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## Wcielenie słowa: On the drafts of the poem *To Piotr* by Tadeusz Różewicz

### Summary

In the frame of the poetic works of Tadeusz Różewicz has been observed and widely studied his inclination to avoid the closed form of his poems, changing and proposing them in different volumes in order to renew their meanings. What is still to be studied in depth, however, is the creative process regarding his unpublished works, such as the preparatory drafts kept in his archive.

Genetic studies are a precious key to discover Różewicz's creative process as well as some aspects of his poetics, which in the published works remain rather clouded.

In this paper I would like to analyse the manuscripts of one poem from *Płaskorzeźba* [Bas-Relief, 1991], that is *Do Piotra* [To Piotr]. Among the most important features of this drafts take placed numerous biblical citations which disclose a religious way of reading the poem, that completely disappears in the published form of *To Piotr*.

From the analysis of these drafts some interesting interconnections with other poems of *Bas-Relief* are also to be found, exposing a much deeper level of interpretation of the entire volume.

**Keywords:** Tadeusz Różewicz, Polish poetry, manuscripts, literary archives, *Płaskorzeźba*

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As Jean Bellemin-Noël has said, “la littérature commence avec la rature”.<sup>1</sup> This could not be more true in the case of Tadeusz Różewicz. The poet himself, after all, stated that he becomes a poet when he erases words: *staję się poetą / kiedy skreślam słowa*.<sup>2</sup> That’s why is so fascinating to go through his archive, the biggest part of which is held in the manuscripts’ division in Ossolineum in Wrocław. Różewicz’s archive – unfortunately still not catalogued in a large part – contains thousands of papers; glancing at them it is possible to appreciate many different versions of the most part of his poems, as well as proses, plays and personal documents and letters.<sup>3</sup>

Although many critics have pointed out the peculiarity of Różewicz’s creative process, which seems to aim at an “ontological instability of the text,”<sup>4</sup> still we have a very scarce amount of studies that examined the poet’s drafts in an attempt to reconstruct the genesis of his works.<sup>5</sup> I believe that, in order to understand the meaning of this instability, it would be useful to observe not only the variations of the texts which appear in different collections (a phenomenon analyzed in particular by Andrzej Skrendo<sup>6</sup>), but also the early variants concerning the poems’ drafts, which reflect a much more remarkable oscillation than their printed versions. This kind of work<sup>7</sup> is illuminating also because it discloses aspects of Różewicz’s poetry that remain concealed in the published redactions.

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- 1 J. Bellemin-Noël, *Le texte et l'avant-texte. Les brouillons s'un poème de Milosz*, Librairie Larousse, Paris 1972, p. 5.
  - 2 T. Różewicz, *Wybór poezji*, A. Skrendo (ed.), “Ossolineum”, Wrocław 2016, p. 700.
  - 3 In an interview with Stanisław Bereś and Joanna Kiernicka, the poet underlines the importance of handwriting, which shares some features with the work of painters and sculptors. Handwriting is, for Różewicz, an activity in which all the organism takes part and he defines it as “the basic tool” of his work, cfr. S. Bereś, J. Kiernicka, *Poeta po końcu świata*, [in:] T. Różewicz, *Wbrew sobie*, Biuro Literackie, Wrocław 2011, p. 332.
  - 4 A. Skrendo, *Przodem Różewicz*, Wydawnictwo IBL PAN, Warszawa 2012, p. 9.
  - 5 Among this kind of works we should mention: S. Jaworski, *Piszę, więc jestem*, “Universitas”, Kraków 1993; Idem, *Gry tekstowe Tadeusza Różewicza*, [in:] *Przekraczanie granic. O twórczości Tadeusza Różewicza*, W. Browarny (ed.), “Universitas”, Kraków 2007, pp. 24–32; W. Kruszewski, *Rękopisy i formy*, Wydawnictwo KUL, Lublin 2010; Z.W. Solski, *Fiszki Tadeusza Różewicza. Technika kompozycji w dramacie i w poezji*, Wydawnictwo Uniwersytetu Opolskiego, Opole 2011; P. Dakowicz, *Poeta (bez)religijny. O twórczości Tadeusza Różewicza*, Wydawnictwo UŁ, Łódź 2015; M. Woźniak-Łabieniec, *From Manuscript to First Printed Edition. On the Early Variants of the Poem Ranny by Tadeusz Różewicz*, “Acta Universitatis Lodziensis. Folia Litteraria Polonica” 2019, no. 4 (55), pp. 201–216.
  - 6 See A. Skrendo, *Przepisywanie Różewicza*, [in:] *Przekraczanie granic*, op. cit., pp. 32–46.
  - 7 In this article I take into consideration both suggestions coming from the French school of genetic criticism (referring to which I use, e.g. the term “avant-text”), as well as more classical procedures and terms strongly related to the Italian variants criticism (that’s why I use the term “variant”, refused by many geneticists). I am of the opinion that the monumental

