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Creativity in the Shadow of the Teatr na Tarczyńskiej Stage: Unpublished Works by Lech Emfazy Stefański

Keywords: Theatre on Tarczyńska Street, unpublished works by Lech Emfazy Stefański, Apolonia Szczęsna, Stanisław Prószyński, Stanisław Czachorowski (Swen), avant-garde theatre, experimental theatre

Słowa kluczowe: Teatr na Tarczyńskiej, nieznane teksty Lecha Emfazego Stefańskiego, Apolonia Szczęsna, Stanisław Prószyński, Stanisław Czachorowski (Swen), awangarda teatralna, teatr eksperymentalny

Introduction

Lech Emfazy Stefański[1] was one of Poland's best-known parapsychologists and a co-founder of the Polish Psychotronic Society. He is the author and co-author of several volumes concerned with parapsychology, paranormal phenomena, esotericism and dermooptics, including *Alchemicy* [*The Alchemists*] (1955), *Biały pył* [*White Dust*] (1956), *Od magii do psychotroniki* [*From Magic to Psychotronics*] (1980), *Wyrocznia Słowiańska* [*The Slavic Oracle*] (1993), *Magia run* [*The Magic of Runes*] (2001), as well as an actor, director, columnist and enthusiast of music and painting. In the late 1940s, Stefański published a series of articles entitled "Malarstwo jest dla wszystkich [Painting is for Everyone]" (8–14/1949) in the socio-literary magazine „Po Prostu" (published in Warsaw since 1947). The last piece in the series, devoted to the future development of contemporary painting, was never released because it did not align with the doctrine of Socialist Realism, which was just being introduced. The 1950s saw sporadic art-related publications by Stefański, including three texts written jointly with Hilary Krzysztofiak (1926–1979), a painter, graphic

[1] "Emfazy" was a pseudonym used in the underground resistance, but the artist would continue to use it until the end of his life.

artist and set designer, who later became associated with the Katowice-based St-53 group (7/1950, 13/1950, 34/1950). Those, too, failed to win the approval of the doctrinaires, while Krzysztofiak's work *Szczęka* [*The Jaw*], exhibited at the Arsenał, was contemptuously labelled "metaphysics" (28/1955) (*Aby zobaczyć…*, online). Even at the time, Stefański conceptualised the form of a work to be "a well-prepared vessel into which content is poured" (Stefański, 1949, p. 7), a perspective that would prove significant in his later oeuvre. The artist was involved in the experimental Teatr na Tarczyńskiej [Theatre in Tarczyńska Street]. In a conversation with Zbigniew Taranienko, he reminisced on that artistic experiment of his as follows: "Our theatre had no name, it was not an institution, though performances took place every day. […] Our theatre was intended to be an avant-garde and experimental one. We were not interested in art that served political ideology; instead, we were intrigued by the trends in recent art. […] It is untrue that Teatr na Tarczyńskiej originated with 'artistic hunger' that was due to a lack of artistic atmosphere. Nothing is created out of hunger; one dies of hunger. Interesting phenomena in art – and our theatre was one, I believe – arise from satiety, from a good atmosphere within the troupe. Such was the troupe of ours" (Stefański and Taranienko, 1985, p. 65). However, before the stage in Tarczyńska went up, Lech Emfazy Stefański had written several texts, preserved in manuscripts and typescripts.

This study explores Stefański's unpublished works written between 1949 and 1954, that is, in the period immediately preceding the establishment of Teatr na Tarczyńskiej. These are:

1. *Pieśń o nowej Warszawie* [*Song of New Warsaw*]. Text for a cantata by Stanisław Prószyński, Warsaw 1949, (typescript).
2. *Hinduski ptak* [*The Indian Bird*]. A one-act play dedicated to Swen (Stanisław Czachorowski), Kobyłka 1951, (typescript).
3. *Wiersze dla dzieci* [*Poems for Children*], Kobyłka 1950–1951, (manuscript).
4. *Pionier* [*The Pioneer*], short story, Warsaw 1954, (typescript).

All have survived in the original. Emfazy gave them to his friend, the painter Apolonia Szczęsna.

Research objective

Given the existing publications on Miron Białoszewski, Teatr na Tarczyńskiej and Teatr Osobny, including Błoński, 1956; Prószyński, 1985; Lipski, 1991; Kopciński, 1997; Czerniak, 1997; Zalewski, 2007; Ciechan, 2010; Karwowska, 2017; Gołębiowska, 2019; Samsel, 2022; Pawlak, 2023; Frankowiak, 2023 and, in particular, Kirchner's *Wspomnienia o poecie* [*Remembering a Poet*] (1996) and the *Topo-Grafie* [*Topo-Graphies*] project[2], it would appear that the oeuvre

[2] *Topo-Grafie: miasto, mapa, literatura* [*Topo-Graphies: City, Map, Literature*] was a project carried out in 2014–2017 "as part of the National Programme for the Development of the Humanities by the Urban Studies Lab at the Institute of Polish Culture, University of Warsaw.

of the artists involved in that stage has been covered in considerable detail. However, the available archival material not only supplements the history of the theatre's formation from a standpoint which differs from the insights in those publications, but also invites re-evaluation of what we know about the artistic endeavours of Lech Emfazy Stefański.

The goal of this study is to interpret the content of Stefański's previously unpublished works and, in effect, contribute new information regarding his oeuvre. Here, his subsequent artistic activity at Teatr na Tarczyńskiej and the related publications, which survive in their original form and are already known to theatre and literary scholars, serve as a frame of reference. Considering the objective, the value of the article lies in disseminating the hitherto unknown literary output of Stefański, thus enriching the knowledge of that figure. The operationalisation relies on several research questions:

1. What are the themes of Lech Emfazy Stefański's unpublished works?
2. Do the unpublished texts dovetail with the later artistic experience of Teatr na Tarczyńskiej?
3. Are the unpublished texts formally similar to Stefański's later writings for alternative theatre?
4. Are these works linked to events discussed in earlier studies, and have links of the kind passed unnoticed in the scholarship to date (Kulecka, 2000, pp. 6–7; Frankowiak, 2023, pp. 8–9)?[3]

In this study, it is presumed that Lech Emfazy Stefański's unpublished works offer grounds to re-examine the establishment of Teatr na Tarczyńskiej.

The interpretative framework and backdrop for these reflections encompasses the private correspondence from the late 1940s and the first half of the 1950s between Lech Emfazy Stefański and Apolonia Szczęsna, as well as the writer's later texts – preserved in their original form – from the period of his fascination with avant-garde art, namely, the artistic seasons at Tarczyńska.

Before Teatr na Tarczyńskiej came into being

A story of immense importance to Teatr na Tarczyńskiej began in 1942, when Stanisław Prószyński met Miron Białoszewski,[4] a student of Polish literature at a clandestine university, Stanisław Czachorowski (Swen), who was involved

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It took advantage of the topographical method to analyse literary works of four outstanding writers whose lives and work were inextricably linked to Warsaw in the latter half of the 20th century. The undertaking ultimately yielded multimedia maps of the city. Given the need to maintain a consistent temporal and spatial framework, investigations within the *Topo-Graphies* series focused on Miron Białoszewski, Leopold Tyrmand, Marek Hłasko and Tadeusz Konwicki."

[3] All documents and photographs used in the article are the property of the author and come from her private archive.

[4] Stanisław Prószyński was a pianist, composer, music critic, journalist and teacher. Winner of numerous music competitions and author of several dozen compositions. In the 1940s, he worked at the Musical Theatre in Warsaw and Łódź. He was one of the founders of the experimental Teatr na Tarczyńskiej. Prószyński also wrote music for plays by Miron Białoszewski, Lech

in professional theatre, and the painter Apolonia Szczęsna,[5] a graduate from the Wojciech Gerson School of Fine Arts in Warsaw and a pupil of Feliks Słupski.

At that time, Swen, Miron and Stanisław began to organise artistic gatherings, which usually took place in Białoszewski's flat in Chłodna Street in Warsaw. Those invited included friends and persons for whom art mattered. Prószyński played his early compositions. They soon formed close relationships that lasted far longer than those at Teatr na Tarczyńskiej, as attested by preserved private correspondence. It comprises 134 letters by Stanisław Prószyński, including 18 from the 1950s, 33 from the 1960s, 48 from the 1970s, 35 from the 1980s, and several dozen letters from Lech Emfazy Stefański to Apolonia Szczęsna from the 1950s. A fair number of photographs from their joint meetings and trips have also survived, alongside Apolonia's portraits and sketches of Lech and Stanisław.

