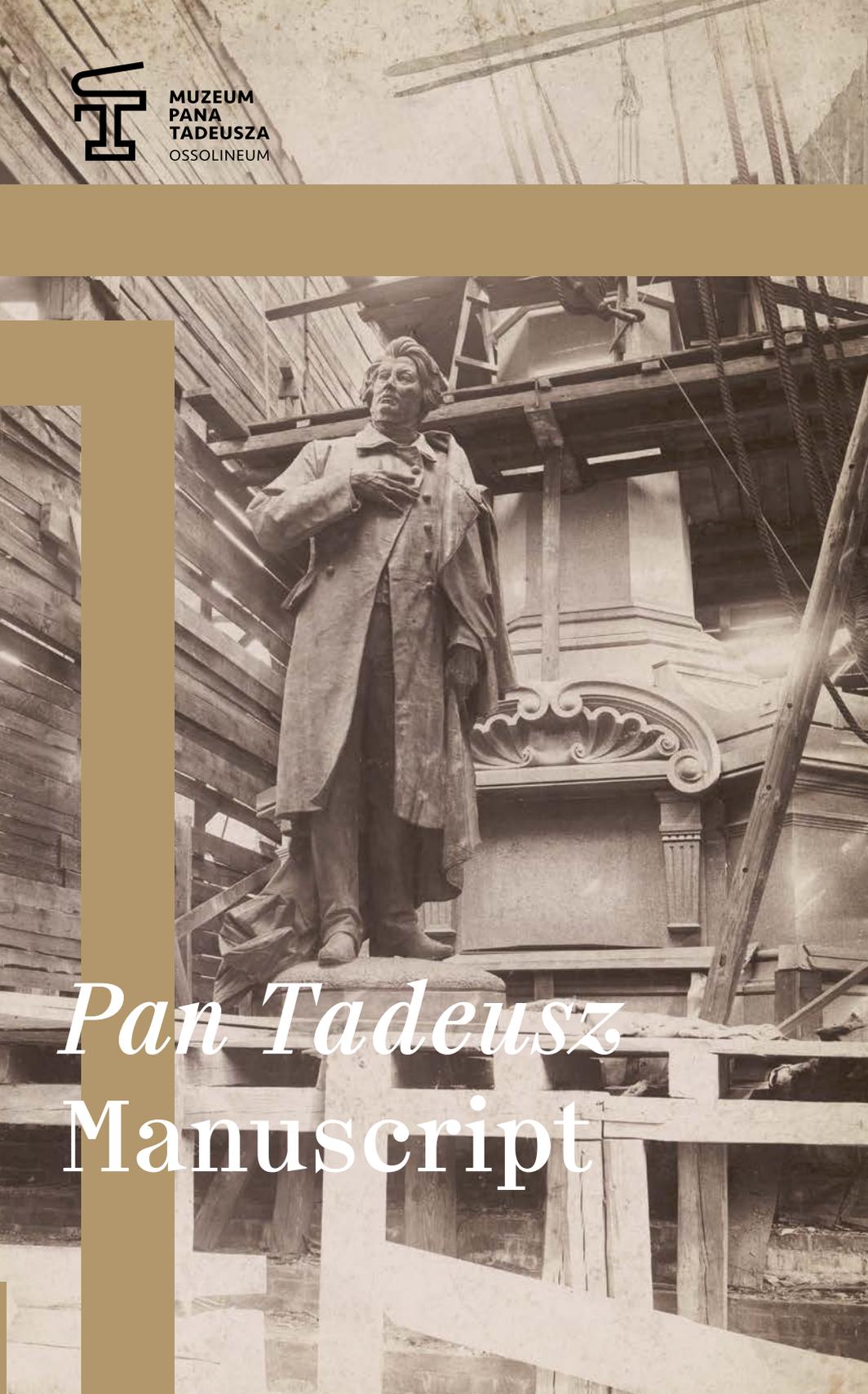




MUZEUM
PANA
TADEUSZA
OSSOLINEUM



Pan Tadeusz
Manuscript

Pan Tadeusz Manuscript

Pride and joy of Ossoliński collection

Pan Tadeusz Museum is a part of Ossoliński National Institute which was moved from Lviv to Wrocław in 1945.

Fortunes of *Pan Tadeusz* manuscript and Ossolineum have intertwined since 1939 when Tarnowski family, who wanted to protect the masterpiece from the acts of war, deposited it in the Institute department in Lviv. After September 17, 1939, when Soviet army entered Lviv, Ossoliński National Institute became a library of National Academy of Sciences of Ukraine subsidiary. Its holdings were divided and allocated in Ukrainian museums, and library collections were nationalized. Under then applicable law, *Pan Tadeusz* manuscript became a property of the Library and was included into the inventory.

In March and April 1944 Nazi Germans occupying Lviv since 1941 issued an order due to which management of former Ossolineum was obliged to prepare the most valuable holdings to be evacuated. Trains went through Kraków and headed West not to be seen ever again. After war actions stopped in May 1945, the lost transport was found in Adelsdorf, today Zagrodno, close to Złotoryja. Holdings were transported to the National Library in Warsaw, from which, in accordance with PRL authorities' disposition, were handed over to the restored Ossoliński National Institute in 1947.

In 1989, Tarnowski family decided to call for the deposited manuscript. Ossolineum, managed by dr Adolf Juzwenko since 1990, started negotiations to renew the deposit agreement. That was finalized successfully in 1992. In order to prevent possible future claims of taking the manuscript from the deposit, Juzwenko continued the negotiations which aim was to purchase the precious



Jan Artur Tarnowski and Mayor of Wrocław Wrocławia Bogdan Zdrojewski donate the deposited manuscript of *Pan Tadeusz* to director Adolf Juzwenko, November 5, 1999.

Fortunes of Ossolineum and history of Mickiewicz's manuscript, intertwined since world war II, have finally joined together in one of the most beautiful tenement houses of Wrocław.

item from Tarnowski family. City of Wrocław came in help: the councilmen decided to allot for that purpose two hundred thousand dollars from city funds, which was equal to one third of the estimated value of the manuscript. On November 5, 1992, Tarnowski family and city of Wrocław donated the manuscript to the Ossoliński National Institute. From that day on history of *Pan Tadeusz* Museum starts as well.

