

JUSTYNA ŁUKASZEWICZ

MARIANNA MALISZEWSKA AND HER TRANSLATION OF *CONGRÈS DE CYTHÈRE* AFTER FRANCESCO ALGAROTTI

Abstract: As a translator of Carlo Goldoni's *Amante militare* and Francesco Algarotti's *Congrès de Cythère*, two masterpieces of the Italian Enlightenment, published in Polish in the 1780s, Marianna Maliszewska proved a cultural mediator with good mastery of Italian language and culture, despite occasional faults. In her translation of Algarotti's novel, she performed deletions and minor adaptations with the new readers in mind, yet without polonizing the text and without adding paratexts that could level the differences in literary competence between readers of the original and those of the Polish version. On the other hand, she demonstrated her own experience of Italy, her critical opinion of Arcadia and her belief that women are underprivileged in the cultural market. Some modifications introduced into the text of the translation correspond to that "feminist" point of view.

Keywords: Francesco Algarotti, eighteenth century, *Il congresso di Citera*, Marianna Maliszewska, translation

The aim of this paper¹ is to highlight the participation of an eighteenth-century translator in presenting the heritage of the Italian Enlightenment to the Polish reader. This reflection, which takes place within a comparative realm of Italianism, translation studies and imagology – so systematically and multifacetedly discussed in a recent imposing work by Olga Płaszczewska (2010) – will deal with the question whether and how the analysed translation reflects the translator's femininity.

¹ The French version of this paper, "Marianna Maliszewska, traductrice du *Congrès de Cythère*, féministe avant la lettre," has appeared in No. 58 of the series *Romanica Wratislaviensia: Exclusion/Inclusion au féminin*, ed. M. Pawłowska (Wrocław 2011) 59–70.

Representatives of the Polish Enlightenment had almost no knowledge of such writers as Giuseppe Parini. Their awareness of Italian literature generally reached no further than Arcadia (Miszańska et al. 2007: 15). *Il congresso di Citera*, the only work by Francesco Algarotti (first edition: 1745; final authorial version: 1763) to be published in Poland in the 18th century (Rudnicka 1964: 33) is, together with Cesare Beccaria's *Dei delitti e delle pene* (translated via French, 1764) a rare example of the Polish reception of the Italian contribution to the European Enlightenment.²

Algarotti (1712–1765) is an eminent representative of European culture of the first half of the 18th century, the author of brilliant *Newtonianismo per le dame* (1737), highly praised by Voltaire, where scientific theories are presented in the form of dazzling drawing-room repartee; traveller well acquainted with Paris, London and Saint Petersburg, who spent more than ten years at the courts of Dresden and Berlin; art agent, thinker and writer with interests ranging from language to politics, economy and military matters. Marianna Maliszewska's Polish version of this parody of love manners in three of the European countries known to Algarotti was printed by Dufour with no date; however, publishing catalogues help establish it as 1788.

Feliks Bentkowski lists this translation in his *Historia literatury polskiej* (A History of Polish Literature, 1814: 461); several years later, Jan Sowiński omits it from his *O uczonych Polkach* [On Learned Polish Women], dedicated to “Her Highness Aniela Kropińska née Błędowska, wife of a general of the late Polish army,” inspired by *De l'Influence des femmes sur la littérature française, comme protectrices des lettres et comme auteurs, ou Précis de l'histoire des femmes françaises les plus célèbres* (1811) by Stéphanie-Félicité Du Crest, comtesse de Genlis (1746–1830) and containing a motto from Voltaire that praises women's natural beauty, wit and art of conversation.³ Yet a list of Polish women translators of the second half

² While Jadwiga Rudnicka notes four copies in Polish libraries, she omits the one that has been used in writing this paper. Preserved by the Ossolineum (XVIII-8135), it bears the following front-page annotations: “Seym walny cyterski p. hrabiego Algarotti z włoskiego przetłumaczony przez Maryannę Maliszewską S.M.” [The Congress of Cythera by Sir Count Algarotti translated from the Italian by Maria Maliszewska S.M.], with errors in page numbers (143 pages; numbers 49–72 instead of 73–96; also, at three different instances, two pages carry the same number: 67 instead of 69, 70 instead of 72, 122 instead of 123). Quotations in this paper are marked S followed by page number; when necessary, the correct page number is added in square brackets.