As Stanisław Jaworski recalls, Różewicz first published one of his manuscripts already in 1979, on the cover of the volume *Opowiadanie traumatyczne. Duszycka* [Traumatic Tale. Animula],<sup>8</sup> then continued this practice extensively in the 1990s and beyond. In the publication that I will partly examine in my work, that is *Płaskorzeźba* [Bas-Relief, 1991], in front of each poem there is one of their relative manuscripts; also in *nożyk profesora* [The Professor's Knife, 2001] and in numerous other collections up to the last of 2008, *Kup kota w worku* [To Buy a Pig in a Poke], the manuscripts will continue to constitute a fundamental part of the work, demonstrating the importance that the author gave to his own drafts.

It should also be remembered that in 1993 was published *Historia pięciu wierszy* [The History of Five Poems]. It is a book of great interest, in which the author seems to become philologist of his own work, retracing the genesis of five poems of particular importance, not only for their content, but also from the genetic point of view.

In this paper I intend to show the genetic process of the poem *Do Piotra* [To Piotr], included in *Bas-Relief*. I believe this is a central composition in the collection, whose early variations offer a key to better comprehend the whole work of *Bas-Relief*.

I was able to find two manuscript papers (not counting the one included in the volume) related to the avant-text of *Do Piotra*. On the first one we can find, one next to the other, two different versions, both having a title. In these two first drafts there is no dialogue and also no reference to the friend Piotr, who will later become the addressee of the poem. This first observation suggests that the thematic core of the poem in the first draft (which we will name V. 1) is not strictly related to the character of Piotr (behind whom conceals the poet and theatre director Peter Lachmann).

The dominant of these two first versions, whose titles are respectively *Pompes funèbres fumier* and *Pompes funèbres*, is to be found in the death of poetry and in the confusion which survives it, that is the many useless words which try in vain to take its place: “na pogrzebie poezji / panuje niezdrowe ożywienie / prawie jak na pchlim / targu” sounds the *leitmotiv* of these manuscript redactions (and we will find it again in the final version).

From the first redaction we know that the poet doesn't take part to this animation which reigns around the dead body of poetry (“wprawdzie odchodzę na stronę

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work of Gianfranco Contini, who already in 1937 talked about the importance of interpreting the manuscript as a dynamic entity (see e.g. G. Contini, *Come lavorava l'Ariosto* (18 luglio 1937), in: *Idem, Esercizi di lettura sopra autori contemporanei con un'appendice su testi non contemporanei*, Einaudi, Torino 1988) is very closed to the French school of genetic criticism (despite all due differences) and should be considered one of its precursors.

<sup>8</sup> S. Jaworski, *Piszę, więc jestem...*, op. cit., p. 102.

/ ale dochodzą mnie głosy”), aiming to take distance from whom continues to talk nonsense:

V.1

Pompes funèbres fumier

na pogrzebie poezji  
 ( pompier pontifex  
 z pomponem  
 pompatycznym )

panøwa uje duże ożywienie  
 ( wprawdzie odchodzę na stronę  
 ale dochodzą mnie głosy )

panuje duże ożywienie  
 prawie jak na  
 pchlim targu  
 dobre idą starocie  
 ksiądz Baka z Lechoniem  
 (ksiądz Pirożyński opinię kształtuje)  
 Kalina z Liściem Szerokiem  
 drabiny mistyczne  
 szkółki „lingwistyczne”  
 drabiny z powyłamowywanymi [sic]  
 szczeblami  
 przystawiane  
 do sacrum  
 do pustego nieba  
 gdzie ty jesteś czemu milczysz coś ty zrobiła

In the second version some members of the Pen Club take part to the animation the poet is talking about and they carry the ashes of the poet Jan Kochanowski (Różewicz writes it ironically all attached “Jankochanowski”), in a huge confusion in which Kraszewski meets Gombrowicz and Witkacy Sienkiewicz.

This representation of the funeral of the poetry carried on by Różewicz has almost nothing fictional: the description refers directly to the symbolic funeral organized the 21st June 1984 in Zwolenie in honor of Jan Kochanowski, in the day of Corpus Christi. In this occasion a real ceremony was organized to commemorate

400 years since the poet's death.<sup>9</sup> As many newspapers wrote back then, many scholars, writers, poets and actors took part to the event. Some of them carried the urn with the ashes of the Kochanowski family to the altar,<sup>10</sup> which is the image we find in the second redaction.

