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LITERARY ACTIVITY  
OF REVEREND STANISŁAW KUJOT

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The well-known and extensively studied historical writings of the rev. Stanisław Kujot, with their ideological engagement in the process of organising scientific life, has attached to him – and rightly so – the term of the father of the Polish historiography of Pomerania. However, to obtain the full picture of this uncommon priest and social activist, it should be mentioned that, although he was vividly interested in history even during his education in gymnasium, and later on during his university years too, on the basis of knowledge shaped in this way and the information he had acquired, he had mainly written novels until 1870s – and less frequently – dramas. Undoubtedly, this type of activity was favoured because of the time rev. Stanisław Kujot spent as a teacher of general history and history of literature at Collegium Marianum in Pelplin, where he became convinced about the necessity to disseminate education among common people and to shape national consciousness rooted in Christian values.<sup>1</sup> On the other hand, it is exactly Pelplin – the capital of the Bishopric of Culm, with the seminary, a rich library and affluent archive – that mobilised him to conduct historical investigation and research, which the rev. S. Kujot, who was mainly writing literary texts at the time, did not forget about during

<sup>1</sup> Paweł CZAPLEWSKI, *Śp.ks. Stanisław Kujot*, Zapiski Towarzystwa Naukowego w Toruniu (further cit. Zapiski TNT), vol. 3: 1914–1915, no. 4–5, pp. 51–56; Alfons MAŃKOWSKI, *Śp. ks. Stanisław Kujot. Szkic życia i prac*, Poznań 1915, pp. 7–12; Kazimierz JASIŃSKI, *Stanisław Kujot, 1845–1914*, [in:] *Działacze Towarzystwa Naukowego w Toruniu, 1875–1975*, ed. Marian BISKUP, Warszawa–Poznań–Toruń 1975, pp. 94–96; idem, *Stanisław Kujot (1845–1914), ksiądz, historyk, działacz narodowy i społeczny*, [in:] *Wybitni ludzie dawnego Torunia*, ed. Marian BISKUP, Warszawa–Poznań–Toruń 1982, p. 238; Dariusz A. DEKAŃSKI, *Polskie środowisko toruńsko-pelplińskich mediewistów XIX i początku XX wieku. Najwybitniejsi przedstawiciele. Kierunki badań. Ośrodek naukowy*, Gdańsk 2009, pp. 83–120 (the most recent literature is also there).

his stay in 1872–1893. When, due to his parents progressing illness and the desire to ensure his parents a decent existence in their old age, he left Pelplin to conduct pastoral work, he ceased to produce artistic writing, and focused on writing historical publications. Moreover, his active and efficient engagement in organising scientific life in Western Prussia within the framework of the Toruń Scientific Society required a far-reaching discipline and time management, which he did not spend on writing novels and stories. The time had to be divided between his duties of the parish priest in Grzybno and the duties of the president of the Scientific Society oriented primarily – for which the credit goes to the rev. Kujot only – towards publishing activity and publication of sources.<sup>2</sup> All in all, after 1893, the rev. Kujot did not write any literary works, which did not hamper his popularity as a writer because the popular novels and stories of the parish priest from Grzybno continued to be re-released and were often read.

#### 1. KUJOT'S ADOLSCENCE

In order to find the origins of the literary bloodline of the rev. S. Kujot, a few events from his life might – as it seems – be indicated to have shaped his interests. Certainly, these categories may be applied to evaluate the influence of his father, a teacher,<sup>3</sup> whose conscientiousness, beneficence and the extraordinary love of history were skilfully transposed onto his son, who was not indifferent to these matters. The result of this peculiar cooperation and cautious education was, among others, and as Kazimierz Jasiński suggests, the rewriting of Antoni Małecki's<sup>4</sup> *Klasztory i zakony w Polsce w obrębie wieków średnich* [Cloisters and Orders in Poland during the Middle-Ages]<sup>5</sup> by the future rev. S. Kujot. The influence of the environment and the atmosphere in the gymnasium in Chełmno were also significant. It is worth noting that the gymnasium in Chełmno attracted youth from remote corners of Poland, despite them having similar institutions in their vicinity, because this educational facility ensured that the students received knowledge and proper national and intellectual education. The case of S. Kujot was similar. Although he started his education in gymnasium in Chojnice, because of the Germanising tendencies there and his clash with the school authorities (probably due to his patriotic attitude), he transferred to Chełmno in 1863.<sup>6</sup> The gymnasium in Chełmno

<sup>2</sup> Kazimierz WAJDA, *W dobie zaboru pruskiego 1875–1918*, [in:] *Dzieje Towarzystwa Naukowego w Toruniu 1875–1975*, vol. 1, ed. Marian BISKUP, Toruń 1977, pp. 69–110.

<sup>3</sup> P. CZAPLEWSKI, op.cit., pp. 49–50.

<sup>4</sup> Biblioteka im. Ossolińskich we Wrocławiu [The Ossolineum Library in Wrocław] (further cit. Ossolineum), *Korespondencja Antoniego Małeckiego 1842–1914*, entry no. 6296/II, p. 82.

<sup>5</sup> K. JASIŃSKI, op.cit., p. 90.

<sup>6</sup> Bożena OSMÓLSKA-PISKORSKA, *Nauka polska na Pomorzu Gdańskim w XIX w.*, [in:] *Szki-*

was popular because of its strong, pro-Polish – which could only be compared to the atmosphere of gymnasiums in Great Poland, especially the Gymnasium of St Mary Magdalene in Poznań – atmosphere and the special status of the Polish language, supporting Polish aspirations by the teachers of Polish, and the principals, with the special contribution of doctor Wojciech Łożyński, the possibility to study the works of the best Polish poets and writers owing to the well-stocked library and a well-organised system of secret schooling about the national literature and history.<sup>7</sup> Although the Philomath organisations were recognised as forges of the Polish identity and comprehensive historical and literary education due to their form of education and upbringing, by no means did they exhaust the process of improving the Polish language and initiating interests in literature. The next step of this peculiar initiation of young people into the issues of the influence of the word, which required a personal engagement and a clear espousal of the Polish cultural values was the activity of the Society for Scientific Aid for Youth from Pomerania. Although its primary aim was to grant scholarships for school youth, nevertheless – in a more distant perspective – its aim was to educate Polish intelligentsia due to the fact that the development of the Polish identity and the resistance against the escalating Germanisation depended upon them. Therefore, identifying oneself with the Polish identity and a ceaseless progression in acquiring knowledge about the Polish history, literature and language, which were then exhaustively evaluated by the teachers and authorities of the Society for Scientific Aid, as a warranty

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ce z dziejów Pomorza, vol. 3, ed. Tadeusz CIEŚLAK [et al.], Warszawa 1961, p. 255; K. JASIŃSKI, op.cit., p. 91.

<sup>7</sup> Jan NIERZWICKI, *Z dziejów gimnazjum chełmińskiego 1837–1937*, [in:] *Księga pamiątkowa stulecia gimnazjum męskiego w Chełmnie 1837–1937*, Chełmno 1937, p. 53 ff.; Paweł CHMIELECKI, *Gimnazjum chełmińskie w okresie zaboru 1837–1920*, Bydgoszcz 1970, pp. 45–77; Szczepan WIERZCHOSŁAWSKI, *Od upadku Polski do odzyskania niepodległości 1795–1920*, [in:] *Dzieje Chełmna. Zarys monograficzny*, ed. Marian BISKUP, Warszawa–Poznań–Toruń 1987, pp. 230–233; Bożena OSMÓLSKA-PISKORSKA, *Wojciech Łożyński: (fragmenty biograficzne) 1808–1884*, *Zapiski TNT*, vol. 15: 1949, no. 3–4, pp. 101–135; Stefan RAFIŃSKI, *Łożyński Wojciech*, [in:] *Słownik biograficzny Pomorza Nadwiślańskiego* (further cit. SBPN), vol. 3, ed. Zbigniew NOWAK, Gdańsk 1997, pp. 114–115; Jerzy KONIECZNY, *Ludzie naszego regionu – Stanisław Węglewski (1820–1893)*, *Rocznik Grudziądzki*, vol. 5–6: 1970, pp. 559–562; Stefan RAFIŃSKI, *Węglewski Stanisław*, [in:] SBPN, vol. 4, ed. Zbigniew NOWAK, Gdańsk 1997, pp. 440–441; Jerzy SZEWS, *Język polski w szkolnictwie średnim Pomorza Gdańskiego w latach 1815–1920*, Gdańsk 1975, pp. 117–132, 167; Zofia SOKOLNICKA, *O pracy tajnej Towarzystwa Tomasza Zana pod zaborem pruskim. Kilka wspomnień*, Warszawa 1921; Irena SZOSTEK, *Zarys działalności organizacji filomackich na Pomorzu Nadwiślańskim i Ziemi Chełmińskiej*, *Rocznik Grudziądzki*, vol. 1: 1960, pp. 105–124; Stefan RAFIŃSKI, *Tajne organizacje samokształceniowe uczniów gimnazjum chełmińskiego 1839–1901*, *Rocznik Gdański*, vol. 48: 1988, no. 2, pp. 78–87; Jerzy SZEWS, *Filomaci pomorscy. Tajne związki młodzieży polskiej na Pomorzu Gdańskim w latach 1830–1920*, Warszawa 1992.

