

It is not likely that we will ever be able to reconstruct the actual text of *Cud mniemany* as it was spoken and sung by the actors in L'viv in 1796. However, a comparison of the Rulikowski manuscript with a manuscript that was discovered in the late 1970s by Zbigniew Jędrzychowski in the Stanisław Moniuszko archives at the Warszawskie Towarzystwo Muzyczne is helpful. It would be too optimistic to say that one can explain all the contradictions in the Rulikowski version by reading it against the musical numbers and spoken lines in the Moniuszko manuscript, but to do so begins to account for the ironies that underlie Bogusławski's seemingly simple and straightforward text. For example, despite the play's setting near Kraków and despite all the attendant implications, *Cud mniemany* looked to France and the French Revolution for inspiration. And it remained firmly rooted in the eighteenth-century enterprise of European Enlightenment, exemplified in *Cud mniemany* by Alessandro Volta's invention of the electric battery (i.e., the eponymous alleged miracle).

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Professor Wolff replies:

I am grateful to Professor Filipowicz for her erudition and insight, and fully agree with her on the importance of the complex literary and cultural history of Bogusławski's drama. Interested scholars might also want to consult Jerzy Got, *Na Wyspie Guaxary: Wojciech Bogusławski i teatr lwowski 1789–1799* (Kraków, 1971).

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