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"Like a honeycomb under construction" – about Władysław Terlecki's archives and writing method

Władysław Terlecki's archives were transferred to Ossolineum in 2007, eight years after the writer's death. The material has not been completely prepared by archivists yet, therefore it must be gathered for accession manuscripts. Among other things, it contains personal documents and photographs, letters, pocket calendars, publishing contracts and reviews. However, twenty-eight catalogue entries, with material related to his literary work, are the most important part of the writer's collection. They are organised according to the titles of works, based on a separating genre key: novels first, then stories, articles in periodicals, radio shows, stage plays, scripts for television plays, scripts for television films, and scripts for cinema films. The archive also includes original texts and typescripts by other writers and joint projects (scripts). Ossolineum has retained the original folders, often referenced in pen, though rarely by the author himself. The markings were most probably indications for archivists classifying individual folders. The distribution of the material throughout the folders was not devised entirely by Terlecki, though they carry some traces of the author's original organisation.

The eye of the camera

At first glance, this pre-organised archive seems quite orderly. However, classifications introduced for the purposes of cataloguing are sometimes misleading. The catalogue entry of accession no. 84/07 referenced as "Novels. Twarze 1863" does not contain prose pieces, but a script for a television series carefully developed by Terlecki (which has never been fulfilled). The error might seem to have been caused

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by the title, which is identical to a 1979 prose collection. *Twarze 1863*, and which like many other film scripts (including published ones), was recorded using a method which should be associated with a film novella (as per Marek Hendrykowski's classification)[1]. Its distinctive feature is the narrative description of the future film, which is very similar to a prose piece. Therefore, the error in the archival reference was caused by the prose nature of Terlecki's script. However, the similarity was no accident. The author included in the rough draft of a novel entitled *Odpocznij po biegu* a short typed note which he intended to constitute his original introduction to the theme of the novel[2]. He began by describing in short the process of creating the work, and he associated the creative technique with its poetics:

> The stiffness of the book's prose was caused by the selected writing method. It was being created as notes from which a film script was to ~~be created~~ form *later*. When writing my books ("Gwiazda Piołun", "Czarny romans"), I was considering their film releases. Such a view of reality ~~may be~~ of literature may be baffling, but it also enforces limitations, requires one to be concise, and restrain emotions[3].

Thus, the author indicated that at some stage of creating, he wasn't sure yet whether the notes would form a novel or a film script. Researchers have noticed the *filmic* quality of Terlecki's prose (e.g. in a novel entitled *Zwierzęta zostały opłacone*) – e.g. Agnieszka Izdebska mentioned the "technique of giving novel narrations the form of a script."[4] However, the writer's notes indicate that the relationship between both forms was greater than just matching a novel to the style of a script.

The writer's inclination towards viewing the world through the eye of the camera was confirmed not only in his own accounts and the large number of scripts (for film and television) gathered in the archive, but also in the works which due to their fringe nature (introduction of dialogues specific for drama and the consideration of the specificity of the television medium) should be termed television plays

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[1] Vide M. Hendrykowski, *Scenariusz filmowy. Teoria i praktyka*, Wydawnictwo UAM, Poznań 2017, pp. 48–51.

[2] Unnumbered separate typed sheet (with handwritten corrections in pencil and blue ink pen) attached to the typescript of the novel entitled *Odpocznij po biegu*, accession ref. 83/07. The note was not published in any of the novel's editions.

[3] In all the quotations from rough drafts, I use the linear transliteration method with the following coding: I use ~~crossed out~~ font for deleted elements, *italics* for elements added by hand, and a slash (/) for typed changed. [Unless indicated otherwise, English versions translated from Polish].

[4] A. Izdebska, "Powieściopisarz w świecie dramatu – wokół 'Idź na brzeg, widać ogień' Władysława L. Terleckiego", in: *Zapomniany dramat*, M.J. Olszewska, K. Ruta-Rutkowska (eds.), Wydawnictwo Wydziału Polonistyki Uniwersytetu Warszawskiego, Warsaw 2010, p. 251.

(as suggested by Jan Trzynadlowski[5]). Apart from *Mateczka,* popular among both readers and viewers, one should also mention the unpublished version of the play *Kuzyni* (both works can be found in a folder marked as "scripts of television plays"), the play entitled *Dragon* (published in *Dialog* and staged by Teatr Telewizji), as well as further *inedita*: a play entitled *Tchórz* (referring to the case of Stanisław Brzozowski), a television play entitled *Gwiazda Piołun* (typescript in a folder together with a rough draft of a novel), *Wyspa kata* (adapted for Teatr Telewizji and attached to a manuscript of the novel), and the play *Ściana* – the story of which takes place at Dworzec Centralny in Warsaw and it opens with a scene of recording act four of Shakespeare's *Comedy of Error*s in one of the platforms.

This material proves not only that Terlecki was interested in film and television, but also the particular ability of his mind to offer images which jointly formed film sequences or television shots. Such a perception of the literary world being created also translated to Terlecki's special method of recording. However, to reconstruct it, one needs to delve deeper into the world of his archive.

