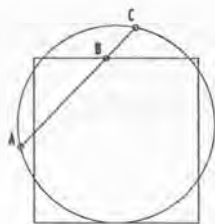


International
Cultural Centre
Cracow
June 1994 – May 1995

Yearly No. 4



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P.49.703 II egz.

1996 eo 1507/2

JACEK PURCHLA
WHAT CENTRE ?

When in November 1990 at the CSCE Summit in Paris, Prime Minister Tadeusz Mazowiecki officially declared the will of the Polish Government to establish the International Cultural Centre in Cracow, it was hard to talk about the ultimate shape, aims and forms of activity of this new institution. Among the reasons for the decision to create the Centre in Cracow were the following:

- the Polish efforts to enter the European Communities, now the European Union;*
- an aspiration to augment Poland's activity in the international dialogue on cultural heritage through participation in the work of different international structures and organizations;*
- a postulate for Poland's more active cooperation with the countries of Central Europe by way of research and educational programmes, and through promotion of the "high art" of this trouble spot;*
- a wish to take advantage of Cracow – a symbol of European heritage – and of the city's intellectual potential in the international efforts of Poland in the field of culture, notably in cultural heritage and its preservation.*

The ultimate shape of the International Cultural Centre is a result of the above prerequisites, confronted with the political and material possibilities of fulfilling ambitious goals on the one hand, and with the ever-changing situation and the attendant needs on the other. However, a rapid change of the realities does not change the principles of the Centre's operation. The Centre's essential task is to form and promote a new attitude, a new awareness towards common European heritage. This attitude must not be encumbered with the disease of nationalism, and it must place greater emphasis on the issues of identity, individual tradition and the native character of particular cultures. In our work, the open-minded and broadly-based approach to the extensive problems of cultural heritage goes hand in hand with a need for the emergent problems to be constantly identified – and often also forestalled – by maintaining international dialogue. It is essential that we undertake this effort if we want to cope with the challenge of what is a continuous and today a highly dynamic relationship between late 20th-century civilization in its widest meaning and the heritage of the past. There is a feedback effect involved: contemporary civilization keeps changing our attitude to heritage, and the heritage keeps verifying our attitude to civilization.

The Centre feels a successor to the output of the CSCE Symposium on Cultural Heritage (Cracow – 1991). In its programmes it pays special attention to the issues which have so far been underestimated and difficult. This primarily concerns the material legacy of the last two centuries. Naturally, the legacy determines the surrounding cultural space, but it remains poorly identified, which paradoxically poses the greatest threat of destruction to the heritage of

recent times (which is best preserved technically). At the same time the present methods of preserving 19th- and 20th-century heritage fall short, owing to its quantitative scale. This is also influenced by an ever-changing political and economic situation in our region.

Along with the universal and open character of the Centre's activity, its specialization has been necessary from its very beginnings. In geographical terms, we are focusing our attention on Central Europe, and we are putting great stress on the cooperation with Germany, Austria, the Czech Republic, Slovakia, Hungary, Ukraine and Russia. It is also our principle to undertake innovative projects in the realms of cultural heritage, which are often of an interdisciplinary nature. In this field, the Centre acts as an organizer and coordinator, and serves as a forum for an international exchange of experiences. The crystallizing field of specialization can be grouped under the following headings:

1. the artistic and architectural heritage of the 19th and 20th centuries;
2. a historic city in the process of change and its systemic protection;
3. the integrated preservation of cultural landscape;
4. the cultural heritage of the minorities and of the borderlands – routes of European heritage;
5. European identity;
6. contemporary problems of culture, with special emphasis on the management of culture.

The form of the topics implemented by the Centre goes far beyond the university formula of research. We are placing great emphasis on exchanging experiences with our neighbours, on creating a network of cooperating institutions, and on disseminating knowledge about the heritage. This is accomplished, amongst other things, by the diversification of our forms of activity:

1. international conferences and seminars (20 such meetings have been organized to date);
2. publishing activity (about 30 different books, mainly in foreign languages or in bilingual versions);
3. organizing exhibitions (the Centre has organized more than 30 exhibitions, principally in its own gallery, created in specially adapted rooms at Rynek Główny 25);
4. educational programmes (primarily summer courses at our educational centre);
5. festivals (e.g. the European Cultural Month);
6. informational and promotional activity (the Centre has already been visited by several hundred delegations and foreign personages who take an interest in the issues of heritage and culture in its widest meaning).

In this field, the Centre has also implemented projects commissioned by the Polish Ministry of Culture and the Arts (e.g. the European Cultural Month, the centenary celebrations of Jan Matejko's death) and by other administrative departments. The Centre also is a breeding ground for a number of ideas and international institutions. For example, the Polish office of the Swiss Cultural Foundation "Pro Helvetia", an Austrian art studio, and the project of Villa Decius were created under the Centre's roof.

Another year of work was for us above all one of continuation, consolidating the issues, goals and activities established in the past years. This dynamic model is also plainly evidenced by the amendments to the Centre's statutes (May 1995). It enabled the tasks and course of our institution to be stated more precisely and its internal thematic structure to be elucidated. The Centre consists now of three subcentres, one in research, another in education and one engaged in a broadly understood promotion. This should facilitate the efficient implementation of the basic forms of the Centre's activity.