³ In his *Notes* at the end of the book, Sowiński quotes several fragments from another work “on women,” identifiable, thanks to the name of the author, as *Les femmes, leur condition et leur influence dans l'ordre social* (1803) by Joseph-Alexandre de Ségur (1756–1805).

of the 18th century – which includes Countess Kunegunda Komorowska and her translation of Metastasio's *Temistocle* – contains a mention of one M.M., identified by scholars as Marianna Maliszewska:⁴

We owe to an unknown authoress marked with but two letters, Miss M.M., a translation from the Italian of a comedy in three acts, *The Military Lover*, printed in Warsaw by Dufour in 1781; while the title on the frontispiece has been changed to *Żołnierz na wyprawie* (A Soldier Goes to War), the former seems more fitting. This play has not been written according to dramatic principles. In Act One, the scene changes thrice, three plots appear and three resolutions are given, so that there are in fact three comedies in one; conversations are tedious, some even unnecessary; the appearance of the General in Act Three is against all rules. Apart from a few non-Polish words and some unfamiliar expressions, such as *do domu ugeśczać* or *twarz ochapia*, the translation is almost invariably fluent and better than a hundred other translations, crowding our national theatre since mid-18th century (Sowiński 1821: 75–76; trans. J.R.).

The unfavourable opinion on the original author matches the severe condemnation of Goldoni contained in a theatrical review of *The Liar* by the “Towarzystwo Iksów” [the X Society] and various critical remarks (alongside more favourable ones) in a critique of *The Lovers* (1817) (cf. Łukaszewicz 1997: 119). By contrast, a favourable opinion of the adaptation is shared by contemporary scholars; this is mainly due to the fact that, in her work on Goldoni's comedy, the translator exhibited a good knowledge of the *commedia dell'arte* tradition: she did not move the plot to Poland, she preserved Italian anthroponyms or polonized them only slightly; she also replaced Harlequin with a more naive and more cowardly Truffaldino (Żaboklicki 1984: 131–132). Her authorial contribution to the Italian play of 1751 consisted in increasing departures from the original with every subsequent act (the third was practically rewritten); she added soldiers' couplets to Act One and went as far as adding her own scenes to

These include praise for Polish women, “who speak excellent French and whose manners, social taste and abundance of wit make them akin to French ladies; their conversation is less artificial than that of Frenchwomen yet more striking in their originality.” While Poles are “moved by more reasonable and more vivid passion than in Italy” and feel somewhat too motivated “to see men as the target of their conquest,” they are more independent than women in other countries; also, they generally possess “charms and imagination; their charms are captivating, their imagination attracts minds (...)” (Sowiński 1821: 187–192).

⁴ She has been attributed the translation of *L'amante militaire* by Karol Estreicher (1899: 215).

Act Three. Lieutenant Brawura (Don Garzia) is more expressive than his original, a more ribald personification of the boastful soldier; “the trial of the frailties of the military is enhanced with its prosecutors and its advocates;” also, the repetition of the formula of the title at the close of the play differs between original and adaptation: Goldoni’s noble character, Don Alonso, describes himself loftily as the ideal “military lover” (*amante militare*), “who does not sacrifice honour for love and serves above all his fame and his country.” In Maliszewska’s version, ribald Brawura’s definition of “military love” also encompasses “his own and other soldiers’ erotic conquests” (Łukaszewicz 1997: 60–63).

An amplifying temperament, a peculiar balance between faithfulness to the original and authorial freedom, the enhancement of elements typical of the *commedia dell’arte*, a magnification of selected features of the characters, the addition of couplets to the text are all part of the adaptative methods of Franciszek Zabłocki (cf. Łukaszewicz 2006). Maliszewska’s theatrical output, modest as it may have been, can be compared with that of her more eminent colleague in translation/adaptation, whose own beginnings as a career furnisher of repertoire for the National Theatre in 1780 coincide with the first performance of *The Military Lover* on its stage. What distinguishes Maliszewska from Zabłocki is the restraint in introducing elements of Polish reality.

