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Antoni Godziemba Wysocki in anecdotes and in the light of his own work (a reconnaissance study)

Antoni Godziemba Wysocki was known in the literary circles of Lviv in the early 20th century as a friend of Zapolska, the prototype of the hero of two of her controversial novels depicting life in the Lviv underworld. He published short prose forms, social and historical novels, essays, and literary reviews in Galician publications. He was the founder of the Independent Theater, where he staged highly ambitious plays. Today, he is a nearly forgotten author as no researcher has devoted much attention to him. However, it should be emphasized that reviews of his works were favorable, sometimes even enthusiastic (as in the case of *Zabawy mędrców* [Games of the Sages]). It is worth recalling this writer and reintroducing him to the history of Polish literature, even in a brief outline.

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The place of Antoni Godziemba Wysocki in the history of literature was marked by an anecdote. It was a true story, but so extraordinary that it served as the basis for Gabriela Zapolska's narrative, with Wysocki as its main character.¹ What was not to be talked about in Lviv was an open secret, and Wysocki's equivalent – Krajewski and his "Glimmer" – Francia Poranek became the subject of endless gossip, further fuelled by the emotional reading of the novel. The story of the several-year-long, tragically ended relationship between the intellectual and the prostitute stigmatized Wysocki's activities with a mark of disrespect. This peculiar point in the writer's biography could have influenced the distant treatment of his achievements through the prism of those Lviv events, despite the fact stated by Stanisław Lam that "Wysocki, or rather Godziemba, was known to all the literati over the course of fifty years."²

¹ D. Samborska-Kukuć, *Wokół genezy powieści „O czym się nie mówi” Gabrieli Zapolskiej* (an article submitted for print in „Pamiętnik Literacki”).

² S. Lam, *Życie wśród wielu*, Warszawa 1968, p. 410.

Apart from Zapolska's superficial treatment of Wysocki, whom she called "Longinus" due to his extraordinary height, the contemporary memories of him are intertwined with descriptions such as "an intellectual of high caliber" and "a beau monde". Adolf Nowaczyński wrote about him: "*gentilhomme* who was loved by comtesses and midinettes alike, a man of tranquil and versatile literary knowledge, an ardent book lover, an incomparable storyteller, the author of somewhat underrated intellectual novels."³ Alfred Wysocki echoed this sentiment, confessing: "I have always admired Godziemba's narrative talent. If it were possible to transcribe what he said, then polish and print it, Godziemba would undoubtedly have achieved greater recognition and success than he did through writing."⁴ Lam shared a similar opinion: "[...] there was no [literary figure] to whom this author did not recount a hundred of his other novels never written, holding the listener spellbound."⁵ It is said that others, especially Antoni Lange, made use of these ideas.

Wysocki was born in 1872 near Stanisławów into a wealthy landowning family.⁶ From early childhood, he lived in Kraków, where he studied and attended university from 1893 to 1898: first law, then philosophy (unfinished).⁷ Here, he also began working as a teacher at the Real Gymnasium in 1900.⁸ After 1902, he moved to Lviv and worked there as a clerk. During the interwar period (around 1920), he moved to Warsaw.⁹ He died during the Warsaw Uprising. Each of these periods is associated with different phases of Godziemba's creativity and

³ A. Nowaczyński, *Teatr Niezależny*, „Wiadomości Literackie” 1931, no 18, p. 4.

⁴ A. Wysocki, *Sprzed pół wieku*, Kraków 1958, p. 125. Alfred and Antoni Wysocky, who were nearly the same age, were not related, but they knew each other quite well. To avoid mistaken identity, Antoni added the nickname Godziemba to his surname. However, in studies, they are often confused and even identified as the same person, as in the biography of Aniela Kallas (Korngettówna) by Zapolska. In this context, Barbara Małkiewicz's article („Paon” – pierwsza kawiarnia artystyczna Młodej Polski [“Paon” – the first artistic café of Young Poland] „Rozprawy Muzeum Narodowego w Krakowie” 2004, p. 107–122) is intriguing, as it points to Alfred in the so-called canvas from “Paon” from Ferdinand Turliniński's café. There is, however, no certainty whether it is actually Antoni, given that both were followers of Przybyszewski.

