The idea to publish this work by Stanislaw Morawski (complete name: Jan Stanisław Apolinary Morawski, 1801-1853) that was written in 1849-1850 and first publicised in Vilnius (Pol. Wilno) in 1858 in the Lithuanian language originated in 2000, marking the 200th anniversary of the prominent writer and medic. To be honest, the largest stimulus to publicise this text was a different anniversary that was being widely celebrated around the world at that time - that of the famous traveller and scientist Ignacy Domeyko (1802-1889), Morawski's contemporary and colleague at the Imperial University of Vilnius as well as the secret student fellowships. It was this turmoil of celebration that became the cradle of the idea to draw people's attention to another name that belonged to a personality that was far less famous yet still very dear to us, representing the same generation and values. This desire was supported still by the evening that, at the initiative of Morawski's fellow countrymen - Jundeliskites, Nemajunites, Vezionites and Birstonites, was staged in Ustrone (Pol. Ustronie, now Jundeliskes, Birstonas municipality) on Morawski's birthday - July 12 of the same year and that with the passage of years later turned to be the fine chamber Readings of Stanislaw Morawski.

Why did we choose this text by Morawski in particular? First of all, because it is one of the author's most beautiful and up-front works, some sort of a confession. It was also chosen because it is a programme text that declares the essential moral priorities of the Ustrone Hermit (Pol. Pustelnik w Ustroniu) but above all - the true, strong, exciting love for the land, its history, nature and people. And so before us we have the past of Panemune townships and small manors that is often spiced up with the writer's unconventional insights, reflections on the subject of the history and present of those places that quite often become more general and comprehensive in character, covering the past and the outlook of the land. On the other hand, in this book we will also find the Morawski that we came to know from his "earlier" books, the famous memoir "o mnie i mojej w Wilnie (Some of My Young Years in Vilnius, a text first published in Warsaw in 1924 and subsequently printed in 1959; its translation into Lithuanian was published in Vilnius in 1994) - the witty, funny storyteller, which, obviously, goes to say he was a considerate listener as well. Due to this specific manner of Morawski writing, the work From Merkine to Kaunas. A Hermit's Talk (Pol. Od Mercze do Kowna. Gaweda Pustelnika) - the first instalment of the series A Bit of Everything from Every Place (Pol. Z kazdej chatkipo chlopku) - quite oversteps the boundaries of travel literature, historiography of townships or even rivers. Judging by the data provided by
Stanisław Morawski's first biographers Adam Czartkowski (1881-1958) and Henryk Moscicki (1881-1951), the roots of the writer's creative biography ought to be traced back to 1830-1834, i.e. the Saint Petersburg period. Actually, the first texts (both printed and unprinted) by Morawski that are known to us originate at that particular time, with the exception of his doctor's thesis dated 1813 or some minor works from the so-called Philaret period. Still, that was only a tiny bit of what would be done upon his return to Lithuania, to Ustrone, and after the year 1848 in particular. Morawski used to joke that from then on he just wrote and wrote - with such intensity that he "almost wrote it up to his palms" (letter to Helena Malewska dated April 15 (17), 1849). And not only did he create, but... he would also mercilessly destroy everything he had written. But not nearly everything was destroyed. All of Morawski's principal works were created in 1848-1850: the above-mentioned recollections Kilka lat miodosci mojej w Wilnie that were completed in November 1848, the article Uwagi Pastelnika w Ustroniu o wyypadkach 1848 roku (The Ustrone Hermit's Notes on the Events of 1848) that was written in December of the very same year, the memoirs of St. Petersburg titled W' Peterburku (In St. Petersburg) that were created in February - May of 1849, the drama piece Obrady sejmikowe na Litwie. Bzdurstwo (Seimeliai Sittings in Lithuania. Foolishness) done in July that year, the essay Polityczne mrzonki Pastelnika (The Hermit's Political Fantasies) that was started in February 1849 and finished in March 1850, the folklore studies compilation Wesela ipiesni wloscian nadniemenskich pomiedzy Mereczem iKownem (Weddings and Songs of Panemune Peasants Between Merkine and Kaunas), etc. The text Od Merecza do Kowna. Gaweda Pastelnika that is being published here was written in the very same year of the "creative spree."

Information, however laconic it may be, on this literary idea of Morawski's can be found in the letter to Malewska dated July 18 (August 9), 1850. He wrote: "Two days ago I already finished page four hundred and fifteen of my whole scribble. What I now completed is the first part of the work that has already seen some progress, which I intend to title following a Polish saying: 

"A little bit of everything from every place." The very same volume contains a description of the entire Panemune band a vol d'oiseau" from Merkine (Pol. Merecz) to Kaunas (Pol. Kowno) - a historical look at the region that even I find memorable. Then there will be a bit about squires, nobles, Jews, peasants.