The above remarks on a comparison between the Polish version of the comedy and its original have been recently extended by Jadwiga Miszalska’s hypotheses that deepen our interpretation of the adaptative processes of Maliszewska, placed among other underestimated yet deserving women writers and translators, such as Barbara Radziwiłłowa, Maria Beata Zawiszanka or Antonina Niemiryżowa (Miszalska 2007: 569–576). Some of those propositions focus on the feminine point of view of the translator – perhaps somewhat exaggerated by Miszalska. Thus Goldoni’s “shrewd widow,” Beatrice, might have been renamed Dati (an Italian-sounding name) to avoid the Polish audience’s associations with Dante’s muse, a sheer contrast to the character whose vulgarity and bad manners were enhanced in the process of translation.⁵ In fact, it is possible that Maliszewska’s modification of this persona was an attempt at producing a counter-example of femininity, while Pantalón – renamed Bizoniozy by the trans-

⁵ It should be noted, however, that the Polish reception of Dante was quite scant in the Enlightenment; the first complete Polish translation was only made at the beginning of the 19th century (cf. Litwornia 2005).

lator – was entrusted with moralizing speeches.⁶ According to Miszalska, a more acrid critique of the military, the soldiers' way of life and their treatment of love is somewhat surprising in that Goldoni's comedy was transposed from bourgeois Venice to the culture of Poland's eighteenth-century nobility, characteristic in its great esteem for soldierly virtues. It would have been a perfect match for the noble soldier Don Alonso created by the Italian playwright; yet the translator decided to push him out of the limelight and bring the caricature of Brawura to the fore. In Miszalska's view, this might have been motivated by a very Enlightenment-like attempt to make the comedy a mirror held up to Polish national vices such as litigiousness, boastfulness or profligacy – as well as an enhancement of the comic. The aloofness towards the military might also be a result of the general feminine fear of war.

What do we know of Maliszewska? So far nothing more than her two translations from the Italian have been discussed. That is why it might be worthwhile to look for clues in the two letters, "S.M.," that follow her name on the title page of *Sejm walny cyterski*, as *Congrès de Cythère* was translated by her. This could be a congregational abbreviation used by a member of the Company of the Daughters of Charity of Saint Vincent de Paul (or, simply, Daughters of Charity; in Polish: Siostry Miłosierdzia), founded in France in 1633 and brought to Poland in 1652 (cf. Borkowska 2010: 362). The content of the translated text, however, suggests a lay order, the Marian Sodality, or a member of Marian Academies, imported to Poland by Józef Andrzej Załuski and modelled on the Roman Piarist *Accademia degl'Infecondi*; or perhaps a jocular allusion to the translated text itself: *Służebnica Miłości* (Servant of Love). Further research may lead us to a more reliable source of information. Meanwhile we must make do with Maliszewska's less cryptic remarks in her other paratexts.

In the first of these, the introduction, the author emphasizes both her feminine point of view and her low opinion of men. Zofia Sinko (1968: 264) describes this text as "feminist" in her short note on a translation "of an allegorical romance (...) written under the influence of Montesquieu's *Le Temple de Gnide*."⁷ The translator speaks as women's representative, pouring ironic scorn on the attitude of men towards the gentle sex. She

⁶ Note that it is in agreement with the character's evolution in the reformed comedy done by Goldoni.

⁷ In the Polish translation by Józef Szymanowski, *Świątynia Wenery w Knidos*, highly praised by contemporaries.

accuses men of spite against women and uses the same weapon in return. The idea of feminine community and solidarity is voiced. Women cannot count on men; they need to take matters in their own hands. The work presented deserves translation as praise of womankind (although this opinion of the author is debatable), and no wonder that no man tried to translate it. “Meanwhile we need to make sure that the Polish nation knows of countries where women rule in matters of greatest import, and where they, rather than men, hold the highest offices” (S, 5–6), writes the translator, blithely obscuring the limits between novelistic fiction and political as well as social reality, at the same time treating this parodistic work with surprising earnestness.

Conscious of the imperfections of her own work, the translator appeals to her female “companions” for leniency, hoping that “they would politely ignore any flaws that might appear in [her] translation.” By contrast, the modest intermediary praises the work and the author. His greatness is apparent in his “elegant taste in sage learning and depth in his most intricate skills,” which brought him respect among the learned and the highest Enlightenment honours: the esteem of Voltaire and the friendship of Frederick the Great, who “ordered a magnificent tombstone to be erected for the author, with the following words engraved: *Discipulo Newtonis, Æmulo Ovidii*” (S, 7).

