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## **Dream – sacred – art. The oeuvre of Edward Leszczyński in modernist contexts**

Summary:

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The work of Edward Leszczyński has so far remained on the margins of interest of researchers of Polish modernist literature. The overriding goal of my dissertation is to revise the myths surrounding the author of the *Płomień ofiarny*, to explain the previous misunderstandings related to his work, and to view the entirety through the prism of the theory developed by the poet, formulated in the pages of *Harmonia słowa* (1912). The proposed formula of work: *Sleep - sacred - art. The oeuvre of Edward Leszczyński in modernist contexts* made it possible to place the writings of the author of *Atlantis* in the context of national and European literature, thanks to which it was possible to show the artist's erudition, as well as to verify the epigone tendencies attributed to him. The complicated situation of the reception of the poet's works, visible from the moment of publishing his debut volume (*Poezje*, 1901), testifies to its multithreading, internal contradiction, and at the same time the ability to harmonize opposites.

The first chapter of the work, devoted to identifying dream spaces, emphasizes the main features of Leszczyński's poetry. The correlation of emotions, sound and image, articulated in the *Harmony of Words*, and easily found in his early works, turns out to be significant for the poet. The depths of the poetic worlds designed by the author of *Wiosenne niebo* are additionally enriched by the internal complexity of dream spaces. Interesting, and especially innovative in this context, are attempts at "oneiric experiments" or shifting limit states, such as mind wondering and lucid dreaming, as well as combining a child's dream with the poetics of dreams.

The second part of the dissertation pays special attention to the pre-Raphaelite-Maeterlinck figure emphasized by Maria Podraza-Kwiatkowska. The problems highlighted in this chapter are devoted to considerations on the idealization and demonization of female figures in Leszczyński's works. The efforts made by the poet coincide with the aspirations of the founders of Polish modernism (Wyspiański, Przybyszewski, Reymont, Wolska, Tetmajer and others), but direct inspiration should be sought among European contexts. The widely understood work of the Pre-Raphaelite Brotherhood, the philosophy of John Ruskin, the work of Maurice Maeterlinck, as well as the Dante and Petrarkist traditions were helpful in the analysis of the aspects of femininity created by Leszczyński.

In chapter three, I focus on the concepts developed by the Romanian religious scholar Mircea Eliade. At the center of my interests I focus on the issues of myth, the idea of *renovatio* and the attitudes of *homo religiosus*, which helped to design the broadest, universal tone of Leszczyński's work. Adopting such a perspective not only integrates the work of the author of *Cupio dissolvi* into the modernist context of the search for the Absolute, but helps to design the reading of his dramas (*Jolanta* and *Atlantyda*) in a way that undermines the previous interpretations (proposed by Jerzy Kwiatkowski, Marta Wojdak and Agnieszka Grzelak).

The last, summarizing chapter presents the poetic credo that Leszczyński was building consistently from the beginning of his creative activity. The fourth part of the dissertation exposes the work of the author of *Harmonia słowa* as internally torn, but capable of a synthetic, harmonious fusion of contradictions. Cooperation with "Museion", which was the last stage of the activity of the prematurely deceased poet, allowed Leszczyński to articulate his own views on poetry in the pages of this magazine. They prompted the sanctioning of the poetic legend, perpetuating the author of *Konik zwierzyński* as a total poet and seeker of "eternal beauty".

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