As we can see, in the first of these two versions, there are some references to the history of literature. After Różewicz said that at the funeral of the poetry one can find many antiques, or better some old stuff (*starocie*), the author quotes Józef Baka, Jesuit poet from the late Baroque, known for his "hyperrealist grotesque macabrisms" as Luigi Marinelli defined it,<sup>11</sup> and his particular use of language. Many authors, and among them Aleksander Wat, will recognize him as one of the precursors of surrealism and "linguistic poetry". Różewicz refers to the Jesuit poet probably not to prove his esteem in his regards, but to make fun of his "mystical stairways" and of any other "linguistic school". He writes: "drabiny mistyczne, szkółki „lingwistyczne”, drabiny z powyłamowywanymi [sic], szczeblami, przystawiane, do sacrum, do pustego nieba".

Różewicz eliminates these lines already in the second version, but we should look carefully at the image of the "empty sky", because through this expression we start to deduce a religious dimension of the poem which is still not developed in these first drafts. Later on, analyzing the third version, some references to the spiritual dimension of this poem will be taken into consideration. These references will be later erased and we don't find them in the so-called final version.

The second draft, on the right side of the paper, is not very different from the first one:

V. 2

Pompes funébres

na pogrzebie poezji  
pompier pontifex  
cłonek [sic] Pen uspionego  
i cłonek ożywionego Pen  
cłonek honorowy  
Pen francuskiego

<sup>9</sup> J. Pelc, *Kochanowski. Szczyt renesansu w literaturze polskiej*, Wydawnictwo Naukowe PWN, Warszawa 2001, p. 143.

<sup>10</sup> Z. Świąch, *Ponowny pogrzeb Jana Kochanowskiego w 400 rocznicę śmierci*, "Przekrój" 1984, no. 27, p. 20.

<sup>11</sup> L. Marinelli, *Letteratura dell'età barocca*, [in:] *Storia della letteratura polacca*, L. Marinelli (ed.), Einaudi, Torino 2004, p. 126.

i pen miemieckiego [sic]  
 niesie urnę z prockami  
 Jankochanowskiego  
 z kosteczkami  
 prawdziwemi a może  
 fałszywemi  
 a zapomniałem!  
 o cem to ja chciałem?  
 że na pogrzebie poezji  
 panuje duże ożywienie  
 prawie jak na pchlim targu  
 dobre idą starocie  
 (ksiądz Baka z Lechoniem  
 Kraszewski z gombrowiczem  
 Witkacy z Sienkiewiczem)  
 koszałki opałki  
 (z drugiej kobiałki)  
 drabiny z

In this second redaction the poet eliminates some lines and adds new ones, which however do not significantly alter the sense of the poem. One element to considerate is that the poet writes on purpose many words with some spelling mistakes: *clonek* in place of *członek* for three times; the adjectives in plural instrumental *prawdziwemy* and *fałszywemi* are spelled with the ancient desinence *-emi* in the place of the current *-ymi* (*prawdziwymi* and *fałszywymi*); the relative pronoun at the locative case *o cem* in place of *o czym*. This second version is incomplete, as we can see the poet left it unfinished.

The third version I was able to find is of extraordinary importance for the reconstruction of the genetic process of this poem, also because it gives a possible key to re-read the whole volume of *Bas-Relief* from a new point of view:

V. 3

Rozmowa z Piotrem Odejdź

Piotrze! mówię bez uśmiechu  
 zrób film o mnie  
 z uroczystości pogrzebowych  
 poezji pogrzebu poezji mojej  
 mogę wystąpić <z mojego>  
 w roli grabarza pogrzebu>

ale Piotr powtarza  
 napisz  
 napisz wiersz  
 napisz nowy wiersz <tam było światło  
 o Jordanii o Ammanie przecież to co opowiadałeś xxx xxx  
 było niezwykłym wierszem xxx jorda>

idź precz Piotrze  
 mówię z uśmiechem <odejdz>  
 —bo Piotr nie jest opoką—  
 idź precz  
 kusicielu  
 zostaw mnie  
 czy nie rozumiesz?  
 słowa moje są zmęczone  
 pragną zasnąć <wiecznego spoczynku> <są zdjęte z krzyża>  
 pograżyć się w kamieniu sobie  
 <słowa> chcą wrócić do początku  
 kiedy były jeszcze <xxx>  
 przedmiotami xxx kosa osłica  
 ogniem ojcem kłosem  
 deszczem matką światłem  
 drzewem dziewczyną  
 błyskawicą gołębicą

tego dnia kiedy wyjawilem Ci  
 tajemnicę śmierci poezji  
 skończyłem 65 lat

są w życiu poety takie czasy  
 kiedy poezja objawia się w kształcie snu <przedmiotu>  
 są takie dni  
 kiedy przybiera postać xxx  
 obcego człowieka który odchodzi  
 pustką ulicą  
 jest to nieznamy mężczyzna  
 albo kobieta w czarnym kapeluszu  
 idzie pod wiaduktem kolejowym  
 są też kasztany w kieszeni  
 okulary zmarłej matki  
 zatarty pisany ołówkiem “gryps”

z listopada 1944 roku  
pisany ręką zamordowanego Brata

wszystko już przemienione  
w ~~poezji~~ w smutek  
w ~~niepamięć~~

zapisałem kiedyś  
kiedy? nie pamiętam  
powiedzenie Dostojewskiego  
„co za żaloszny widok  
francuski wiersz liryczny”

