

sat in lectures on moral and political sciences as well as literature and liberal arts. Later, in 1822, he received the degree of Master of Arts (*magister filozofii*, master of philosophy). Under the tenure of a government scholarship from 1819 to 1823, he taught in a secondary school at Kaunas (then, in Polish, Kowno), in the former Lithuania.

In 1818, Mickiewicz debuted as a writer in the Polish language publication *Tygodnik Wileński* (Vilnius Weekly) with his first published poem “Zima miejska” (“City Winter”) – many in Poland still consider this poem a classic. He began publishing his own poetry anthologies four years later (1822) as a Polish Romantic poet. At that time, he served as an activist in the struggle to win independence for Poland. His membership in two secret Polish patriotic student organizations in Vilnius that year led to his arrest and incarceration by the Russians from 1823 to 1824. He was subsequently banished for five years to central Russia (1824–29), where he befriended Alexander Pushkin and Aleksej Chomiakov. In 1829, he left the Russian Empire and lived out the rest of his life as an émigré abroad, mainly in Germany, Italy, France, and Switzerland.

Towards the end of July 1832, he arrived in Paris, where he wrote articles for the patriotic religious periodical *Pielgrzym Polski* (The Polish Pilgrim), co-edited by Bogdan Jański (1807–40), the founder of the “Congregation of the Resurrection of Our Lord Jesus Christ” (Resurrectionists). Here he published *Księgi narodu i pielgrzymstwa polskiego* (1832, The Books of the Polish People and of the Polish Pilgrimage). This book opened with a historical-philosophical discussion of the history of humankind in the context of the Christian god. It was a “moral catechism” for Polish émigrés, and set forth a messianic metaphor of Poland as the “Christ of nations.” In Paris, Mickiewicz wrote his main work *Pan Tadeusz* (1834; *Master Thaddeus, or the Last Foray in Lithuania: A Nobility’s Tale of the Years 1811–1812*, in Twelve Books of Verse), an epic poem which paints a picture of the Grand Duchy of Lithuania at the time of Napoleon’s 1812 invasion of Russia. He also wrote *Zdania i uwagi: Z dzieł Jakuba Bema, Anioła Ślązaka i Sę-Martena* (*Thoughts and Remarks: From the Works of Jacob Boehme, Angelus Silesius, and Saint-Martin*). This collection of 163 deeply religious, metaphysical, spiritual, esoteric, and biblical aphorisms was inspired by Jacob Boehme (aka Jakob Böhme, 1575–1624), Angelus Silesius (aka Johannes Scheffler, 1624–1677), and Louis Claude de Saint-Martin (1743–1803) (2-verse, 4-verse, or 6-verse; created mostly in 1834–40, there were some partial editions in time of Mickiewicz’s life and full text edition after his death), as well as the drama *Konfederaci barscy* (1836; in French, *Les confédérés de Bar* with a Roman Catholic priest as a main hero).

Mickiewicz was a professor of Latin literature at the Lausanne Academy in Switzerland from 1839 to

Mickiewicz, Adam

Adam Bernard Mickiewicz (1798–1855) was a Polish nobleman, poet, dramatist, essayist, publicist, philosopher, scholar, translator, professor of Slavic literature, mystic, political and religious activist, military organizer, and commander of the Polish Legions in Turkey.

1. Life and Works. As a child, Mickiewicz was taught by his mother and private tutors. From 1807 to 1815, he was a student at the Dominican school. He then attended the Imperial University of Vilnius (then, in Polish, Wilno) until 1819. At the university, he studied physics and mathematics, but also

1840. After this post, he lectured on Slavic languages and literature at the Collège de France in Paris until 1844. His lectures were very popular. In fact, the prominent French writer George Sand (pseudonym of Amantine Aurore Lucile Dupin, primo voto Dudevant, 1804–1876) attended several of Mickiewicz's lectures in this period. During his 16th lecture (1843) at the Collège de France, he outlined the last theory of Romantic drama in European literature (the Slavonic drama). This was based on the example of *Nie-Boska Komedja* (Non-Divine Comedy, written in 1833, published in 1835) by Zygmunt Krasiński (1812–59), inspired by the Dante's *Divine Comedy*.

Mickiewicz emphasized that only a return to national roots could rejuvenate contemporary theater. In doing so, he lost his job as a professor-lecturer at the Collège de France (1844). Additionally, he started to proclaim heterodox political and mystical theories inspired by the Polish "messianist" Andrzej Towiański (1799–1878), who was against the Roman Catholic Church.

Mickiewicz was a main representative of the so-called Great Emigration of Poles in France. He was also a president of the Historical Faculty at the Literary Society in Paris (1841–44).

In 1847, he befriended Margaret Fuller (1810–1850), a well-known American journalist and critic. A year later in March he was part of a Polish delegation which was granted an audience with Pope Pius IX. The next month, Mickiewicz organized a Polish military unit in Italy, dubbed "the Mickiewicz Legion." This unit provided support for insurgents hoping to liberate the Polish and other Slavic lands during the period of the Spring of Nations. That same year (1848) he became co-founder and the publicist of the periodical "La Tribune des Peuples" in Paris.

