

Roman Ingarden's Spaces of the Word.

Part 1

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Abstract: The article delves into the literary oeuvre of Roman Ingarden, the prominent Polish phenomenologist, philosopher, aesthetician, and literary theorist. While his scholarly contributions are globally acknowledged, his literary output, in stark contrast, remains largely undiscovered, archived within the confines of his family collection, with only sporadic references in dispersed texts. Intriguingly, some portions of his literary creations were purportedly prepared for publication by the author himself. This corpus of work, primarily comprising poetry but also prose, drama, and autobiographical writings, unveils not only Ingarden's artistic predilections – ranging from thematic and stylistic inclinations to genre preferences and rhythmic patterns, exhibiting clear affiliations with Young Poland's poetry – but also provides insight into the implicit conception of subjectivity embedded in his poetic compositions. This nuanced understanding significantly supplements and reinforces the overtly articulated notion of subjectivity present in his writings addressing Edmund Husserl's philosophy. Additionally, Ingarden's poetic works, when juxtaposed with the poetry of his contemporaries – such as Kazimierz Twardowski, Stefania Skwarczyńska, Maria Dłuska, Roman Jakobson, and Victor Shklovsky – assumes a pivotal role as an artifact, offering a lens through which to comprehend the prevailing cultural milieu of the epoch. Simultaneously, it provokes the question of why outstanding innovators in literary studies exhibited an intriguing conservatism in their own literary endeavors.

Key words: archive, Young Poland, phenomenology, symbolisms, dialogical subject, scene of the mind, semantics of sounds

Przestrzenie słowa Romana Ingardena

Abstrakt: Artykuł podejmuje analizę poezji Romana Ingardena. W przeciwieństwie do światowego rozgłosu dzieła filozoficzno-literackiego fenomenologa, jego dzieło literackie pozostaje nieznanne. Zachowane w domowym archiwum, doczekało się nielicznych – jeszcze w okresie lwowskim – publikacji i niewielu lapidarnych wzmianek w poświęconych mu rozprawach, choć wiele wskazuje na to, że sam przygotował do druku wybór z juvenilnych, pisanych w latach 1909–1913 wierszy. Ułożył je w szesnastoczęściowy cykl i zatytułował podobnie jak poszczególne tworzące go części, a także dołączył późny wiersz z 1946 roku. Zarówno utwory poetyckie, jak i fragmenty prozy i dramatu oraz dziennik intymny z punktu widzenia tematyki, leksyki i stylistyki, a wiersze – także wersyfikacji, sytuują się w poetyce schyłkowo-młodopolskiej.

Zarazem jednak można w nich rozpoznać przyszłe problemy nurtujące filozofa. Pod tym względem szczególnie ważne wydają się refleksje o podmiotowości, wyraziste zwłaszcza w dzienniku intymnym i niektórych częściach cyklu, ale sygnalizowane już samym jego tytułem: *Sam na sam ze sobą*, które można czytać jako wstęp do polemiki z Edmundem Husserlem.

Słowa kluczowe: archiwum, Młoda Polska, fenomenologia, symbolika, podmiot dialogiczny, scena umysłu, semantyka dźwięków

1. Does the Soul Have a Roof?

On December 15, 1962, during a meeting of the Aesthetics Section of the Polish Philosophical Society in Kraków, where a discussion on the relationships between aesthetic qualities was taking place, Roman Ingarden made an ironic remark:

There is a certain poem from the Young Poland period: “On the violet roof of my soul, turquoise fragrances drip.” It’s a heap of nonsense. [...] What I mean is that neither does the soul have a roof, nor can there be violet on that roof. Besides, turquoise fragrances cannot exist. As for the possibility that sounds are violet – that, in my opinion, cannot be excluded.¹

This somewhat provocative opinion echoes the criticism of Maeterlinck’s poem by Piotr Chmielowski, who raised a sarcastic question directed at Zenon Przesmycki (Miriam): How should we understand the verses, “My soul is pale with impotence / my heart exhales soapy bubbles of lily-laden dreams”?² Both Chmielowski and Ingarden addressed the constitutive feature of Young Poland’s poetry: synesthesia, i.e., the construction of an elliptical series in which the juxtaposition of multisensory qualities is meant to define the object which, in turn, symbolically represents the concept. The principle of synesthesia – rooted in various branches of contemporary psychology and emerging from the belief in the universal analogy, affinities, and even unity of all things – appears to be reduced in Ingarden’s approach. Indeed, the phenomenologist accepts acoustic-optical combinations (sounds and colors) but rejects visual-olfactory equivalences, let alone the fusion of abstraction (“the soul”) with sensory concreteness (“a roof”). Such metaphorical combinations, prevalent in the literature of the Young Poland period, were clearly at odds with Ingarden’s ontology and axiological postulates about the possible coexistence of qualities.

From a historical-literary perspective, we should note that Ingarden was not the only one who maintained a distanced attitude towards the rules of

¹ Roman Ingarden, *Wykłady i dyskusje z estetyki*, ed. Anna Szczepańska, PWN, Warszawa 1981, p. 394.

² Piotr Chmielowski, “Wyznawcy sztuki czystej. I: Symboliści i wirtuozi słowa,” in: his *Najnowsze prądy w poezji naszej*, Wydawnictwo Związku Naukowo-Literackiego, Lwiv 1901; quoted in: *Programy i dyskusje literackie okresu Młodej Polski*, ed. Maria Podraza-Kwiatkowska, Zakład Narodowy im. Ossolińskich, Wrocław 2000, p. 444.

Young Poland's poetics. Even Stanisław Przybyszewski, a proponent of the freedom of synesthetic associations, did not fully understand them.³ Still, from the viewpoint of Ingarden's aesthetics and the philosophy of literature, something else should be highlighted: Ingarden's concise statement, made over half a century after the Young Poland period, seems to be representative of not only his beliefs proclaimed since the 1930s but also the poetics of his poetry and prose.

2. Ingarden's Literary Legacy

More than forty years ago, a novice researcher had an opportunity to explore Ingarden's literary works at his domestic archive in Toruń, thanks to Professor Artur Hutnikiewicz's recommendation. Roman Stanisław, the philosopher's son who managed the archive at the time, revealed its substantial resources. I accessed the materials described below.⁴

The earliest poems from the years 1909–1911 appeared in the notebook of the Literary Circle,⁵ which, alongside Ingarden, included, among others, Juliusz Damm, Jan Chmieliński, Bernard Gottlieb, Tadeusz Müller, and Józef Nałkowski.⁶ Arranged chronologically, the poems provide a thor-

³ In the article "O 'nową sztukę'", defending the bold if ridiculed poem by Wincenty Korab-Brzozowski, "Powinowactwo cieni i kwiatów o zmierzchu" [Affinity of Shadows and Flowers at Dusk], Przybyszewski simply missed the point of the poem. See Maria Podraza-Kwiatkowska, *Symbolizm i symbolika w poezji Młodej Polski*, Universitas, Kraków 2001, p. 221.

⁴ In what follows, I rely on the notes prepared at that time and literary works transcribed either in their entirety or in fragments. I also document ambiguities and disparities in the available information concerning autobiographical documents and the literary legacy gathered in the Ingarden Family Archive.

