

Summary

The monograph *Anti-Jewish pogroms in Polish lands in 19th and 20th c. Literature and art* consists of two parts. The first part is titled *Anti-Jewish pogroms in Polish literature and writings*. It opens with an article by Agnieszka Friedrich, who interprets how the Warsaw Pogrom was depicted in Polish literature, using novels, short stories and poetry written soon after this incident as the source. The article considers the varying responses to the Pogrom, which had come as a shock, since Polish liberals considered their part of the tsarist empire exempt from the anti-Jewish excesses that had taken place in earlier months in the southern parts of empire.

Bożena Karwowska using the categories of cultural anthropology and a feminist perspective, discusses the journal of Anna Kahan, a teenager from Siedlce. The young author describes events, related to World War I, which took place in 1915 in the eastern regions of present-day Poland. She does so unaware that what she is experiencing may be interpreted through the prism of a specific type of pogrom.

Maria Antosik-Piela offers a general overview of the literary representations of pogroms in Polish-Jewish literature (1903–1937). The article shows how Polish-Jewish writers tended to portray pogroms in various literary genres: poetry, short stories, serials, novels and children's literature.

Alina Molisak examines how Polish newspapers and periodicals reported on the Lviv pogrom of 1918 and the Przytyk pogrom in 1936. In other words – how anti-Jewish violence was described, what stylistic processes and devices were used, and how patterns and stereotypes about Jews and the genesis of pogroms were selected/created/reinforced using words.

Magdalena Ruta discusses literary responses of Polish-Yiddish writers to the pogrom in Kielce on 4 July 1946. The analysis comprises writings of those authors who were living in Poland at that time and were eye-witnesses to the anti-Semitic atmosphere in the country. Using different genres and stylistic techniques, most of them agree that the pogrom in Kielce was a breaking point in Polish-Jewish relations which helped the Jewish survivors to realize that Poland was no longer their homeland.

Sławomir Buryła discusses the theme of pogroms in post-war Polish prose (he leaves other kinds of writing – memoirs, diaries, journals – outside the area of academic reflection). The researcher focuses on texts created between 1939 and 2015, synthetically presenting different ways of talking about the anti-Jewish pogroms: from the documentary convention to fiction typical of recent Polish crime novels.

Bartłomiej Krupa analyses the rhetoric of prose and historical narratives devoted to the events in Kielce. Playing a particular role in the rhetoric are texts based on the theory of provocation (e.g. K. Kąkolewski's *The Dead Graveyard*), objectivist schemas (*The Jewish Pogrom in Kielce on 4 July 1946* by B. Szaynok, the work *On the Kielce Pogrom* from 2006, as well as discussions of J.T. Gross' *Fear* from 2008) and the popular novel (T. Białkowski's *The Rope*).

Anna Mach analyses the course of the discussion of the attacks and anti-Jewish pogroms in 1944–1947 undertaken by the socio-cultural press shortly after the war. She also discusses the collection of articles on anti-Semitism titled *Dead Wave* from 1947, which included statements from prominent Polish writers, which were a protest against anti-Jewish violence.

Paweł Wolski employs the notion of *topos* in order to present the impact the post-Holocaust pogroms on the contemporary public imagination. He follows the opinion that one of the most important turning points in the Polish debate around the issue was the publication of *Neighbors* by Jan Tomasz Gross. On the basis of this assumption, he examines some of the most notorious *topoi* connected to the burning of hundreds of Jews in Jedwabne.

Marta Tomczok reconstructs the relationships of Yann Martel's novel *Beatrice and Virgil* and Kevin Vennemann's *Close to Jedenew* with Jan T. Gross' *Neighbors*. The author shows the links of these works with Gross' book and attempts to read Martel's and Vennemann's novels as postmodernist quasi-witness statements.

Adam Kopciowski presents the collective violence against the Jews, which is one of the major themes that appears on the pages of Jewish memorial books (*yizker bikher*). The paper focuses on the presentation of pogroms in a few selected memorial books, published before and after World War II. The author focuses on various forms and patterns in which the pogroms are represented in the analysed publications.

The second part is titled *Anti-Jewish pogroms in visual arts* and contains seven essays.

Monika Czekanowska-Gutman makes the subject of the article the way in which the Pieta – one of the framework iconographic motifs of Christian art, showing Mary holding the dead body of Jesus in her arms – was included by select artists of Jewish origins in scenes depicting the post-pogrom reality.

Renata Piątkowska discusses pogroms in the paintings of Jewish artists from Poland – Pili-chowski, Minkowski, Weinles, Markowicz, Bender and Wachtel. Their paintings are connected by the authenticity and clear rhetoric, assigning the characteristics of symbols or allegories to the realistically treated scenes, and the persuasive goal, which is visible both in the conscious reference to Christian iconography, as well as the discreet Jewishness of the protagonists of the paintings.

Dariusz Konstantynów analyses press drawings printed in periodicals published in the Second Republic of Poland, representing the nationalist, liberal and left-wing options. In the nationalist press, the portrayal of the pogroms evolved from representations that denied acts of collective violence against Jews, through those that showed them as hooliganism, and finally to the pogroms as a lie, an invention designed to hide the true face of the Jews.

Marta Koszowy-Krajewska discusses the photographs of Kielce by Julia Pirotte as a special case of documentary photography. On the one hand, in an inevitable way, they are subject to conventionalisation and aesthetisation in the act of viewing, on the other hand, by ascribing them the power of evidence, paradoxically, their iconographic and documentary content is not examined. Meanwhile, pogrom photographs are the tools of not only history, but also post-memory.

Agnieszka Dulęba tackles the issue of the representation of the pogrom in Jedwabne in Polish contemporary art from the perspective of constructing the Polish cultural memory. The article analyses the works of three artists – Paweł Susid, Zofia Lipecka and Rafał Betlejewski – who drew inspiration from Jan T. Gross' book *Neighbors*.

Bartosz Kwieciński, in the article *A souvenir of the massacre. The pogrom in Polish film narrative*, traces the theme of pogroms in the Jewish cinema of the interwar period. He also searches for the metaphorical presence of the pogrom in masterpieces such as Tadeusz Konwicki's *Salto* and *How Far Away, How Near*, Wojciech Has' *The Hourglass Sanato-*

rium and Jerzy Kawalerowicz's *The Inn*. Kwieciński also analyses selected feature films made after 1990.

Katarzyna Mąka-Malatyńska focuses on the forms of representation of pogroms in Polish documentary films from 1946 to the present. The author analyses over a dozen films. She shows their structures, visual solutions and the dominant conventions, such as the poetics of the "talking heads" (in-front-of-camera interviews), in which the witness' story is the most important.