

EMPLOYMENT: WRITER. MATERIALS, STUDIES AND SKETCHES ON STANISŁAW VINCENZ

SUMMARY

The first part of the volume features the texts on Stanisław Vincenz's various social roles.

JAN A. CHOROSZY

A spiritual worker's writing

The article is devoted to the evolution of Stanisław Vincenz's writing in a diachronic view, seen as a process developing from his professional translator's debut in 1921 to full engagement in original literary work, which from 1940 was his main occupation. From the end of the Polish-Soviet war of 1919–1921 till mid-1939 Vincenz was engrossed in various business obligations and social commitments, while his work on *Na wysokiej poloninie* (*On the High Uplands*), which began in about 1930, was met with scepticism by friends and some family members. For Vincenz the work's most important effect was joining the ranks of professional writers. The work – published in 1936 – combined two narrations: regionalistic (Hutsul and personal) and pan-idealistic (following Rudolf Maria Holzapfel's philosophical reflection). In 1940–1945, during his stay in Hungary, Vincenz adopted a new concept of his own life: a fate as a journey. In his literary work he recognised the primacy of ontological issues, made a dialogued essay an important means of expression, combined mystical experience and practices with cognition through culture, and while reflecting on the figure of *exilium* he called for literary and pedagogical mission and personal testimony. In 1946–1950, with the prospect of existential stability and cooperation with Jerzy Giedroyc, Vincenz refined his own literary projects and formulated an ethical programme of awakening conscience and defending the meaning of the world. At the beginning of 1951 he doubted in the effectiveness of his own efforts, experienced solitude and discouragement as if reaching the end of the journey, which he overcame continuing his work on *Na wysokiej poloninie* and *Powojenne perypetie Sokratesa* (*Post-war Adventures of Socrates*). The former was modified, becoming a picture of the river of life, persistence of landscape and succession of generations “unswerving in their tradition”, which expressed his universal literary and spiritual programme. His work on the Hutsul epic had by that time become a totally disinterested effort, without any realistic hope for publication as a whole, which was paradoxically confirmed by poor reception of the English translation of selected fragments of *Na wysokiej poloninie* (1955). In the 1960s the writer's closest family's effort focused on tidying and complementing individual volumes, which enabled the publication of *Zwada* (*The Squabble*) and – only after Stanisław Vincenz's death – the remaining parts of the series.

EMIL PASIERSKI

Stanisław Vincenz – an editor (preliminary study)

The study is devoted to Stanisław Vincenz's work as an editor – one of his many literary occupations. The author points out that Vincenz assumed responsibility of various publishing initiatives and periodicals of various profiles: social and political, cultural and literary, civilian and military. He devoted his greatest effort to the monthly "Droga", assuming his editorial duties in 1927 and ending his cooperation in 1930. After World War Two he got in touch with Jerzy Giedroyc and became a regular contributor of "Kultura" and a very active member of the "invisible editorial board". Regularly supplying his own texts, Vincenz also shared his experience, proposed solutions facilitating the board's work, attracted subscribers and – which was of great significance – European intellectuals, who published in "Kultura" for decades. The author concludes that Vincenz's editorial achievement renders him one of the most outstanding representatives of the profession in the 20th century Poland.

MIROŚŁAWA OŁDAKOWSKA-KUFLOWA

On Stanisław Vincenz's correspondence

The author points out that Stanisław Vincenz was a tireless epistolographer, who left behind a vast collection of letters. Its main part constitutes the Stanisław Vincenz's Archive in the Ossoliński Library, consisting of type-written copies of his letters, sketches and handwritten letters to various people. Some were copied and included in Irena Vincenzowa's notes (partly published as *Rozmowy ze Stanisławem Vincenzem* (Conversations with Stanisław Vincenz)). A small part of the Polish correspondence was published in periodicals, while an extensive collections of letters written in other languages (especially German and English) remains in handwritten form. Vincenz exchanged letters with various people – luminaries of culture and illiterate Hutsuls, with family members and even children of his friends. Exchange of letters was for him a substitute for or extension of conversation. Reference to the addressee's best characteristics, linguistic politeness, cordiality and empathy formed the tone of his letters, which display outstanding literary features, maintaining a story-telling style, emotional content, cheerful humour, thus in many cases approximating an essay. Vincenz's correspondence offers a wealth of information about the writer, abounding in memories from various periods of his life and resounding with philosophical and political themes.