⁵ On the title page, there is the inscription "Kółko Literackie" [Literary Circle], followed by one illegible word.

⁶ I list only the authors of the most numerous poems. Apart from Chmieliński, Ingarden's biographers provide merely brief, one-sentence information about these figures (e.g., that they lived with Gottlieb in Göttingen in the same boarding house), mistakenly attributing Müller the name Artur. In the diary (or rather, intimate journal) that Ingarden began writing in February 1909 and systematically continued until 1916, later – between 1932 and 1934 – filling it with irregular notes, which characterized the academic milieu at the University of Lviv and his position within it (some of these notes were published). See: "Dzieje mojej 'kariery uniwersyteckiej'" (1933), ed. Ryszard Jadczyk, *Kwartalnik Filozoficzny* 1999, Vol. 2, pp. 183–201. In "Dlaczego pisałem po niemiecku?" (1942), ed. Ryszard Jadczyk, *Przeгляд Artystyczno-Literacki* 1997, No. 6, pp. 6–9, there is also a passage about the Circle's idea to create an artistic-literary journal *Myśl* [Thought] in 1909. See: Radosław Kuliniak, Mariusz Pandura, "Jestem filozofem świata". *Roman Witold Ingarden (1893–1970). Cz. 1: lata 1893–1938*, Wydawnictwo Marek Derewiecki, Kęty 2019, p. 81. Regarding the ambiguity of the generic classification of the notes as either a "diary" or a "journal" ("personal") by Ingarden himself, see Kuliniak, Pandura, "Poeta sam na sam z sobą – dziennik osobisty Romana Witolda Ingardena", *Konteksty Kultury* 2021, Vol. 1, p. 151. However, in the biography *Jestem filozofem świata* [I am the Philosopher of the World] published two years earlier,

ough insight into the poetic preferences of the authors and the themes they explored, vividly reflecting the literary atmosphere prevailing in Lviv in the first decade of the twentieth century. The poems, arranged chronologically, offer valuable insights into the poetic preferences of the authors and the themes they explored. Most emphatically, however, they bear witness to the literary atmosphere of the first decade of the twentieth century in Lviv. Teenage students reflected on death, the pain of existence, reminisced about bygone (!) days, questioned the meaning of existence, and departed “into other worlds,”⁷ nearing madness,⁸ to the point of experiencing visions that included the presence of... Satan.⁹ In a novel from this period, “Z minionych dni” [From Bygone Days], dated to 1910, Ingarden wrote: “And I dream of Non-Being’s [illegible] hymns and calls [illegible] of Nirvana sound familiar to me.” This repertoire is not surprising, as it corresponds to the years 1909–1911 when the main motifs of Young Poland’s literature had already stabilized and began to be reiterated. But what remains intriguing is the persistence of such themes in Ingarden’s later works and their connection to the issues addressed in his philosophical-literary and aesthetic essays.

There are also several Lviv-Göttingen notebooks with Ingarden’s poems. They are numbered and dated. During my research, I had access to four such collections, but there must have been more since Roman Stanisław Ingarden reported that his father wrote “as many as ten notebooks of poems.”¹⁰ Here is a chronological list of those which I examined:

1. Three interconnected notebooks. The first, dated “1911, Lviv,” opened with the author’s “Table of Contents,” consists of two parts. The first

the authors refer to these autobiographical notes as a diary, listing them in the bibliography under that title (p. 761). Therefore, I continue to use the term “diary,” even though the entries from 1909 to 1916 constitute rather an intimate journal, while the later ones form an intellectual diary and memoir.

⁷ From the title of Juliusz Damm’s poem, “W inne odchodzę światy” [I Depart into Other Worlds] included in the Literary Circle’s notebook.

⁸ In this respect, Gottlieb’s two poems titled “Na kresach oblędu” [At the Borderland of Madness] are particularly expressive.

⁹ “Szatan” [Satan] – the title of Chmieliński’s poem included in the Literary Circle’s notebook.

¹⁰ Roman Stanisław Ingarden, *Roman Witold Ingarden. Życie filozofa w okresie toruńskim (1921–1926)*, Wydawnictwo Naukowe UMK, Toruń 2000, p. 84. The author also mentions that the last notebook, not completely filled, is dated 1916 (*Ibid.*, p. 85). However, this does not indicate Ingarden’s break with poetic art (Roman Stanisław cites a poem from 1922 with the incipit “Czemuż tak nagle” [Why So Suddenly], which I will discuss further in this text), and Ingarden’s biographers provide information about poems written in a notebook started in 1915, covering the years 1925–1928. See: Kuliniak, Pandura, “Poeta sam na sam z sobą...,” p. 154. In this article, the authors note only three notebooks with poetry in the bibliography (including the Literary Circle’s collection), while in the biography, only one, *Notebook of Poetry (IX)*, is mentioned (see: Kuliniak, Pandura, *Jestem filozofem świata*, p. 763), although in the footnote the authors state that, in the Family Archive, “there is a vast amount of material [...] concerning Ingarden’s attempts at poetry and prose. These are attempts from his Lviv, Göttingen, and Freiburg years” (*Ibid.*, p. 75, fn. 67).

- part, titled "Poznałem ból i łzy" (the same title as a poem by Ingarden noted in the Literary Circle's notebook), contains lyrics arranged in three sections, each with the date "21. II. 1910, Lviv" and a dedication: "To Jan Chmieliński, in memory of shared moments of pain and torment, the author."¹¹ The second part consists of several pages of prose titled "Z minionych dni" [From Bygone Days], dated "2. III. 1910," with a dedication "To Tadzik Müller with gratitude." Additionally, there are several pages of a "fantastic-dramatic poem" titled "W zaraniu" [At Dawn] with a note: "completed on November 12, 1910, in Lviv."
2. Notebook with the number IX signed "R. Ingarden" and location: "Göttingen 1913," but below the poems there are also later dates and various places of their creation (Kraków, Freiburg, Zakopane, Nowy Sącz). Presumably, Ingarden simply began writing this notebook during the Göttingen period.
 3. Two poems not included in those notebooks: one titled with the incipit "Czemuż tak nagle płacz się wzbiera we mnie" [Why the Cry So Suddenly Rises Within Me] dated "Toruń, 27. VII. 1922" and another titled "Na Forum Romanum" [At Forum Romanum] from 1946.

Additionally, the provided archival materials included:

- A manuscript fragment of the novel *Zetlałe dusze* [Faded Souls] (pp. 1–88) with the information "Kraków – Zakopane 1915." Its first chapter, "Spotkanie" [Encounter], transcribed by typewriter, was included in the folder titled *Sam na sam ze sobą* [Alone with Myself], which will be discussed below.
- Eight pages of prose in typescript, untitled, labeled as "Fragment powieściowy" [Fragment of a Novel] with a handwritten note: "I don't remember from which period. Probably the time of the Great War."
- A manuscript of the novel "Wędrowcy" [Wanderers] dated "Göttingen 1912."
- Translations of Rainer Maria Rilke's poems dated "Kraków 1915."