In my comparison with the original, I use the Paris edition of the original, which only precedes the Polish version by a year.⁸ It abounds in footnotes that explain various linguistic issues, point out the sources of the numerous quotations from Italian literature and provide information on geography or mythology, for example, *Creta, isola del mediterraneo, adiacente alla Grecia, famosa, nella favola, per la educazione di Giove. Oggidi è posseduta dai Turchi* (Crete, an island in the Mediterranean, adjacent to Greece, famous as the legendary place of Jupiter’s education. Presently in Turkish hands; C, 5), a clear testimony to the didactic intent of the publication. “Footnotes as a peculiar way of educating the reader,” in agreement with “the utilitarianism present in metatranslational discourse of the

⁸ *Il congresso di Citera* del conte Algarotti. Nuova edizione, corretta, e accresciuta, e di opportune note illustrata, Parigi, presso G. C. Molini, librajo, rue Mignon vis-a-vis l’Imprimeur du Parlement, 1787. In this edition, the text of the novel has been extended by the text *Giudizio di amore sopra il Congresso di Citera*, which did not appear in the Polish translation. Quotations from the Italian versions are marked with “C,” followed by page number.

Enlightenment,” were a common phenomenon in Polish translations published in the second half of the 18th century (cf. Skibińska 2009: 23–48). In this case, however, the Polish version of the romance analysed here was provided with but a modest set of notes, clearly differing from the above-mentioned original edition. The majority among them are Italian versions of literary quotations translated into Polish; this could be evidence of the translator’s meticulousness. On the other hand, the fact that she did not even try to provide the Polish reader with information on the works quoted, mostly by Petrarch (but also by Ariosto and Tasso) – while, in all probability, this information was unavailable to the readers in Poland – might be either a result of her not recognizing the quotations herself or of not attaching much importance to that aspect of the work. One footnote directs the reader’s attention to an allusion to English literature by providing the name of a major poet of the English Enlightenment (personally known to Algarotti), the author of the famed mock-heroic narrative poem *The Rape of the Lock*, 1712–1714, translated into Polish in 1796:

il riccio rapito a Belinda (C, 33–34)

a włosy (*a*) porwane Belindzie (and locks raped from Belinda)

(a) Dziełko tak nazwane, Pana Pope (S, 54; A work thus entitled, by Mr Pope)

The longest footnote of the work finally provides concrete information on the translator and, at the same time, leaves no doubt as to the authorship of the paratext. Its author confesses that, several years before, she attended “a session of the Arcadians in Rome” and supports her critical opinion of Italian poets with an anecdote on a dialogue from the session. At the same time, she more or less defines the competence of the projected audience of her translation: “It is quite unnecessary to warn the reader – even less so, one familiar with Italian poetasters – of the spirit in which the author pays them that compliment” (S, 65).

If we decide that it was a true event in the translator’s life rather than her fabrication, we will place Maliszewska in a fairly numerous yet elitist group of Poles (several hundred each year) who travelled to Italy in the 18th century, usually with Rome as their main destination (cf. Kowalczyk 2005: 109–110). It is worth noting the translator’s ironic tone, which emphasizes the satirical image of Italian culture present in Algarotti’s text. Yet the irony contained in the original has not been always preserved in the translation. In the fragment below, it becomes obscured through the use of modulation,

i.e. a strategy that modifies the way of looking at a given aspect of reality (*nie będzie bezowocny* [will not be fruitless] → *przyniesie korzyści* [will bring benefits]) when the opinion that discussion at sessions often brings no fruit has been removed from the text:

Dall'autorità di chi avea convocato quel congresso potersi presentare, che non avea, **come tanti altri**, ad essere **infruttuoso** (C, 23).

(The authority of the personage who convened this congress allowed one to suppose that **it will not be fruitless, like so many have been before.**)

Moc i powaga Bostwa, ktore ten seym zwołało **zaręczaią nam nieomylnie jego korzyści** (S, 37).

