

WOJCIECH MARYJKA

A NOTEBOOK WITH NORWID ON THE COVER.
NOTES ON THE PRESENCE OF CYPRIAN NORWID
IN VOLUMES OF POETRY TITLED *KOCHANKA NORWIDA*
AND *NIE DAM CI SIEBIE W ŻADNEJ POSTACI*
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The map of Polish poetry in the twenty-first century features several important and acknowledged landmark works that reference Cyprian Norwid. Some of the most interesting and widely commented ones include a piece by Joanna Mueller under the lengthy title: *C.K. Norwid rysuje okładkę do 'Lirenki' T. Lenartowicza, co nieuchronnie przechodzi w traktat o przyjaźni, a nieopłacony list dochodzi lub nie dochodzi do adresata*¹ [*C.K. Norwid drawing a cover for Lirenka by T. Lenartowicz, which inevitably turns into a treatise on friendship, while the unpaid letter reaches the addressee or not*]. One should also remember about the poem by Paweł Lekszycki under an equally elaborate title: *Paweł Lekszycki współczuje dotkniętemu głuchotą Cyprianowi Norwidowi którego śmierć zabiera z przytulku dla emigrantów w Iwry*² [*Paweł Lekszycki pities the deaf Cyprian Norwid, who is dying in an émigré shelter in Ivry*], which opens with the well-known lines: “Gdybyś chociaż wiedziała kim był Norwid / byłabyś moją prywatną Marią Kalergis” [If you only knew who Norwid was / You’d be my own private Maria

¹ Cf. J. MUELLER, *C.K. Norwid rysuje okładkę do „Lirenki” T. Lenartowicza, co nieuchronnie przechodzi w traktat o przyjaźni, a nieopłacony list dochodzi lub nie dochodzi do adresata*, [in:] IDEM, *Somnambóle fantomowe*, Warszawa 2003, p. 16.

² Cf. P. LEKSZYCKI, *Paweł Lekszycki współczuje dotkniętemu głuchotą Cyprianowi Norwidowi którego śmierć zabiera z przytulku dla emigrantów w Iwry*, [in:] IDEM, *Pozwólcie dzieciom przychodzić do mnie*, Kraków 2005, p. 15.

Kalergis]. It is also necessary to recall a poem by Tomasz Różycki titled “1883 rok, długa podróż na południe”³ [Year 1883, long journey south], which describes Norwid’s death, a poem by Julia Hartwig *Wielkość*⁴ [*Grandeur*] which points to lack of respect for Norwid (“uznają [go] jakby przez łaskawość” [they acknowledge him, as it were, out of kindness]), and the short yet memorable poems by Ryszard Krynicki, which aptly diagnose reality and the presence of literary tradition, e.g. one titled *Nie szkodzi* [*Never mind*], which can be quoted in full: “Różni ludzie cytują Norwida. / Norwidowi to już / nie zaszkodzi”⁵ [Many people quote Norwid. / Yet Norwid / could not care less]. Certainly, there are more traces of Norwid⁶ but they are rather dispersed, emerging from time to time, reminding us of him, or indicating his influence on contemporary poetry. Beyond doubt, one of the writers who have strongly emphasised their relation with Norwid is Eugeniusz Tkaczyszyn-Dycki, a well-known contemporary poet, winner of the 2009 Nike Award (for *Piosenka o zależnościach i uzależnieniach*), the 2006 and 2009 Gdynia Literary Award (for *Dzieje rodzin polskich* and *Piosenka o zależnościach i uzależnieniach*, respectively), and the 2012 Wrocław Silesius Award in Poetry (for *Imię i znamię*).