Mickiewicz retained a post at the Collège de France from 1848 to 1852, although without the right to lecture (he was "suspended" from lecturing in 1844). From 1852 onward, he worked as a librarian at the Bibliothèque de l' Arsenal in Paris, where he was visited by a great Polish poet, Cyprian Kamil Norwid (full name Cyprian Ksawery Gerard Walenty Norwid; 1821–1883). Norwid wrote of the meeting in his poem "Czarne kwiaty" (Black Blossoms). When the Russian-Turkish Crimean War broke out in 1853, the French government entrusted Mickiewicz with a diplomatic mission to Istanbul, where he created the Polish Legion to battle against the Russian Empire (1855).

Polish literary critics consider Mickiewicz to be one of Poland's Three Bards (together with Zygmunt Krasiński and Juliusz Słowacki) and the greatest poet in all of Polish literature. They describe him as the single greatest Polish Romantic writer, and a principal figure in Polish culture. People in Poland regard him as their national poet because he wrote

most of his poetry in Polish or about Poland, Polish history, folk and noble culture. Literary critics also consider him to be one of the greatest Slavonic and European contributors to literature. They call him the "Slavic bard." As Poland's leading Romantic dramatist, many in Europe have compared Mickiewicz to Byron or Goethe.

Mickiewicz's notable works are: 1) the national epic poem *Pan Tadeusz* (1834, translated also as *Sir Thaddeus* or *Mr. Thaddeus* or even *Master Thaddeus*), a long epopee in twelve parts; 2) *Dziady* (*Wakes*, or *Forefathers' Eve*), the poetic drama in four parts first published in 1821 (probably pt. 1), 1822 (pts. 2 and 4), 1832 (pt. 3, with the famous "Great Improvisation" section, a masterpiece of Polish poetry; also the long descriptive poem, "Ustęp" ["Digression"] about his experience in Russia, accompanying *Dziady's* third part); 3) *Konrad Wallenrod* (1828), an influential narrative poem describing battles of the Christian order of Teutonic Knights against the pagans of Lithuania; and 4) the poem *Grażyna* (part of his second volume of *Poetry*, in 1823), depicting the exploits of a Lithuanian chieftainess against the Teutonic Knights. These works served as the inspiration for Polish uprisings against the three imperial powers (the Russian Empire, Prussia, and the Austrian Empire) that had partitioned the Polish-Lithuanian Commonwealth out of existence in 1795.

Other famous works of his poetry include: 1) a major Romantic patriotic and revolutionary poem, *Oda do młodości* (Ode to youth; finished in 1820; but then unpublished); 2) a poetry anthology entitled *Ballady i romanse* (1822, Ballads and romances), including the opening poem "Romantyczność" ("Romanticism") which marks the start of Romanticism in Poland; 3) the *Sonety*, mainly comprising his Crimean Sonnets (aka *Sonety krymskie* [1826, The Crimean Sonnets]), as well as *Reduta Ordona* (1832, Ordon's Redoubt), written after his meetings with refugees and escaping Polish insurgents; and 4) his mystical, metaphysical, and religious poetry, *Liryki lozańskie* (1839–40, Lausanne Lyrics).

Mickiewicz's famous national prose book is *Księgi narodu polskiego i pielgrzymstwa polskiego* (1832, The Books of the Polish People and of the Polish Pilgrimage). This book is replete with biblical references (see Mickiewicz 1834).

2. Biblical Motifs. Biblical motifs occur in many of Mickiewicz's works and have attracted much scholarly attention. Indeed, there are several academic works (in Polish) on his use of the Bible. See the following list for examples of these works:

- 1) *Gwiazda z Jakuba – demony – niewiasta Apokalipsy* [= *The Star of Jacob – demons – the Apocalypse Woman*], ed. T. Jelonek (Kraków 2007);
- 2) *Wykład wstępny Mickiewicza w "Collège de France"* (wydany z autografu wraz z uwagami krytycznymi) = *La leçon d'ouverture de Mickiewicz au "Collège*

de France" (publiée d'après l'autographe et suivie de remarques critiques) [= Mickiewicz's Introductory Lecture at College of France (published from the Autograph with the Critic Remarks)], by L. Płoszewski (Lwów 1925);

