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The 'Florentine Portfolio' of Teofil Lenartowicz. Literary and Sculptural Works

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The subject of the dissertation is Teofil Lenartowicz and his Italian works. It is worth to say, that this post-romantic poet has been considered for years as a 'Mazovian Hurdy-Gurdy Player'. The main purpose of the thesis is to give Lenartowicz a broader perspective by showing diversity of his works created in Florence.

The introduction outlines the present state of research on poetical and sculptural works of Lenartowicz, which were widely discussed particularly in 1970s by literary and art historians. The following chapters of the dissertation are devoted to the biographical facts concerning Lenartowicz's emigration to Italy and the circumstances which led him to try his hand in sculpting. In order to present the poet's intellectual activity in Italy, I analyse the most important literary works created by him in Florence, including the cycle of articles entitled *Listy o literaturze i sztuce włoskiej* (published in the journal 'Tygodnik Ilustrowany' in Warsaw as a 'correspondence from Italy') and the volume of poetry entitled *Album włoskie* - the first publication by Polish author, entirely devoted to Italy. Some of this poems were translated to Italian by Ettore Marcucci and published in Florence in 1871 in the volume *Poesie polacche di Teofilo Lenartowicz*.

The second part of the thesis is an attempt to capture the two ways of interdisciplinary mutual influences between literature and sculpture. On the one hand I present Lenartowicz's poems inspired by Renaissance art and the history of ancient Rome, such as *Paryż 1855* and *Gladiatorowie* from 1857. The second issue relates to coexistence of literature and art in the sculptural works. The unique and important question about Lenartowicz is that he was very consistent in constructing one idea in two different languages of two arts. The poetry was always first – it inspired or completed the sculpture. In order to prove this thesis, I compare five 'pairs' of Lenartowicz reliefs and poems, which existed together in various ways. Using the research tools of iconographic analysis, I present every sculptural work in its historical and symbolical context in attempting to uncover the richness of meanings.

The main purpose of this dissertation is to define Lenartowicz as a multidisciplinary artist, who was familiar with European intellectual and artistic heritage. In addition to the summary, I outline the future perspectives for research on Lenartowicz as a poet and sculptor.