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"Słownik literatury polskiego oświecenia", pod red. Teresy Kostkiewiczowej, Wrocław [etc.] 1977 : [recenzja]

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Słownik literatury polskiego Oświecenia (Dictionary of the Polish Enlightenment Literature), ed. by T. Kostkiewicz, Ossolineum, Wrocław 1977.

The publication differs in its governing principle from typical encyclopaedias or dictionaries. The *Dictionary* does not contain entries opening with names of writers of the Enlightenment period, or articles devoted to individual, even most outstanding works or to particular literary facts of the time. Instead, it presents 118 concise articles, arranged in the alphabetic order of entries, on some selected major problems and phenomena of culture and literature of the Polish Enlightenment. Thus, the body of the dictionary entries treated in this way becomes an equivalent of an expanded index to a synthesis of the literature of the period. Such a synthesis, however, usually prefers the chronological arrangement and tends to present mainly figures of writers, whereas the organizing principle of this *Dictionary* is the choice of problems, to which the alphabetic order of their presentation is wholly external. Individual entries are connected by a system of cross-references, chiefly within those spheres of problems which have been regarded as central and which cover: 1) literary currents and trends of the age, 2) phenomena of general culture coming in contact with literature, 3) forms, institutions and centres of literary life, 4) aesthetic and literary consciousness of the epoch, 5) artistic forms realized in writers' practice, and 6) elements of reception of literary tendencies of foreign provenance. The references occurring within the articles indicate not only "horizontal" connections—between phenomena of the same category, e.g. from the field of aesthetics or literary life—but also "vertical" relations between chosen aspects of those spheres of problems, as well as interrelations between those spheres themselves. Thus the ideal of the *Dictionary* is to guide the reader through the separated universum of literature of the period and to reveal, gradually and indirectly, the internal laws governing this universum. In such a type of dictionary the very choice of entries is—to a much greater degree than in other types of encyclopaedic publications—a result of adopting a definite conception of the epoch and an indication of interpretative operations made on the literary material. In practice, however, this choice

becomes a result of the compromise between the questions of which the authors are fully aware and the possibility of exhaustive answers to them, this possibility being determined by the state of research and knowledge of a given field, by present interests of the scholars and, finally, by the limited space of the publication. For these reasons not all problems covered by the articles of the *Dictionary* are discussed in equally detailed manner; e.g. problems of the aesthetic and literary consciousness are treated in a more detailed way, whereas the sphere of sociological problems of literary life, or stylistic and linguistic questions of literature are discussed more generally. Some of the articles are an outcome of a synthesis and generalization of long research, but there are also entries which are to be treated as a reconnaissance of a given field, an attempt at formulating research problems or a proposition for further research. Notwithstanding the segmentation of the material and the choice of entries, those issues and problems which are not treated separately, are discussed within articles devoted to related or more general problems. Index of terms and concepts discussed in the main entries indicates also those items which are to be sought in other articles. The *Dictionary* is also provided with an index of names of all those whose work and career are discussed in the articles. Each article contains a short bibliography concerning the problems the article deals with.

The *Dictionary* is meant chiefly for students of the Enlightenment period. It can be helpful both in arranging problems of acquired knowledge of the epoch and in discovering those fields and spheres which are still awaiting research. Complicated and varied manifestations of culture and literature of the Enlightenment can be interesting also for non-professional observers of literature, for those interested in sources and genealogy of their, personally experienced, contemporaneity.

The Enlightenment is treated in the *Dictionary* as a literary period stretching from 1740 to the end of the 1820's. Fully aware of both the change in the situation of Polish literature, which, owing to the political events, took place on the turn of the 18th century, and the continual process of various literary and cultural changes, characteristic of the Polish Enlightenment, the authors of the articles express the conviction that the sense and

direction of the literature of the period are most distinctly revealed when seen in the perspective of the national history within the dates 1740–1820.

The *Dictionary* was prepared by the Department of the History of Literature of the Polish Enlightenment in the Institute of Literary Studies of the Polish Academy of Sciences, though among the authors of the articles there are many scholars from other university and academic centres.

