

A ring in the archive. Genetics and fluidity of Zygmunt Haupt's short stories (the author's legacy in Stanford Libraries)

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In February 2019 Paweł Parnas and I spent two weeks on library research on the Zygmunt Haupt Papers, held at the Department of Special Collections of Stanford University, California. We owed this opportunity to Barbara Krupa, who spent years working in Stanford libraries, including as curator of the Haupt collection, in which capacity she took part in organising and cataloguing the writer's manuscripts and typescripts, which arrived in California in three stages in the 1990s¹. The first researcher to explore the Stanford archive with Krupa's assistance was Aleksander Madyda². His findings (which he brought back in the form of xerox cop-

¹ Zygmunt Haupt papers, M0356. Dept. of Special Collections, Stanford University Libraries, Stanford, Calif. Henceforth: ZHP, followed by box and folder number. See also Guide to the Zygmunt Haupt Papers, <https://oac.cdlib.org/findaid/ark:/13030/tf4q2nb0sh/>, accessed 31.08.2023.

² There are multiple effects of his library searches. First, two monographs:
 – Aleksander Madyda, Zygmunt Haupt. *Życie i twórczość literacka* [Zygmunt Haupt. Life and literary work] (Toruń: Uniwersytet Mikołaja Kopernika, 1998).
 – Aleksander Madyda, Haupt. *Monografia* [Haupt. A monograph] (Toruń: Wydawnictwo Naukowe UMK, 2012).
 Secondly, the scholar is an editor of Haupt's prose and journalistic writing. Two of his most recent, complete and editorially best books are:
 – Zygmunt Haupt, *Baskijski diabeł* [The Basque devil], collected and edited by Aleksander Madyda (Wołowiec: Wydawnictwo Czarne, 2016), 422–426. All quotations from this edition are indicated with „BD”.
 – Zygmunt Haupt, *Z Roksolanii, Opowiadania, eseje, reportaże, publicystyka, warianty, fragmenty (1935–1975)*, [From Roxolania. Short stories, essays, reports, journalistic writing, variants, fragments (1935-1975)] collected, edited with notes by Aleksander Madyda (Toruń: Wydawnictwo Naukowe UMK, 2018). All quotations from this edition are indicated with „ZR”.

ies) were later consulted by Andrzej Niewiadomski³ and Paweł Panas⁴. The latter also conducted a fruitful Haupt-focussed query in the archives of Parisian “Kultura” [“Culture”] and the Literary Institute in Maisons Laffitte⁵. Madyda and Panas also discovered large collections of letters by the author of *Lutnia* [*The lute*], still in possession of their addressees or their heirs.

A ring from the archive.

The *brouillons* of an extremely self-conscious writer

Before I point to those elements which I find particularly interesting in the archive of *Pierścień z papieru* [*The paper ring*]’s author, and prior to characterizing these by means of a method taken over from an American and a French philologist, I would like to mention some basic and highly inspiring findings, made by the two above-mentioned scholars from Lublin and Toruń. It is worth beginning from a seemingly obvious observation by Panas:

One of the notable features of the *brouillons* [...] is how often they look like a final-draft, with only few handwritten authorial interventions. One may be surprised by the small number of the author’s comments, additions, corrections or cross-outs on subsequent versions of typescripts, which is a feature of all stages of his creation. Consecutive (surprisingly numerous) versions visually seem like almost finished forms and their *brouillon* character often can only be ascertained after a more in-depth comparison with subsequent versions [...]⁶.

The key term here is “visually”, as it suggests that a more careful consideration of Haupt’s papers brings about even more surprises; an issue discussed by Panas in the latter part of the above-quoted final chapter of his monograph on the extant *brouillons* for one of Haupt’s later short stories, entitled *Balon* [*The balloon*]. It turns out that the archive material, which is visually unattractive (from the point of view of a researcher interested in Haupt’s style or in his process of creation), on closer scrutiny and with proper attention paid to all the pages potentially related to the process of creating a given work, tends to invoke a whole range of premises and inspirations. In Panas’ view, what is at stake in this painstaking archival research on Haupt’s prose is a chance to uncover new

³ Two relevant monographs and an important study, published in a multi-authored monograph are:

– Andrzej Niewiadomski, „Jeden jest zawsze ostrzem”. Inna nowoczesność Zygmunta Haupta [“One is always the blade”. A different modernity of Zygmunt Haupt] (Lublin: Wydawnictwo UMCS, 2015).

– Andrzej Niewiadomski, *Przeciw entropii. Przeciw arkadii. O pisarstwie Zygmunta Haupta* [Against entropy. Against Arcadia. On Zygmunt Haupt’s writing] (Kraków: Instytut Literatury, 2021).

– Andrzej Niewiadomski, „Ja, Zygmunt z Roxolania. O gatunkowej nieprzejrzystości prozy Haupta” [„I, Zygmunt of Roxolania. On intergeneric opaqueness in Haupt’s prose”], in: „Jestem bardzo niefortunnym wyborem”. *Studia i szkice o twórczości Zygmunta Haupta* [„I am a very unfortunate choice”. Studies and essays on Zygmunt Haupt’s works], ed. by Andrzej Niewiadomski, Paweł Panas (Lublin: Wydawnictwo UMCS, 2018), 81–111.

⁴ Paweł Panas, *Zagubiony wśród obcych. Zygmunt Haupt – pisarz, wygnaniec, outsider* [Lost among strangers. Zygmunt Haupt – writer, exile, outsider] (Bielsko-Biała – Kraków: Wydawnictwo Naukowe ATH, Instytut Literatury, 2019). Especially relevant here is the final chapter of the monograph („Balon». Rekonesans w archiwum pisarza” [„The balloon”. A reconnaissance in the author’s archive]).

⁵ Its effects can be considered in the publication Jerzy Giedroyc, *Zygmunt Haupt, Listy 1947–1975* [Letters 1947–75], edited by, with introduction and notes by Paweł Panas (Warszawa: Wydawnictwo Więź, 2022). Here one can also find collections of Haupt’s correspondence with Maria and Józef Czapski, Jerzy Stempowski, Zofia and Zygmunt Hertz.

⁶ Panas, 213. A bit further on (Panas, 215–216), the scholar recalls the memory of Haupt’s son Artur, how Haupt would spend long time in his study without doing any writing related activities. Once the sound of him hitting the typewriter keys could be heard, they soon turned into *brouillons*, whose main characteristics is provided in the main text.

readings of his works. The word “chance” is used here in its most profound meaning, indicative of both unpredictability and the inevitable changeability of what is already known and settled. Panas’ remarks on the extant *brouillons* of *Balon* entirely support this notion, to which I will return later.

