to the catalogue of the exhibition *"Muzyka i śpiew ludowy Podkarpacia."* presented in F. Kotula Ethnographic Museum in

Rzeszów include selected examples from the sound archive of that museum. Among 52 presented pieces, only two were performed during a funeral!

Numerous records released by scientific institutions or radio stations, though issued in series including many volumes, treat traditional funeral songs in a similar way. On CDs released by Institute of Art of the Polish Academy of Sciences as part of "ISPAN Folk Music Collection", there are the oldest records of traditional music from the Phonographic Collections of the Institute. So far, albums have been released devoted to selected regions of Poland: Podhale, Kaszuby, Kujawy, Kurpie and Łowicz regions and violin music of Mazovia. Besides, albums have been created with contemporary records referring to folk tradition. They include a CD presenting songs performed by Władysława Wiśniewska and a folk female singers group Wdzydzanki, as well as *"Pieśniczki z Kancenoła"* including religious songs of evangelicals from Cieszyn Silesia [27].

The series "Muzyka Źródeł" released by Polskie Radio was called "Oskar Kolberg in sound". Albums of that series include real treasures of musical folklore of Poland. Records of authentic bands and folk singers (in many cases, already historical) are presented according to regions or subjects. Only three albums out of 27 already released include funeral songs [28].

Contrary to the intention of the publishers, those publications are not going to become a model for the clergy and organists, who shape the church music in Poland, to draw on the treasure of local hymn tradition [29]. They should be aware that the singing being an expression of authentic faith more and more often ceases and is replaced by songs which have little in common with Polish tradition, using secular elements of popular music, poor artistic texts, banal melodies and primitive harmonies [30]. So, indifference or false ambitions of people responsible for the condition of the contemporary liturgy musical culture may cause the elimination of centuries-long heritage of religious singing culture whose main drive was social memory, since neither their melodies nor style have been recorded in writing.

Unlike folk songs, a contemporary song using many systems of communication, melody, text and a specific code of theatralization of performance is a multicode phenomenon. The advancing commercialization of music, growing competition on the market and ease of achieving a career in entertainment imply the increasing truthfulness of the statement that "everybody can sing and everything can be sung about". Irrespective of the variety of genres of popular music, deep stereotypization and banalization of cultural messages included in songs, there are many works containing numerous references to death. The world of songs is a world of individualized "I" of the artist. The intimate world of confidence transferred to "unspecified everywhere" for the message to be as universal as possible and clear for the widest possible circle of listeners. It is not surprising, then, that

apart from banal and superficial expressions, songs whose characters encounter death find their place in repertoires of various artists. They do not constitute a very abundant current but from the perspective of the contemporary popular culture and a wide circle of recipients, it is an important element of propagating different visions of death [31].

A short review of the most interesting relations of traumatic states connected with terminal conditions may be the basis for sketching images of death and dying present in popular songs.

The least frequent case of observation of the phenomenon of death is the image from "the horizontal position of the deceased person". The grotesque effect of seeing the absolute issues, play with conventions and sensitivity of social reception and making the dead body sensitive may be confronted with outrage on the part of those who guard the solemnity of the situation, but disarming the solemnity of the situation and its drama by those means serves the purpose of a specific adaptation to the terminal moment.

"how good I feel in this

horizontal position

[...]

Rain is drumming against the cover

rocking me softly to sleep

[...]

Poor relatives are completely wet

my wife is bound to get a cold..." [32].

But this is a rare example of artistic distance to the trauma of death. Usually, when an expression of the state of dying occurs in a song, it is marked with more intensive and dramatic emotions:

"I took what I was supposed to take

to stop living and hating

[...]

now, when I'm losing my pulse, I'm dying for the first time,

I don't know what it feels like...

It's happening in my blood; I'll see if it hurts so much

[...]

I love you, save me, please

it's cold, it's dark

[...]

I'm dying" [33].

In most cases, death in songs is highly conventionalized and tabooed. Rarely is it the effect of the biological end of human existence. Death in hit songs is often a result of an unhappy love, a suicide belonging to the archetype of a popular street romance.

"So she killed herself for him,

she that danced out of love" [34] .

or urban song, characteristic of a housing estate of the 20th century:

"Stupid love, bad love

has no control over me,

my hair will be caught by wind,

ten storeys and darkness"

[...]

"The life and the death are alike

no surprise,

the treason and the wrath are alike,

no surprise,

the stone and the blow are alike" [35].

The circumstances of suicidal death often differ but the eternal truths remain the same. Unhappy love or affair described in the songs is part of an eternal mechanism which "does not surprise", which becomes a seal confirming the authenticity of intentions and sincerity of feelings till the end.