I have already written something about nobles several months ago - I think I already mentioned that. And of Lithuanian songs I have also prepared many."

The writer would not mention this text of his anymore, and other questions that concern me would be left unanswered, the most important, of them being that of what pushed Morawski to pick up the travel literature genre that had not been typical of him before? And finally, why did he turn to the so-called "pure history", something that had never been there in his earlier texts?
Obviously, there might have been several reasons for that. Morawski could actually have been encouraged to take to such work that is so unusual to him by the mere desire to try a new field - he had already done a solid ream of recollections, i.e. memoir-like writing, had written some medical, even political articles, not to mention his drama works and poems. That could be the simplest, and probably even the most logical answer. All the more as Morawski could not have remained unaffected by the overall popularity of the genre both around the world and in the old lands of the Polish-Lithuanian state. A genre that had its own agenda, philosophy and a very suggestive ideology. On the other hand, such a piece of work could have been done for a very particular reason. One should not forget that it was in Vilnius in 1849 that the travel-literature feature, one that excited Morawski a lot, by publicist and publisher Romuald Podbereski called Kaleidoskop Faustyna Wszedobylskiego: o wszystkim, o wielu rzeczach i o niczem (Faustyn Wszedłobyski’s Kaleidoscope: of Everything, of Many Things and of Nothing) was published. And although the main reason why Morawski became interested in the text was a very specific and not-so-pleasant piece of information related to his persona, we cannot dismiss the assumption that the Ustrona Hermit had obtained some positive emotions as well - he could not have helped marvelling both at Podbereski’s storytelling ability, his superb sense of humour and his ideas about the advantages of an educational, historical journey across one’s own land. However, Morawski’s correspondence shows that he laid his hands on said text only in 1851 - after the essay of his own journeys had been written. Therefore, we can only revert to the earlier idea - the essay Od Mereca do Kowna. Gaweda Pustelnika was an outcome of the desire to travel across one’s own land, the so-called romantic journeys, or romantic tourism that had its grip on the literary men of the time. This peculiar tourist movement, those journeys that have other purposes than mere pleasure promoted the arrival of a unique type of writing and made some of the larger cities, Vilnius included, solid publishing centres for such literature.

Of course, when writing his work Morawski already had something to rest on, someone to draw experience from. Literature on travelling one’s land (from individual monographs to periodical articles) was growing in volume by the year. Obviously, we have no hard evidence to prove that the texts, those journals and books were available at the Ustrona manor library. Still, it is all quite possible in theory, all the more as many of them were printed in Vilnius, of all the places. Apart from the abovementioned Podbereski, by authors such as Józef Sekowski, Aleksander Przedziecki, Ludwik Adam Jucewicz and, of course, Józef Ignacy Kraszewski. Morawski might have thumbed through the popular Druskinkai (Pol. Druskienniki, Druskiniki, Druskiniki) magazine Ondyna Druskiennickich Zrodel, and read the ample travel descriptions that were being printed there. Without any doubt, he, just like anyone else (and it is a known fact that since back in the St. Petersburg days) followed the literary ca-
reer of the popular Kraszewski, who was later figuratively dubbed "the man on the road", and therefore he obviously must have been conversant with his travel records, and the book *Wspomnienia Wofynia, Polesia i Litwy* (Podole, Voluine and Ukraine: Images of Places and Times), which was published in Vilnius in 1840 and recognised as the breaking point in the literature of the genre. Today one can only guess what marks Morawski's text would have earned from Kraszewski himself, had it been published back in 1850. Could it have been so that the energetic literary figure seen Morawski as an equal opponent? Unfortunately, we do not know of any comments that Kraszewski made after Morawski's text was finally published in 1858. To tell the truth, a new star had been born in the literary world of the land, one that tried to vie with the patriarch of the genre - "the true bard of the beauty of Lithuania and Samogitia" (to quote Stanislaw Burkot) Wladyslaw Syrokomla (Ludwik Kondratowicz). It is an interesting fact that the first travel book by this author titled *W'wrolokipo niegdys moich okolicach* (Journeys in the Surroundings that Used to be Mine) appeared in the spring of the very year 1853 (the preface of the book was signed on March 10 (22) - the last spring in Morawski's life. The book was also printed in Vilnius, at Jozef Zawadzki's printing house, so it is quite possible that Morawski came across that one, too. Of course, this book would have had no effect on the well-packed text, however in his preface Syrokomla voiced many beautiful, sensitive ideas that might have reverberated with the Ustrone Hermit's heart. "As a last goodbye to this land and its people," Syrokomla wrote, "where so many beautiful young years were spent, as a last thanksgiving to God for the bread, salt, forthe tears, for the joys, for the merriment, for the boredom experienced there -