In 2014 Tkaczyszyn-Dycki published the volume *Kochanka Norwida*⁷ [*Norwid’s Lover*]. The intriguing title simply had to draw attention among admirers and scholars of Norwid. It needs to be made clear right away, however, that it contains no mention of women in Norwid’s life, even the expected Maria Kalergis. Shortlisted for awards like Orfeusz and Nike, the volume does not attempt to explore the feminine aspects of Norwid’s life and work. The book has an entirely different, much more personal and familial character. It comprises fifty-nine poems numbered with Roman numerals⁸ and titled in several cases. It is within the group of those title-bearing pieces that we find one that gave the title to the entire

³ Cf. T. RÓŻYCKI, *1883 rok, długa podróż na południe*, [in:] IDEM, *Wiersze*, Warszawa 2004, p. 24.

⁴ Cf. J. HARTWIG, *Wielkość*, [in:] IDEM, *To wróci*, Warszawa 2007, p. 11.

⁵ R. KRYNICKI, *Nie szkodzi*, [in:] IDEM, *Wiersze wybrane*, Kraków 2009, p. 267.

⁶ One study that orders and develops the problematics of Romantic inspirations in contemporary poetry is the book *Obecność romantyzmu* by Arkadiusz Bałajewski (Lublin 2015). The chapter “Norwidowe ślady i obecności” is particularly worth attention in the context of Norwid.

⁷ E. TKACZYSZYN-DYCKI, *Kochanka Norwida*, Wrocław 2014.

⁸ Janusz Drzewucki explains that the numbering of poems is connected with the “need to bring order to the chaos surrounding the lyrical subject. Every book by Tkaczyszyn-Dycki is a story from A to Z, where not even a single chain link is missing. Every poem arises from the preceding one, supplementing it and introducing the following piece”. Cf. J. DRZEWUCKI, *Poezja musi być rozróbą*, “Twórczość” 2015, no. 4, p. 126.

volume: *IX. Kochanka Norwida* [*IX. Norwid's Lover*]. This particular poem also reveals the figure behind the suggested intimate relation:

moja matka (zamknięta
w Żurawicy, Węgorzewie,
Jarosławiu) zawsze
musiała do kogoś należeć

kogo sobie zmyśliła wyobraziła
lub kto został jej przedstawiony
we śnie (na podobieństwo
Norwida) ale z kim wadziła się

moja matka i w jakim
języku przywitał ją ojciec
niegodziwiec który nigdy
wcześniej nie słyszał o Norwidzie⁹

[my mother (institutionalized
in Żurawica, Węgorzewo,
Jarosław) always
had to belong to someone

she imagined or made up
or who was introduced to her
in a dream (just like
Norwid) but with whom she'd quarrel

my mother and in what
language my father greeted her
the rogue who never
heard anything about Norwid]

The figure of the mother, which also appears in previous poems by Tkaczyszyn-Dycki, e.g. in *Dzieje rodzin polskich*, returns in *Kochanka Norwida* with tremendous intensity. In his works, the poet touches upon dark and moving stories that form the core of his poetics. Some of them are authentic and shocking, causing any analytical or interpretive commentary to appear unsuitable for what the poems hold. In 2000 Tkaczyszyn-Dycki made the following comment recorded by Anna Podczaszy for *Dziennik Portowy*:

⁹ E. TKACZYSZYN-DYCKI, *IX. Kochanka Norwida*, [in:] IDEM, *Kochanka Norwida*, Wrocław 2015, p. 13.

“I am Norwid’s lover,” my mother announced out of the blue. I was eleven, maybe twelve at the time. She had to undergo psychiatric treatment for a longer period at the time. I felt a tremendous rumbling. A massive hailstorm. The world ending, from the perspective of an eleven-year-old. I knew Norwid from the cover of a school notebook – it was the Norwid from the time of Paris emigration, fading away at the Œuvre de Saint Casimir. Looking at the cover, my mother announced to me that this is someone close, very close; so, despite this being highly improbable, I wanted to believe in this straight away. This is how anxiety rose within me along with the question whether this can really have anything to do with my beautiful mother, with me, and finally with our life in Wólka Krowicka. I could not understand much, even after reading that which the countryside library had to offer on Norwid. I read everything without understanding anything, maybe with the exception of some fragments, though I cannot be sure. So I fervently decided to do something that could make me feel the presence of the Norwid I remembered from my notebook cover, [...] something that could help me grasp why my mother speaks of this man as if he were someone close and needed. Since that time, Norwid haunted me in the most peculiar of ways: first at the exams concluding high school, and then at the university entrance exams. He was trying to communicate with me, and I tried reading him, still under at the bidding of my mother, in the context of their partnership alone, touch, adventure... If it had not been for Cyprian Kamil Norwid, my mother’s lover, I would not become interested in poetry. This was the initial shock. This is where it all started. From the feverish studying of his biography, and interest in the writers Maria Sadowska, Zofia Węgierska, and other, “documented” lovers of Norwid.¹⁰