The remarks by the author of *Zagubiony wśród obcych* [*Lost amongst strangers*] concerning the archival background of the short story *Balon* and Haupt’s authorial legacy were first announced in 2016, at a conference in Cracow, devoted to archives and *brouillons* of writers, and were published in a post-conference edited volume of essays⁷. They were thus a result of studies by and findings of the other two scholars, who drew generously from Stanford’s special collections – Madyda and Niewiadomski. The former (apart from his above-mentioned, well-known editorial initiatives related to Haupt’s works) can be credited with organising Haupt’s papers in Stanford collections⁸ and with undertaking analytical-interpretative work focusing on the process of creating selected works of the author of *Lutnia*. While working on the reconstruction of the creative process involved in the writing of short stories devoted to *Electra*, he pointed to “partial disorder” in Stanford collection, which is evidence “either of the author’s artistic dilemmas or of the carelessness of later curators of Haupt’s legacy”⁹. Niewiadomski, in turn, in a chapter of his monograph devoted to “how one should publish (and read) Zygmunt Haupt’s prose”, mentions the “mess in the archives”¹⁰. Both observations are by no means a criticism of the state in which they found Haupt’s papers at Stanford. Quite the contrary, both scholars mention high quality of this collection on multiple occasions and praise the professionalism of Krupa and other guardians of the Stanford papers. The scholar’s declarations concerning the disorderliness, as it were, of Haupt’s archive can be interpreted as extremely important statements, not so much on the fates and the shape of the legacy itself, as on the fact that they reflect significant features of the writer’s craft and his worldview.

Niewiadomski draws our attention to the process of “blooming”, characteristic of Haupt’s creative process. This is a moment in which Haupt’s short stories emerge from his earlier achievements, which can only be discerned from a more careful analysis of his archive. If that is the case, says the author, then it should be our goal to show to the readers and researchers those pages in the Stanford collection, which contain bigger or smaller fragments of hitherto unpublished works (especially from two most recent editions, which are the most mature and comprehensive ones, i.e., *Baskijski diabeł* [*The Basque Devil*] of 2016 and the collection *Z Roksolanii* [*From Roxolania*] of 2018, as well as “all important variants of the text” of the “canonical” works¹¹. His justification for this is the following:

Otherwise we will not understand the artistic development of the writer and his writing craft, for whom the principle of textual variance is important but not to a degree which would prevent– one must be emphatic – the treatment of all his works as autonomous. The said variance obscures the borderlines of individual short stories only to a limited extent because there are clear boundaries between consecu-

⁷ Paweł Panas, „Balon Zygmunta Haupta. Z archiwum pisarza” [Zygmunt Haupt’s Balloon. From the Author’s archive], in: *Archiwa i bruliony pisarzy. Odkrywanie* [Writers’ archives and brouillons. The discovery], ed. by Maria Prussak, Paweł Bem, Łukasz Cybulski (Warszawa: Instytut Badań Literackich PAN Wydawnictwo, 2017).

⁸ See https://oac.cdlib.org/findaid/ark:/13030/tf4q2nb0sh/entire_text/?query=Madyda#hitNum4, accessed 31.08.2023.

⁹ Madyda, Haupt. *Monografia*, [Haupt. A monograph] 139.

¹⁰ Niewiadomski, „Jeden jest zawsze ostrzem” [„One is always the blade”] or *Przeciw entropii. Przeciw arkadii*, [Against entropy. Against Arcadia] 172.

¹¹ Niewiadomski, „Jeden jest zawsze ostrzem” or *Przeciw entropii. Przeciw arkadii*, 173, 175.

tive versions of the initial sketch or a finished work and a new work(s), which only contain some fragments, motifs or characters appearing in earlier works¹².

One might add this is similar to the status of archival free electrons, i.e., small, usually untitled prose fragments, not included by the writer in his bigger, finished works. Both demand our attention not only because of their textual specificity but mainly by virtue of their role in helping the reader understand Haupt's writing style and the goals he wanted to achieve through them. This means that a look into the author's *brouillons* may lead to a more profound insight into

the dynamics of the evolution of these works, not at all fossilized in its separateness and "oddity", but constantly reaching not so much for new conventions and choices of style or genre as looking for a "different" understanding of the same, nagging issues¹³.

Niewiadomski's postulates on reading and publishing, Panas' conclusions and Madyda's observations (more of the latter will ensue) convince me that the contents and shape of Haupt's literary archive not only allow for reconstructing the documentary-editorial background, which shines the light on the circumstances and manner in which individual works were written, but they also help to see in a new, more comprehensive perspective the sources of the author's poetics and his vision of the world. For example, they help better to understand the role of some elements of Haupt's artistic stance, especially his view on the issue of genre studies. When I read in Niewiadomski about the "value of makeshift-ness" and "a peculiar attitude of nonchalance which gets lost in the detail", characteristic of Haupt's works or – following Jerzy Świąch – about the search for "an exit route from a set of conventional literary moves"¹⁴, it seems to me that one of the important sources of these phenomena was the fact of the author's incessant struggle, first with hundreds, then thousands of pages of an abandoned project for a novel, individual short stories, their variant versions or loose fragments.

This might mean that the *brouillons* currently comprising the Stanford collection participate in creating a trace of Haupt's extreme authorial self-awareness, in which he "practices his own concept of poetics somewhere on the side, and whose manner is so enticing for researchers"¹⁵. These words, written by Stanisław Zając, put into motion Niewiadomski's research on "the genre-based opacity of Haupt's prose", and for me they have become an impulse for treating the archival legacy as a reservoir of examples of this surreptitious, hidden metaliterariness, auto-thematicity, i.e., to put it simply – a literary self-awareness. I call it extreme because of its ubiquity – it is revealed in genre-specific ephemerality, in case of lesser, yet equally relevant for the author, writing procedures. One needs to look for it amongst piles of typescripts, manuscripts or the author's notes and flashcards, because – as Panas points out – "close inspection of the *brouillons* remains a prerequisite every step of the way towards the creation of subsequent

¹²Niewiadomski, „Jeden jest zawsze ostrzem” czy Przeciw entropii. Przeciw arkadii, 173. Expanded text (originally, bold type) by the monograph author.

