

---

## EDITORIAL AND BIBLIOGRAPHICAL NOTE

“Studia Norwidiana” is an annual, scientific journal devoted to the study of the work and life of Cyprian Norwid. The journal has been published continuously since 1983. This very Volume 36 of “Studia Norwidiana” is an English-language version of the original Polish edition, which was published in autumn 2018. Owing to the research grant awarded to the Institute for the Study of Cyprian Norwid’s Literature under the National Programme for the Development of Humanities (Module “Internationalisation” 3.b) in the years 2016-2021, the consecutive volumes of our journal will be published in this time-frame in two versions: Polish and English. We hope that the English edition of “Studia Norwidiana” will introduce Nowid Studies, which is an important part of humanities research in Poland, to the international circulation.

\*

Unless otherwise indicated, Norwid’s texts quoted in “Studia Norwidiana” derive from two sources. Wherever possible, they come from the published volumes of the critical edition of *Dziela Wszystkie*, prepared by a team led by Stefan Sawicki: C. Norwid, *Dziela Wszystkie*: Vol. III: *Poematy 1*, ed. by S. Sawicki and A. Cedro, Lublin 2009; Vol. IV: *Poematy 2*, ed. by S. Sawicki and P. Chlebowski, Lublin 2011; Vol. V: *Dramaty 1*, ed. by J. Maślanka, Lublin 2015; Vol. VI: *Dramaty 2*, ed. by J. Maślanka, Lublin 2014; Vol. VII: *Proza 1*, ed. by R. Skręt, Lublin 2007; Vol. X: *Listy 1*: 1839-1854, ed. by J. Rudnicka, Lublin 2008; Vol. XI: *Listy 2*: 1855-1861, ed. by J. Rudnicka, Lublin–Warszawa 2016 (hereinafter referred to as DW, the Roman numeral refers to the volume, the Arabic numeral to the page). In other cases, Norwid’s texts were quoted after the publication: C. Norwid, *Pisma Wszystkie*, collected, edited and provided with introduction and critical remarks by Juliusz W. Gomulicki, Vols. I-XI, Warszawa 1971-1976 (hereinafter referred to as PWsz; the Roman numeral refers to the volume, the Arabic numeral to the page). Motivated by the current editorial state of Norwid’s work, this decision entails a fundamental consequence in the form of discrepancies in the use of typographic conventions. In particular, this concerns Norwid’s emphasis, which in PWsz was indicated by expanded print spacing, while in DW by the use of italics.

The Editors