~~no!~~ nie wiem nic już nie wiem

są takie okresy w życiu poety  
kiedy poezja objawia się  
w ~~formie kota~~ <stopy na piasku>  
~~albo kropki~~  
w kształcie dłoni

~~in petto~~ w zanadrzu  
~~mam ukryty~~ ukrywam  
niezwykłym wierszyk  
<spłodzony> ~~wypocony~~ przez  
nieszczęśliwego wnuka  
syna Goethego

„Ich steß vorm Kapitol  
und weiß nicht, was ich soll!!!  
w takiej sytuacji  
mówię wyraźnie  
wiem że umrę cały  
i bardzo się z tego cieszę!  
vale!

zobaczymy, że zawsze „hałas”  
czy – jak tym razem – harmider,  
jaki wszczęli młodzi bogowie,  
przeszkadzając Apsu spać,  
jest przyczyną ich zguby



pozwólcie spać poezji  
 pozwólcie spać poecie  
 niech już nie śni

It's a very long poem, completely different from the first redactions, to the point that without a direct confrontation of all of the three versions with the final text, it wouldn't be possible to reconduct V.1, V.2 and V.3 to the same poem.

It could be that between what I called V. 2 and V. 3 there are other manuscripts which I have not found. The first difference that leaps out in the third version is the title: *Rozmowa z Piotrem*, erased and substituted with *Odejdź*.

In the first strophe the lyrical subject addresses to Piotr with the request to finish a film on him and on the death of poetry. We now know that Różewicz was referring to what became the documentary film *Szukamy życia w grobach*. This great documentary shows several conversations of the poet with some of his closest friends; one of the themes of this film is the death of poetry, which we identified as the dominant of the poem *Do Piotra* since the first drafts. In this documentary the poet dwells on matters related to religion, faith and lack of faith, the void left in the society by the absence of God, the nature of the word and the necessity for a poetry truly devoted to the essence of the word.

I believe that in *Bas-Relief* the religious topic, the matter of the departure of God and the death of poetry are strictly related to each other. I suggest that when Różewicz talks about the death of poetry he is also talking about the departure of God, so that of the impossibility for the man and for the poet, to reach the Absolute, to still undertake a profound connection with God.

The manuscript that I am about to analyse, that is V.3, proves that these themes are deeply interconnected: in a stream of words which take the form of a confession addressed to the friend Piotr, the poet faces the departure of God and the death of poetry as they were part of the same discourse. The difficulty that emerges from these verses is the difficulty of the poet to still have faith in the word and to entrust in it. The poet feels the need to pull back from the word and to surrender to the temptation of silence, to the temptation not to write anymore.

Here, on the contrary, the tempter is seen in Piotr (whom is called *kusicielu*) because he wants to push him into writing a new poem, as it will be analyzed later.

In the first strophe we can notice numerous erasures concerning the argument of the film that Piotr should have finished and the occasion he should have chosen to realize it. The variants here do not diverge in content, but the slight changes in them prove a hesitation to find the right expression.

The second strophe seems to be quite clear, there are no significant changes and it is very similar to the final version, except for a note on the border which I wasn't able to decipher completely. It is a note about a journey in Jordan; the reference to this journey and the insistence of Piotr on writing a new poem about it,

could let us think that Różewicz started composing these verses shortly after this trip, which happened in 1986. None of these papers have a date or something that could give us a clue about the period they were realized. However, in this third version, we read that when the two friends had this conversation it was the poet's sixty fifth birthday, so it must have happened on October 9, 1986. It could be, then, that the genesis of this poem might be placed around this period.

Later on the lyrical subject addresses again to Piotr, commanding him to go away because he doesn't want to surrender to the temptation of writing again. In the final version, these verses appear concise and quite direct, to the point that they become slightly rude: *odejść Piotrze / idź precz / kusicielu / czy jeszcze nie rozumiesz*. That is why he turns to Piotr calling him "tempter" (*kusicielu*); he refers to the episode of the Gospel of Matthew (16, 21–23) and of the Gospel of Mark (8, 31–33) in which Jesus predicts his death and the apostle Peter says that no harm will be done to him; Jesus answers calling him Satan and commanding to step behind him.

