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Introduction and notes
by Charles S.
Kraszewski

Forefathers ' Eve [Dziady] is a four-part dramatic work begun circa 1820 and completed in 1832 – with Part I published only after the poet ' s death, in 1860. The drama ' s title refers to Dziady, an ancient

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Slavic and Lithuanian
feast commemorating
the dead.

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with Part I published
only after the poet's
death, in 1860. The

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drama's title refers to Dziady, an ancient Slavic and Lithuanian feast commemorating the dead. This is the grand work of Polish literature, and it is one that elevates Mickiewicz to a position among the

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Adam Mickiewicz ' s
Forefathers ' Eve is the
most important text of
Polish Romanticism.

Seen through the prism

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of what the Romantic
period — indeed the
entirety of the
nineteenth century —
means to...

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initiated the great
contribution of Poland
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Monumental Drama,

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which stretches from
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Kantor in our own day
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~~Adam~~
Forefathers' Eve

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Dziady (Polish
pronunciation:

[dʒaˈdɨ],

Forefathers' Eve) is a
poetic drama by the

Polish poet Adam

Mickiewicz. It is

considered one of the
greatest works of both

Polish and European
Romanticism.

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~~Dziady (poem) —~~

~~Wikipedia~~

The original Polish name of the quest and the ritual is Dziady, which was a Slavic pagan ritual commemorating the dead, held twice a year. The rhyme the Pellar and the mob chant in the game bears similarity to a fragment of the poetic drama

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Dziady (Forefathers'
Eve in its English
translation) by 19th-
century Polish poet
Adam Mickiewicz.

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British-Dutch press~~

Adam Bernard
Mickiewicz

([mit s k vit
] ()); 24 December 1798
– 26 November 1855)

was a Polish poet,
dramatist, essayist,
publicist, translator and
political activist. He is

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regarded as national
poet in Poland,
Lithuania and Belarus. A
principal figure in Polish
Romanticism, he is one
of Poland's "Three
Bards" (Polish: Trzej
Wieszczowie) and is widely
regarded as Poland's
greatest poet.

~~Adam Mickiewicz~~
Wikipedia

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[Dziady] is a four-part

dramatic work begun

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Glagoslav Publications

has recently published

the first complete

edition of Forefathers '

Eve by Mickiewicz

(1798-1855), the

national poet of Poland,

in an excellent

translation by poet,

translator, and critic

Charles S. Kraszewski.

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Nationalism: Adam
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initiated the great
contribution of Poland
to world theatre:
Monumental Drama,
which stretches from
him through Stanis ł aw

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Wyspiański to Tadeusz Kantor in our own day and age. The present translation of Adam Mickiewicz's *Forefathers' Eve* is the first complete verse translation of the cycle published in English.

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Adam Mickiewicz Read
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...two and four of his Dziady (Forefather 's Adam Mickiewicz's combined elements of folklore with a story of tragic love to create a new kind of Romantic drama. While in Russia he visited Crimea in 1825, and, soon after, he published his cycle of sonnets Sonety Krymskie (1826; Crimean...

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This is the grand work
of Polish literature, and
it is one that elevates
Mickiewicz to a position
among the "great

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Europeans" such as Eve
Dante and Goethe.

Adam
Mickiewicz
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Publications

A young boy from the
housing estates comes
across a copse of old
oaks to which he can
escape, as to an oasis of
calm. Although he may
forget about it once he
becomes an adult and
“ puts aside the things
of childhood, ” it will
remain a locus of

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balance, decades later,
for a single mother
struggling with the
difficulties of raising the
child she loves. A
husband, on the lip of
an ugly divorce, drives
across town in the
middle of the night to
rescue his wife,
abandoned by her lover,
and then — as she falls
asleep in the car —
takes the long way

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home, to prolong a moment such as he has not experienced in years. An elderly doctor, self-diagnosed with Alzheimer ' s disease, makes use of the few precious moments of consciousness granted him each morning to pass on to his grandson what he has learned about life and living responsibly. Loss, and

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permanence, the
ephemeral and the
eternal, are common
themes of Jan

Balab á n ' s collection
of short stories Maybe
We ' re Leaving,
presented here in the
English translation of
Charles S. Kraszewski.