In August 1949, Stefański, Szczęsna and Prószyński spent a holiday together in Międzyzdroje (Fig. 1).[6]

Shortly after returning from their holiday, on September 5th, 1949, Lech gave Apolonia the text for Stanisław Prószyński's cantata entitled *Song of New Warsaw* (preserved in the original). At the end of the cantata, Szczęsna added in pencil: "received September 5th, 1949" (Fig. 2).

Song of New Warsaw consists of six distinct parts. In the first, the leitmotifs are tears, rubble, empty streets, churches and tenement houses in the Old Market Square. Warsaw is "bathed in the blood of red bricks, yet the spirit has not left the body". In the second, there appear workers who "quickly set to work". The city is resurrected. The third part is the most metaphorical. "The bridge is the bowstring, the sky is the bow," Stefański wrote. And beneath it, a tunnel, a tram, an escalator. The lyrical subject inquires: "Officer, is this a dream? – No. This is Warsaw" (Stefański, 1949, p. 1). The following part gives an account of a popular celebration in the "Marjensztacki rynek [the market square of Mariensztat]" (original spelling). The residents are delighted to have

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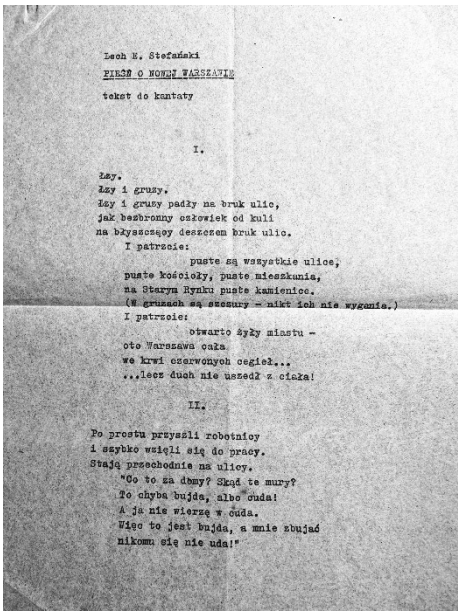
Emfazy Stefański, as well as other artists. Collaborator of such periodicals as "Razem", "Kurier Codzienny", "Stolica", "Po Prostu", "Ruch Muzyczny" and "Śpiewamy i Tańczymy". Professor and Dean at the Faculty of Composition, Conducting and Music Theory at the State Higher School of Music in Warsaw. In 1984, he was awarded the title of professor. For more information, see *Stanisław Prószyński*, online.

[5] Apolonia Szczęsna was a painter, teacher, magazine draughtswoman, and designer. Between 1930 and 1933, she studied at the Wojciech Gerson School of Fine Arts in Warsaw; subsequently, in 1933–1935, she attended Feliks Słupski's Art School. Her major field of study was realistic painting. In 1945, she moved to Ciechanów, where she ran the authorial Jan Matejko School of Painting, later known as the Centre for Visual Arts, which was closed down by the central authorities in 1951. Szczęsna was its director and sole lecturer. Following the school's closure, she was employed at the Institute of Industrial Design in Warsaw as a magazine draughtswoman and a film processing specialist. She also worked at Hydroprojekt in its Central Bureau for Hydraulic Engineering Studies and Design. Szczęsna was a member of the dramatic group Teatr na Tarczyńskiej. Her oeuvre spans over 300 original paintings: oils, watercolours, pastels and pencil drawings, as well as several dozen sketches in black chalk and charcoal from 1931–1934, painting exercises, a number of original postcards and paintings on wood. In May and June 2025, the Municipal Cultural Centre in Olsztyn launched an exhibition dedicated to Szczęsna's entire body of work. (own elaboration).

[6] The surviving record of the trip to Międzyzdroje spans twenty-five photographs.



Fig. 1. Lech Emfazy Stefański, Apolonia Szczęsna, Stanisław Prószyński, Międzyzdroje, August 1949
Source: the author's archive.



Lech E. Stefański

PIEŚŃ O NOWEJ WARSZAWIE

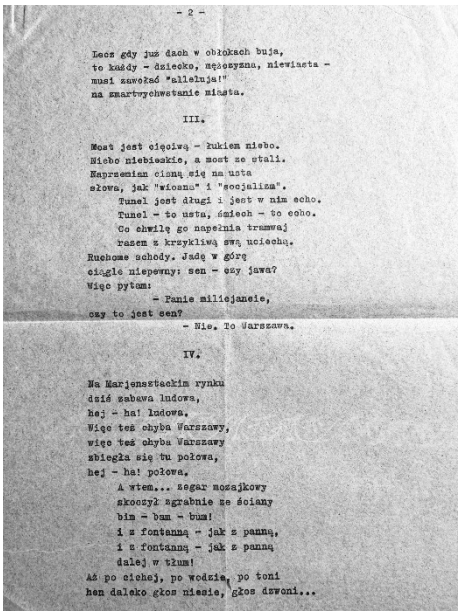
tekst do kantaty

I.

Łzy.
Łzy i gruzy.
Łzy i gruzy padły na bruk ulic,
jak bezbronny człowiek od kuli
na błyszczący deszczem bruk ulic.
I patrzcie:
puste są wszystkie ulice,
puste kościoły, puste mieszkania,
na Starym Rynku puste kamienice.
(W gruzach są szczury - nikt ich nie wygania.)
I patrzcie:
otwarto żyły miastu -
oto Warszawa cała
we krwi czerwonych cegieł...
...lecz duch nie uszedł z ciała!

II.

Po prostu przyszli robotnicy
i szybko wzięli się do pracy.
Stają przechodnie na ulicy.
"Co to za domy? Skąd te mury?
To chyba bujda, albo cuda!
A ja nie wierzę w cuda.
Więc to jest bujda, a mnie zbujać
nikomu się nie uda!"



- 2 -

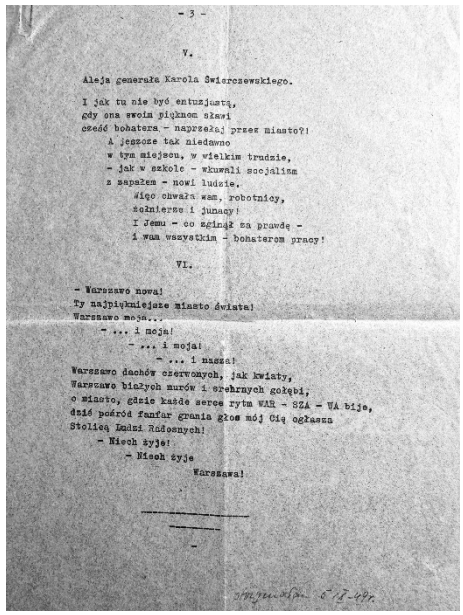
Lecz gdy już dach w obłokach buja,
to każdy - dziecko, mężczyzna, niewiasta -
musi zawołać "alleluja!"
na zmartwychwstanie miasta.

III.

Most jest cięciwą - łukiem niebo.
Niebo niebieskie, a most ze stali.
Naprzemian ciszą się na usta
słowa, jak "wiosna" i "socjalizm".
Tunel jest długi i jest w nim echo.
Tunel - to usta, śmiech - to echo.
Co chwilę go napełnia tramwaj
razem z krzykliwą swą uciechą.
Ruchome schody. Jadę w górę
ciągle niepewny: sen - czy jawa?
Więc pytam:
- Panie milicjancie,
czy to jest sen?
- Nie. To Warszawa.

IV.

Na Marjensztackim rynku
dziś zabawa ludowa,
hej - ha! ludowa.
Więc też chyba Warszawy,
więc też chyba Warszawy
zbiegła się tu połowa,
hej - ha! połowa.
A wtem... zegar mozajkowy
skoczył zgrabnie ze ściany
bim - bam - bum!
i z fontanną - jak z panną,
i z fontanną - jak z panną
dalej w tłum!
Aż po cichej, po wodzie, po toni
hen daleko głos niesie, głos dzwoni...



- 3 -

V.

Aleja generała Karola Świerczewskiego.

I jak tu nie być entuzjastą,
gdy ona swoim pięknem zdawi
cześć bohaterą - naprzeciw przez miasto?!
A jeszcze tak niedawno
w tym miejscu, w wielkim trudzie,
- jak w szkole - wkuwali socjalizm
z zapałem - nowi ludzie.
Więc chwała wam, robotnicy,
żołnierze i junacy!
I Jemu - co zginął za prawdę -
i wam wszystkim - bohaterom pracy!