Pan Tadeusz Manuscript

Pan Tadeusz was mainly written in Paris, where Mickiewicz happened to be since spring 1832. He stayed at Carrefour l'Observatoire hosted by his friend, November Uprising insurgent, Ignacy Domeyko. There, at Domeyko's house, poet started to work on his epic poem. As he wrote in the letter to Julian Ursyn Niemcewicz by the end of May 1833;

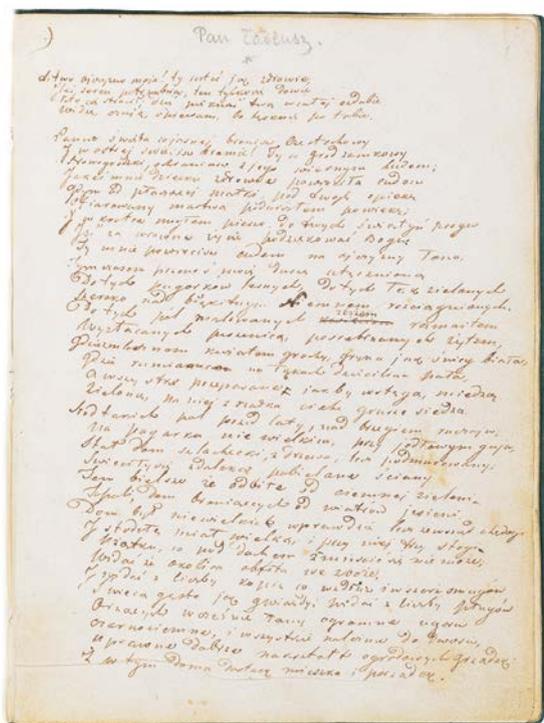
I am in process of writing some great village poems in which I attempt to keep a memory of our old customs and somehow picture our life in the countryside: hunting, merriments, battles, forays etc. The scene takes place in Lithuania around 1812 when old tales were still heard and traces of village life were still vivid. I have managed to complete a half already, but ample it is, still much has to be done.

In spring 1833 Mickiewicz re-wrote Book I-III and the beginning of Book IV to a notebook with marble-patterned cover. Size of the poem might have supposedly grown out poet's expectations already. In October 1833 Mickiewicz moved to the house at Rue Saint Nicolaus d'Antin 73, where he kept working frantically on his masterpiece. As he wrote in a letter to Antoni Edward Odynieć from February 14, 1834, he just *finished twelve ample poems*.

The title kept changing with writing: from *Szlachcic* [Nobleman], by *Żegota*, then *Szlachcic Żegota* [Nobleman Żegota], to finally become *Pan Tadeusz*. The full title of the final version, in form: *Pan Tadeusz czyli ostatni zajazd na Litwie. Historia szlachecka z 1811 i 1812 we dwunastu księgach wierszem, przez Adama Mickiewicza* [Pan Tadeusz, or the Last Foray in Lithuania: A History of the Nobility in the Years 1811 and 1812 in Twelve Books of Verse by Adam Mickiewicz] appeared as late as by the end of June 1834 when two pocket-size volumes with first print of the poem were issued. The word “zajazd” [in Polish: “inn” or “foray”] was problematic even for the first readers, thus Mickiewicz cleared its meaning in the *Explanations*, pointing out that foray is a form of armed execution of judicial order on the defendant

who rejected being subjected to that order. Regarding such an aspect, foray was an informal prolongation of judicial procedures and a part of noble customs.

Spectrum of culture in the First Polish Republic placed in a watershed moment in the history estimates its extraordinary value and quality, and makes it stand in one line with greatest masterpieces of world's literature. From that point of view Mickiewicz judges the noble culture, determines the reasons of collapse of the country and pictures, somehow blurry, perspective of regaining the political freedom.



Autograph of the first page of the poem by Adam Mickiewicz.