from my notes and recollections I present this story about my surroundings - as that old pilgrim who has nothing to give the host in return for the pittance or hospitality for the night and is telling the whole world about his benefactor, trumpeting his name to the good people."And Morawski's text, which shares a very similar idea, has both the desire to preserve, record, remind people of the past, and the wish to say thanks to the place that was destined to become one's own. To say thanks by trumpeting the name of the place, the land to the world, the "good people." In a way, this context shows the unique character of Morawski's text. Original in itself, one-of-the-kind because it is not written just by anybody, a traveller who is foreign to that land - no matter how noble the purpose of his visit might be, but someone who has knitted himself together with that specific territory that only he himself knows in every detail. That would be the advantage of Morawski. Even over the great Kraszewski. It seemed once that the prophecy made back on March 4 (6), 1851 by the very same Stanislaw Morawski in his letter to Helena Malewska that the time for his texts had not yet come, that they might just be misunderstood was coming true. And actually, as soon as the first fragment of the Ustrone Hermit's work was published in Adam Honory Kirkor's magazine *Teka Wilenska* in 1858, an anonymous review appeared in *Gazeta Warszawska*, which was popular both
in Warsaw and Vilnius back then. To tell the truth, it concerned the fourth volume of the *Teka Wilenska* magazine in general. Still, it was the Ustrone Hermits' text that became its focal point. So, the anonymous reviewer blamed Morawski with being biased and over-inclined to portray a darker reality than it actually was, saying that the very fact of the article being published in the magazine was the "antithesis" of articles "that are designed to imbue belief in a better tomorrow." One could have hardly expected a worse estimate of the literary debut. The review made an impression that Morawski's text in a way went opposite to what was being published and read at that time. The essay in truth stood in clear contrast to other texts that were remarkably "brighter" - take, for instance, some of the articles published in the very same issue of the *Teka Wilenska*. And such essays were authored by the celebrities of the literary world of the period: Syrokomla, Kraszewski, Eustachy and Konstanty Tyszkiewicz, Mikolaj Malinowski, Wincenty Korotynski, Antoni Muchlinski, Jerzy Laskarys, Waelaw Przybylski. The same issue featured the names of Morawski's colleague Adam Ferdynand Adamowicz and two ladies - Deotyma and Eleonora Ziemiecka. Actually, all those literary personalities' texts were quite favoured by the anonymous reviewer, who praised them a lot. It is not very clear who could have been the author of the review. Beyond any doubt, that must have been someone close to Kirkor, which is evidenced by the reviewer's claiming to have read the entire text of Morawski, i.e. the part that had not been published yet. Obviously, that was someone who was related with the *Gazeta Warszawska* in one way or another. Whereas the circle of people who were close to Kirkor included two standing reporters for the paper - said publicist, translator, naturalist and public figure Wacław Przybylski and historian Michal Balinski. However, it is the latter who is the primary suspect, and not only because of the writing style that is so typical of Balinski. Whichever is the case, one thing is certain - the publisher, i.e. Kirkor could hardly have been so categorical towards Morawski's text. If only for the sheer reason he was published (of course, after Pawet Kukolnik's severe censorship) and on top of that was collated with the most prominent literary figures. One should also not forget the fact that six years ago Kirkor himself had travelled almost the same roads as Morawski did. So, he must have found this text particularly interesting and even close-to-heart. Therefore, the review could hardly have been a reflection of the general view. All the more as there are indications that Morawski's text was being read very closely and many a history lover succeeded in finding in it extremely valuable facts that had never been heard before.