of some kind to realise the main objective, constituted the basic condition of being granted and continuing to receive the material aid for gymnasium students of the senior years and university students.<sup>8</sup> The compositions which the students who received the scholarships wrote and had to obligatorily submit to the board of the Society every six months were a wonderful test of such an evaluation. The condition had positive consequences both for the authorities of the organisation, as well as for its pupils. For the first group, it proved that their decision was right; for the second group, it created many additional opportunities for the intellectual development and an earnest love of language and national culture, which finally led to mastering the art of writing – both in terms of style and content. A great proof for supporting such a thesis is the rev. S. Kujot, whose one of the first works entitled *Charakterystyka panowania Stefana Batorego* [The Characteristics of Stefan Batory's rule] was assessed negatively. However, the next ones – *Polska przez Bolesława Krzywoustego podzielona, przez Władysława Łokietka w jedno połączone państwo* [Poland divided by Bolesław Krzywousty, united by Władysław Łokietek]; *O Nieboskiej komedii Z. Krasieńskiego* [On Z. Krasieński's Un-Divine Comedy] or *Treść przywilejów nadanych Chrystianowi biskupowi i zakonowi Krzyżaków przez Konrada Mazowieckiego* [The content of the privileges granted to the bishop Christian and the Teutonic Order by Konrad Mazowiecki] – received really good marks which were substantiated by the fact that they were independent, mature, and did not withdraw from a professional critique of the tendentious German historiography.<sup>9</sup>

The Scientific Society of Poles in Münster, established in 1866, had similar objectives to the ones of the Society for Scientific Aid; it was aimed at educational activity, especially at the intellectual development by self-teaching in literature and disciplines connected with the subjects studied by particular students.<sup>10</sup> The rev. S. Kujot since 1869, i.e. after the rev. Władysław Chotkowski had departed, took over the function of the leader of the organisation, by writing papers on literature and history, including, among others, on pope

<sup>8</sup> Bożena OSMÓLSKA-PISKORSKA, *Pomorskie Towarzystwo Pomocy Naukowej. Pół wieku istnienia i działalności 1848–1898*, Toruń 1948, pp. 32, 62–66; Jan SZELISKI, *Studenci wyższych uczelni – stypendyści Pomorskiego Towarzystwa Pomocy Naukowej w latach 1848–1918*, *Zapiski Historyczne*, vol. 40: 1975, no. 3–4, pp. 113–126; Józef BORZYSZKOWSKI, *Towarzystwo Pomocy Naukowej dla Młodzieży Ziem Pomorskich*, [in:] *Słownik polskich towarzystw naukowych*, vol. 2: *Towarzystwa naukowe i upowszechniające naukę działające w przeszłości na ziemiach polskich*, pt. 1, ed. Barbara SORDYŁOWA, Wrocław–Warszawa–Kraków–Gdańsk–Łódź 1990, pp. 504–507.

<sup>9</sup> Archiwum Państwowe w Toruniu [State Archives in Toruń], Akta Towarzystwa Pomocy Naukowej 1848–1918 (further cit. APT, TPN), entry no. 553–554.

<sup>10</sup> Witold MOLIĆ, *Polskie peregrynacje uniwersyteckie do Niemiec 1871–1914*, Poznań 1989, pp. 141–142, 147.

Innocent IV.<sup>11</sup> All this clearly indicates that his interests had crystallised and that the choice of literary activity of the ex-parish priest from Grzybno was conscious.

## 2. TYPOLOGY AND CHARACTERISTICS OF LITERARY OUTPUT

The literary works of the rev. S. Kujot is dominated by narrative and fictional texts, mainly by novels and fairy tales, which were addressed to a specific reading group. Therefore – just as in the case of the parish priest from Grzybno as well as his confreres who performed the same type of writing activity<sup>12</sup> – the programme aimed at historical and national education and formation according to Christian values is clearly visible. To achieve the aim, the author had to, on the one hand, appropriate all the literary elements to the perceptive ability of the addressee, and on the other – in accordance with his intentions – to connect the religious and national themes because the literature of this type created the spirit of hope for freedom and independence and popularised expressive myths which played an important role in building the Polish national consciousness.<sup>13</sup> It is exactly because of the peculiar inculturation of literature, i.e. adapting the poetics, feature, narration and language to the reader who is socially and culturally determined that the works of the rev. Kujot were sometimes considered inferior and less interesting in comparison with the so-called high literature, if the same measurements of quality were applied.<sup>14</sup> However, as contemporary researchers are convincing, it should not be perceived in the terms of “misbegotten and crippled sister of the high literature”, neither better nor worse than high literature, but – although sharing some features – as completely different.<sup>15</sup> The difference imposes a different means of analysing his

<sup>11</sup> B. Bolesławita [Józef Ignacy KRASZEWSKI], *Z roku 1869. Rachunki*, Poznań 1870, p. 504; Antoni KARBOWIAK, *Młodzież polska akademicka za granicą 1795–1910*, Kraków 1910, p. 80; K. JASIŃSKI, op.cit., p. 93, fn. 29. Cf. as well: Szczepan WIERZCHOSŁAWSKI, *Polacy na studiach w Monasterze w drugiej połowie XIX i początkach XX wieku*, *Zapiski Historyczne*, vol. 52: 1987, no. 4, pp. 191–218.

<sup>12</sup> Cf. Jan WALKUSZ, *Piórem i słowem. Aktywność literacka polskiego duchowieństwa katolickiego na Pomorzu Nadwiślańskim, Warmii i w Wielkopolsce w latach 1848–1939*, Pelplin 2003.

<sup>13</sup> Jacek KOLBUSZEWSKI, *Rola literatury w kształtowaniu polskich mitów politycznych XIX i XX wieku*, [in:] *Polska myśl polityczna XIX i XX wieku*, vol. 9: *Polskie mity polityczne XIX i XX wieku*, ed. Wojciech WRZESIŃSKI, Wrocław 1994, pp. 35–55; idem, *Literatura wobec historii. Studia*, Wrocław 1997, pp. 35–74.

<sup>14</sup> Edward PIĘŚCİKOWSKI, *Literatura*, [in:] *Dzieje Wielkopolski*, vol. 2, ed. Witold JAKÓB-CZYK, Poznań 1973, pp. 614, 621–624; idem, *Poznań jako ośrodek życia kulturalnego*, [in:] *Dzieje Poznania*, vol. 2, pt. 1, ed. Jerzy TOPOLSKI, Lech TRZECIAKOWSKI, Warszawa–Poznań 1994, pp. 604–611; Czesław HERNAS, *Potrzeby i metody badania literatury brukowej*, [in:] *O współczesnej kulturze literackiej*, vol. 1, ed. Stanisław ŻÓŁKIEWSKI, Maryla HOPFINGER, Wrocław–Warszawa–Kraków–Gdańsk 1973, pp. 10–20.

<sup>15</sup> Zbigniew JAROSIŃSKI, *Literatura popularna a problemy historycznoliterackie*, [in:] *Formy*

literary works, including the search for the author's assumptions, as well as the priorities in programs of specific literary eras.<sup>16</sup> This is how the literary works of the rev. S. Kujot should be perceived, be it novels, tales, or dramas.