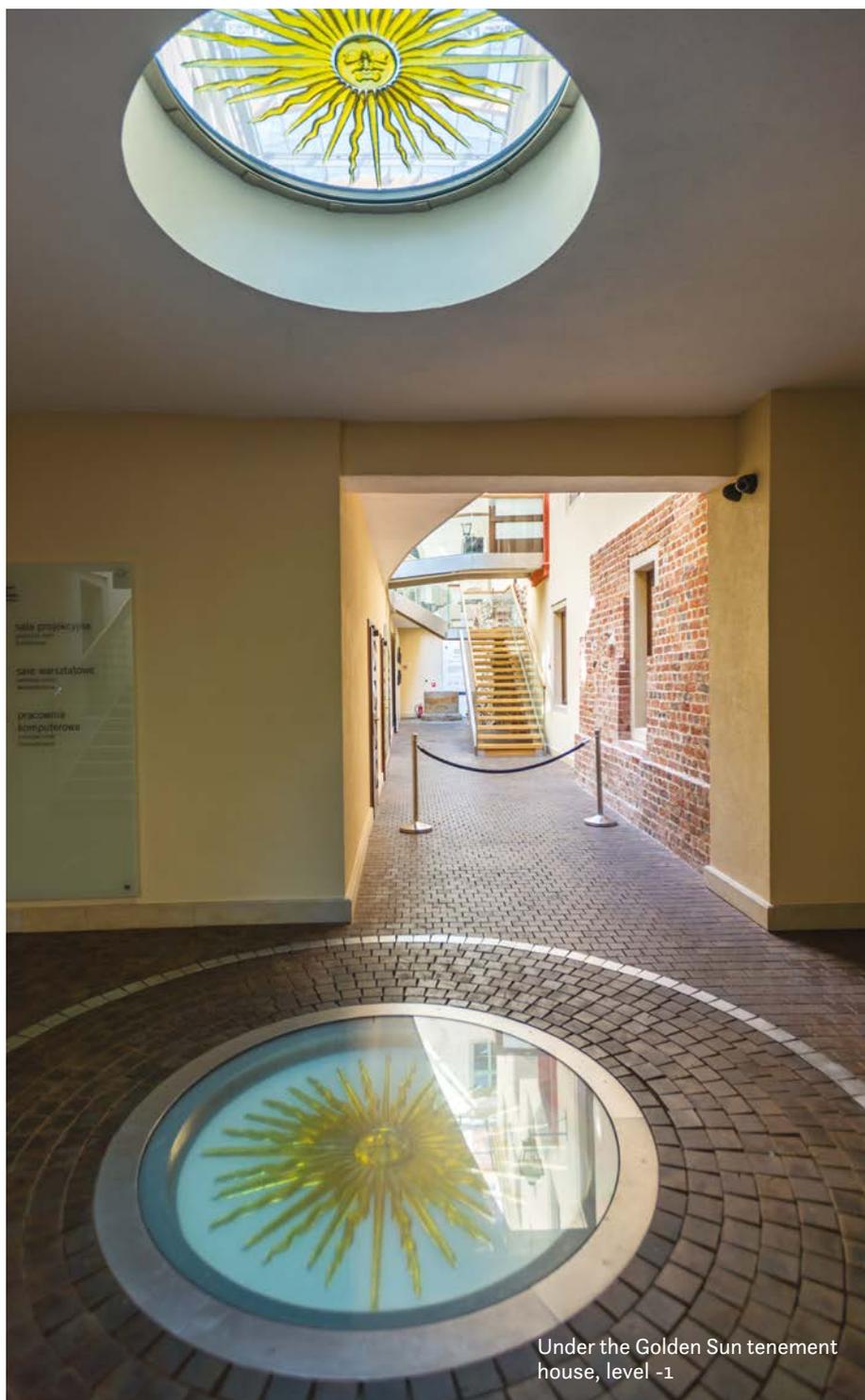


Open since 2016 museum became a part of cultural landscape of Wrocław. Modern exhibition inspired with story and meaning of *Pan Tadeusz* found its home in Under the Golden Sun tenement house (Rynek 6) which was donated by the city of Wrocław and dedicated for this purpose. Other permanent exhibitions devoted to history witnesses' fortunes and output can be attended in the museum, program of which focuses on wide educational and artistic activity.

Another significant quality of the work is its ironic yet humorous view on flaws and merits of collective protagonist – the nobility. Casual everyday life of an every-noble-man gets immersed in weighty events of the turn of 18th and 19th century. Clash of casualty and fast-changing Europe makes a source of heroism as well as ridiculousness of characters. Depicted in the smallest details reality represented is full of anecdotes building storyteller's tale of past but not that distant times, of the world which irreversibly became past.

According to the agreement from 1833 with the publisher Aleksander Jełowicki, first print stock of *Pan Tadeusz* counted 3000 issues, and a single volume costed 12 francs. Before books were available in bookstores of Paris, decent part of the stock had been smuggled to Poland.

Museum story authors' attempt to deconstruct epic poem aims to involve visitors in a dialog. Interpretation conducted on multiple levels reflects itself in titles and content value of particular rooms. The character of museum story was also determined by Under the Golden Sun tenement Baroque architecture which influenced the division of display into ten parts arranged on two floors.



Under the Golden Sun tenement house, level -1



Under the Golden Sun tenement house, courtyard

Pan Tadeusz Manuscript

The Epoch

Large-sized screen in the main part of the room simultaneously shows the history of the Polish Republic, its collapse and blighting its hopes for soon regain of freedom. Screened pictures illustrate most important events from the Confederacy of Bar, through partitions, attempts to save the statehood, Napoleonic Wars, November Uprising and Great Emigration. All these incidents crowd in mind of the poet, whose portrait is placed in the middle of the history panorama. Mickiewicz created the world of *Pan Tadeusz* being both witness and messenger of historical tradition.



The manuscript itself was supposed to be protected with custom-made chest ordered by professor Stanisław Tarnowski, and hand-carved in ivory encrusted ebony by an excellent woodcrafter from Kraków, Jan Brzostowski in 1873. The chest can be found in cabinet on the right.

Text of the poem includes such great Polish individuals as Tadeusz Kościuszko, Tadeusz Rejtan, general Henryk Dąbrowski. Linchpin of the represented world is the Napoleonic Legend. Napoleon, the great absent one, circles over the heads of “our white eagles” and brings with him hope of independence. Events interpreted by the poet do not comprise a lecture from Polish history at the turn of 18th and 19th century, but become a Polish history tradition, something that kept establishing Polish thoughts of past and future of Poland for over ten decades. Cabinet collections of portraits of great Poles, Constitution of May 3, miniatures with Napoleons’ family, elements of uniforms and weapon create an illustration for events pictured in *Pan Tadeusz*.

*Mickiewicz creates the world
of Pan Tadeusz, being both witness
and messenger of historical tradition.*

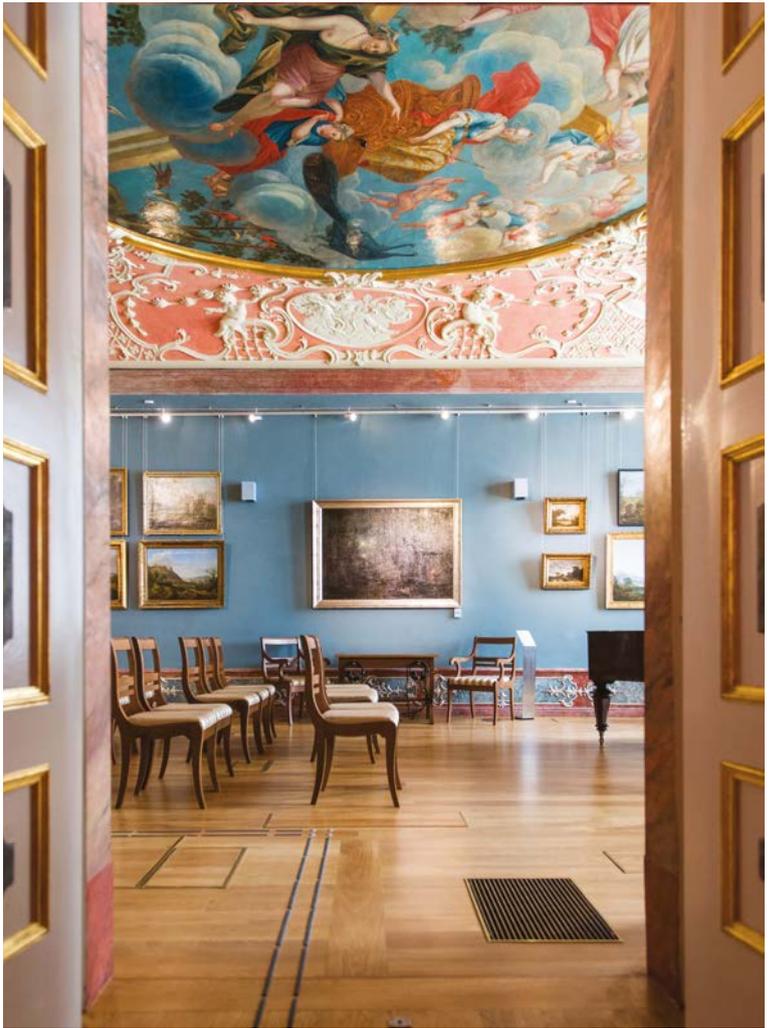
In the bottom right corner of “Panorama of History” figures an image of count Józef Maksymilian Ossoliński, founder of the Institute (1817), a man to whom Poles owe one of the most important library and museum collections. His approach to importance of writing as vehicle of tradition allowed to rescue all what could have had been rescued during the occupation: the Polish thought and art.