Despite being quite long, this passage offers valuable commentary on the book *Kochanka Norwida*, although it was recorded fifteen years before this volume was published. Although the remarks by Tkaczyszyn-Dycki have been revisited on the occasion of the new volume, they were already studied before. For example, in her discussion of his 2008 book *Piosenka o zależnościach i uzależnieniach*, Aldona Kopkiewicz points out that this commentary reveals that which is absent in it – the figure of the father:

The family legend sheds some light on a certain fascinating yet disquieting symptom, namely the fact that although he keeps writing about his mother, the poet never mentions his father. I treated this interview not as an autobiographical testimony confirming the authenticity of the poems, but as semi-literary piece presenting his poetic self-creation. [...] The history of this literary initiation is a story of imaginatively filling the void left by the father. The son knows that his mother is insane, but the story about her affair with Norwid is fascinating enough to abandon the dilemma whether it is “real.”¹¹

¹⁰ E. TKACZYSZYN-DYCKI, “Pójście za Norwidem.” *Wypowiedzi Eugeniusza Tkaczyszyna-Dyckiego. Za słowa łapie Anna Podczaszy*. Online: <http://portliteracki.pl/przystan/teksty/pojscie-za-norwidem/> (accessed 30 April 2017).

¹¹ A. KOPKIEWICZ, *O ostatniej książce Tkaczyszyna-Dyckiego (i o wszystkich innych jego książkach)*, “Dekada Literacka” 5-6 (2009). Online: <http://www.dekadaliteracka.com.pl/?id=4717> (accessed 30 April 2017).

This interesting observation emphasises the unusual role played by Norwid in the life and work of Tkaczyszyn-Dycki. Kopkiewicz even goes on to call the former an “imagined father”:

He is neither the husband of his mother nor her “legal” companion; further, he fills the void left by the father by being a lover, or an “illicit” partner, at the same time becoming the delusion of the sick mother, a felt presence of someone absent – someone living in the spirit world or literature.¹²

These observations and intuitions appear correct, which is also confirmed by poems from the book *Kochanka Norwida*. In the eponymous poem the figure of the father is presented negatively as “ojciec niegodziwiec” [a rogue], who does not know Norwid. A passing mention of the father also appears in *VII*,¹³ where the protagonist prays in secret over the grave of Rev. Michał Werbicki, who composed the music to the national anthem of Ukraine. The prayer would occur “zawsze / pod nieobecność spolonizowanego / ojca” [always / when the polonized father / was absent] which not only confirms the dual – Polish and Ukrainian – identity of the poet, a topic that often recurs in his work, but also the lack of trust in his father and the dysfunctional character of the relationship between father and son. The third mention of the father can be found in *LV*, where the protagonist argues:

w każdej podejrzanej sytuacji dawałem
drapaka na Misztale a stamtąd
na Kornagi do jeszcze innej ciotuchny
powiadam to wam bez blagi

w poezji polskiej mamy wiele
ciotuchen i natchnionych wierszy
w których chciałem zamieszkać
wraz z matką (uwalniając się wszakże

od ojca) z matką albo i bez matki [...] ¹⁴

[in every suspect situation I'd
escape to Misztale and then on
to Kornagi to yet another aunt
I'm telling it straight

¹² Ibid.