VI.

- Warszawo nowa!
Ty najpiękniejsze miasto świata!
Warszawo moja...
- ... i moja!
- ... i moja!
- ... i nasza!
Warszawo dachów czerwonych, jak kwiaty,
Warszawo białych murów i srebrnych gołębi,
o miasto, gdzie każde serce rytm WAR - SZA - WA bije,
dziś pośród fanfar grania głos mój Cię ogłasza
Stolicą Ludzi Radosnych!
- Niech żyje!
- Niech żyje
Warszawa!

Fig. 2. Lech Emfazy Stefański, *Song of New Warsaw*, typescript, original 1949
Source: the author's archive.

regained their city. In the fifth part, the lyrical subject is impressed by how the reconstruction of the capital proceeds. He draws attention to the modern Karol Świerczewski Avenue. The sixth section begins with an invocation: "New Warsaw! You, the most beautiful city in the world!" The subject proclaims that this is the "Capital of Joyful People", where "every heart beats to the rhythm of WAR-SAW" (Stefański, 1949, p. 3).

A letter by Stanisław Prószyński to Apolonia reveals that the cantata for choir and orchestra was broadcast on Polish Radio's Programme 2 on September 25th, 1950. The correspondence reads:

> Dear Ms Apolonia!
> *Song of New Warsaw* (my cantata with text by Leszek) will be performed on the radio on September 25th at 10.20 pm on Programme 2 (medium waves). If you could listen to it at a friend's house, I would be very gratified. I think you could call at someone's place for an hour, as the reason is quite important. Warm regards.[7]

The literary and musical collaboration between Lech and Stanisław was a constant feature of their artistic peregrinations (cf. *Tartak* [*Sawmill*], *Kasia Gąski pasała* [*Kate Grazed the Geese*] 1954, *Narodziny Afrodyty* [*The Birth of Aphrodite*] 1956, *Legenda o sobie* [*Legend of Oneself*] 1957).

For Lech, Stanisław, Miron and Swen, the adventure with Teatr na Tarczyńskiej began in 1944,[8] while Apolonia would become involved in it during the aforementioned holiday in Międzyzdroje in 1949 and in the course of subsequent meetings in Kobyłka around 1950, where the gentlemen performed

[7] Letter from Stanisław Prószyński to Apolonia Szczęsna dated September 15th, 1950 (original). Source: the author's archive.

[8] "The matter of founding the theatre had its own prehistory, going back even earlier than the discussions on the subject in Kobyłka. It all started with Lech Emfazy Stefański, already an ardent admirer of Witkacy and his plays (setting off to fight in the uprising on August 1st, 1944, he had Stanisław Ignacy Witkiewicz's *Aesthetic Sketches* in his rucksack; meanwhile, his uprising pseudonym 'Emfazy' was the name of a protagonist in a play Lech had written as a teenager – naturally, modelled on Witkacy – which featured only three characters: Smutyna [Sadnesstine], Chytryna [Artfulia] and Emfazy [Emphasian]. For years, Lech had yearned to create a 'pure-form' theatre. As early as the spring of 1946 (in April), together with his friend from the Secondary School of Fine Arts, Hilary Krzysztofiak (who later became a prominent painter), he founded the Lalkowy Teatr Cynobrowych Snów [Puppet Theatre of Vermillion Dreams], which staged one premiere and a series of public performances in a rented venue in Wiejska Street. […] After the war, Lech lived in an old house at 11 Tarczyńska Street: on the second floor of the annexe, one flat (a room with a kitchen) was occupied by Lech's mother (initially with Lech's grandmother and grandfather); for a few years, Lech and the aforementioned Hilary Krzysztofiak lived there as well. Lech's aunt, Ola, lived on the fourth floor at the same address. At some point (after her husband's death), Aunt Ola confined herself to the kitchen (and a long hallway), while Lech moved into a huge room, which also had a fairly spacious alcove: the perfect spot for a theatre stage. From then on, the idea – an 'idée fixe' of sorts – of creating his own theatre never left Lech. While in Kobyłka, Lech spent much time discussing the idea with Swen. However, having found it difficult to reach an understanding with the latter (perhaps, I suppose, due to certain 'aspirations' Swen had of leading and directing, to which he might have felt called as a professional actor) Lech gave up on theatrical collaboration with Swen and turned to Miron, proposing a joint undertaking of the kind" (Prószyński, 1985, p. 102).

opera-montages combined with monorecitation. "Friends and acquaintances would come to such performances," Prószyński recalls, "naturally Miron, Swen, then Hanna Wolska, his wife, as well as the painter, Lech's colleague and friend, Hilary Krzysztofiak, Bogusław Choiński, and finally the artist and painter Apolonia Szczęsna, who had been a friend of ours for many years" (Prószyński, 1985, p. 101). By then, Swen Czachorowski had already withdrawn from Warsaw's artistic life: his attempts at acting had proved unsuccessful, while the public's lukewarm interest in his poetry discouraged him even further (Zalewski, 2007, p. 84). The "Kobyłka Group" was "a bohemian circle in the then socialist-realist Warsaw and, as a boheme that consciously chose a living on the fringe and spurned the official literary milieu, though at the same time somehow exploited the available opportunities to earn a living from journalism and par -literary work – making it clear that this was done out of absolute necessity or somewhat half-heartedly – they were bound to provoke resentment. Even more so envy, being an enclave of freedom and stylish socialising. Still, that did not prevent the then establishment from being their frequent guests" (Zalewski, 2007, p. 86). Lech Emfazy Stefański, together with Miron Białoszewski, stayed at Swen's. They wrote, engaged in discussions, gathered herbs, went to church fairs and took long walks. They ignored the reality of Warsaw. They went hungry together because the money was short: they did not wish to live on political bursaries and rarely accepted fees. As Stanisław Prószyński would observe years later (1985, p. 87), they shared a passion for music, poetry, literature, theatre, painting and sculpture, but music occupied a special place, being undoubtedly privileged and important. They avidly read the works of Stanisław Wyspiański, Bolesław Prus, Thomas Mann and Oscar Wilde. It was then that Swen conceived the idea of staging poetic miniatures, which Lech Emfazy later successfully put into practice with Teatr na Tarczyńskiej (Lipski, 1991, p. 147). At that time, Czachorowski was already working on a text entitled *Trzykrotne podsłuchanie kobiet skrobiących rybę* [*Thrice Eavesdropped on Women Scaling Fish*].[9] However, years later, Prószyński (1985, p. 65) admitted that Teatr na Tarczyńskiej was primarily a collective of three authors: Choiński, Białoszewski and Stefański, while Swen remained on the sidelines of theatrical productions.

In February 1950, Lech and Stach announced their visit to Apolonia in Ciechanów, where the artist had been running the Jan Matejko School of Painting since August 1st, 1945. In May 1950, Lech visited Apolonia. A number of photographs from that meeting have survived (Fig. 3).

[9] The original manuscript of this work has been preserved. *Trzykrotne podsłuchanie…* consists of three distinct parts. Czachorowski titled the first "Witryna twarzy jałowej [Window of the Vacuous Visage]", the second "Studnia przez strych ostateczny [Well Through the Last Attic]", and the last "Śpiew z miejsc zupełnie pustych [Song from Utter Voids]". The typescript fits onto three A4 sheets, stapled in two places and numbered in the header. Source: the author's archive.



Fig. 3. Lech Emfazy Stefański's meeting with Apolonia Szczęsna in Ciechanów. The ruins of Ciechanów Castle. Pentecost, Ciechanów, May 28th–29th, 1950
Source: the author's archive.

Soon afterwards, on June 18th, 1950, Lech invited Apolonia to his birthday party. A letter addressed to Apolonia reads as follows:

> Dear Ms Apolonia!
> […] I cordially invite you to my birthday (July 2nd) as one of my most welcome guests. You must come! At the same time, we are sending photographs – they turned out splendidly. I have a new painting by Witkacy; on July 2nd, you will have the opportunity to admire (or criticise) it. I'm sending my warmest regards and so-called "kisses" (handwritten signatures: Staszek and Lech).[10]

All three kept each other informed about the most important events in their lives. Both gentlemen wrote about the successive broadcasts of their concerts (February 3rd, 1950; April 10th, 1951; April 29th, 1950); Lech sent greetings from trips abroad (August 2nd, 1952; May 19th, 1956; July 25th, 1957) (Fig. 4). They would travel and stay together in Międzyzdroje. As the correspondence reveals, the artists even had a favourite lodgings with the Łastowski family at 6 Staszica Street. Lech gave Apolonia the first edition of *The Alchemists* (1955) with a special dedication (Frankowiak, 2023, p. 154).