The Romantic Salon

Baroque style interior of the most representative room in the Under the Golden Sun tenement house became a salon created on base of political and artistic European salon model from the turn of 18th and 19th century. Romantic salons used to have their own unique culturally active character. Group of their frequent visitors included political elites, great writers, composers, painters, sculptors, journalists. These were the places where poetry was read, and chamber piano and violin concerts took place. Salons promoted and consolidated artists' range. It was not unusual for an author, composer or painter find their patron there. Not once did modest salons of Vilnius and Kaunas, great ones of St. Petersburg, Moscow, Weimar, Rome and Paris host Adam Mickiewicz, who was often ask to improvise. And he was a master of that art. Everyone kept listening to his words almost in state of hypnotic ecstasy.

Adam Mickiewicz was often asked for improvisation, art of which he happened to master. Everyone kept listening to his words almost in state of hypnotic ecstasy.

Main idea of the narration conducted for the Salon is presentation of the art from the Romantic period: painting, sculpture, music; showing the Romantic synesthesia of arts which is vivid in the poem. *Pan Tadeusz* is a great Romantic landscape, after all. Mickiewicz used his words to paint the images of nature, endless forests, dangerous atmospheric phenomena, amazing objects



appearing in the sky; facing power of which human remains fearful and vulnerable. All that was pictured in Romantic proportions: vast immensity of nature and human's wanness. Nature lingers in tremendous beauty. People are almost invisible in the dangerous and beautiful unbound wilderness.

Our salon introduces a collection of Romantic painting: historical, religious, portrait and landscape, as well as sculpture. Multimedia posts play reflected flagship music pieces from the epoch that are reflected in the poem and allow to get to know Adam Mickiewicz's music preferences.

Pan Tadeusz Manuscript



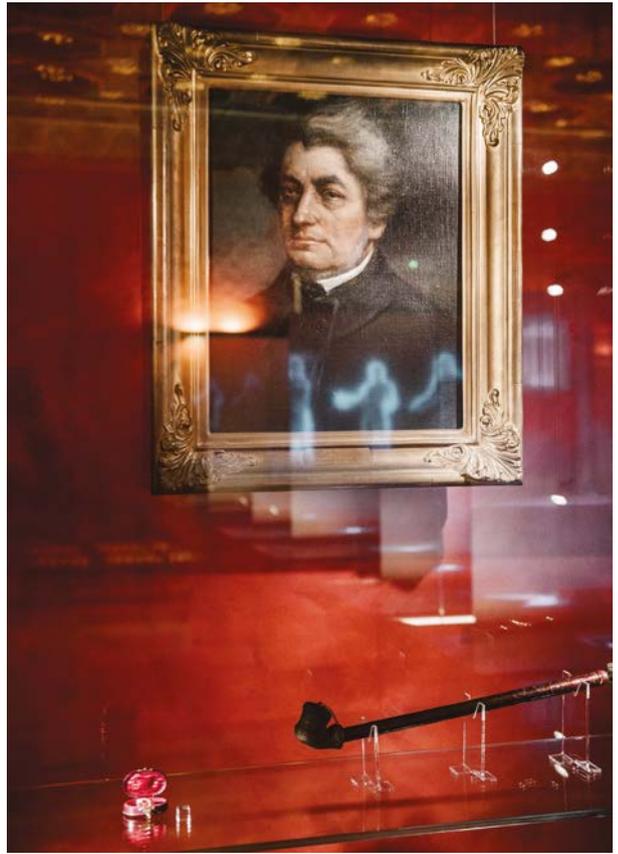


Pan Tadeusz Manuscript

Mickiewicz

Getting to know how author's life intertwined with his art allows to understand the poem better. Authors of the display decided that introducing the most important moments from Adam Mickiewicz's life which shaped him as a poet and lead to writing *Pan Tadeusz* is essential. Background set of those images reveal a man of great diligence aiming towards literary perfection.

Adam Bernard Mickiewicz, born December 24, 1798, in Zaosie; son of Mikołaj Mickiewicz, attorney, and Barbara of Majewski; died November 26, 1855 in Constantinople. Period of time that he happened to live in was rich in events crucial for Europe. As a teenager, Mickiewicz witnessed Napoleonic troops marching on Russia and the retreat of Grande Armee from Moscow, experienced political effects of Congress of Vienna. Accused of conspiracy acts, he was sentenced guilty in the Philomath court case and banished to Russia. He left Vilnius on October 24, 1824 to never come back to Lithuania again. He was living in exile till May 1829. Then he managed to leave Russia and go to the Western Europe. As a mature man, Mickiewicz witnessed the collapse of November Uprising, shared the fate of emigrant insurgents in France, experienced the Spring of Nations Revolutions of 1848. Crimean War was where he placed his last hopes for disintegration of Russian empire. His life between political events which kept shaking up Europe was full of great literary accomplishments, travels, art and music fascinations, mystic religious experiences, romances and friendships, journalist and political work, lectures on Lausanne and College de France, library inquiries. He conducted ample correspondence till the very end of his days. He tried to take care of his relatives as much as he could, even if his family life was very complicated.