With psychological
insight that rivals the
great novels of Fyodor
Dostoevsky, the twenty-

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One linked narratives Eve
that make up the
collection present us
with everyday people,
with everyday problems
— and teach us to love
and respect the former,
and bear the latter.

Translation of this book
was supported by the
Ministry of Culture of
the Czech Republic.

An illuminating new
Page 35/77

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Study of modern Polish
verse in performance,
offering a major
reassessment of the roles
of poets and poetry in
twentieth-century Polish
culture. What is in a
voice? Why record
oneself reading a poem
that also exists on
paper? In recent
decades, scholars have
sought to answer these
questions, giving due

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credit to the art of Eve

poetry performance in
the anglophone world.

Now Aleksandra

Kremer trains a sharp

ear on modern Polish
poetry, assessing the

rising importance of
authorial sound

recordings during the
tumultuous twentieth

century in Eastern

Europe. Kremer traces

the adoption by key

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Polish poets of performance practices intimately tied to new media. In Polish hands, tape recording became something different from what it had been in the West, shaped by its distinctive origins behind the Iron Curtain. *The Sound of Modern Polish Poetry* reconstructs the historical conditions,

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audio technologies, and personal motivations that informed poetic performances by such luminaries as Czesław Miłosz, Wisława Szymborska, Aleksander Wat, Zbigniew Herbert, Miron Białoszewski, Anna Świr, and Tadeusz Różewicz. Through performances both public and private, prepared and

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improvised, professional and amateur, these poets tested the possibilities of the physical voice and introduced new poetic practices, reading styles, and genres to the Polish literary scene.

Recording became, for these artists, a means of announcing their ambiguous place between worlds.

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Kremer's is a work of criticism as well as recovery, deploying speech-analysis software to shed light on forgotten audio experiments from poetic sound postcards, to unusual home performances, to the final testaments of writer-performers. Collectively, their voices reveal new aesthetics of

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poetry reading and
novel concepts of the
poetic self.

This selection of
writings, published for
the first time in English,
focuses on Kelles-Krauz
as a historian of ideas.

While a Marxist at
heart, he linked
idealism, positivism, and
contemporary sociology
to ask about

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Constructing traditions,
social norms, and art.

A new look at the life,
times, and music of
Polish composer and
piano virtuoso Fryderyk
Chopin Fryderyk
Chopin (1810 – 49),
although the most
beloved of piano
composers, remains a
contradictory figure, an
artist of virtually

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universal appeal who preferred the company of only a few sympathetic friends and listeners. Chopin and His World reexamines Chopin and his music in light of the cultural narratives formed during his lifetime. These include the romanticism of the ailing spirit, tragically singing its death-song as

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life ebbs; the Polish Eve
expatriate, helpless
witness to the
martyrdom of his
beloved homeland,
exiled among friendly
but uncomprehending
strangers; the sorcerer-
bard of dream, memory,
and Gothic terror; and
the pianist's pianist,
shunning the
appreciative crowds yet
composing and

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improvising idealized
operas, scenes, dances,
and narratives in the
shadow of virtuoso-idol
Franz Liszt. The
international Chopin
scholars gathered here
demonstrate the ways in
which Chopin
responded to and was
understood to exemplify
these narratives, as an
artist of his own time
and one who

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transcended it. This collection also offers recently rediscovered artistic representations of his hands (with analysis), and—for the first time in English—an extended tribute to Chopin published in Poland upon his death and contemporary Polish writings contextualizing Chopin's compositional

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strategies. The Eve

contributors are

Jonathan D. Bellman,

Leon Botstein, Jean-

Jacques Eigeldinger,

Halina Goldberg,

Jeffrey Kallberg, David

Kasunic, Anatole

Leikin, Eric McKee,

James Parakilas, John

Rink, and Sandra P.