Fig. 4. Correspondence between Lech Emfazy Stefański and Apolonia Szczęsna, 1950s (selection)
Source: the author's archive.

[10] Letter from Lech Emfazy Stefański to Apolonia Szczęsna dated June 18th, 1950. Source: the author's archive.

In the first week of July 1951, Lech Emfazy Stefański presented Apolonia with *The Indian Bird*, a one-act play dedicated to Swen. The original manuscript has survived, complete with the writer's handwritten dedication to Apolonia, written in Kobyłka on April 11th, 1951 (Fig. 5). The play is bound in a stiff cardboard cover. Inside are 10 pages of typescript bearing Lech's signature and the date stating when the text was completed.

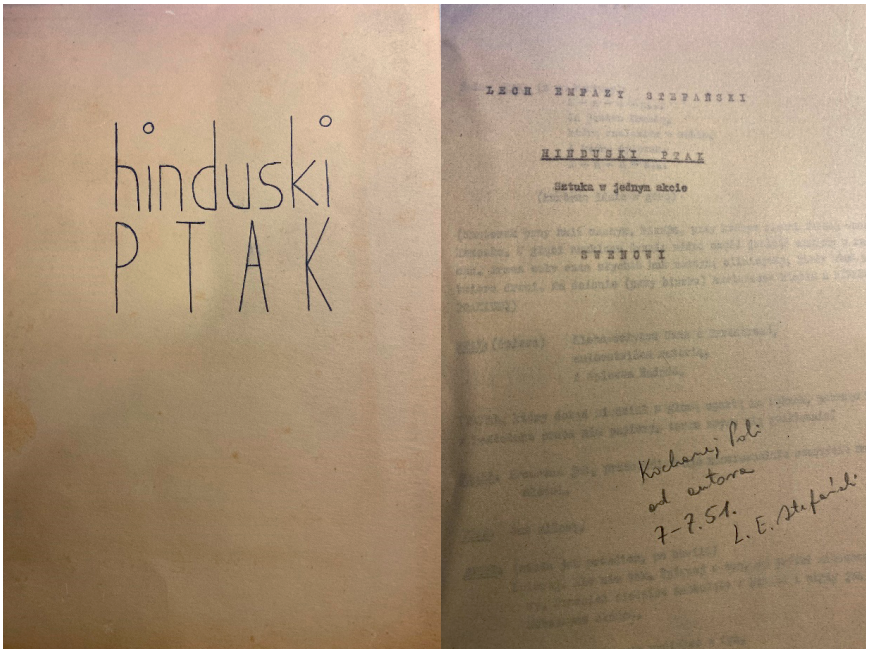


Fig. 5. Lech E. Stefański, *The Indian Bird* with a dedication to Apolonia Szczęsna, Kobyłka 1951
Source: the author's archive.

The play's protagonists – the eponymous Indian bird in a cage hanging on the wall of a small room, Paweł, an engineer, and Ewa, who joins them at a certain point – discuss truth, freedom and happiness, as well as the significance of one's worldview in moral choices. The bird sings that it has defied time and space, annihilated matter, and is therefore happy. Paweł is angered by the animal's "incomprehensible happiness". He demands that it sing of how miserable it is. After all, it is locked in a cage and will never see the sun. It must therefore sing of its captivity. The bird bursts into carefree laughter, which annoys the engineer even more. He threatens the animal that he will gouge out its eyes so that it sings out of real pain, and recounts how he once blinded a nightingale so that it would sing just as the man wanted. He approaches the Indian bird with a sharpened pencil, and the frightened bird begins to sing a melancholic song about the lack of sun, autumn and mud. At one point, it stops and speaks to Paweł: "I feel sorry for you – a puny skeleton suspended in the void. […] And why

are you so unhappy, my poor fellow? (ironically) Earning too little?.. . Or perhaps your lady-love has left you?...” (Stefański, 1951, p. 4). The engineer becomes even angrier, claiming that the bird is merely a bird, so it has no right to insult or judge him. It can only make people’s lives more pleasant, for it is locked in a cage. The bird, however, retorts and encourages the man to familiarise himself with the philosophy of birds’ freedom and independence. Paweł still argues that there is no happiness, that he feels only emptiness and doubt, while the only things he believes in are God, matter, art and his own artistic individuality. The bird encourages the man to stop wanting and to trust in the truth. “Our desires, our longings separate us from the Truth” (Stefański, 1951, p. 5). Quite quickly, both reach the conclusion that ridding oneself of desires is one of the paths to perfection, although Paweł believes that the bird’s truth is terrifying. It is locked in a cage. Nonetheless, the Indian bird replies: “I am a hundred times freer than you. The cage is of no consequence. Freedom is within me” (Stefański, 1951, p. 5). It suggests to the man that truth is for everyone and that, if only Paweł is willing, it will teach him “to want nothing and believe in nothing”. The engineer thus rejects God, the happiness of humanity and art, and sets out on the path to genuine freedom. His existential musings are interrupted by Ewa, who enters the room wearing a hat and coat. Looking with some disbelief at the “feathered yogi”, she makes a fairly strong statement: “I realised long ago that one must adopt the worldview of the seaweed. One must let oneself float on the water, without making any movements oneself. Why bother? The water contains all the elements necessary for life anyway” (Stefański, 1951, p. 7). Paweł likes the seaweed philosophy, but the Indian bird rejects it utterly, finding Ewa to be thoughtless. This provokes the couple to argue. Ewa leaves, slamming the door. “One desire less,” the bird remarks. Paweł decides to let the bird go. He opens the cage. The bird walks onto the desk, then onto the floor, stretches, and speaks of the true freedom that he had not considered while in the cage. “A new life – a new worldview. I want such things (of which I could not even dream before!) that I had to reject my entire worldview” (Stefański, 1951, p. 10). The Indian bird is unable to cope with the space and the freedom, and perishes, crushed by the machines in the production hall next to the room where he had previously discussed worldview and truth with Paweł (Frankowiak, 2023, pp. 141–142).

Based on psychological buffer criteria, the play affirms the need for inner freedom, regardless of circumstances, but also rejects it. The text echoes the French existentialist Jean-Paul Sartre’s desire for meaning. The Indian bird is “doomed to freedom”, which is why it encourages Paweł to reject his needs and desires. According to the bird, human life is founded on “bad faith” and, regrettably, consists of turning away from one’s own freedom and authenticity. Sartre’s existential thought, informed by the conviction that we exist first and only then lend meaning to existence through our choices and actions, is the key to interpreting this play. Freedom is absolute. We cannot entrust it to God, to circumstances, or to art. That is why the eponymous Indian bird is not afraid of the existential experiment and begins to test various ways of being: in the cage and outside it. Only in this fashion does it arrive at the meaning of life.

Immersed in the absurd situation of the Indian bird's conversation with Paweł, we may conclude that freedom, which we comprehend as a source of responsibility, actually condemns us to constant frustration. Every subsequent choice is a cage.

The Indian Bird is a play that bears the hallmarks of Emfazy's later artistic visions, including *Homunculus* (1955), *The Birth of Aphrodite* (1956), *Wyrzuty skojarzenia* [*Pangs of Association*] (1957) and *The Legend of Oneself* (1957). In the composition, it is immediately clear what is crucial and what is less relevant. Still, that hierarchy is particularly significant, as it unveils successive stages of the characters' immersion in existential thought. There are no superfluous elements in this play. The situational scores of the bird are an evident step towards Jean Cocteau's artistic visions, later realised in Teatr na Tarczyńskiej.

Further unpublished works by Stefański include poems for children: "Czerwiec [June]", "Rzeczka [Small River]" and "Babie lato [Indian Summer]". The three pieces have survived in a manuscript written in pencil in Kobyłka between 1950 and 1951 (Fig. 6). Even this small "collection" bearing Lech's signature has its own merits (Frankowiak, 2023, pp. 139–140).