(The power and the consequence of the Deity who convened this congress **ensure us of its undoubted benefits.**)

The translation makes a general impression of faithfulness; it also proves that the translator is capable of abandoning the exact letter of the original. Unfortunate phrasings do happen, as in *przebiegłość rozsądku* (S, 38; slyness of judgment) for *finezza del giudizio* (C, 23), better rendered as “przenikliwość” (perspicacy) or “bystrość” (shrewdness). Contrary to her translation of the comedy, Maliszewska rarely uses amplification in this work, although the meaning of the verb *languire* (to languish) has been rendered, amplified and concretized in a Baroque image painted with as many as seven Polish words:

Ogni cosa languiva (C, 4).

Wszystko posępną iakąś mdłością pokryte smutnie grzybiało (S, 10).

(All sadly withered with some dismal frailty)

However, more visible and more frequent than amplification are omissions; among others, numerous quotations from Italian literature are dropped.

Before we deal with some of the more interesting ethnic stereotypes and images of Italy present in the text, let us investigate whether the rivalry between the sexes alluded to in the introduction is visible in the translation itself.

The parliament (*congresso*) mentioned in the title is convened on Cythera by the God of Love (*il Dio d'amore*), a patently masculine figure, which undergoes a metamorphosis in the translation. In fact, the Italian noun *Amore*, used here as a proper name, is of masculine gender, while its

Polish counterpart, *Miłość*, is feminine. This radical change, possibly quite fortunate for the “feminist” position of the translator, has been imposed by the grammatical difference between the language of the original and that of the translation. At first, the Polish text is inconsistent in this respect, for the initial pages speak of the disappearance of the Deity of Love, *Bóstwo Miłości* (neuter); this is closely followed by assimilation with *Kupid* (masculine):

Głębsze zaś głowy wnosily, iż Kupido nową sobie znalazłszy Psyche i w ustronnym jakim świata kąciku z nią osiadłszy, poił się obficie tym nektarem, którego po kropli śmiertelnikom udziela (S, 11).

(More insightful heads deduced that Cupid found a new Psyche and, established with her in some remote corner of the world, gorged on the nectar that he dispenses in mere drops to mortals.)

Later on, however, the same persona is referred to either as *Miłość* (Love) or *Bogini* (Goddess). The replacement of a God by a Goddess made Maliszewska omit, in her Polish version, the allusion to the story by Anacreon, in which Cupid, bitten by a bee, seeks comfort on the knee of his mother: now that Cupid has become a goddess, it is he who is associated with Venus.

Still, linguistic limitations cannot explain the other small devices of the translator, who so carefully protects the image of women in accord with her understanding of the work as presented in her introduction. It is for this reason that she censors the depiction of the delegates to the congress, when they all inspect each other and immediately find fault:

E ciascuna in un istante ebbe notato ogni particolarità del vestito, del portamento, del viso, **ogni difetto** delle altre (C, 21).

(And every one of them, in a single moment, noticed all the details of the others' garment, comportment, face, **all defects** of the others.)

i w krotkim tym oka mgnieniu, każda z nich dokładnie drugich widziała postawę ciała, twarz, trzymanie się i wszystkie szczególności stroiu (S, 35; original spelling).

(and in that short flick of an eye, each of them saw clearly the others' comportment, face, bearing and all the details of the garment)

Much in the same spirit, the Polish version omits the final part of the paragraph in which Madame Jasy confesses that the minor vice of indiscretion in lovers is not a male speciality:

picciole colpe de' nostri amanti, che convien perdonare a noi medesime (C, 44)
(the minor vices of our lovers for which we too need to be forgiven)

By contrast, the translator's addition elsewhere suggests, in disagreement with the original, that the required correction only concerns men:

fa di illuminar le menti (C, 34)

oświeć umysły **i zmiękczyć twarde serca naszych mężczyzn** (...) (S, 55)
(enlighten the minds **and temper the hard hearts of our men**)

Pleasure is one participant of the congress convened by Love (representatives of major European nations are invited to Cythera). The translator's description of Pleasure changes the original hair colour: the Italian brunette is transformed into a blonde, possibly under the influence of the stereotype of Slavic beauty. This fragment is also interesting because the reference to the persona's transparent gown has been removed: *sottile era il suo vestimento, che lasciava alquanto vedere della persona* (C, 8); the omission is compensated, however, with an elaborate description of the hair, which *spadając po białej piersi igrają* (S, 15: as it falls, it frolics over the white breast). As a result, the erotic accent is even stronger in the Polish version. In this respect, the translator does nothing to "censor" the work.