⁵ S. Lam, *op. cit.*, p. 410–411.

⁶ He was the son of Kazimierz Jan (1837–?), an engineer, and Wacława Marianna nee Grodzicka (1836–1886). He was born on January 18, 1872, in Hrehorów. His grandfather was Florian Wysocki from Uładówka. K. Girtler weaves numerous memories about this family, *Opowiadania*, vol. 2, *Pamiętniki z lat 1832–1857*, Kraków 1971.

⁷ *Wysocki Antoni* [in:] *Corpus studiosorum Universitatis Jagellonicae in saeculis XVIII–XX*, vol. III: 1850/51–1917/18, T–Ż, ed. K. Stopka, Kraków 2015, p. 710.

⁸ He can be found in the records of the Real Gymnasium, see: *Józefa Czecha Kalendarz Krakowski*, printed by Drukarnia „Czasu”, Kraków 1901, p. 154, 1902, p. 71.

⁹ Wysocki resided in Warsaw at 14 Mokotowska Street. From there, he sent a letter of condolence to Estreicher after the death of Rudolf Starzewski. The condolence letters sent to the family and to the editorial office of “Czas” after Rudolf Starzewski's death, *Listy kondolencyjne*

different creative environments he was a part of, thus his intellectual and artistic activity can be divided into three distinct stages. The first, Kraków period spans from 1895 to 1902, resulting in a plethora of major and minor prose works. The second, Lviv period continued until the end of World War I, characterized by a fascination with theatre and involvement in the Independent Theater. The third, Warsaw period includes two historical novels and numerous memoirs about literary and theatrical figures.

The Kraków period was socially vibrant and highly prolific for Wysocki's literary endeavours. He frequented artistic circles, forming friendships with many literary figures of Kraków at that time, particularly with Ignacy Maciejowski Sewer, whose letters testify to their close and warm mentor-mentee relationship.¹⁰ He also associated with Stanisław Wyspiański, the aforementioned Lange, both Tetmajers, Stanisław Przybyszewski, and his close circle. He was a member of the Literary Association, where he presented his works at meetings.¹¹ He debuted as a 21-year-old in the biweekly magazine "Polski Lud" with the parable titled "Szczęśliwi" [The Happy Ones].¹² And from then on, practically every year, some of his works – novels or short stories – were published separately or printed in "Czas," "Dziennik Krakowski," or "Głos Narodu." Godziemba also simultaneously published literary reviews, including reviews of Włodzimierz Zagórski's short stories *Nowele* and Karol Antoniewicz's religious poems *Poezje religijne*¹³), and later also theatrical ones.

Since 1895, several novels have emerged from his pen when he was a student and later, a young high school teacher. The first to appear was "Dom zdrowia" [House of health] dedicated to Stanisław Tarnowski "as a token of fervent admiration". It was a collection of loosely connected stories addressing the theme of madness, quite clearly inspired by Kraszewski's "Bedlam" and Szyrmer's "Frenofagiusz i Frenolestów". The second work, also in the form

przesłane rodzinie oraz Redakcji „Czasu” po śmierci Rudolfa Starzewskiego, Biblioteka Jagiellońska, rkps., sygn. 9807III, p. 76 (postcard).

¹⁰ *Listy Sewera Maciejowskiego do Wysockiego, Zbiory Specjalne Wojewódzkiej i Miejskiej Biblioteki Publicznej w Bydgoszczy rkps. sygn. 632/3, p. 312–326.* Years later, Wysocki published a sketch about Sewer, full of personal confessions and rich in unique details accessible only to a regular visitor of the author's home. *Bajecznie kolorowej. See: Ze wspomnień o Sewerze, „Rzeczpospolita” 1925, no 108, p. 6.*

¹¹ About the reading of his short story: *Przez kłamstwo do szczęścia*, see: *Związek Literacki, jego pogadanki i oceny najnowszych książek, „Świat” 1895, no 3, p. 142.*

¹² Wysocki revised his works, as evidenced by another version of the parable *Szczęśliwi* [Happy ones] styled as a fairy tale and titled *Gdzie szczęście?* [Where is happiness?] („Krakus” 1894, no 16). Wysocki must have been attached to the theme of seeking happiness and finding it among simple people, as he printed this story several times (also in "Mieszczanin" 1897, no 21, p. 3–4 and in "Dziennik Krakowski" 1896, no 135).