One of the first people to make wide application of the details presented in Morawski's text was the merciless critic of Balinski, historian and publicist Julian Bartoszewicz - one of the most interesting and productive literary personalities of that time. In the article on Michal Brzostowski that was included in the fourth volume of Samuel Orgelbrand's encyclopaedia printed in 1860...
Bartoszewicz uses new, even piquant facts given by Morawski. Obviously, advertising for Morawski's work and making the author's name known wide and far by doing just so. The Ustrone Hermit's text did not go unnoticed by Konstanty Tyszkiewicz either: in the famous text by this archaeologist and traveler Wilija i jej brzegi (Neris and Its Banks) that was written in 1858-1859 and only published in 1871, it is introduced among other most prominent, what the count called "serious and excellent" works in the historiography of the River Nemunas. In fact, Morawski was mentioned among the famous literary figures, the so-called river historiographers like Ignacy Chodzko, Dominik Chodzko, Wincenty Pol, Oskar Flatt, and the work Od Merecza do Kowna. Gaweda Pustelnika itself was dubbed "a wonderful description of a part of Nemunas." After two years, in 1862 Morawski's unique information caught the attention of the famous historian Teodor Narbutt: in his article on the past of Birstonas (Pol. Birsztany) that was published in the Rocznik Literacki the historian was thanking him openly for the significant etymological explanations and topographical observations, calling him an "educated and ingenious writer." Obviously, that meant recognition. Being an important source, Morawski's text gained a solid position both in scientific and popular literature: it was used by Anicety Renier when he was describing the mineral springs of Birstonas, and Waclaw Wejtko when he commented on the history of the Alytus (Pol. Olita) castle mound, and the literary Kamilla z Narbutto Juriewiczowa, who bequeathed us with a gorgeous description of the 1873 trip to Jieznas (Pol. Jezwo). In fact, Morawski's text was "copied" by many of his contemporaries. Some only became acquainted with it once it was published in 1858, others had the chance to study it earlier, while it only existed as a manuscript. Today it would be simply impossible to recreate the whole picture of the spread of Morawski's Od Merecza do Kowna. Gaweda Pustelnika in the public of those days. One thing is certain - the work did not go unnoticed, and not only by professional litterateurs. And yet another marvellous piece of evidence to that is the album of paintings and sketches by the painter, collector, graduate of the St. Petersburg Academy of Arts, the standing collaborator of the Rocznik Literacki Boleslaw Rusiecki (1824-1913), which is now being kept at the Manuscript Department of the Library of the Lithuanian Academy of Sciences. In this album, apart from the images of St. Petersburg, Vilnius, Trakai, Kaunas we can quite unexpectedly find pictures of Punia (Pol. Punic), Jieznas, a plan of Bukta (Pol. Buchta), i.e. the Great Bends of Nemunas that were all described in Morawski's work. At first, this all creates an impression that Rusiecki, just like many of his contemporaries followed Morawski's text and travelled all those places and depicted them in his pictures, however after carefully reading the painter's inscriptions under each picture it becomes absolutely obvious that this is nothing but copies of the Ustrone Hermit's illustrations to the manuscript, i.e. the original Od Merecza do Kowna. Gaweda Pustelnika. This can only lead to one conclusion - not only had
Rusiecki handled Morawski's manuscript but he also had copied the pictures made by the author himself, thus preserving a piece of the authentic manuscript for us. So, just like Kraszewski, Morawski not only travelled but also described and tried to portray what he saw. And that art was one of the innate talents of Morawski we can see by his bits of art published in this and other publications. Unfortunately, most of such works by Morawski perished in the fires of the Second World War. In this context, the illustrations to *Od Merecza do Kowna. Gaweda Pustelnika* that Rusiecki copied are simply priceless... As we know, Stanislaw Morawski's contemporaries did not have the opportunity to get to know his other texts - with one or two possible exceptions that earned the favour of Apolinary Morawski, the heir of the Ustrone manor, or the writer's first publisher Kirkor, although it is yet unknown if the latter had been trusted with every manuscript by the Ustrone Hermit, or just that one alone, and that only temporarily. The second scenario is actually the most plausible. Whichever was the case, it is sure that later on Morawski's manuscripts were acquired, in corpore, by the lawyer, publicist, literary historian and source publisher Wtodzimierz Spasowicz (1819-1906). Unfortunately, he was in no hurry to publish those texts, presenting the public with only a few fragments from the St. Petersburg recollections. It is believed that the privilege to access Morawski's manuscripts was also enjoyed by other collectors and historians, including Aleksander Kraushar (1841—1931), who published a small fragment of *Kilka lat miodoci mojej w Wilnie* in 1891. No matter how it really was, in 1910 the Cracow Academy of Sciences entrusted Morawski's manuscripts that were at that time kept at the Krasinski Ordinate Library (Pol. Biblioteka Ordynacji Krasinkich) in Warsaw to Henryk Moscieki (1881-1951) - a corresponding member of the Vilnius Friends of Science Fellowship (Pol. Towarzystwo Przyjaciół Nauk w Wilnie) and the 1911-1911 decent of the Department of Polish-Lithuanian History at the Vilnius Stephen Bathory University (Pol. Uniwersytet Stefana Batorego w Wilnie), who had to prepare the texts for printing. This was not a simple task and immense difficulties with commenting occurred from the very start. And so help was contracted both from the famous source publisher, botanist and litterateur Adam Czartkowski (1881-1958) and Morawski's relatives, members of the Vilnius Friends of Science Fellowship, professors at the Stephen Bathory University, publishers, collectors. In spite of all the assistance, the preparations took as many as fourteen years - systematic publication of Morawski's manuscript legacy was only started in 1914, seventy years after the writer's death. Obviously, those publishers were primarily interested in the so-called major, memoir-type and work by Morawski yet unpublished, apparently having no intentions to make a second publication of the whole of *Od Merecza do Kowna. Gaweda Pustelnika* that had already been published once. Well, some of its fragments were actually printed - they went extremely well as extras and illustrations to Morawski's recollections that were being published. For instance, Chapter X "Ustronie", a fragment of
Chapter I "Powrot" (The Return), some fragments of Chapter III "Niemonajcie" (Lith. Nemunaitis) and Chapter IV "Olita", almost all of Chapter V "Nieczujki" (Lith. Neciuikos) (that one under a different title), etc. were published as second editions. Of course, for a more careful reader (not to mention the publishers themselves) those few authentic fragments of the work would have been enough to imagine that the 1858 edition was not complete, "processed" by censorship. Still, let us be honest: the audience of those days was far from interested in this text by Morawski - no matter how charming it was, people were intrigued by the other, mysterious and yet unread texts from the Ustrone Hermit that had been awaited for more than fifty years, and the piece Kilka lat miodosci mojej w Wilnie in particular. This is evidenced by the enthusiasm that broke out in Vilnius itself: as it has already been mentioned before, the publishers of Morawski's legacy had the support from the entire enlightened society of those times. Documents, advice, iconographic material was provided by Waclaw Studnicki, Wladyslaw Zahorski, Michal Brensztejn, Adam Zawadzki, Janusz Iwaszkiewicz and others. The heir of Apolinary Morawski - his son Zygmunt Morawski extended a possibility to access the documents, letters and portraits of the Morawski family archives that were still being kept in Ustrone. And so, the text Od Merecza do Kowna. Gaweda Pustelnika in a way became less significant for some time. This fact is supported by the review made by the aforementioned historian and professor at the Stephen Bathory University Janusz Iwaszkiewicz that was published in the 1925-1916 volume of Ateneum Wilenskie, soon after the publication of the Vilnius memoirs. Stating that Morawski's text Kilka lat miodosci mojej w Wilnie "would unconditionally take one of the top places in our memoir literature," he called the writer's story Od Merecza do Kowna. Gaweda Pustelnika that had been publicised before "rather too long, quite uninteresting." However, we have to thank Mosciecki and Czartkowski at least for their efforts to publish the second instalment of the Zkazdej chatki po chlopku cycle, i.e. the work titled Szlachta-bracia (The Nobles Brothers). We are saying "for their efforts" because that is one of Morawski's texts that were the most "mutilated" by the censorship of the publishers themselves, if not the authorities.