PIOTR LIS

A silver-flower friendship. A sketch about Nuchim Bomse

The study is devoted to the poet Nuchim Bomse and his friendship with Stanisław Vincenz, immortalised in the essay *Poeta srebrnych kwiatów* (Poet of Silver Flowers). The author refers to numerous archival sources and the surviving correspondence between Bomse and the Vincenz family as well as the letters of mutual friends. The poet's reconstructed biography tells about the twists of his fate and the history of his literary work, presenting facts proving Bomse's strong bond with the Vincenz family.

The author emphasises the role which the poet played in familiarizing Vincenz with Jewish writers.

MICHAŁ KACZMAREK

Three Carpathian aces – Mieczysław Orłowicz, Stanisław Vincenz, Petro Szekeryk-Donykiw. Reflections on a photograph

The text is a biographical story inspired by a well-known photograph taken on 28 August 1939 in Żabie, showing a meeting of Mieczysław Orłowicz, Stanisław Vincenz and Petro Szekeryk-Donykiw. The author recognises it as a symbolic threshold, momentary suspension of time and space. Bearing in mind the question about the sense and purpose of people's biographies, the author presents earlier and later lives of the people in the photograph, and especially their roads leading to the Carpathians, their mutual friends, cooperation and the unending fascination with the mountains. The author claims that in confrontation with their lives the photograph symbolises the map of European history in the 20th century, migrations of the nations and the fate of the citizens of pre-war Poland. Vincenz emigrated, Orłowicz stayed in Poland and Szekeryk-Donykiw was exiled to Siberia, where he died.

RENATA MAKARSKA

"The power of reconciliation" of Mickiewicz's poetry. Stanisław Vincenz and Hermann Buddensieg

The author presents the acquaintance of Stanisław Vincenz and Hermann Buddensieg as a model example of how the author of *Na wysokiej połoninie* (*On the High Uplands*) created the network of intellectual contacts. Vincenz introduced Buddensieg, the philologist from Heidelberg, the publisher of the periodical "Mickiewicz-Blätter" and translator of *Pan Tadeusz*, to his friends, with whom the latter formed close relationships. The discussed letters reveal Vincenz's profound interest in Buddensieg's endeavours, their deep involvement in their correspondence and Vincenz's great assistance in improving Buddensieg's work. Vincenz greatly appreciated Buddensieg's translation of Mickiewicz's epic and his tireless effort in forming new Polish-German literary relationships (especially through publishing translations of the works by contemporary authors) and Polish-German reconciliation.

The second part of the volume features the texts discussing key issues in Stanisław Vincenz's literary attitudes.

WŁODZIMIERZ PRÓCHNICKI

Dialogue and myth. Keys to Vincenz

The author attempts to outline new perspectives in reading Stanisław Vincenz's works. While scholarly literary and folkloristic thought (known as Vincenzology) practised for several decades enables the description of the most important aspects of Vincenz's legacy, it fails to encompass all the interpretational options. Vincenz's work is rooted

in the 19th century cultural tradition, including its inherent vision of its crisis and the need to break with the bourgeois culture. The author points out that the artistic issues in Vincenz's work recede into the background – the key to his thought is the supremacy of the ethical idea over the aesthetic. Myth and dialogue, two themes and two genres in Vincenz's work, determine a lucid image of the world – an interpretation of a certain idea – and a method of getting to know the reality, an act of communication and an anthropological principle. The essence of dialogue is the call for ethics supported by characteristic mythisation of the reality revealing what is the most valuable. In the author's opinion *Na wysokiej połoninie* (*On the High Uplands*) may be read as a continuous mythographic cycle, interpretation of material and religious reality, determining the position of a human individual and species in the world, and additionally as a collection of texts providing role models and instructions calling for a better human being. The dialogue and myth lead to the discussion of the good and evil, and especially the accusation of not exactly the eternal evil but rather choosing the evil by a human being possessing free will. By the reference to dialogue, Vincenz wants to abolish the conflict and create the community principle. *Na wysokiej połoninie*, seen from today's post-memory perspective, is transformed into a postulate or imperative.