#### A. NOVEL

Table no. 1. Novels by S. Kujot

No.	Title	Date and place of publication
1.	<i>Głowa Świętej Barbary</i> [Saint Barbara's Head]	"Pielgrzym", vol. 6: 1874; Pelplin 1874; Chicago 1888; Pelplin 1895
2.	<i>Kręte drogi</i> [Winding Paths]	"Pielgrzym", vol. 15: 1883; Chełmno 1883
3.	<i>Pierwsze nawrócenie Prusaków</i> [The First Conversion of the Prussians]	"Pielgrzym", vol. 9: 1877 – vol. 10: 1878
4.	<i>Ze zdrowego pnia</i> [From a Healthy Trunk]	"Pielgrzym", vol. 18: 1886; Bytom 1891

Kujot's favourite theme and the one he applied frequently in his novels was honest work, basic professional education and faithfulness to national and religious principles. A combination of these led to a stable life, considerable wealth, and an important social position. Jan Żórawczyk from the novel entitled *Ze zdrowego pnia* [From a Healthy Trunk] is such a person. He is prepared to run a farm, responsibly manage his family heritage, and he does all that with respect to human and divine laws and the pragmatic, professional, historical and social advice he has received from his parent. Thus, he achieves spectacular economic successes and a systematically growing respect in society. He does not boast about his achievements, but treats everything in terms

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*literatury popularnej. Studia*, ed. Aleksandra OKOPIEŃ-SŁAWIŃSKA, Wrocław–Warszawa–Kraków–Gdańsk 1973, pp. 10–33; Jacek KOLBUSZEWSKI, *Od Pigalle po Kresy. Krajobraz literatury popularnej*, Wrocław 1991, pp. 10–18.

<sup>16</sup> Janusz DUNIN, *Wydawnictwa popularne w opinii publicznej na przełomie XIX i XX w.*, Przegląd Biblioteczny, vol. 33: 1965, no. 4, pp. 229–239; C. HERNAS, op.cit., pp. 15–45; Z. JAROSIŃSKI, op.cit., pp. 11–30; John G. CAWELTI, *Koncepcja schematu w badaniach literatury popularnej*, Literatura Ludowa, vol. 17: 1973, no. 6, pp. 44–52; Kazimierz CHRUSCIŃSKI, *Powiatka „dla ludu”*. Z badań nad „literaturą trzecią” 2. połowy XIX w., [in:] *Problemy literatury polskiej okresu pozytywizmu. Seria I*, ed. Edmund JANKOWSKI, Janina KULCZYCKA-SALONI, Wrocław–Kraków–Warszawa–Gdańsk 1980, pp. 217–231; Anna MARTUSZEWSKA, *Jak „rozbierać tę trzecią?”*. O badaniach literatury popularnej, Literatura Ludowa, vol. 31: 1987, no. 1, pp. 13–27; Tadeusz ŻABSKI, *Reguły obiegu literatury popularnej*, Literatura Ludowa, vol. 31: 1987, no. 2, pp. 3–19; Maria BUJNICKA, *Literatura popularna wobec... Perspektywa funkcjonalna: tematy i rematy*, Ruch Literacki, vol. 34: 1993, no. 5, pp. 581–596.

of duty and obligation. Antoni Walisz and Gustaw Stopnicki are his opposites. Their drunkenness, extravagant lifestyle, conceitedness, pride and collaboration with erratic elements ruined their family estate. Jan Żórawczyk's close cooperation with the local parish priest and efficient actions, or concern to preserve the Polish possessions, lead on the one hand to save the indebted farms; on the other, it helps Jan Żórawczyk to increase his wealth and his authority among local people. This course of events – as the author put it – happens because young Żórawczyk is an embodiment of the ideal positivist; he highly values hard work and responsibility; he refers with piety – imbued by his father – to the past. This rich historical context, as a special indicator of the plot woven in the novel, seems to be an expressive feature of Kujot's novel because it is sensitive to the tradition and perceives the land in terms of *sacrum*. In this juxtaposition, the pictures and memories of the Swedish wars appear. Old Walenty Żórawczyk, going round patrimony with his son, Jan, who will inherit the farm, gives him advice he once got from his father. Thus, he says to respect the landmark, “and there up high, do not move the ground deeply, let them sleep, the ones who once lay here in the Swedish times, and maybe even people of more ancient times are buried there”.<sup>17</sup>

This peculiar connection of the experiences of characters with an adequate awareness and interpretation of the past, especially with the history of Poland, is seen in the plots of subsequent novels, in which history, in the full meaning of the word, is treated as *magistra vitae*. The author, a bona fide historian of Pomerania, set two of his novels in the events connected with the beginnings of Christianity among Prussians and by the Baltic Sea. In *Pierwsze nawrócenie Prusaków* [The First Conversion of the Prussians], he shows the trail and characterises the mission of three Cistercians from Łekno – Chrystian, Filip and Paweł – who are ordered by pope Innocent III to Christianise the Land of Lubawa. Thanks to the goodness, intuition and determination, they manage to convert two Prussian commanders – Swawabun (Surwabun) from Lubawa and Warpod from Łążyn,<sup>18</sup> and the element which facilitates their activities is – which additionally compounds the action of the novel and enriches its subplots with the use of some Prussian customs and spiritual culture – the family colligations connecting the Cistercians and pagan leaders. It turns out that Paweł, who has been called Wajdoten earlier, is Dargot's brother, and Filip is the son of Swawabun. It only seals the success of the mission, concluded

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<sup>17</sup> Stanisław KUJOT, *Ze zdrowego pnia*, Bytom 1891, p. 26.

<sup>18</sup> Cf. *Historia Pomorza*, vol. 1, pt. 1, ed. Gerard LABUDA, Poznań 1972, pp. 425–426; Józef ŚLIWIŃSKI, *Lubawa. Z dziejów miasta i okolicy*, Olsztyn 1982, pp. 25–27; Gustav LIEK, *Miasto Lubawa w Prusach Zachodnich z uwzględnieniem Ziemi Lubawskiej*, transl. Liliana LEWANDOWSKA, Lubawa 2016, pp. 38–42, 417–418.

with the christening of the Prussians in Rome and appointing Chrystian to be the first bishop of Prussia.<sup>19</sup> In an equally fascinating way, the rev. S. Kujot presents, on semi-historical and semi-legendary bases, the fragment of history of the 13<sup>th</sup>-century Christianity in Gdańsk Pomerania in the novel entitled *Głowa Świętej Barbary* [Saint Barbara's Head].<sup>20</sup> Its plot, elaborated by numerous parallel plots and subplots, focuses on the dramatic fate of the papal emissary, bishop Pietro, who transports the holy relics of St Barbara to the Danish king. Because his ship crashed near Rumia, he is taken to captivity, and after he is released at the request of the bishop from Kamień and the Pomeranian prince, Sambor I, the head of the saint was first transported to Gdańsk, later to Świętopełk's burgh in Saratowice, later during the Teutonic Wars it was found in Chełmno, and after the Peace of Thorn of 1466 it was again in Gdańsk. When the town became Protestant in 1577, the relics were lost, but some of them – as the author writes – were found in Gniezno, Pelplin, and at Jesuits' in Szotland near Gdańsk.<sup>21</sup>

Two more themes which involve depicting the complicated fates of characters should be discussed in order to obtain the full picture of the themes applied by the rev. Kujot. The two themes refer to the instructive influence of a good example born from deep religiousness and indicating that the power of prayer can change one's life. The first theme is exemplified in *Kręte drogi* [Winding Paths], which on the one hand depicts the problem of a person who is gradually succumbing to extreme evil, internal dither and dilemmas caused by pangs of conscience; on the other hand, the author presents the power of prayer, which even goes against human hope and logic. The author of the novel posits Jan Brożek in the aforementioned situation. Jan Brożek is an exemplary student of gymnasium, favoured by his father and Sokalski – a local teacher – however, Brożek gradually transforms under the influence of a bad company.

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<sup>19</sup> Stella M. SZACHERSKA, *Pierwsi protektorzy biskupa Chrystiana*, [in:] *Wiek średni (Medium aevum). Prace ofiarowane Tadeuszowi Manteufflowi w 60. rocznicę urodzin*, ed. Aleksander GIEYSZTOR, Marian H. SEREJSKI, Stanisław TRAWKOWSKI, Warszawa 1962, pp. 129–141; Jan POWIERSKI, *Na marginesie najnowszych badań nad problemem misji cysterskiej w Prusach i kwestii Santyry*, *Komunikaty Mazursko-Warmińskie* (further cit. KMW), 1968, no. 2, pp. 239–262.