Ingarden was supposed to attempt to publish these translations in *Prze-gląd Warszawski* in 1922 but received an unfavorable response (regarding Rilke) from Waclaw Borowy.¹² However, it is not these efforts that suggest he did not consider his poems as juvenilia, although some works have

¹¹ Chmieliński was one of Ingarden's closest friends during their high school years. Both of them wrote diaries and read them to each other (some of Chmieliński's notes have been preserved in the Ingarden Family Archive). See: Kuliniak, Pandura, *Jestem filozofem świata*, p. 69. What remains more significant is that Ingarden's tumultuous youthful love for Laura Baranowska concluded with a romantic involvement between her and Jan Chmieliński, whom she eventually married (Ibid., p. 95).

¹² Roman Stanisław Ingarden, *Roman Witold Ingarden. Życie filozofa...*, p. 21.

handwritten, presumably later comments at the end: “he he he” or “Sic!”. This is primarily indicated by the folder titled *Sam na sam ze sobą* [Alone with Myself].¹³ It contains 156 pages of transcribed works, selected – as it seems – from youthful notebooks, with additional handwritten corrections, arranged in a sixteen-part cycle with distinct titles for each part. The choice and deliberate arrangement of poems are evident not only from their titles¹⁴ but also from hasty comparisons I managed to make during the research. For instance, Part VI of the cycle *Z melodii jesiennych* [From Autumn Melodies] repeats the title of the work dated “20. XI. 1909” in the Literary Circle’s notebook, and the last stanza of the poem “Czemuż tak nagle” [Why So Suddenly] from 1922 serves as the final stanza of the section closing the entire cycle, titled “Zakończenie.”¹⁵ Furthermore, the poem “Miłość” [Love], starting Part II “Wiersze miłosne” [Love Poems], was published by Ingarden in the Lviv-based magazine *Słowo Polskie* in 1914.¹⁶

The manuscripts with handwritten corrections and the careful, thoughtful composition of the cycle are clear evidence of an intention to publish, the date of which can only be determined indirectly. Judging from the fact that the manuscript of the last poem in the folder – although not included in the table of contents – “Na Forum Romanum” [At Forum Romanum] is dated “November 23, 1946,”¹⁷ a hypothetical terminus ad quem would fall

¹³ My findings pertain to the folder containing manuscripts of poems. Biographers of Ingarden, who analyzed his manuscripts, mention the folder *Sam na sam ze sobą* and provide information on its current contents. They pose a significant question about whether the noted gaps occurred “still during Ingarden’s lifetime as part of one of the many revisions carried out by him personally or [...] after his death.” Kuliniak, Pandura, “Poeta sam na sam z sobą...”, p. 152.

¹⁴ In the table of contents provided at the beginning of the folder, the works are titled, but it appears that in subsequent sections it is the incipit that usually serves as the title. It remains unclear whether this is a trace of work on paratexts or simply the result of the typewriter’s lack of italics. Ingarden, who indicated titles in his diary with underlining, may have neglected this distinction. In what follows, I treat these incipits as titles.

¹⁵ The stanza reads: “I would like to enclose my life in my chest / like a statue cast in gunmetal for eternity, / but it only twists like a river, / and I am a trace washed away by the beat of waves, / I am sea foam without a lasting mainstay, / I am the flight of a bird to a distant land, / I am something that flashes, passes, and escapes, / I am a dream conjured from the treasures of tears, / I – the son of man.”

¹⁶ See: *Słowo Polskie* 1914, No. 141, p. 8; <https://jbc.bj.uj.edu.pl/dlibra/publication/210905/edition/199609/content> [accessed: 10.03.2023]. The poem is not included in the folder; only its title is listed in the table of contents, most likely because it was available in printed form, preserved in notebook number IX, which contained newspaper clippings with Ingarden’s published poems in *Słowo Polskie*. The following works by Ingarden appeared there: “Niechaj nam nigdy” (1913, No. 481); “Jest coś w tym życiu” (1913, No. 530); “Wiem, iż nie łączy” (1914, No. 58); “Wiedza” (1914, No. 80); “Miłość” (1914, No. 141); “W mroku” (1914, Nos. 213 and 231); “Na wiosnę” (1914, No. 250); “Tobie...” (1914, No. 291); “Ludziom...” (1914, No. 327). See: Swietłana Ukrainiec, “Listy Romana Ingardena do Ostapa Ortwina (Oskara Katzenellenbogen),” *Pamiętnik Literacki* 1999, Vol. 1, p. 192.

¹⁷ Perhaps, the poem – standing out in terms of its date but fitting in with the atmosphere of the others – was meant to conclude the cycle. In the folder *Sam na sam ze sobą* [Alone

precisely in the year 1946. As for the terminus a quo – also hypothetical – it could be indicated by the list of manuscripts transferred to the Ossolineum Library in Lviv, which Ingarden first prepared in 1928.¹⁸ It contains a significant note: “Allein – poems from 1912–13.”¹⁹ “Allein” is German for “alone.” This might be the first indication of the title of the folder *Sam na sam ze sobą* [Alone with Myself]. Perhaps, it was inspired by Rilke's *Sonnets to Orpheus*. In sonnet 15 of the cycle, the last stanza begins with the verse: “Earth's ear. Only with itself alone [...].”²⁰

In fact, Ingarden had contemplated publishing his lyrical works earlier. This is evidenced by a letter to Ostap Ortwin, written a decade after the poems were published in 1913–1914 in the Lviv-based *Słowo Polskie*.²¹ Following Emil Breiter's advice, Ingarden asked in the letter if “Dr. SzP would be so kind as to read and evaluate these poems to determine if it would be worth attempting to publish them.”²² He likely intended to publish his

with Myself], there is another lyric not included in the table of contents, the above-mentioned poem with the incipit “Czemuż tak nagle” [Why So Suddenly].

¹⁸ See: Radosław Kuliniak, Mariusz Pandura, “Zbiory Romana Witolda Ingardena w Archiwum Rodzinnym Ingardenów (zarys problemu),” *Ruch Filozoficzny* 2020, No. 1, p. 33.

¹⁹ The collection labeled as III, which includes not only “Allein” but also prose literary works and a translation of Rilke's “Die Liebende,” is not dated. We only have the dates of the materials' deposit in the archive noted by Stefan Ingot, who took possession of them in 1940 and 1942 for the Ossolineum Library. See: Roman Witold Ingarden, “Spis archiwaliów Romana Witolda Ingardena,” *Ruch Filozoficzny* 2020, No. 1, p. 54.

²⁰ “Ein Ohr der Erde. Nur mit sich allein...” is usually rendered into English as “One of earth's ears. With her own lonely mood...” (see: Rilke, *Selected Poems*, trans. J. B. Leishman, New York, Penguin Books 1964, p. 70) but I quote the passage from the Polish translation by Mieczysław Jastrun, which follows the original more closely. However, it is possible that Ingarden was inspired by another poem by Rilke, “Herbsttag” [Autumn Day] from the collection *Das Buch der Bilder* [The Book of Images], which he himself translated (the translation was found in a copy purchased in Freiburg in 1917). In his translation, the second-to-last line of the fourth stanza reads: “Who is alone now, will long remain alone” (quoted from: Roman Stanisław Ingarden, *Roman Witold Ingarden. Życie filozofa...*, p. 20; in the original: “Wer jetzt allein ist, wird est lange bleiben”). Still, the theme of loneliness also appears in many other works by Rilke, so it is challenging to pinpoint a specific source. For instance, the fourth stanza of the 1906 poem “Der Ölbaumgarten” [The Garden of Olives] begins with the words “Ich bin allein,” in Herter Norton's translation: “I am alone” (R.M. Rilke, *New Poems*, trans. M.D. Herter Norton, London, Norton & Co. 1993, p. 155); I thank Professor Roman Mnich for drawing attention to this work. Reminiscences, however, seem certain, as Rilke was one of Ingarden's favorite poets. Incidentally, Ingarden could have also known Bonnet's “Miłość Magdaleny” [Love of Margaret] translated by Rilke, which was published in Lviv in 1922 in the translation by Ludwik Lille with his illustrations. Ludwik Lille was also a future participant in Ingarden's Thursday meetings.