So, in this context even more incredible is another reminder of Morawski's text Od Merecza do Kowna. Gaweda Pustelnika - one that was not made in Vilnius or Warsaw but in Kaunas - another city that is so important in the biography of the writer: in 1931, marking 75 years of Konstanty Tyszkiewicz's expedition on the River Neris, the hydrologist and traveller Steponas Kolupaila (1891-1964) decided to talk about the most significant monographs of Lithuanian rivers as well. Quite self-evidently, he could not help mentioning Morawski's work. And so, the magazine idinys of Kaunas published a concise yet quite honest relation of Od Merecza do Kowna. Gaweda Pustelnika. We find this article interesting not only for the information it contains, but yet for another
very important reason: it is the first text written in Lithuanian to concern not only something that Morawski had written, but the author himself. Thanks to this professor, Morawski's text gained a wider application in Lithuanian writings as well. It was read by travellers, regional studies specialists, historians, archaeologists, ethnologists, architectural historians such as Pranas Bieliauskas, Klemensas Cerbulenas, Pranas Juozapavicius, Halina Kairiukstyte-Jaciniene, Stanislovas Kiskis, Ceslovas Kudaba and others. The text that later became a bibliographical curio changed hands, was being rewritten, duplicated. Someone thought of translating it into Lithuanian, which is confirmed by the Lithuanian translation of Chapter VII "Buchta" of Morawski's text kept within the fund of the historian, regional studies expert Reverend Jonas Reitelaitis (1884-1960) at the Manuscript Department of the Library of the University of Vilnius. Morawski's text has not been forgotten recently as well - Stanislovas Buchaveckas, Vytautas Levandauskas, Algimantas M’skinis, Raimonda Ragauskiene, Janina Stuokaite and other researchers used it in their works. It is a small wonder that most of the attention still converges on the fragment dedicated to the history of Jieznas, which sometimes even becomes the basis of fiction works. So, Morawski's essay Od Merecka do Kowna. Gaweda Pustelnika has not failed as once prophesised: it has been and is being read, analysed, has accompanied many in their travels and still continues to do so. And not necessarily in a physical sense - one can travel without setting foot beyond the threshold of one's home. They say that this is only possible when there are two elements "cooperating" closely in a text - that is the individual style of the writer and the true talent of the observer. Morawski had both. Hence, the persisting value of the work. Really, Stanislaw Morawski had the talent of looking at things in a different way, from higher above, wider. This was true both for the people and the space that surrounded him. Geographically, that space was not very large, however due to his insights Morawski was able to expand it a lot. Of course, the territory he described is void of any cities that could be considered grand in the modern world, with one possible exception of his beloved Kaunas, however he wrote very little about that one too, saying he was leaving the privilege to the others - "those that write about our history." Nothing did he say about Druskininkai that thrived at the peak of its glory then and "has been depicted so many times" either, very little was written about another famous neighbouring resort town of Stakliskes (Pol. Stokliszki), since that town had been also touched upon by "many a quill of the modern writer." He was concerned with the other names that might have been glorified once, but now were rather and quite wantonly forgotten: Merkine, "the constant witness to the unlucky fate of its homeland," Nemunaitis, "an eldership once famous and even prosperous," Alytus, "governed by the right of Magdeburg and possessed of its own Town Hall," Jieznas, which was "splendid and once dwelt in unending merriment," and, obviously, Bukta, "the greatest landmark of its backwater." He yearned to say a word about the long-forgotten, and, telling the truth, not-so-glorious Neciuikos that was marked with "the hue
of conspicuous otherness" and about his Ustrone that had never been described by any traveller before. This gave him the possibility to speak about those that were not the fashionable subject of any talk back then: about Queen Bona and King Stanislaw II August Poniatowski, Emperor Paul I or the "lesser" yet none-the-less controversial characters - the generals Alexander Kachovski and Pavel Cicijanov. In this context, the longish story about Buchta's legend - Silwester Prusaczez a.k.a. Prussialis seems quite natural.