¹³Niewiadomski, „Jeden jest zawsze ostrzem” czy Przeciw entropii. Przeciw arkadii, 175.

¹⁴Niewiadomski, „Ja, Zygmunt z Roksolanii” [„I, Zygmunt of Roxolania”], 82, 85, 99.

¹⁵Stanisław Zając, „Zygmunt Haupt: Wstęp do teorii «nowej wiarygodności»”, [Zygmunt Haupt: Introduction to the theory of «new credibility»] in: Na boku. Pisarze teoretykami literatury?... (szkice) [On the side. Writers as literary critics?... (essays)], ed. by Józef Olejniczak, Monika Bogdanowska (Katowice: Para, 2017), as quoted in: Niewiadomski, „Ja, Zygmunt z Roksolanii”, 81.

texts, as it reveals traces of authorial work. This will afford us a slightly different glimpse into the finished forms"¹⁶. I find the suggestion to go beyond the ready-made extremely important, because it aligns not only with the postulates of genetic criticism, close both to Panas and the present writer's ideas, but it also encourages one to be mindful of all kinds of Haupt's aesthetic and mental constructs, which appear to be perfect and finished. Well, they are not, because underneath them always bubbles the uneasy awareness. Meetings with *brouillon* attempts at bigger or smaller writing endeavours helps maintain in the researchers and readers a state of suspicion and tenacity in search for the meaning and aesthetics of this creation.

I believe (and in what follows I will try to demonstrate) that in the archival files, especially the ones which contain the *brouillons* for subsequent stages of the writer's work on a novel, later turned into a project of the first collection of short stories, there are also numerous examples of Haupt's attempts at a greater whole, which he never gave up on. Niewiadomski is positive that the author never stopped striving for that whole, as evidenced by "clear signals of coherence, a structural perfection", which can be seen "in the functional context both of individual, envisaged prose books, and in the entirety of the work"¹⁷. At the same time, it is worth remembering that in his striving for wholeness the writer would turn towards the essay genre in its original, Montaignesque version. Thus, he rejected "both traditional compositional techniques and those which face inexpressibility and evoke the unusual, which is on offer in modern literature", by turning to "musings on the purpose of writing". This corresponds with the attempts by the author of *Próby* [*Rehearsals*] to "discover himself, undefined by the rigours of style, or at least approaching these rigours with a distinct nonchalance"¹⁸.

Remembering about the above-mentioned parameters of Haupt's work, in my studies on his *brouillons* I reach for the methodology of the French textual genetics and genetic criticism (as Panas has done before) and to John Bryant's concept of the fluid text.

The 16 boxes of the writer's legacy preserved in the Special Collections Department of Stanford University comprise four sections. Out of these I choose the literary one, which is the largest. Having to narrow down my search further, I focus on Haupt's prose *brouillons*. Still, this category features as many as eight boxes, which contain 62 files in total (ranging from a few to over a hundred pages each). Earlier archival collaboration with Panas, as well as my own perusal of the literary folders containing Haupt's *brouillons* allowed me to investigate these documents with the above-mentioned methodologies in mind. As already pointed out by the Haupt scholars quoted above, the dominant format amongst thousands of pages of the writer's legacy is the A4 typescripts. A few hundred more are handwritten. The majority of typescripts and a good part of manuscripts seem to be fair copies, as they feature no signs of deletions, addenda or even traces of handwritten corrections. A peculiar feature of this collection are doublets, i.e., recurring (and usually final drafts of) copies of various works. As a result, the researcher

¹⁶Panas, 222.

¹⁷Niewiadomski, „Ja, Zygmunt z Roksolanii”, 82. A bit further on the author focuses on ideas concerning Haupt's compositional-coherence-oriented attempts, striving for „the effort of authorial composition in the form of cycles, which become ever more refined quasi-wholes, whilst it is not the structure itself that plays the crucial part, but the incessant navigation of the unnamed and inexpressible something that could become the key reference point for the actions of the creator”, Niewiadomski, „Ja, Zygmunt z Roksolanii”, 89.

¹⁸Niewiadomski, „Ja, Zygmunt z Roksolanii”, 98, 101.

in Haupt's archive is doomed to spend hours on end looking through those same pages, only to conclude that they are merely copies, bearing no trace of modifications to a given text.

The best experts on this extensive dossier are the above-mentioned Krupa and Madyda. The author of a two-volume monograph on Haupt made repeated attempts at retrieving from the literary section of the archive such materials, which would help with reconstructing the process of creating both individual short stories and bigger works. Moreover, his research and analyses resulted in new editions of Haupt's artistic prose, essays and journalistic pieces, in which he also published different versions of variants of individual works as well as fragments which never became part of a bigger composition. From the perspective of the present research Madyda's most important findings on Haupt's work can be found in a long chapter *Historia o Elektrze-Nietocie* [*A story about Electra-Nietota*], which is the biggest link in the 2012 monograph. It is clear what great a challenge it is to try and impose order on Haupt's *brouillons*, now in a state of peculiar disorderliness. At the same time, it is possible to see that persistent work on a selected fragment of Haupt's heritage brings meaningful effects. The scholar studies the fates of subsequent editions of a short story/stories concerning one of the more important topics of Haupt's prose: incestuous love. Multiple readings of a painstaking textual analysis bring about crucial information on Haupt's writing customs and techniques. Of particular importance are Madyda's remarks on the author's reworkings of texts already printed, their blooming (in Niewiadomski's words), his management of onomastics (particularly the names of his protagonists), deletions of some fragments, as well as inclusions of elements from other *brouillons* into a continuously written text.

I find two remarks of the scholar from Toruń to be the most important here. The first one concerns Haupt's method, or perhaps even a mannerism, manifesting itself as multiple comebacks to his *brouillons* (i.e., the typescripts) of works, including those already published. In consequence, a phrase, a word, or a motif begin travelling in between individual works, sometimes in those same or slightly modified versions¹⁹. This suggests a very important feature of Haupt's literary craft – his permanent self-analytical work, artistic self-observation. Another consequence of his incessant returns to his *brouillons* is that:

[...] the writer was first working on individual fragments, and only later, after committing them to paper, did he come up with bigger compositions; in the archive of the *Pierścień z papieru*'s author there are many fragments like this, sometimes of high literary quality, which never became part of a bigger whole²⁰.