In this manuscript version, on the contrary, Różewicz, maybe trying to tone down his statement, addresses to his friend "with a smile" (*z uśmiechem*), and adds a short aside: *bo Piotr nie jest opoką*. Clearly this is a quote of the Gospel of Matthew (16, 18) in which we read: *Ty jesteś Piotr, czyli Opoka, i na tej opoce zbuduję Kościół mój*. Różewicz uses the word *opoka* as in the Polish translation of this verse.

The next excerpt is crucial because the author tries to explain his decision not to write anymore, he intends to explain the reasons why he would like to surrender to the opposite temptation than the one offered by Piotr, that is the temptation of silence.

The poet, frustrated at the lack of comprehension of his friend, addresses to him revealing the problematic relationship with the poetic word he is experiencing in that period. Różewicz represents words as if they were provided of their own will, which lies outside the will of the poet and on which he has no power at all.

Let's read the following variants concerning the words of the poet: *pragną zasnąć, są zdjęte z krzyża, pragną pogrążyć się w kamieniu sobie*. We can observe that the idiomatic expression *zdjęte z krzyża*, which means "dead tired" also has the literal meaning of "taken down from the cross".

We are allowed to think that the poet chose this expression to play on the double meaning of this locution. We should take into consideration its literal meaning: the poet communicates the deep suffering he feels in his relationship with poetry. It is interesting to notice that in another manuscript I have found in the archive, which dates back approximately to the same period (it is possible to assert that by the state of the paper and by the ink used), there are some drafts verses with the title *Mój krzyż niewidzialny*:

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Mój krzyż niewidzialny  
 każdy człowiek dźwiga swój krzyż  
 mój krzyż z powietrza  
 z niczego  
 albo ze słów  
 nawet się pod nim nie uginam

We can notice that an echo of this lines resounds also in the third draft of *Do Piotra*.

In the following verses of the manuscripts, the poet states that his words desire to go back to the “beginning” (*do początku*), expression that will later be written in capital letters. The desire to return to a primigenial phase of the poetic word implies a resentment about a word which is now corrupted, which is incapable to convey a poetic message that is not impure and corrupted.

This assertion about coming back to the “beginning” remembers some crucial verses from *Ocalony* [Survived]. In those famous verses that compose the second to last strophe of the poem, the lyrical subject claims his necessity to find a master who gives him back the speech and that separate the light from the darkness. We know that when this poem came out in 1947 it became a sort of manifesto, in which a generation of survivals could identify itself; the aim of the poet was to find a new language in order to go on writing after the horror of the war.

In the printed version of *Do Piotra* it is not very clear in what consists this return to the beginning the poet is talks about; in these manuscript verses, on the contrary, we have a quite long description of what this beginning represents. To the poet the beginning of the word, of the language, coincides with the time when it was connected with the natural events that compose life, that is when it showed in the following elements: *przedmiotami* [objects], *kosą* [sickle], *oślicą* [donkey], *ogniem* [fire], *ojcem* [father], *kłosem* [grain], *deszczem* [rain], *matką* [mother], *światłem* [light], *drzewem* [tree], *dziewczyną* [girl], *blyskawicą* [thunder], *gołębicą* [dove]. Some of these words are heavily eliminated by the author with many strokes, to the point that they are almost unreadable.

We are led to think that precisely these words that the poet heavily tried to delete, carry a significant message that he didn't want to express.

Regarding this enumeration of objects in which the poetry could embody itself, our attention is focused on the two words the poet tried to cancel the most. That's the case of the words *oślicą* [donkey] and *gołębicą* [dove], both at the end of the respective verses and that are related by a stroke which goes from one to one another, creating a bond between them. We should ask ourselves why Różewicz intended to eliminate with such strength the word *oślicą*, which doesn't seem particularly interesting.

It may simply be that the poet was underlining a rhyme between them, that he wanted to avoid; another possible and deeper answer, however, is that both of these words share a biblical origin. The reference to the dove is obvious, it is one of the symbols of the Christianity widely recognizable in the whole world. As we know, in the Genesis, is the dove that after the crow, Noah let fly away from the Ark to verify if the waters of the Flood lowered. The hoped announcement of the end of the Flood came by the dove, which came back to the Ark carrying a twig of olive tree (Gen 8, 6–11). The intent here is to create an analogy between the poetic word in the phase before the damnation and the purity of the dove which brings the good announcement; that is comprehensible and needs no other explanation.