JACEK KOLBUSZEWSKI

"But our thought, now a memory flying with the sound of the trembita [...]". On a certain aspect of values in Stanisław Vincenz's writing

The general direction of Stanisław Vincenz's thought is expressed both in *Na wysokiej połoninie* (*On the High Uplands*) and in his essays, constituting a uniform system of meanings and values. The unity is made up of the literary forms (narration and style) and cognitive (referential) coherence; the multitude of themes and metalanguages employed in Vincenz's work merge to form a complex structure. The author discusses these components of Vincenz's literary and philosophical universe, which display specific (individual and original) axiological characteristics. These are texts from the Antiquity and the Mediterranean culture stemming from it, folklore and culture tightly bound with nature (landscape), nature (space) understood as "the world's script", the picture of "harmony of all things" and also idealisation as "ordering and imparting sense". Vincenz's system of values is best seen in his Hutsul series.

JÓZEF OLEJNICZAK

Vincenz and modernity

The author's premise is that modern literature features a group of texts anticipating ideological and stylistic phenomena which overcome modernism and describe the cultural formation occurring after modernism, and from this perspective he analyses the work of Stanisław Vincenz – the writer transgressing the main trends of modernism, free from involvement in ideological and aesthetic disputes, rejecting dominating ideologies (especially Marxism and psychoanalysis), but at the same time intertextually entangled in the game with antique and folk tradition, preserving the memory of the great 19th century narrations and weakening the position of the narrating subject. Over-

coming the traditional reception of Vincenz's work seen in the context of tradition, the author emphasises the project of the future present there (modernity or even perhaps post-modernity). Vincenz's text, consisting of novels, essays, notes, letters, legend and knowledge of biography – perceived in view of Joseph Hillis Miller's or Jean-François Lyotard's theories – emerges as an energetic narration of knowledge, oriented towards consolidating knowledge and simultaneous forming of the future.

STANISŁAW OBIREK

The gift of wings or Stanisław Vincenz's longing for the sunken Atlantis

This study is devoted to *Powojenne perypetie Sokratesa* (Post-war Adventures of Socrates), perceived in intellectual unity with Hanna Malewska's collection of sketches *Sir Tomasz More odmawia* (*Sir Thomas More Refuses*) – the author perceives both as the description of civic refusal to participate in a political project contradicting the imperative of conscience. The author recommends an autobiographical perspective in reading Vincenz's novel. Its storyline features the longing for Galicia and Hutsul lands, objection to the concept of a nation state, elements of the philosophy of dialogue, respect for another human being. The author concludes that the protagonist, Socrates, expresses the awareness of the changes taking place in Europe after World War Two, which was a subject of discussion between Stanisław Vincenz and Czesław Miłosz; the last chapter of *Powojenne perypetie Sokratesa* reveals the mechanism of emergence of a totalitarian state. The author perceives the work as a description of a successful resistance to the temptation of the abuse of the intellect for ideological purposes.

JAKUB ŻMIDZIŃSKI

Was Vincenz a music lover? Musical themes in *Rozmowy ze Stanisławem Vincenzem* (Conversations with Stanisław Vincenz)

The author read very carefully Irena Vincenzowa's notes, made for two decades until her husband's death, whose fragments were published as *Rozmowy ze Stanisławem Vincenzem*. The notes and letters to various people quoted in the text unequivocally prove that for the Vincenzes music was a very important element of everyday life. Polish, Hutsul and Ukrainian songs were sung in their household, they listened to radio broadcasts of folk and sacred music of various traditions as well as the music of Baroque, Classicism and the 19th century. For the writer the works of Mozart and Bach were an expression of beauty affecting the most important spiritual aspects of humanity. Some notes reflect Vincenz's understanding of music and his own writing achievement, where a literary composition is seen in terms of music.