Rough draft – typescript – fair copy

The core of Terlecki's archive, probably just as of any writer's legacy, consists of output-related material. Sixty-five folders include over a hundred typescripts. Yet there are almost no manuscripts. There are only a dozen or so longer notes and only two manuscripts of short stories. The typescripts included in that category can be divided into fair copies, and typescripts where the author introduced handwritten corrections. There is also a group of typescripts with corrections by other people, i.e. editors (that applies to material that was prepared for printing), directors, and co-authors of scripts. Therefore, one might have the impression that the surviving material documents only the final stages of the writing process, or rather only the stage prior to publication or staging, as there are no loose scattered incipits, plans, or outlines of the whole, rough drafts, or consecutive versions. We do hold some proof that Terlecki was looking for documentation: in a folder with the material for the script of a film entitled *Biały chan*, there are photocopies of books, an extensive bibliographical list, a historical plan of events, and the reference numbers of documents from Russian archives[6]. An interesting proof that he was gathering information is a letter with the included photograph, related to the case of the monk Macoch, stored together with the material for the novel entitled *Odpocznij po biegu*[7]. Other traces could presumably be found in press clippings on

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5 J. Trzynadlowski, "Teatr 'prawdziwy' a teatr telewizji", in: idem, *Sztuka słowa i obrazu*, Ossolineum, Wrocław 1982, p. 330.

6 Accession ref. 104/07, folder 104/2007/1.

7 Accession ref. 83/07.

various themes collected in the seven folders mentioned above. Therefore, the first foray into Terlecki's archive could cause considerable disappointment for the genetic critic, who usually gives the highest consideration for rough drafts and notes documenting consecutive drafts, or at those stages in the writing process, which do not, though, constitute turning points. In fact, one could infer that the majority of them were destroyed by the writer or simply did not survive. Such presumptions might prove premature if one could prove that the writer was more eager to use a typewriter than a pen or pencil. The writer's tool impacts the course of the creative process significantly; especially if a writer creates on a typewriter.[8]

Brief outline of how a rough draft comes to being

An interesting hint for the reconstruction of Terlecki's writing method is included in a fragment opening his unpublished prose:

> *Oh no*, not everything has been completed, though it would be good to close *this* thing in a wonderful concluding sentence: thus, everything *that became the foundation of our story* came *finally* to an end and they lived happily ever after. Well, no such thing is going to happen. The rough draft ~~soon will be lost~~ *will soon be lost* or it will be destroyed. The whole ~~never~~ will not ~~become~~ be told to the end though ~~only he~~ knows every detail and transcends all the mysteries of the story. ~~this~~ *Meanwhile this* which has *already* been written are only fragments and not always those *fragments* which are the most important as I imagine the truly significant scenes many times over and I always supplement them with new elements creating *as if* something similar to a honeycomb under construction. (…) As time goes by, already *precisely* imagined scenes are overlaid by new variants. That what was ~~in them~~ added proved more important than the original motif. ~~Thus,~~ *gradually* that crystal clarity of the short story for which he himself longed was becoming blurred (…)[9].

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8   That theme was raised by French genetic critics (Vide C. Viollet, "Ecriture mécanique, espaces de frappe. Quelques préalablesà une sémiologie du dactylogramme", *Genesis* 1997, https://halshs.archives-ouvertes.fr/halshs-00079732/document). In Polish studies, Agata Grabowska-Kuniczuk and Marta Parnowska discussed Bolesław Prus' "toyings" with the typewriter (A. Grabowska-Kuniczuk, M. Parnowska, "Bolesława Prusa 'zabawa' w pisanie na maszynie – narzędzie, autor, tekst", *Napis* 2015, issue 21), and Paweł Panas excellently discussed the intricacies of the typescript of Zygmunt Haupt (P. Panas, "'Balon' Zygmunt Haupta. Z archiwum pisarza", in: *Archiwa i bruliony pisarzy. Odkrywanie*, M. Prussak, P. Bem, Ł. Cybulski (eds.), Wydawnictwo IBL, Warsaw 2017).

9   Untitled typescript (18 pages, continuous numbering) with handwritten corrections in blue and black ink, accession ref. 94/07, folder 94/2007/2, quoted on p. 1 of the typescript.

Terlecki's works are filled with self-referential elements, while the characters of prose writers, "hacks", and playwrights fill the pages of his novels and plays. However, as Agnieszka Izdebska indicated, his characters who wrote should not be associated with the author himself, who was engaging in a self-referential game with readers[10]. Such a game is also present in the discussed fragment. Moreover, it is an exceptionally sophisticated game, as shown by a description of the process of writing discussed in an unpublished typescript included in an unfinished work. The narrator compares vividly the process of creation to that of building a honeycomb: writing is preceded by a long stage of working in one's imagination, and it is only followed by writing fragments, which, in time, are complemented by each other. All that without a pre-established hierarchy or order. Further in the quoted prose piece, the story of writing transitions smoothly into a story related to the monk Cyprian from Czerwony Klasztor (the Red Monastery) – which is what the character of the discussed fragment intended to write. Without any paragraphs, after a several-page-long description of the visit of a bishop to a mountain monastery, the narrator returns to the dilemmas of the one who writes:

> "~~Because the time when everything begins is wz is spring it is necessary of course before discussing the bishop's trip to~~ Because *on top of that* it is spring, it is worth *also* considering the description of the eternal happiness which used to vis*it* this area."[11]

Terlecki's rough draft indicates that the description of the act of writing and instructing the character/writer on the plan of his story also requires corrections – and many of them. The middle part of a started sentence is constantly being crossed out by typed characters, and then the entire sentence is struck by hand. Its new version begins after a long gap, and it is corrected by hand. The sentence itself changes its meaning: it is no longer a matter of establishing the chronology of the story, but of including in it the description of the mysterious calamity. However, we will never be able to find out what event the narrator had in mind. The form of a story within a story, which Terlecki used before (e.g. in a novel entitled *Cień karła, cień olbrzyma*), in the rough draft is multiplied: it can only be perceived through a research procedure specific to genetic criticism. When considering the rough draft, one can see a trace of the process of creating a story about writing a work of literature, which one observes *in statu nascendi*. It is true that fragments related to writing itself are rare in the discussed works, yet they apply to consecutive stages in the creation of a work of literature: they discuss the collection of documentation

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[10] Vide A. Izdebska, *Forma, ciało i brzemię imperium. O prozie Władysława L. Terleckiego*, Wydawnictwo UŁ, Łódź 2010, pp. 102–115.

[11] Untitled typescript, accession ref. 94/07, *op. cit.*, p. 14.

(viewing maps, old portraits, learning about legends), and the moment of writing itself (the narrator states: "The final sheet, where the ink has not dried yet, includes a scene of the exchange between the bishop afflicted by his sickness and the prior."[12]) The narrator's account of what the character/writer had just written always enters unnoticed into the world of the short story being designed, and no one knows any more whether the story being told was created by the character or the narrator. The eighteen-page-long typescript with handwritten corrections by Terlecki concludes, though, at the same point in the story as the character/writer concluded his. In terms of the story, the work offers an elaborate and concise structure which, however, could have become part of a greater whole. At its beginning, there is a passage on the unsatisfactory conclusion, which could indicate the prose piece was the final chapter of a novel. Yet the way the story developed suggests that it might as well have been only the beginning. It was impossible to locate in Ossolineum's collections any other fragment that would in any way be related to the typescript. Was it lost or had it never existed?

Fragments of unwritten wholes

There are more such several-page-long typescripts, corrected by hand, not matching any other wholes in Terlecki's archive. They are held in a folder marked "Working fragments of prose."[13] The physical descriptions of each such document always prove identical: no title, clear 4–7-centimetre-wide upper margin, the length between a few to a dozen or so pages. Furthermore, there is a clearly visible uniform system of introducing handwritten corrections: two ink colours (usually blue and black) and pencil, differentiating the first set of corrections from the next one, and the rare *ad hoc* corrections while typing (words and sentences deleted on the typewriter using the "x" marks and typed overwriting above the deletions or typing the corrected version as a continuation of writing). If one considers the folders with typescripts of bigger wholes, e.g. of published novels (*Dwie głowy ptaka*[14], *Drabina Jakubowa*[15]), it will become evident that they are similar to the several-page-long fragments which possess the same structure. However, *inedita* offer the most striking examples. A folder marked as *Dom księcia*[16] includes not only a fragment pub-

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[12] Ibidem, p. 16.

[13] Accession ref. 94/07, folder 94/2007/2.

[14] Accession ref. 81/07.

[15] Accession ref. 87/07, folder 87/2007/1.

[16] Accession ref. 91/07, folder 91/2007/2. The folder includes not only the manuscript of the fragment printed in *Odra* 2001, issue 1, but also the further part of the novel being developed. The unpublished part was compiled of fragments of between a few to a dozen or so pages referenced by the author with lettering (from A to G).

lished in *Odra* (2001, issue 1), but also rough drafts of other parts of that unfinished novel. It was composed of several-page-long fragments united by the writer using lettering (from A to G), and the order was altered several times. A folder marked as *Śmierć w Tyflisie. Powieść*[17] includes an unpublished novel describing how a film[18] on the last few weeks in the life of Dagny Przybyszewska was created. The story within a story, spun from several points of view, spreads over more than two hundred typed pages. Its constituent parts, recorded as per the discussed system, were numbered with Roman numerals (as chapters). The order was changed by the author, which is visible in the corrections of the numbering. There are also pages marked as inserts. The title of the prose piece is rather a working title, and it is identical to the script of a television play on a similar (though not identical) theme fulfilled in 1997 (directed by Maciej Dejczer). Furthermore, a fragment of the prose piece not included in the folder was published under the title *Spotkanie w Tyflisie*[19] and referenced that it was part of a novel being developed entitled *Sędzia stoi za drzwiami*. The novel has never been published; maybe that was supposed to be the title of the prose piece referenced as *Śmierć w Tyflisie*. Then, the folder with working fragments includes a several-page-long whole corresponding in terms of its theme to the nearly finished work. It includes a scene where the participants in a love triangle: Dagny, Stanisław and Emeryk, meet at a station. It is narrated from the point of view of Emeryk. The folder with the novel includes a corresponding scene viewed through Dagny's eyes. Therefore, the novel was not being developed according to a pre-established plan, it was rather composed of previously written fragments. They were later reorganised by the writer, shifted in relation to one another – not like a puzzle, but more like identically-sized cells of a honeycomb offering many possible options. The large number of handwritten corrections introduced in two separate stages (two colours of ink) indicates that Terlecki recorded large wholes already in typescript. After at least two series of corrections, he compiled a work – which was when the third series of corrections emerged. The archive includes almost no fair copies of novels – they might had been sent to publishing houses. There are, however, numerous fair copies of plays and scripts (yet there are no rough drafts, apart from *Krótka noc*.) It seems that the writer usually copied works himself – which is indicated in folders regarding shorter prose pieces which include both a rough draft and fair copy (*Powrót z carskiego sioła*, *Trzy epizody bez spowiedzi, Piasek*).