The structure of the poems is based on simple rhyme and rhythm. In the first poem, Stefański used paired/adjacent, external rhymes. Here are some examples:

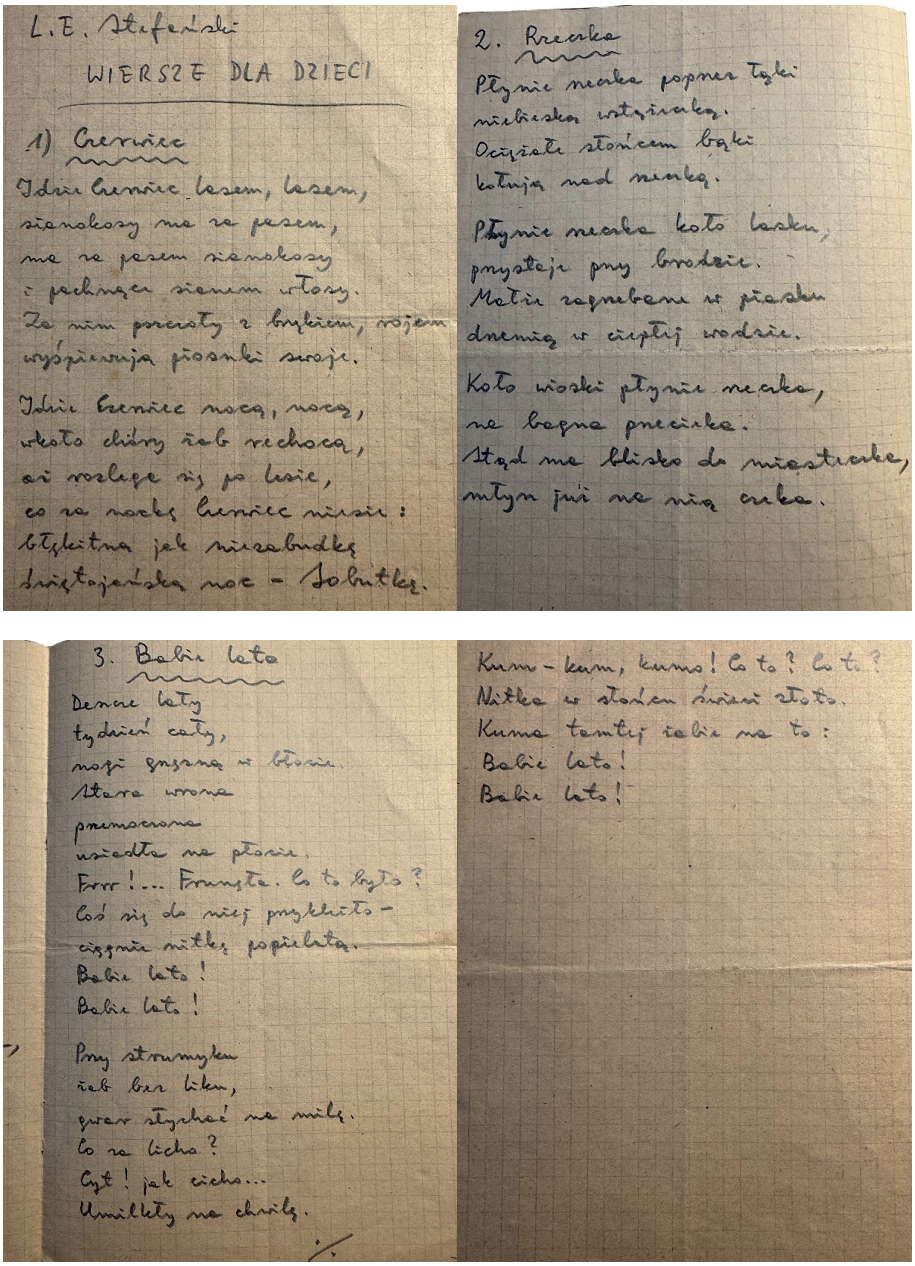
Lasem – pasem [forest – belt]
Sianokosy – włosy [haymaking – hair]
Nocą – rechocą [night – cackling]
Lesie – niesie [forest – carries]
Niezabudkę – Sobótkę [forget-me-not – Midsummer Night]

In "Rzeczka" he used cross, external rhymes:

Łąki [meadows] (1) – bąki [bumblebees] (3)
Wstążeczką [ribbon] (2) – rzeczką [rivulet] (4)
Lasku [grove] (5) – piasku [sand] (7)
Brodzie [ford] (6) – wodzie [water] (8)
Rzeczka [small river] (9) – miasteczka [town] (11)
Przecieka [leaks] (10) – czeka [waits] (12)

In "Indian Summer", he combined these two rhyme schemes and repeated phrases several times, which enhanced the rhythmicity of the text. The first rhyme is paired, the next is a cross rhyme, and then paired rhyme appears again. The entire piece follows this simple structure. In effect, the following are combined:

Lały [poured] (1) – cały [whole] (2)
Błocie [mud] (3) – płocie [fence] (6)
Wrona [crow] (4) – przemoczona [soaked] (5)
Było [was] (7) – przykleiło [stuck] (8)
Strumyku [stream] (12) – liku [countless] (13)
Milę [mile] (14) – chwilę [moment] (17)
Licho [sprite] (15) – cicho [quite] (16)
Co to [what is it] (18) – złoto [gold] (19)
Na to [to this] (20) – lato [summer] (21)


L. E. Stefański

WIERSZE DLA DZIECI

1) Chrząszcz

Idzie Chrząszcz lasem, lasem,
sianokosy ma za pasem,
ma za pasem sianokosy
i pachnącem sianem włosy.
Za nim poczciwy z bykiem, wujem
wyśpiewują piosenki swoje.

Idzie Chrząszcz nocą, nocą,
wkoło chiby żab rechocą,
aż wreszcie się po lesie,
co za nocką Chrząszcz niesie:
błyskotna jak niezabudka
świętojańska noc - Sobótka.

2. Rzeczka

Płynie rzeczka poprzez tęsknie
niebieskie wstęgi rzeczki.
Oczyszcza słońcem bąki
kołują nad nurtem.

Płynie rzeczka koło lasku,
przystaje przy brodzie.
Matki zagniewane w piasku
dnieją w ciepłej wodzie.

Koło wioski płynie rzeczka,
nie bagna precz ika.
Stąd nie blisko do miasteczka,
mtym już nie ma rzeka.

3. Babie lato

Dzisiaj lato
tydzień cały,
nogi grzeją w błocie.
Stara wrona
przemoczona
usiadła na płocie.
Frrr!... Frunęła. Co to będzie?
Coś się do niej przyklejało -
ciągnie nitkę popielatą.
Babie lato!
Babie lato!

Przy strumyku
żab bez liku,
gwar słychać na milę.
Co za cicho?
Cyt! jak cicho...
Umilkły na chwilę.

Kum-kum, kumo! Co to? Co to?
Nitka w słońcu świeci złoto.
Kuma tamtej robi na to:
Babie lato!
Babie lato!

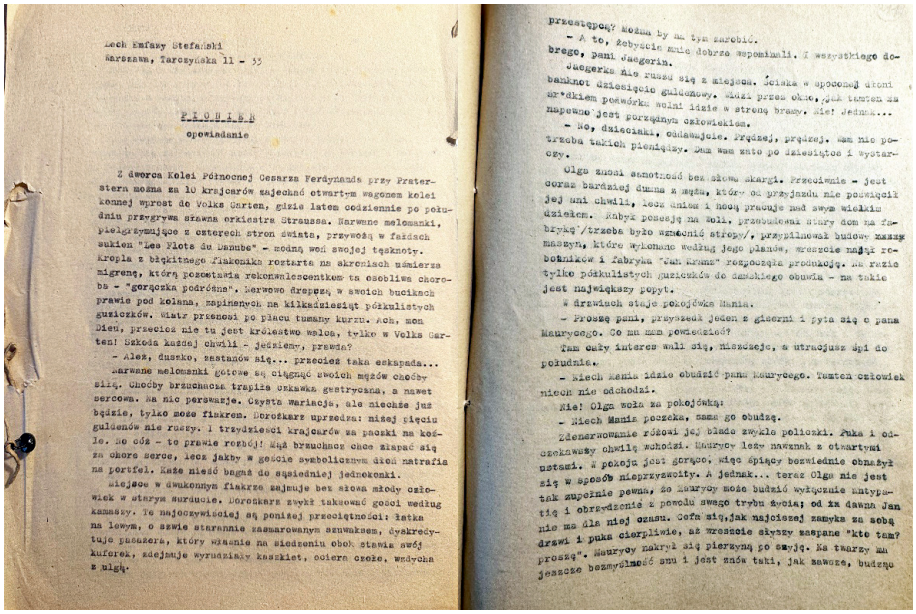
Fig. 6. Lech Emfazy Stefański, *Poems for Children*, manuscript 1950
Source: the author's archive.