The fourth year of our activity has witnessed many spectacular events. From among the numerous conferences, special attention must be paid to: Poland in Europe (co-organized with the International Centre for Development of Democracy Foundation), The City and Folk Culture in the History of Belarus, Lithuania, Poland and Ukraine, and Art Around 1900 in Central Europe. It is my hope that particularly these last two meetings will help create a permanent

network of cooperating researchers from Central Europe engaged in the issues of our regions's cultural heritage. The May congress of *Europa Nostra*, whose proceedings in Cracow were hosted and organized by the Centre, was a remarkable event all of its own. This great forum of more than two hundred non-governmental organizations from all over Europe, involved in the issues of heritage preservation, chose wooden architecture to be the topic of its meeting in Cracow, which provided us with an opportunity to present the wealth of this architecture in the border zone of Poland and Slovakia.

In the past year, our exhibitions illustrated the established formula of operation. The presentations of the most remarkable artistic events that occurred in Central Europe at the turn of the century were undoubtedly continued by the exhibition of Oskar Kokoschka's early works, prepared by us in collaboration with Serge Sabarsky. A high turnout and a warm reception by the audience and critics was the best proof that it is purposeful to organize such presentations. Two other directions of the Centre's exhibitions – contemporary avant-garde art and the problems of our heritage – were aptly illustrated, both by a remarkable exhibition of Günter Dollhopf and by a symbolic (to a certain extent) exhibition of Jacek Malczewski's drawings, presented to Cracow by Professor Karolina Lanckorońska.

Our educational activity during the last year was most fully realized by The College for New Europe, which organized five courses for young people from a dozen or so countries of Europe, and also from North America. Mention must be made of the many diverse topics: from a specialized seminar on integrated preservation of cultural areas, to courses on European (including Central European) culture in its widest meaning, to an all-important Polish-German course concerning our common heritage, which was organized for 120 students from Poland and Germany in co-operation with the *Studienstiftung des deutschen Volkes*.

On the basis of the Centre's research on heritage, the past year brought not only many interesting projects, but also actual publications. Noting the fact that the Centre already became an important publishing establishment, especial attention must be paid to the multi-author work *Stereotypes and Nations* published in two language versions. This inspiring work is the outcome of a conference organized by the Centre in 1993 on the initiative and under the direction of Professor Jacek Woźniakowski. Among other noteworthy publications I also include Professor Adam Miłobędzki's bilingual book, *The Architecture of Poland*, a volume *Wokół Matejki* [Around Matejko], on the artistic phenomenon of our greatest historic painter, and the documentation of *Żółkiew's churches* written by Jerzy T. Petrus.

The promotional activities of the Centre find a firm footing not only in its study programmes and projects, but also in the many crucial undertakings. During the last year, this kind of activity was well exemplified by our contacts with Hungary. In the autumn, we hosted a group of Hungarian intellectuals, centred around the magazine *Európai utas*. The Hungarian television crew, which accompanied our guests, produced an hour-long film about Cracow. An indirect effect of this film will be a visit of Hungarian college students to our Centre. The visit to Cracow is the main prize for Hungarian laureates in the competition for knowledge about Europe. In the spring of this year, the Centre organized a visit of Cracow's cultural mission to Budapest. It was combined with a promotion of a special edition of *Európai utas* devoted to Cracow.

The political decision to establish the Centre did not involve great financial output for an infrastructure of our institution and for developing programmes. From the very outset, the organizational effort of the Centre was connected with the need to procure extrabudgetary funds. The new institution was founded without any investment (the premises in the Rynek Główny were obtained, furnished and run without burdening the budget of the Ministry of Culture and the Arts!). Also because of the very modest budgetary means allocated for the work of the Centre, we were forced, from the very beginning, to adopt the principle of an active search

for funds for our programmes. This was best exemplified by the European Cultural Month in Cracow in 1992 commissioned by the Ministry of Culture and the Arts. It ended with an amount of 19 billion zlotys accumulated by the ICC (the total budget was 35 bln zl), with subsidies from the Ministry amounting to 5 billion zlotys. In 1993, the permanent budgetary subsidy for basic activities was 2.7 bln zl, and the balance closed with an amount of 12 billion. In 1994 we obtained 3.6 bln zl from the Ministry, and the balance was 13.6 bln zl. This results from the Centre's active international cooperation, the confidence it has gained outside Poland, and the improvement of techniques for acquiring financial means from different sources.

Our success in convincing patrons so far has validated the International Cultural Centre's aims and the usefulness of its programmes.

[trans. Jerzy Pilawski]

ANDRZEJ ROTTERMUND

MUSEUMS – QUESTIONS ABOUT THE FUTURE

Rapid changes in the world of today present a challenge to cultural institutions, and to museums in particular. The challenge concerns the future of these institutions, but above all the subject of their missions, operation, organization and management. How should museums in the late 20th and early 21st centuries reconcile the need to protect traditional values with the demands of today's largely competitive market for "cultural services"?

Does the museum stand a chance of remaining the same institution so touchingly described by the hero of Salinger's *Catcher in the Rye*? "I loved that damn museum. [...] It always smelled [...] – and you were in the only nice, dry, cosy place in the world. The best thing, though, in that museum was that everything always stayed right where it was. Nobody'd moved. [...] The only thing that would be different would be *you*". Or will it listen to the voices of the ideologues of the "New Museology" who wish to regard museums as social institutions with political programmes and cast doubts on the traditional approach to the value, meaning, interpretation, management and even the authenticity of museum exhibits? They take a dim view of the values respected by the hero of Salinger's novel and think that museum exhibitions are planned and controlled too much by the specialists, that the material on display is primarily interpreted according to experts' criteria, without taking account of the real needs of the audience. These authors, sensitive to the substance of a museum's mission, expect the museums to play an active part in the formation of a new model of this institution.

