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Włodzimierz Odojewski's writing archive in the light of genetic criticism Initial study

Presentation

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Włodzimierz Odojewski, one of the major Polish writers of the 20th century, the author of the so-called Podolia series, which included the novels *Wyspa ocalenia*, *Zasypie wszystko, zawieje...* and *Zmierzch świata*, has been connected with Poznań and Wielkopolska since his childhood. He was born on 14 June 1930 in Poznań, where his family lived in an Art Nuveau tenement house at 8 Żupańskiego St. in Wilda. Under the German occupation, young Włodzimierz, together with his sister and mother, stayed in Kłęcko near Gniezno. Just before the end of World War II they returned to Poznań, where, except for a short time he spent in Szczecin, he

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lived until the end of the 1950s. That was where he perfected his journalistic skills working at Poznań-based newspapers, that was where he made his first attempts as a writer, and that was where he established friendships with fellow intellectuals and writers. Even after he emigrated, Odojewski carefully followed what was happening in Poznań and Greater Poland. In the final decade of his life he often visited the places where he spent his childhood and his youth. During one such sentimental trip he had the idea to store his writing archive in that very area.

In 2009, Włodzimierz Odojewski transferred his entire literary legacy to the Adam Mickiewicz University Poznań, at the Faculty of Polish and Classical Philology, where the University began developing a professional archive, in a place selected and approved by the writer, on the 5th floor of the Collegium Maius building at 10 Fredry St., room 414. It holds material which had been gathered in Odojewski's Munich and Warsaw houses. They came from various periods in the career of the author of *Oksana* – both after he had emigrated, and from his time in Poznań and Warsaw. Due to their diversity, they were divided into several sections. All the material, as per the writer's request, has been organised according to a strict order, which is why the collection is so unique. It constitutes a form of (self-)presentation of his creative output invented by the writer himself. The material documentation of the written work of Włodzimierz Odojewski consists mainly of a rich collection of typescripts and computer printouts of texts (both published and those which have never been released), as well as texts in digital form preserved on two computers which belonged to the writer. They cover belles lettres, journal articles, and radio broadcasts written for Radio Free Europe. The collection includes the typescripts of the majority of Odojewski's published works, e.g. *Zasypie wszystko, zawieje...*, *Zmierzch świata, Kwarantanna, Wyspa ocalenia, Zabezpieczenie śladów, Zapomniane, nieuśmierzone*, and *Oksana*. Each one consists of a few to a dozen or so typescript folders in various versions with corrections and author's supplements.

The typescripts have often been studied by editors. The majority of Odojewski's works were published more than once. However, no part of the extensive collection of literary documentation has ever been studied in terms of the material traces of the creative process. This text is an attempt to present that portion of Włodzimierz Odojewski's archive which in literary genetics nomenclature could be defined as *avant-textes*, along with signs of the formative areas of textual studies, mainly genetic, such as the recreation of the process of creating and modifying texts by Odojewski, presenting their variants with all traces of the writer's work, collating them, and studying the references between draft material and final publications.

The largest group of documents is the collection of typescripts of the novel *Zasypie wszystko, zawieje...*, undoubtedly one of the best-known works by Włodzimierz Odojewski. It consists of 31 folders, which translates to over 12,000 sheets inscribed on one or both sides. The novel was published several times, first in Paris in 1973, then several times domestically: in 1986, 1990, 1995, 2001, 2006,

and 2008. The collected typescripts constitute its different versions, created over several years, for various publishing houses, with corrections and the author's supplements. Moreover, the typescripts were supplemented with numerous handwritten passages on the margins, between the lines, on reverse sides of sheets; often times, those were notes glued to sheets. The majority of the typescripts were not dated, which is why it is possible to assign specific rough draft versions to specific published versions only through collating text versions and matching them to book editions, which, in turn, enables researchers to reconstruct the creative process and analyse the consecutive stages of the creation of a work (the condition of the paper is also an important indicator). For each book edition of *Zasypie wszystko, zawieje...* there are up to a dozen or so typescripts. These prove not only the intensity of writing, but they also include traces of the life occurring around this process. They include notes of telephone numbers, surnames, names of medication, shopping lists, meeting dates, as well as doodles by the writer's daughter. Those unique palimpsests of everyday life recorded on the margins expand the plane of interpretation of a work through elements which usually remain outside the editor's view. Thus, text genetics meets the genetics of daily life. Furthermore, the author used photocopies of already published texts, and introduced there his remarks and corrections. One could treat them as separate, independent and complete variants of a work which had not been included in the published versions.