JAN A. CHOROSZY

Stanisław Vincenz's paraphrase of the Lord's Prayer

The study is devoted to *Parafraza Modlitwy Pańskiej* (Paraphrase of the Lord's Prayer) written by Stanisław Vincenz in 1941 in Hungary, but published only in 1983 by Andrzej Vincenz. The author interprets the text as the expression of the writer's inner voice, a stream of reflexive consciousness recorded only for himself, but bound with many

material elements of the legacy and published works. Characterising Stanisław Vincenz's religiousness, reflecting on his remarks on a prayer in general and the Lord's Prayer in particular, discussing the writer's comments on Simone Weil's reflections emphasising the status of the Prayer and – finally – finding many allusions in *Na wysokiej połoninie* (*On the High Uplands*), the author concludes that the moment of writing *Parafraza Modlitwy Pańskiej* was the beginning of the process of filling the Hutsul series with gospel and – primarily – with Christological reminiscences. The intertextual, dialogised literary measures reveal that Vincenz wanted religiousness not to be a pure formality but an impulse of the soul and expression of longing for the Ideal.

The third part of the volume features the texts focusing on various aspects of the Hutsul cycle in the context of Galicia's history.

ALOIS WOLDAN

Polyphony in Galicia – voices, perspectives and contexts

The author proposes the description of Galician literature as a polyphonic structure – a metatext consisting of many works written in several languages. The texts of Galician literature, displaying various mutual relations, exist in a broad cultural context. The author highlights two important themes in Galician literature (both relating to Vincenz): a Hutsul text and the “crude oil text”, where the polyphony of voices is ideologically and ethnically motivated. The author emphasises the phenomenon of Galician multilingualism, enhancing the literature's polyphony and complicating the senses of many works. The quoted examples include the works by Józef Korzeniowski, Mykola Ustyianovych, Mykhailo Starytsky, Ivan Franko, Józef Rogosz, Artur Gruszecki, Hermann Blumenthal, Ignacy Maciejowski, Andrzej Kuśniewicz, Yuri Andrukhovych and Joseph Roth.

ANDRZEJ STANISŁAW KOWALCZYK

Vincenz and Lvov

The author begins by defining Stanisław Vincenz as a multi-dimensional figure, which results from geographical and biographical conditions of his work. One of the factors integrating his biography was experiencing the Hutsul civilisation. The reflection focuses on Vincenz in Lvov, participating in the city's life and reacting to historical events, whose protagonists were the Ukrainians – ethnically conscious and aspiring to political independence and their own state. The Polish-Ukrainian war and the battle of Lvov were for Vincenz a civil war, a fratricidal battle, which he expressed in his essay series *Dialogi lwowskie* (*Lvov Dialogues*) and in a sketch *Garść wspomnień o Baziu* (*A Handful of Memories of Basil*) published in “Kultura” in 1962. The latter caused a heated debate with Milena Rudnytska, who published in “Kultura” the Ukrainian point of view of the armed conflict following the collapse of the Austro-Hungarian empire and the Polish-Ukrainian relations in pre-war Poland. The author presents Rudnytska's arguments and describes ideological foundations of Vincenz's attitude, who was hostile to any form of nationalism.