¹³ E. TKACZYSZYN-DYCKI, *VII.*, [in:] IDEM, *Kochanka Norwida*, p. 11.

¹⁴ E. TKACZYSZYN-DYCKI, *LV.*, [in:] IDEM, *Kochanka Norwida*, p. 59.

in Polish poetry we have many
aunts and inspired poems
which I wanted to inhabit
with my mother (fleeing

from the father) with mother or without her]

This poem unambiguously indicates the need to set the lyrical subject free from the dependence on the father. At the same time, the attachment to the mother manifests here, although in the broadest perspective it conveys a general need to retreat from the world and flee to some safe place. The speaker regards poetry as a shelter of this kind. His inhabiting the world of literature began – the poet suggests – by meeting Cyprian Norwid, which was facilitated by the mother and her pathological delusions. The volume *Kochanka Norwida* would therefore constitute a poetic record of experiences from this difficult period.

Reading poems that describe events related to the mother's mental condition is difficult and at times shocking. The eponymous poem lists psychiatric institutions in Jarosław, Żurawica, and Węgorzewo. The speaker indicates the elusiveness of sickness by adopting words like “sen,” “wyobrażenie,” or “zmyślenie” [dream, image, fabrication] to suggest the special character of language used by his mother. However, any details are concealed from readers. The poem is largely generalized and vague. Still, it takes only one detail – the date of the poem – for the entire whole to acquire symbolic meaning. The date is 27 May 2007 – one day after the Polish Mother's Day. Who knows, maybe it is the night of 26-27 May? This cannot be a coincidence. Tkaczyszyn-Dycki clearly demonstrates here the significance of this poem for his oeuvre, inscribing here its source.

Among the poets active at the turn of the twentieth and twenty-first century it would be difficult to find a poet who established Norwid more explicitly as a significant source of their poetic development. Nevertheless, despite this declaration, poems by Tkaczyszyn-Dycki interestingly contain few clearly Norvidian traces. Anita Jarzyna draws attention to this in a fascinating study devoted to the influence of Norwid on contemporary poetry:

Poems by Tkaczyszyn-Dycki make no direct references to Norwid. This is why I have not sketched a separate portrait of the former's work, delineating specific Norvidian influences. Their few traces – or perhaps rather coincidences – are barely discernible.¹⁵

¹⁵ A. JARZYNA, “Pójście za Norwidem” (*w polskiej poezji współczesnej*), Lublin 2013, pp. 182-183.

In the concluding section of her book, titled “Pójście za Norwidem w poezję współczesną (moje),” she lists several tropes and acknowledges Tkaczyszyn-Dycki’s autobiographical remark quoted above, deeming it as an important contribution to the study of his work using Bloom’s theory about the anxiety of influence. She argues that “in short, the quoted passage contains noticeable stages of struggle with the precursor, as identified by the American scholar: fascination, retreat, and return.”¹⁶ Still, Jarzyna remembers about remaining critically cautious with regard to the analysed comment made by the poet because – as Grzegorz Jankowicz has underlined – “the shape of the text was developed not by the poet but by Anna Podczaszy, who organized the book’s themes and is to a certain degree responsible for this story.”¹⁷ The publication of *Kochanka Norwida* confirms, however, that Jarzyna’s observations were accurate. Although the book by Tkaczyszyn-Dycki does not allude to specific works by the Romantic poet, his name appears four times, excluding the eponymous poem.

The poem *X* confirms the importance of Norwid’s language. The speaker’s mother is hospitalized “z polszczyzną Norwida i z samym / Norwidem” [with Norwid’s Polish and with Norwid / himself]. The poet thus becomes a companion in sickness, a mysterious and incomprehensible choice of the mother as well as the fascination of the child who, recognizing a father in him, counts on his help to attempt escape:

najlepiej zaś pamiętam nieprzebyte
mury węgorzewskiego szpitala
staraliśmy się stamtąd wydostać
lecz nawet Norwid nie kiwnął

palcem w sprawie w której powinien
zabrać głos urodziła mu bowiem dziecko¹⁸

[I remember most vividly the impenetrable
walls of the hospital in Węgorzewo
we tried to escape from there
but not even Norwid would lift

a finger in this matter, although he should
say something because she bore his child]

¹⁶ Ibid., p. 183.