The quotation above, as well as other analyses by Madyda, concerning the process of shaping the story of "Elektra-Nietota" are evidence that working on Haupt's *brouillons* is an incredibly demanding and complicated task. The effort, however, is well worth undertaking, as it affords access to the deepest reservoirs of the material which builds a prose so fine that it has fascinated ever increasing numbers of scholars over the last few decades. It turns out that in

¹⁹It was emphasised by both Panas (225-226) and Niewiadomski („Jeden zawsze jest ostrzem”, 191), who mentioned Haupt's characteristic „great skill of absorbing writers' details and variants”.

²⁰Madyda, Haupt. Monografia o Zygmuncie Haupt. Życie i twórczość literacka, 157. An example of such creative method was for the author the history of the short story *Czuwanie i stypa* [*Vigil and wake*], which consisted of initially autonomous links, which then evolved into the work *Stypa* [*The wake*], familiar from *Pierścień z papieru* [*The paper ring*].

the archival audits one can find the ore from which the paper ring was created – probably the most beautiful and profound of Haupt’s self-conscious metaphors, which became the title of both a short story and the only collection of his works published during the author’s lifetime.

How *Entropia* [*Entropy*] was created (on the ruins of a novel)

For some time now I have been dealing with *brouillons* from the literary section of Haupt’s archive, which were meant to become the basis for the so-called first volume of short stories. It was a near-finished text in 1946, but ultimately, the author never published it in his lifetime. Some of the materials meant for this cycle were modified and used in *Pierścień z papieru*, published in 1963. Haupt’s post-war collection was reconstructed and published by Madyda in two editions of Haupt’s short stories, the latter of which is compositionally optimal (*Baskijski diabeł. Opowiadania i reportaże. [The Basque devil. Short stories and reports]*, 2016). This was also achieved through incorporating Niewiadomski’s suggestions on how to read and publish Haupt, incorporated in his above-mentioned monograph. My object of interest is those Stanford papers which document Haupt’s work on a few short stories envisaged for the first collection: *Entropia*, *Ogród Jezuicki* [*The Jesuit Garden*], *Cyrk* [*Circus*], *Polonez na pożegnanie ojczyzny* (*Opowiadanie ułana Czuchnowskiego*) [*A polonaise on farewell to the fatherland (A story of Uhlán Czuchnowski)*], *Sur le pont d’Avignon* and *Ułan Czuchnowski* (*Opowiadanie dydaktyczne*) [*Uhlán Czuchnowski (A didactic story)*]. The current phase of my research allows me to comment on the text-creating process of the work opening the cycle, i.e., *Entropia*. I was able to trace at least a few dozen pages (including doublets) in Stanford collections, featuring various phases of works on this story:

– ZHP, Box 4, Folder 9 (here: a single handwritten page with two paragraphs from the middle of the text, i.e., the fifth separate link of the short story in the version first published in “Nowa Polska” [“New Poland”] in 1944, and then in the 2007 and 2016 editions of *Baskijski diabeł*; this part begins from “In the evenings we would sit in the room downstairs...”, BD 26)

– ZHP Box 5, Folder 2 (two pages of typescript, a fair copy comprising nearly four paragraphs from the fourth link, starting with “It is a hot summer ...”, BD 22)

– ZHP, Box 5, Folder 3 (two pages with different versions of the work’s title: “Think – entropy approaches zero” and “Entropy increases to zero”, with the former written in capital letters on a separate page, which seems to suggest that perhaps this was intended as the title for the entire collection of short stories. There are also a few dozen papers with fair copies or slightly redacted versions of almost the entire short story);

– ZHP, Box 5, Folder 4 (a fair copy of most of the story’s text)

– ZHP, Box 6, Folder 2 (a clean typescript of the third paragraph, which is the second link of the story, starting with “My country – from the valley of one river...”, BD 21; as well as a fair copy of two paragraphs from the sixth link, beginning from “When the first sunrays of spring ... |”, BD 28);

– ZHP, Box 6, Folder 3 (a page from the fair copy of the final paragraph of *Entropia*, as well as lightly corrected pages with fragments of the third link of the short story).

There are two reasons for providing such a detailed outline. First, it demonstrates the convoluted character of Haupt's papers; in this particular case – a short story, which Haupt selected to be the initial one quite early on, and the one which was meant to be an important part in his envisaged novel. Secondly, I take it to be the most important part of the dossier on *Entropia's* genesis, following the clues in the methodology of French genetic criticism. Its founders and practitioners, especially Jean Bellemin-Noël and Pierre-Marc de Biasi²¹, were in favour of treating archival legacies of writers as sources for reconstructing the text-creation process of literary works. The basic rule was to assign autonomous status to individual preserved *brouillons* containing subsequent redactions of particular works. It is these (along with other documents, e.g., letters, diary entries, loose notes) that comprise a documentation of the genesis. The task of the researcher is then to provide structure and commentary, i.e., to establish the *avant-texte* of a given work. Equally important for the work on the creation of a given piece are publications, subjected to changes, whose effects were to be found in subsequent editions. In those cases, it is possible to talk about the genesis of prints. In the case of *Entropia* the scholar is also in possession of this element of the text-creation process, that is - the above-mentioned first print on the pages of London's "Nowa Polska" (1994, issue 3, pp. 218-225), entitled *Entropia wzrasta do zera*.

I am thus in possession of a considerable set of *brouillon* versions as well as the first print of *Entropia*. At face value this seems to be an elusive wealth, because the majority of the pages containing the short story I am interested in (the pages dispersed over a few folders) contains fair copies or versions of the text hardly differing from the first print, and, following from this (with some useful editorial changes) from the 2016 edition. The reality, however, is different. This is because of three paragraphs: the first, the third and the twenty-second (the beginning of the already mentioned fifth link of the short story "In the evenings we would sit in the room downstairs...", BD 26), whose *brouillons* and one more print shed light on very interesting phenomena²². Their meaning, not just for Haupt's work on this specific short story, but also because of the features of his entire "poetics and ethics" (to paraphrase a well-known title of Stanisław Barańczak's essays), reconstructed in the first part of the article (mostly based on Niewiadomski's proposal) is not insignificant. That is why I reach for genetic criticism, which assigns significance to all, even the smallest variants, by validating them and by individualizing the meaning and aesthetic shape of every attempt at writing a text²³.