ALEKSANDER MADYDA

Stanisław Vincenz's *Prawda starowieku* (*The Truth of the Ages*) as a journalistic work

In the common opinion the first volume of *Na wysokiej połoninie* (*On the High Uplands*) – *Prawda starowieku* written in 1931–1935, is devoted to general and universal issues. The researchers who highlighted the polemic with the rationalist views concealed in the work, deliberately failed to mention who the criticism was aimed at. The author claims that Stanisław Vincenz did not refrain from expressing his own attitude to the current history and political-social processes, and especially the Polish-Ukrainian relations. After reconstructing the historical and biographical context, resulting in the conclusion of Vincenz's extraordinary sensitivity to the situation of ethnic minorities in reborn Poland and strong dislike of the politicians representing the currently ruling political faction, the author proves that *Prawda starowieku* features numerous allusions to and allegories of the 1930s reality, e.g. emperor Józef (Józef Piłsudski), class tensions, violence and restrictions of liberties (Piłsudski's political faction and radical nationalists). The supporting characters represent the politicians who Vincenz suspected of staging a lawsuit (the Polmin scandal): Ignacy Boerner, Eugeniusz Kwiatkowski and general Felicjan Sławoj Składkowski. The author puts forward the hypothesis that *Prawda starowieku* may include more historical inspiration.

AGNIESZKA HAWROT

The view of freedom in *Prawda starowieku* (*The Truth of the Ages*) in Stanisław Vincenz's interpretation

This study is devoted to the concept of freedom inherently present in *Prawda starowieku*. The advocates of freedom are the Hutsuls – highlanders treasuring freedom but never striving for political independence. The main villains (Hołowacz, Dobosz, Dmytro Wasyluk) struggled against serfdom, forcible army conscription, arbitrariness of state authorities or lords. Their fates feature constant elements (personal grudge, rejection of privileges and honours offered by the emperor, responsibility for others) as well as the common conviction that real freedom is a gift from God and that representatives of other nationalities and cultures (Jews, Armenians) have the right to live free lives.

OLENA BEREZOVSKA-PICCIOCCHI

The motif of water – a mirror of death – in Stanisław Vincenz's interpretation

For Vincenz the bond with the world of death thorough the “mirror of death” is the metaphor of recognising the past – he searches for the truth about it as a reader of Homer and Dante, a historian of culture and ethnographer. The author aims at presenting Vincenz's reinterpretation of image of water as the mirror of death – a motif known in the Carpathian folklore and employed in *Prawda starowieku* (*The Truth of the Ages*). The main premise of the analysis is the fact that ethnographic notes housed in Stanisław Vincenz's Archive feature stories of a Hutsul woman, Wasyłyna Czornysz, about the

“potopłenyk”, a variety of a water demon. In the Carpathian legends – which is confirmed by Volodymyr Shukhevych’s collection – water demons live in lakes interpreted as hell and devil’s seat (e.g. the story of the Emperor Gromowy in *Prawda starowieku*). In Vincenz’s work the lake is an ambivalent space, not only because it is ruled by evil, but also because it is a living memory of human history and an element of the world of nature, a symbol of rebirth. The element of water is bound with the theme of struggle with the devil, corresponding to one of the main universal issues featured in *Na wysokiej połoninie* (*On the High Uplands*) – coexistence of good and evil, ultimate redemption of the Satan, purging the world and restoring order.

EWA SERAFIN

Image of woman in Stanisław Vincenz's *Prawda starowieku* (*The Truth of the Ages*). A review of issues

The study aims at reconstructing the image of woman and identifying linguistic, stylistic and symbolic ways of presenting womanhood in *Prawda starowieku*. Having analysed various strata of the text the author points out that in their majority the women appearing in the work (anonymous, real and fictitious) represent the Hutsul culture. Those who are not Hutsuls are the women from the author’s family, fictitious characters (the princess, the young lady) and foreign women (Italian, Jewish and Armenian). The work also features supernatural female characters. The characteristics of the women revealed by the analysis of the text prove a stereotypical nature of the image of a woman living in a patriarchal village community at the turn of the 20th century. The world of the Hutsul women transpires to be utterly different from the posh and sublime world of the “other” women. The author has identified a few literary and cultural models of womanhood, such as a “cute and flirtatious” girl, an “innocent” woman-child (Hutsul women), an “angelic guide and saint” (the princess), a “salon beauty” (the young lady). *Prawda starowieku* also features various forms of representation of the Great Mother.