¹⁷ G. JANKOWICZ, *Alegoria (Dycki)*, “Studium” 2 (2005), p. 132.

¹⁸ E. TKACZYSZYN-DYCKI, *X*, [in:] IDEM, *Kochanka Norwida*, p. 14.

Norwid, who also brings disillusionment in this case, emerges here – in the child’s eyes – as someone who can affect everyday decisions. The intensity of the child’s experience of Norwid’s presence emphasises the Romantic poet’s significance in the speaker’s imagination.

The poem *LVI* once again confirms the important role of Norwid and his language, which is now considered to be a model of Polish. Regardless of this, however, the protagonist shows that the axis of this language is located in familial language, even if it does not conform with rules of grammar or style, or is permeated with elements from other languages, in this case Ukrainian:

zamiast „idź” mówiła „idy,
idy” co mi się bardzo podobało
zamiast bierz mówiła „bery,
bery” a wszystko przez zapomnienie

co tym bardziej musiało mi się
podozać (piorun nie uderzał
lecz hrymał) trzeba bowiem było wiedzieć
jej zakłopotanie kiedy twierdziłem

że nie rozumiem owego hrymania
dając słowo iż równie czystej polszczyzny
nie chłonałem nigdy później
mimo że przyswoiłem sobie Norwida¹⁹

[instead of “idź” she’d say “idy,
idy” which I liked very much
instead of “bierz” she’d say “bery,
bery” all due to forgetfulness

which I must have liked
even better (thunder would not “strike”
but “hrymać”) you should’ve seen
her embarrassment when I said

that I can’t understand this “hrymanie”
I promise that I haven’t soaked up equally
pure Polish ever again
although I read Norwid]

¹⁹ IDEM, *LVI*, [in:] IDEM, *Kochanka Norwida*, p. 60.

Tkaczyszyn-Dycki draws attention to the linguistic experience of identity, the splitting of Polish and Ukrainian, and the effort to balance them. Although Cyprian Norwid is his guide to language, his first teacher is the mother. Norwid and the Polish language seem to offer means of escaping difficult childhood experiences, though at the same time breeding anxiety based on the sense that no escape is possible. This is why the book's opening poem *I. Piosenka o deportacjach* [*I. Song about Deportations*] reports the following:

obudziłem się w nocy i odkryłem
 prawdę której nie chciałem
 przyjąć: to nie są moje wiersze
 choć zdążyłem się zakraść

do szkolnych podręczników i zestarzeć
 to nie jest moje miejsce
 moje miejsce jest w Wólce Krowickiej
 i w sąsiedniej Borowej Górze

skąd deportowano matkę na sowiecką
 Ukrainę lecz uciekła z transportu²⁰

[I woke up at night and discovered
 the truth I could not
 accept: these are not my poems
 although I already managed to creep into

school textbooks and grow old
 this is not my place
 my place is in Wólka Krowicka
 and in the neighbouring Borowa Góra

where my mother was deported to Soviet
 Ukraine though she escaped during transportation]

The last stanza of this poem contains the recurring and hugely significant theme of deportation. As Maja Staśko noted, “this volume is comprised of deportations – thematised (the mother’s deportation to Ukraine and placement in mental institutions, or the deportations of the author-speaker) as well as ones carried out in the face of death and born in screams.”²¹ I would also add that this volume addresses flight from the unwanted, in which case shelter is identified with Norwid.

²⁰ IDEM, *I.*, [in:] IDEM, *Kochanka Norwida*, p. 5.

²¹ M. STAŚKO, *Kochanka Dyckiego*. Online: <http://czaskultury.pl/czytanki/kochanka-dyckiego/> (accessed 30 April 2017).