It would appear that poems for children were a form which Lech engaged in by chance. Nevertheless, their dynamic language is indicative of the artist's phonological sensitivity and a desire to play with the word. The author may have been encouraged to test the form by Stanisław, who also composed music for children. Some light on this facet of Stefański's work is shed by the composer's reminiscences (Prószyński, 1985, p. 101), in which he states that not only Lech, but also Swen and Miron wrote lyrics for children's songs during the "Kobyłka period". It was the only way to earn money, as nobody wanted to publish their "serious" work. These three poems constitute a literary document that supplements our knowledge of the author of *The Alchemists*.

Another unknown work by Lech Emfazy Stefański is the thirteen-page short story *Pioneer*, written in 1954 in Warsaw, in Tarczyńska Street.[11] Its preserved typescript is adorned with a string ending in a dark-brown wooden bead (Fig. 7). The eponymous pioneer is a young "worker" from Warsaw, Jan Kranz. Dressed in an old frock coat and patched-up shoes, he sets off for Vienna to Burgmüller's Steam-Powered Button Factory in Dampfgasse and, under the false name of Sobczyk, tries his hand as a journeyman locksmith from Warsaw in order to "steal" the concept for producing tiny buttons for female footwear and implement it in his own factory (though we only learn this towards the end of the story). We meet the protagonist when, weary from his journey, he takes a seat in a two-horse cab and orders a ride to the Favoriten tollgate, then walks along Himbergerstrasse, observing the shabby houses where the railway workshop workers reside with their families. In one of them, he rents a room with a bed from Jaegerin, a widow with multiple children. The woman observes the newcomer from Warsaw quite attentively. "She does not trust him, for the young man wears an old frock coat and is only just about to look for work" (Stefański, 1954, p. 3). She notices, however, that Jan has a rather expensive wallet, so she begins to feel that he is an honest man.

Meanwhile, at the *Telegrafen Centrale*, Jan sends a telegram to his wife in Warsaw, informing her of the hardships of the journey and the rather "peculiar situation" in which he finds himself. The peculiarity lies in the fact that Jan is pretending to be someone else. No one knows that he is rich, that he and his brother Maurycy have inherited a factory from their father and want to modernise button production or, in fact, steal the Viennese technology for manufacturing tiny lacquered buttons to embellish the latest styles of women's shoes. No one at the factory suspects who he really is. "A letter from Warsaw highly praises a certain Jan Sobczyk for his diligence, impeccably orthodox views and solid mastery of his trade. He was dismissed from his job at the Emil Kranz foundry following the company's liquidation" (Stefański, 1954, p. 6). And thus, the son-in-law of the Vienna factory owner shows Jan around the production floor, assuming that the journeyman has no idea of how work is done in a button factory. Eventually, he is assigned the simple task of sharpening the dies. In a subsequent letter to his wife, the protagonist states that he "is suffering like a damned soul, but

[11] The fact is mentioned in *Śladami Apolonii Szczęsnej*… (Frankowiak, 2023, p. 146).



Lech Emfazy Stefański
Warszawa, Tarczyńska 11 – 55

PIONIER
opowiadanie

Z dworca Kolei Północnej Cesarza Ferdynanda przy Prater-
stern można za 10 krajcarów zajechać otwartym wagonem kolei
konnej wprost do Volks Garten, gdzie latem codziennie po połu-
dniu przygrywa orkiestra Straussa. Narwane melomanki,
pielgrzymujące z czterech stron świata, przywożą w fałdach
sukien "Les Flots du Danube" – modną woń swojej tęsknoty.
Kropla z bąkitnego flakonika rozłarta na skromnych ubraniach
migreną, którą poczułaby rekonwalescentkom ta osobliwa chore-
ba – "gorączka podróżna". Nerwowo drepczą w swoich bucikach
prawie pod kolana, zapisanych na kilkadziesiąt półkulistych
guzików. Wkrótce prezencji po placu tumany kurzu. Ach, mon
Dieu, przecież nie ta jest królestwo wołoa, tylko w Volks Gar-
ten! Szkoda każdej chwili – jedziemy, prawda?
– Ależ, duszko, zastanów się... przecież taka eskapada...
Narwane melomanki gotowe są ciągnąć swoich mężów choćby
siłą. Choćby brzuchnoga trapiła oskrwka gastryczna, a nawet
sercowa. Na nic perswazje. Czysta waricacja, ale niechże już
będzie, tylko *sose* fiakrem. Dorofkarz uprzedza: niżej sięciu
guldenów nie ruszy. I trzydzieści krajcarów za paski na koź-
le. No cóż – to prawie rozbój! Mąż brzuchnoga chce złapać się
za chore serce, lecz jakby w geście symbolicznym dłoń natrafia
na portfel. Każe nieść bagaż do sąsiedniej jednokonki.
Miejsce w owalnym fiakrze zajmuje bez słowa młody czło-
wiek w starym surducie. Dorofkarz zwykł takowość gości według
kamaszy. Te najczywiściej są poniżej przeciętności: łatka
na lewym, o szwie starannie zamarowanym szewskiem, dyskredy-
tuje paszczera, który wsiadnie na siedzeniu obok stawia swój
kuferek, zdejmuje wyrudziały kaszkiet, ociera czoło, wydycha
z ulgą.

Przestępcę? Można by na tym zarobić.
– A to, żebyście mnie dobrze wspomnieli. I wszystkiego do-
brego, pani Jaegerin.
Jaegerka nie rusza się z miejsca. Ściska w spoconej dłoni
banknot dziesięciu guldenowy. Wodzi przez okno, jak tamten za
napełnia jest porządnym człowiekiem.
– No, dzieciaki, oddajcie. Prędzej, prędzej. Nam nie po-
trzeba takich pieniędzy. Dam wam zato po dziesiątce i wystar-
czy.
Olga znosi samotność bez słowa skargi. Przedewszystkim – jest
coraz bardziej dumna z męża, który od przyjazdu nie poświęcił
jej ani chwili, lecz dniem i nocą pracuje nad swym wielkim
dziełem. Kubyś posiedzi na Soli, przebudował stary dom na fa-
brykę/trzeba było sprowadzić maszyny, przystosować budowę maszy-
nowych i fabrykę Jan Kranz rozpoczęła produkcję. Na razie
tylko półkulistych guzików do damskiego obuwia – na takie
jest największy popyt.
W drzwiach stoją pokojówka Mania.
– Proszę pani, przyszedł jeden z giserni i pyta się o pana
Maurycego. Co mu mam powiedzieć?
Tam cały interes wali się, niszczeje, a utrapiusz śpi do
południa.
– Niech Mania idzie obudzić pana Maurycego. Tamten człowiek
nieom nie odchodzi.
Nie! Olga woła za pokojówką:
– Niech Mania poczeka, sama go obudzę.
Zdenerwowanie rdzewi jej blade zwykle policzki. Puka i od-
czekawszy chwilę wchodzi. Maurycy leży nawznak z otwartymi
ustami. W pokoju jest gorąco, więc śpiący brzydnie obnażył
się w sposób nieprzyzwoity. A jednak... teraz Olga nie jest
tak zupełnie pewna, że Maurycy może budzić wyłącznie antypa-
tię i obrzydzenie z powodu swego trybu życia; od ix dawna Jan
nie ma dla niej czasu. Cofa się,jak najciszej zamyka za sobą
drzwi i puka cierpliwie, aż wreszcie słyszy zaspane "kto tam?
proszę". Maurycy nakrył się pierzyną po czubek. Na twarzy ma
jeszcze bezmyślność snu i jest znów taki, jak zawsze, budząc

Fig. 7. Lech Emfazy Stefański, short story *Pioneer*, typescript, original, Warsaw 1954
Source: the author's archive.

if all goes well, in two weeks' time will be able to pack his bags and return to Warsaw" (Stefański, 1954, p. 7). Meanwhile, Jan's wife has to tolerate the company of his younger brother Maurycy – a playboy and wastrel – and bears his arrogant behaviour only "for the sake of the interests of the 'Emil Kranz' company and their shared inheritance from their father (the foundry)."

At Burgmüller's factory, Jan proves to be a tireless conversationalist. "He listens intently to every tale about the company and technical titbits. He even asks about the purpose of individual parts himself, while continuing to help eagerly with the assembly of three new presses. To think that this intelligent man is merely a craftsman. *Jessas*! Fate's been unfair indeed!", the writer concludes sarcastically (Stefański, 1954, pp. 8–9). In this fashion, Jan obtains valuable information. Playing the part of a journeyman, he does not partake in "imperial and royal attractions", spending his evenings alone, walking about and humming in his rented room, which puzzles and interests Jaegerin. The woman, along with her children, begins to spy on him through the keyhole. When the lodger announces that he is leaving, it promptly dawns on the widow that she should notify the gendarmerie, as she begins to suspect that he might be wanted, and envisions a reward for denouncing the strange lodger. The situation de-escalates when Kranz hands her a rather valuable ten-gulden note as he is leaving. The woman abandons her plan and, yet again, believes that he is a decent man after all.

