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Streszczenia Summary

Jolanta Kowal

“Talent (nie)wyższy nad mierność” (“Talent (not) above Mediocrity”). Some Remarks on the Phenomenon of Poetry Writing Mania in Lithuania in the Period 1815–1830

(summary)

An overview — even cursory — of literary culture in Lithuania in the first decades of the nineteenth century indicates there were many people who pursued poetry writing. According to Piotr Chmielowski, such a phenomenon did not exist then to this extent and with such intensity in any other part of Poland’s territory. As proof, in one of his works, he lists more than seventy names of poets who in the years 1815–1822 had their poetry printed on the pages of journals published at the time. This number, certainly, does not fully reflect the scale of the said phenomenon. It should be noted that young people strove for a place on local poetry Parnassus, for example, also through parlor readings or through entries in memory books. Those young poets were often satisfied with minor, fleeting poems, handed from one person to another, without hope of the fruits of their poetic labor appearing on the pages of periodical press. Unfortunately, few of these poets possessed “talent above the mediocrity”, hence few managed to impress their audience.

The paper aims to present selected views of contemporary audience concerning the poetry as its members also made an attempt at evaluation of the poems and aesthetic valorisation of the authors’ talent.

KEYWORDS

“Dziennik Wileński” (“Vilnius Daily”); graphomania; classics; Lithuania; literary Parnassus; writing talent; translation; Vilnius University; poetry writing mania; Vilnius

Tadeusz Pólchłopek

Talent for “umnictwo” of Leszek Dunin Borkowski — from the Author’s and Reader’s Perspective

(summary)

Leszek Dunin Borkowski in his creative practice, artistic programmes and criticism preached the postulate of “umnictwo”. This was the term used for censorship reasons and meant the art that pursued the cultural discourse with the social and political environment. Therefore, an artist should be a priest of divine ideas and as a prophet should promote democratic and freedom-inspiring programmes.

KEYWORDS

Borkowski Leszek Dunin; ideas; Galicia; romantic manifesto; poetry; romanticism; talent

Malgorzata Lisicka

In Search of an Appropriate form: few Words about Poetical Works and the Writing Workshop of Stanislaw Kostka Potocki

(summary)

This paper attempts to characterise generally the poetic legacy of Stanislaw Kostka Potocki. In several books of the Public Archives of Potocki's family one can find mainly unpublished poetical works preserved in various forms: autographs, copies controlled by the author and his fair copies or copies made by secretaries. Some of the texts are unfinished, others are carefully refined, however, preserved number of variants and correction versions of concrete works give opportunity to analyse the author's workshop. First of all, it seems that these are the original texts, although there are many problems associated with their attribution. On the basis of the preserved materials, it can be assumed that Stanislaw Kostka Potocki could have prepared some of his poems for publication.

KEYWORDS

Stanislaw Kostka Potocki; poem; edition; archives; attribution

Izabela Woszczak

Artistic Evaluation of Jadwiga Łuszczewska (Deotyma) and her First Creative Period (1851–1863): Press, Reminiscences, Correspondence

(summary)

The following article is a narrative, captivated in authorial perspective, concerned with Deotyma's actual or improbable literary endowments and artistic esprit. Sampled information are collected from nineteenth century critical reviews, private reckonings and stormy polemics which centre around Łuszczewska's controversial talent. Most of the analysis involve contemporary press publications but also includes impressions preserved in intimate diaries, letters, Deotyma's friends jottings and many others. The article presents both: votes "pro" and "against" the authoress which are encapsulated by Łuszczewska's own afterthoughts on refining her poetic abilities and self-judgments on her works.

KEYWORDS

the press (nineteenth century); literary correspondence; literary criticism; improvisation

Lidia Ignaczak

Talent in a Theater of Envy

(summary)

This article concerns three selected works of the 20th Century drama: Peter Shaffer's *Amadeus* (which had its first-night performance in the Oliver Theatre in London on 11.02.1979), *The Impostor* Gyorgy Spiró (staged before the Budapest audience in the theatre Katona József Színház on 28.10.1983), and the drama *The Four Hand Dinner* of Paul Barz (included in the repertoire of European theaters after its first-night performance at the Deutsche Oper in Berlin on 27.01.1987). These dramas present the very thorough, and at the same time subtle analysis of the relationships between artists talented in varying degrees: their mutual curiosity, excessive admiration, cautious distance, small mutual malice or resulting from complex passionate jealousy.