The fact that Terlecki wrote directly on the typewriter is indicated by the already mentioned fact that the archive includes no manuscript outlines of works,

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[17] Accession ref. 91/07, folder 91/2007/1.

[18] Terlecki's fascination with film, which I indicated at the beginning of my discussion, was thus reflected also in the story layer of his unpublished work.

[19] W. Terlecki, "Spotkanie w Tyflisie", *Odra* 1996, issue 3. Another fragment of the novel entitled *Sędzia stoi za drzwiami* was published under the title *Wera* in issue 2 in the same year.

only the manuscripts of two very early writing attempts. The first, a pencil manu-script[20], enables one to reconstruct the process of creating the work: recorded in casual handwriting, it includes various deletions and even a drawing. That her-alded Terlecki's writing practice which could be observed in later typescripts. Corrections and deletions exist mainly at the beginning and the end of the short story. The writer wrote entire fragments constituting depictions of situations or logical trains of thought. That indicates a preliminary study of the theme prior to the recording.

The manuscript of the short story entitled *Zegar*[21], dated by the author as 1951, though clearer, paradoxically constitutes a more complex case. The even, fine handwriting of the first six pages transitions from page seven onwards into less careful writing with many deletions, falling apart in the final two pages into short paragraphs with numerous deletions, and the ending – struck through and rewrit-ten. Such writing dynamics indicates that it is a rewritten manuscript. There are two possible scenarios here. Either the author rewrote the initial pages because they included the most deletions, while retaining the rest in their initially recorded form and compiled them together or, what is more probable, he began rewriting from page seven, severely modifying the original content, even writing the further part from scratch. The manuscript is not, however, an exception but a reflection of a more complicated process related to the writing practice visible in the docu-ments of the origins of other works. It is a system of inserting from a few to a dozen or so pages of typescript, including those corrected by hand. The attached pages are numbered using digits and letters: 1a, 1 b, 1 c (e.g. in the script for the television series *Twarze*[22]) or in a continuous manner, with a header: "insert for page" (with indication of the number) – like in the rough draft of the new version of a short story entitled *Piasek*[23]. Not only in both examples, but also in the rough draft of the play entitled *Krótka noc*[24] the inserts are attached to the compiled typescript (the play was "put together" from fragments written and rewritten on various sheets and even various typewriters). The ideas for the inserts often emerged during the stage of reading and correcting typescripts by hand, which is indicated by hand-written notes included on the reverse side of a page of a rough draft announcing an insert (*Krótka noc*) or together with the introduction (novel entitled *Odpocznij*

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[20] Pencil manuscript entitled *Napoleon pana Gruau*, two sheets inscribed double-sidedly, acces-sion ref. 94/07, folder 94/2007/3.

[21] Manuscript in green ink, entitled *Zegar*, 17 pages, ibid.

[22] Accession ref. 103/07, folders: 103/2007/1, 103/2007/2.

[23] Accession ref. 94/07, folder 94/2007/4.

[24] Accession ref. 102/07, folder 102/2007/2; material incorrectly marked as a script. Vide A. Kramkowska-Dąbrowska, "Nota edytorska", in: W. Terlecki, *Krótka noc. Dramaty*, selection and introduction E. Wąchocka, texts processed by A. Kramkowska-Dąbrowska, Wydawnict-wo IBL, Warsaw 2016, p. 598.

po biegu). Notes regarding the need to add fragments also appear on loose sheets, with references to specific pages and short information describing the content of the inserts (script of film entitled *Dwie głowy ptaka*[25]). Those are the only plans I was able to find in Terlecki's archive. They always applied to additions, there was not even one which would have documented the stage of developing the structure of the entire work, even before the work was created.

Could, then, the image of writing as the act of creating a honeycomb, i.e. adding new fragments around and next to previous ones and adding inserts, have not only been the practice of the prose writer/character but also of its author? The remarks on how Terlecki created his works could offer additional evidence in that matter. The previously discussed pencil manuscript of a very early short story was recorded by the author just as he did in later manuscripts: leaving an upper margin of a few centimetres. He needed the space for the title, which he added later on (in slightly smaller, uneven, as if "pressed in" writing), and later deleted and changed to something completely different. The first version read *Smutne opowiadanie*, while the next one: *Napoleon pana Gruau*. That margin of a few centimetres at the top of every first page of Terlicki's typescripts was planned by the author for the chapter number, a working reference of fragment sequencing, or free space for inserting the title if the fragment should develop into a short story. For example, the typescript of the short story published in 1973 bears the handwritten title of *Powrót z Carskiego Sioła* – inscribed in blue ink, the same which the author used to include major corrections, unlike more technical corrections made in pencil[26].