To a large extent, Algarotti's text is based on ethnic stereotypes. These are not manipulated in translation, which could have been motivated by the feminizing point of view adopted in the introduction. The translator's stance does not affect either the deletions due to adapting the text to the new reader or the errors resulting from the lack of competence (linguistic or encyclopaedic).

Representatives of three nations have been invited to Cythera: France is represented by Pani de Jasy (*madama di Jasy*), England – by Milada Grawely (*milady Gravelly*), Italy – by Madonna Beatryce (*Madonna Beatrice*). If we were dealing with a comedy, for example *Panna rozumna* (The Sensible Maiden), the Enlightenment translation of Goldoni's *Shrewd Widow*, we could expect that Poland would replace Italy and a Pole would appear instead of an Italian, as it was a dominant tendency of the times. We must remember, however, that even in her translation of another comedy, Maliszewska did not import the story into Poland; nor did she use such an adaptation in her translation of the romance. Yet her faithful rendering of the description of the Italian situation is strongly reminiscent of the Polish

reality (two quarrelling parties, one of which slavishly worships foreign influence while the other is blindly attached to native traditions):

We Włoszech różne czyniono kabały. Dwie tam strony nadzwyczajną ku sobie tchnące nienawiścią przemagały. Jedna uganiała się zapamiętałe za cudzoziemską, we wszystkim postać zagraniczną przybierając, z rzeczeniem się nawet Oczystego języka. Druga wszystkim tym co nie było Włoskie, pogardzała, usiłując chwałę Ojczyzny nieodstępny starych zwyczajów naślednictwem utrzymywać (S, 27–28).

(Various cabals were made in Italy. Two sides fought against each other, breathing mutual hatred. One strove for all things foreign and adopted foreign forms in everything, to the extent of forsaking their native tongue. The other held all things non-Italian in contempt, unflinching in its obeisance to old custom.)

The three countries represented at the congress of Cythera are described by means of emblematic elements of their geography. “Madama Jasy” replaces the name of her country with the phrase *le rive della Senna* (46) – *nadbrzeża Sekwańskie* (67 [69] the banks of the Seine); in her depiction of the English, she stresses that England is an island:

Quella nazione che non sa nè servire, nè esser libera, e che è sempre agitata come il mare che la circonda (C, 44–45).

Ow zaś naród, który ani wolnym byź, ani podległym nieumie, a który zawsze iak morze, które go otacza, nawałności kołacą (...) (S, 67).

(Then the nation that neither free nor subservient can be, and which is always as turbulent as the sea that surrounds it.)

In contrast to those characteristics of France and England, the information that, from a French point of view, the Italians inhabit a country behind mountains (and thus can be described as *oltramontani*), is not present in the translation:

e qual vero diletto gustar possono quei **raffinatori oltramontani**, vittime della fantasia (C, 45)

Jaką także mieć mogą roszkosz ci zagorzni **wytwornicy** [*raffinatori*], kiedy dla dogodzenia zagorzały fantazy (...) (S, 67)

(What pleasure can be had by those sworn sophisticates, when, to satisfy their vivid fantasy...)

Nevertheless, Madonna Beatryce defines Italy as a beautiful country, *który częścią Appenin otacza, resztę morze i Alpy* (S, 70 [94]; which is surrounded in part by the Apennines, and elsewhere by the sea and the Alps). Most probably, Polish readers would not recognize the quotation from Petrarch's sonnet (XCVI) in *ch'Appennin parte, e 'l mar circonda, e l'Alpe* (C, 64), even if they might be somewhat surprised by the image of Italy surrounded by the Apennines. In fact, Petrarch's and Algarotti's *parte* is the third person singular of the verb *partire* ("to divide") rather than the noun denoting "part," as it was most probably understood by the translator.

To remain within the sphere of Italian geography, it is worth noting that the translation omits details of the location of *świątynego dworu, który w Urbinie sławni Montferratu Xsiażęta trzymali* (S, 70 [94]; the illustrious court that the famed Princes of Montferrat had held at Urbino), that is, the names of the local rivers: *specchiatissima corte, che tenevano in Urbino là tra la Foglia, e il Metauro quei valorosi da Montefeltro* (C, 62–63). The reasons for this simplification are obvious, though it is a pity that an error crept in: the Polish version replaces Montefeltro (the historical region in the North-Central part of the Italian Peninsula, where Urbino lies) with Montferrat (a region in Piedmont, Northern Italy).