²¹ Ingarden's biographers mention that he sent poems to *Słowo Polskie* already in February 1909, but they do not provide more specific details. See: Kuliniak, Pandura, *Jestem filozofem świata...*, p. 77.

²² The letter dated July 24, 1925, was found in the Lviv Scientific Library in Ostap Ortwin's archive (signature 288/18) and published by Swietłana Ukrainiec, *Listy Romana Ingardena do Ostapa Ortwina...*, p. 191. Ortwin's response is unknown; his letters to Ingarden have not been preserved. The letter indicates that Ingarden sent him a “little collection” of his selected works considered the most valuable.

prose as well, given that he sent the last two chapters of the novel *Wędrowcy* [Wanderers] to Wilhelm Feldman.²³ Despite uncertainties expressed in some poems and in the diary, he seemingly took himself seriously as a writer. In a letter dated February 26, 1931, he humorously asked Ortwin if he could expect to be admitted to the Union of Professional Writers, as he “had recently published a book titled *Das literarische Kunstwerk*, which perhaps might [...] open the doors to the Union, despite being an essentially philosophical book.”²⁴

Nonetheless, successive heirs of the copyright took a long time to grant permission for the publication of the works, citing their perceived limited artistic value.²⁵ Respecting their decisions notwithstanding, it is still worth considering them from a historical-literary perspective rather than passing artistic judgments. Additionally, it is important to remember Ingarden’s dream of “writing something great, something powerful that would shake the whole world and bring crowds of people to their knees, something that would remain as a monument more enduring than columns of gunmetal and marble!”²⁶ This formulation does not conclusively determine whether it was to be a “powerful” literary or philosophical work. In later years, in his *Wspomnienia z Getyngi* [Göttingen Memoirs], Ingarden emphasized that the choice of philosophy as a field of study, rather than his initially chosen Polish philology, was due to his aversion to literary criticism of the Young Poland period.²⁷ Earlier on, however, in the heat of the moment, he noted in his diary: “I decided to devote myself to the profession of writing, without neglecting, of course, my studies. If God does not allow me to be a great poet, at least I will attend literature courses at the university and thus also be knowledgeable.”²⁸

We can therefore assume that from the beginning, two muses accompanied Ingarden, the poetic and the philosophical. In notebook number VI, dated “Lviv 1911,” on pages 24–27 and 33–35, between the poems,

²³ In the mentioned “Table of Contents” (p. 54), Ingarden noted that the novel consisted of 229 pages and the chapters sent to Feldman were lost.

²⁴ Ingarden was admitted to the Union, but when is unknown. Biographers state that it happened after the publication of *Das literarische Kunstwerk*, no earlier than 1931. They also mention that a membership card for the ZZLP Branch in Lviv for the year 1939 has been preserved in the Family Archive, signed by Ostap Ortwin and Teodor Parnicki. See: Kuliniak, Pandura, *Jestem filozofem świata...*, p. 577.

²⁵ Only in May 2023 did Professor Krzysztof Ingarden, the grandson of Roman Witold Ingarden, express a favorable opinion regarding publication of the poems.

²⁶ Noted in the diary on February 5, 1909, by the sixteen-year-old Roman Ingarden; quoted in: Zofia Majewska, *Książeczka o Ingardenie. Szkic biograficzny*, Wydawnictwo UMCS, Lublin 1995, p. 16. Where the source of the quotation is not provided, the references come from the transcript of the manuscript which I accessed by courtesy of Professor Krzysztof Ingarden.

²⁷ Roman Ingarden, “Wspomnienia z Getyngi,” *Przegląd Artystyczno-Literacki* 1998, No. 5/6, p. 12.

²⁸ Radosław Kuliniak, Mariusz Pandura, *Jestem filozofem świata...*, p. 101.

there is a philosophical fragment titled "An Attempt to Apply the Statistical Method in Philosophy." Interestingly, it would precede by half a century Ingarden's lecture delivered in June 1967 at the Commission for Art History of the Krakow Branch of the Polish Academy of Sciences on "The Matter of Applying Statistical Methods to the Study of Artworks."²⁹

3. The Seed of Young Poland: Themes and Motifs

In Ingarden's poems, it is not difficult to recognize a repertoire of themes, motifs, and symbols, but also versification, genres, and stylistic forms typical of Young Poland's poetry. Indeed, his work falls within the poetics of symbolism, particularly in its philosophical-reflective and introspective-psychological variants. Strikingly, there is no presence of the "wordy" (or "philological") variant, which might be surprising given Ingarden's philosophy of language, outlined as early as 1919, and his concept of meaning.³⁰

The poems comprising the cycle *Sam na sam ze sobą* [Alone with Myself] adhere to conventions typical of the lyric, to which Ingarden referred as "pure," altogether excluding the "descriptive" lyric from the genre.³¹ Initiated during the period of the so-called anti-positivist turn, it oriented itself towards metaphysical and existential, epistemological, and indirectly, ontological issues. In Ingarden's works, this orientation is evident in the chosen themes. They involve the experience of the "mystery of existence," borrowing the phrase from Stanisław Ignacy Witkiewicz (Witkacy), a yearning for the vaguely outlined elusive meaning of life, the relationship between a human and the nature of being, where the artist appears as the creator of a world more real and enduring than the given world, later called intentional, the world of passing time and transience. Ingarden also engages in poetic epistemological reflections, considering the cognitive power of intuition and insights, infallible "glimpses" into the unknowable, and emphasizing the emotional nature of knowledge, which he will defend as the first, pre-intellectual stage of the concretization of a work of art in all his subsequent studies on aesthetics.

From the typical perspective of Young Poland, the approximation to the looming realm of more enduring values than the everyday is possible through a particular approach to language. It is no longer meant to name things, but it should rather suggest what is indefinite and elusive.

²⁹ A more extensive version of the lecture has been published in: Roman Ingarden, *Studia z estetyki*, Vol. 3, PWN, Warszawa 1970, pp. 56–94.

³⁰ Based on: Maria Podraza-Kwiatkowska, *Symbolizm i symbolika...*, p. 101. Regarding Ingarden's philosophy of language, see: his "Dążenia fenomenologów," *Przegląd Filozoficzny* 1919, Vol. 3; reprinted in: Ingarden, *Z badań nad filozofią współczesną*, PWN, Warszawa 1963.

³¹ Roman Ingarden, *Wykłady i dyskusje...*, p. 233.