- 3) K. Biliński, "To jest chwila Samsona": O szacie biblijnej III części Dziadów [= Here is Samson's Moment: About the Biblical Dress of Third Part of the Forefathers' Eve]] (Wrocław 2001);
- 4) J. A. Teslar, *Biblia w życiu i twórczości Mickiewicza* [= *The Bible in Mickiewicz's Life and Works*] (London 1958);
- 5) A. Grzywna-Wileczek, "Jest i więcej prawd w piśmie": Mickiewiczowskie "Zdania i uwagi" w kontekście Biblii [= "And There is More Truths in the Script": Mickiewicz's "Thoughts and Remarks" in the Context of the Bible] (Lublin 1994);
- 6) E. Sławkowa/J. Warchoń, *Współczesne przekłady utworów Mickiewicza (Studia kulturowo-literackie)* [= *Contemporary Translations of Mickiewicz's Works (Cultural-and-Literary Studies)*] (Katowice 2000);
- 7) E. Skibińska, *Przekład a kultura: Elementy kulturowe we francuskich tłumaczeniach "Pana Tadeusza"* [= *Translation and Culture: Cultural Elements in the French Translations of "Mister Thaddeus"*] (Wrocław 1999);
- 8) M. Dalman, *Bóg i człowiek w świecie III części Dziadów Adama Mickiewicza* [= *God and a Man in the World of Third Part of Adam Mickiewicz's Forefathers' Eve*] (Gdańsk/Sopot 2008);
- 9) J. Jagodzińska, *Misterium romantyczne: Liturgiczno-rytualne wymiary świata przedstawionego w III części Dziadów Adama Mickiewicza, Nie-Boskiej komedii Zygmunta Krasińskiego i Księdzu Marku Juliusza Słowackiego* [= *Romantic Mystery: The Liturgical-and-Ritual Dimensions of the Represented World in the Third Part of Adam Mickiewicz's Forefathers' Eve, Zygmunt Krasiński's "the Un-Divine Comedy," and Juliusz's Słowacki's "The Priest Marek"*] (Toruń 2006);
- 10) J. Ruzzkowski, *Adam Mickiewicz i ostatnia krucjata: Studium romantycznego millenaryzmu* [= *Adam Mickiewicz and the Last Crusade: A Study of the Romantic Millenarianism*] (Wrocław 1996)

The third part of *Dziady*, for example, involves God, angels, demons, the cross, Samson, a conversation with God, and Father Piotr's mystical vision. Many biblical motifs also occur in *Pan Tadeusz*. On the first page of his *invocatio* to this work, Mickiewicz cites three famous icons of Mary: Our Lady from the Castle in Nowogródek, Our Lady of Częstochowa, and Our Lady of Vilnius. Additionally, this work contains references to the cross, church, prayers, and so forth – all part of the normal life of Christians in Poland and Lithuania in the years 1811–12. Scholars often compared *Pan Tadeusz* to paradise (relating to the village Soplicowo in the book), since the motif *Et in Arcadia ego* (Literally, I too in Arcadia; or I too lived in Arcadia; or, I too am

in Arcadia) was created by Mickiewicz through his choice of words and images.

Furthermore, the material of the book of aphorisms *Zdania i uwagi* refers to many biblical metaphors and images – including God, Christ, martyrdom, the passion, the cross, resurrection, the Bible as the real source of truth, apocalypse, Revelation, etc. This book also connects many motifs with the Bible. There are, for example, aphorisms inspired by the Gospel, many short verses about God, the Trinity, the Holy Spirit, Satan, angels, archangels, the human soul or a spirit (and their relationships), Heaven, Paradise, Hell, prayers, the Apostles, virtues, the Fall and Sin – "Pax Domini," "Veni Creator Spiritus," "Filozof i Bóg Emigrant" (A Philosopher and God-Emigrant), "Błogosławieni cisi" (Blessed are the silent [Mt 5:5]), "Bogactwo świętego" (Richness of a saint), "Człowiek wiecznością" (A man is the eternity), "Boże Narodzenie" (Christmas), "Gdzie niebo" (Where is Heaven), "Cel Stworzenia" (The Aim of the Creation), "Do raju przebijem" (To Break through the Paradise), "Królestwo Boże gwałt cierpi" (the Kingdom of God has suffered Violence [Mt 11:12]), "Zapomnienie się Szatana" (Satan's Forgetfulness), "Kara Boża" (God's Punishment), "Trwoga Szatana" (Satan's Trepidation / Satan's Awe), "Trójca" (The Trinity), "Grzech" (A Sin), "Apostolstwo i Filozofia" (The Apostolate and Philosophy), "Oddychanie Boga" (God's Breathing), "Pomagać Bogu" (To Help God), "Majestat dusz naszych" (Majesty of Our Souls), "Głos Ducha" (The Voice of the Spirit) etc. Some of Mickiewicz's sentences are famous Christian proverbs in Polish culture and are often in common usage (e.g. Christmas).

Mickiewicz's works also frequently contain particular biblical notions and images. Notable notions and images include God, the star of Jacob, Job, Jesus Christ, Mary, and the women of the Apocalypse (biblical passages about Mary as the Woman from the Apocalyptic vision: Rev 1:1–18) as well as ideas about the spirit, the soul, angels, archangels, demons, devils, the Gospel, and the Bible itself.

Polish researchers generally consider Mickiewicz to be a Christian writer. Sometimes, however, researchers treat his ideas as heterodox rather than Catholic, because he was under Towiański's influence for some years (mostly ca. 1840–44).

Marek Połomski's *Indeks biblijny do twórczości Adama Mickiewicza* (1986) is an index to Mickiewicz's oeuvre (that is, to all his works). The Bible was certainly the most important book in Mickiewicz's life and the works, as Józef Andrzej Teslar observed (London 1958). Polish researchers have published many works on the biblical influences in Mickiewicz's works (see Bibliography below).

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See also → Christ, National Images of