Two years after publishing the volume *Kochanka Norwida* Eugeniusz Tkaczyszyn-Dycki released a collection titled *Nie dam ci siebie w żadnej postaci*²² [*I shall not give myself to you in any form*], which once again features the figure of Norwid, who appears already in the opening poem and recurs seven times. Having read *Kochanka Norwida* one may think that the two volumes mesh and permeate, forming a larger story. This device is one of the hallmarks of Tkaczyszyn-Dycki's literary style. Justyna Tabaszewska addresses this in the following manner:

The many returns to the same subjects, themes, and events are reminiscent of the specific work of traumatized memory, which focuses on key turning points in the effort to work through them and incorporate them into the broader context of the story from which one pieces individual identity.²³

The return to Norwid seems to confirm his significance, poetically defined in *Kochanka Norwida* and recognized even earlier thanks to the poet's recorded comment. In *Nie dam ci siebie w żadnej postaci* Norwid resurfaces in the context of the illness of the speaker's mother, as one of her delusional lovers. This figure of Norwid appears in poems *I. W cieniu choroby* [*I. In the shadow of disease*] ("uskrzydlał mnie i przeszkadzał nam / nie tylko Norwid ale i Wernyhora"²⁴ [I was uplifted and we were disturbed / not only by Norwid but also Wernyhora]) and *IV* ("matka straciła głowę / jak nie Norwid to pięknotek / z telewizji przyjemniaczek"²⁵ [my mother lost her head / if not for Norwid then for some beau / some seemingly nice guy from television]). He is depicted in a similar context in poems *III. Główne wydanie wiadomości* and *XLIX. Potwierdzenie głównej wiadomości*. It is worth noting that in both pieces the poet presents Norwid as a figure "from the cover of a school edition of poems." This specification, which does not appear in *Kochanka Norwida*, may refer to Tkaczyszyn-Dycki's remark quoted above. The similarity is not complete because the poet recalled Norwid "from the cover of a school notebook," but probably the reference is to the same object, which then became the focus of the child's fascination. The importance of Norwid is also underlined in one passage from the poem *XLIV*:

kochankowie mojej matki
Hrudnychy zwłaszcza Rawski
mogli być nieco bardziej

²² E. TKACZYSZYN-DYCKI, *Nie dam ci siebie w żadnej postaci*, Kraków 2016.

²³ J. TABASZEWSKA, *Powtórzenia i przynależności. Poezja Eugeniusza Tkaczyszyna-Dyckiego wobec pamięci*, "Teksty Drugie" 2 (2017), pp. 401-402.

²⁴ E. TKACZYSZYN-DYCKI, *I., W cieniu choroby*, [in:] IDEM, *Nie dam ci siebie w żadnej postaci*, p. 3.

²⁵ IDEM, *III.*, [in:] IDEM, *Kochanka Norwida*, p. 6.

rzeczywiści (niczym Norwid
który pchnął mnie we właściwym
kierunku) [...] ²⁶

[lovers of my mother
Hrudnychy especially Rawski
could be a little more
real (like Norwid
who pushed me in the right
direction)]

Norwid appears here as a real person with agency, who determines the speaker's existential path. Norwid's push sends Tkaczyszyn-Dycki in the direction of poetry ("W »Bluszczu« zaś znajdowałem najpiękniejsze / wierszyki czyli coś dla mnie" ²⁷ [In *Bluszcz* I'd find the most beautiful / poems something for me]) and language, because – as the latter suggests in the book's final poem:

[...]
i zawsze chodzi
wyłącznie o tę ciutkę
o tę boską drobinę

jaką jest język
ojczysty o nic więcej ²⁸

[it's always only
about this little bit
this divine speck

that is the mother
tongue nothing more]

The presence of Norwid in poems from the volume *Nie dam ci siebie w żadnej postaci* is twofold in character. On the one hand, this figure is disturbing and demolishing order (*XLVII. Koniokrad*), but on the other it uplifts, setting out the proper course. Ultimately, however, even when imagined by the hallucinating mother, Norwid turns out to be a figure that organizes life and stimulates the speaker's imagination. It is for this reason that, when the mother falls out of love

²⁶ IDEM, *XLIV.*, [in:] IDEM, *Kochanka Norwida*, p. 46.

