

# ABSTRACTS & KEY WORDS

MAGDALENA BIZIOR-DOMBROWSKA, *“The unfortunate editions” of “Nie-Boska komedia” by Zygmunt Krasiński*

**Key Words:** Zygmunt Krasiński, *Nie-Boska komedia*, the first and the third edition of the drama, the choice of the text’s basis, two equivalent versions

**Abstract:** The article attempts to analyse the editions of *Nie-Boska komedia* by Zygmunt Krasiński, which were published during the poet’s lifetime, from a perspective of a decision concerning the choice of the text’s basis used in a new critical edition. The history of three editions indicates significant differences between the first edition (Paris 1835) and the third (and last) edition, approved by the poet (Paris 1858). The main differences pertain to dedications, epigraphs, endings and many stylistic modifications introduced by the poet in the third edition of the drama. A thoroughgoing comparison of the above-mentioned three editions leads to a conclusion that there were two versions of *Nie-Boska komedia*: the first, which functioned during Romanticism, written by the twenty-year-old poet, dedicated to Joanna Bobrowa, who was one of the first readers of the drama, and the second, corrected by the writer, published the year before his death, contemporarily known to us (as subsequent editors based their editions on this version). The article also attempts to find the answer to the question concerning the possibility of publishing *Nie-Boska komedia* in two equivalent versions – based on the first and the third edition.

ELŻBIETA DĄBROWICZ, *The poet – the anonym*

**Key Words:** Zygmunt Krasiński, *Nie-Boska komedia*, the anonymous authorship, Julian Klaczko, “Revue des Deux Mondes”, the construction of protagonist, Klementyna z Tańskich Hoffmanowa

**Abstract:** Zygmunt Krasiński concealed the authorship of his works (consistently, starting from *Nie-Boska komedia*). Was it only a flanker manouvre, outer to the texts and imposed by political and familial circumstances, or the anonymous authorship pertained to the concept of opus and author? Considering guidelines given by Julian Klaczko, who in 1862 in the “Revue des Deux Mondes” published the article about the anonymous poet, I am inclined to choose the second aforementioned option. The article attempts to show that the anonymous authorship is connected with the poetics and pragmatics of text in many ways – not only with the concept of author inscribed into the work but also with the construction of protagonist.

JACEK LYSZCZYNA, *Konstanty Gaszyński – the first editor of letters by Zygmunt Krasiński*

**Key Words:** Zygmunt Krasiński, Konstanty Gaszyński, Romantic letters, *Wyjątki z listów Zygmunta Krasińskiego*, nineteenth-century editorial techniques, biographical source

**Abstract:** The first edition of selected letters by Zygmunt Krasiński was edited by his closest friend – Konstanty Gaszyński – and published in Paris in 1860. The volume

## Abstracts & Key Words

*Wyjątki z listów Zygmunta Krasińskiego* included selected letters that were – pursuant to the title – fragmentary quoted, without introducing recipients' names, which was compatible with the rules of contemporary editing and presented in the introduction to the book. The editor's aim was not to publish an integral text of letters but to familiarise readers with more interesting extracts of both literary and philosophical values. The letters were not treated as a biographical source. On the contrary, some details of that kind were usually omitted.

**AGNIESZKA MARKUSZEWSKA**, *Zygmunt Krasiński's letters to Henry Reeve – editorial problems*

**Key Words:** Zygmunt Krasiński, Henry Reeve, Romantic epistolography, new editorial solutions, the specific philosophy of “being” and creating, the achievements of traditional philology, semantic diversity

**Abstract:** Zygmunt Krasiński's letters to Henry Reeve require research tools and editorial solutions other than these currently existing. Putting short narrative pieces attached to letters as something additional to the discussed epistolography – considered as a separate genre – under the text of a letter, or in a separate volume of “collected writings”, but not within a letter, deprives Krasiński's writing of the specific philosophy of “being” and creating, the concept of poetry, text, word and correspondence. A technique of the editorial preparation of letters – innovative but respecting the achievements of traditional philology – which is presented in the article enables to recreate the intentional multi-discursiveness of Krasiński's work, its semantic diversity and polyphony of meanings.

**MAŁGORZATA ROWICKA**, *Russian external censorship towards works of Zygmunt Krasiński*

**Key Words:** Zygmunt Krasiński, Russian external censorship, collected editions of Zygmunt Krasiński, editions of *Nie-Boska komedia* and *Irydion, Pisma* 1912

**Abstract:** The article is devoted to the analysis of tsarist censors' attitude towards external editions of Zygmunt Krasiński's works which were imported to the territories under Russian annexation between 1865 and 1914. The article presents: 1) the size of import, its geography (most important places), chronology and structure (types of publications: collected editions, editions of individual works), most frequently imported works; 2) decisions of external censors concerning particular works; 3) some defensive measures taken by publishers in order to ameliorate the effects of existing restrictions.