The principle of suggestion – the most distinctive pragmatic tool in the Young Poland period – was expounded by Ingarden in 1919 in the essay “Dążenia fenomenologów” [Aspirations of Phenomenologists],³² where he explicated the role of phenomenological discourse in philosophy, delineating its function as the guiding force that directs the recipient towards the trajectory of experienced objects. Furthermore, it encourages active intellectual engagement, ensuring the elicitation of an experience akin to that of the sender. However, as our subsequent exploration will reveal, the poetics embedded within his verses diverges from the above-mentioned interpretative framework. Contrary to the philosophical context, suggestion does not serve as the overarching organizational principle within these poetic compositions.

Ingarden expounded on the indicated thematic concerns by delineating recurring motifs and symbols present in various works. As is characteristic of Young Poland’s poetry, it proved challenging to clearly demarcate all of these elements. Enumerating them based on their symptomatic relevance to this poetic tradition necessitates commencing with the motif of the artist and art. In Ingarden’s verses, creativity is perceived as a gift, an outcome of inspiration, and imbued with sacred value (as the future “metaphysical quality” derived from aesthetic treatises). The artist is juxtaposed against the philistine or bourgeois. Confirming these notions are entries in the diary from March 1909: “I must make something of myself [...]. I cannot live like an average prig!” and “when I write or create for the piano, it is not my brain and senses that guide me, but Something, that great and holy, mysterious Something [...].”³³ One of the poems transcribed in the diary further underscores these sentiments:

[...] nie wiem, czyli w sobie mam
coś z iskry ducha, aby tam
pospieszyć w krainę cudu
w prastary ten poezji chram³⁴.

[...] I don’t know if I have within me
a spark of spirit, in order
to hasten to the land of wonder,
to that ancient temple of poetry.

The artistic motif is accompanied by a Bergsonian spirit, the superiority of intuition over intellect, not yet questioned at that time.³⁵ It is expressed in the poem “Marzenie i wiedza” [Dream and Knowledge] from Part VII of the cycle *Przebudzenie* [Awakening], where the last stanza introduces

³² Roman Ingarden, “Dążenia fenomenologów...”. After years, Ingarden reiterated his beliefs in a discussion with Jerzy Pelc, stating that the difference of opinion between them arises from the fact that they come from “two different intellectual families.” He emphasized, “The family to which I belong tries to share its own experiences with others through communication and seeks to awaken the experiences of others.” Roman Ingarden, *Wykłady i dyskusje...*, pp. 356–357.

³³ Quoted in: Kuliniak, Pandura, *Jestem filozofem świata...*, pp. 79, 75.

³⁴ *Ibid.*, p. 77.

³⁵ Not questioned – at least in poetry. In his youthful diary entry dated December 16, 1911, Ingarden criticized the privileging of intuition as a cognitive faculty.

a romantic opposition between “cold” rational understanding and the emotional, childishly naive perception of the world.

Wiem, że się nigdy sen mój nie dokona rozumiem wszystko, wszystko przejrzę wraz, lecz na mych wargach uśmiech dziecka kona, a twarz twa będzie jako zimny głaz!...	I know my dream will never come true, I understand everything, see it all at once, but on my lips, the smile of a child dies, and your face will be like cold stone!
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The second most important motif is the journey, already emphasized in the title of the novel *Wędrowcy* [Wanderers]. It takes on a dual form: either wandering aimlessly, indicating indecision, a passive and futureless life, or in the search for the absolute, often embodied in art. Creation then becomes an active creation of something utterly different, which is more lasting than being.³⁶

The first type of wandering is often accompanied by motifs of emptiness, solitude, and silence from the longed-for world, indifferent to the wanderer seeking its meaning – “the muteness of emptiness and the emptiness of muteness,” as the penultimate stanza of the poem “Zmierzch” [Twilight] from part IX “Zmierzch i zgliszcza” [Twilight and Ashes] begins. Emptiness is also delineated by colors: darkness, twilight, and grayness. The final stanza of the quoted poem reads:

Pustka i mroki mroki i zmierzch już, ostatni, szary zmierzch...	Emptiness and darkness darkness and twilight already, the last one, gray twilight...
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A similar aura is evoked in the poem “Ruins” which belongs to the same part:

Tu mrok, cisza i jakby jakaś obojętność senna	Darkness here, silence, and a kind of sleepy indifference
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There is also a poem from April 21, 1927, written in Lviv, with the incipit “I was reading old letters”:

Czytałem listy dawne i śmiech, bolesny śmiech wykrzywił usta moje. Gdym ujrzał dni te szare, łzawe, pławe, jak kraj daleki pusty, nagi, płaski oponą chmur okryty ciemną... ³⁷	I was reading old letters, and laughter, painful laughter, twisted my lips. When I saw those days, gray, tearful, and flowing, like a distant country, empty, bare, flat, covered with a veil of clouds, dark...
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³⁶ For the motif of wandering, see Hanna Filipkowska, “Tułacze i wędrowcy,” in: *Młodopolski świat wyobraźni. Studia i eseje*, ed. Maria Podraza-Kwiatkowska, Wydawnictwo Literackie, Kraków 1977, pp. 11–48.

³⁷ The poem was not included in the cycle *Sam ze sobą* [Alone with Myself]; quoted in: “Appendix” to the diary.

The beginning of the prose “Z minionych dni” [From Bygone Days] from 1910 intensifies this aura with a sense of lifelessness: “Everything fell silent. The night descended in a mysterious deadness...” In the poems, the emptiness devoid of life is deepened by the frozen landscape through which a lonely wanderer roams.

Marniało wszystko, com tknął nierozsądny	All was wasting away, what I touched unreasonably
uciekał zwierz i więdnął kwiat	beasts fled and flowers withered
i wody zmieniały się w lód,	and waters turned into ice,
a ja się znowu tułałem bezdomny	and again, I wandered about, homeless
wykłęty, chory, bez sił. ³⁸	cursed, sick, helpless.

The anticipated end, death, a deaf silence, and dead life are also expressed in the motif of the non-identity of the “soul” and the “self” recurring in many poems:

Aż dziś umarła dusza uwięziona,	So today the imprisoned soul has died,
a ja przy marach stoję w głuchej ciszy,	and I stand among specters in dead silence,
wolnym jest teraz, nikt mi już nie skona,	now I'm free, no one will die around me,
lecz nikt też życia we mnie nie usłyszy. ³⁹	nor will anyone hear life within me.

Motifs of transience and death recur not only in Ingarden's poems, such as “Liście lecą” [Leaves Falling] from part VI of the cycle *Z melodii jesiennych* [From Autumn Melodies], part XII “Pieśni do duszy” [Songs to the Soul],⁴⁰ and the penultimate part “Myśli o zgonie” [Thoughts on Death], but also in his translations of Rilke, including the translation of the poem “Schlußstück” [End Poem] from the first volume of *The Book of Images*, which he most often quoted:

Wielka jest śmierć.	Death is immense.
Jesteśmy w jej mocy z uśmiechem na ustach.	We are all in its power with a laughing mouth.
Gdy się nam zdaje, żeśmy w pełni życia,	If we deem ourselves to be full of life
ośmiela się lkać w naszym wnętrzu. ⁴¹	it dares to shed tears inside of us.

³⁸ From the poem “Wyzwanie” [Challenge] part XIII, “Śpiewy o życiu” [Songs about Life].