Rosenblum.

Contemporary

documents by Karol

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Kurpiński, Adam Mickiewicz, and Józef Sikorski are included.

Although he never left his native Kraków except for relatively short periods, Stanisław Wyspiański (1869-1907) achieved worldwide fame, both as a painter, and Poland's greatest dramatist of the first half

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of the twentieth century.

Acropolis: the Wawel

Plays, brings together

four of Wyspiański's

most important

dramatic works in a new

English translation by

Charles S. Kraszewski.

All of the plays centre

on Wawel Hill: the

legendary seat of royal

and ecclesiastical power

in the poet's native

city, the ancient capital

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of Poland. In these
plays, Wyspiański
explores the
foundational myths of
his nation: that of the
self-sacrificial Wanda,
and the struggle
between King
Bolesław the Bold and
Bishop Stanisław
Szczepanowski. In the
eponymous play which
brings the cycle to an
end, Wyspiański

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carefully considers the value of myth to a nation without political autonomy, soaring in thought into an apocalyptic vision of the future. Richly illustrated with the poet 's artwork, Acropolis: the Wawel Plays also contains Wyspia ski 's architectural proposal for the renovation of

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Wawel Hill, and a detailed critical introduction by the translator. In its plaited presentation of *Bolesław the Bold* and *Skałka*, the translation offers, for the first time, the two plays in the unified, composite format that the poet intended, but was prevented from carrying out by his untimely

Where To Download death. forefathers Eve

Adam

The crypt of Wawel Cathedral in Krak ó w is the Polish nation ' s greatest pantheon. Here lie the earthly remains of its storied kings and queens, and two of its greatest poets, Adam Mickiewicz and Juliusz S ł owacki. At the conclusion of his speech at S ł owacki ' s

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reburial in 1927, Eve

Marshal J ó zef

Pi ł sudski commanded
the guard of honour:

“ In the name of the
Republic, I direct you,
gentlemen, to carry this
sarcophagus into the
royal crypt, for he who
rests within was no less a
king. ” S ł owacki, who
once described himself
and Mickiewicz as

“ two gods, on their

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own, opposing, suns "Eve
has rested alongside his
great rival now for over
ninety years. Although
generally regarded as an
eternal second to the
national bard

Mickiewicz, S ł owacki
is a great poet in his
own right. Had
Mickiewicz, who
undoubtedly influenced
him, never existed,
Juliusz S ł owacki

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would still have become an important European poet — especially as far as drama is concerned. The recognised creator of the modern traditions of Polish playwriting, S ł owacki holds a position second to none in the creation of original plays in the style of Shakespeare — that darling of the European Romantics — whom

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Many poets of Europe emulated and imitated, while never reaching the facility with the Shakespearean idiom achieved by Słowacki. What is even more striking is the fact that Słowacki achieved this high level of quality at a very early age. The dramas in Glagoslav's edition of Four Plays include some of the

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poet's greatest dramatic works, all written before age twenty-five: Mary Stuart, Balladyna and Horsztyński weave carefully crafted motifs from King Lear, Macbeth, Hamlet and A Midsummer Night's Dream in astoundingly original works, and Kordian — Słowacki's riposte to

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Mickiewicz's

Forefathers' Eve,
constitutes the final
word in the

revolutionary period of
Polish Romanticism.

Translated into English
by Charles S.

Kraszewski, the Four
Plays of Juliusz

Słowacki will be of
interest to aficionados of
Polish Romanticism,
Shakespeare, and

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theatre in general. This book has been published with the support of the ©POLAND Translation Program.