However, we cannot think of the museum's future without remembering its past. The legacy that museums are burdened with is connected with their origin. Three important aspects of the origin of the modern museum are mentioned: connecting them with ideas of progress and evolution current in the second half of the 19th century, their strong relationship with nationalistic ideals, and with the methodology of exact and natural sciences current at that time. There was also a time when magical qualities were attributed to exhibits. By the very fact that they were placed in museums, an act of secular transubstantiation took place. This caused some museum objects to become

Professor Andrzej Rottermund, Director of the Royal Castle in Warsaw, Chairman of the International Cultural Centre Programme Council, is an art historian, specializes in the architectural history of the 16th – 18th centuries (notably the interior architecture of the 18th century), is also engaged in the problems of museology.

a kind of relics, and museum tourism a modern form of pilgrimage. These circumstances exerted an influence on the museum of the industrial age, and in consequence on our image of it. Today they are becoming a heavy burden in the attempts to transform the institution of a museum.

It is proposed that far-reaching specialization, which results from applying the methodology of exact and natural sciences, be replaced with a more general approach, whereby points common to different spheres of human activity are searched for within one museum exhibition. It is also proposed that the evolutionary, linear presentation of history be abandoned in favour of emphasizing universal, unchangeable elements and characteristics of human activity in different cultural areas.

Thorough change is encouraged in the formulation of cultural identity issues. To accept individual traits and cultural roots is an undisputed right of every community, but the role of museums is not only, as many orthodox – mainly American – museologists would wish, to present the individual and group cultural identity of certain social groups, but also to emphasize the universality of human culture. It seems that in a multicultural society museums have to be aware of the needs of ethnic minorities. Rather than satisfying those needs by the establishment of museums for these groups, problems of minority cultures should be included in the programmes of exhibitions and permanent exhibitions in museums of a universal character.

A really crucial problem is re-evaluation of the relation of the museum to its public. In very general terms, museums do not sufficiently realize that they should serve the widest audience possible, one with very diverse interests. Much richer forms of communication with the audience are necessary and, more importantly, they should be flexible enough to fit the different requirements and often wide-ranging interests of the public.

Two kinds of the museumgoers' perception are distinguished: scholarly perception and visitor perception. In the first case, a visit to the museum should enrich a very specialized knowledge of a scholar, in the latter – in extreme cases – it can only have social goals. Of course, there is a wide range of different possibilities between the two extremes, but it must be acknowledged that the generality of our museums still makes the audience perceive a museum exhibition by the first method.

A museum of the future must pay greater attention to the differences between visitor groups. Museum "services" should be much more diversified than they are, mainly by broadening the range of subjects and by taking account of the variety of demands, level of knowledge and interests of different groups.

Investigators of modern society call it a "society of uncertainty", and the times we live in an "era of great anxiety". They also speak of the "future shock"; according to them it means the disappointment of the man, who, basing on his own experience, thought that the future would be the same as the present, but only brighter and more familiar, and not something totally different from it. So the "future shock" only means that with the passing of time man has lost the fruits of his experiences. He expected that future would be brighter than his past experiences, but in no case different from the reality he had already known. Since the future is not what he has defined judging from experience, he is becoming dissatisfied and disappointed.

Seeing the undoubted truth of the above diagnosis, we find one of the most important goals that all cultural institutions, not only museums, have to set for themselves. Their mission should be to soften the shock and stress of change and to turn the

audience's minds to the issues of the quality of life, tolerance, and acceptance of racial, cultural and physical differences.

Why is it that I let myself say those few remarks on the situation of world museology in the context of the International Cultural Centre in Cracow? Primarily because remarks on museums seem to have a bearing on all cultural institutions of today's world, but also because such institutions as the International Cultural Centre are not burdened with a stock of tradition to the same extent as museum institutions. This makes it especially possible for them to cope effectively with the threats posed to society by the reality of the end of the 20th century. The four-year activity of the Centre, accepted lines of conduct, and programmes addressed to a diversified audience indicate that it lives up to the expectations vested in a cultural institution, which is aware of its role in the period of civilizational change.

[trans. Jerzy Pilawski]



1. The International Cultural Centre in Kraków, Rynek Główny 25



2. The Collegium Maius,
where a seminar *Gospodarka rynkowa a dziedzictwo* [The Market Economy and Heritage]
was held on 10 April 1995

REGINA PYTLIK

THE CENTRE
FOR THE PROMOTION OF THE ARTS AND SCIENCES

The passing season 1994/1995 has seen significant changes in the activity of the Centre for the Promotion of the Arts and Sciences. So far, our work had been focused on exhibitions organized in the ICC Gallery. Last year witnessed an attempt to implement more fully the tasks arising from the name of the Centre, that is the promotion of the arts and sciences.

The activity of the Gallery is given a separate chapter. At this point let me just indicate that – thanks to a smaller number of exhibitions than in previous years – we could organize meetings, lectures and discussions accompanying the exhibitions more often than previously.

The Centre undertakes tasks that help promote the initiatives of the International Cultural Centre's programme. This goal is fulfilled by the catalogues, programmes, posters and notices that give information about the exhibitions, symposia, meetings and new publications. Press conferences are organized. The Centre has ambitions to extend its cooperation with journalistic circles.