The *Dictionary* contains the following entries:

Almanacs; Anacreontic; Antiquity; Café littéraire; Cantata; Censorship; Classicism; Classicism of the first decade of the 19th century; Comedy; Criticism—literary and theatrical; Cultural patronage; Deism; Descriptive poem; Dialogue; Drama; Duma (lyrical-epical poem, close to ballad); Editing; Elegy; Eloquence; Encyclopaedias—Dictionaries; Enlightenment; Epigrams; Erotic poetry; Fable; Folklore; Gardens; Genius; Gessnerism; The Gothic; Grammar; Graveyard School of Poetry; Heroic poetry; Horationism; Hymn; Idyll; Imagination; Jacobinism; Journalism; “Kuźnica Kołatajowska” (an informal political group, gathering polemical writers); Language—theories; Libertinism; Libraries and reading; Literary awards; Literary contacts with other countries; Literary geography; Literary hero; Literary models; Literary polemics; Literary rules; Literary salons; Literary tradition; Literary and scientific competitions; Lyrical poetry; Memoirs; Mimesis; Mock-heroic poetry; Monastic orders; “Monitor” (a moral periodical, modelled on the English “Spectator”, 1765–1785); Monodrama; Mythology; The National language; The National Theatre—the history of the institution; Nature; Novel; Occasional political literature; Ode; Opera; Oratory; Orientalism; The Ossianic; Pamphlet; Panegyric; Periodicals; Printing—Bookselling; Philosophy; The Physiocratic doctrine; Poetic diction; Poetic epistle; Poetic genres; Poem; Poetry—theories; Prose; Prose short forms; Prosody; Psalm; Puławy (the residence of Adam and Izabela Czartoryski, centre of the cultural and literary life); Rhetoric; Rococo; Romance; Rousseau—literary and ideological tendencies connected with his influence; Sarmatianism; Satire; Sentimentalism; Sentimentality; Schools—Education; Science; Societies—scientific and literary; Song; Sterne—his literary influence; Story; Style; Syllabic verse; Syllabic-accentual verse; Taste; Theatre—

problems of the art; "Thursday Dinners" (a kind of the royal literary salon where the most prominent men of letters of the time met); Towarzystwo Przyjaciół Nauk w Warszawie; Tragedy; Translation—Adaptation; Trope; Utopian literature; Voltaire—literary and ideological tendencies connected with his influence; Wit; Writers—generations and social background of; "Zabawy Przyjemne i Pożyteczne" (a literary periodical, 1770—1777).

Sum. by *Teresa Kostkiewicz*

Transl. by *Maria-Bożenna Fedewicz*

Problemy kultury literackiej polskiego Oświecenia (Problèmes de la culture littéraire des Lumières polonaises), ss la dir. de T. Kostkiewicz, Ossolineum, Wrocław 1978.

Au cours des dernières années, un immense progrès a été accompli dans le savoir sur la culture et la littérature des Lumières polonaises, cependant on s'occupait rarement de la question de l'influence réellement exercée par l'idéologie de cette époque sur les larges couches de la société du temps, ou on ne s'y intéressait que marginalement. Les recherches sur les Lumières polonaises s'étaient avant tout centrées sur l'oeuvre littéraire, principalement des auteurs les plus remarquables, sans que des études plus approfondies et systématiques aient cherché à déterminer la circulation des oeuvres, les goûts des lecteurs ou encore les besoins des récepteurs de la littérature en ce temps (citons cependant l'exception que constituent dans ce domaine les travaux de J. Szczepaniec sur l'imprimerie et les problèmes de la censure sous Stanislas-Auguste).

Conformément à la tendance qui se dessine dans les sciences littéraires en Europe, on se rend compte en Pologne de la nécessité d'englober d'un nouveau regard la littérature, de façon à pouvoir décrire le caractère des relations entre la création et la société. En définissant le but et le programme des recherches empiriques en matière de sociologie de la littérature, on avait cependant surtout à l'idée la culture littéraire contemporaine. Il en était ainsi principalement du fait que les difficultés qu'ont à affronter les chercheurs (les pièges de la sociologie de la littérature, pour employer les