Death in a song is usually looked forward: both the suicidal one as a result of rejection and the one as a result of unsatisfied love are the completion of one's road of life. The short and self-contained character of a song is the reason for the fact that the eschatological issues mentioned in the work are not an intricate discussion on the absolute things. There is no time or space to argue with the world. A recipe for *memento mori* is included in concise, though sometimes poetic, concrete terms:

"And when the purple light clockmaker

comes to take me as well,

so as to stir the blue in my head,

I will be clear and fully ready.

Days will flow straight through me,

floors and airs will disappear,

I'll look at everything once again

and go – don't know where – forever" [36].

Death as a trauma and extreme experience in the text of a song sometimes refers to the tradition of funeral literature. A short lecture of *bene moriendi,* present in a song, reminds the most beautiful traditions of prefiguration of a dignified death, since we learn from the song that:

"it's not worth dying to attention...

"it's not worth dying in a shakedown...

"it's not worth dying when making obeisance...

[...]

"more bravely, seriously and in dignity.

That is why a guardsman dies

like an eagle, freely" [37].

Death in songs is always anthropomorphized. Sometimes it is gentle:

It was death that visited our house,

and I screamed 'Don't take her,

leave the little girl, please'.

But she smiled and said

now the girl was with her" [38].

or beautiful:

"There were two sisters: night and death.

The night was smaller and the death was bigger.

The night was beautiful like dream, and the death –

oh, the death was still more beautiful" [39].

"I know – sometimes you can be unspeakably beautiful,

you've kissed my hands with passion too" [40].

It also comes back in traditional thanatical motifs. *Danse macabre* rouses not only those who are dying but sometimes the whole world:

"it was you that lured him to your boudoir,

it was you that danced naked in front of him all nights,

it was you that called dream the reality and illusion the truth,

it was you that put a black scarf over his eyes" [40].

"I believe they're still dancing,

> *they're living their lives*
> *and will float wherever they want" [41].*

Despite the whole triviality of the entourage of popular songs and glamour of the world presented in them, the awareness of ontological reality of the phenomenon of death appears in repertoires of groups representing various trends and styles of music. It is an unbearable artefact, degrading the positive perception of the world and casting a shadow over all the values offered by the world:

> *"Life – though beautiful – is so fragile.*
> *It's known by those who have been close to death" [42].*

The sphere of verbal expression of a pop song is very significant if the song is performed in the language of the listener. Categories of death, if they are mentioned in foreign language pieces present in the contemporary pop culture, usually do not influence the listener as strongly as songs performed in their mother tongue. The dominance of English-language songs in the world pop music, upsetting the balance of foreign and domestic compositions presented on the radio, lack of clarity of cultural message and foreign models popularized in "Western" songs, the listeners preferring musical and rhythmical values to the text and banalization of the phenomenon intensify the pornographization of death.

The search engine of the biggest database concerning works composed and performed all over the world, All Music Guide [43] finds 75 types of songs including the word *death* in the title. Among the most popular is the title *Angel of Death* – 105 artists have a song with that title in their repertoires, and *Death* – 100 artists. 75 types of title include the word *dying*. The same number of compositions have the word *grave* in the titles (e.g. even 69 artists perform a piece called *Graveyard*).

Songs with thanatical connotations in their titles rarely aspire to becoming hits. Usually, if a song about death becomes a hit, the subject of dying appears in it in disguise or is implied [44]. World hits continuously functioning on the air such as: *I shot the sheriff* by Bob Marley, *Where the wild roses grow* by Kylie Minogue and Nick Cave, *Janie's got the gun* by Aerosmiths, *Epitaph* by King Crimson [45] or *Dust in the Wind* by Kansas are perfect examples of that. The piece comes from an album by Nick Cave with a telling title *Murder Ballads*, including soft ballad compositions whose melody contrasts with the texts which describe the emotional states of serial killers and degenerate murderers when performing their criminal acts!

Expression of the artists related to the mythology of pop music in general, and rock music in particular, manifested in the drama, music and lyrics domains, is the most complete if the artists depart from the world when still young, without reaching the ripe old age.