It is also the task of the Centre for the Promotion of the Arts and Sciences to coordinate the publishing activity of the International Cultural Centre. The discussed period has seen the following publications: *The Architecture of Poland* by Adam Miłobędzki (Polish-English edition), *Wokół Matejki* [Around Matejko], *Zarządzanie kulturą* [Management of Culture] (a selection of materials from a seminar for cultural managers, organized by the Centre in 1993), as well as – in collaboration with the Institute of European Cultures – *Kościół i klasztor Żółkwi* [Churches and Monasteries of Żółkiew] by Jerzy T. Petrus, *Stereotypes and Nations* (Polish and English versions), *Słowacja znana i nieznana* [Slovakia Known and Unknown] by Zdzisław Niedziela, and a re-print of Władysław Semkowicz's essay *Polacy i Słowacy w dziejowym stosunku* [Historical Relations between the Poles and the Slovaks]. The Centre is also engaged in the distribution of all books published by the International Cultural Centre.

We regularly organize meetings to inform about recent publications of the International Cultural Centre. For the first time, a promotion of these books was also held outside Cracow. In March 1995 at the Royal Castle in Warsaw, the following were displayed to the general public: *The Architecture of Poland*, *Kościół i klasztor Żółkwi* [Churches and Monasteries of Żółkiew], *Wokół Matejki* [Around Matejko] and *Stereotypes and Nations*. As in previous years, publications of the Centre were also shown at the 1994 International Book Fair in Frankfurt, during the Meeting of Publishers of Good Books in Cracow, and at the International Book Fairs in Leipzig and Warsaw. We also organized



3. Promotion of the International Cultural Centre publications at the Royal Castle in Warsaw (17 March 1995)

stands with publications during the conferences, seminars and exhibitions of the International Cultural Centre.

The task of the Centre for the Promotion is also to prepare the organizational side of conferences and seminars held by the Centre, and to create conditions for executing the programme of these meetings (among them reception services and preparation of the accompanying events – concerts, sightseeing the city, etc.).

The seminar entitled *Kraków – problemy ochrony dziedzictwa kulturowego* [Cracow – Issues of Cultural Heritage Protection], was prepared in cooperation with the Institute for Urban, Architectural and Monument Preservation Studies, and the seminar *Gospodarka rynkowa a dziedzictwo* [Market Economy and the Heritage] was organized jointly with the Polish National Committee of ICOMOS.

A massive undertaking was the Congress of Europa Nostra held in Cracow in 11 – 13 May 1995. Preparations were started more than a year in advance. Europa Nostra is a non-governmental organization, which aims to protect and enhance Europe's architectural and natural heritage. In the first part, during the General Meeting, there was a ceremony during which a Europa Nostra diploma was awarded to the Juliusz Słowacki Theatre for "an exemplary restoration of an important example of 19th-century Polish architecture". A forum on *Threats to the Wooden Architecture of Europe* was also

4. Welcoming participants of the Europa Nostra Congress at the Railway Station in Cracow (11 May 1995)





5. Preview of the exhibition
Dziedzictwo kresów
[The Heritage of the Borderlands]
at the Library
of the Royal Castle in Warsaw:
Teresa Grzybkowska in conversation
with Andrzej Rottermund
(17 March 1995)

organized. The congress was accompanied by a photographic exhibition, *Europa Nostra Photo Award Exhibition* in the ICC Gallery (13 May – 1 June), presenting buildings awarded with a special prize for restoration and conservation of historic monuments, conferred by Europa Nostra since 1978.

The Centre also undertakes activities designed to promote Polish, and especially Cracow, culture, at home and abroad. The exhibition *Dziedzictwo kresów* [The Heritage of the Borderlands], presenting a selection of photographs taken during preparatory work to the first volume of the series *Materiały do Dziejów Sztuki Sakralnej na Ziemiach Wschodnich Dawnej Rzeczypospolitej* [Materials for the History of Religious Art in the Eastern Borderlands of the Old Polish Republic] (edited by Jan K. Ostrowski), was shown in the Gallery of the International Cultural Centre in February 1994. In July and August 1994, this exhibition was on display in the Museum of Architecture in Wrocław, and in March 1995 it was shown at the Royal Castle in Warsaw.

The Centre for the Promotion of the Arts and Sciences wants to play an important role in establishing contacts and developing the foreign cooperation of the International Cultural Centre. To our satisfaction, we have developed successful cooperation with the Polish Institute in Budapest, very fruitful since February 1994. In November 1994 our Centre made preparations for a visit to Cracow by journalists of the magazine *Európai utas* and by Hungarian television. The outcome of the visit is a film about Cracow (broadcast on Hungarian television) and articles published in issue 18 of *Európai utas*, devoted to Cracow's culture. In March 1995 we jointly prepared a visit by a delegation from Cracow to Budapest and Pécs. The delegation included representatives of the City of Cracow, universities, the Cracow Chamber of Industry, and the International Cultural Centre. The aim of the visit was to establish, and in some cases to broaden, cooperation of Cracow institutions and companies with partners in Budapest and Pécs. The delegation was accompanied by a Cracow television crew. The films that were produced showed Polish-Hungarian cultural links and acquainted Polish television viewers with the present image of Hungary.

From June 1994 to May 1995, the International Cultural Centre received several foreign groups. The Centre prepared meetings devoted to Cracow's art, the City's cultural policy, and the Centre's activity. Representatives of the City of Cracow and of the International Cultural Centre discussed these topics with members of the Bavaria Region Parliament, with students from the Hogeschool voor de Kunsten of Utrecht, the University of Warwick, and the Journalisten-Schule of North Rhine-Westphalia.

An altogether exceptional event took place in January 1995. A meeting was held to mark the 70th birthday of Professor Piotr Krakowski, the supervisor of the Centre for the Promotion. In the ICC Gallery, Professor Krakowski accepted wishes and flowers from leading representatives of Cracow scholars and artists and from the whole team of the International Cultural Centre.