The reference to the donkey could be less immediate, but it also refers to the Bible and more exactly to the book of the Number where the story of Balaam and the talking donkey is told. When Balaam was on his way to Balaak with the Moabite officials, his donkey refuses to walk and Balaam beat her. We read: “When the donkey saw the angel of the Lord, it lay down under Balaam, and he was angry and beat it with his staff. Then the Lord opened the donkey’s mouth, and it said to Balaam, ‘What have I done to you to make you beat me these three times?’” (Num, 22, 27–28). The donkey saw the angel the Lord had sent to impede Balaam’s way, but he didn’t see it and he beat his donkey.

This episode brings into light how God spoke to Balaam to reawaken the inner conflict that was taking place in his soul through an animal that is symbol of humility and lacking of intelligence. As Józef Maria Ruszar said, we know that among Polish poets Różewicz is one of the more profoundly immerse in the Bible,<sup>12</sup> so it seems not so unlikely that including the donkey in the possible embodiment of poetry he thought of the episode of Balaam and the talking donkey.<sup>13</sup>

Later on, the poet remembers to have revealed to his friend the mystery of the death of poetry in the day of his sixty fifth birthday; these verses will be later changed and we will find them in the last version mutated again in a different way.

In V. 4, the expression “death of poetry” is eliminated, but for the first time appears the expression *wcielenie słowa* [embodiment of the word]; we read: “I revealed to you the mystery / of the embodiment of the word / ~~and of the death of poetry~~ / but you didn’t listen until the end”; then the lyrical subject goes on telling how Piotr turned his head away, distracted by the television and by the noises in the street.

<sup>12</sup> J.M. Ruszar, *Mane Tekel Fares. Obrazy Boga w twórczości Tadeusza Różewicza*, Wydawnictwo Naukowe ATH, Bielsko-Biała–Kraków 2019, p. 23.

<sup>13</sup> Simone Weil, in one of her letters to the Dominican Father Joseph-Marie Perrin, remembers how everything, even a donkey, may serve as intermediary of God. However, she doesn’t refer to the episode of Balaam, but to Mt 21:1–11; cf. S. Weil, *Attente de Dieu*, Éditions Fayard, Paris 1966, p. 58.

In the successive strophes Różewicz seems to continue the discussion with his friend, representing the embodiment of the poetic word in its various manifestations. We notice a close relation between these verses and the poem *\*\*\*poezja nie zawsze*, also from *Bas-Relief*. In these drafts, the poet states: “in the life of a poet there are some times / when poetry appears in the shape of a dream <an object> / there are some days / when it takes the shape xxx / of a stranger / walking on an empty street”. Statements like these will be found in *\*\*\*poezja nie zawsze*; this poem also displays the enumeration regarding the primigenial phase of the word we were talking about, so we can assume that the genesis of these two poems is related.

Even more important appears the next strophe, in which the poet indulges in a very intimate confession: *są też kasztany w kieszeni / okulary zmarłej matki / zatarty pisany ołówkiem “gryps” / z listopada 1944 roku / pisany ręką zamordowanego Brata*.

The author refers to his brother’s letter as *gryps*; this term defined letters sent from prison and delivered clandestinely to the prisoner’s families. We know that Janusz was executed on November 7, 1944, so the letter mentioned here is undoubtedly the last that his brother had addressed to him. We note that the participle, in the genitive case, which refers to the brother, (*zamordowanego*, “killed”), is circled in the manuscript, precisely to emphasize this word.

Janusz Różewicz (1918–1944) was the eldest of the three brothers, gifted with a great artistic talent and with a strong propensity for poetry in particular. Despite his young age, he was already in contact with the greatest writers of the time who appreciated his style; it was him who brought Tadeusz closer to the literary world, at the point that he considered him his first teacher and master.

During the war, Janusz became an officer of the National Army and he actively engaged in the resistance to the Nazis, also taking part in missions on German soil, thanks to his command of the German language, which he learned during his school years. In June 1944, while on his way to a secret meeting, he was betrayed by a provocateur and arrested by the gestapo in the streets of Łódź. In November of the same year, after an interrogation during which he also suffered torture, he was murdered together with his companions in the cemetery of Łódź.<sup>14</sup>

This short strophe takes on the meaning of a confession, in which the poet, through the memory of his mother and brother, suggests what the poem represents for him and provides a further and bitter image of it. As we read from the manuscript verses, this memory turns into poetry but then he cancels the word “poetry” and inserts “sadness”; eventually he changes it in “forgetfulness” (*niepamięć*), to which he then cancels the initial negation by transforming the noun into its opposite, “memory” (*pamięć*).

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<sup>14</sup> M. Dębicz, *Wstęp*, [in:] J. Różewicz, *Wiersze*, Miejski Dom Kultury w Radomsku, Radomsko 2018, p. 5.