Adhering to the principle: *"live fast, die young"* is becoming more and more popular and valid among creators and listeners of rock music. The vast majority of great rock artists did not depart from the world in a natural way. Not infrequently, however, myths and unclear or shocking circumstances of their deaths contributed to extraordinary popularity of the music they had created. The list of rock classics who have died in a tragic way is really impressive: Brian Jones (The Rolling Stones), Jimi Hendrix, Janis Joplin, Ron McKernan (Grateful Dead), Marc Bolan (T-Rex), Elvis Presley, Ketih Moon (The Who), Sid Vicious (Sex Pistols), John Bonham (Led Zeppelin), Bon Scott (AC/DC), John Lenon (The Beatles), Pete Farndon (The Pretenders), Marvin Gaye, Sid Barrett (Pink Floyd), Jaco Pastorius, Yogi Horton, Al Wilson, (Canned Heat), Gram Parsons i Gary Thain (Uriah Heep), Freddie Mercury (Queen), Tommy Bolin (Deep Purple), Cliff Burton (Metallica), Kurt Cobain (Nirvana) [46]. The death of an artist or performer is a particularly attractive reason for raising interest in their output and in the commercial aspect it is rather the beginning of a market success that the end of career. The contemporary commercialization of cultural life, displaying itself in treating all the artefacts as goods for sale, implies the media presence of attractive and fashionable topics, at the same time satisfying low emotional spheres of the listeners [1]. Acognitivism, relativism, liberalism, moral permissivism, utilitarianism or hedonism imputed to the contemporary music do not constitute a good basis for creation and propagation of reasonable attitudes to death and images of it. The tendency to macabre and deadly abomination in dramatic production and expression, combined with occult pararituals, is a marketing trick serving the purpose of referring to the film area of interest of listeners (mainly horror films and *shockumentary* programmes), as well as breaking the traditional religious and spiritual spheres and regression of authorities (magic, the occult, black masses, antiheroes and dissenters from old customs).

Alice Cooper, shocking the American audience with his performances, in the middle 1980s sang in the work *Cold Ethyl*:

> *One thing I miss is Cold Ethyl and her skeleton kiss.*
> *We met last night making love by the refrigerator light.*
> *Ethyl, Ethyl, let me squeeze you in my arms.*
> *Ethyl, Ethyl, come and freeze me with your charms.*
> *One thing, no lie, Ethyl's frigid as an eskimo pie.*
> *She's cool in bed.*

Singing the song, Cooper was chopping a natural size dummy into a few dozen pieces and simulated hanging himself [47]. The most frequent images of the stage setting of his concerts included scenes with a guillotine which he used to simulate the cutting of his head.

When performing the song *I Love the Death*, Cooper used to simulate a sexual act with a black-and-blue (!) natural size dummy. Apart from the performance of kinds of music concentrated on death and cruelty (these are artists of so-called hard rock and metal, and in particular, of music kinds such as black death metal, death grind or gore grind) [48], scenes of violence, killing or tortures have to a greater or lesser extent penetrated the theatralization of performance of mainstream rock musicians. The greatest contemporary continuator of the rock tradition of shocking with the content of songs and behaviour of the stage is Marylin Manson. The stage name being a combination of the first name of a famous film star and the surname of a serial killer is not unimportant here. His stage performances, the air of scandal related to the person of the artist, his image and verbal messages perfectly suit the pornographic image of death and its demythologization in contemporary communities with its exaggeration.

The phenomenon of theatralization of stage performances of pop music artists, so characteristic of the poetics and aesthetics of rock [49], belonging to that current in certain types and kinds of music achieved a status as important as the verbal and musical expression, or even more. Artists playing black death metal – one the subtypes of hard rock or metal music – have made the phenomenon of death and abomination of decomposition, as well as deviations related to it, the most essential element of the aesthetics of the perceived world. Names of bands (Goratory, Jack Slater, Death Reality, General Surgery, Holocausto Canibal, Nunslaughter, Forgotten Tomb, Funeral Feast, Sadistik Exekution, Napalm Death), as well as titles of albums and songs, directly refer to the authors' obsessive fascination with death. The subject of death and its image mentioned in lyrics sung by singers of death metal bands includes all the possible deadly sensations and deviations. From the perspective of a semiotic expression, printing those texts on album covers is much more important than listening to them, since the manner of singing applied by the singers – throaty wheezing – makes the clarity of expression nearly disappear.

Let a few statements of artists of the kind published in high-circulation, officially available magazines be an example of that. This is what the leader of American band Macabre, hiding behind the nickname Corporate Death, said about the subject preferred by his group:

> *On the previous CD, you only dealt with one serial killer, Jeffrey Dahmer. Are you planning another concept album in the future?*
>
> *Yes, it will be material concerning Albert Fish. Probably it will be another CD. Anyway, we want to release an acoustic CD and an electric one, both referring to that person. Albert Fish was a really loony old guy, he ate children and made curries out*

of them. So I think he is an appropriate person to make a concept album about. In my Top Ten of serial killers, he would definitely be on the first place.

And are there any Polish murderes there?

Unfortunately, I don't know any Polish psychopaths" [50].

Popularity of some figures of the Western criminal world is also reflected in the output of Polish death metal artists. One of the creators of the composition *Consume You*, Analriper, talked this way about the piece:

One of the works, in particular "Consume You", is based on a real story of Jeffrey Dahmer, a guy who understood the concept of love of his neighbour in a very specific way. Do you have any more nice guyslike that?