²⁷ IDEM, *XLV. Pochwała Bluszczu*, [in:] IDEM, *Nie dam ci siebie*, p. 47.

²⁸ IDEM, *LI. Piosenka o języku ojczystym*, [in:] IDEM, *Nie dam ci siebie*, p. 53.

with Norwid (“mówiło się we wsi że odeszła / od Norwida bo zmądrzała”²⁹ [they would say in the village that she left / Norwid because she grew wiser]) and the protagonists leave the family seat in Wólka Krowicka, beginning a new life by buying a new TV set, the protagonist states: “[...] ale co to za życie bez Norwida / i bez Wernyhory precz z telewizorem”³⁰ [what kind of a life is it without Norwid / and Wernyhora, to hell with the TV set]. It seems that this confession features not only a longing for one’s own past, regardless of how difficult it was, but also a critical remark regarding the functioning of contemporary reality.

* * *

In his poems and sparse yet illuminating comments, Tkaczyszyn-Dycki clearly demonstrates how important Cyprian Norwid has been in his life and work. It would be difficult to find a similar case in the history of Polish poetry, with Norwid constituting not only an inspiration but also a specific kind of an uncanny, existential experience.

As it turns out then, the author of *Promethidion* can be still inspiring, while his works can constitute a vital point of reference for contemporary poetry. This conclusion may seem banal, but if we complement it with an anonymous online listing posted in a Facebook group devoted to Norwid³¹ by Adam Cedro:

SPRZEDAM KOMPLET KSIĄŻEK CYPRIANA NORWIDA. Sprzedaję w komplecie gdyż całość jest wartościowa. Wszystkie z tego samego roku wydania 1986. Stan książek bardzo dobry. Piękny wystrój domowej biblioteki³²
[A SET OF BOOKS BY CYPRIAN NORWID FOR SALE. I’m selling the whole set because the collection as a whole is valuable. All volumes from the same year (1986). Very good condition. A beautiful decoration for every library]

and consider in the light of a poem by Ryszard Krynicki:

Full wypas Norwid Komplet.

Pięć tomów w futerałach.
Wyglądają na nieczytane³³

²⁹ IDEM, *L.*, [in:] IDEM, *Nie dam ci siebie*, p. 52.

³⁰ Ibid..

³¹ <https://www.facebook.com/groups/CyprianNorwid/> (accessed 1 October 2017).

³² <https://www.facebook.com/photo.php?fbid=1600276163346471&set=gm.1353082678080180&type=3&theater&ifg=1> (accessed 1 October 2017).

³³ R. KRYNICKI, *Full wypas (w Internecie)*, [in:] IDEM, *Kamień, szron*, Kraków 2005, p. 80.

[A-OK Norwid Set.

Five volumes in a slipcase.

They look unread]

then it may in fact acquire greater gravity and depth.

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S u m m a r y

This article examines connections between the poetry of Eugeniusz Tkaczyszyn-Dycki and works by Cyprian Norwid, following Norwidian traces in the contemporary poet's writings and attempting to reveal their meanings. Poems from collections titled *Kochanka Norwida* (2014) and *Nie dam ci siebie w żadnej postaci* (2016) are analysed and interpreted in terms of their

frequent and obvious references to Norwid. It is argued that Norwid's works have had a significant impact on the poetic identity of Tkaczyszyn-Dycki, while his references to Norwid do not stem merely from adopting a certain creative strategy but from Tkaczyszyn-Dycki's exceptional experience of encountering the Romantic poet.

Key words: Eugeniusz Tkaczyszyn-Dycki; Cyprian Norwid; *Kochanka Norwida*; *Nie dam ci siebie w żadnej postaci*; new Polish poetry; romantic inspirations.

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