¹³ „Świat” 1895, no 8, p. 192.

of a compilation, “Przez kłamstwo do szczęścia” [Through lies to happiness], increasingly outlines Wysocki’s favourite theme – the inconstancy and perfidy of women, which will become dominant in his work. The third work is a novel about two deceitful “damsels” titled significantly: “Aniołowie z gliny” [Angels of Clay]. The last from this period is a longer story “Namiętności” [Passions] with an attached cycle of short prose forms. These are typically youthful works, full of emotional turmoil that their characters grapple with. Despite attempts to overcome realistic descriptions with impressionistic imagery, their poetics do not stand out in any way, although some individual sketches, such as the description of the cemetery in “Namiętności,” can be considered conceptually interesting and suggestive. The biggest weakness of these early works is their lack of refinement; interesting ideas and intriguing beginnings are squandered by too hasty endings, as if the author’s inventiveness had run dry. The reader, expecting a continuation, is left in a state of surprise because such sudden narrative breaks are not caused by any deliberate suspension technique. It is not surprising that some reviews of these works were, if not negative or mocking, then lenient. The harsh verdict came from Piotr Chmielowski,¹⁴ who, having scrutinized all the published volumes of *Godziemba*, considered them collectively banal in content, glaring in style, and riddled with linguistic errors, which halted Wysocki’s pen for a moment. In contrast, a somewhat favourable review came from Maria Horsdorfowa née Gniewosz, who regarded Wysocki’s writing as a product of vivid imagination and excellent observational skills. She concluded her opinion by stating, “we are faced with a real talent, which only needs practice and focus to spread its wings widely”.¹⁵

However, what particularly strikes in these youthful works by Wysocki, and what has not been adequately highlighted by critics, is the glaring misogyny that manifests itself in virtually every text.¹⁶ The overrepresentation of this attitude by Wysocki is puzzling. It escalates even more strongly in a collection, most likely written in Lviv or at least published there, titled “Narodziny upiora” [The Birth of the Phantom], containing motifs borrowed from Przybyszewski. The phantom in question is, of course, a woman. Especially the titular story, set on a train, may still make a significant impression today and even serve as a kind of prelude to the railway stories of Stefan Grabiński. “Narodziny upiora” received decidedly more favourable reviews, primarily more insightful than the comments on Wysocki’s previous texts. An anonymous reviewer from the Lviv “Tygodnik”

¹⁴ P. Chmielowski, *Nowelle*, „Kurier Codzienny” 1897, no 123, p. 1.

¹⁵ M. Rawicz [Maria z Gniewoszków Horsdorfowa], „Przegląd Polski” 1896 vol. 122, p. 405.

¹⁶ The misogyny of Wysocki, perceived as extreme pessimism, was denounced by an anonymous reviewer in a critical note published in „Przegląd Polityczny, Społeczny i Literacki” 1897, no 22, p. 3.

noticed and enumerated the dominant motifs in them: “tormenting one’s pride, constant struggle for something that is no longer there or cannot be obtained, [...] torturing oneself and eternal desire”.¹⁷ He also characterized typical characters: “The people of Mr. Wysocki belong to the type of disintegrators who, even after satisfying all desires, would invent something extraordinary to be carried away by the whirlwind of restlessness and disorder”.¹⁸

Despite the fact that one of the reviewers stated without irony: “[...] Mr. Wysocki’s talent is growing stronger and threatens to rid itself of ‘mediocrity,’ with a desire to achieve greater success”¹⁹ for over 20 years Godziemba abandoned writing. His passion during the Lviv period became theatre and matters revolving around Zapolska, whom he admired until the end of her life. In Lviv, he took up a job at the municipality’s welfare department. In 1906, Wysocki entered into a peculiar romance. His chosen one turned out to be an underage prostitute. The events of this several-year relationship were described by Zapolska in “O czym się nie mówi” [What Is Not Talked About] and in “Frani Poranek” [Frania’s Morning]. It is evidenced by an extensive account from her then-husband, Stanisław Janowski, that Zapolska did so according to the facts known to her from Wysocki.²⁰ Wysocki met the girl on a tram, fell in love with her, treated her as an extraordinary conquest, called her “Promyczek” [Glimmer] and supposedly did not know or suspect her profession. In any case, she tried to hide it from Wysocki, who was following her, for as long as possible. Eventually, everything came to light. However, that was not the end of their acquaintance. It took a new direction. Wysocki placed the girl in a convent, where she learned sewing, devoting her free time to her lover. Janowski writes:

It was cynical, but it cost little and ensured, although perhaps not completely, exclusivity in love. But it was just an episode in this truly improbable relationship for an intelligent man, because later he took her in, changed apartments, and began to officially treat her as his “mistress,” referring to her as such in front of all his friends. Because everyone treated Wysocki more indulgently than seriously, he even considered marriage with Glimmer and once asked me if we would accept them in our home.²¹

Zapolska personally met the girl, who read *O czym się nie mówi*, which can be inferred from the writer’s letters.²² However, the household of the Janowskis did not receive them, and the marriage to Wysocki was effectively discouraged. The situation of the young woman in the relationship with Wysocki, who confined

¹⁷ *Z piśmiennictwa i sztuki*, „Tydzień” dod. do „Kuriera Lwowskiego” 1904 no 5, p. 40.

¹⁸ Tamże.

¹⁹ *Narodziny upiora*, „Dziennik Polski” 1903, no 471, p. 2.

²⁰ S. Janowski, *To i owo z mojego życia*, zes. 2, rkps. Ossol. sygn. 12071/1, k. 105–106.

²¹ *Ibidem*, k. 106.

²² G. Zapolska, *Listy*, zebr. S. Linowska, vol. 2, Warszawa 1970, p. 435.

her and did not allow any contacts with anyone, must have been unbearable. Despite living conditions better than on the street, she committed suicide. This occurred on Christmas Eve in 1913 when, as usual, Wysocki left her alone in the locked apartment. At that time, he was sharing the Christmas wafer during dinner at Zapolska's. The severity of these seemingly improbable events is confirmed by documents, including the verification of the girl's identity.²³ Whether it was the love of Wysocki's life is difficult to say; in any case, he never started a family. Wysocki's identification with the character of Zapolska's novel, as described by Ernest Łuniński, "a laboratory elaboration of events in spheres close and familiar to us",²⁴ was an open secret in Lviv's artistic circles and is noted, albeit succinctly and without specific facts, in the contemporary studies of Zapolska's writing.²⁵

In Lviv, apart from his eccentric romance and work in charity, Wysocki was also involved in theatre. From 1911, he directed the Drama Circle, and in 1912, he led the Travelling Premiere Theatre.²⁶ But most importantly, he simultaneously founded the so-called Independent Theater,²⁷ which he personally sponsored, and where he chose the repertoire himself. The ambitious selections included e.g. adaptations of works by Percy Shelley, Cyprian Norwid, Plato, Julian Klaczek, and Felicjan Faleński.²⁸ Each play was performed only once, rehearsals were organized in private homes, and since the most important aspect was the text of the play, little attention was paid to decorations.²⁹ The actors were amateurs, but the directors were professionals. Wysocki invited professionals such as Henryk Barwiński, Jerzy Marczewski, Franciszek Frączkowski, and Jerzy Rygier to collaborate. The performances took place in venues such as the City Casino, the People's Theatre, and the Catholic House.³⁰ Wysocki also wrote plays himself, including one published in its entirety titled "Słońce" [The Sun], originally titled "W słońcu" [In the Sun].³¹ He also had other plays remaining in manuscript form,

²³ D. Samborska-Kukuć, *Wokół genezy powieści „O czym się nie mówi”* (in print).

²⁴ E. Łuniński, *Gabriela Zapolska*, „Tydzień Polski” 1921, no 51, p. 5.

²⁵ Zob. m.in. A. Janicka, *Postać kurtyzany w literaturze polskiej XIX wieku* [in:] *Życie prywatne Polaków w XIX wieku „Portret kobiety”*. *Polki w realiach epoki*, vol. 3, ed. J. Kita, M. Klempert, M. Korybut-Marciniak, Łódź–Olsztyn 2014, p. 64–67.