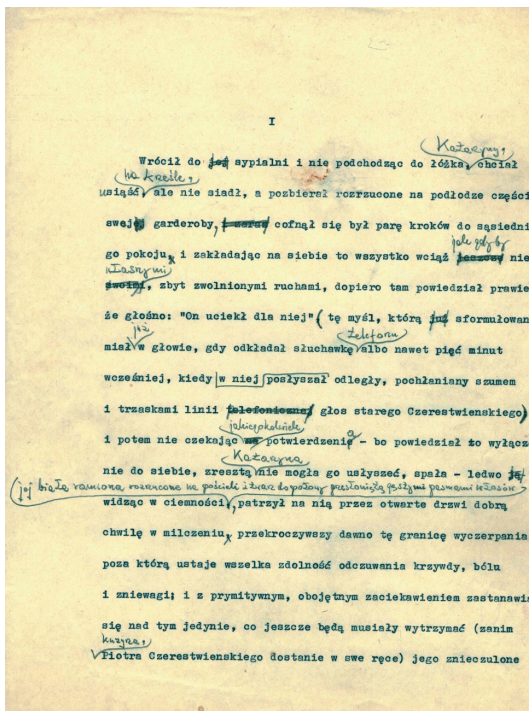


Fig. 1. Sheet of a typescript of *Zasypie wszystko, zawieje...* Source: own study

The same applies to other works by Odojewski. *Oksana* entails 9 folders of typescripts and a few text files with corrections stored on the writer's computer, the collection of short stories entitled *Zapomniane, nieuśmierzone* – 11 folders, *Wyspa ocalenia* – 4 folders, *Zabezpieczanie śladów* – 11 folders, *Czas odwrócony* – 3 folders; *Jedźmy, wracajmy* – 8 folders. There are also some unpublished texts: "powieść berlińska" – 6 folders and a dozen or so various digital versions; *Codzienna ściana płaczu* – a text halted by the censorship – 4 folders; as well as recollections on Józef Mackiewicz. That, obviously, is just a part of the entire collection. Among the typescripts, there are also official prints or photocopies of prints of parts of texts which had been published as foreign language translations (e.g. by Gerda Hagenau and Joanna Ritt). The texts written for Radio Free Europe constitute several hundred rough drafts of shows, carefully referenced, including broadcast times and dates (they form scripts for radio shows ready to air). Włodzimierz Odojewski collected them throughout his collaboration with Radio Free Europe.

The typescript section also includes scripts for films, which were created based on Włodzimierz Odojewski's works – *Wenecja* directed by Jan Jakub Kolski, as well as an unused script based on Odojewski's novel entitled *Milczący, niepokonani. Opowieść katyńska*, prepared for *Katyń* by Andrzej Wajda. The collection of scripts is supplemented by sets of letters by Wajda and Kolski written to the author of *Oksana* and the surviving copies of Odojewski's letters to both directors. Those constituted epistolary dialogues regarding the progress of the scripts being developed.

One staple element of Odojewski's creative work was working on already published texts (not always related to the preparations of a new edition). The collection of published texts of the author of *Zmierzch świata* gathered in the Poznań Archive consists of both books and short stories or articles published in various periodicals, e.g. *Antemurale*, *Arcana*, *Arka*, *Czas Kultury*, *Dekada Literacka*, *Dialog*, *Fraza*, *Kresy*, *Kultura*, *Literatura na Świecie*, *Nurt*, *Odra*, *Pamiętnik Literacki*, *Przegląd Powszechny*, *Rzeczpospolita*, *Twórczość*, *Tygodnik Powszechny*, *Wyspa*, *Więź*, *Zapis*, and *Zeszyty Literackie*. The collection of journals consists of several dozen issues.