The past year, filled with many and diverse tasks, was very difficult for the now small team of workers who compose the Centre for the Promotion of the Arts and Sciences. It was a very challenging period, from which conclusions should be drawn to ensure more effective work in the promotion of the arts and sciences in the future.

[trans. Jerzy Pilawski]

6. Meeting with students of the Hogeschool voor de Kunsten of Utrecht
(31 January 1995)



GALLERY
OF THE INTERNATIONAL CULTURAL CENTRE

In the past year, our Gallery primarily continued previous exhibition themes. At the same time, the Gallery continually enriched and extended the functions it fulfils in the activity of the Centre.

We started the 1994/1995 season in June and July with an architectural exhibition *Hugo Häring a współczesność* [Hugo Häring and the Present Time], prepared in collaboration with the Institute for Urban, Architectural, and Monument Preservation Studies. The exhibition, imported from Häring's home town Biberach, recalled the figure of this eminent German architect, a representative of the same generation as Gropius, Mies van der Rohe, or Le Corbusier – the generation which set the main directions for the development of contemporary architecture. The exhibition also illustrated the special impact of Hugo Häring's architectural thought on successive generations of designers and theorists of architecture, active over the course of the past several centuries in different countries and artistic milieux. The large, uniform boards with black-and-white and colour photographs of buildings, supplemented with designs and views of different buildings, showed at our exhibition the most interesting achievements of architectural studios and teams from Germany, Holland, Great Britain, Switzerland, Finland and Italy. All of them clearly continue the line of development of contemporary functional and organic architecture, whose origin dates back, among others, to Hugo Häring and his concept of "new building" (*das neue Bauen*). These sometimes very different productions are linked by a specific type of creative sensibility, common to designer architects regardless of the atelier with which they were connected.

Hugo Häring a współczesność [Hugo Häring and the Present Time] is the first exhibition in our Gallery devoted in its entirety to architectural issues. Because of the Centre's special interest in problems of architecture and urban planning, especially in the period around 1900, we intend to continue this theme by organizing monographic exhibitions of outstanding architects from the turn of the century. In summer 1995 our Gallery will house an exhibition of Dušan Jurković, and in 1996 we hope to present the figure and work of Charles Rennie Mackintosh.

In the past year, our Gallery has also housed presentations of interesting phenomena in contemporary art. The exhibition *Günter Dollhopf. Grand Prix '91*, organized in September 1994 as part of the anniversary International Print Triennial, held for the 30th time in Cracow, deserves particular notice. In his auctorial exhibition in the Gallery of the International Cultural Centre Günter Dollhopf, laureate of the previous Triennial, showed, amongst other things, large, semi-spatial forms. Their unusual effect departs



7. Architectural exhibition *Hugo Häring a współczesność* [Hugo Häring and the Present Time] (13 June – 11 July 1994)

considerably from the traditionally comprehended graphic art, although the material used by the artist is paper, and his method of work (a print of the metal plate) also refers to graphic techniques. The smaller, more traditional works of the artist, framed and hung on the walls, better fit into the everyday understanding of graphic art. A long and difficult, but also a very concrete creative process, in which Dollhopf does everything by himself, calls to mind the work of the traditional artisan rather than that of a modern artist, who often confines himself to creating a theoretical concept of the work. The connotations with an artisan artist working in natural materials is further amplified by the raw refinement of the matter employed by Dollhopf. With all their abstractness, all the works on display in our Gallery clearly refer to organic forms: their shapes sometimes call to mind the spinal cord, an insect's cocoon, and their facture recalls the structure of a tree bark. The final result of these complex artistic efforts and activities is astonishing and unusual. At first sight, the refined, almost "ecological" forms set in space, bring to mind sculpture. The smaller and flatter works hung on the walls call to mind, by their fleshiness and convexity, not so much a graphic print as a sculptural relief.

Another event in the field of contemporary art in the Gallery of the International Cultural Centre was an exhibition of drawings by Piotr Sonnewend, organized in early 1995. He is an artist of Polish extraction, living and working in Germany for fifteen years. He successfully combines pure artistic work with theatrical and scenographic work. Thanks to this, he continually enriches the range of his creative activity by interesting sculptural experiments and activities bordering on theatre and "pure" art, such as the performance. The exhibition in our Gallery, entitled *Przypomnienie formy* [The Recollection of Form], presented Piotr Sonnewend's most recent works. It comprised large abstract compositions, atypical in the technical sense. Although the artist calls them drawings, they bring to mind painting (the visual effect of the works) or graphic art (the complex process of their creation) rather than the traditional drawing technique. The

artist focused primarily on the creative process itself, investigating the problem of time in creating a work of art, its effect on the transformation and **repetition** of some initial form. Sonnewend's works record the consecutive stages of this long-lasting process, exposed in the multiplied non-visual forms. They differ from one another, but also **recall** some initial design of the artist. In this way the creative process and its recording become in Sonnewend an almost philosophical reflection on time, eternity, transcendence.