²⁶ A. Chojnacka, *Kronika teatru lwowskiego* [in:] *Teatr Polski we Lwowie*, ed. L. Kuchtówna, Warszawa 1997, p. 265.

²⁷ A. Wysocki, *Teatr Niezależny*, „As” 1938 no 11, p. 6–7.

²⁸ „Tresowane dusze” G. Zapolskiej, „Ucztę” wg Platona, „Wieczory florenckie” J. Klaczki, „Sępa” M. Walewskiej, „Wolne duchy” W. Kozickiego.

²⁹ A. Nowaczyński, *op. cit.*, p. 8.

³⁰ *Wysocki Antoni* [in:] *Słownik Biograficzny Teatru Polskiego 1765–1965*, vol. 1, Warszawa 1973, p. 820.

³¹ This play was performer on the 5th and 8th of April 1902 in the Municipal Thatre in Kraków. The theatre poster: <https://polona.pl/item-view/37b8e4d0-ece1-4970-8cdc-9f3ed737155f?page=0> [dostęp: 20.05.2023]

such as “Odwiedziny” [Visits], and some were printed in fragments, including “Kasztelanka” [The Castellan’s Wife] and “Kwiaty na stepie” [Flowers on the Steppe]. In the early months of 1917, he organized a theatrical exhibition.³² The tireless efforts of Godziemba contributed to raising the Lviv theatre above provincial level.

However, the war put an end to these creative endeavours. Two novels by Wysocki originate from the last period (the Warsaw period): “Zabawy mędrców” [Games of the sages] from the year 1825³³ and “Polonez Ogińskiego” [Ogiński’s polonaise] published 12 years later. They were most likely created under the influence of Berent’s works: the first one – “Żywe kamienie” [Live stones] the second one – “Oziminy” [Winter crops]. The fact that Wysocki was interested in Berent is evidenced, for example, by the review of “Fachowiec” published in Częstochowa,³⁴ accompanied by a preface by Stanisław Pazurkiewicz, who subsequently drew attention to “Zabawy mędrców” and considered them “a great event”.³⁵

“Zabawy mędrców” were indeed a literary event. Adam Grzymała-Siedlecki urged the readers with the title of his review: “Read this novel!”, and commented on it as a work that “opens a new genre within the existing categories of our fiction”.³⁶ All reviewers emphasized the innovative approach to history in “Zabawy mędrców.” It was not a historical novel in the Sienkiewiczian or Kraszewskian sense, neither in ideology nor in form, as readers were accustomed to. Wysocki set the action during one carnival evening within the walls of the Kraków Academy in the 1560s. The juxtaposition of the Middle Ages and the Renaissance served as a backdrop to depict the pathology of education dominated by dogmatism and scholasticism against the background of daily life during the reign of the last Jagiellonian king. To capture the atmosphere of the era, the author reportedly worked on the work for over 20 years, thoroughly studying sources: rare prints, manuscripts, numerous scientific works on the history of the Jagiellonian University. As a result of these efforts, a colourful, albeit biased, (depreciating the Middle Ages) study of several teachers emerged: professors and bachelors with authentic prototypes: theologian Glicjusz, astrologer Bernat, mathematician Kłos, and rector Schoneus. Utilizing carnivalesque strategies,

³² A review of the exhibition, see: „Gazeta Lwowska” 1917, no 130, p. 4.

³³ Two-page *Zabawy mędrców* were published in Zamość in Zygmunt Pomarański’s publishing house.

³⁴ A.W. [Antoni Wysocki], *Ruch wydawniczy, Waclaw Berent, Fachowiec*, „Rzeczpospolita” 1925, r. 6, no 208 (31 lipca 1925), p. 7.

³⁵ S. Pazurkiewicz, *Antoni Godziemba Wysocki*, „Kurier Literacko-Naukowy” 1926 no 5, p. IV.

³⁶ A. Grzymała-Siedlecki, *Przeczytajcie tę powieść!*, „Echa Leśne” 1930, no 3, p. 14.