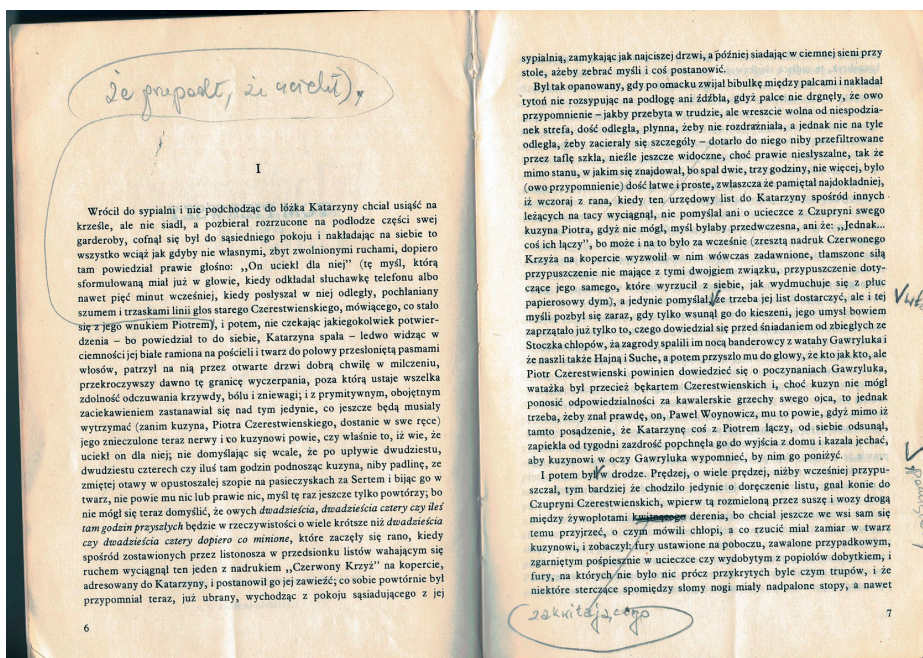


Fig. 2. Corrections introduced by the author in the novel *Zasypie wszystko, zawieje...* Source: own study

The book collection is stored in the same condition in which it was delivered to the Poznań archive. Creased book pages, post-it notes, bookmarks where the author stopped reading or where he found a particularly interesting fragment – all that remains untouched, as if the writer had just put the book down. Published texts consist of a few dozen entries published in book form, which cover both works in Polish, and books translated into other languages: e.g. German, English, Hungarian, Czech, and Finnish.

Books published in Polish were treated by Odojewski as typescripts and branded with handwritten original corrections; his work on his own texts virtually never ceased, he continued to create new versions, even if he was not preparing a new edition, and the already published books became *après-texts*.

Odojewski consulted with his family and friends on fragments of his works. He welcomed their input. Sometimes, those consultations transformed into full-blown debates. He thus described himself: “Sometimes, I am a chatterbox, when it comes to my prose, and I enjoy discussing what I am writing [...] because sometimes the other person says, “You know what, it’s not like that,” and I reconstruct some things”.¹

¹ Włodzimierz Odojewski interviewed by Stanisław Beres, interview broadcast in 2011 in Telewizja Literacka, <https://www.youtube.com/watch?v=9ELlcW12q-4> [accessed on: 10.11.2017]. [Unless specified otherwise, English versions translated from Polish]

When preparing Odojewski's typescripts, it is necessary to consider not only all the *avant-textes* which he created while working on a work of literature understood as a published work, but also his notes and letters. One could treat them as Odojewski's comments on his literary legacy or directions on how to approach the history behind his texts. The archive includes a collection of letters the writer received, as well as some copies of his letters, preserved in rough draft, working form. The majority of those came from after he had emigrated. Letters received by Odojewski include family correspondence, and letters from people of culture, his collaborators, translators, academics, critics, and readers. Those included, e.g. Jerzy Andrzejewski, Igor Abramow-Newerly, Jarosław Abramow-Newerly, Marian Brandys, Stanisław Barańczak, Stanisław Barć, Stanisław Bereś, Karl Dedecius, Jerzy Ficowski, Jerzy Giedroyc, Marian Grześczak, Zbigniew Herbert, Jarosław Iwazkiewicz, Maria Janion, Andrzej Miłosz, Józef Ratajczak, and Ewa Siemaszko, as well as various academic and cultural institutions. The most extensive collection of letters, consisting of several dozen items, resulted from his correspondence with Jerzy Giedroyc of 1973–2000. It mostly applied to current cultural and political issues.