His life was full of great literary accomplishments, travels, art and music fascinations, mystic religious experiences, romances and friendships.

Images of Mickiewicz's creative life have been shown in several synthetic frames: love, religion, home, politics, creative passion, friends. The mobile set is displayed on the vertical screens with use of synchronized animation. Memorabilia in the cabinets, as well as portraits of poet's family and friends, enrich the short biography on material level. Expanded multimedia information allow following Mickiewicz's travels and getting to know his closest friends.

Pan Tadeusz Manuscript



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As my work
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The Library

The Library is a world of creativity, imagination and tradition. A message containing all the great culture, literary and academic works. Pantheon of great ancestors whose works make a constant source of inspiration for all the authors. *Pan Tadeusz* is a great dialog with European literary tradition. Citing, quoting, processing threads and scenes from the works by Homer and Virgil, Ariosto, Goethe and Walter Scott, is a way in which Mickiewicz conducts the dialog with readers regarding not only the sources of Romantic traditions, but also about the foundations of European culture.



The Library introduces to the visitors the most vibrant text of culture, works that shaped the knowledge and creative workshop of Mickiewicz as a poet. Visitors have an opportunity to go through reprints of these works which were bound and covered with greatest care in order to look like originals. Visitors can also play with multimedia presentations by putting marked covers on the table in specific order engravings, drawings, books of maps, astrolabes, miniatures and paintings.



Visitors get introduced to the most vibrant text of culture, works that shaped the knowledge and creative workshop of Mickiewicz as a poet.

The Manuscript



*Behind a glass wall
one of the most
valuable manuscripts
of Polish literature lies.*

Ascetic interior of The Manuscript room allows to focus on the main piece of exhibition. Behind a glass wall lies one of the most valuable manuscripts of Polish literature: *Pan Tadeusz* by Adam Mickiewicz. Consist of a marble-patterned notebook which includes clean copy of Books I-III and the beginning of Book IV, and 91 pages of loose rough- and clean copy of Books IV-XII, collected in one volume item is known as “the Dzików manuscript”, because in years 1929-1939. The framework has been paired with the rough copy of Epilogue.

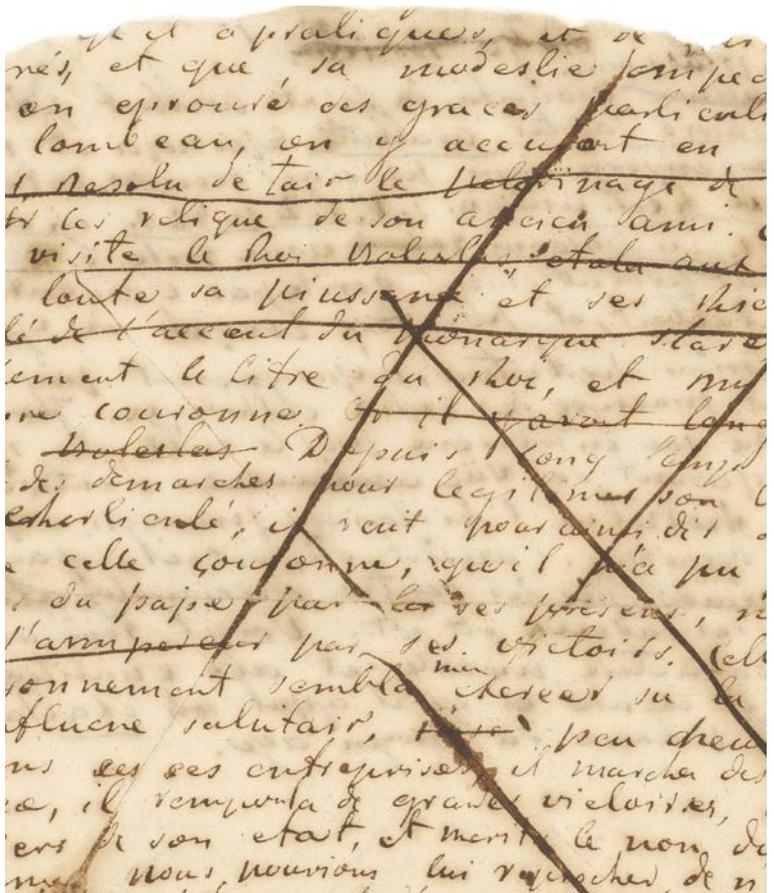
Marble-patterned notebook containing clean copy of Books I-III and the beginning of Book IV was removed from red goatskin cover made in 1940 by Aleksander Semkowicz, leaving the unbound pages in the cover. This modest fascicle filled with fine letters for better use of space is the very heart of the museum.



The manuscript includes: paperback fascicle containing 48 pages and fragments of clean copy of Book I-III and a part of Book IV; album containing 91 pages of clean copy of Book IV-XII and rough copy of Book X, XI, XII with Epilogue. 31,5 cm x 27 cm (album); 21 cm x 15,5 cm (notebook) Manuscripts Department, 6932/II.

The history of this most precious exhibit of the Ossoliński collection reflects the fortunes of Poland and its people from the second half of the 19th to the beginning of the 21st century. After the epic was finished in February 1834 and published by the end of June 1834, the manuscript was kept in Mickiewicz's library cabinet, and then in another cabinets in places where Mickiewicz moved into. According to Władysław Mickiewicz, the oldest son, and his daughter, Maria Gorecka de domo Mickiewicz, the epic was poet's very favorite piece. But the author himself reduced the size of complete manuscript by giving its pages to his friends. Thus editor of *Pan Tadeusz* Bogdan Jański became the one in disposal of editing worksheets, which did not survived, and Explanations, which appeared in Ossoliński National Institute in 1890. Page 32 from clean copy of Book IV of marble-patterned notebook was

torn away by the poet and given to Maria Falkenhagen-Zaleska, who handed it over to Stanisław Tarnowski in 1888. Page 33 from that same notebook was torn out and given to person whose personal data are unknown. In 1860, then-owner of that very page, Ignacy Kozieli, decided to pass it to railway administration worker in Nowogród gubernya Adolf Weryża, who next handed it over to Włodzimierz Spasowicz in Saint Petersburg. In 1871 Spasowicz gave it to Emeryk Hutten-Czapski who took it to Kraków with his



Autograph of author's Explanations to *Pan Tadeusz*; Manuscripts Department, 3370/III t.1.

other holdings. Emeryk's widow bequeathed it to National Museum in Kraków, where it has been kept since 1903.