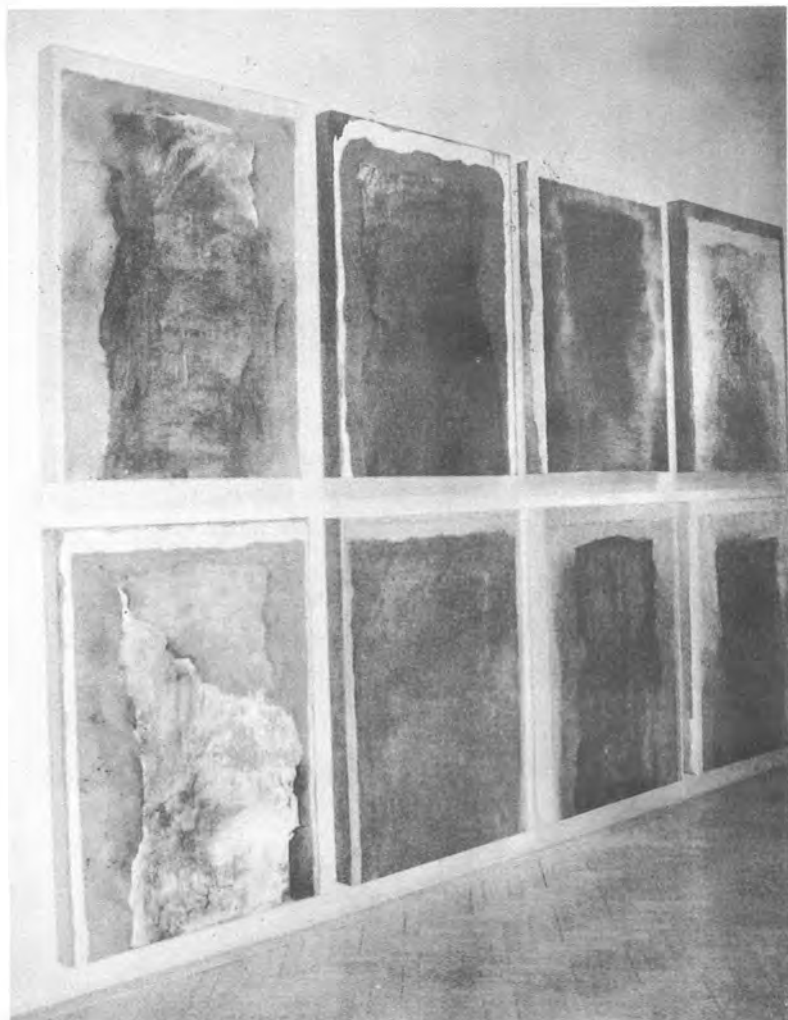
Artistically, the exhibitions of Dollhopf and Sonnewend are very mature propositions, although they are not easy of perception. These exhibitions attack the viewers with their emphatic form, forcing an active response from them. They also share in common the phenomenon – characteristic of recent art – of effacing the frontiers between different artistic genres and techniques. This phenomenon in no way consists of purely technical experiments, but creates a field for searching for new means of expression. In this way it is possible for the artist, not bound by any specific technique, to express himself more fully and freely by crossing the frontiers of traditional genres.

Avant-garde phenomena of modern art were the subject of a meeting with Franz-Joachim Verspohl of Friedrich Schiller University in Jena. In March 1995 he delivered a lecture in the ICC Gallery on the theory of art of Joseph Beuys – a German painter, sculptor and happening artist. His work and views on art exerted a profound influence on many contemporary European artists.

Last year's most ambitious and undoubtedly most difficult event, organizationally, was the exhibition entitled *Oskar Kokoschka. The Early Years*, presented in our Gallery in November and December 1994. This was another presentation, prepared by

8. Works of Günter Dollhopf,
laureate of Triennale '91
on display at the ICC Gallery
(10 September – 1 October 1994)





9. *Przypomnienie formy*
[Recollection of Form]
– unusual drawings
by Piotr Sonnewend
(9 January – 20 February 1995)

the Centre, of an artist closely associated with the current of European expressionism. Because of the influence Kokoschka's work exerted on the development of this current, it considerably supplemented previous exhibitions of German expressionists. The exhibition, displaying Kokoschka's early works, showcased the origin of his work, which dates back to Viennese Secession. In this sense it was a sequel to the exhibition of Gustav Klimt's work from two years ago, showing another stage in the development of Austrian art.

Just as with other presentations of artistic personalities of the German-speaking area, the Oskar Kokoschka exhibition was made possible thanks to the cooperation with the expert in art of this circle, Serge Sabarsky of New York. In the course of its organization, we also benefited from the help of the Consul General of Austria in Cracow, Dr Emil Brix. This was another "pioneering" exhibition effort of the Centre, for Kokoschka's work – which is one of the key, now classic phenomena of modern art – was shown in Cracow and Poland for the first time.

In the long and eventful artistic biography of Oskar Kokoschka (1886–1980), the period from 1907 until the 1920s was perhaps the most interesting stage of his work. This was the time of forming his style, of changes and of vehement about-turns. Kokoschka's artistic way was clearly visible in the works on display in our Gallery. It leads from the decorative Jugendstil of Vienna around 1900 to full independence in the form of fully-fledged expressionism. Drawings, watercolours, prints, oil paintings, bookplates and posters (a total of more than 100 objects) are just some examples of his

early work. Nevertheless, it seems that they are representative. To give a better idea of the artist's development and change of style, the whole material – indeed very diverse – was shown in chronological order and additionally arranged according to style, technique and subject. This was to enable the viewer to keep track of the creative development of the young Kokoschka without any hindrances.