Three episodes

Terlecki's uncertainty about titles and their changes were the result of changes of the structure of the works being created. That is best illustrated by the *dossier* of the short story which opens the collection entitled *Rośnie las*. In the working manuscript[27] of the short story, the title *Trzy epizody bez spowiedzi* was recorded in pencil – just like other important corrections. Changes were also introduced using two different blue inks. The intensity of the work of the second ink is visible in the final pages of the typescript. A third blue ink was used by the author to include a dedication: "To Lech Budrecki". It also appeared in the printed version – unlike the title which eventually came to be: *Przybysz*. The short story has a very carefully crafted form of a story within a story well-known by readers. To facilitate the recreation of how the structure was developed, I will list the plots of this short story

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[25] Accession ref. 104/07, folder 104/2007/3.
[26] Accession ref. 94/07, folder 94/2007/1.
[27] Folder 94/2007/5 (accession ref. 94/07) also includes a fair copy – with the title and all the corrections from the rough draft.

in the sequence as they appear in the text: 1) A meeting of two tourists in Rome in the 20th century. A Pole who has recently come to the Eternal City and a writer who is a lecturer at an American university discuss the role of history in the life of contemporary man and the understanding of historical processes. The writer mentions that he has an idea to combine Mickiewicz's Lausanne fortunes with the character of an anonymous monk who witnessed the death of primate Poniatowski in 1794. 2) The Lausanne flat of the professor (whom one identifies as Mickiewicz[28]) is visited by a guest who elaborates on his views on history, politics, and writing. 3) In an internal monologue, the guest recalls the meeting with the mysterious Franz von Ehrenfelsen, who told him about the political hazard of the professor's writings and lectures. 4) During the visit, the professor imagines a scene where a woman and a man ride in a caroche. 5) The guest talks about the final moments in the life of primate Poniatowski, and using an obscure allusion to the monk, the witness of the event, tries to intimidate the professor. 6) The professor recalls his talk with a student who warned him against the increased interest of the secret service in his activities.

Can just one rough draft explain how such an elaborate structure was formed?

The typescript consists of 17 pages in total, but it is divided into two parts. First, there is a 4-page fragment, the first page of which begins with a large upper indentation (where the title was supposed to be placed), and the fragment concludes in slightly over a half of a page of text. Next, there is again a page with a large upper margin. It is treated as the first page, and the following pages include continued numbering. Therefore, the short story was created in at least two sessions. That is indicated not only by the typing, but also by the types of corrections. The first fragment was mainly corrected in pencil; there are only two corrections in blue ink. The second fragment includes mainly corrections in blue ink, but one which is different from the blue ink in the first fragment. It does include some corrections in the blue ink from the first fragment, though not many, and corrections in pencil. Therefore, both segments were formed independently, and they were corrected independently as well.

The second segment was created first: the one beginning with the spy visiting the professor, i.e. Adam Mickiewicz. The spy discussed the final moments in the life of primate Michał Poniatowski. The story was even more surprising as it applied to events from several decades back, which the poet had nothing to do with. And yet the guest tried to suggest a connection between the events in Mickiewicz's life with the attitude of the witness to the primate's death, i.e. the mysterious monk. One must possess extensive historical knowledge to be able to understand that barely noticea-

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28 Adam Mickiewicz's novel also appears in a short story entitled *Śledztwo* and in a novel entitled *Zabij cara*. Vide D. Dobrowolska, *Płomień rodzi się z iskry. Twórczość Władysława Terleckiego*, Wydawnictwo Szumacher, Kielce 2002, p. 164.

ble thread of mutual relations. In that part, Terlecki included the two most important stories, which formed the core of the short story. The typescript of the part begins as: "The man put down his top hat" immediately introducing readers into the events.

The fragment which the writer placed at the beginning of the short story was created later. It constitutes the contemporary frame for the story about Mickiewicz: two tourists meeting in Rome. They talk about history: its mechanisms and its role in the life of contemporary man. It also indicates that all biographical and historical comparisons are the intellectual constructs of future generations. The first interlocutor, who is also the first-person narrator of this part (the fragment at Mickiewicz's flat in Lousanne features a third-person narrative), states that people should talk about past events and not create confusing legends: "I dislike [...] when people link random historical facts." Even more so, he finds the stories of people who lived long ago completely impenetrable: "I don't believe in some voices of the dead, in some traces which could help uncover some personal mystery." The writer, to whom he is talking, claims something different: "he believed in the notion of unrecognisability of the *whole truth*, he moved through history like a ~~tourist~~ traveller through a dark maze."[29] Note that in the finished typescript Terlecki clarified the opinion on the recognition of history: the character talks about the unrecognisability of the whole truth, not unrecognisability in general. That encourages him to move through the "dark maze." Therefore, it is in the words of the character/writer and not in the theses proposed by the first-person narrator that one can find Terlecki's own opinions. The legitimacy of the statements is going to be proven in the story about Mickiewicz and his mysterious guest. On the one hand, then, the added fragment shone light on the 19th century event suggesting a way for understanding history, while, on the other, the fragment written earlier enabled Terlecki to play his self-referential game.