Moreover, I reach for John Bryant's²⁴ theoretical proposal, i.e., the category of the fluid text, which focuses on the loci and importance of all changes to and interventions in even the smallest parts of the literary text. When I read the words of this American scholar of textuality and

²¹Jean Bellemin-Noël, *Le texte et l'avant-texte. Les brouillons d'un poème de Miłosz* (Paris: Librairie Larousse, 1971). Polish translation of key fragments: Jean Bellemin-Noël, „Tekst i przed-tekst. Bruliony wiersza Oskara Miłosza (fragmenty)” [„Text and avant-texte. Brouillons of Oskar Miłosz's poem], transl. K. Krzyżosiak, *Forum Poetyki* 21 (2020): 58–59. Pierre-Marc de Biasi, *Genetyka tekstów* [Textual genetics], transl. Filip Kwiatek, Maria Prussak (Warszawa: Instytut Badań Literackich PAN Wydawnictwo, 2015).

²²I shall recall it a bit later, when dealing with the text-creation process of the third paragraph of *Entropia*.

²³“The genetics of the text focuses mainly on the author's work, on their behaviours, emotions, dilemmas: this method proposes to discover the text of a work through a succession of drafts and subsequent revisions, which brought the work to its final version. [...] The genetics of a text lets one visit the writer's private laboratory, to be in the intimate sphere of writing, which tests its possibilities”. De Biasi, 12.

²⁴John Bryant, *Płynny tekst. Teoria zmienności tekstów i edytorstwa w dobie książki i ekranu* [The fluid text. A theory of revision and editing for book and screen], transl. Łukasz Cybulski (Warszawa: Instytut Badań Literackich PAN Wydawnictwo, 2020).

literature (“fluid texts [...] from the moment of their inception right to the moment of print are an incessant postponement of the literary work”²⁵), I cannot fail to think about Haupt, who made this postponement an inherent feature of his literary craft and of his literary vision in general. Of course, external circumstances played a part too (e.g., the status of an émigré writer and the need to focus on writing as a source of income), but it does not change the fact that the author of *Entropia* would not deem a work ready to be released out to the world, if it had not been subjected to a long process of refinement. Yet another of Bryant’s primary assumptions is relevant to Haupt’s writing: “a fluid text is any literary work that exists in more than one version”, whereas its fluidity is a consequence of the very act of writing, i.e., something “fundamentally an arbitrary hence unstable hence variable approximation of thought”²⁶. Thus, when looking through tens of pages featuring subsequent variants of *Entropia*, copied almost with no modifications whatsoever, then one is hypersensitive to any, even the smallest change, and when one combines them all, it is possible to see meaning in Bryant’s postulated scholarly activity, which he calls “revision narratives”²⁷, and the value in seemingly insignificant modifications by Haupt himself.

I now move to the analysis of two places of significant change occurring in subsequent revisions of the initial part of the short story *Entropia*. One must begin with the first paragraph. Figure 1. reproduces a page from the *brouillon* with the first words of the short story, whereas

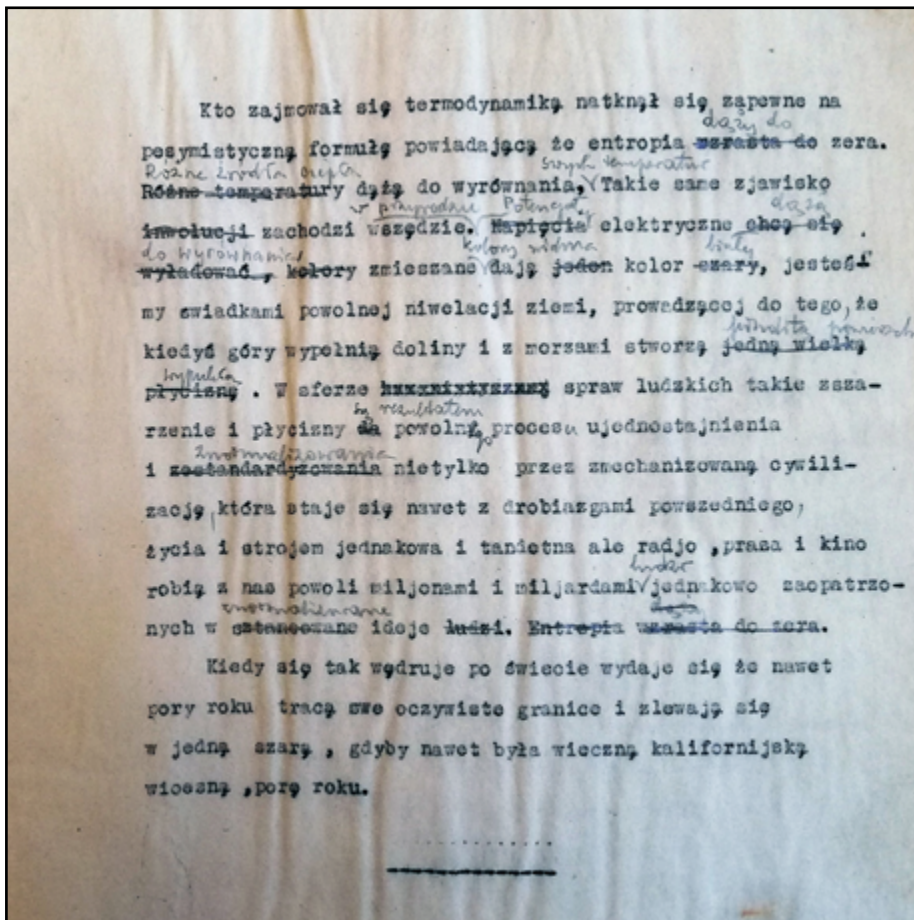


Fig. 1 Brouillon page with the first paragraph of the short story *Entropia*. ZHP, Box 5, Folder3

²⁵Bryant, 38.

²⁶Bryant, 23.

²⁷Bryant, 46.

fig. 2 below contains its transliteration, in which the red ink and italics indicate handwritten modifications of an earlier typescript.

While analysing the above-reproduced page I ask myself: what if the initial paragraph of the short story, which was meant to open the first collection of Haupt's prose and which was one of the first press releases²⁸, representative of the output of a mature artist and proof of the emergence of a multiaspectual style; what, I ask, would happen if at the beginning of the work we now know as *Entropia* the writer had left the following paragraph?

I quote here again deleted words or entire phrases and suggestions of changes (indicated in italics), and I keep wondering what the effect of such modified prologue to *Entropia* would be.