The most harm experienced Book VIII, hand-dedicated manuscript of which Mickiewicz gave to Magdalena Gołuchowska. The lady and her uncle Józef Głuchowski visited poet in Paris in 1851. Mickiewicz was completely charmed with her erudition and how familiar she was with *Pan Tadeusz*. Despite the fact that even around 1904 Gołuchowska reassured Józef Kallenbach that she did not lose a single page from the precious gift, this book suffered and dispersed the most. Shortly before her death, Gołuchowska gave the preserved autograph to Adam Krasiński. Unfortunately, that has already been only a part of the Book. In 1906 Krasiński handed it to Stanisław Tarnowski. Professor Stanisław Tarnowski became the owner of the epic by purchasing it from Mickiewicz's heirs in 1871 for 5000 francs. Gift bequeathed from Adam Krasiński was added to the purchased set of cards. In 1929 Stanisław Tarnowski's heirs sold the manuscript to their cousin, Zdzisław Tarnowski. The new owner moved the masterpiece to his house in Dzików, from where, in 1939, it was handed over and deposited in Ossolineum in Lviv. Ossolineum supplemented the framework with pages containing fragments of Book VIII purchased by the Institute in the 1950s.

Three multimedia spots placed in front of the glass cabinet allow to look through the preserved pages and zooming any chosen fragments from the manuscript.

The Nobility

What decides about the exceptional character of the epic is the represented world of Old-Polish culture which was so different from other European countries. Polish nobility is the collective protagonist of the epic. Regarding the time in which *Pan Tadeusz* was written (1832-1834) that world had already been a thing of the past, but Mickiewicz, as a witness of that culture, conveyed in the text world he remembered – world discovered by means of heard anecdotes and Old Polish literature. The Old Polish traditions have been shown in outstandingly poetic manner not only as a testament of respect to customs, but also, and most of all, as an expression of objection to foreign social systems, administrative orders of occupants, as a specific cultural rebellion. That tradition, to which in the 1750s one could refer to as the sign of obscurantism, lack of openness to new values and necessary changes, changes its context. Considering loss of national independence, Mickiewicz shaped an important identity-forming message. Poet used the most characteristic elements of nobility common life at the turn of the century to reproduce the world of First Polish Republic.

*Old Polish culture divided the world
into men's and women's.*

One of the features of Old Polish culture was clear division into the world of men and women, reflected even on the homestead level: one part was dedicated to men, another one for women. Both worlds could meet in the representative rooms, around the dining table, and – married couples only! – in the bedchamber.

Men used to spend their time on watching over the household, hunting, gathering in Sejmik, holding the offices, battling, traveling. Men's responsibilities included also managing the assets and taking care of women: sisters, wives, daughters, unmarried distant relatives.



Scale model of noble manor house in room
The Nobility.

The House

Although Mickiewicz was an excellent observer, women's world created by him in *Pan Tadeusz* appears inaccessible for a man. Shown in the light of women's chores, so important to the poet, and related mostly to house supplies and cooking everyday meals world highlights the exceptional value of common, everyday works which make the household quiet and maintaining its fair order. A touch of irony can be sensed in descriptions of women characters' education, penchant for tinsel, excessive focus on attire or their husband hunting attempts. Yet, he shows the greatest respect to women living in accordance to the rhythm of nature, modest,



Polish nobility is the collective protagonist of the epic

sensitive, and, most of all, understanding and accepting acts of their chosen man.

In The House room items that introduce women's world are gathered: appliances used in household which was ruled by women. Main item of the display, the table, also constitutes an important element of the epic's construction. It was a place where guests and house members of Soplicowo gathered for their meals, marriages were performed, huntings and forays were organized. Nobility gathered around the inn table to conspire.

Table, which unified and was related to customs of dining, served a unique role in Old Polish culture. Around 1750s rich households of the nobility could pride themselves with expensive porcelain and silver, sometimes even gold or gold-decorated tableware, valuable flatware, artisan glassware. Special focus and attention was paid to covering the tables with white, embroidered tablecloths. The meal, prepared in accordance to time of the day, season, or special circumstances, consisted of numerous, and often fancy, meats and fish, followed with so called "wet", i.e. dessert. Served drinks included wine, beer, and sometimes home-made root mead. Custom of drinking coffee, brew in rather unique way, started getting more and more popular since the end of the 17th century. Feasting used to be an exceptionally important element of Old Polish culture. Side cabinets display elements of women's attire, scarves, fans, paraphernalia from women's desk and dressing table, as well as books.





Meaning

The poem was not very successful at first. Its humor did not appeal to the readers used to the narration conducted with stilted pathos and rigid tone of every text dealing with home country matters. Press commentaries after publishing of *Pan Tadeusz* in 1834 were far from enthusiastic. Left-leaning press accused the epic of backwardness and praising nobility-related traditionalism. Right-wing press criticized the ironic approach to customs. The way in which Mickiewicz created the represented world, showing everyday normal life and vices of the nobility, was not kindly seen. Fundamental shift in reading took place after January Uprising of 1863-1864. *Pan Tadeusz* became then a book of comfort, endless source of Polishness, escape from reality to the world of peaceful order and friendly surrounding. Idyllic overtone of the poem was finally appreciated. It is currently difficult to find any meaningful text in Polish literature issued after publishing of *Pan Tadeusz* and not relating in direct or indirect way to the epic. *Pan Tadeusz* inspired many authors. It was parodied and satyriized, it was also used as an important element of story line in such works as *Pan Balcer w Brazylii (Mr Balcer in Brazil)* by Maria Konopnicka, *Przedwiośnie (The Spring to Come)* by Stefan Żeromski, or *Trans-Atlantyck (Trans-Atlantyck)* by Witold Gombrowicz.