With the new audience in mind, the translator employs also an adaptation referring to a more general view of European geography:

Con quei medesimi riti che sacrificavasi ad Amore nel Campidoglio, con que' medesimi, sacrificavasi in Grecia, nella fredda Germania, nelle Spagne, nell' **ultima Tile** (C, 9–10).

Jaką iey [Miłości] czyniono ofiarę w Kapitolium; taką czyniono w Grecyi, w Hiszpanii, zimnych Niemcach, i w ostatnich **Sarmacyi** krajach (...) (S, 17). (As sacrifices were offered to her [Love] at the Capitol, the selfsame were made in Greece, Spain, cold Germany and the most distant lands of **Sarmatia**.)

Thus Europe's extremities have been modified by replacing the mythical realm of Ultima Thule (identified, among others, with Iceland) with the equally mythical Sarmatia, more emotionally appealing to the Poles. Also, to satisfy the logic of climate, Spain is placed next to Greece.

Italy is presented as a land of enchanting beauty, England as a country with a wretched climate. Yet not all *cliché* fragments are given the same treatment by Maliszewska. London remains a city of puddles and smoke, but another stereotypical reference to the English climate (little sun) has been deleted:

O isola, veramente infelice! **non tanto perchè poco ella è consolata da' raggi del Sole** (C, 24).

(O truly unhappy isle! Not only because it receives little comfort from the sun's rays.)

On the other hand, selected elements of the local colour are enhanced with borrowings, such as *cicisbeiowie* (S, 33), derived from the Italian *cicisbei* (C, 20): the associated cultural fact – the institution of a professed gallant, accompanying a married woman and serving her with his heart and his fortune, with the consent of her husband – fascinated foreign travellers to Italy, Poles as much as anyone else (cf. Kowalczyk 2005: 269–270).

Algarotti's text makes full use of stereotypes of the three nations, most extensively in relation to the author's native culture, primarily through literary references. A shift in perspective occurs in the transition from the original to the translation: all national stereotypes used in the romance now deal with foreign cultures. Some quotations have been omitted; some have been translated and their originals provided in footnotes. Yet, in the Polish version – contrary to the edition of the original analyzed here – the quotations are highlighted and no information about their sources is provided. Therefore, they are usually lost in translation, as is the case with a paraphrase of a line from *Purgatory* (VIII, 55):

nullo bel salutar tra lor si tacque⁹

which is rendered as:

Złożyły potym Bostwu głęboki ukłon, i przykрасiwszy go miłym uśmiechem stały w milczeniu (S, 35).

(Then they bowed deeply to the Deity with a pleasant smile, and stood in silence.)

Deletions related to the original author's native culture include the name of the century of Dante and Petrarch (*nel più bel fiore del trecento*, C, 62), replaced by a descriptive generalization: *w złotym owym dla kwitnących nauk wieku* (S, 69–70 [93–94]; in that golden age of blossoming learning). A reference to English culture is deleted: in the translation the brother of Milady Grawely *zabawiał się czytaniem Tacyta* (S, 32; entertained himself by reading Tacitus), while the original clearly states the renowned English

⁹ *Nullo bel salutar tra noi si tacque*: “No fair salute was silent between us” (Dante Alighieri 1830:92).

version: *il Tacito di Gordon* (C, 18). Maliszewska also shortens the fragment where the author might have inserted as many as two allusions to his own *oeuvre*:

E che? vorremmo noi ingombrare di difficoltà e di spine le pratiche amorose in un secolo, che facili sono divenute le scienze più astruse ; **che la stessa mano maneggia francamente il compasso, e la lira**, e Cartesio, e Newtono **leggonsi alla toletta** filosofando con una marchesa? (3) (C, 39–41).

I w samej rzeczy przystałoz płać trudnościami, i cierniem zawać drogę miłości w tym wieku, w którym nayzawikłańsze umiejętności łatwemi się stały, i kiedy Kartezyusz i Newton z damami filozofuią (S, 61–62).

(And in fact is it right to pile difficulties and close with thorns the path of love in an age when the most intricate skills have become easy, and when Descartes and Newton discuss philosophy with ladies?)