However, this choice does not necessarily mean that Morawski prioritised on "dark colours." On the contrary, in this particular text of his there is an unusual plenitude of light tones. It might seem that the writer crossed a certain line ultimately freeing his mind from any attitude, any forced authority, any superstition. That is the word of someone who suffers yet is daring, thinking and free. This text reveals a "different" Morawski - not the one we came to know from his memoirs and dramas. Apart from the ample sophisticated irony, unconventional insights and facts that are so typical of this writer, this text is full of emotions, love for the land where he lives - love declared rather than concealed. Obviously, such feelings reach their climax in the final part of the work - Chapter X "Ustronie," however there are plenty of them in other chapters as well, particularly in Chapter VI on Punia, or Chapter IX where the writer describes the picturesque slopes of Nemunas near Uole stream...

Such texts are normally written at the end of one's days, when one can look not only at the place one lives in but also to oneself a vol d'oiseau, i.e. take a bird's-eye view of things. Morawski took advantage of this opportunity that fate and talent gave him... As it has been already mentioned, the original of Stanislaw Morawski's Od Merecza do Kowna. Gaweda Pustelnika is unknown. The only version of this work that has reached us was published in Kirkor's magazine Teka Wilenska in 1858 — not to mention several new fragments of the work that were published later in early 20th century. There have been also writings about how his text had been severely censored before it was published. This fact is confirmed by the publications of Morawski's other works - the Vilnius and St. Petersburg recollections, the compilation Koszalki-KobiaIki (Giggles-Guff) by Moscicki and Czartkowski in 1914-1919, where, apart from the main texts, some extras were printed, including some extracts from Od Merecza do Kowna. Gaweda Pustelnika. For instance, "Aleksander Michajtowicz Kochowskij," a fragment of the Koszalki-KobiaIki manuscript published in 1917 is nothing but a more extensive version of the Chapter "Niezczukki" that is printed here. Notably,
those texts that were published anew from the original manuscript that had been left untouched by censorship and at those times was being kept at the Krasinski Ordinate Library in Warsaw showed the drastic extent of censorship in Morawski's text and so said publishers decided against printing a second edition of the work and sufficed only with a rather chaotic publication of some of its fragments. Nevertheless, it is those extracts from the work Od Merecza do Kowna. Gaweda Pustelnika, which were published in the 10th century that are the only surviving source allowing to reconstruct at least some part of the authentic text. That was the purpose of preparing the current publication of Morawski's work, using the fragments that were published by Moscicki and Czartkowski repeatedly or for the first time for as much as the available material, the original recreated text allowed. In other words, parts, separate phrases or even words that were once deleted or otherwise corrected by censors or even the author himself were now inserted in the main text as published by Kirkor.