The poem has been translated to dozens of languages and more translations keep appearing constantly. It is also the most frequently issued book in Poland. The range of publications include a vast number of boldly illustrated volumes with graphics by such artists as Juliusz Kossak, Michał Elwiro Andriolli, Józef Wilkoń or Janusz Stanny. Importance and meaning for generations is reflected also in numerous radio-, television- and film adaptations of the book.

Left-leaning press accused the epic of backwardness and praising nobility-related traditionalism, whereas right-wing press criticized the ironic approach to customs.



Multimedia projection screened on three screens placed around the room tries to give answer to the question of what importance *Pan Tadeusz* has for generations living nowadays. Visitors can follow the “television debate” showing two polar opposites in reception of the poem: affirmation and rejection. The decision of supporting any of presented views or not choosing any to make their own opinion instead was left to the viewers.



Exceptional meaning of the epic is shown also through temporary exhibitions accompanying the permanent exhibition in the museum. In the photo: one of the works from exhibition Illegibility. Palimpsests, considered the most important cultural event of 2016 by Polski Portal Kultury O.pl (Polish Cultural Website O.pl).



Freedom



The main narrative thread and plot foundation is widely understood idea of freedom. Freedom which Poles pictured on pages of *Pan Tadeusz* dream of, want to fight for and, as the text itself suggests, will never stop thinking about. Mickiewicz regarded wrongly understood freedom, nobility's outlawry and egoism as factors which contributed to the collapse of the Republic of Poland. Thus new, more modern, and more community-based idea of freedom was necessary. Changes were needed not only in sphere of political, but also personal and artistic freedom. This part of exhibition constitutes in a way an overview of key issues addressed in the poem. Exhibition authors agree with an opinion that regaining independence by Poland in 1918 was possible also due to the deep changes of social consciousness to which Adam Mickiewicz also contributed.

Mickiewicz regarded wrongly understood freedom, nobility's outlawry and egoism as factors which contributed to the collapse of the Republic of Poland.

Tavern table in the middle incorporates several apps, one of which is dedicated to the perception and understanding of freedom. The whole is intended to be a place for political debates, discussions, consideration and talks on the issues addressed by the display. Exhibits and scenography elements in the cabinets around the room document and symbolize the process of growth to modern approach of freedom in Polish culture with regard to all aspects mentioned above. Freedom room also offers the visitors to listen the whole *Pan Tadeusz* in form of audiobook.





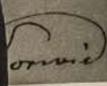
Marek Łuk

Nie masz mi niczego do powiedzenia. Poza tym wytracać...
...nie maś mi niczego do powiedzenia - grobowi zgaśić Piłs: Od tego basenowego ańsła tra
... Nie masz mi niczego do powiedzenia - grobowi zgaśić Piłs: Od tego basenowego ańsła tra
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Afterimages

There is a strong correlation between artistic ideas to which *Pan Tadeusz* emerged and Romantic topoi appearing in later Polish art. The most visible connection can be noted between 19th century literature and film which became one of the most powerful and influential means of art expression in post-war Poland of the 20th

