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| Stanislaw Przybyszewski (1868-1927) |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| [Stanislaw Przybyszewski](http://4.bp.blogspot.com/_mbJC2OzmENs/S8rDwKVzsWI/AAAAAAAAMPs/DQykKAyAQT4/s1600/Jealousy%2B1895%2BEdvard%2BMunch.jpg), a highly controversial author of German tongue and Polish provenance, catalyst of German-Scandinavian modernity, and Satanist, was among the most widely read authors at the turn of the century. He began his writing career with [*Zur Psychologie des Individuums*.](http://www.archive.org/stream/zurpsychologied00przygoog#page/n5/mode/2up) By means of a highly selective presentation of Nitzschean doctrine, he tried to determine his own aesthetic-philosophical position. He propagated a new type of art that is, essentially, created in an outburst of emotion, placing sexuality and the opposition of the sexes at the very beginning of any artistic creativity. Art is, in Przybyszewski’s interpretation, the constant struggle between the sex and the brain, i.e. the sublimation of erotic desire. Diegesis is often replaced by memories, dreams, visions, images from the subconscious of the narrator, situations of pure madness and ecstatic excruciation. Przybyszweski’s language use was novel in the way that it was filled with medical terminology, colourful imagery, and scientific analogies, adapting terms and aparate of the exact sciences to the field of intuitive psychology, combined with a vigorous ambition to coin new terms. Przybyszewski's understanding of the soul as a "perpetually introversive view" embodied an animadversion on the limits of language itself, which is why, to him, [Munch's *Fieber und Vision*](http://4.bp.blogspot.com/-0wbmX10nxQ0/TzqqEkXrFnI/AAAAAAAAHoQ/KdqdPrazYFM/s1600/munch-moonlioght.jpg) represents a felicitous depiction of the most difficult-to-grasp operations of the human soul. |
| [Stanislaw Przybyszewski](http://4.bp.blogspot.com/_mbJC2OzmENs/S8rDwKVzsWI/AAAAAAAAMPs/DQykKAyAQT4/s1600/Jealousy%2B1895%2BEdvard%2BMunch.jpg), a highly controversial author of German tongue and Polish provenance, catalyst of German-Scandinavian modernity, and Satanist, was among the most widely read authors at the turn of the century. He began his writing career with [*Zur Psychologie des Individuums*.](http://www.archive.org/stream/zurpsychologied00przygoog#page/n5/mode/2up) By means of a highly selective presentation of Nitzschean doctrine, he tried to determine his own aesthetic-philosophical position. He propagated a new type of art that is, essentially, created in an outburst of emotion, placing sexuality and the opposition of the sexes at the very beginning of any artistic creativity. Art is, in Przybyszewski’s interpretation, the constant struggle between the sex and the brain, i.e. the sublimation of erotic desire. Diegesis is often replaced by memories, dreams, visions, images from the subconscious of the narrator, situations of pure madness and ecstatic excruciation. Przybyszweski’s language use was novel in the way that it was filled with medical terminology, colourful imagery, and scientific analogies, adapting terms and aparate of the exact sciences to the field of intuitive psychology, combined with a vigorous ambition to coin new terms. Przybyszewski's understanding of the soul as a "perpetually introversive view" embodied an animadversion on the limits of language itself, which is why, to him, [Munch's *Fieber und Vision*](http://4.bp.blogspot.com/-0wbmX10nxQ0/TzqqEkXrFnI/AAAAAAAAHoQ/KdqdPrazYFM/s1600/munch-moonlioght.jpg) represents a felicitous depiction of the most difficult-to-grasp operations of the human soul. |
| Further reading:  *Totenmesse*, 1893.  *Psychischer Naturalismus*, 1894  *Vigilien*, 1895.  *De profundis*, 1895. |