³⁹ From the poem “Szarymi mgłami” [Wrapped in Gray Mists], part VII of *W mroku* [In the Darkness].

⁴⁰ In the poem “Dziw” [Wonder], it is explicitly expressed: “i cały będę / jak pustka / i grób” [and I will be whole / like emptiness / and the grave].

⁴¹ Ingarden's translation is untitled; in the first Polish translation by Witold Hulewicz from 1927, the poem is titled “Na koniec” (At the End). Ingarden analyzed this lyric during the “Thursday meetings” in Lviv in 1934 (see: *Lwowskie czwartki Romana W. Ingardena 1934–1937. W kręgu problemów estetyki i filozofii literatury*, ed. Danuta Ulicka, PIW, Warszawa 2020, pp. 52–54, 80–81, 100) and quoted it in his essay from 1937, “O tzw. ‘prawdzie’ w literaturze,” reprinted in: Roman Ingarden, *Szkice z filozofii literatury*, Spółdzielnia Wydawnicza “Polonista”, Łódź 1947, p. 25; and his *Studia z estetyki*, Vol. 1, PWN, Warszawa 1956, p. 426, together with another Rilke's work, “Initiale,” also from *The Book of Images*. Additionally, “Schlußstück” [End Poem] served as an example in Ingarden's lectures given in the 1960s at the Jagiellonian University (see: “Wykład XIV z 24 maja 1960 roku,” in: his *Wykłady i dyskusje...*, p. 234).

There is also the motif of longing for stability and a “firm” bedrock. It coexists with funeral moods (almost like in “Sny o potężze” [Dreams of Power] by Staff, one of the poets most frequently mentioned by Ingarden). Such an “I,” which tries at least to comprehend its own-foreign (attributed to the “soul”) condition, suggests the motifs of “distance” and “delving into.” Symbols of aquatic spaces belong to this epistemological realm as well: “abyss,” “depths,” and “bottomlessness.” These, however, express uncertainty, confusion, and the lack of a solid foundation to bounce off. In the poem “Dusza – ja” [The Soul – I] from part IX, “Do duszy wołanie” [A Cry to the Soul], the “abyss” – dark and silent – serves to define the unfathomable “soul”:

ma dusza jest jak toń
jak głucha toń odmeću,
gdzie mrok i chłód i skon.

my soul is like depths
like the silent depths of the abyss,
where darkness and chill and demise.

The themes of wandering, solitude, and the anticipation of death are also evoked by unequivocal symbols related to time and space: barren land – fallow ground, divergent roads, paths leading in various directions, signifying uncertainty and hesitation, as well as crossroads, which already appear in Ingarden’s poem recorded in the Literary Circle’s notebook “Na rozdrożu” [At the Crossroads]. The season symbolizing these moods is autumn, and the times of day are dusk⁴² or darkness,⁴³ also indicating confusion and uncertainty. Furthermore, it is worth mentioning the “mysterious darkness” of night, signaling the unfathomable, sensed but inaccessible mystery of existence. Equally significant are the instances of dawn and early morning,⁴⁴ which are not heralds of luminosity, but rather transitional periods characterized by the indistinction of forms and the blurred nature of colors. Reality seems illusory at that time,⁴⁵ especially when shrouded in “misty vapors.”⁴⁶ This experienced nebulous, unclear, and uncertain world is steeped in grayness. Sometimes, it is accompanied by an undefined “immense sorrow” and “bare fields” blurred in “autumn rain”:

⁴² The beginning of the novel’s fragment reads: “Dusk was falling slowly. A long winter dusk.”

⁴³ Part VII of the cycle is titled “W mroku” [In the Darkness], and the fifth poem included in it begins with the lines: “Duszę mą spowił mrok / i co krok / w otchłań się przede mną grąży [...]” [The darkness has enveloped my soul / and with every step / the abyss looms before me].

⁴⁴ The Literary Circle’s notebook contains the poem “Z przebudzenia” [From the Awakening] and the fantastical-dramatic poem is titled “W zaraniu” [At Dawn].

⁴⁵ The Literary Circle’s notebook contains Ingarden’s poem “Złudą” [Illusion].

⁴⁶ From the poem titled “Mgliste się wloką opary” (The Misty Vapors Linger) found in part VI “From Autumn Melodies.” The “mists” seem to derive more from Tetmajer’s Melodies of Night Mists than from Miguel de Unamuno’s novel “Mist”, which was translated by Edward Boyé later than the quoted poems and published in 1928. In the Young Poland period, the book was often quoted from the original. Still, it is unclear whether Ingarden was familiar with it. The symbol of mist appears frequently in the poems of the cycle, including the lyric “Szarymi mgłami” [Wrapped in Gray Mists] from part VII “W mroku” [In the Darkness] and in the piece “Jako ta szara mgła” [As This Gray Mist] from part VIII “Po klęsce” [After the Defeat].

[...] niezmierny
jak szarość żal,
jeno nużący
jako deszcz jesienny
wśród nagich pól⁴⁷

[...] an immense
sorrow like the grayness,
only wearisome
as autumn rain
among bare fields.

Other times, the discussed world emerges under “the curtain of gray clouds.”⁴⁸ Grayness also serves to define “life”,⁴⁹ like in the poem “Zmierzch” [Twilight] from part IX, “Twilight and Ruins”:

[...] a nigdzie słońca
nigdzie szaleństwa
i nigdzie odmętu
lecz przez z odmętów wysuszone łono
wije się życie
szare, mdłe, chrome.

[...] and nowhere the sun,
nowhere the madness,
and nowhere depths,
but through the womb dried up by depths,
life unfolds
gray, dull, crippled.

The blurring and indefiniteness also find expression through invoked materials such as dust, ashes, and debris, but they are highlighted especially by frequently used lexemes like “some,” “as if,” “seemingly,” sometimes appearing sequentially and anaphorically, as in the poem “Zgliszczca” [Ashes] from part IX:

i jakby jakaś obojętność senna
jakby znużenie zawisło nad światem.

and as if some indifferent drowsiness,
as if weariness hung over the world

To conclude this thread: in Ingarden’s lyrics, recurring motifs and symbols have become so stabilized that – as is symptomatic for the Young Poland period – they approximated allegories with unambiguous interpretive meanings. Their initial intention of suggesting various moods, depicting a “mental landscape,” and creating *Stimmung* – a difficult-to-specify emotional-intellectual atmosphere – remains evident. This mood is characterized by a longing for a misty distance.⁵⁰ Indeed, both Tetmajer’s “capturing longing [*tęsknica*],” which is “boundless and bottomless,” and the “inexpressible sorrow” from the 1894 poem “Widok ze Świnicy do Doliny Wierchcichej” [View from Świnica on Wierchcicha Valley] reverberate here, but their echoes are also heard in Ingarden’s lyric “Wyzwanie” [Challenge] from part XIII “Śpiewy o życiu” [Songs about Life].

⁴⁷ From the poem “Żebym choć mógł” [If I Only Could] part VIII “Po klęsce” [After the Defeat].

⁴⁸ A quote from the poem “Wyzwanie” [Challenge] from part XIII, “Śpiewy o życiu” [Songs about Life].

