

Summary of the doctoral dissertation
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Dissertation title: **“I am leaving with no fear”. The diary and other documents of Emil Zegadłowicz’s last years of life**

This work is of research and editorial nature. Its purpose is the substantive development and the publication of not known so far archival materials of the last years of Emil Zegadłowicz's life (1888-1941) – first of all, *The Definicjusz's Thoughts and Krytycjuszka's Remarks and Annotations* (i.e. the writer's diary conducted in the period of December 22, 1940 – February 24, 1941), other Zegadłowicz's diarist notes, draft versions of his artistic works, essayistic and publicistic sketches, as well as the correspondence of the writer and people of his close family and social circle. Altogether I publish sixty-two documents: two extensive texts of a diarist character, the anthology of the writer's thoughts, correspondence and contextually relevant paralipomena.

Emil Zegadłowicz's life and work is a very characteristic example of the main transformations that have been made in the structure of Polish intelligentsia, its participation in a social, artistic and political life of the Second Republic of Poland. The importance of my work lies in increasing the scope of documents that can preserve memory, give us the knowledge on the fate of Polish writers during the occupation and the Second World War. All his life Zegadłowicz was deeply involved in the ideological dispute on cultural, political and civic dimension of Polish life and history. In the face of historical events of the Second World War his thoughts were concentrated mainly on several fundamental issues: his own artistic work, the ideology of Nazism, the fate of the Jews, his criticism of prewar Poland.

The diary of Emil Zegadłowicz is the center of gravity of my work composition, both because of its finite shape and its volume (one hundred and twenty-four pages). This is a special example of Polish 20th century diarist literature, as it allows to broaden the perspective of describing the experience of war (in the general human and artistic dimension) thanks to observations and reflections of a person with appropriate intellectual qualifications, throughout his entire life involved in ideological dispute over the cultural, political and civic face of the Second Republic. This document allows not only to follow the events that took place in the last months of the writer's life, but also the

emerging concepts of his new works (including the poem *Dziewczyna* (Girl), the novel *Sen* (Dream), the drama *Sind Sie Jude?*, translation of the *The Song of Hiawatha* by H.W. Longfellow, shaping the views of the writer towards war cruelty around him. Of particular interest is the fact that the diary contains regularly kept philosophical and historiographical, artistic and political theses that would undoubtedly find their way into the post-war works of the author, and whose literary use prevented his death. Apart from the relatively few notes of a strictly personal nature, the content of the notes oscillates around several fundamental themes: the ideology of Nazism, the fate of the Jews, the multifaceted criticism of the pre-September Poland, the diagnosis of the contemporary Polish literature and around the writer's own work.

I edit the unpublished text of Zegadłowicz's memoirs, providing it with all necessary factual, historical and linguistic explanations and commentaries. My primary concern is to reveal the very specific, personal perspective of the unique human experience. The presented texts will also allow the reader to answer the question, how the critical human experience of the crisis of almost all values occurs in the consciousness of an artist, how in face of rejection of traditional principles of humanity one can define the value and the cultural function of art.

These documents are stored, among others in the Adam Mickiewicz Museum of Literature in Warsaw, in the Manuscript Department of the National Library in Warsaw, in the University Library in Kielce, in the Museum of Emil Zegadłowicz in Gorzeń-Górny, in Książnica Beskidzka (The Beskid Library) in Bielsko-Biała and in private archives.

The source material presented in my work is extremely diverse – both in the form (variously single sheets, half-sheets, a sixty-page notebook, postcards, envelopes, recipes, official prints and photographs) as well as content (notes on current historical events, artistic plans, political and philosophical commentaries, sociological and ideological reflections). Providing the reader with only the content of these documents would deprive him of the possibility of reception of their non-textual values (including original graphological solutions, color diversity of used inks, accompanying numerous drawings, charts, pasted newspaper clippings), hence I decided to present them in the form of a typographic design allowing such presentation of the archives that keep their original typographic layout with the phototypic reproductions of some cards, especially in this respect original.

The basic timeframes of materials selected for publication are determined by two dates: September 1, 1939 (outbreak of World War II) and February 24, 1941 (death of the writer), but to outline a complete picture of the writer's artistic achievements and plans, to explain the various circumstances of his life, it is also necessary to refer to other archival sources whose time of occurrence goes beyond the period indicated here.

The history of documents is mainly reconstructed on the basis of source materials, i.e. correspondence and memories of people directly related to Zegadłowicz and the circle of his friends: Maria Koszyc-Szołajska, Leonard Ozols, Maria Parafińska, Kazimiera Kosińska (Monika Warneńska), Hanna Makowska, Jadwiga Maziarska, Włodzimierz Jacyszyn, Paweł Hulka-Laskowski and Karol Pustelnik.