Olga, Jan's wife, is immensely proud of her husband, who, since his return, has not devoted a single moment to her but works day and night on his great

undertaking. "He bought a property in Wola, converted the old house into a factory – the ceilings had to be reinforced – oversaw the construction of the machinery, which was built according to his plans, and finally hired workers, and the 'Jan Kranz' factory launched production. For the time being, only semi-circular buttons for ladies' shoes, since these are in the greatest demand" (Stefański, 1954, p. 11).

For his part, Maurycy resents that Jan does not want to work with him at the new factory, but he understands his brother. The story ends with Olga looking out the window at passers-by, while the latest issue of the "Tygodnik Ilustrowany" weekly lies on the table, featuring an article about Jan Kranz and his factory. Its text speaks "of his immense contribution to domestic industry, which is developing only thanks to people like him. Thanks to him, millions of hemispherical buttons are not being imported, paid for by weight in gold rubles. In his enterprise, many poor people have found work and bread. The article is accompanied by a photograph: eyes tearful with fatigue, lips pressed together as if in anger, or perhaps in a deserved sense of pride" (Stefański, 1954, pp. 12–13).

Only in Maurycy's mind does a certain cognitive dissonance arise, at which point the story ends. Jan's trip to Vienna is an open secret, yet is it true that he is such an honest and hard-working man who, thanks to his character and long, self-sacrificing toil, amassed a considerable fortune? Or is the truth different? Using deceit and lies, Jan Kranz stole the production and machine-building blueprints and used them in Warsaw.

The story is a search for meaning in a deceitful everyday life. The author attempts to lend meaning to human actions. The titular pioneer does indeed introduce innovations and opens a new factory, but he does not invent the concept of producing tiny buttons himself. The idea is stolen. Thus, a moral and existential disparity arises between desire and realisation, between truth and lie. Although Jan, in his disguise, does many commendable acts in Vienna, feeding hungry children, giving out money, or paying other people's bills, the accruing contradictory moral stances are the most important aspect. As in Mikhail Bakhtin, the meaning of this work is beyond the word; it exists in the minds of the Pioneer, Jaegerin, Burgmüller, Maurycy and Olga.

In January 1954, Prószyński and Stefański presented Apolonia with the aforementioned *Sawmill* for voice and piano, published in September 1953. The music was composed by Stanisław, and the lyrics written by Lech. In 1955, she received from them a three-page booklet entitled *Pracujemy metodą realizacji* [*We Work by the Method of Realisation*] (Fig. 8): the authentic programmatic manifesto of Teatr na Tarczyńskiej. It opens with an excerpt from an article by Tadeusz Peiper, originally published in *Twórczość* (no. 3) in 1950: "There is no such imagination, no such heart, no such mind that would respond to every word coming from the stage… Attention that has turned away from the word for a moment or a series of moments may redirect itself to the play of movements, to the play of objects, to the play with objects, to the colours and lines of the costume, to the shapes of the actor or actress. Unnoticed words can, however, be recovered. On subsequent evenings" (Stefański and Białoszewski, 1955, p. 1).

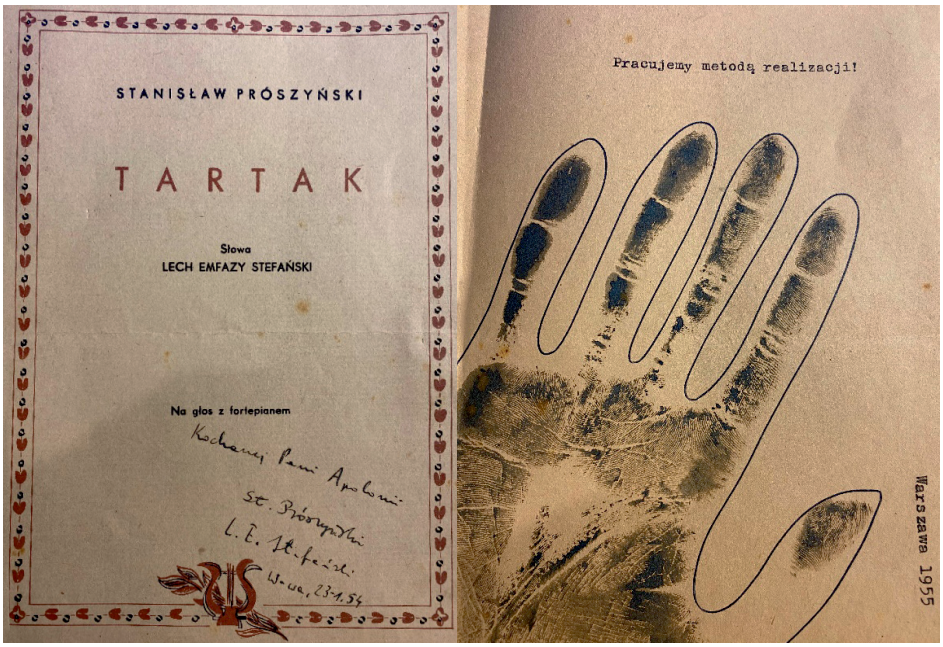


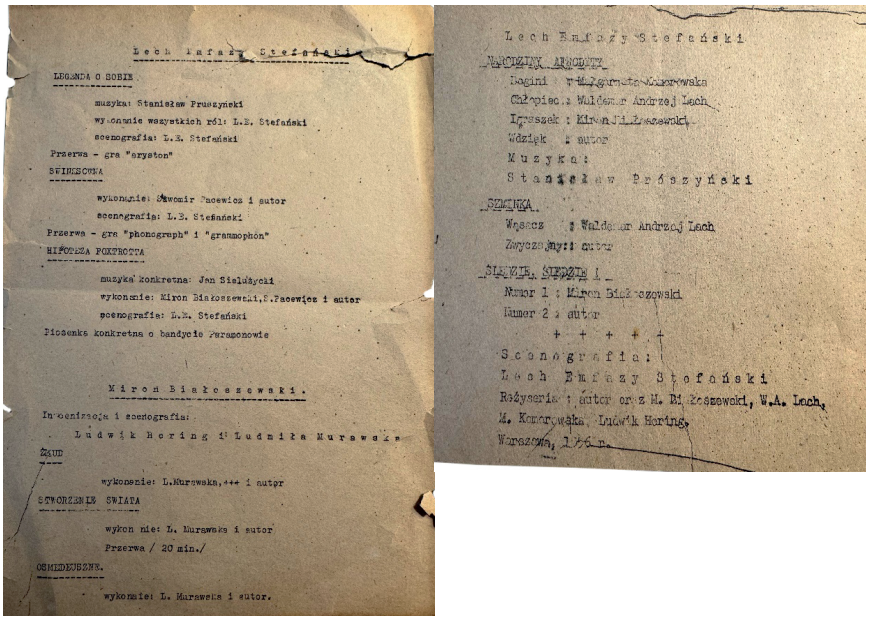
Fig. 8. *Tartak*. Musical composition by Stanisław Prószyński, Warsaw 1953, and the programmatic manifesto by Lech E. Stefański and Miron Białoszewski, *We Work by the Method of Realisation*, Warsaw 1955
Source: the author's archive.

In the booklet, Stefański included a description of his monodrama *Homunculus*,[12] which exemplifies a one-person theatre production. In turn, on the final page of the manifesto, Białoszewski explained *Wiwisekcja* [*Vivisecton*]. He underlined that he cared little for individual sentences but was concerned with the tenor of the text as a whole, about "sentences bouncing off one another", "hearing". This monodrama for ten fingers is "theatre of poetry as opposed to philosophy" (Stefański and Białoszewski, 1955, p. 3). Both plays were examples of theatre "in a box" or, as the artists called it, trunk theatre.

The original programmes for the second and third seasons of Teatr na Tarczyńskiej have also survived (Fig. 9).

Another text to have survived was the original of the play staged in 1958 (Programme VII), entitled *W konwencji tożsamości* [*In the Convention of Identity*], which comprised the two aforementioned monodramas with variations by Maria Fabicka and Stefański (Fig. 10). According to the authors of the concept, Stefański and Choiński, *Convention of Identity* put forward a completely new aesthetic criterion in theatre, as the play speaks of itself on stage. The actor "says" himself. There are no frames of reference. On the stage, everything happens at random.