All this additional textual material is presented on two tiers: with translation into Lithuanian (in angle brackets) and in the original language (in footnotes). Of the Polish text of Od Merecza do Kowna. Gaweda Pustelnika, only one version is presented, i.e. copies of the 1858 original (with the exception of the above extras introduced in the Lithuanian translation of the work, or to be more precise - in its comments). The idea to rewrite the Polish text was dismissed because of there being no authentic manuscript of Morawski, and the quality of the 1858 publication is superb and so it can be used for the purposes of this book. Hence, the complete focus is placed on the Lithuanian translation of the text and its comments. While translating the work into the Lithuanian language, efforts were made to stick to the printed original as it is known today to the maximum extent possible - the same can be said both about the author's idea and punctuation that allows grasping the emotional condition Morawski was in at that time.

The comments to the text are an independent and particularly important part of this book. It has already been said that the comments also contain newly reconstructed fragments of Od Merecza do Kowna. Gaweda Pustelnika in the original language. However, as the Polish text was not rewritten, there are now no linguistic comments on the text, the complete focus being placed on the historical comment. So, in order to make the comments, efforts were being made to study deeper the biography of Morawski, especially the part of it covered by the period when the text was written, as well as the texts he might have read, the historical sources he might have known, other informative and educational literature, periodicals. In other words, to identify the sources the author used to present one or another fact, the things that influenced one or another idea or interpretation he introduced. Therefore, the context, and the texts by Morawski's contemporaries in particular were immensely important. By the way, to the very same end, for the purposes of commenting only the
first editions of books that were published back in the 19th century were used, avoiding the modern-date translations of the texts. Both the comments and the entire book also prioritised on the first edition of the *Kilka lat miodosci mojej w Wilnie* memoir that was published in 1914 and was less tampered with by the publishers, rather than the second one of 1959. The comments relied on both printed texts and archive sources. However, apart from the works by the old authors, modern studies were also used, without forgetting the works by the local history lovers. Efforts were made to avoid bumpy comments for as much as possible, however the source of some of Morawski's ideas or facts he presented could not be traced down. Stanislaw Morawski's manuscript was illustrated with the author's pictures - original images or copies of ones he found elsewhere, a fact that is supported by the aforementioned album of pictures and sketches by the painter Bolestaw Rusiecki. Therefore, when choosing illustrations for this book, and particularly for the work *Od Merecza do Kowna. Gaweda Pustelnika*, endeavour was made to ultimately use the illustrations that Rusiecki copied from Morawski's manuscript, no matter how bland or "non-artistic" they may appear at first sight, realising the publication of such pictures as yet another attempt to recreate the authentic text by Morawski. Truth be told, the illustrations are scarce: the ruins of the hypothetical Punia castle (see page 361 of this publication), a Bukta map (see page 389 of this publication) and a map of the Jieznas estate (see page 413 of this publication). That plan, however schematic it may be, was included in the main text, and the chapter titled "Jezno" is illustrated with another, more picturesque image of the famous Pacas palace, which is also included in the aforementioned Rusiecki's album and was copied by the artist from Syrokoma-la's book (see page 411 of this publication).

Apart from those pictures, the book includes two more illustrations - this time not from the manuscript of *Od Merecza do Kowna. Gaweda Pustelnika*, yet still from the period the text was written, i.e. 1849 - bits of art created by Morawski himself: the writer's self-portrait and an image of the Ustrone manor. Both pictures once decorated the letter to Malewska dated November 7 (19), 1849 (see pages 531 and 495 of this publication). Today, the autograph of the letter and said pictures are kept at the Polish Library in Paris. Literary scientist Zbigniew Sudolski was the first to publish those two illustrations by Morawski in the publication *Z wiejskiej samotni: Listy do Heleny i Franciszka Malewskich* (Warszawa, 1981) three decades ago. Of course, probably due to the limited printing possibilities he was unable to reveal the full beauty of them. In this, the pictures are as close to their originals as possible. By the way, both of them are designed as per request from Morawski's friend and correspondent Malewska after she had visited Ustrone in October 1849.

Obviously, said illustrations are some of the most valuable in this edition.