Odojewski's correspondence seems a particularly important source of knowledge in the study of his creative process. Letters from various persons include remarks on fragments of works by the author of *Wyspy ocalenia*. The authors of the letters suggested changes to specific parts of his works. Most of those can be found in letters from Nelly and Noe Wertscheizer, Odojewski's friends since the early-1960s, i.e. when he was at the threshold of the Warsaw period in his creative life. Noe Wertscheizer was deputy editor-in-chief of the cultural and literary division of the radio station on Myśliwiecka St. While still abroad, Odojewski often asked the Wertscheizers to review his books which were later broadcast by Radio Free Europe. He received from them long letters with their notes and proposed changes to his texts. The following applied to the Paris edition of his novel *Zasypie wszystko, zawieje...*

"I identified one linguistic error, a great one," wrote Nelly Wertscheizer, "Note: page 38. 'They are cramming Bohaty behind the sawmill. God help, where did they manage to find all that.' In Polish, you would say in such a context 'God, forgive,' not 'God help.' In fact, here it is not the best idiom. Read it to yourself again to see how it sounds in this context... Though maybe... maybe it's all right. I remember when I once wrote about children 'and one, God forgive, had crooked legs.' That is proper. In general, you use the idiom specifically, that something happened that God has to forgive for the sin. Well, here now, that Sobiszczuk thinks exactly that, that there are too many Jews left and God is to forgive that as the fault of Germans. But Sobiszczuk is more or less a positive character. [...] Someday, when you'll be doing a second edition, I will read it again as I'm having such linguistic doubts. For example, you write 'przecinek' [deleting] meaning a space in

a forest /right?/ whereas I know from Mazovia the word 'przecinka' [clearing] and I'm not sure if in Podolia people did actually say 'przecinek' or 'przycinka'? Etc." (Ramat-Aviv 19 Mar 1974 original spelling in the Polish version)



Fig. 3 & 4. Writer's letters collected in his Poznań workshop. Source: own study

The final work in Odojewski's output was "powieść berlińska" (the Berlin novel) which has only been published in several short fragments (short stories: *Odejsć, zapomnieć, żyć...*, *Katarzyna, Powieść berlińska* and *Spotkanie w Dubrowniku*), in which the author presented the post-WWII fortunes of the characters of the "Podolia series." Odojewski's intention was to publish it as a whole. He mentioned that several times when talking about the Poznań archive, and in an interview by Krzysztof Masłoń². He had worked on it since 2008, yet for various reasons its publication was abandoned. Some fragments of the novel had been created in the 1970s (a short story *Odejsć, zapomnieć, żyć* was published in the Paris-based *Kultura* in 1980), which means he had worked on the project for over four decades.

The Berlin novel poses a challenge not only for a genetic critic but also for an editor, who would have to create a definitive version for printing, which entails the need to organise the story line. The author did not make the task any easier. The material left by the writer did include dates, but the notes indicate that even he was not able to control the multitude of the variants:

2 K. Masłoń, "To samo dno. Wywiad z Włodzimierzem Odojewskim", *Wyspa* 2007, issue 2, <http://kwartalnikwyspa.pl/to-samo-dno-rozmowa-z-wlodzimierzem-odojewskim/> [accessed on: 10.11.2017].

Ch. II of the Berlin novel 29.06 (I am not sure whether it is the right version) (3.08 = here, quotation marks in dialogues are in the lower section, maybe this is the correct chapter?) It seems so.