From these stanzas it is possible to draw some conclusions. First of all, we observe that it is probably in working on *Do Piotra* and in particular in drawing up V. 3 that Różewicz begins to develop a fundamental concept of its late phase, so that the poet's indifference towards the poetic word, recognized as no longer indispensable. Poetry may manifest itself to the poet in any form and the poetic word, Różewicz seems to say, is only one of the possible incarnations of it. This is a recurring theme in *Bas-Relief* and appears for the first time in this manuscript.

It is interesting to note that only in this version there is a reference to another character present in *Bas-Relief*, namely August von Goethe, son of the great German poet. In this passage Różewicz quotes some verses attributed to August von Goethe: "Ich stehe vorm Kapitol / und weiß nicht was ich sagen soll" ("I am in front of the Capitol / and I don't know what to say"). In these verses, emerges all the inadequacy experienced by Johann Wolfgang von Goethe's son; going to Italy in the footsteps of his father in search of a spiritual rebirth, August ended up getting lost in alcohol and died prematurely in the city of Rome, perhaps due to liver cirrhosis. The poem *Biedny August von Goethe*, included in the same collection a few pages before *Do Piotra*, is dedicated to the tragic figure of August.

Concluding the passage on August von Goethe, Różewicz states that when he finds himself "in this situation", or, we believe, when he perceives the same inadequacy experienced by August, he finds comfort in the observation that one day he will "die all", explicit reference to the Horatian *non omnis moriar*. Poetry will not survive him, just as, not believing in the afterlife, his own soul will also die, and the poet rejoices in this thought.

Even this last consideration, like the reference to August, only appears in the present version; however, in the concluding lines of *Der Tod ist ein Meister aus Deutschland* (also from *Bas-Relief*), a composition dedicated to the memory of Paul Celan, we read: *Wiem że umrę cały / i stąd płynię / ta słaba pociecha / która daje siłę / trwania poza poezją.*

Lastly, I want to analyze the last two strophes of this third manuscript version. In the penultimate there is a reference to the Babylonian theogonic poem *Enūma eliš* and in particular to the figure of Apsū. According to this creation myth, after the separation of heaven and earth the only existing entities were Apsū, personification of groundwater freshwater, and Tiāmat, personification of saltwater. Apsū and Tiāmat generated a dynasty of divinities and Różewicz recalls an episode in which the young gods disturbed Apsū's sleep to such an extent that he decided to exterminate them. Apsū however was killed by one of these gods and Tiāmat in revenge created eleven monstrous creatures. Thus, began a hard battle between the young gods and the monstrous creatures that led to the death of Tiāmat and the victory of the god Marduk.<sup>15</sup>

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<sup>15</sup> J. Black, A. Green, *Gods, Demons and Symbols of Ancient Mesopotamia*, The British Museum Press, 1992, p. 177.

Through the analogy between the poet's sleep and that of the Babylonian god Apsû, Różewicz ironically warns against contesting his will to be silent, and in the last lines he asks not to disturb the poet's sleep.

The fourth draft of the work, published in the volume, largely takes up the third edition, from which, however, many passages are eliminated. A difference also lies in the reintroduction of the first two manuscript versions, which did not share a single verse with V. 3.

The first stanzas do not show significant differences from the third edition, but, after having removed his friend Piotr who continues not to understand his desire not to write, Różewicz introduces, modifying them, some verses that we encountered in the first two editions. In this case it is Piotr himself who reported to the poet that he was at the funeral of Jan Kochanowski, here ironically defined as "pompierski pontifex / pół impotent / pół dysydent".

Here, therefore, is revealed the relationship between the first two versions, which regard the satirical representation of the 400th anniversary of the death of Jan Kochanowski, and the third one which begins with a conversation with Piotr Lachmann; it is precisely Piotr, it seems, to have talked to the poet about Kochanowski's funeral, in which he took part.

Later on we find for the first time a verse that will be reported almost unchanged in the printed version; Różewicz states here that the life of poetry (but here he adds "the afterlife of poetry") is full of surprises. He then goes on saying that some diligent gravedigger, both at home and abroad, continues to keep him in the first, second and third row, imagining himself and his own poetry as lifeless entities.

Polish poetry in its entirety, moreover, is here seen as "our romantic corpse" (*nasz trup romantyczny*); this comment is part of a long marginal annotation that has thick pen strokes to erase most of the lines. In this supplement, of which unfortunately the last words are indecipherable, we find a further sarcastic reference to the ceremony in honor of Jan Kochanowski, most of which will be eliminated: "our romantic corpse / lyrical pompierski pontifex / is in this season (post-modern) / rather ironic".

This fourth version continues to the end with slight changes, the poet seems to transcribe the third version, eliminating several verses.