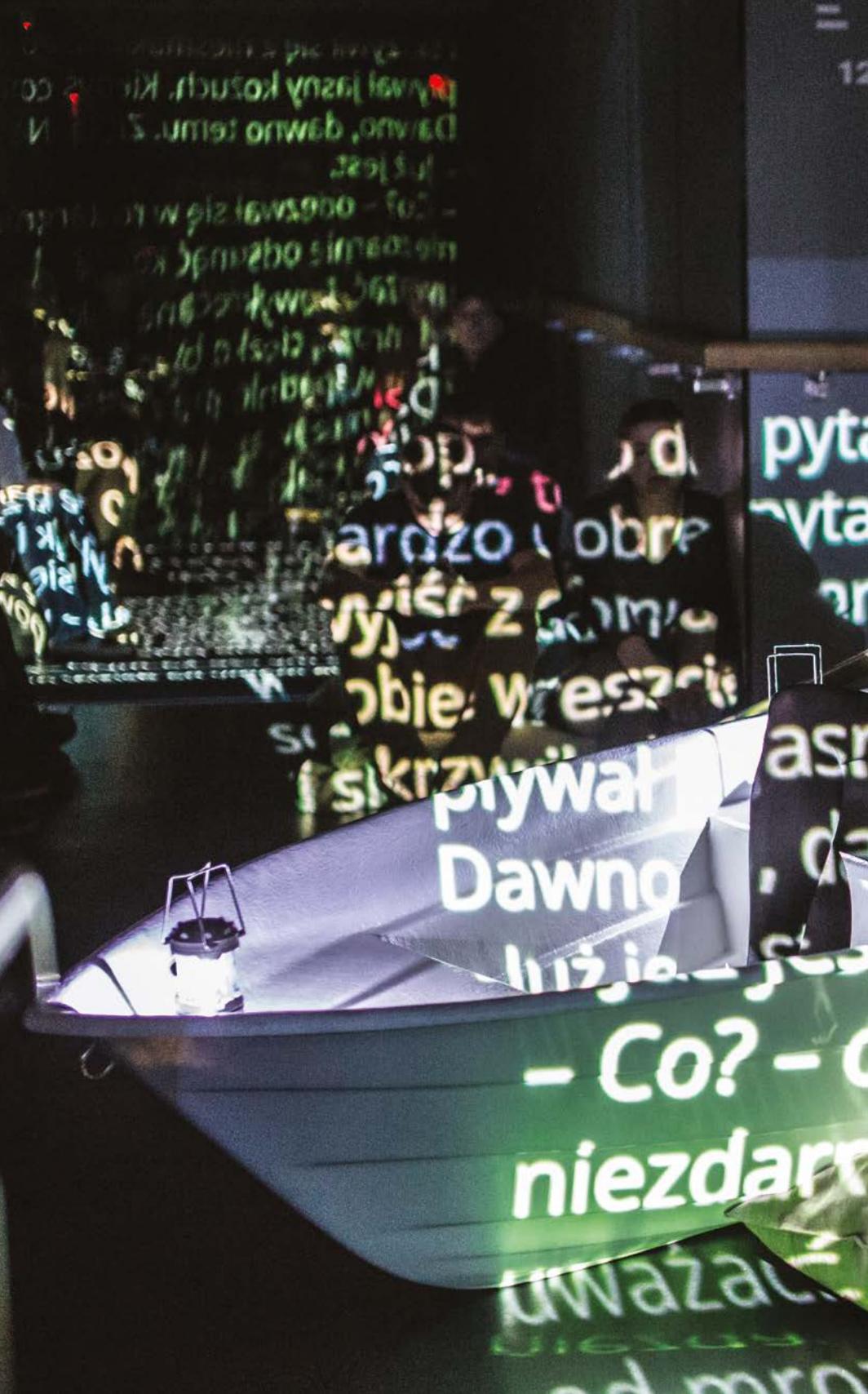


century. This output is still represented in current collective and individual memory in form of afterimages of scenes and pictures related to the idea of Messianism, Prometheanism, and rebellious character of young characters.

Audiovisual presentation in room Afterimages is a scenographic impression which shows not only changes in Romantic ideas throughout the time, but also the non-obvious relationship between literature and film. Mobile collage sequences moving on sylphlike screens combine excerpts from the most important films by Polish Film School. Chosen scenes are related in terms of transitioning, movement, transfer of characters and ideas, which prepares visitors for travel in time: the next room is dedicated to the 20th century fight for freedom of Poland.

Display includes screens and photos from *Eroika* (*Eroica*, 1957, dir. Andrzej Munk), *Salto* (*Salto*, 1965, dir. Tadeusz Konwicki), *Zezowate szczęście* (*Bad Luck*, 1960, dir. Andrzej Munk) and several films by the most important director of the genre, author of film adaptation of *Pan Tadeusz* (1999), Andrzej Wajda (*Kanał/Sewer*, 1956; *Popiół i diament/Ashes and Diamonds*, 1958; *Lotna/Lotna*, 1959; *Krajobraz po bitwie/Landscape After the Battle*, 1970; *Człowiek z żelaza/Man of Iron*, 1981), whose last film was entitled *Powidoki* (*Afterimages*, 2016). Extended information and multimedia presenting achievements of Polish Film School are available through touch panels in the other part of the room.





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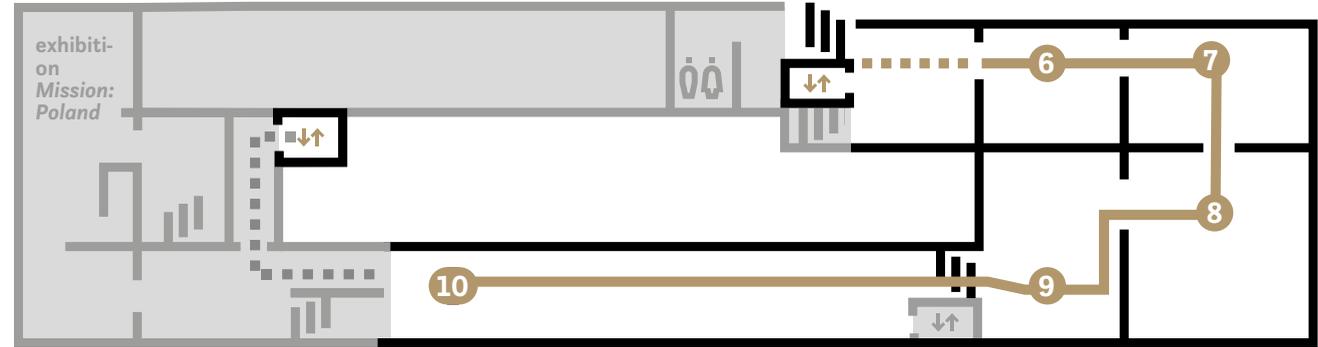
-  stairs
-  elevator
-  toilet
-  accessible toilet
-  baby changing table
-  exhibition entry
-  tour direction
-  exit

Exhibition rooms

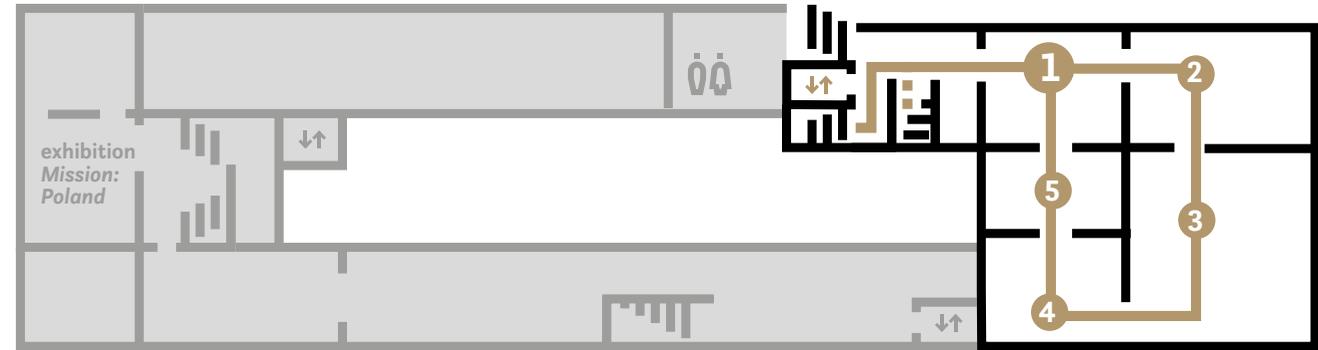
- 1** The Epoch
- 2** The Romantic Salon
- 3** Mickiewicz
- 4** The Library
- 5** The Manuscript
- 6** The Nobility
- 7** The House
- 8** Meaning
- 9** Freedom
- 10** Afterimages

Map

2
level



1
level



0
level



Main square

Pan Tadeusz Manuscript

permanent exhibition of Pan Tadeusz Museum
Ossoliński National Institute

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