The artistic milieu which formed Kokoschka's sensibility was the Vienna of the early 20th century, a city still alive with traditions of 19th-century historicism and official academicism, and also a cradle of the nascent Secession. This dominant, and at times even overwhelming tradition of the home city, which was a starting point for Kokoschka, was for him also clearly a burden. His originally ambivalent attitude towards tradition soon transformed into an open revolt against everything recognized and sacred. Already the first public exhibitions of works of the young artist (Wiener Kunstschau 1908 and 1909) became a contesting and a demonstration of the new style, while Kokoschka himself, mercilessly attacked and derided by the public, acquired the name of the "prime savage" (Oberwildling). The early years of his activity, recalled during our exhibition, were not a peaceful period, either in art or in the artist's life. Art and life in Kokoschka – the author of artistic, literary and moral provocations – form a clear parallel.

Oskar Kokoschka was an exceptionally versatile artist. Studies in the Viennese Kunstgewerbeschule and in the Wiener Werkstätte were perhaps why he equally well pursued oil painting and watercolours, sculpted, had a supreme command of various graphic techniques, designed posters and bookplates, and was engaged in illustration. He was a master of drawing – he always treated it as a fully independent medium, and not only as a sketch or a preliminary stage to the painting. Kokoschka's creative activity did not confine itself only to artistic efforts. At the same time, especially in the early years, new literary works were created: dramas and poems, illustrated by the artist himself (in our exhibition we presented lithographic illustrations of Kokoschka's plays). In addition to the fine arts, expressionism, understood as a general artistic tendency, embraced literature as well as theatre and film. It can be said of Kokoschka that he was a "total expressionist".

The exhibition *Oskar Kokoschka. The Early Years* was primarily an attempt at a monographic definition of this outstanding artist's work, but also a number of other topics and issues were involved. One of them, for example, was the notion of expressionism seen as a key, although having more than one interpretation and hard to define, phenomenon in European art. Troubles with defining expressionism – a style, a current, a general artistic tendency – result from the very essence of this notion, in which the extreme subjectivism of experiences so often comes into prominence. The artist's main objective is to find proper means of expression for them. It is this individual trait in the work of different expressionists that determines the wealth and diversity of their art. The Oskar Kokoschka exhibition became a splendid opportunity for a broader discussion about the issue of expressionism. This is why the organizers decided to extend and supplement the exhibition with a series of lectures. As well as the origin and development of Kokoschka's art (Anna Zeńczak, Serge Sabarsky), they dealt with the phenomenon of Vienna around 1900 (Emil Brix, Jacek Purchla) and with different varieties and kinds of expressionism (Piotr Krakowski). The series, which aroused great interest among the public, was a specific commentary on the exhibition proper, while the exhibition itself provided a natural background and a direct point of reference for the lecturers' opinions.

Expressionism is a phenomenon characteristic of different creative disciplines, as evidenced by the example of Kokoschka himself. Just to point to the interdisciplinary character of expressionism, during the course of the Kokoschka exhibition we organized in our Gallery a concert of chamber music performed by students of the



10. Grodzka Street in Cracow during the Oskar Kokoschka exhibition in our Gallery



11. *Oskar Kokoschka. The Early Years* – part of the exhibition (6 October – 4 December 1994)

Mozart Academy, preceded by an introduction to the complex issue of expressionism in music (Michał Bristiger).

The Oskar Kokoschka exhibition in the Gallery of the International Cultural Centre was an important event not only in the artistic sense. Its popularizing and educational aspect turned out to be equally important. Although the exhibition was not easy of perception, it aroused lively interest, especially among the young public. Throughout the exhibition, our Gallery was regularly visited by groups of college students, for whom the Kokoschka exhibition was an excellent object lesson in the most recent history of culture and art. In December 1994 the exhibition was moved to Katowice, where it was on show for the next two months and enjoyed as much success as in Cracow. The location of the exhibition in such an important cultural establishment as the Upper Silesian Society of Culture provided an opportunity for many inhabitants of the region to become acquainted with Kokoschka's work.

In March and April 1995 we organized in our Gallery an exhibition of Jacek Malczewski's drawings, previously unknown in Poland. They come from the family collection of the Lanckorońskis and were recently presented to Wawel by Professor Karolina Lanckorońska. The exhibition showed about a hundred drawings, which were created