Yes, many. Look around. The world is full of psychos, deviants and degenerates. There are a lot of topics to write about. "Consume You" does not discuss exactly Dahmer and his practices Though it has a lot in common with him. As long as people murder one another and make others suffer, we will draw inspiration from that" [51].

The apotheosis of serial killers, praising and showing the pleasure of deviant sexual behaviours (e.g. necrophilia), atrocities and abomination of decomposition of the dead body and the whole physiology of dying, feelings and emotions connected with killing and deadly harassment of a victim, collective murders and extermination, cruelty and violence are essential elements of poetics and components of the world death metal artists describe.

Using phraseology related to death has an exceptional expression in announcements advertising new album releases appearing on the market. Something like "*11 infernal hymns of Hatred. Pure War, Death and Fanaticism, "Limited to 500 copies, hand numbered with blood of a corpse, with the graphics unlike that on the CD"* [52] or "*Grind, rotten flesh soaked in death metal ptomaine*" [53] is an obligatory means suggesting the potential buyer that the offered products are exceptional, unique on the market and include particularly important content.

Apart from the images of artists and their behaviours on stage, an important area of expression of pop music is a music video. Music videos are a separate genre. They create a separate vision of reality whose structure is based on the logic of dream. The whole range of fantasies, free connotations and metamorphoses presented in music videos is drawn from classic narration motifs and schemes. The artists who act in music videos do not play any characters. Usually, they are shown as icons with broad connotations, referring to clichés and stereotypes of pop culture, giving them an extreme and exaggerated form. Music videos do use incidental sings. They refer to codes deeply rooted in the viewers' subconsciousness,

taken from the cinema, TV or advertising [49]. That rousing and providing direct pleasure from looking is equally realized by means of flattering the buyer of potential goods and of anarchy of the used signs, visual stereotypes, clichés and pop culture codes. Hence the growing presence in the contemporary music videos of thanatical elements and elements indirectly connected with death. Images of death are visualized in many ways. Each poetics of death present in films and TV news is reflected in music videos in a shortened form. Most often, death is shown by means of:

- scenes of funerals, like in a music video *November Rain* by Guns'N'Roses, where a funeral of the lover ends the love story of the main character, or *Bohema* by the band Wilki, beginning the story described by pictures with a funeral of the main character's husband, giving her freedom in a literal and metaphorical way;

- presenting death in a poetic way, like in a composition by Metallica – *The Unforgiven* – a moving monochromatic picture (over 12 minutes long, which is a kind of phenomenon in the world of music televisions), showing the futility of certain human efforts as well as inevitability and elusiveness of the moment of death;

- an old artist entering the spotlight, living out his days in an old people's home (e.g. Moby, the work *Natural Blues*);

- presentation of various ways of killing (digging one's own grave, setting fire, hanging, drowning a person with a concrete block tied to their leg etc.) recorded in films concerning mafia shown in the video *Rap is back* by the band PF Squad;

- attempts to resuscitate or resurrect the dead (the work *Stay* by Shakespeare's Sisters or *Radio Ga Ga* by Queen);

- longing for one's lover, expressed over their grave (e.g. videos for pieces *I'm Stretched on Your Grave* and *Nothing Compares 2 U* by Sinead O'Connor);

- dead people coming back to life and disturbing the visitors at the cemetery (*Thriller* by Michael Jackson);

The above-mentioned set of the most popular images of death occurring in music videos certainly does not exhaust all the images including scenes of death or referring to it, presented in music videos. More and more often, the directness and obviousness of visual illustration of works pertaining to terminal situations is replaced by metaphors in the picture, changing the meetings of a victim and the criminal into poetic romantic dates.

A specific example of an exceptionally perverse aesthetization of death is the music video for the song *Where the wild roses grow* by Nick Cave. Soft, somnambulistic music accompanying the victim and the killer telling the story of their few days long relationship is enriched visually with rustic pastel pictures of the murderer leaning over the body of the

woman sunk in the water. Death, its delicacy in Nick Cave's version and the aesthetics of the dead body expressed by Kylie Minogue, the poetic image of the killer's attitude and the whole event brought down to tragic and beautiful consequences of the male approach – *"All beauty must die"*

Music videos have a great power of influence on the viewers' feelings and emotions. Hence the idea that they also play an important role in weakening family bonds and pro-social attitudes in young viewers [1], and as a result the relativization of attitudes towards the death of oneself and the family members. That is caused by the growing number of pictures showing negative emotions and pseudovalues, anti-ethics and anti-aesthetics, observable nowadays. And if we assume that the level of the aesthetic values presented in music videos is directly proportional to the expectations of a contemporary viewers and listeners, their ethical and aesthetic level, then the future perspective of pop music and in particular pornographic culture of death, becoming more and more attractive now, does not seem too optimistic. As for the assumption that it will soon reach its apogee in quest of unity of vision and sound, it seems justified.

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