⁴⁹ In Ingarden’s view, as indicated in his diary, “Life” written with a capital letter refers to the divine essence (as is the case in *Lebensphilosophie*). This is confirmed by certain poems (e.g., “W godzinie cudu” [In the Miracle’s Hour] from part XIII, “Śpiewy o życiu” [Songs about Life]). In the quoted passage, “life” is written with a lowercase letter, and it lacks such connotation.

⁵⁰ Part X of the cycle is “Tęsknota” [Longing], and the opening poem is titled “Z oddali gdzieś” [From somewhere distant].

znowu w otchłań mię bezdenną
strąca
i znamię wypala żal!⁵¹

again, sorrow hurls me
into the bottomless abyss
and brands its mark!

The longing for an unspecified loss shifts Ingarden's *Stimmung* towards the emotional space of melancholy, rather than towards "spleen."⁵² This is indicated both by explicitly named emotions, such as "tender sorrow of old memories" from the poem "Nie rozumiem cię, duszo" [I don't understand you, soul] in part XII, "Śpiewy do duszy" [Songs to the Soul] and "the immense distance of the mirage" from the poem "Hej sen" [Hey dream] (also part XII). Additionally, the frequently repeated conditional mood ("if I had" [*gdybym*], "if I were to" [*żeby*]) signals a yearning for something indefinite but irrevocably lost.

Some of the mentioned motifs and symbols also have a different interpretation (which, to be sure, is not uncommon in the Young Poland period). For instance, "zmiierzch" [twilight] can signify calmness (as in the two poems beginning part IX of the cycle, titled "Zmierzch" [Twilight] and "Zgliszcza" [Ashes], respectively). Clear distinctions from melancholic moods are evident in the poems about nature starting the cycle (from part I "W kwietniu" [In April], with the characteristic lyric "Wiersz na wiosnę" [A Spring Poem]) and the love poems from part II, where motifs and symbols contrasting with those mentioned earlier appear: spring and summer take the place of autumn,⁵³ the "rainbow of flowers" replaces mist and rain, and darkness is replaced by dawn. Even "bezdeń" [bottomlessness] refers to a "serene sky,"⁵⁴ and "distance" signifies the future rather than the indefiniteness for which one melancholically longs.⁵⁵

However, the aura of calmness and serenity is shaken by part III of "Baśń o szczęściu" [Tale of Happiness], and the lyric that begins this part, also titled "Baśń o szczęściu."⁵⁶ Although some of the poems included in it

⁵¹ The word "tęsknica" [longing] appears in the diary (also in a poem dated February 26, 1910).

⁵² In his diary, Ingarden describes his mood using either the word "spleen" (in an entry dated February 12, 1911) or "melancholia" [melancholy] (in earlier entries from February 26 and March 16, 1909). For spleen and melancholy, see: Piotr Śniedziewski, "Spleen – dialog anatomii z psychologią. Problemy recepcji i przekładu," *Rocznik Komparatystyczny* 2010, No. 1.

⁵³ We may quote, for instance, the ending of the second stanza of the poem "Minęły lata" [Years Have Passed] from part IV, "Lato" [Summer]: "but again, I feel the desire to sow / when the bright spring returned."

⁵⁴ As in the poem "Co kocham" [What I love] from part IV: "[...] bright bottomlessness of the serene sky."

⁵⁵ The ending of the first stanza of the poem "Jest coś w mem życiu" [There is Something in My Life] from part VII, "W mroku" [In the Darkness] reads: "[...] that with my spirit, I strive to reach the upper spheres / and it is only the distance / that I strive towards."

⁵⁶ One might surmise that the nine-part "Baśń o szczęściu" [Tale of Happiness] was the work submitted to Laura Baranowska in April 1913. See: Kuliniak, Pandura, *Jestem filozofem świata...*, p. 172.

resonate with echoes of Kasprowicz's works from the Franciscan period,⁵⁷ the title of this part begins "baśń" [tale or fairy tale], suggesting unreality rather than an achieved state.

Furthermore, probably during the same time from which the cheerful poems in parts I–V originate, Ingarden was writing a novel under the significant title *Zetlałe dusze* [Faded Souls].⁵⁸ Therefore, it would be an oversimplification to contrast these parts with successive ones based on biographical speculations.⁵⁹ The entire cycle should be read as a poetic insight into conflicting, irreconcilable internal experiences, full of "Young Poland's harmonies and dissonances,"⁶⁰ the poetic insight into contradictory, irreconcilable internal experiences, which makes the subject aware of the helplessness of the "I" of individual poems, incapable of defining him or herself in an unequivocal manner. This interpretation is reinforced by the "tone" – as Ingarden would say – which remains uniform throughout all the works, and which can be described as strongly rhetorical.

4. Poetics and rhetoric

From the perspective of poetics, Ingarden's literary oeuvre exemplifies the end-stage of Young Poland. The genres he employed include the fantastic-dramatic poem,⁶¹ fairy tale, and novel, but also prose fragments and "prose poems."⁶² Most poems lack a defined generic affiliation. The prevalent works have a stanzaic structure (with a predominance of three- and four-stanza poems, usually quatrains)⁶³ or stanza-like structure (stanza-like

⁵⁷ For example, the poem "Podaj mi chętne dłonie" [Give Me Your Willing Hands] echoes song IV from Kasprowicz's "Pod słońcem, pod nieba błękitem" [Under the Sun, Under the Blue Sky]. In various parts of the cycle, similar reverberations can be heard. An illustration can be found in the rhythm maintained in the style of Kasprowicz, with a triple-accentual verse structure (in Ingarden: loose verse) in the lyric "Minęły lata" [Years Have Passed] from Part IV "Lato" [Summer]: "It doesn't matter to me that I've been poor before / and cried bloody tears in front of the cottage, / today I step out onto its low threshold / to welcome summer!"

⁵⁸ He reported the novel's completion in a letter to Laura Baranowska from March 1913. See: Kuliniak, Pandura, *Jestem filozofem świata...*, p. 172.

⁵⁹ Such an interpretation is prompted by Ingarden's diary, in which he expresses despair after the definitive separation from Laura Baranowska and her marriage to Chmieliński: "A few days ago, my 'youthful dream' definitively ended – it ended with the loss of the most precious treasure I ever had in my life and will ever have"; quoted in: Kuliniak, Pandura, *Jestem filozofem świata...*, p. 238. Biographers of Ingarden also propose this unambiguous documentary interpretation of Ingarden's lyrics. See: Kuliniak, Pandura, "Poeta sam na sam z sobą...", pp. 153–154.

⁶⁰ See: Maria Podraza-Kwiatkowska, *Młodopolskie harmonie i dysonanse*, PIW, Warszawa 1969.

⁶¹ As indicated in the diary, Ingarden also planned to write a historical drama.

⁶² See: Kuliniak, Pandura, "Poeta sam na sam z sobą...", p. 154.