V. 4

#### Do Piotra

Piotrze mówię bez uśmiechu  
skończ ten film o mnie  
o pogrzebie poezji  
o moim pogrzebie

ale Piotr powtarza  
z uśmiechem  
napisz

↑  
napisz wiersz

napisz nowy wiersz  
o przelocie do Jordanii  
o wieczorze poetyckim w Ammanie  
przecież to co mi opowiadałeś  
było niezwykłym wierszem

odejdz Piotrze  
idź precz  
kusicielu  
czy jeszcze nie zrozumiałeś

te kamienie chleby  
martwe morze ↑  
mojej poezji

pompes funébres

przecież mi opowiadałeś  
że byłeś na „pogrzebie Jana Kochanowskiego”  
pompię pontifex

pół impotent

pół dysydent

jeden z czołowych <wielkiej> xxx

poezji polskiej

xxx z pompatycznym <obejmował czule>

pomponem w gębie

trumienkę z relikwiami

poety Jana Poety

życie pozagrobowe poezji  
jest ciągle pełne niespodzianek  
kilku skrzętnych grabarzy  
za niewielką opłatą w kraju i zagranicą  
pochowało mnie chowa mnie  
w pierwszym drugim i  
trzecim  
obiegu

na pogrzebie poezji  
panuje niezdrowe ożywienie



prawie jak na pchlim  
targu

zapisałem kiedyś  
(kiedy?)  
powiedzenie Dostojewskiego  
„co za żalony widok  
francuski wiersz liryczny”  
lecz w polskiej <naszej> xxx lirycznej

—)

czy nie rozumiesz Piotrze

—)

słowa moje pragną  
wiecznego spoczynku  
chcą wrócić  
do POCZĄTKU  
kiedy słowo  
~~było ziarnem~~  
~~kłosem~~  
~~ojeem~~  
matką

wyjawiłem Ci tajemnicę  
wcielenia słowa  
i śmierć poezji  
ale Ty nie dosłyszałeś  
akurat odwróciłeś głowę  
za oknem dzwonił tramwaj  
w telewizorze zjawił się Kaczor Donald

hałas harmider  
jaki wszczęli ~~młodzi bogowie~~ <poeci>  
(przeszkadzając Apsu spać)  
<będzie> jest przyczyną ich zguby

xxx-

← { nasz trup romantyczny  
pompier pontifex liryczny  
jest w tym sezonie (post-  
modernistycznym)  
pono ironiczny  
a panowie pozbawieni uśmiechu  
xxx ironiczne i sielankowe  
twarze umarłych

The spread of genetic criticism in Poland in the last twenty years contributed to the increasing interest in the archives of contemporary authors. The manuscript work of Zbigniew Herbert, for instance, has been extensively analysed in particular in the monumental volume *Pracownia Herberta* edited by Mateusz

Antoniuk; regarding Tadeusz Różewicz, a publication of similar dimensions has not yet appeared and his manuscript work remains analyzed in extremely specific works, which not infrequently have taken into consideration only a single composition.

However, the growing interest in Różewicz's manuscripts is justified not only by a renewed interest in author's philology in Poland, but because of the poet's desire to show readers his laboratory, as we have already mentioned. I would like to conclude this contribution with the hope that this kind of studies will see a wider diffusion in the years to come.

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Giulia Olga Fasoli

## **Wcielenie słowa: O brulionach wiersza *Do Piotra* Tadeusza Różewicza**

*Streszczenie*

W ramach poetyckiej twórczości Tadeusza Różewicza, jego skłonność do unikania zamkniętej formy wierszy, zmieniając i proponując ich w różnych tomach w celu odnowienia ich znaczeń, zauważono i szeroko badano. To, co jednak wymaga jeszcze dogłębnego przestudiowania, to proces twórczy dotyczący jego niepublikowanych prac, takich jak szkice przygotowawcze przechowywane w jego archiwum.

Krytyka genetyczna jest cennym kluczem do odkrycia procesu twórczego Różewicza, a także niektórych aspektów jego poetyki, które w publikowanych utworach pozostają dość zamglone.

W niniejszym artykule chciałabym przeanalizować rękopisy jednego wiersza z *Płaskorzeźby*, czyli *Do Piotra*. Wśród najważniejszych cech tych szkiców znajdują się liczne cytaty biblijne, które ujawniają religijny sposób odczytywania poematu, który całkowicie zanika w wydanej formie *Do Piotra*.

Z analizy tych szkiców można dostrzec także interesujące powiązania z innymi wierszami *Płaskorzeźby*, odsłaniające znacznie głębszy poziom interpretacji całego tomu.

**Słowa kluczowe:** Tadeusz Różewicz, polska poezja, rękopisy, archiwum literackie, *Płaskorzeźba*

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