The information removed concerned the age “when the same hand handles the compass and the lyre with equal ease,” and the observation that Descartes and Newton “are read at the dressing table.” The author of the footnotes to the Italian version quoted here explains that when Algarotti wrote of equal competence in scholarship and poetry, he might have had himself in mind and placed a visible allusion to his own work, mentioned by the Polish translator in her introduction.

Worth noting are also ironic additions that appear in the Polish version of the description how the Italian public reacted to the departure from Italy of the country’s representative (including a mention of Arcadia, absent in the original):

(...) in Italia si diede alle stampe, per la partenza di madonna Beatrice una raccolta di sonetti (C,17).

We Włoszech wydrukowano **kilka tomow** prawionych z okoliczności wyjazdu Madonny Beatryki **po wszystkich Arkadyach** Sonettow. **Coż tam niebyło dowcipnych wyrażen?** (...) **ptaki zapomniały świergoczeć** (...) (S, 29).

(In Italy **several volumes** of sonnets have been printed **in all Arcadias** on the occasion of Madonna Beatrice’s departure. **The sheer number of witty phrases** (...) **even the birds forgot to chirp.**)

Apart from literary allusions abridged, generalized or eliminated, Maliszewska’s translation contains a remarkable concretization:

A giustificicar poi, anzi ad esaltare le loro valentíe, allegano **non so quali da essi chiamate divine** sentenze di Catone (C, 31).

(And then as an excuse, or in fact to show off, they quote **I do not know what phrases by Cato and call them divine.**)

Nie tylko zaś za złe sobie takowego życia nie mają, ale owszem popisują się nim, przytaczając, to zdania Katona, **które kościołem nazywają burdel** (...) (S, 51).

(Not only do they not hold this as bad, but indeed they show off, quoting those phrases by Cato **that call church a brothel...**)

Finally, it should be stressed that, by adapting the text somewhat to her own vision of the new reader and introducing, at times, her own point of view, as in the example below:

vinto dal sonno, alla **rappresentazione di un dramma**, o alla solennità di un'accademia, non se ne fosse risentito per ancora (C, 4)

[bogini miłości] zmorzona snem na jakimś **prawniczym** lub uczonym posiedzeniu ieszcze się nieprzebudziła (...) (S, 10)

([the goddess of love], who fell asleep at some **legal** or scholarly meeting, has not awoken yet)

where legalese replaces theatrical performances as the source of boredom (a possible reflection of her experience of Goldoni's comedy produced at the National Theatre), the translator steers clear of polonization. References to Polish culture are only limited to *Sarmacja*, *sejm*¹⁰ and the name of a Polish court office in a sentence on the servile role of women at meals in England:

a noi tocca farla **da scalco** (C, 26)
(we are left with cutting up the food)

Nam **Cześnika** urząd sprawować przychodzi (...) (S, 43)
(We are left with the function of a **Cup-bearer**)

To conclude, one can say that Maliszewska – still something of a mystery, though she slightly reveals her presence in her paratexts to *Sejm walny cyterski* – has made a significant contribution to the Polish reception of two Italian authors famous in the entire Europe of the Enlightenment. In

¹⁰ The word denotes any meeting, gathering or congress, but also “a convention of the three estates representing the entire Republic” (cf. Linde 1859: 236–237).

both of her translations, which reached the Polish audience in the 1780s, she makes her mark as an active participant in cultural life, someone with a good knowledge of the Italian language and the Italian culture (the faults noticed here do not undermine her competence when her work is considered against the background of the entire Polish reception of that culture). Her translation of Goldoni exhibits a sound knowledge of the *dell'arte* tradition, her translation of Algarotti – a critical opinion of Arcadia. In her creative approach to the translated texts, the Polish translator can serve as an example of conscious cultural mediation based on her direct experience of Italy, and she omits some elements of its reality with her new audience in mind. However, unlike many other Polish translations published at the time as well as the quoted edition of the original, no paratexts on preserved references to the culture of the original, understandable solely to experts in Italian literature, are provided. At the same time, Maliszewska used the publication of her translation – in which, much like in her earlier translation of the comedy, she performed no polonizing operations – to express her observations on the difficult position of women in the cultural market. This position is consonant to certain modifications in the text of her translation.

trans. Jan Rybicki

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