Wysocki conducted a psychoanalytical drainage of the personalities of academy's teachers, allowing him to expose their complexes and disorders that limited their intellectual and educational work. Wysocki's work: cool, intellectual, allusive, was a unique, albeit one-sided, presentation of Polish culture during the reign of Sigismund Augustus, but above all, it served as a warning concerning the condition and future of Polish education after regaining independence.³⁷

The second novel by Godziemba, "Polonez Ogińskiego", (also a historical one, with a unity of time and space: May 1842, Kiev) also received excellent reviews.³⁸ Similar to "Zabawy mędrców," the events are condensed within a few nighttime hours, and the story, like in "Ozimina," unfolds during a ball and is mainly realized through dialogues. The ball, concluding the so-called "green carnival," organized by the wealthy Polish aristocrats, the marshal Kalinowskis, provides an opportunity for Poles and Russian officials to meet. The event includes dignitaries, among whom the Kiev Governor-General Dmitry Bibikov stands out. Clear allusions to the scene of the Ball at the Senator's from Mickiewicz's "Dziady Part III" [Forefathers' Eve] make it necessary to read the novel as a kind of pendant to Mickiewicz's drama. Despite mutual hostility, the society, portrayed in a playful atmosphere, as music plays throughout the novel and dances take place, is divided into compromisers, who seek to function in an atmosphere of relative peace and security and are keen on maintaining correct relations with the Russians, and others, Polish patriots like Teresa Jabłonowska (née Lubomirska), fiercely contesting the state of enslavement and loyalty of their compatriots. Intrigues, gossip, and insinuations expose the corruption of the Russian administration, but also compromise those who kowtow to them. The main narrative thread interwoven into the novel's narrative is a plan to rescue several Polish students unlawfully imprisoned and sentenced to Siberia on that same night. This narrative thread dramatizes the plot.³⁹ A disturbing figure in the novel is the mysterious emissary of the Parisian emigration, pursued by the tsarist security apparatus, who appears at the ball disguised as a harlequin. He is, as described by Jan Hulewicz, "the spirit of conspiracy", "the salt and flavour" of the work.⁴⁰

³⁷ D. Samborska-Kukuć, „Zabawy mędrców” Antoniego Wysockiego – powieść z życia akademików krakowskich XVI wieku, „Annales Universitatis Paedagogicae Cracoviensis. Studia Historicolitteraria” 2023, vol. 23, p. 109–124.

³⁸ *Polonez Ogińskiego* was published by Wysocki at Ferdynand Hoesick in 1937.

³⁹ J. Andrzejewski, *Z nowej beletrystyki. Antoni Wysocki, Polonez Ogińskiego*, „Prosto z Mostu”, 1937, no 20, p. 5.

⁴⁰ J. H [Jan Hulewicz], *Nowa powieść Antoniego Wysockiego*, „Kurier Poranny” 1938, no 11, p. 8.

The ethical divide also runs among the Russians: there are relatively honest individuals among them, such as Bibikow, but there are also scoundrels, such as Andriej Dołgoruki. Nowhere in the novel is the significant title of the polonaise “Farewell to the Homeland” mentioned, understood by Wysocki as an ironic liberation of the Poles from the need to fight for the sovereignty of the Commonwealth after half a century since the last partition and over a decade since the November Uprising. The narrator leads, almost inadvertently, a procession of dancers from the illuminated ballroom, where portraits of Russian tsars hang, to cluttered rooms adorned with family portraits of the Kalinowski family, rooms that were not supposed to be shown, meant to remain hidden. As Kazimierz Czachowski aptly noted: “the mood of the novel is grim, but overshadowed by the festivity of the ball”;⁴¹ one gets the impression that this atmosphere was largely drawn from “Wesele” [The Wedding]. “Polonez Ogińskiego”, moreover, would work excellently as the basis for a stage adaptation.⁴² It is yet another text preceding *Popiół i diament* [Ashes and Diamonds] about people “enchanted by dance”.