<sup>20</sup> Stanisław KUJOT, *Głowa Świętej Barbary. Powieść z przeszłości Pomorza* [St Barbara's Head. A Tale from the History of Pomerania], Pelplin 1895.

<sup>21</sup> *Ibid.*, pp. 109–111. Cf. Wojciech JANKOWSKI, *Święta Barbara*, *Teka Pomorska*, vol. 3: 1938, no. 5–6, pp. 177–186; Jolanta DWORZACZKOWA, *Podanie o głowie św. Barbary w dziejopisarstwie pomorskim*, [in:] *Studia historica. W 35-lecie pracy naukowej Henryka Łowmiańskiego*, Warszawa 1958, pp. 155–165; Gerard LABUDA, *O źródłach „Kroniki pruskiej” Piotra z Duisburga*. (Na marginesie pracy Marzeny Pollakówny, „Kronika Piotra z Duisburga”), KMW, 1971, no. 2–3, pp. 217–242; Jerzy SAMP, *Najnowsza korekta do dziejów głowy świętej Barbary*, *Pomerania*, 1989, no. 6, pp. 20–24; *Święta Barbara i Barbarka*, ed. Waldemar ROZYNKOWSKI, Wojciech MISZEWSKI, Toruń 2005.

He neglects studying, starts using alcohol, cheats his parents. The advice, persuasions and rebukes he receives are ineffective and cause Jan to gradually descend into a moral abyss. Although his father's sudden death caused by excess of worries, and being expelled from gymnasium, give him food for thought and stimulate a brief improvement, it is only a temporary turn and one of the stages on his way to being influenced by evil and succumbing to it. It would seem that these events will transform the protagonist and destroy his recklessness connected with his foolish pride and conceitedness; however, the author – stretching the action to the breaking point – makes Brożek flounder among a degenerate group of lumberjacks whose only aim is banditry and drunkenness. Although pious and lawful Paweł Wygon, Jan's guardian angel and the last scream of conscience, is among them, Jan remains deaf. Only Paweł's death and protecting his savings for his mother against greed of the degenerates and Jan Brożek's lethal wounds inflicted in the fight, his subsequent recuperation at the rev. Radwan's manse signify the beginning of his new way and a slow transformation.<sup>22</sup> It turns out that the fervent prayers of Jan's mother and her trustfulness are the last rescue for her reckless son, leading to the final victory.

The elaborate action of the novel, the profound characters, the psychological analysis of behaviours, and the experiences Kujot had as a teacher and a priest mean that the writing craft of the author should be assessed very positively.<sup>23</sup> Additionally, it is corroborated by the numerous and varied descriptions of the background, actions in the plot or situations, and in this case magnifying the qualities of the protagonist. If the protagonist is presented as naturally evil, acting in a negative manner, then he or she is accompanied by descriptions which inspire disapproval and compound ugliness (e.g. the group of lumberjacks from the *Kręte drogi* [Winding Paths]). They serve to support an adequate interpretation of states and behaviours of characters in the novel. Stanisław Kujot, by presenting their anti-values, tries to introduce external circumstances from the world of nature and unappealing customs into the process, which strangely correspond with the current experiences and attitudes of characters.<sup>24</sup> Thanks to these devices, the personality types which are unambiguously evil seem to be even more evil, and the misery and grievance resulting from human negligence and heartlessness become even more troublesome but, on the other hand, inspire mercy and acts of kindness.

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<sup>22</sup> Stanisław KUJOT, *Kręte drogi*, Chełmno 1883, pp. 160–169.

<sup>23</sup> Cf. Andrzej BUKOWSKI, *Ks. Stanisław Kujot jako powieściopisarz*, Robotnik Pomorski, vol. 1: 1945, no. 154; Lidia PIERNICKA, *Twórczość literacka dla ludu ks. Stanisława Kujota. Analiza i próba oceny*, Studia Pelplińskie, vol. 13: 1982, pp. 245–280; Zdzisław MROZEK, *Pomorski uczonej i literat – ks. Stanisław Kujot*, Pomerania, 1987, no. 4, pp. 31–33.

<sup>24</sup> Stanisław KUJOT, *Pierwsze nawrócenie Prusaków*, Pielgrzym, vol. 10: 1878, no. 80; idem, *Ze zdrowego pnia*, pp. 37, 161, 172; idem, *Kręte drogi*, p. 76.

The positive characters are presented in an analogous fashion, in the context of warm descriptions of the background, nature and harmonious connections of the material world with the spiritual reality. It is an action suggestive to such a degree that it is sometimes difficult to help the feeling that such a state of nature has been created by the prepossessing features of the character. Among others, the rev. S. Kujot, by depicting the Cistercian friar from Łekno, Christian, describes him in such a way when he is in the cell: "In a high, domed cell, quite spacious, as it was dedicated to the highest administrator of the cloister, stood the abbot of Łekno, supporting himself on a tall window whose clean panes stuck in leaden rims. His hair was white, although in the past raven, and his back bent because of the old age and hard work he devoted to the development of the cloister. However, his vivid eyes, protruding from his lean face, betrayed the strength of his spirit and fondness of spiritual work. The way the cell was arranged reflected the appearance of the abbot. A big oaken table, cluttered with parchments with waxen seals which included the drawings of the church and the cloister buildings constituted the most important equipment in the chamber. An artificially sculpted kneeling stool stood in one corner, above it, there was a shelf with parchments painfully inscribed in Altenberg, where the friars originally came from to Łekno. A curious guest would have seen a meagre couch covered with a woollen cloth and a pillow stuffed with hay behind a curtain. Near the abbot, a few parchment scrolls laid on the table, perhaps just received, because the woollen bands that was used to bind letters at the time laid cut nearby. The abbot was holding one of the letters in his hand and was reading it busily, looking at the door".<sup>25</sup> A different author, with interests different from S. Kujot, would see different details in the rev. Christian's cell and would furnish it according to their own liking and individual preferences. The rev. Kujot however – as suits a historian accustomed to books and documents – preferred to see parchments there, whose shape and form were adjusted to the era. It undoubtedly adds dignity to the office and mission of the friar of Łekno, making it more credible, and the protagonist is presented as a competent and adequately prepared missionary.

#### B. TALE

It so happens that the rev. S. Kujot, a successful novelist, also eagerly reached to tales – a very expressive and an ideologically catchy narrative genre. Although the tale has many names and genres in the history of literature,<sup>26</sup>

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<sup>25</sup> S. KUJOT, *Pierwsze nawrócenie Prusaków*, Pielgrzym, vol. 9: 1877, no. 80.

<sup>26</sup> Alicja SZASTYŃSKA-SIEMION, *Nowela antyczna*, Zagadnienia Rodzajów Literackich, [vol.] 12: 1969, no. 1, pp. 123–127; Antonina BARTOSZEWICZ, *Powiatka*, [in:] *Słownik literatury polskiej XIX wieku*, ed. Józef BACHÓRZ, Alina KOWALCZYKOWA, Wrocław–Warszawa–Kraków

it crystallised in the time of the Enlightenment as an independent literary genre as a philosophical novel,<sup>27</sup> it experienced a true renaissance in the second half of the 19<sup>th</sup> century. It was mostly due to its purposeful and unambiguous didactic content used in order to present and illustrate an adequate message.<sup>28</sup> Its typically utilitarian character, corresponding to the literary intentions of the rev. S. Kujot, made it a special means of formulating human consciousness, with a special emphasis on the religious, social and national elements. If we add to it the form, essentially a short work, and the matter, which drew inspiration from the events of daily life, adventures or folk tales, the popularity of this genre and its popularity among readers is easy to understand.

Table no. 2. Philosophical tales by S. Kujot

No.	Title	Place and date of publishing
1.	<i>Dwa wieczory</i> [Two Evenings]	“Pielgrzym”, vol. 14: 1882, no. 17–23
2.	<i>Kto winien?</i> [Who is Guilty?]	“Pielgrzym”, vol. 16: 1884, no. 99–144; Pelplin 1885; Bytom 1891
3.	<i>Obrączka sieroty. Zdarzenie prawdziwe</i> [Orphan’s Wedding Ring. A True Event]	“Pielgrzym”, vol. 13: 1881, no. 111–112
4.	<i>Przygody stryjaszka na zaręczynach Kasi</i> [Uncle’s Adventures on Kasia’s Betrothal]	“Pielgrzym”, vol. 13: 1881, no. 142 – vol. 14: 1882, no. 16

Concerning the ideological and artistic construction of the tales listed in Table no. 2, the construction remained in a close relationship with the novels discussed earlier; however, it should be underscored that the author’s primary concern was not the formal aspect and inducing artistic impressions (which does not mean he did not pay attention to them), but conveying useful truths and messages to the reader, in accordance with the principles of didactic

1997, pp. 731–733; Janusz SŁAWIŃSKI, *Powiatka*, [in:] *Słownik terminów literackich*, ed. idem, Wrocław–Warszawa–Kraków 1998, p. 415.