GRZEGORZ PEŁCZYŃSKI

Vincenz’s Kabzans

The author points out that Vincenz’s interest in Pokuttya and the Hutsul lands exceeded the ties with his private homeland. He was fascinated with this ethnically exceptional region, which is shown in *Na wysokiej połoninie* (*On the High Uplands*), where he described all the peoples living in Pokuttya, including the Armenians, who this study is devoted to (the word “Kabzan” was the exoethnonym for the Armenians). They are not leading characters, but their collective portrait, composed of descriptions and characteristics scattered in the Hutsul series, attracts reader’s attention. Their gallery includes the townspeople of Kutu, traders, artisans, landowners, modern entrepreneurs-capitalists and three more distinct characters: Mr Jakobènc, director Zaryga and Mr Manjànc. Vincenz wrote about the Armenians with great sympathy, which is hardly a coincidence as the Vincenz family were related to the Armenian family of Torosiewiczze. In the *Na wysokiej połoninie* the Armenians belong to the multiethnic community of Pokuttya.

The fourth part features texts primarily devoted to Stanisław Vincenz's biography.

JERZY STEMPOWSKI

The history of the family of Vincenz

Jerzy Stempowski's legacy deposited in the Polish Library in Rapperswil includes a sketch of a biographical essay about the family of Vincenz. The most probable author of the text is Jerzy Stempowski, who drew on the information acquired from various people, and especially the residents of Słoboda Rungurska, where he was a frequent visitor before World War Two.

ANDRZEJ A. ZIĘBA

On Vincenz's Armenian roots and their reflection in his Pokuttyan mythology

On each page of his *Na wysokiej poloninie (On the High Uplands)* Stanisław Vincenz argues that thanks to the diversity of peoples, their ethnicities, languages, regions, customs and myths the world has the structure of a polyphonic choir, that the diversity in question is a fundamental cultural value. The commentators of Vincenz's work, focusing on the analysis of his attitude to the Hutsul, Jewish or Antique cultures, seem to be under impression that he was a mere mirror and enthusiast of other ethnic identities, devoid of his own. The author claims that Vincenz was an adamant Pole, a product of Polishness inherited from distant past, including the Hasidim and the Ruthenian highlanders, rooted in indigenous and incoming ethnicities living in the vast territories of old Poland. An important element, the third ethnically non-Polish component of the Polish culture which affected the writer's development, was the Pokuttyan Armenians, a specific branch of the Armenians of Poland. Not only were they an eternal, constant and important component of the cultural landscape of Pokuttya, but also the writer's genetic ancestors. This study is devoted to Vincenz's Armenian roots and their mythicised consequences. The author proves that his Armenian roots probably stemmed not from one but from two sources: one on the matrilineal and the other on the patrilineal sides.

OLGA CIWKACZ

Socrates before a court in Lvov. Once again on the "case of Doctor Vincenz and accomplices"

The study is devoted to the trial of embezzlement brought in 1931 against several people by a state mining enterprise Polmin (the case was later called the Polmin scandal). The defendant was Stanisław Vincenz as the main co-owner of a trading company Produkcja. The author discusses in detail the circumstances of the litigation concerning financial matters, the trial, records of testimonies and documents and quotes the full version of the verdict, which acquitted all the accused (the verdict was upheld following the appeal). The study reveals the most probable political motives of the other party in the legal proceedings, Colonel Ignacy Boerner from the ruling political faction, and discusses the press campaign defaming Stanisław Vincenz. The Polmin scandal is an important contribution to the picture of social and economic activity of the author of *Na wysokiej poloninie (On the High Uplands)*.

KRYSTYNA TARNAWSKA

Słoboda Rungurska. Images from my mother's memories

The author presents her childhood memories of the stories and conversations between her mother and grandmother, who were Zofia and Feliks Vincenz's neighbours in Słoboda Rungurska. The prominent place in their memories is occupied by the parents of Stanisław Vincenz and his first wife, Lena. Because of this unique perspective the stories include facts, opinions and projections based on both.