- entropy increases to zero – entropy *aims* for zero
- various temperatures strive to balance – *various warmths* strive to balance *their temperatures*
- the phenomenon of involution occurs everywhere – the phenomenon occurs everywhere *in nature*
- voltages want to load off – *electric potentials strive for balance*
- mixed colours come out as grey – mixed colours *of the prism* result in *white*
- they create a great shoal – they create *a uniform convex surface*

Fig. 2 Transliteration of the *brouillon* page containing the first paragraph of the short story *Entropia*. ZHP, Box 5, Folder 3

Kto zajmował się termodynamiką, natknął się zapewne na *dąży do*
 pesymistyczną formułę powiadającą, że entropia ~~wzrasta do~~ zera.
Różne źródła ciepła *swych temperatur*
~~Różne temperatury~~ *dążą do wyrównania*√. Takie samo zjawisko
w przyrodzie *Potencjały* *dążą*
 inwolucji zachodzi wszędzie. √ ~~Napięcia elektryczne chcą się~~
~~do wyrównania,~~ *kolory widma* *biały*
~~wylądować, kolory~~ zmieszane √ ~~dają jeden kolor szary,~~ jeste-
 my świadkami powolnej niwelacji ziemi prowadzącej do tego, że
jednolitą powierzchnię
 kiedyś góry wypełnią doliny i z morzami stworzą ~~jedną wielką~~
wypukłą
~~plyczną.~~ W sferze spraw ludzkich takie zsz-
są rezultatem
 rzenie i pliczny ~~da~~ powolny *ego* proces *u* ujednostajnienia
znormalizowania
 i ~~zstandardyzowania~~ nie tylko przez zmechanizowaną cywili-
 zację, która staje się nawet z drobiazgami powszedniego,
 życia i strojem jednakowa i tandetna, ale radjo, prasa i kino
ludzi
 robią z nas powoli milionami i miliardami √ ~~jednakowo~~ zaopatrzo-
znormalizowane *dąży*
 nych w ~~szancowane~~ *ideje* ~~ludzi.~~ Entropia ~~wzrasta do zera.~~

²⁸Nowa Polska. Miesięcznik 1944, vol. 3, issue 3.

- In the area of human issues such greying and shoals will result in a slow process of unification and standardisation – In the area of human issues such greying and shoals *are the result of* a slow process of unification *and normalization*
- they slowly turn us slowly into millions and billions of people identically in awe of identical ideas – they slowly turn us into *people*, who in their millions and billions are identically in awe of *normalized ideas*

The pencil which introduced these changes was likely not held by Haupt's hand. The shapes of letters are different, as is the manner of signalling new versions – it differs from what we see in the manuscripts or typescripts which are known to have been prepared by the author himself. Given that ensign Haupt was working on *Entropia* when he was in the British Isles and that Antoni Słonimski accepted his work for publication in the third issue of the monthly "Nowa Polska" in 1944, as well as given that we must take the version of the work in this published form to be the final one (except for the title which kept undergoing transformations), one might put forward a hypothesis that maybe the writer asked some compatriot who was gifted or educated in sciences to make revisions to a paragraph which was so important for him. The interventions of a hypothetical editor let us see how powerful, how unique stamp of Haupt's stylistic machinery is, how infallible and precise his nearly poetic shape of sentences is. So, if the first story of Haupt's envisaged bigger whole just like the pencil-holding advocate of precision had wanted everything would be, to quote from the author of revisions - "normalized". It is no accident that this word was twice suggested as a possible variant. That would have left the paragraph without this particular rhythm, regulated by Haupt with inversions and generous enumerations, which abound in specialist terminology, here – stemming from physics, geography and sociology, which remain somehow organically embedded in his artistic prose. One might perhaps risk the statement that the author's work on this fragment of *Entropia* was an attempt to resist "the slow process of unification and standardization", to abandon the sphere of "matrix ideas", whose arrival seems inevitable in the world surrounding the writer and his narrator. What is at stake here is a life and creation free from a matrix, a template of other people's ideas and from everyday life, more and more dominated by war and technology.

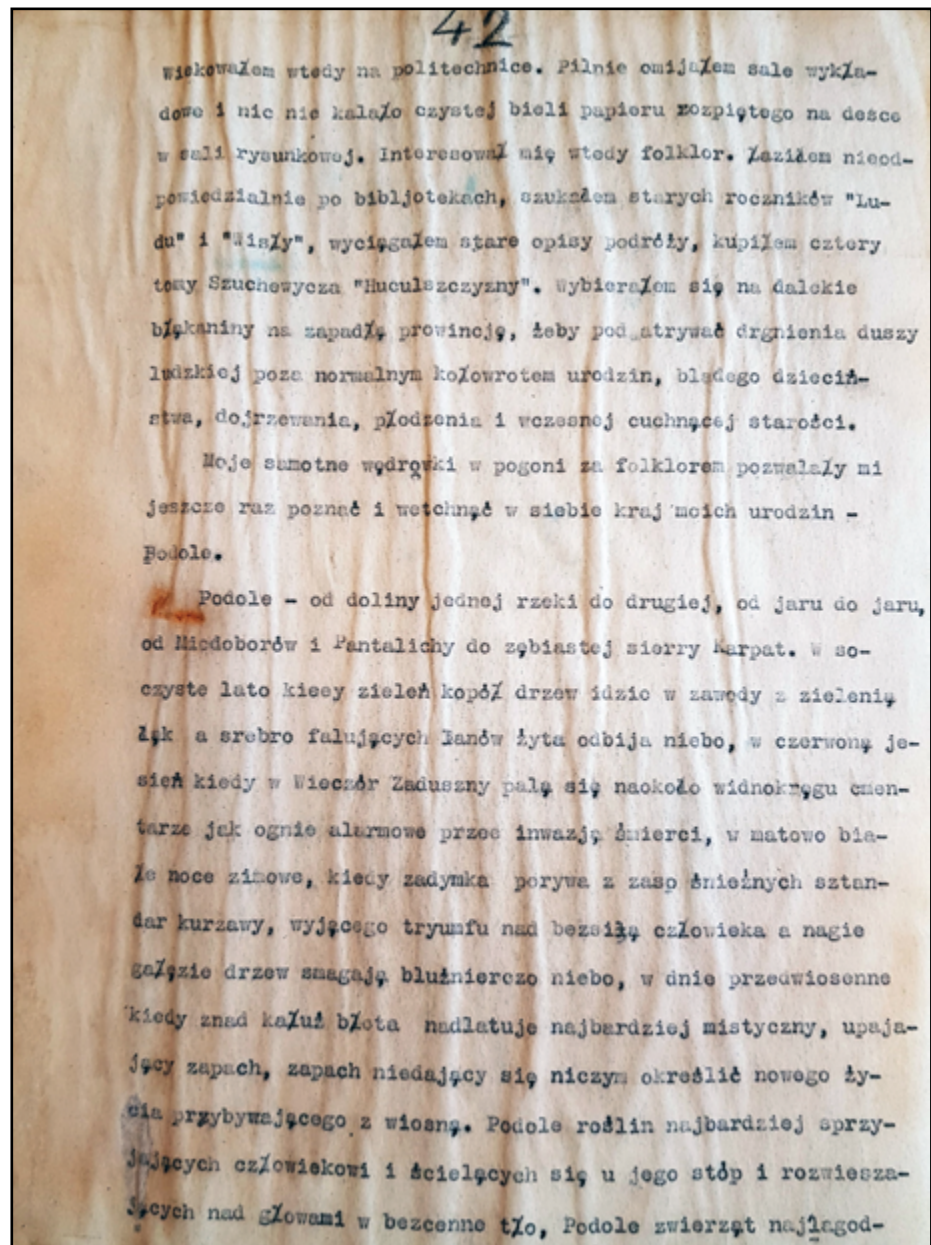
Based on extant materials such as the *dossier for Entropia* it is impossible to determine whether the author really started with the paragraph considered above. That is probably the reason why one needs to suspend forever the hypothesis that the idea for *Entropia* came earlier, at the very beginning of the 20th c., when Haupt wrote a short article entitled „Bateria śmierci” *1-go Pułku Artylerii Motorowej. W święto pułku* [„Battery of death” of the First Regiment of Motor Artillery. On the day of the Regiment] (ZR 201–203) and published it in "Polska Walcząca" ["Fighting Poland"] in 1941 (issue 40, p. 5). Madyda wrote that it