<sup>27</sup> Michał GŁOWIŃSKI, Aleksandra OKOPIEŃ-SŁAWIŃSKA, Janusz SŁAWIŃSKI, *Zarys teorii literatury*, Warszawa 1962, p. 350; Zofia SINKO, *Powiatka w oświeceniu stanisławowskim*, Wrocław–Warszawa–Kraków–Gdańsk–Łódź 1982, pp. 5–34, 262–304; Janusz SŁAWIŃSKI, *Powiatka filozoficzna*, [in:] *Słownik terminów literackich*, pp. 415–416.

<sup>28</sup> K. CHRUŚCIŃSKI, *Powiatka „dla ludu”*, pp. 218–224; idem, *Formy literatury popularnej w Wielkopolsce i na Pomorzu w okresie pozytywizmu*, Gdańsk 1983, pp. 57–76; cf. Jerzy CIEŚLIKOWSKI, *Powiatka dydaktyczna – biedermeyerowski utwór dla dzieci*, *Ruch Literacki*, vol. 10: 1969, no. 3, pp. 131–139.

and pedagogical literature. Thus – as Kazimierz Chruściński rightly pointed out – tales abound in “moral warnings, role models of human attitudes, certain ideological admonishments generally in accordance with the organic concept of social development, especially with the thesis about the necessity of a solidary action of different groups in a single nation”.<sup>29</sup>

What defines the identity of the rev. S. Kujot’s tales is the authentic temporal and topographic space (e.g. Kociewie, Rottenburg, Rome)<sup>30</sup> and the numerous uses of the means of expression and unconventional linguistic and stylistic devices. Special attention should be drawn to the expressive, sometimes poetic, descriptions of the nature of the background of the events taking place in the novel, the psychological features of the characters which faithfully reflect their way of thinking and acting, as well as a distinct exemplification of the two basic aesthetic assumptions – beauty and ugliness. The ultimate ones, drawn in a very clear way, with a tendency for a purposeful exaggeration, are to constitute a clear space – for positive values on the one hand, and for the negative one on the other – that is good and evil. Such a didactic schema could not lack pristine and unquestioned authorities who are not only paragons, but also have the role of an interpreter and commentator of general norms and depict a reward or a punishment – both in the present and in eternal categories – for a lawful and honest life. These authorities are most commonly priests and teachers and that is why – for example – the uncommon caution, nobleness and wisdom of the parish priest from Chmarzyce from the tale *Kto winien?* [Who is Guilty?] is unsurprising.<sup>31</sup>

The tale was supposed to teach and to entertain, but most of all to bring up, to teach to differentiate between good and evil, to draw adequate conclusions from the depicted pictures and this is why the rev. S. Kujot reached out to the four basic types of this genre, i.e. social, religious, historical and humorous novels. Among others, he takes the female consideration, caution and patience as an example which – in *Dwa wieczory* [Two Evenings] – lead to conquer evil even against all hope. Prayer remains the only strength of Antosia<sup>32</sup>, who is desperate and powerless because of her husband’s drunkenness.<sup>33</sup>

Among the social novels, the author eagerly referred to the problems connected with bringing up, both in the narrower aspect, reduced to the means of influence and coexistence in a family, as well as in the contexts broadened by functioning in a society of various groups and social strata. The rev. S. Kujot

<sup>29</sup> K. CHRUŚCIŃSKI, *Powistka „dla ludu”*, pp. 228–229.

<sup>30</sup> Stanisław KUJOT, *Przygody stryjaska na zaręczynach Kasi*, *Pielgrzym*, vol. 13: 1881, no. 142; idem, *Obrączka sieroty. Zdarzenie prawdziwe*, *ibid.*, no. 111–112.

<sup>31</sup> Idem, *Kto winien?*, pp. 36–38.

<sup>32</sup> Idem, *Dwa wieczory*, *Pielgrzym*, vol. 14: 1882, no. 20.

<sup>33</sup> *Ibid.*, no. 23.

referred to the first sphere in the work *Kto winien?* [Who is Guilty?], depicting two opposite characters, i.e. Kasia Godowicz and her cousin, Józia. Kasia – the pride and the apple of Wojciech Godowicz’s eye – studies in an all-girls school, and completely turns away from faith and the Polish customs. This is why she disregards family custom, the Church, and even Tadeusz Borowski – a potential candidate for her husband – gravitating more and more towards the “demoralised” city and an irresponsible, good-for-nothing, feeble clerk Eugeniusz Flink. Their marriage becomes a continuous humiliation and suffering until and including Kasia’s premature death. Although Kasia manages to reconcile with God and her parents before dying, the wise parish priest does not refrain from reproaching the parents for their parenting error by saying: “To bring up their children in such a way so that for their whole life they will not depart from their faith and national customs. Let them live by their church, among their people – he said – but God forbid that they return only for eternal rest”.<sup>34</sup> Wojciech Godowicz understood the error and often upon the grave of his daughter with whom he has had similar hopes often repeats: “Both of us are guilty, I and my daughter; I hope God forgets our mistakes”.<sup>35</sup> According to the antithetic creation of characters, it is easy to guess that Józia – raised at Godowicz’s home due to being a half-orphan – free from any big city ambitions, chaste, honest and hard-working, a total opposition to Kasia, has entirely “won” life. It has been facilitated by, among others, Tadeusz Borowski, with whom she tied her fate.

The rev. Kujot popularised the principles of the Christian faith even more so in the religious novel. Its main goal is to indicate certain examples, simultaneously applying the features which are representative and worthy copying to contemporary world. Such assumptions also imposed the need to use certain plot and constructive devices, as a matter of fact impoverished in comparison with the social novel. In other words, the artistic, linguistic and stylistic aspect of this work was distinctly dominated by ideological content subjugated to didactic intentions. It can be clearly seen in the *Obrączka sieroty* [Orphan’s Wedding Ring], in which the author – basing on a true event from the mid-19<sup>th</sup> century – describes the prepossessing behaviour of a certain small girl from the Rottenburg diocese who gave to a catechist, on his way to Rome, the most valuable thing she had, a golden wedding ring of her late mother, as a gift for the Holy Father. The Holy Father accepted the unique gift and gave it to a bishop he has just consecrated who went on a mission to make an episcopal ring out of it. Upon giving the ring, Pius IX uttered the following memorable

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<sup>34</sup> Idem, *Kto winien?*, pp. 152–153.

<sup>35</sup> Ibid., p. 154.

words: “you will devote everything to the Holy See and your diocese with the same generosity as the poor orphan devoted her whole wealth, won’t you?”<sup>36</sup>

Thus far, among the tales of the parish priest from Grzybo, one humoristic tale has also been characterised. The humour is very natural, as if taken from life, and reflects the customs of people living in a village in Kociewie region in the mid-19<sup>th</sup> century. Although it primarily consists in situational scenes connected with the figure of Maciej – a good-natured person of aristocratic manners, they are realised in the context of folk customs,<sup>37</sup> authentic patriotism<sup>38</sup> and clear organic ideas.<sup>39</sup> It hardly could be different since Kujot had a didactic aim with distinct religious, moral, and patriotic shades which complemented one another in his intentions.

### C. DRAMA

The rev. Stanisław Kujot, focusing heavily on history and having major achievements in documenting, interpreting and popularising it,<sup>40</sup> treated being a playwright as an additional element on the way to shape historical knowledge and consciousness. Although such an activity progressed according to a different concept than a historian’s activity and with the use of different formal devices, clearly manifested in the constructive and linguistic layer of drama, in essence it had the same aim. For the former chair of the Towarzystwo Naukowe w Toruniu [Scientific Society in Toruń], concerned with historical objectivism and faithful rendering of the past events, the art – in fact the only one in his literary output – was fully subjected to these assumptions. He achieved them by using stage directions sparsely; instead, he used a more elaborate main text and a more intensive exchange of replies, thanks to which the speaker in the drama, becoming very discrete, creates the autonomy of the fictional world even more. However, such a solution, very close to the model, requires – the rev. Kujot comes unscathed from it – a greater precision and expression in creating dialogues, changing situations and dynamics between individual characters in an action.<sup>41</sup> In other words, the participants in a dialogue are subject to informative and characterising functions which become

<sup>36</sup> Idem, *Obrączka sieroty*, Pielgrzym, vol. 13: 1881, no. 112.