**MIROSŁAW STRZYŻEWSKI**, *“Literary works of Zygmunt Krasiński. The new critical edition” (general postulates – methodology of work – the aim of edition)*

**Key Words:** Zygmunt Krasiński, the rules of scientific editing, the new edition of Zygmunt Krasiński's works, Zakład Edytorstwa i Tekstologii Dzieł Literackich UMK, Wydawnictwo Naukowe UMK, new translations of francophone works, texts' basis

**Abstract:** Apart from the rules of scientific editing in the new edition of Zygmunt Krasiński's works, the contemporary roles of editing and book market must be considered. The main aim of our project is to reintroduce the legacy of the author of *Irydion* to a wide circle of readers. The new critical edition of Krasiński's works is supposed to consist of ten volumes. It is going to be published as a whole, once, and edited by the research team of workers and co-workers of Zakład Edytorstwa i Tekstologii Dzieł Literackich UMK and Wydawnictwo Naukowe UMK, in cooperation with researchers from other seats of learning. The group is going to excavate the existing archival resources, collect a complete documentation, prepare texts' basis, new translations of francophone works, explanatory notes and a critical apparatus, attached to a data carrier appended to each volume.

**MACIEJ SZARGOT**, *A new stocktaking of Zygmunt Krasiński's lyric poetry*

**Key Words:** Zygmunt Krasiński, lyric poetry, Stanisław Pigoń, twentieth-century editions of poems by Zygmunt Krasiński, Jan Czubek, Leon Piwiński

**Abstract:** The article's title refers to Stanisław Pigoń's text *Remanent liryków Zygmunta Krasińskiego*, which discusses twentieth-century editions of poems written by the author of *Irydion*: the edition of Jan Czubek (1912) and the edition of Leon Piwiński (1931). The article is another – after fifty years – review of this realm of Krasiński's writing. It focuses on the flaws of previous editions (especially in the light of revelations from the second half of twentieth-century), texts which should be rejected by virtue of the authorship other than Krasiński's, and reassesses the layout and content of the volume of lyric poetry visible against the background of the poet's all works.

**MILENA M. ŚLIWIŃSKA**, *e-Krasiński. Zygmunt Krasiński's works in digital libraries*

**Key Words:** works of Zygmunt Krasiński, digital libraries, digitalization, free licenses, Creative Commons licenses, electronic publications, open culture

**Abstract:** The article attempts to present Zygmunt Krasiński's works located in digital libraries. The authoress discusses some problems concerning digitalization, digital libraries, free licenses, Creative Commons licenses and their influence on the working of humanities in scientific sphere. The emphasis is put also on the quality of electronic publications and scientific opportunities created owing to the resources of open culture.

**TERESA WINEK**, *"Pisma" 1912 written by Zygmunt Krasiński*

**Key Words:** Zygmunt Krasiński, Jan Czubek, the editions of collected works, compositions of works, editorial comments, modernisation changes

**Abstract:** The article analyses the first twentieth-century collected edition of works by Zygmunt Krasiński. Previous editions of his works are the background of the analysis. Research questions pertain to some basic issues referring to the editions of collected works: contents, compositions of works, editorial comments, modernisation changes. Philologists'

## Abstracts & Key Words

assessments are equally important as an expression of editorial awareness of that time. The evaluation of the edition indicates the most crucial demands and difficulties related to the process of editing Krasiński's works.

**MARIUSZ ZAWODNIAK**, *Zygmunt Krasiński – parenthetical annotations and comments on "Nie-Boska komedia" (1952)*

**Key Words:** Zygmunt Krasiński, the edition of *Nie-Boska komedia* (1952), the popularisation of Stalinism, Polish cultural life, editorial undertakings, Juliusz Kleiner, parenthetical annotations, editorial comments

**Abstract:** The edition of *Nie-Boska komedia* (1952) by Zygmunt Krasiński conveys a lot of information about the poet's presence in the period of so-called "stalinizacja" (the popularisation of Stalinism) in Polish cultural life. It presents how for the benefit of current politics not only particular editorial undertakings were treated but also particular editorial measures were taken. The same *Nie-Boska komedia*, nonetheless edited by Juliusz Kleiner in 1959, seemed completely different. Although the repertoire of readings was changed, not much in editorial plans was altered. Some works were frequently published (including selections of poetry previously unpublished for many years). However, for critical selections of writings, including the first critical edition of letters, the author of *Irydion* had to wait for decades.