Yet other pictures are interesting in their own peculiar way. It was Rusiecki's attention to Morawski's manuscript that determined the resolve to publish ano-
ther original work by this artist - a watercolour of Kowno Old Town that had been little known before. And although this city, which was made so famous by Adam Mickiewicz back in those days had attracted the eye of many an artist, the seemingly modest work by Rusiecki was chosen. What is grander still, this picture too was found in the same album by the painter that has already been given several mentions in this publication before (see page 449 of this publication). The picture of Merkine Township - another locale that was also very popular with travellers due to its historical past was authored by Kraszewski. This illustration, showing the biggest landmark in Merkine of those days - the building (the so-called rulers' palace) where Poland's King and Great Duke of Lithuania Władysław Vasa died in 1648, was published by the great litterateur in 1848, i.e. on the eve of writing *Od Merecza do Kowna. Gaweda Pustelnika*, in the book titled *Druskiniki. Szkic literacko-lekarski* (Druskininkai. A Lire-rary - Medical Essay; see page 12.7 of this publication) that was co-authored by Morawski's colleague Ksawery Wolfgang. "The picture was obviously done in 1847, on Kraszewski's trip to Druskininkai. It is quite plausible that this book, and said illustration too, could have been handled by Morawski himself as well.

Finding images of other localities depicted in the text was a difficult task. Opposite to Jieznas, Kaunas or Punia, townships or estates like Alytus, Nemunaitis, and Neciuikos in particular failed to catch the eye of contemporary artists. In other words, the idea to find at least one illustration that would be typical of the epoch or at least close to Morawski's time, for each of the ten chapters of the text had to be renounced. Therefore, the above three chapters of the text were illustrated using images made at a later time, but still in the 19th century. The source of these illustrations was the 1889 volume of the Warsaw magazine *Wisia*, of which Jan Kariovicz was the editor back in those days - the issue contained an article by Wactaw Wejtko with illustrations showing, among other things, images of Alytus, Nemunaitis, Punia castle mounds and their surroundings (see pages 183, 143 and 301 of this publication). The comments to said article were written by the archaeologist and painter Tadeusz Dowgird (a.k.a. Tadas Daugirdas, 1851-1919), and therefore we can dare say that he was the author of those modest pictures. Of course, the illustration to the chapter titled "Nieczuiki" shares only the most remote ties with the text, as it only shows a general view of Punia's surroundings. Today, one can only visualise how the manor used to look like by reading Morawski's text... Illustrating Chapter I "Powrot" of *Od Merecza do Kowna. Gaweda Pustelnika* was a little easier. The perfect match to this introductory text was a piece of work that was published in the album *Przypomnienie Wilna* (Vilnius Memories) by Kazimierz Bachmatowicz - an artist and lithographer, student of Jan Rustem - in 1837 (see page 105 of this publication). Although it has been used many times in other publications, this lithograph portrays the atmosphere of the trip, the travelling and the "returning home" of those times quite suggestively. On top
of these principal illustrations the book also contains a fragment of the military roadmap issued by the General Fiodor Shubert in 1819 (see page 18 and 19 of this publication). This image provides a more specific definition of the geographical space in which the action of Morawski's story takes place.

And finally - one more of the so-called epoch illustrations in the book - Morawski's portrait done by Jozef Oleszkiewicz (see page 11 of this publication). This work of art that is dated 1819 and used to decorate the Ustronie manor for several decades only to survive in its reproductions is also a very important part of this publication not only for its unquestionable artistic value (art scientists consider this portrait one of the most impressive works by the artist), but first of all for the need to get to know the author of the work that is being published here "closer." Professor at the Stephen Bathory University, art historian, monument preserver, public figure and musicologist Jerzy Remer (1888-1979), who had the joy of studying the original of this work, was quite sure that Oleszkiewicz rendered an invaluable service onto us, allowing us to "see an unusually charming man, one of a curiously clear look, and possibly the look of a clairvoyant, with the tiniest trace of a smile on his face, yet calm and confident in his inner strength" and what is more, "a man who is opening his rich soul wide to us" (Alma Mater Vilnensis, 192.4, z. z, s. 59-60).

Such subtle words from the artist as if outline the whole beauty of the persona of Stanislaw Morawski, the author of the text Od Merecza do Kowna. Gaweda Pustelnika that is being published here. As it was written above, the magic of this man was felt both by his contemporaries, and by later generations. That powerful attraction is still there. It is evidenced by the pictures by the traveller and photographer Vladas Vitkauskas that are printed in this book next to the images from Morawski's epoch... Actually, the parallel that is drawn between those two different periods is not accidental - in a way, this idea fits the frame that Morawski himself had once set: once you tell a story of what was, you can understand that, which is now... And it is absolutely up to ourselves to decide, what is better - yesterday or today.