<sup>37</sup> Idem, *Przygody stryjaszka*, *ibid.*, vol. 14: 1882, no. 2; no. 3; no. 4; no. 9.

<sup>38</sup> *Ibid.*, no. 1; no. 10.

<sup>39</sup> *Ibid.*, no. 2.

<sup>40</sup> Cf. fn. 1.

<sup>41</sup> Cf. Stefania SKWARCZYŃSKA, *Studia i szkice literackie*, Warszawa 1953, pp. 123–150; Irena SŁAWIŃSKA, *Główne problemy struktury dramatu*, Pamiętnik Teatralny, vol. 7: 1958, no. 3–4, pp. 367–379; eadem, *Sceniczny gest poety. Zbiór studiów o dramacie*, Kraków 1960, mainly the first chapter; eadem, *Struktura dzieła teatralnego*, [in:] *Problemy teorii literatury*, ed. Henryk MARKIEWICZ, Wrocław–Warszawa–Kraków 1967, pp. 290–309; Martia R. MAYENOWA, *Organizacja wypowiedzi w tekście dramatycznym*, Pamiętnik Literacki, vol. 55: 1964, no. 2, pp. 419–428;

a guarantee of an authentic reflection of the atmosphere of the era and the events which build action. Such a convention of constructing a drama does not only express the rev. Kujot's love of history but also – which has to be underscored – was a part of the positivist program of historical and patriotic performances. Kujot, by publishing *Ojciec Grzegorz, czyli obrona Pucka* [Father Grzegorz, or the Defence of Puck],<sup>42</sup> remained in the area of influence of the positivist poetics, which inherited the topic from romanticism, but promoted it for journalistic reasons.<sup>43</sup>

Table no. 3. S. Kujot's drama

No.	Title	Place and date of publishing
1.	<i>Ojciec Grzegorz czyli obrona Pucka 1655–1656</i> [Father Grzegorz, or the Defence of Puck 1655–1656]	“Pielgrzym”, vol. 13: 1881, no. 114–135; Pelplin 1927

In the drama, the rev. Kujot, by elevating the deeds of the Franciscan from Wejherowo, father Grzegorz Gdański, during the Swedish wars, made him a Kordecki from Kaszuby. The author, basing on the so-called chronicles of Wejherowo of the father Grzegorz Gdański<sup>44</sup> which was found in the Diocese Archives in Pelplin after the order was dissolved in 1873, created a drama about the heroic defence of Puck against the Swedish army which took place between September 1655 and March 1656. The story includes the authentic events from that period, as well as people who actually engaged in fight. When the military activities 1655–1656 focused on the Royal Prussia, the commander of the Polish forces, voivode Jakub Wejher, defending Malbork against the Swedes, entrusted the command of the garrison to Piotr Sarpski, even though the friar from Wejherowo objected. Sarpski quickly allied with the foe and, together with Rydygier and Krystian Borna, committed betrayal. When the

Ślawomir ŚWIONTEK, *Dialog – dramat – metateatr (Z problemów teorii tekstu dramatycznego)*, Łódź 1990, pp. 4–79.

<sup>42</sup> Stanisław KUJOT, *Ojciec Grzegorz czyli obrona Pucka 1655–1656*, Pielgrzym, vol. 13: 1881, no. 114–135; Pelplin 1927.

<sup>43</sup> Ryszard GÓRSKI, *Dramat ludowy XIX wieku*, Warszawa 1969, passim; Krystyna OSEKOWSKA, *Z zagadnień poetyki polskiego dramatu mieszczańskiego*, Zeszyty Naukowe WSP w Bydgoszczy. Studia Filologiczne, vol. 9: 1981, pp. 39–60; Zygmunt POZNAŃSKI, *Stan badań nad dramatem polskim okresu pozytywizmu*, [in:] *Dramat i teatr pozytywistyczny*, vol. 1, ed. Dobrochna RATAJCZAK, Wrocław 1992, pp. 9–22; Maria B. STYKOWA, *Idee pozytywizmu a powstanie i rozwój teatru amatorskiego (na przykładzie Lubelszczyzny)*, [in:] *ibid.*, pp. 147–157; Agnieszka MARSZAŁEK, „Komedia miłości i śmierci, którą grała”, [in:] *ibid.*, pp. 237–239.

<sup>44</sup> O. Grzegorza Gdańskiego *Kronika Klasztoru Franciszkańskiego ściślejszej obserwacji w Wejherowie w latach 1633–1676*, ed. Gerard LABUDA, Wejherowo 1996.

betrayal was discovered by the host of the inn called „Pod Żłotym Czepcem” who revealed it to father Grzegorz, the Franciscan tried to dissuade the leader from this villainy. However, nothing helped: persuasion, bidding soldier’s honour, not even the friar’s faithful words: “Gdańsk and Puck still hold! St Francis will defend it, he will protect us and the friars! Your majesty the commander! You are a soldier, I do not have to tell you about a soldier’s honour. You will bring fame to your name, the nation will remember you when in Prussia you alone will fight off the enemy from the walls of the stronghold”<sup>45</sup> This is why father Grzegorz, on the one hand started convincing “trustworthy officers” to remain faithful and brave; on the other, he committed Puck and the entire Pomerania to St Francis protection.<sup>46</sup> The command – after imprisoning Sarpski and his allies – was taken over by Feliks Niewiarowski who gradually resisted the Swedish attacks until the final victory.

Although the ideological message of the rev. Kujot’s drama is clear, as it shows the problem of national identity, identifying oneself with being Polish, and most of all the inspiring and integrating role of father Grzegorz Gdański in saving Puck against the Swedish army, its plot – lively and fast-paced – is enriched with background scenes which use situational humour<sup>47</sup> or the traitor Sarpski’s pangs of consciousness or doubts.<sup>48</sup> However, the author cannot be said to excessively idealise the protagonist<sup>49</sup> because such a picture emerges from the sources which constitute the basis for the play, and the deeds of father Grzegorz Gdański are also confirmed by the contemporary historical literature.<sup>50</sup> Apart from that, the literary convention in positivism cannot be forgotten – and this is the period from which the rev. Kujot’s drama originates – focused on didactic and expressive creations of characters, both the positive and the negative ones. Although Sarpski, Borna and Rydygier represent negative

<sup>45</sup> S. KUJOT, *Ojciec Grzegorz*, p. 18; cf. *O. Grzegorza Gdańskiego Kronika*, pp. 178–179.

<sup>46</sup> Cf. Gaudenty A. KUSTUSZ, *Ogłoszenie św. Franciszka z Asyżu patronem Pobrzeża Kaszubskiego w 1663 roku*, *Studia Pelplińskie*, vol. 9: 1978, p. 25.

<sup>47</sup> For example, a conversation of two burghers from Puck – Jazger and Potera. Cf. S. KUJOT, *Ojciec Grzegorz*, p. 4.

<sup>48</sup> In many places, in creating the psychological portrait of Sarpski, the author indicates his indecisiveness, internal anxiety, doubt, perfidy, meanness. Cf. S. KUJOT, *Ojciec Grzegorz*, pp. 8, 17, 18–20.

<sup>49</sup> L. PIERNICKA, op.cit., p. 262, where we can read, among others: “However, the reader is hit with certain exaggeration in idealising the figure of abbot Grzegorz; giving him such a range of feelings makes him an unreal figure, an untrue one”.

<sup>50</sup> Cf. Gaudenty A. KUSTUSZ, *Wejherowskie zasługi o. Grzegorza Gdańskiego*, *Studia Pelplińskie*, vol. 15: 1984, pp. 307–321; *Wstęp*, [in:] *O. Grzegorza Gdańskiego Kronika*, pp. 12–21. Cf. Waław ODYNIĘC, Jerzy GODLEWSKI, *Ziemia Pucka. Przyszłość i teraźniejszość*, Gdańsk 1974, pp. 89–91; Andrzej GROTH, *Czasy Rzeczypospolitej szlacheckiej*, [in:] *Historia Pucka*, ed. Andrzej GROTH, Gdańsk 1998, pp. 110–113.

examples, the opposition of the figures of father Grzegorz and Niewiarowski is possible only in juxtaposition with the former ones. What motivated their intransigence and determination was faith,<sup>51</sup> supporting king Jan Kazimierz,<sup>52</sup> and authentic love for the imperilled fatherland.