Ch. II of the Berlin novel (what the hell is this version; fragments missing in various locations, I'm afraid this is not the version I was recently working on, I can tell it by this. That the quotation mark opening the dialogue is at the top.)³

Odojewski was not working with a single text version. Having replaced his typewriter with a computer, he created many copies of the same fragment and only then did he introduce changes, which enables the tracing of his interventions into the fabric of the text. For example, he would change the names of his characters: in some instances, Paweł is Karol, while Katarzyna is Barbara. Those were the names used in a short story published under the title *Spisywane z pamięci*. He would leave himself the option to choose from among the variants of a work. Thanks to this practice, many unused files survived, which we can now analyse.

The notes left by the writer can be used to match the elements of this puzzle, and they enable researchers to reproduce the stages of creating a text. Odojewski thus referenced one fragment of the “Berlin novel”:

(extract this from the text, digitise separately, it might prove useful later)

(in its place insert the scene from Gdańsk when Paweł from afar watched as a line of legal emigrants embarked a ship in the port – Katarzyna with Stefan, her husband; the scene was written some time ago, it is typed somewhere in some folder in Warsaw. Look for it!)⁴

³ Notes created by Odojewski in text files saved on his private computer. Source: own work.

⁴ Ibidem.

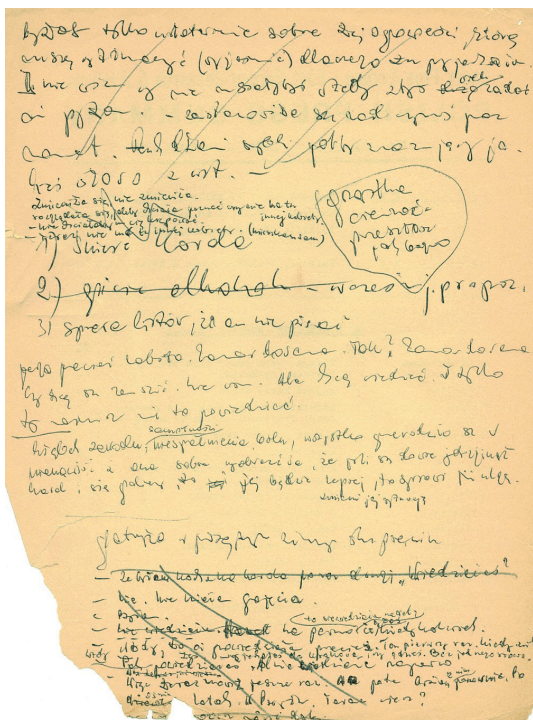


Fig. 5. Sheet with handwritten remarks to *Powieść berlińska*. Source: own study

In an interview, conducted in 2011, Odojewski told Stanisław Beręś how his works were created:

I expand books, in fact, I reluctantly consider that I have to write a new collection of short stories, even though I'm writing, I am currently writing, many years later I write a short story which somewhat connects to something else. Today I have a collection prepared in the 1950s published in the early-1960s, *Zmierzch świata*, that is. I have four stories in folders to add it there where two gentlemen: Piotr Czerstwiński and Paweł Woynowicz are, and in a year or two, because you cannot cram all your books together at a book store, I will publish that with a supplement, or maybe I will write something completely new⁵.

Odojewski developed his own method of working with his texts by changing or adding some fragments, sometimes removing entire parts, or cutting and pasting them in another location. He usually left traces of his interventions in his typescripts, regardless of whether he was using a hard copy or a digital copy. He copied the same texts, creating identical copies, often without using typewriter

5 Vide Interview by Stanisław Beręś with Włodzimierz Odojewski broadcast in 2011 in *Telewizja Literacka*, <https://www.youtube.com/watch?v=9ELlcW12q-4> [accessed on: 10.11.2017].

carbon paper. There, he introduced corrections, intentionally creating various versions of the same work. Between typescript sheets, there survived many cut out text fragments of varying lengths, sometimes individual lines, which were probably intended to be glued in a different location. Other times, instead of striking out fragments which seemed redundant to him, Odojewski cut out those portions of text which he considered necessary, and he glued them onto larger sheets, thus creating new story variants. That was the procedure with the short story entitled *Zmierzch secesji* in the collection *Zmierzch świata*.