[12] The premiere took place during the first theatre season on June 4th, 1955. The play was staged alongside Białoszewski's *Wiwisekcja*. The staging, set design and cast were all Stefański's.



Lech Emfazy Stefański

LEGENDA O SOBIE

muzyka: Stanisław Prószyński
wykonanie wszystkich ról: L.E. Stefański
scenografia: L.E. Stefański
Przerwa - gra "oryston"
SPIRESOWA

wykonanie: Sławomir Pacewicz i autor
scenografia: L.E. Stefański
Przerwa - gra "phonograph" i "grammophon"
HIPOTEZA POKROTTA

muzyka konkretna: Jan Sielużycki
wykonanie: Miron Białoszewski,S.Pacewicz i autor
scenografia: L.E. Stefański
Piosenka konkretna o bandycie Paraponowie

Miron Białoszewski.

Inscenizacja i scenografia:
Ludwik Hering i Ludmiła Murawska
ŻAUD

wykonanie: L.Murawska,+++ i autor
STWORZENIE ŚWIATA

wykon nie: L. Murawska i autor
Przerwa / 20 min./
OSMIEDZIESZNS.

wykonanie: L. Murawska i autor.

Lech Emfazy Stefański

NARODZINY ARKOTTY

Bogini : Wiktoria Gorczyńska
Chłopiec : Waldemar Andrzej Lech
Lipszek : Miron Białoszewski
Wdzięk : autor
Muzyka:
Stanisław Prószyński

SZMINKA

Wąsacz : Waldemar Andrzej Lech
Zwyczajny: autor

SŁAWEK SZEPTE I

Numer 1 : Miron Białoszewski
Numer 2 : autor
+ + + + +
Scenografia:
Lech Emfazy Stefański
Reżyseria : autor oraz M. Białoszewski, W.A. Lech,
M. Komorowska, Ludwik Hering,
Warszawa, 1956 r.

Fig. 9. Programmes for the second (1956) and third (1957) seasons of Teatr na Tarczyńskiej, featuring works by Lech Emfazy Stefański, originals
Source: the author's archive.

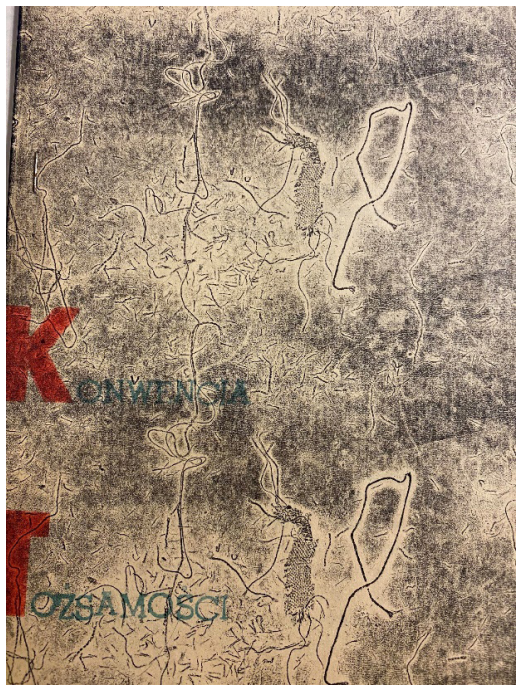


Fig. 10. Lech E. Stefański, Bogusław Choiński, *The Convention of Identity*, Warsaw 1958, original
Source: the author's archive.

"Theatre of identity" is translated as genuine tension "between what is said and what is done on stage", as the authors summarised their idea (Choiński and Stefański, 1957, p. 2).

The premise adopted at the outset of these deliberations, namely that Stefański's unpublished works offer grounds to revisit the history behind the establishment of Teatr na Tarczyńskiej, has been verified, while the outstanding archival material discussed in this study constitutes the context that needs to be taken into account when interpreting the oeuvre of that artist.

Conclusions and outcomes

The unpublished works show a somewhat different facet of Lech Emfazy than the one known from later texts of the "home theatre" period. They do not constitute a uniform collection. Apart from the poems for children, the rest share a distinctive situationality, score-like quality, and a pronounced dialogical nature. All of these elements would prove constitutive for the theatre laboratory in Tarczyńska Street. In the aforementioned *Pangs of Association* (1957), Emfazy continues the line of thought from *The Indian Bird* (1951), in which all meaning is rejected. The bird's self-destruction would become the tenet of Teatr na Tarczyńskiej.

Stefański's unpublished works are shaped by the play of the imagination, a constant creative readiness in which the physical and the metaphysical realm "look at one another". The artist combines various styles and registers. He introduces elements of the grotesque and the absurd, while also deliberately breaking down traditional structures of expression. He describes commonplace objects and situations, endowing them with new meanings, often metaphorical.

As demonstrated, these works align with the later artistic experience of Teatr na Tarczyńskiej, although in formal terms, *The Indian Bird* is the only one to resemble the pieces written by Emfazy for alternative theatre. As demonstrated by the archival documents, the works in question are linked to events attested to and discussed in later findings.

The oeuvre of Lech Emfazy Stefański is a laboratory of motifs in which the protagonists must constantly confront an indifferent and hostile world. Such maladjustment is palpable in all characters created by the artist. Behind a veil of gestures, Emfazy concealed an existential anxiety that was unconstrained by the conventions of language.

This laboratory remains open. Knowing that the artist's archives have not been properly secured and preserved, there is hope that further unpublished works will be discovered, which encourages further research.

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Summary

This paper focuses on the unpublished writings of Lech Emfazy Stefański from the years 1949 to 1954, a period immediately preceding the establishment of the Teatr na Tarczyńskiej. These works include *Pieśń o nowej Warszawie* (*Song of the New Warsaw*, 1949); *Hinduski ptak* (*The Indian Bird*, 1951); *Wiersze dla dzieci* (*Poems for Children*, 1950–1951); and the short story *Pionier* (*The Pioneer*, 1954). All have been preserved in their original form and were entrusted by the author to his friend, the painter Apolonia Szczęsna.

This study aims to interpret the content of these previously unpublished texts and to complement existing knowledge about Stefański's oeuvre. The primary point of reference is his later artistic activity associated with Teatr na Tarczyńskiej, along with related

publications – also preserved in their original form – already familiar to scholars of theatre and literature. In this context, the value of the article lies in drawing attention to lesser-known aspects of Stefański's literary work, thereby contributing to a more comprehensive understanding of his creative output.

The interpretative framework for the analysis is grounded in private correspondence between Lech Emfazy Stefański and Apolonia Szczęsna, dating from the late 1940s to the early 1950s, as well as in Stefański's later writings from the period of his engagement with avant-garde art – namely, the artistic seasons on Tarczyńska Street – also preserved in their original form.

Twórczość w cieniu sceny Teatru na Tarczyńskiej. Niepublikowane utwory Lecha Emfazego Stefańskiego

Streszczenie

Artykuł poświęcony jest niepublikowanym utworom Stefańskiego napisanym w latach 1949–1954, a więc w okresie bezpośrednio poprzedzającym powstanie Teatru na Tarczyńskiej. Są to: *Pieśń o nowej Warszawie* (1949), *Hinduski ptak* (1951), *Wiersze dla dzieci* (1950–1951) oraz opowiadanie *Pionier* (1954). Wszystkie zachowały się w oryginale. Emfazy podarował je swojej przyjaciółce, malarce Apolonii Szczęsnej.

Celem badań jest interpretacja treści niepublikowanych dotąd utworów Lecha Emfazego Stefańskiego i uzupełnienie informacji o jego twórczości. Punktem odniesienia jest późniejsza aktywność artystyczna Lecha w Teatrze na Tarczyńskiej i związane z nią (także zachowane w oryginałach) publikacje znane już badaczom teatru i literatury. W kontekście tak postawionego celu walorem artykułu jest upowszechnienie nieznanego dotąd dorobku pisarskiego Emfazego, a tym samym wzbogacenie wiedzy o nim samym.

Ramą interpretacyjną i tłem rozważań jest prywatna korespondencja z końca lat 40. i I połowy lat 50. XX w. pomiędzy Lechem Emfazym Stefańskim a Apolonią Szczęsną oraz zachowane w oryginale późniejsze teksty pisarza z okresu fascynacji sztuką awangardową, czyli sezonów artystycznych na Tarczyńskiej.