

Ewa Krawiecka, *Romana Brandstaettera pisanie lumenarnej ikony w Jezusie z Nazarethu. Próba deszyfracji kodu symboliki jako modelu komunikacji transcendentnej*, Wydawnictwo Naukowe Uniwersytetu Adama Mickiewicza, Poznań 2012, 213 p. (Uniwersytet Adama Mickiewicza w Poznaniu. Seria Filologia Polska, 142)

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In his *Jezus z Nazarethu (Jesus of Nazareth)*, Roman Brandstaetter, an illustrious Polish writer of Jewish origin, gave witness to his faith and culture, which bound together its origins in Judaism with his deep knowledge of Christianity and European art and civilization. Ewa Krawiecka has studied the symbolism of light and darkness in this work.

In the first chapter, “Hermeneutyka drogą do odsłonięcia ikony” (“Hermeneutics as the Way to Exposing the Icon”), she describes contemporary philosophers’ presentation of how the text, world, and person and exegesis and hermeneutics should be understood as common tools for studying the word, the meaning of exegesis in the humanities, and the personalist model of communication.

The second chapter, “Piękne oblicza ikony Chrystusa jako przestrzeni aksjologicznej dialogu meandrycznego” (“The Beautiful Faces of Icons of Christ as a Space of Axiological Meandering Dialogue”) contains reflections on the topic of the personalistic dimensions of God’s dialogue with man as well as icons and iconicity as realizations of axiological dialogue and making contact with God possible through a rendered image.

The third, and longest, chapter, “Wielobarwne światło symboliki ikony literackiej” (“The Multi-Colored Light of the Symbolism of the Literary Icon”) shows the application of the symbolism of light and darkness in various parts of the tetralogy under study. After a short section dealing with the topic of the icon in light of symbols, Krawiecka shows the common field of the symbolism of luminary Judeo-Christian spirituality and Eastern Iconology” in Brandstaetter’s remaining works.

The last chapter, “Literacki mandylion Romana Brandstaettera – ikonopisa światła Taboru” (“Roman Brandstaetter’s Literary Mandylion: The Icon Writing of the Light of Tabor”), deals with the model of the synergic spirituality of Roman Brandstaetter, a man who came from the intersection of two cultures; the construction of Brandstaetter’s work about Jesus, which is a literary icon; the literary icon as a metaphor for the person in the hermeneutic context; the literary mandylion as the fulfillment of the model of axiological communication; and the literary icon as the reality closest to the ideal of the Mandylion, the Holy Face of the Redeemer.

The last two pages of the book, which come right after the bibliography, are a summary in English.

Especially interesting is the contrast of the symbolism of light and darkness in Brandstaetter with Jewish texts and with icons; the presentation of Brandstaetter’s fundamentals and the sources he used; and the analogy with presenting religious problems in Judaism and the figure of Christ in icons.

This work attests to Krawiecka’s great familiarity with philosophical matters, hermeneutics, theories of communication, Catholic theology, Jewish writing, and studies on symbols and icons.

This interdisciplinary work is also of an ecumenical nature; it can be an aid in interreligious dialogue with Judaism in accordance with Benedict XVI’s post-synodal adhortation *Verbum Domini*.

This treatise is written in clear, communicative language and attests to Krawiecka’s competence in the humanities and to the academic milieu in theology and the humanities in which she was formed. This work should be of interest to experts in many areas of the humanities and religious studies as well as all who are influenced by Roman Brandstaetter’s wonderful legacy as well as more generally in the topic of literary works grounded in the Bible as well as icon writing, which are manifested in the image and in the word.