### 3. IDEOLOGICAL MESSAGE

Whatever we could say about the literary output of the rev. S. Kujot, it must be noted that it was basically aimed at popularising educational and pedagogical content, striving to shape religious and national consciousness, and as such, it constituted both a peculiar extension of the pulpit and confessional, as well as the didactic and scientific activity of the author. That is why the message supported by a historical plot are so clear<sup>53</sup> which focuses on a few key topics. First of all, it is the problem of the fight between good and evil. The former, identified with the Christian world, and the latter with evil and the darkness of heathendom was strongly stressed in the novel *Pierwsze nawrócenie Prusaków* [The First Conversion of the Prussians]. Since the Cistercians from Łekno – equipped with an adequate permit from pope Innocent III and letters from Pomeranian prince Mestwin I and Mazovian prince Konrad – go to the pagan Prussians primarily with the words of the Gospel, human kindness, heroic love; thus, they quickly get hearing and acceptance of the barbarian nation. Such a reality was created by S. Kujot in the context of events which are proven historically,<sup>54</sup> concentrating the reader's attention on the process of transformation of the way of thinking, acting and valuing, which are the consequence of the contact with the word of God and missionaries who could prepossess the Prussians, hungry of war with Poles. The fact that the influential leaders from the Lubawa land, solidary in upholding their *status quo* despite constantly quarrelling and fighting for domination, are gradually becoming convinced to the teachings of fathers Chrystian, Filip and Paweł was due to both the Christian message and the attitude of the Christian missionaries who showed the evangelical address through forgiveness, compassion and love,

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<sup>51</sup> S. KUJOT, *Ojciec Grzegorz*, pp. 5, 18–19.

<sup>52</sup> *Ibid.*, pp. 8, 9, 18, 26.

<sup>53</sup> Cf. Jan WALKUSZ, *Interpretacja przeszłości w utworach literackich duchowieństwa polskiego ziem zaboru pruskiego w XIX i XX wieku*, Kościół w Polsce. Dzieje i Kultura, vol. 2: 2003, pp. 17–48.

<sup>54</sup> Stanisław KUJOT, *Dzieje Prus Królewskich*, pt. 1: *Do roku 1309* (Roczniki Towarzystwa Naukowego w Toruniu, vol. 21), Toruń 1914, pp. 425–493; Tadeusz GLEMM, *Misja pruska XIII wieku aż do przybycia Zakonu Krzyżackiego*, Miesięcznik Diecezji Chełmińskiej, vol. 3: 1931, pp. 377–395; Antoni LIEDTKE, *Początki chrześcijaństwa na Pomorzu*, *ibid.*, vol. 7: 1935, pp. 815–828; *Dzieje Pomorza Nadwiślańskiego od VII wieku do 1945 roku*, ed. Waław ODYNEC, Gdańsk 1978, pp. 50–52; Antoni LIEDTKE, *Zarys dziejów diecezji chełmińskiego do 1945 roku*, Pelplin 1994, pp. 12–15.

giving evidence for equivalence between words and actions. Thus, seeing the superiority of Christianity over the belief in the rule of force and constant threats, they are more and more turning to God and faith, changing their attitude towards the pious friars and towards one another. The author of the novel credibly illustrated the whole psychology of the phenomenon and the hesitation of the influential leaders, using the example of Swawabun (Surwabun), Warpod and their families, and the conflict between them and heathen priests; thus, convincing that the power of the Gospel is supported by a good example of its believers and can bear wonderful fruit. This fact is beyond any doubt indicated by the ending of the novel, according to which the pious missionaries and the converted Prussian leaders received a notable, if not a symbolic reward. Upon the request of pope Innocent III, all of them go to Rome in 1215 where father Chrystian – the leader of the Prussian mission – is appointed the first bishop of that land, friar Filip receives the sacrament of holy orders from the pope, and the rest of the members of the expedition are baptised in Rome. “Swawabun took – as S. Kujot concludes – St Paul for his patron, Warpod took St Philip for his patron because of his affection towards Filip, Predesen took St Christian and Stagota the Blessed Virgin.”<sup>55</sup> The fact that Swawabun and Warpod transfer parts of their land to the new bishopric should be viewed in categories of a reward for good and faithful service to the development of Christianity. Such a gesture – according to the author – is a spectacular sign of breaking with the pagan past and the beginning of a new reality blessed by Innocent III.<sup>56</sup>

Such a peculiar affirmation of Christianity in the literary works of the rev. S. Kujot, and strictly speaking of Christianity, had in fact multi-layered educational references. After all, in the place where Catholicism and Protestantism met, and this was not difficult in the lands of the Prussian Partition, the author – by using rich constructive and stylistic devices, clearly formulating the cause and effect relations in actions, and giving clear examples – glaringly strived to show the superiority of the former over the latter, or in other forms of confession. Although it would be difficult to accept such views nowadays, in the 19<sup>th</sup> and at the beginning of the 20<sup>th</sup> century they were – including the literary convention – justified. After all, it was about defending national values, which were endangered by the religious policy of Prussia. This is why Kasia Godowicz’s conduct was condemned in the novel *Kto winien?* [Who’s Guilty?] The careless protagonist, brought up in a German private school where reli-

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<sup>55</sup> S. KUJOT, *Pierwsze nawrócenie Prusaków*, Pielgrzym, vol. 10: 1878, no. 37.

<sup>56</sup> *Ibid.*, no. 38–39. Cf. Gerard LABUDA, *Polska i krzyżacka misja w Prusach do połowy XIII wieku*, *Annales Missiologicae*, vol. 9: 1937, pp. 201–435; idem, *Zwycięstwo ustroju wczesnofeudalnego na Pomorzu Wschodnim (1120–1310)*, [in:] *Historia Pomorza*, vol. 1, pt. 1, pp. 425–426.

gious education was attached little attention to, got involved with unpredictable Eugeniusz Flink, a German Protestant and a meagre clerk.<sup>57</sup> This act, which signified turning her back on the Polish tradition and faith, became a beginning of her tragedy, whose conclusion was Kasia's premature death, and with an indescribable pain, pangs of conscience and worries for her parents.<sup>58</sup>

The other message in the literary works of the rev. S. Kujot shows the role of the Church in shaping culture and civilisation, which it played at the beginning of the Pomeranian history. He articulately illustrated it in *Głowa Świętej Barbary* [St Barbara's Head], using the legend about the relics of this saint which – as a result of dramatic circumstances – were found in the Baltic Sea region, more specifically in Rumia, initiating the cult of the martyr, which was soon to catch on in the region. It was possible – as the author interprets in the novel – thanks to the cooperation of the bishop of Kamień with prince Sambor I, and later thanks to Świętopełk the Great, who once saved St Barbara's head from a fisherman's hands and placed it in his castle in Sartowice. It is enough to say that the historical context (princes from Gdańsk: Sobiesław, Sambor I, Świętopełk the Great, the cult of St Barbara in Oksywie and Sartowice, fights with the Teutonic Order)<sup>59</sup> was skilfully used here to show Catholicism, supported by the good example of the rulers of this land, as an important factor shaping the mentality and identity of its inhabitants.

Since – as it has already been noted – the literary works of the rev. S. Kujot under analysis born out of authentic care for the morale of the society and its national identity, in the author's intentions were supposed to constitute a complementary supplement of his activity as a priest; therefore, its content had to refer to the cumbersome national traits, destructively influencing the unity of the family or of the environment. From the wide range of such flaws, the most dangerous and the most popular one – as is indicated by the characters – was drunkenness. It appears in works by Kujot according to the constructive and ideological scheme worked out in folk literature, which has to adequately stir the reader's imagination. Its first part is the abhorrent appearance of the drunkard, purposefully exaggerated, in order to disgust and raise disapproval.<sup>60</sup> The second element adequate for every alcohol addict is acting in a way which is destructive for the family, the environment, Poland, with the simultaneous departure from religion and neglecting the basic duties specified in the divine and church law. Such cases are exemplified by Karol and Waław

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<sup>57</sup> S. KUJOT, *Kto winien?*, pp. 8–46, 72–87.