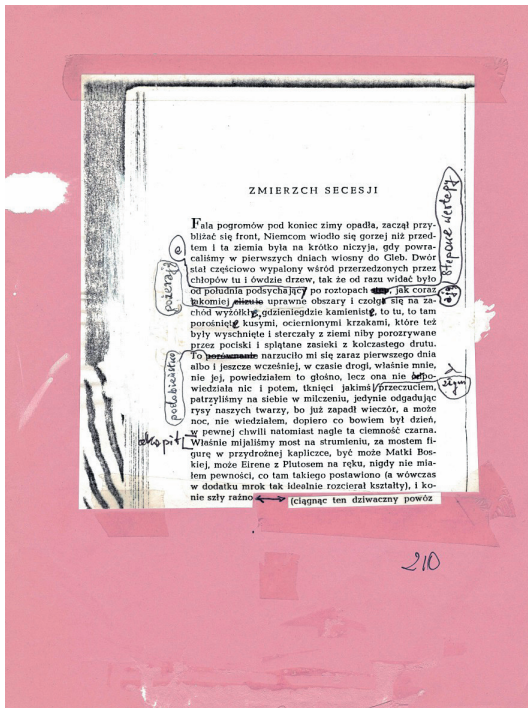


Fig. 6. A variant of the *Zmierzch secesji* short story in the *Zmierzch świata* collection. Source: own study

Perspectives

Jędrzej Krystek

The above presentation of the Włodzimierz Odojewski Archive should be supplemented with an outline of research perspectives which it opens for genetic (but not only) researchers.

That is because the indicated “powieść berlińska” constituted a continuation of the story lines of Odojewski’s major works, and a completion of the author’s efforts, yet it also formed its own “archipelago of texts”; while the multitude of ver-

sions and the author's editions require editors to develop proprietary topographies and related methods for navigating it. In addition to the editorial efforts that need to be undertaken to limit the archipelago to a single island, there will emerge a series of other relations which constitute a special island of salvation for the original archipelago.

"Powieść berlińska" (its mosaic layout, to be precise) triggers the formation of Genette's quasi-text and enters a relationship with the emerging (through the editor's works) form of the novel, which, though it never received its final shape, exists in its potential and partial form in fragment works of the whole. As the French theorist argued:

Sometimes, for one reason or another, an author may publish a work that in his mind constitutes part of a whole still in progress and that will acquire its full – indeed, its real – significance only in this context-to-come, of which the public still has no suspicion⁶.

Then, as Philippe Lacoue-Labarthe posited after Jacques Lacan, the very layout of a novel constitutes a gesture expressing a person's mode of existence⁷. In that instance, Labarthe referred to Lacan's seminar on neurosis, but in which the emphasis of the argument was placed on the mimetic relations and their organising structure (*dispositif matriciel*). The task before the editor of "powieść berlińska" is not, obviously, to conduct a psychological analysis of the creative persona set in the novel's text (as the novel still lacks one uniform shape), but rather to complement the writer's gestures: the gesture of being and of being the author of a specific novel enclosed in a whole. Thus the set of editorial and genetic tasks may be understood as a form of mimesis of Genette's "context-to-come", within which it is the editor who is the co-expresser of the creative gesture, and who takes from the author the efforts to complete the creative process while emulating the progressive nature of the text itself trying to uncover the mechanisms and laws governing the (avant-) textual universe.

In this case the editor and the genetic critic also face the problem which within Genette's quasi-text could be considered within its strictly functional dimension. The processing of a novel in which some fragments had been published but which has not received the final shape intended by its author creates a network of transactions⁸ between the specific author (Włodzimierz Odojewski) and his editors. In order to enter such transactions, these editors use tools from genetic and textual

⁶ G. Genette, *Paratexts. Thresholds of interpretation*, trans. J. E. Lewin, Cambridge 1997, p. 218.

⁷ P. Lacoue-Labarthe, "Echo podmiotu", in: idem, *Typografie*, trans. J. Momro, A. Zawadzki, Krakow 2014, p. 154.