[...] is reminiscent of historical events, whose anniversary was made into a regiment holiday – this event was the battle of Dytiatyn in the Podolia region, fought against the Red Army on September 16th, 1920. The location of this event gave Haupt free rein to release his authorial proclivities, because of which he did not impose on his work a strictly informative/ battle-like character, but he also included in it a paean to the scenery of his native Podolia region, which is so much more characteristic that this praise of the region was placed at the very beginning of the

text. Even more significant is the fact that the fragment was repeated in the short story *Entropy increases to zero* (1944)²⁹.

First, one needs to add that this Podolia paragraph from “*Bateria śmierci...*” made it to the first print of *Entropia* in a modified version (the same one can be found in *Baskijski diabeł*, 2016). The modification is minimal, but its meaning is fundamental. Suffice it to consider the illustrations below. The one featuring as Fig. 3 one can see the earlier version, identical to the one in “*Polska Walcząca*”. The one from Fig. 4, in turn, contains the final version of the text.

Fig. 3 Earlier version of the second and third paragraphs from the short story *Entropia*. ZHP, Box 6, Folder 2



²⁹Madyda, Zygmunt Haupt. *Życie i twórczość literacka*, 106–107.

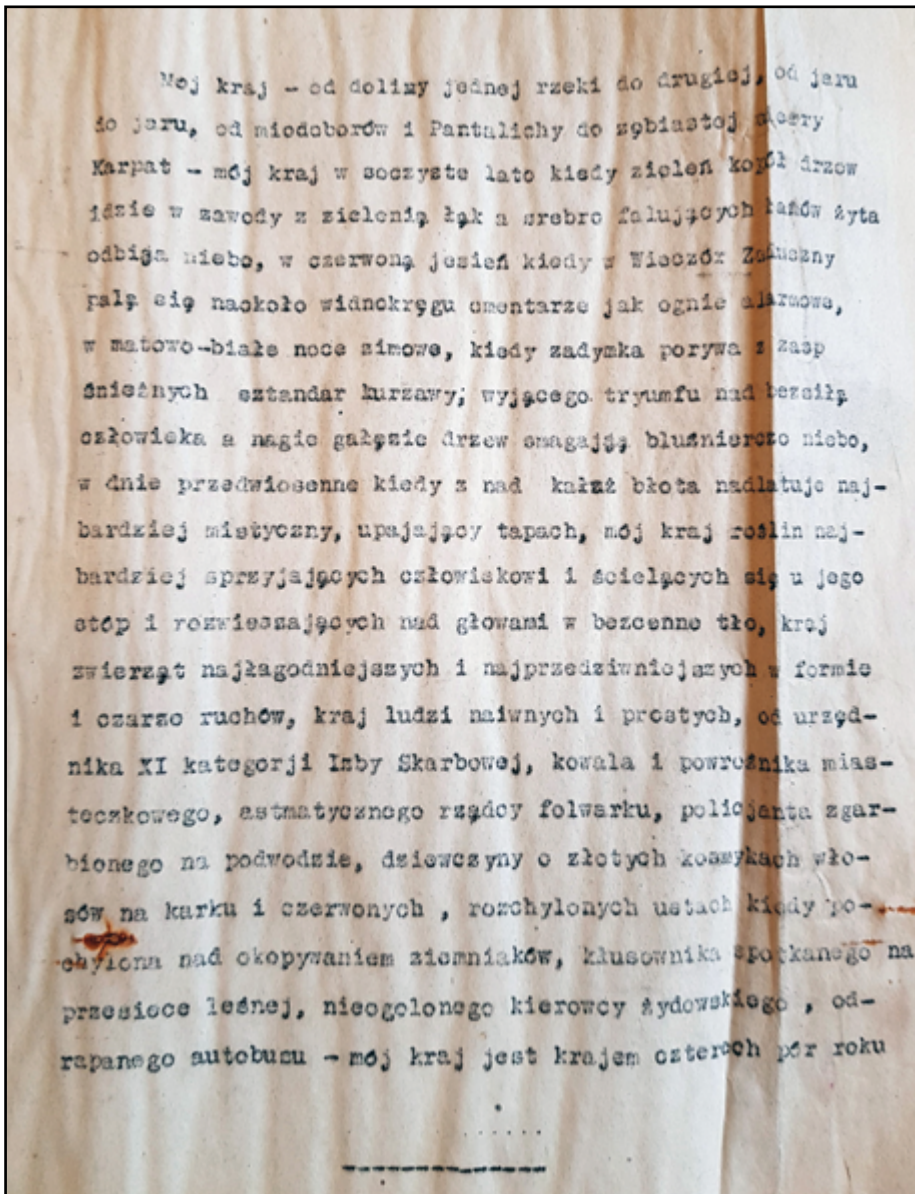


Fig. 4 Later version of the second and third paragraphs from the short story *Etropia*. ZHP, Box 6, Folder 2

At face value, the changes are insignificant. In the 1944 version instead of Podolia one reads “my country”, with added fragments concerning a tax clerk, a smith, a ropemaker, a farm manager, a girl in the field, a poacher and a Jewish driver.