Publications

Jaroslav Hašek is known by readers around the world as the author of *The Good Soldier Švejk*, one of the greatest comic novels of all time. Not all of his fans are aware

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of his six year anabasis
in Russia, however,
which began with his
capture on the front
lines of Galicia during
the First World War.
The Secret History of
My Sojourn in Russia,
translated by Charles S.
Kraszewski, brings that
fascinating period in
Ha š ek's life to the
attention of the English
reader. Comprised of

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fifty-two short stories and other writings from Ha š ek's stay in Sovietising Russia, The Secret History collects the Bugulma stories, in which Ha š ek trains his satirical eye on the infant communist utopia, as well as non-fiction works by Ha š ek, who played a not insignificant role in the progress of the

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Soviet Revolution in
Siberia, before his
return to his native
Czechoslovakia in the
early 1920s. These
include propagandistic
pamphlets and
newspaper articles,
letters, and official
scripts dating from his
agitation as a
communist operative
among Austro-
Hungarian citizens

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stranded in the Soviet Union, all of which provide a fascinating context for his good-humoured fiction, which rivals his great novel in rollicking fun. The Secret History of My Sojourn in Russia presents the reader with 52 of the most entertaining, and chilling, examples of his Russian period,

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For fathers Eve
containing both
humorous fiction and
deadly serious
propaganda.

Translation of this book
was supported by the
Ministry of Culture of
the Czech Republic.

International brigades of
mice and rats join forces
to defend the rodents of
Poland, threatened with
extermination at the

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paws of cats favoured by the ancient ruler King Popiel, a sybaritic, cowardly ruler... The Hag of Discord incites a vicious rivalry between monastic orders, which only the good monks ' common devotion to... fortified spirits... is able to allay... The present translation of the mock epics of Poland ' s greatest figure of the

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Enlightenment, Ignacy Krasicki, brings together the Mouseiad, the Monachomachia, and the Anti-monachomachia — a tongue-in-cheek

‘ retraction ’ of the former work by the author, criticised for so roundly (and effectively) satirising the faults of the Church, of which he himself was a prince.

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Krasicki towers over all forms of eighteenth-century literature in Poland like Voltaire, Swift, Pope, and LaFontaine all rolled into one. While his fables constitute his most well-known works of poetry, in the words of American comparatist Harold Segel, ‘ the good bishop ’ s mock-epic

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poems [...] are the most impressive examples of his literary gifts. ' This English translation by Charles S. Kraszewski is rounded off by one of Krasicki ' s lesser-known works, The Chocim War, the poet ' s only foray into the genre of the serious, Vergilian epic.

“ God hath denied me

Page 70/77

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that angelic measure /
Without which no man
sees in me the poet, ”
writes Zygmunt

Krasinski in one of his
most recognisable lyrics.
Yet while it may be true
that his lyric output
cannot rival in quality
the verses of the other
two great Polish
Romantics, Adam
Mickiewicz and Juliusz
Słowacki,

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Krasiński's dramatic muse gives no ground to any other. The Glagoslav edition of the Dramatic Works of Zygmunt Krasiński provides the English reader, for the first time, with all of Krasiński's plays in the translation of Charles S.

Kraszewski. These include the sweeping costume drama Irydion,

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in which the author sets forth the grievances of his occupied nation through the fable of an uprising of Greeks and barbarians against the dissipated emperor Heliogabalus, and, of course, the monumental drama on which his international fame rests: the Undivine Comedy. A cosmic play, which defies simple

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description, the
Undivine Comedy is
both a de-masking of
the Byronic ideal of the
poet, whose nefarious,
and selfish devotion to
the ideal has evil
consequences for real
human beings, and a
prophetic warning of the
fratricidal class warfare
that was to roil the first
decades of the twentieth
century. The Undivine

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Comedy is intriguing in the way that the author presents both sides of this question — the republican and that of the ancien régime — with sympathy and understanding. It is also striking how — in 1830 — the author foresaw the problems of the 1930s. As Czesław Miłosz once put it, Krasiński was

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insightfully commenting on Marxism while Karl Marx was still in high school. The Dramatic Works of Zygmunt Krasiński also include the unfinished play 1846, which hints at how the author would have handled a work meant for the traditional stage, and the Unfinished Poem — the Dantean “prequel” to

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the Undivine Comedy,
on which Krasiński was
working at his death.

This book was published
with the support of the
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