Let me, however, return to the very manner of compiling the typescripts. The character/writer is about to tell the narrator the story of Mickiewicz, his mysterious guest and primate Poniatowski. The fragment concludes as follows: "My interlocutor asked me to first imagine the poet's flat in Lausanne. A stranger has just entered." Thus, Terlecki led the story to the moment with which the fragment which had been written earlier first begins. When compiling both typescripts, the author drew an arrow under the sentence quoted above thus eliminating the lower margin and changed in blue ink the number of the pages of the typescript from 3 and 4 to 2a and 2b. Then, he changed the number of the first page of the fragment which had been written earlier to 2c, and he struck the opening sentence: "The man put down his top hat" so that it began to connect to the end of the final page of the added fragment. Thus, the resulting text reads: "A stranger has just entered. He put down his top hat".

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29   Both quotations come from page 2 of the discussed typescript.

In the printed version, that is the beginning of a new paragraph and the story of the mysterious visitation in Lausanne. Terlecki used the same ink he used to renumber the pages to inscribe the dedication. He then used the pencil which he had used to correct the later fragment to record the title created at that point: *Trzy epizody bez spowiedzi*. The title appeared after the fragment which was supposed to open the short story had been written. That is because only with the description of the meeting of the tourists in Rome do we have the three main events: 1) the contemporary one, 2) the one regarding the visit of the spy at Mickiewicz's flat in Lausanne, and 3) the then told story of the death of primate Poniatowski. That compilation is outlined in Figure 1.
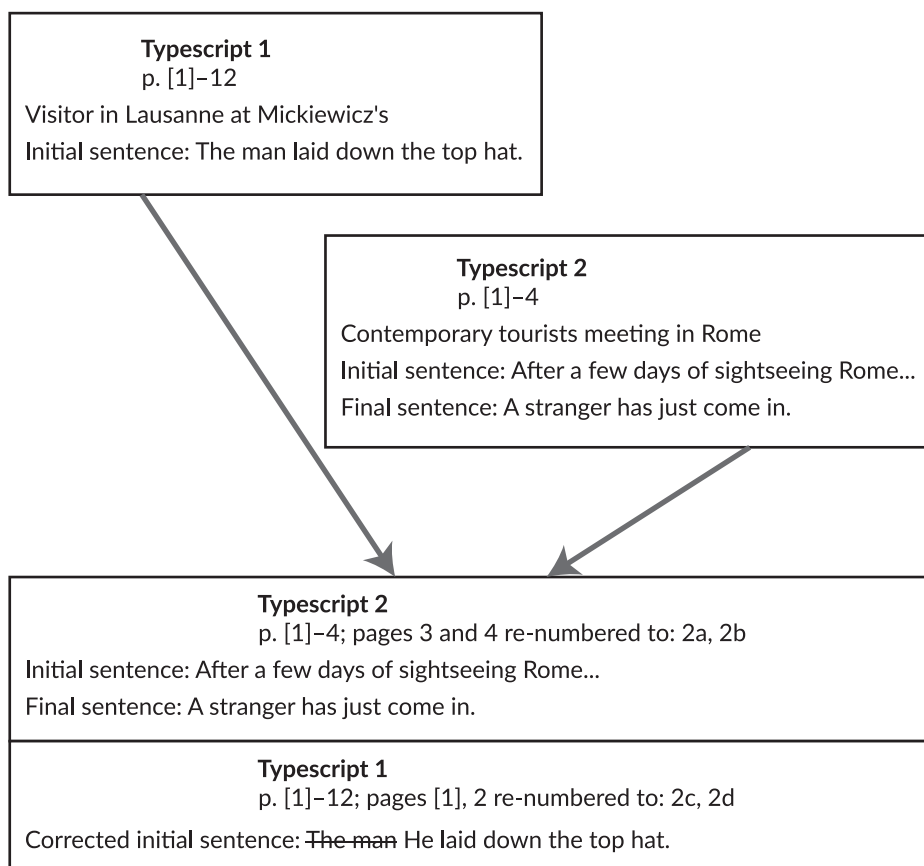
Typescript 1
p. [1]–12
Visitor in Lausanne at Mickiewicz's
Initial sentence: The man laid down the top hat.

Typescript 2
p. [1]–4
Contemporary tourists meeting in Rome
Initial sentence: After a few days of sightseeing Rome...
Final sentence: A stranger has just come in.

Typescript 2
p. [1]–4; pages 3 and 4 re-numbered to: 2a, 2b
Initial sentence: After a few days of sightseeing Rome...
Final sentence: A stranger has just come in.

Typescript 1
p. [1]–12; pages [1], 2 re-numbered to: 2c, 2d
Corrected initial sentence: ~~The man~~ He laid down the top hat.