JAN A. CHOROSZY

Lena. Sketches for the portrait

The study aims at reconstructing the figure of Stanisław Vincenz's first wife, Helena (Lena) Loeventon. On the basis of documents, archival materials, literary sources and letters (particularly those exchanged with Jerzy Stempowski) the author presents her life: university years in Vienna, the relationship with Stanisław Vincenz, family relations, the stay in Hungary, exile and the final years of her life spent in London. The copiously quoted letters show her as a discriminate reader devoted to her family and friends, spending her time in Słoboda Rungurska and at the same time a lonely and profoundly hurt woman. Many quotations are concerned with Stanisław Vincenz's literary work.

Stanisław Vincenz, From his letters to the family

(ELABORATED BY ANDRZEJ RUSZCZAK)

This selection of letters to the family includes all surviving copies of Stanisław Vincenz's letters to his sister, Maria Wojciechowska, née Vincenz, and his cousin Bazyli (Bazio) Przybyłowski. The correspondence comprises the period from 10 July 1950 to 7 June 1967.

The fifth part features materials presenting reception of Stanisław Vincenz.

CSABA G. KISS

Vincenz's "return" to Hungary

Stanisław Vincenz stayed in Hungary from May 1940 till March 1946. The author points out that it was a time of intensive literary work, forming personal contacts and friendship with the Hungarians and spiritual encounter with Hungarian culture, which is substantiated by the essays about the landscape and *Dialogi z Sowietami* (Dialogues with the Soviets). The study aims at outlining the history of reception of Vincenz at the time when his works were becoming accessible to Hungarian public (since 1976). Private reception of the essays and the publication of a fragment of *Pole Bobrowe* (Beaver Field) in the periodical "Tiszatáj (in 1977) were practically the only achievements of that decade. The breakthrough was the conference organised in Budapest in November 1988, which was followed by the publications of translations of Vincenz's various texts and book editions of the essays – *Tematy żydowskie* (Jewish Themes) and *Dialogi z Sowietami*. In Hungary the awareness of Vincenz's literary

achievement has solid foundations, but it will remain incomplete without more profound biographical studies and making greater parts of *Na wysokiej połoninie* (*On the High Uplands*) accessible to the Hungarian reader. The study is complete with the biographical annexe *Stanisław Vincenz po węgiersku (1977–2006)* (Stanisław Vincenz in Hungarian, 1977–2006).

Dialogue about the Transliterated Soul

VINCENZ COLLOQUIUM, WROCŁAW, 14 OCTOBER 2014

The Vincenz Colloquium featured a panel discussion devoted to the reception of Stanisław Vincenz. The participants were Dorota Burda-Fischer, Mirosława Ołdakowska-Kuflowa, Taras Prokhasko, Włodzimierz Próchnicki, Alois Woldan, Krzysztof Zajas and Csaba Kiss as the moderator. The debate brings about the answers to a few questions: becoming familiar with Stanisław Vincenz's work, the meaning of the key notion of "coexistence", understanding memory and forgetting and the message of author of *Na wysokiej połoninie* (*On the High Uplands*) to the Central-Eastern Europe. The theme of Vincenz's idealisation of the world and ignoring evil, i.e. a false picture of the reality included in his work emerged during the discussion (Aleksander Madyda's opinion). The polemicists argued that Vincenz was fully aware of Europe's tragedy, yet he chose not to shock with cruelty but rather confronted it with spiritual values.

Dialogue about the Spirit of the Letter

VINCENZ COLLOQUIUM, WROCŁAW, 14 OCTOBER 2014

The Vincenz Colloquium featured a meeting of the translators of Polish literature from 14 countries (including Turkey and Israel) devoted to the prospects of attracting foreign publishers' and readers' interest in Stanisław Vincenz's literary work and the most important issues in translating particular works, and especially the series *Na wysokiej połoninie* (*On the High Uplands*). The participants filled in a questionnaire asking for their opinions and reflections on that subject.

Translated by Bartłomiej Madejski