My country – from one river valley to another, from one ravine to another, from Miodobory and Pantalicha to the ragged sierra of the Carpathia – my country in the juicy summer, when the greenness of tree domes competes with the greenness of the meadows, and the silver of the waves of rye fields reflects the sky, in the red autumn, when in All Saints’ Eve cemeteries along the horizon are alight like fire alarms, in matt-white winter nights, when the blizzard picks up from snowdrifts the standard of snowstorm, a roaring triumph over human helplessness, and the naked tree beams hit across the profane sky, in the days of early spring, when the most mystical, intoxicating scent drifts above mud pools, my country of plants beneficial for people and resting at their feet and extending over their heads like a priceless background, the country of naïve and simple people, from an 11-th category tax collector, a smith, a town ropemaker, an asthmatic farm manager, a police-

man, hunched on his horse-drawn vehicle, a girl with fair strands of hair on her back, when she leans over while digging out potatoes, a poacher encountered in the forest clearing, an unshaven Jewish bus driver – my country is a country of the four seasons (BD 21-22).

I think these modifications are extremely important. The first one, replacing the Podolia with “my country”, is an example of a constant tendency in Haupt’s literary work. It is proven by genetic analysis of paragraphs of the short story *Balon*, where Panas discerns the author’s intention to move towards “narrative universalization”³⁰. This change has far-reaching consequences, because – as one which opens the short story designed as the first link in the entire collection – it delineates the boundaries of a world which will be a point of reference for the ensuing texts. Many of these stories will take place beyond the boundaries of Poland, but their relation to the literary representation of the central place will always be a measure of their geopoetic potential. Perhaps this is the reason why Haupt needed the characters of inhabitants, absent from an earlier version of the work. Their constellation defines the irreducible values of “my country”, in which the main parts are played by plants, animals, and simple citizens, attached to the land, and yet absolutely free and fulfilled. Moreover, in his creation of the portraits of “naïve and simple” ones he almost postures them like a painter would, which, combined with the finesse and precision in the description of colour and the light of the landscape of “my country” directs the reader’s attention to the artist, portrait and landscape painter, hidden behind all that. The writer.

The question returns: was this fragment already present in the Podolia version and the entropy fragment was added later, or did Haupt write the bit on entropy independently of the 1941 fragment and only then decided to pick up the paragraph from “Bateria śmierci...” and, having done that, he reworked it with the entire passage on entropy on hand. I think both are equally possible, and the archival material does not help decide which order was the original one. What matters is that only in *Entropia* was he able to look at his homeland from a distance, which allowed him to transform the experience of his foundational place, as it were, into artistic material. In the early 1940s Haupt-the writer we know from his best short stories was born. These stories cannot be imagined without a strong topographic element, which is both a token of representation and a prism through which all the writer’s beliefs have to pass.

This modest contribution to (I hope) future works on Haupt’s text-creative process I would like to point to a fundamental challenge. I believe that considerations on the genetics and fluidity of texts written by the author of *Jeździec bez głowy* [*The headless rider*] must always navigate the micro and macro scales. That is, one must trace all changes implemented to even the smallest elements of the works, whose genetic process is being scrutinized. One should look at the role of these modifications in the context of an individual text. At the same time, it will also be necessary to consider all individual transformations from the perspective of a larger whole.

³⁰Panas, 218.

Endless writing

The counterintuitive transition between the first and subsequent two paragraphs of *Entropia*, especially between the initial and third paragraphs, can be explained and reaffirmed by Niewiadomski's and Panas' observations. The former, in his article about the generic non-transparency of Haupt's prose, emphasizes that the writer constantly applies "the 'testing' mode by creating essay-like sketches, initial stages of short stories which almost always become stories about the adventures of his own emotions and mind"³¹. Panas in turn, as an aside to the analysis of the process of creation of the short story *Balon*, writes about "hidden or non-obvious relationships between different texts" and he presents Haupt as a "montage artist, operating textual fragments as if they were ready or almost-ready elements"³². Between 1941 and 1946, when Haupt was working on *Entropia* and other fragments, initially intended for a novel, he had a number of these fragments published in press. They were meant to be included in a volume of short stories. One can notice two contrasting images of the writer. The first one is a disorderly artist, almost crushed underneath the weight of his own *brouillons*, amongst which he tries to meander without so much as a plan, without following any predetermined route. But right by his side there is the artist focused on the object of his reminiscences and studies, perfectly aware of what he is looking for and every now and then encountering in his paper ore, an element, a precious stone, as it were, with which he likes to adorn his paper ring.

One may thus interpret Haupt's archive as a living space and assign it agency in the process of the writer's artistic development. It is evidence of a writing which does not solve anything³³, but one which is endless.

translated by Justyna Rogos-Hebda

³¹Niewiadomski, „Ja, Zygmunt z Roksolanii...”, 102.

³²Panas, 228. Let me add here also Madyda's postulate, from his study of *Electra-Nietota*: „Before setting down to writing the author had in his head an almost finished text of the work, the only artistic problem was composition”, Madyda, Haupt. Monografia, 156.

³³Niewiadomski, „Ja, Zygmunt z Roksolanii...”, 111.

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KEYWORDS

LITERARY ARCHIVE

Zygmunt Haupt

textual genetics

ABSTRACT:

The article is an attempt to analyse the process of textual creation in Zygmunt Haupt's short story *Entropia*. To that end, *brouillons* in the archives of Stanford University special collections, containing consecutive versions of the work have been consulted. The analytical background applied here relies on observations of scholars who emphasise the complexity of literary techniques applied by the author of *Lutnia*, whose focus was to try and demonstrate the complicated status of the lyrical I in the modern world. The present author tries to demonstrate that Haupt's *brouillons* are an integral, living part of his writing, in which the fight for demonstrating newly discovered values emerging from the relationship between man and place is never complete.

short story

FLUID TEXT

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