Figure 1. Plan of compiling two typescripts of the short story *Przybysz* (working title: *Trzy epizody bez spowiedzi*). Source: own study.

The honeycomb

One should ask, however, whether the image of building a honeycomb is not just a convenient metaphor and a misleading trace in Terlecki's game with readers. But if we are willing to consider it a genuine suggestion, can it be used to add accuracy? Note that both the typescript and the printed text, which are easily countable, include more than the three stories announced in the working title. Page 6 of the typescript includes a major, though barely noticeable, trace of Terlecki's intervention. Until the middle of the page he continued a description of the stream of consciousness of the spy recalling his meeting with von Ehrenfels, and he then turns to the professor saying: "'When I was studying those sources,' he continued having recalled his Berlin journey, 'I found a secret letter regarding primate Michał Poniatowski.'" The sentence, intended to introduce the events of 1794, was struck in pencil. It concludes midway through the page in the second half of the line. The following sentence continues the line to the margin and forms a uniform text. However, it is clear that it was written half a space lower than the deleted sentence.

That means that Terlecki removed the sheet from the typewriter after having written the sentence which he later deleted. He might have put work off for later after reminding himself what he was going to write later. Or maybe he simply had to replace the ribbon in the typewriter – the following fragment is recorded until the end in much more clearly pressed font. However long the break in typing was, it gave rise to a new micro-story; the professor's train of thought transforming into the image of a woman and a man riding a carriage. Yet that is not any random woman, and her destination is described just as Mickiewicz used to describe the Polish countryside and landed gentry manors in his writings. The woman, then, dives into her memories of mountains and a lake, i.e. the image that is shared by the poet. Therefore, she is thinking about him. Or rather: the poet is imagining such a thought of hers, trying to connect with it. Thus, quite unexpectedly, it is a description of longing. One that, however, confirmed the opinion of the writer the narrator met in Rome: you can, and you should try to penetrate hidden thoughts and emotions of the characters of the past.

Only after this extensive, almost two-page-long fragment, does Terlecki allow the visitor to talk about primate Poniatowski's case. It appears that the second fragment of the short story, which takes place in Mickiewicz's flat, formed by combining it with the poet/professor's stream of consciousness, shattered the structure which Terlecki had had in mind. To visualise this: the writing and compiling of the text by the writer actually starts to resemble the act of building a honeycomb (vide Figure 2).
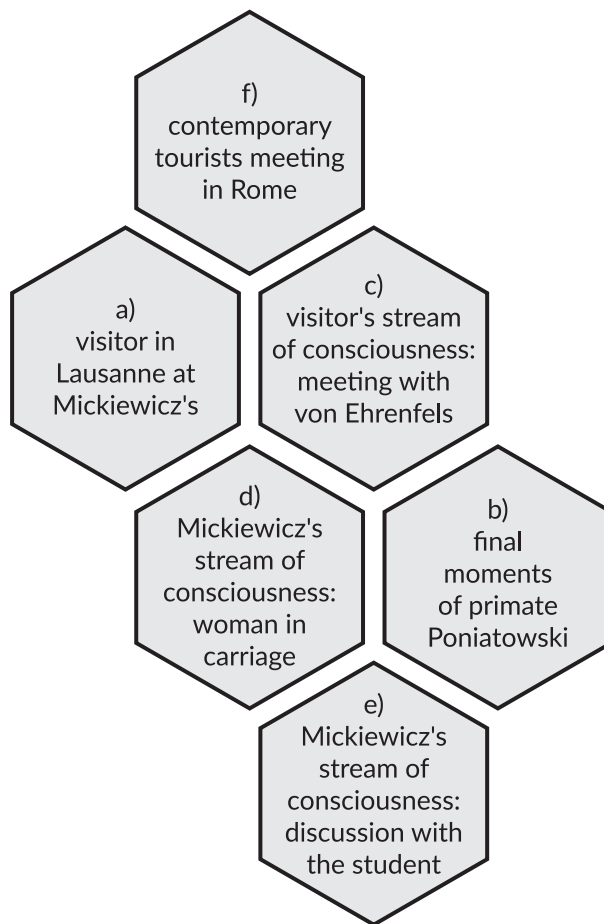
Order in which the fragments were arranged in the text: d, a, c, b
My proposed order in which they were created: a, b, c, d

Figure 2. Creating the fragments of *Trzy epizody bez spowiedzi*. Source: own study.