It is interesting that the three so different playwrights used in these dramas the same structural scheme: reaching into the history of theater or music, on the canvas of real artistic biography they created their own tale about desire of unattainable fame, about creative solitude and social exclusion of talented misfits.

KEYWORDS

20th Century drama; 20th Century theater; history of music; history of theater; Paul Barz; Peter Shaffer; Spiró György

Kamil Dźwiniel

„I Have Some You, You Have Some Me”. Self-reference and the Subject of Poems by Stanisław Barańczak

(summary)

The author of the article is focused on those of the places in Stanisław Barańczak's poetry, in which the subject is revealed and the fact that the sender is the poet, who creates *in statu nascendi* and at the same time reflects on the essence of this process, is emphasized. These are obviously the self-reference procedures, directly related to perfecting his own poetic workshop. In the case of Barańczak those threads are also transferred on the self-epistemology area, which means that they are involved with the identification of the subject's own identity, which is worth of interpreting precisely as a self-reference procedure. Self-reference at this point is being expanded only in a manner of pretense: it is absolutely important to remember that the “self-recognition” making subject is exactly the poet. The key figure to the topic taken in this way will be the doppelgänger (and bond to this issue mirror theme). The exemplification material will be given by both early *Korekta twarzy*, and the subsequent volumes of Barańczak's poetry.

KEYWORDS

self-reference; language; metapoetry; the lyric sender; writing about writing; subject; text; identity

Marzena Karwowska

Mythical Repartition in Mime Dramas by Bolesław Leśmian

(summary)

In this article texts of Bolesław Leśmian dramas entitled: *Pierrot i Kolombina* and *Skrzypek Opętany* have been analysed. The main objects of this article are as follows: problem of writer's block and his efforts in overcoming this crisis. Interpretation of Leśmian's dramas is methodologically refer to anthropological theory proposed in Gilbert Durand literary studies.

Symbolic mining, hidden in mentioned texts, have been taken under mythocritical interpretation. Additionally the following aspects were discussed: artistic palingenesis of archaic myths, valorisation of setting typical for mysteries of regeneration and literary actualisation of ritual scenario.

KEYWORDS

Bolesław Leśmian; *Skrzypek Opętany*; *Pierrot i Kolombina*; mime drama; mythocritique; anthropology of literature; Gilbert Durand

Magdalena Jarnotowska

Dirt as a Metaphor of Brunon Schultz's Works

(summary)

The study describes anthropological and philosophical aspects of dirt as a metaphor. The author interprets the motif in the context of hygiene rhetoric (crystal palace, cleansing the society of unnecessary elements, dirt as a form of revolt, dirt as stigma etc.). Based on the example of *Dwugłos o Schulzu* by Kazimierz Wyka and Stefan Napierski she analyzes the meaning of metaphors and axiologically characterized pictures, favouring the analogy: if it is dirty, it is immoral.

The author is interested in the idea of cleanliness and dirt as understood and pictured by the authors of the interwar period. It is these notions that literary critics of the named period refer to while formulating allegations towards Schulz's works. The author presents dirt as a historically and culturally variable category, which was influenced by the development of medicine, cosmetic industry and advertising. She confronts Schulz's modern guardian of order — Adela, with Jacob, an eccentric who introduces chaos and impropriety. The author is trying to grasp these metaphors and pictures due to which dirt in Schulz's world stands for a creative potential.

KEYWORDS

Bruno Schulz; Kazimierz Wyka; Stefan Napierski; *Dwugłos o Schulzu*; dirt; cleanliness; hygiene; crystal palace; interwar literary criticism

Erik Zillén

Poland's List of Monarchs and the la Fontaine Table in a Moralizing Work of Swedish Eighteenth-Century Literature

(summary)