<sup>58</sup> *Ibid.*, pp. 112–154.

<sup>59</sup> S. KUJOT, *Głowa Świętej Barbary*, pp. 4–46, 64–65, 108. Cf. *Diecezja chełmińska. Zarys historyczno-statystyczny*, Pelplin 1928, pp. 603–604; W. JANKOWSKI, *op.cit.*, pp. 177–186; J. DWORZACZKOWA, *op.cit.*, pp. 155–165.

<sup>60</sup> S. KUJOT, *Dwa wieczory*; *idem*, *Kręte drogi*.

from *Dwa wieczory* [Two Evenings]; however, Karol, in the author's interpretation, is the main cause of all misfortunes. When he comes from the city, he consciously encourages local peasants to drink heavily by explaining that they deserve more from their life than daily work.<sup>61</sup> Another profoundly characteristic feature of the rev. Kujot's works is promoting the conventional didacticism based on religious premises. It is most clearly visible in the moral evaluation of the characters' actions, which always has a reference to the Decalogue. The short novel which tells the story of a German orphan from the area of Rottenburg clearly illustrates it. She gave her only treasure, a golden wedding ring which her late mother had left for her as a gift to pope Pius IX to a priest who went to Rome. The gratification and satisfactions from this – not mentioning the merit in heavenly terms – came very swiftly because the Holy Father gave the ring which was offered to him to a newly appointed missionary bishop and told him to make an ecclesiastical ring.<sup>62</sup> However, what seems to be more important in this juxtaposition are the pope's words which reveal the didactic identity of the interpretation. The pope said to his new hierarch: "you will devote everything to the Holy See and your diocese with the same generosity as the poor orphan devoted her whole wealth, won't you?"<sup>63</sup>

Sometimes, the purposeful didacticism of the rev. Kujot's works undergoes a considerable dramatization of a problem accompanied by rapid action, thanks to which it is easier to have an insight into the psychology of transformation of the human heart and consciousness, identify the stages of conversion which is possible even in case of the biggest fall and inhumane degradation. Although the road to conversion is bumpy, and in these conditions makes one cooperate with the grace of God, it concludes with a sacramental confession and a holy communion. According to Kujot's interpretation, this is what happened in lives of extraordinary spendthrifts, drunkards and good-for-nothings – Antoni Walisz and Jan Brożek.<sup>64</sup>

The extremely precise and richly illustrated authority of the priest seems to be a characteristic complementation of such religious and moral didactics, integrally connected with the whole vision of such reality. The priest has a special role in fictional world of the rev. Kujot's works, based on his wisdom, cautiousness, serving with levelled opinions and advice which he gives to people who perform state, social and national duties and ask for them. If one would like to search for the origins of such relations and an almost central position of the parish priest – because this is the figure under discussion – in the character-

<sup>61</sup> Idem, *Dwa wieczory*, Pielgrzym, vol. 14: 1882, no. 19–20.

<sup>62</sup> Idem, *Obrączka sieroty*, Pielgrzym, vol. 13: 1881, no. 111–112.

<sup>63</sup> Ibid., no. 112.

<sup>64</sup> Idem, *Ze zdrowego pnia*, pp. 198–200; idem, *Kręte drogi*, pp. 162–169.

ised society, one would have to indicate the status of a parish priest resulting from education, which is widely perceived as unquestionable quality and a certain ideal whose achievement required a number of innate predispositions, and virtues earned by hard work. The nature of the work is also significant, or maybe – which better captures the essence of the phenomenon – the service of a priest, understood as a mission marked with God's stigma, in which the person who performs it – as a proxy between the supernatural and contemporary worlds – was by nature an embodiment of *sacrum*. If we add to it the facts that the priest was available for everyone, was oriented in problems connected with family and customs of his parishioners, and fully identified himself with the patriotic and nationalistic ideology, the authority of a priest and his idealisation seem to be justified and comprehensible. Thus, he forms the opinions about the danger of reading improper books,<sup>65</sup> gives advice on economic matters,<sup>66</sup> and most of all, is an ideal guardian of God's mysteries entrusted to him, which also inspires the awe of the faithful. It is wonderfully illustrated by the attitude of the parish priest from Borowo presented in *Ze zdrowego pnia* [From a Healthy Trunk]. The dispenser of the holy order summoned to dying Antoni Walisz, a person of poor reputation, despite pitch-black night, did not depart at once. "Kneeling by a poor bed, comforted and prayed interchangeably, and the ill, although he was visibly dying, grasped and kissed the cross, the last, but the most certain anchor of his battered life. He died when the light increased. The touched priest sprinkled the body, said the prayer for the dead and swore to give a mass for the soul of the late Antoni Walisz".<sup>67</sup>

This extraordinarily didactic idealisation of a priest would not be full without his heroic engagement, full of conviction, for the defence of religious and national values. The integration of these two worlds in the figure of a priest is coherent to such a degree that in the rev. Kujot's literary vision we can speak about the synonymy of these two layers, interweaving each other in the activities of the clergy. What is more, some of them rose to the status of national heroes who organise – with a spectacular effect – actions to defend the country against the enemy aggression. This is how father Grzegorz Gdański's actions should be interpreted.<sup>68</sup> It should be also added that this creation is not only a symbol – although it is very popular – but also a reproduction of the actual attitude in the face of an extreme situation and extraordinary circumstances in the history of the fatherland. It is on the one hand confirmed by the historical

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<sup>65</sup> Idem, *Kto winien?*, pp. 36–38.

<sup>66</sup> Idem, *Ze zdrowego pnia*, pp. 165–168.

<sup>67</sup> Ibid., p. 202.

<sup>68</sup> Idem, *Ojciec Grzegorz*, pp. 8–27.

figure of father Grzegorz, and on the other a more allegoric presentation with a peculiar *pars pro toto* function.

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#### LITERARY ACTIVITY OF REVEREND STANISŁAW KUJOT

##### Summary

**Key words:** Pomerania, mental culture, popular literature, national consciousness, non-sacerdotal activity of the clergy

Rev. Stanisław Kujot (1845–1914), the father of the Polish Pomeranian historiography, the author of many publications concerning the history of Eastern Pomerania and the distinguished president of the Scientific Society in Toruń, also dealt with literature. As a teacher (1872–1893) of general history and the history of literature in Collegium Marianum in Pelplin he was a successful writer of popular novels, short stories for common people and one dramatic text. The historical, social and religious-moral themes of his works were to popularize educational-pedagogical contents, which were to shape the religious and national consciousness. The works promoted the ideas expressed by the priest during sermons and confessions and during his didactic-research activity. His texts have clear ideological messages which focus on a few key issues: the popularization of historical-national ideas, the problem of the struggle between the good and evil, the culture-forming role of the Church, the promotion of conventional teaching based on religious premises.

#### LITERARISCHES WERK DES PRIESTERS STANISŁAW KUJOT

##### Zusammenfassung

**Schlüsselwörter:** Pommern, geistige Kultur, populäre Literatur, nationales Bewusstsein, Nebenaktivität des Klerus

Vater der polnischen pommerellischen Geschichtsschreibung, Autor zahlreicher Publikationen zur Geschichte Pommerellens und erfolgreicher Präsident der Thorner

Wissenschaftsgesellschaft, der Priester Stanisław Kujot (1845–1914) befasste sich auch – was deutlich weniger bekannt ist – mit literarischem Schaffen. Als Lehrer für Welt- und Literaturgeschichte am Collegium Marianum in Pelplin (1872–1893) schrieb er mit Erfolg viel gelesene Romane, Geschichten für das Volk sowie ein dramatisches Werk. Ihre historische, gesellschaftliche und religiös-moralische Thematik sollte erzieherisch-pädagogische Inhalte popularisieren, die zur Entwicklung des religiös-nationalen Bewusstseins beitragen sollten. Somit stellten sie eine Erweiterung der Kanzel und des Beichtstuhls dar, vor allem aber auch der didaktisch-wissenschaftlichen Aktivität des Autors. Dies erklärt die markante ideologische Botschaft dieser Werke, die sich auf ein paar Schlüsselthemen zurückführen lässt: Popularisierung geschichtlich-nationaler Inhalte, der innere Kampf zwischen Gut und Böse, die kulturschöpferische und zivilisatorische Rolle der Kirche sowie Förderung des konventionalisierten, auf religiöse Prämissen gestützten Didaktismus.

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