That was not the end, though, as the typescript includes a trace which could suggest that Terlecki rewrote some pages, presumably to add yet another fragment. Page 4 of the typescript concludes in two condensed lines, which could indicate that up to that moment some fragment was being rewritten and the writer intended to fit the text so that it matched the following existing page. Similarly condensed writing appears at the beginning of page 12, which includes a short reference to the exchange between the professor and a student on agents pestering Mickiewicz. What is also worth noticing is the different mode of recording page numbers: with dashes and without them (pages from 7 to 10 and page 12). One might assume, then, that there existed some previous fragments which the writer destroyed after having reformulated and rewritten them. Without those any deeper insight into the framework within which the work formed can only be hypothetical. Yet the hypothesis is tempting, as it would indicate that the micro-stories presented in the short story formed almost separately, and the added elements included not only the opening scene in Rome, but also the story within the second part. What indicates that they were added gradually is the fact that in the printed version the author abandoned the manuscript title of *Trzy epizody bez spowiedzi,* turning to the title *Przybysz* – suggesting that there were

more episodes in the short story than just three. The fragments being recorded by the writer, perceived as hexagonal cells in a honeycomb, might had been reorganised and mixed as they matched in various arrangements (vide Figure 3).

f)
contemporary
tourists meeting
in Rome

a)
visitor in
Lausanne at
Mickiewicz's

c)
visitor's stream
of consciousness:
meeting with
von Ehrenfels

d)
Mickiewicz's
stream of
consciousness:
woman in
carriage

b)
final
moments
of primate
Poniatowski

e)
Mickiewicz's
stream of
consciousness:
discussion with
the student

Order in which the fragments were arranged in the text: f, a, c, d, b, e
My proposed order in which the fragments were created: a, b, c, d, e, f

Figure 3. All the elements of the typescript of *Trzy epizody bez spowiedzi*. Source: own study.

That system of recording scenes that were pre-conceived, written separately, and compiled later resulted in a carefully crafted story. Its every part adds new points of view and aspects to a story which is to reach the core of a certain meeting in Lausanne. When reading its published version, one can only assume the meandering path taken by the author's thoughts. That is because one is not aware that Terlecki worked like a drone bee, meticulously and systematically toiling to organise the ever-new layers of images emerging from his imagination.

* * *

Finally, I would like to provide one last proof, external this time, indicating Terlecki's exceptional imagination and writing skills. This is what Janusz Krasiński, Terlecki's fellow writer, said about him: "He was the rare case of a writer whose theme did not mature under his pen. Having an exceptionally good memory, he created his novels in his mind, and once finished, he transferred them onto paper."[30]

Archive material confirms that Terlecki used to sit in front of the typewriter with complete images and scenes, which he then recorded in extensive stages. Then, however, came the long and arduous stage of compiling fragments and organising them with ever new ones. The effort of structuring the elements of a novel, of selecting the most accurate points of view with ever-maintained vigilance to avoid losing the "crystal clarity of the story" made a visible impression in the writer's archive. His carefully crafted method resulting from his extensive self-awareness and his understanding of his own imagination translated into the poetics of many of Terlecki's works: which offer the story within a story structure, which juxtapose various points of view or which capture reality in film-like frames.

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Agnieszka Kramkowska-Dąbrowska

„Coś na wzór budowanego plastra miodu" – o archiwum i metodzie pisarskiej Władysława Terleckiego

Streszczenie

Artykuł opowiada o archiwum Władysława Terleckiego przechowywanym w Zakładzie Narodowym im. Ossolińskich we Wrocławiu. Przekrojowo prezentuje jego zawartość oraz wskazuje znaczenie, jakie mają bruliony tekstów drukowanych i niepublikowane utwory pisarza w rozumieniu jego wyobraźni twórczej. Autorka rozważań podejmuje odnalezioną w brulionie pisarza metaforę pisania jako budowania plastra miodu i za jej pomocą, na wybranych przykładach z archiwum, przybliża metodę twórczą Terleckiego. Odtworzenie technicznej strony procesu pisania jest w przypadku tej twórczości niezwykle istotne, ponieważ rzuca światło na poetykę publikowanych utworów. Analizy poszczególnych maszynopisów, a także tekstów publikowanych pokazują także samoświadomość Terleckiego związaną z procesami twórczymi.

Słowa kluczowe: archiwum Władysława Terleckiego, metoda pisarska

"Like a honeycomb under construction" – about Władysław Terlecki's archives and writing method

S u m m a r y

The article is devoted to the Władysław Terlecki archives stored in Ossolineum. It presents a cross-section of their content as well as the meaning of the drafts of printed texts and unpublished works of the author within the meaning of his creative imagination. The author taps into the metaphor of writing as building a honeycomb, which she found in his drafts and with it, she explains Terlecki's creative method on selected examples from the archives. In the case of his works, recreation of the technical side of writing is extremely important as it casts a light onto poetics of the published material. The analyses of individual typescripts as well as published texts also show Terlecki's self-awareness connected with creative processes.

Keywords: Władysław Terlecki archives, writing method

Agnieszka Kramkowska-Dąbrowska, dr, pracuje w Instytucie Badań Literackich PAN. Swoje najnowsze zainteresowania skupia wokół dramatu XX wieku, zajmuje się także zagadnieniami humanistyki cyfrowej. Autorka książki *Gabinet luster. Śmiech w twórczości Zbigniewa Herberta* (Warszawa 2015) oraz opracowań edytorskich: *Zbigniew Herbert. Korespondencja rodzinna* (Lublin 2008); Janusz Krasiński, *Krzak gorejący. Dramaty* (Warszawa 2013); Władysław Terlecki, *Dwie głowy ptaka* (Warszawa 2016). Jest redaktorem prowadzącym serii *Dramat Polski. Reaktywacja*, powstającej w Ośrodku Badań nad Polskim Dramatem Współczesnym IBL.

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