The paper elucidates a work of Early Modern Swedish literature, entitled *Polska Kongars Saga och Skald* [Saga and Song of Polish Kings] and published anonymously at the royal printing house in Stockholm in 1736. This book is remarkable in several respects. In 51 chapters it portrays the rulers of Poland, from the legendary founder of the nation, Lech I, up to Stanisław Leszczyński, still in power in early 1736. The chapters are composed in a similar way, each of them containing an engraving of the monarch, a historical sketch in prose, and a concluding comment in verse. The paper starts off by discussing the attribution of *Polska Kongars Saga och Skald*, an issue on which Swedish and Polish scholars have held divergent views. The dispute is settled here by identifying the author as the Stockholm clergyman and occasional poet Johan Göstaf Hallman (1701–1757). The main focus of the paper, however, is an investigation of the work's verse comments. It is argued that the delineation of Poland's sovereigns is used primarily as a stock of *exempla*, being explained in terms of virtues and vices in the poems closing the individual chapters. In particular, the chapters on the medieval rulers Bolesław V (Bolesław Wstydlivy) and Ludwik I (Ludwik Węgierski) are scrutinized. As moralizing comments on the historical events, these chapters employ verse fables by Jean de La Fontaine, rendered in Swedish. With his faithful verse translations of "Le Loup & l'Agneau" and "L'œil du Maître", Hallman enriches the initial phase of La Fontaine reception in Sweden, which took place, it is shown, several decades after the earliest reception of *Fables choisies, mises en vers* in Polish. Of even greater significance, though, is the fact that the two French fables, both of them highly aestheticized according to the taste of Classicism, in the context of Poland's history are given a clearly moral-didactic function by the Swedish clergyman. Hallman thereby inverts the most groundbreaking contribution of La Fontaine to European fable history.

KEYWORDS

list of Polish monarchs; early modern Swedish literature; virtue ethics; reception history; fables of La Fontaine

Anne-Marie Monluçon

The French Edition of Tales Translated from Polish Today: Between Universality and Identity

(summary)

This paper focuses on three books of collected tales translated from Polish to French: *Tales from Poland* (1990), *The Bough Of The Sun Tree* (collected by Jerzy Ficowski, 1990) and *Polish Tales* (2007). The analysis starts with the question of what prevails in these collected tales: the deep roots of identity or its universal value. The first observations yield a paradoxical result:

the Polish anthologies do not particularly highlight ‘Polishness’ whereas most of the collecting coincided with a desperate effort to save the culture of an embattled country which at the time had been erased from the maps. On the contrary, in *Le Rameau de l’arbre du soleil*, the narrator frequently gives an account of the discovery or the reclaiming of his gipsy identity by the hero who is the very subject of the tale. Yet, in a second stage of the study, we must introduce nuances in the picture by pointing out the elements in the tales possibly revealing the nature of inter-community relations. Even though the communities are tightly insulated from one another, tales, on the contrary, move back and forth across the lines separating Gipsies and Poles, but also other communities (see the variations on the Grimm and Afanassiev tales). Finally, the reflexion on the tales’ significance sheds light on the fact that the leading themes of these collected tales — such as the pattern of social climbing — may be construed differently, alternatively stressing the dimensions of identity or universality.

KEYWORDS

Polish tales; Gypsy tales; Jerzy Ficowski; identity; universality; inter-ethnic relations; The Grimm brothers; Alexandre N. Afanassiev; the triumph of the weak

Katia Vandendorre

The Fairy Tale in Catastrophist Poetry: Krzysztof Kamil Baczyński and Tadeusz Gajcy

(summary)

In the present article an attempt is made to describe the use of fairy tale in catastrophist poetry, focusing more specifically on Krzysztof Kamil Baczyński and Tadeusz Gajcy’s works. Both poets allude to the despair of the Second World War by contrasting the idyllic Arcadia of fairy-tale world with the hopeless universe of the apocalyptic reality. Unconnected with the reality, fairy tale may seem unattainable, like an unseizable dream. But it can also be the victim of the omnipresent evil of the war and decomposes from the inside, unable to avoid its baleful power. A careful analysis of Baczyński and Gajcy’s works shows that this subtle relationship between fairy tale and evil or death recurs in their poetry, and is even widespread in their period. The popularity of this strategy raises therefore the question of the existence of a separate category that could be called ‘catastrophist fairy tale’. The paper is divided into three parts: the first part is devoted to Baczyński, the second one — to Gajcy and the third one offers a synthetic reflection on the notion of ‘catastrophist fairy tale’.

KEYWORDS

catastrophism; fairy tale; the supernatural; Polish poetry of 20th Century

Magdalena Lubelska-Renouf

Thought and Poetry: Czesław Miłosz and Martin Heidegger

(summary)

Philosophy, which is an effort of thought, often strives to become pure thought above and beyond language. This attempt, which is doomed to failure (we always think in words), challenges poetry and positions itself not beyond language but short of poetry. The classic example of this is the philosophy of Wittgenstein.