⁸ R. Macksey, "Pausing on the threshold", in: G. Genette, *op. cit.*, p. 17.

research, while the total sum of all the transactions are a work which is presented to readers. All rough draft, unfinished text versions surviving only in the form of digital files constitute a series of presentations of the author to the editor, where the latter transforms them into the gesture of existence towards the readers.

In fact, the work on the final shape of the so-called *Powieść berlińska* may also be considered an attempt at combining the writer's image in relation to his readers. It may be referred through a biographical parable to previous socialist realist works by Odojewski, as posited by Andrzej Fabiański as the task to present the situation of the persona who "understands and accepts their place in the world."⁹ Various text variants and avant-textes coming into various relations with them constitute a potential base for presenting the writer to readers; or a joint gesture of presentation of his existence as the author of a specific work. The research questions apply to both the role of a genetic critic in the process of editing the final shape of a work, and the image of the author and the functions of his separate presentations (anchored in text variants and the already published fragments).

The research perspectives outlined in this article offer more questions than answers, yet that is an inherent feature of the nature of an "archipelago of texts" and Odojewski's entire output, which constitutes the "prose of age-old questions"¹⁰, while his characters "formulate questions, and sometimes only suggest them."¹¹ Suggesting questions, outlining objectives, and the ephemeral nature of perspectives were common for his characters' fortunes. "Powieść berlińska" in its current shape matches the form of the final island in the archipelago of its creator perfectly.

The discussed archive of Odojewski is being organised as per the writer's will, while the material is being made available to all persons interested in the output of the author of *Wyspa ocalenia*. Published texts constitute only a fragment of what was formed during the creative process. The wealth of his literary legacy is reflected in the dozens of folders of typescripts and manuscripts. Odojewski's literary legacy remains a challenge for readers, textual researchers, genetic critics, and editors.¹²

⁹ A. Fabianowski, *Konwicki, Odojewski i romantycy. Projekt interpretacji intertekstualnych*, Krakow 1999, p. 108.

¹⁰ W. Tomaszewska, *Metafizyczne i religijne. Problem subtematu w dziele literackim na przykładzie prozy kresowej Włodzimierza Odojewskiego*, Wydawnictwo UKSW, Warsaw 2011, p. 220.

¹¹ Ibidem.

¹² The material held in the Włodzimierz Odojewski Archive is still being studied. The Archive also continues to enrich the documentation related to the writer's life and output, which is why the data provided in this article regarding the collected material is only an estimate and it is subject to change.

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Archiwum pisarskie Włodzimierza Odojewskiego w świetle krytyki genetycznej. Rekonesans

Streszczenie

Artykuł składa się z dwóch części. Pierwsza obejmuje prezentację zbiorów Archiwum Włodzimierza Odojewskiego w Poznaniu i refleksję nad metodą twórczą pisarza, a druga przedstawia zarys perspektyw badawczych w dziedzinie krytyki genetycznej, które otwierają zgromadzone w tymże archiwum materiały. Autorzy zastanawiają się nad tym, jak można badać maszynopisy i rękopisy pisarza oraz jak powinien się opracowywać je edytorsko, mając na uwadze indywidualny sposób pracy Odojewskiego.

Słowa kluczowe: Włodzimierz Odojewski, edytorstwo, krytyka genetyczna, tekstologia, przed-tekst, Poznań, archiwum pisarskie

Włodzimierz Odojewski's writing archive in the light of genetic criticism. Initial study

Summary

The article consists of two parts. The first includes a presentation of the records collected in the Archive of Włodzimierz Odojewski in Poznań and a reflection on the writer's creative method. The second part presents an outline of research prospects in the field of genetic criticism, which opens materials gathered in that archive. The authors discussed how to study typescripts and manuscripts of the writer and how editors should prepare them, bearing in mind Odojewski's specific work method.