⁶³ There are also distichs ("Dawno wiedziałem" from part II, "Lato" [Summer]; "Poza mną kędyś w dali" from part V, "Przebudzenie; Wiosennych kwiatów" [Awakening; Of Spring

structures are demarcated by blank spaces). They belong to the non-generic reflective-philosophical lyrics characteristic of symbolism. It is noteworthy that the phenomenologist did not succumb to Young Poland's sonnet craze.⁶⁴

From the perspective of versification, too, the cycle represents Young Poland's conventional methods of shaping the poem. Irregular syllabic and accentual-syllabic verses (usually stanzaic and rhymed) coexist with modern sentence structures of varied line lengths and irregular rhymes, often with prominent oxytonic closures that impart rhythm to syntagmatic phrases, distinguishing them from "verse prose."⁶⁵ For instance, a fragment from the poem "Odbiegły w dal" [They Drifted Away] from Part V, "Przebudzenie" [Awakening] can be cited:

Odbiegły w dal	They drifted away
poza mną	beyond me
dni,	days,
którem ukochał duszą całą	which I loved with entire soul
i które dziś są złudą kłamliwą	and are now a deceitful mirage,
i są jak żal,	and are like gloom,
jak późne, gorzkie łzy...	like late, sad tears...

Interestingly, in the numeric poems – both syllabic and accentual-syllabic verses, both regular and irregular – the dominant format is 11 (5 + 6), and syllables are most often iambized.⁶⁶ This size and format determine Ingarden's proper "melody of the sentence" – to use his own term – to which he attached great importance, finding it in both written and oral texts, and also treating it as an individual property of speech. This melody is founded in his lyrics precisely on the (somewhat conventionalized) format, rather than on sound organization. The latter is relatively simple: rhymes are usually exact, arranged regularly in stanzaic works. More sophisticated inter-stanza rhymes (e.g., in the abc-abc arrangement) appear but quite rarely. And only occasionally does the suggestiveness of the work intensify through euphonic alliterations or more sophisticated paronomastic repetitions of closely sounding clusters (such as in the verse "to long wandering irreversible edges"). Given Ingarden's repeatedly manifested sensitivity to the sound of the text⁶⁷ in his aesthetic and philosophical-literary essays,

Flowers] from part VII, "W mroku" [In the Darkness]), and one instance of the Sapphic stanza with subtle modification ("Minęły lata" [Years Have Passed] from part II).

⁶⁴ The entire cycle contains only five sonnets, including one in French. But there are more sonnets in the notebooks and the youthful diary. Perhaps, the exclusion of this genre from the cycle is a result of a later critical reading.

⁶⁵ Stefan Sawicki, "Wokół opozycji: wiersz-proza", in: *Problemy teorii literatury. Seria 2*, selected by Henryk Markiewicz, Zakład Narodowy im. Ossolińskich, Wrocław 1976, p. 176.

⁶⁶ Which seems natural in the context of Polish accents. See: Lucylla Pszczółowska, "Jamb w polskiej poezji. Cechy i sposoby realizacji wzorca," *Pamiętnik Literacki* 1966, Vol. 3, pp. 147–170.

⁶⁷ The earliest poems indicate a connection between poetry and music, as evidenced by the titles of two works included in the Literary Circle's notebook: "Fis dur impromptu

but also in his philosophy of language, the phonetic underorganization of his poems comes as a surprise, as it is overtly incongruent with both his theoretical texts and the conventions of the Young Poland period.

These conventions deviate from, not only phonetically, but also in terms of elaborate, multi-stanza and multi-line modernist sentential verses, presenting situations of internal conflict. They lack Young Poland's devices that aimed to suggest, evoke in the reader the mood of the poetic self, striving to express inexpressible emotions through visual and acoustic entanglements of symbols, creating a unique semantic potential – ambiguous and open to multiple interpretations. Ingarden's lyrics do not resort to translating internal states and intellectual reflections into word-image and word-sound. On the contrary, they are strongly rhetorical. Their tonality, to use his term again, is treatise-like, despite being saturated with the identifiable "poeticism" of the Young Poland period. In the realm where Young Poland favored equivalencies and analogies, inducing intentional flickering of meanings, Ingarden opts for an almost discursive interpretation. Most of his poems, even those of an erotic nature, are marked by an almost oratorical tone. They often begin with an apostrophic exclamation "O" or reiterate this exclamation throughout the work. The imperative mood, "let" – as in the first line of the poem "O, niech się zrodzi" [O, let it be born] from part IV, "Lato" [Summer]⁶⁸ – frequently appears, along with an imperative phrase in the next poem "O, idźcie w pola" [O, go to the fields]. In the poem "Miłość" [Love], the imperative expression "miłość niech będzie jako" [let love be as] is further reinforced by a sequence of anaphoric comparisons.

Repetition is one of the distinctive devices in Ingarden's lyrics. It occurs in various positions (in the same line at pivotal points or as an enumerative series, in the initial and post-caesura positions in successive lines, and in stanzas with equivalent lines). In the poem "O, szczęście, szczęście" [O, happiness, happiness] from part V, "Przebudzenie" [Awakening], repetition also serves a compositional function: the first line brackets the poem, serving as the last line with the only difference that the last line concludes with an aposiopesis: "O szczęście, szczęście, jasne szczęście moje!..." [O, happiness, happiness, bright happiness of mine!] Rhetorical questions, often accompanied by an exclamation mark, and lexical-syntactic parallelisms are also multiplied. They are accompanied by compositional contrasts, as seen in the poem "Dojrzałość" [Maturity] from part XIV with the same title,

(Chopin)" and "Z preludiów" [From Preludes]. It is difficult to determine whether Ingarden was familiar with the works composed by Twardowski, either at that time or later. See: Anna Brożek, *Kazimierz Twardowski w Wiedniu*, Semper, Warszawa 2010 (there is also a CD with the performance of these compositions by the author). It is also unclear whether Ingarden knew Twardowski's poems. See: Kazimierz Twardowski, *Dzienniki młodzieńcze (1881–1887). Uzupełnione "Dziennikiem" Marii Gąsowskiej (1881), wierszami wiedeńskimi (1882) oraz korespondencją z rodzicami (1882–1893), Józefem Krypiakiewiczem (1885–1886) i Wojciechem Dzieduszyckim (1885–1891)*, ed. Anna Brożek, Semper, Warszawa 2013.

⁶⁸ "O, let them be born, grow, and flourish."

where three distich stanzas begin anaphorically with "I know that," and the last stanza begins with the contrasting "But." Rhetorical pathos is also a function of archaization (real or apparent, akin to Young Poland's stylizations), manifested in pronouns and prepositions ("mię," "jam," "tyś," "jeno," "owe"), strengthened by particles ("jakżeż," "jakiż," "gdzieżeś"), inflected forms with characteristic backward derivation ("przenosim," "siedzim," "skłon"), and lexemes ("dech," "kwiecie," "niwa," "miecić").

In short, contrary to the postulates directed at philosophical speech, as laid out in "Dążenia fenomenologów" [Aspirations of Phenomenologists], in Ingarden's lyrics, he tends to name things directly rather than suggest them. More often than personifications and animations, signaling analogies, he resorts to comparisons, which decisively outweigh metaphors, especially synesthetic ones. However, these are specific comparisons known as symbolic. Although they contain the element "like," they identify both the compared and the comparing objects. As a result, "like" essentially means "this." Such comparisons merge the sign and the designate, so the juxtaposition does not refer beyond the poem. This has significant consequences for both Ingarden's concept of the autonomy of literary work and his philosophical interpretation of Young Poland's verbal theurgy.

Translated by Jan Burzyński

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