The contrary of this de-poeticised thought is poetry which lies on this side of thought: it is unreflective poetry (that which does not reflect the world) and the absurd (deaf to the world). The classic example of this is the poetry of Mallarmé.

Martin Heidegger and Czesław Miłosz challenge these two positions in philosophy and poetry and strive to think in a poetic way: The philosopher dreams of a poeticising thought while the poet dreams of a philosophising poetry.

Their preoccupations reflected major themes, in particular western nihilism of the 20th century and its metaphysical roots; the subject /object dialectic and the radical subjectivisation which arises from it; the death of God, man and the world which is brought about by this subjectivisation; remedies to fight against this; the quiddity (essential essence) of things, their grain and physical substance, concrete and sensual; their deep wonderment at that which exists; their deep respect and piety in the face of that which exists; the language itself, the words that they use to try to express that which exists.

In terms of their thought, they are on the same path. But there are thoughts which they do not share or which they consider differently. Heidegger does not consider Evil: Nothing is more alien to his philosophy than the Good/Evil dualism. Miłosz, on the other hand, is obsessed by the question of *Unde Malum?* and to approach it he leans towards Transcendence. Heidegger holds to the concept of absolute Immanence. As a result they are worlds apart when they consider eschatological matters such as death.

This article aims to provide an outline of the constellation of subjects considered in the philosophy of Heidegger and the poetry of Miłosz.

KEYWORDS

poetry; thought; western nihilism; subjectivisation; the death of God; wonderment at that which exists; evil; that which exists; the language

Małgorzata Pawłowska

A Malicious Poet in Salon Society — Wojciech Mier's Dedicated Poems

(summary)

The article is dedicated to the poems of Wojciech Mier, a forgotten Enlightenment poet who was known for his cutting remarks towards various characters and personalities of Warsaw public and social life in the second half of the 18th century. The author pays particular attention to the works whose themes are inspired by observation of the salon and which are addressed mainly to women. The considerations aim at throwing light on, how much the poet was

teasing frequent visitors of the salon by his ready pen. The article presents as well the collection of flaws that were usually used as the subject of criticism by Rococo writer in his poems. Moreover, the author pays attention to the works which on the one hand are characterized by their ambiguous meaning and intention which cannot be defined precisely but on the other hand show that their author perfectly mastered the art of being malice.

KEYWORDS

Wojciech Mier; social life in the eighteenth century; women morality; salons

Emilia Uryszek

Existential in “The Rain” — Short Stories by Mrozek (1962)

(summary)

The paper is devoted to the last of before emigration collection of short stories by Sławomir Mrozek. Released in 1962, *Rain*, refers to the earlier volumes of satirical prose by Mrozek (*Elephant, Wedding in Atomville*), but introduces new plots which dominate in his later works. The author of the article analyses the short stories in terms of themes characteristic for the existential literature, linking the conjectures with facts from the biography of the writer. The study shows the direction in which are evolving the stories from the *Rain*. However, special attention is paid to the pessimistic tone texts, bringing up the subject of tragedy and absurdity of existence.

KEYWORDS

Sławomir Mrozek; *Rain*; short stories by Sławomir Mrozek; existentialism

Jacques Chaplain

[Notice bibliographique :] Charles Edmond Chojecki, patriote polonais, explorateur, soldat, poete, dramaturge, romancier, journaliste, bibliothécaire... par Emmanuel Desurvire

(summary)

This text is a complement to the presented a year ago in the translation into Polish, Jacques Chaplain's review which is a fragmentary overview of the three volume monograph by a world-known physicist Emmanuel Desurvire, devoted to his ancestor, Karol Edmund Chojecki (1822–1899). Source materials, meticulously collected by the French biographer — family archives and other documents that were not printed before — enable us to get to know closely this Polish emigrant of the era of Romanticism, known in France under the pseudonym Charles Edmond, inter alia of the side of various, closer or further relationships with the representatives of French culture, science and politics of that time (such as Gustave Flaubert, Georges Sand, Louis Blanc or Georges Clemenceau), as well as his own creative achievements (in the fields of playwriting, dramaturgy, publicism and art of translation) and their twentieth-

century reception. Desurvire's work — of impressive size and substantive content — has been currently published for the second time. The second edition, revised and bearing indices is completed with the two-volume supplement.

KEYWORDS

Karol Edmund Chojecki (Charles Edmond); biography, Polish literature of 19th Century; French literature of 19th Century; Emmanuel Desurvire; foreign polonica; annotation about the book; translation