Keywords: Włodzimierz Odojewski, editorship, genetic criticism, textual studies, avant-texte, Poznań, writing archive

Jędrzej Krystek, mgr, urodził się i mieszka w Poznaniu. Absolwent poznańskiej Polonistyki, słuchacz Wydziałowego Studium Doktoranckiego na Wydziale Filologii Polskiej i Klasycznej UAM w Instytucie Filologii Polskiej, członek Zakładu Literatury Romantyzmu. Autor szkiców interpretacyjnych i artykułów analitycznych. Publikował m.in. w „Czasie Kultury”, „Ars Inter Culturas”, „Arteonie” oraz tomach zbiorowych. Uczestnik kilku projektów regionalistyczno-biograficznych na terenie Wielkopolski. Przygotowuje dysertację doktorską o mistycyzmie Juliusza Słowackiego jako przejawie *Lebensphilosophie*.

Jędrzej Krystek, M.A.; he was born in Poznań where he still lives. He graduated there from the Polish Studies, he is enrolled at the Faculty Doctoral College at the Faculty of Polish and Classical Philology, Adam Mickiewicz University Poznań, at the Institute of Polish Philology, member of the Department of the Literature of Romanticism. He is the author of interpretative studies and analytical articles. He published in, e.g. “Czas Kultury”, “Ars Inter Culturas”, “Arteon”, and collective works. He participated in several regional-biographical projects within the Greater Poland Voivodship. He is currently working on his doctoral dissertation on the mysticism of Juliusz Słowacki as a manifestation of *Lebensphilosophie*.

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Włodzimierza Odojewskiego na podstawie materiałów archiwalnych Radia Wolna Europa (lata 70.–90. XX wieku) pod opieką naukową prof. dr hab. Agnieszki Rydz. Interesuje się literaturą polską XX i XXI wieku, w szczególności twórczością Włodzimierza Odojewskiego oraz poezją najnowszą.

Jolanta Nawrot, M.A., doctoral candidate at the Faculty of Polish and Classical Philology, Adam Mickiewicz University in Poznań, graduate of Poznań Polish studies. She is currently working on her doctoral dissertation entitled *Krytyka artystyczna i publicystyka Włodzimierza Odojewskiego na podstawie materiałów archiwalnych Radia Wolna Europa (lata 70.–90. XX wieku)* [Artistic and journalistic criticism of Włodzimierz Odojewski based on archival material of Radio Free Europe] under the academic supervision of Professor Agnieszka Rydz. She is interested in Polish literature of the 20th and the 21st centuries, in particular the works by Włodzimierz Odojewski and the most recent works.

Dagmara Nowakowska, dr, dokumentalista, pracuje w Archiwum Włodzimierza Odojewskiego przy Wydziale Filologii Polskiej i Klasycznej Uniwersytetu im. Adama Mickiewicza w Poznaniu, gdzie od 2011 roku opracowuje spuściznę literacką pisarza. Autorka rozprawy doktorskiej *Indie romantyków. Z recepcji Indii w epoce polskiego romantyzmu*. Interesuje się życiem polskiej powojennej emigracji intelektualnej, historią europejskiej indologii, biografistyką i regionalistyką literacką. Współpracuje z Wielkopolskim Towarzystwem Kulturalnym. Publikowała w czasopismach naukowych (m. in. „Studia Norwidiana”, „Pamiętnik Literacki”) i w tomach zbiorowych. Jest współautorką literackiego przewodnika *Na tropach Adama Mickiewicza w Wielkopolsce*.

Dagmara Nowakowska, Ph.D., documentalist, she works at Włodzimierz Odojewski Archive at the Faculty of Polish and Classical Philology, Adam Mickiewicz University in Poznań, where since 2011 she has been studying and managing the writer's output. Her doctoral dissertation was entitled *Indie romantyków. Z recepcji Indii w epoce polskiego romantyzmu*. [India of the Romantics. From the reception of India in Polish Romanticism] She is interested in the life of the post-WWII intellectual emigrant circles, the history of European Indian studies, biographical studies, and literary regional studies. She cooperates with the Greater Poland Cultural Society. She published in academic journals (e.g. “Studia Norwidiana”, “Pamiętnik Literacki”), and in collective works. She co-authored the literary guidebook *Na tropach Adama Mickiewicza w Wielkopolsce* [Tracing Adam Mickiewicz through Greater Poland].