Grzymała-Siedlecki lamented that this “walking chronicle of the Young Poland era, perhaps the best, among us, connoisseurs of Wyspiański’s ‘laboratory secrets’, and somehow authorized biographer of Zapolska”,⁴³ did not leave his own memoir with himself in the lead role. During the occupation, Wysocki wrote such reminiscences and gave them a significant title: *Pisarze polscy w pantoflach* [Polish Writers in Slippers], which clearly suggests a superficial anecdotal layer. Probably, the volume also included those previously published memoir articles about figures in culture, primarily about Sewer and Zapolska,⁴⁴ Wyspiański,⁴⁵ Bałucki, Żeromski, Reymont, Kotarbiński, Kamiński⁴⁶ and perhaps others, who will never

⁴¹ K. Czachowski, *Wysocki Antoni, Polonez Ogińskiego*, „Nowa Książka” 1937, issue 9, p. 537.

⁴² *Polonez Ogińskiego* was read as a radio drama. See: *Kronika śląska. Radio śląskie*, „Robotnik” 1938, no 179, p. 5.

⁴³ A. Grzymała-Siedlecki, „Skiz” *Zapolskiej* [in:] *idem, Z teatrów warszawskich 1926–1939*, Warszawa 1972, p. 264.

⁴⁴ Including: *O Sewerze wspomnienie*, „Warszawski Dziennik Narodowy” 1937, no 121, *W cztery oczy z Gabrielą Zapolską*, „As” 1937 no 30–31, *Wspomnienie o Zapolskiej*, „Kultura” 1931 no 4.

⁴⁵ The works by Wysocki about Wyspiański are noted in *Komentarze* by Leon Płoszewski in the anthology *Wyspiański w oczach współczesnych*, Kraków 1971, p. 607–608.

⁴⁶ The most important ones include as follows: *Ze wspomnień o Wyspiańskim*, „Myśl Narodowa” 1926 no 19, no 22, *Wspomnienie o Janie Kasprowiczu i Stefanie Żeromskim*, „Tygodnik Ilustrowany” 1928, no 6 (also „Echa Leśne” 1930, no 12), *Za czasów Józefa Kotarbińskiego*, „As” 1938, no 5, *Molier Krakowa. Wspomnienie o Michale Bałuckim*, „As” 1939, no 12, *Kazimierz Kamiński. Wspomnienie* [in:] *Jesteśmy w Warszawie, Księga pamiątkowa na dziewięćdziesięciolecie dziennika „Czas”*, Warszawa 1938, p. 155–157.

be known since Wysocki handed over these materials to the documentarian Piotr Grzegorzczuk, unfortunately – they all perished during the uprising.⁴⁷

In summary, Wysocki emerges as an indefatigable storyteller, an eccentric, but also as the inspirer of Zapolska's naturalistic creations in the realm of anecdote. While Wysocki's writing, largely forgotten today, is not without value, his early works from the period become dissolved in a flood of similar rambles, produced by numerous and uncritical epigones of the Young Poland movement. However, two novels from the interwar period truly deserve attention. By maintaining unity of place and time and emphasizing dialogue, Wysocki constructed them somewhat like dramas, which probably stemmed from his theatrical imagination. These works were the consequence of the author's extensive historical studies, examinations of the mentality of the described era, carefully thought out, with a solid construction and vivid characters. They represent an interesting research material for the development of historical novels in Poland. Reminding of these works and their author is a duty of literary historians.

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Antoni Godziemba Wysocki w anegdocie i w świetle własnej twórczości (rekonesans)

Streszczenie

Antoni Godziemba Wysocki znany był w środowisku literackim Lwowa w pocz. XX w. jako przyjaciel Zapolskiej, prototyp bohatera dwu jej kontrowersyjnych powieści z życia lwowskiego półświatka. Wydawał małe formy prozatorskie, powieści obyczajowe i historyczne, publikował szkice wspomnieniowe i krytyki literackie na łamach galicyjskich pism, był założycielem Teatru Niezależnego, na którego deskach wystawiał sztuki wysoce ambitne. Dzisiaj jest twórcą prawie zapomnianym, żaden z badaczy nie poświęcił Wysockiemu większej uwagi, a podkreślić należy, że recenzje jego utworów były przychylnie, niekiedy nawet (jak w przypadku *Zabaw mędrców*) entuzjastyczne. Warto przypomnieć tego pisarza i przywrócić go, choćby w zarysie, historii literatury polskiej.

Słowa kluczowe: Antoni Wysocki Godziemba, życie literackie, życie artystyczne, Lwów, teatr