12. A concert of chamber music by the Mozart Academy in the ICC Gallery (2 December 1994)

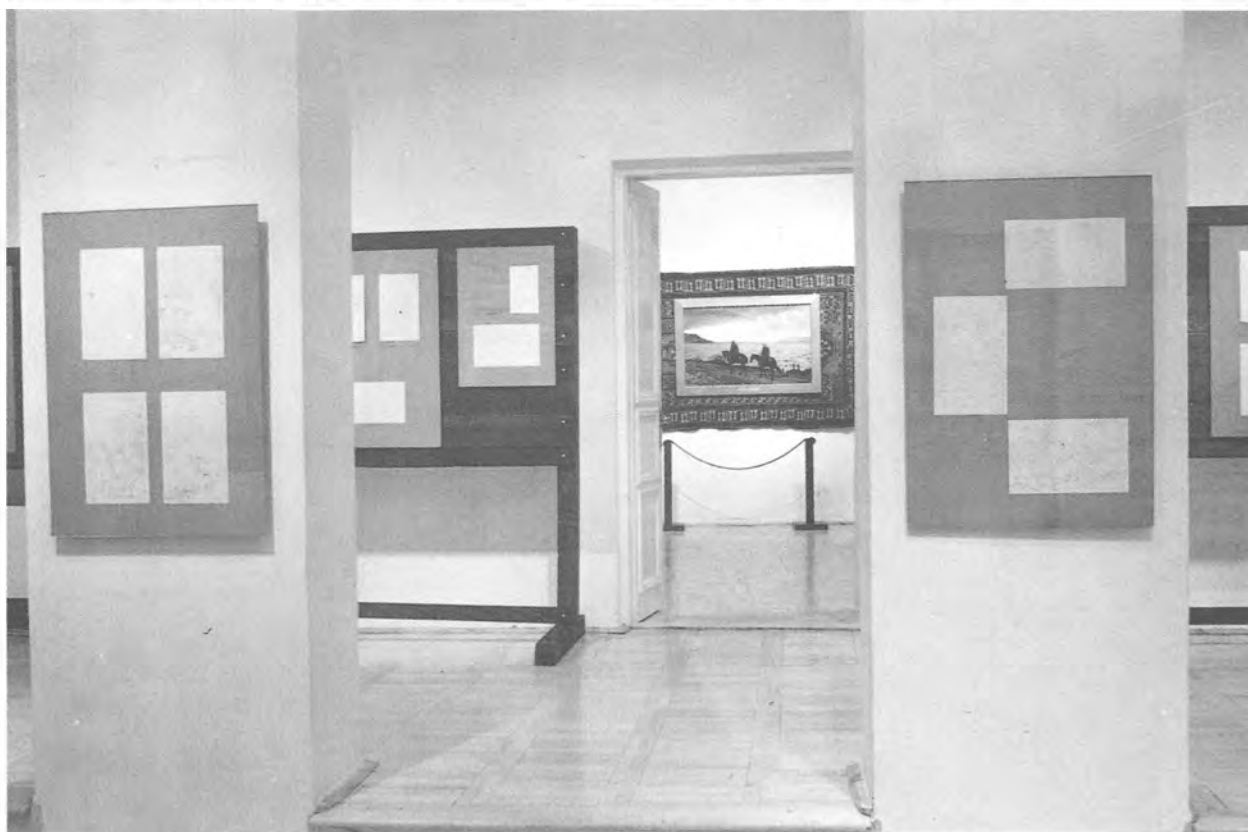


as a result of a relationship between the artist and his patron. They are an outcome of an unusual two-year friendship of two eminent personalities – the Polish symbolist painter, Jacek Malczewski, and the collector and patron of art, Karol Lanckoroński.

Jacek Malczewski's output ranks among the most popular phenomena in the history of Polish art. The painterly imagination of the artist, the original iconography created by him, the rich, mysterious and still obscure world of symbols, and the exceptionally distinct and suggestive form of painting – all exerted and still exert a powerful influence on the consciousness, and to an even greater extent, on the subconsciousness of successive generations of the Poles. Indeed, while each of us has a very strongly-fixed picture of Jacek Malczewski's style, the artist's drawings, presented at our exhibition and created in connection with the Lanckoroński family, fundamentally deviate from this prevailing scheme. In nothing, or almost in nothing, do they resemble the "known" Malczewski.

The first, thematically and stylistically coherent group of works, is composed of sketches drawn during Karol Lanckoroński's archeological expedition to Asia Minor, organized in 1884. The "Middle-East" drawings – primarily using the technique of washing, and depicting epic genre scenes and scholars at work – convey the oriental colour and landscapes extremely well. They express Malczewski's authentic fascination with the exoticism of the East. The works, the most interesting of which we presented in our Gallery, must certainly have been created after the artist had returned from the expedition (this is evidenced by the size and careful performing technique). Malczewski must have drawn them from direct sketches. We have an impression that Malczewski often sees the exotic, oriental reality through the prism of the Polish Romantic tradition. He eagerly sketches views of Nature, silhouettes of lone horseriders set in a landscape, mysterious buildings... At the same time these drawings – especially eastern genre scenes or pictures of expedition members at work – call to mind 19th-century illustrations. This was the popular convention of the time he selected for them.

13. *Artysta i jego Mecenas* [The Artist and his Patron], part of an exhibition of drawings by Jacek Malczewski from the Lanckoroński collection, now a collection at Wawel Castle (14 March – 30 April 1995)



14. A dialogue between Marek Rostworowski
and Piotr Krakowski
about Jacek Malczewski
(20 April 1995)



The drawings created in 1884–1915 during successive stays of the artist in Rozdół, the home estate of the Lanckoroński family, are primarily genre scenes from the life of Rozdół inhabitants or their sketch portraits. Kept in a linear, sketch manner, and gently drawn with a drawing-pen, they often bear the marks of a report, often with a clear caricatural trait (the self-caricature of the artist himself, appearing many times, attracts our attention). They are "immediate" sketches rather than elaborate drawing studies. The whole gives an impression of loose leaves taken out of the artist's sketch-book. This group of drawings, for the needs of our exhibition, was arranged by subject (so it looks like a family album) and was exposed on wooden screens, whose form refers to the interior of a villager's cottage built in the Rozdół park for Malczewski's studio. The whole is as much an interesting as a surprising complement to Jacek Malczewski's well-known painterly work. One is also surprised at the relatively small number of symbolic drawings, in which one could recognize the motives, so well known from painting. Even they, small in number, were treated jokingly by the artist. A closer analysis leads to the conclusion that in his works for Lanckoroński, Malczewski, more or less consciously adapted himself to the requirements and to the rather traditional artistic preferences of his patron, who had been known to give priority to realism over symbolism in art. This specific relationship of the artist with Lanckoroński perhaps explains the distinctive character of Malczewski's drawings from Lanckoroński's collection.

The essential theme of our exhibition, entitled *Artysta i jego Mecenas* [The Artist and his Patron], was the history of Malczewski and Lanckoroński's friendship, "sketched by the drawing-pen of the great artist". The image of the two contrasting, but still seen together, persons – the small figure of the artist and the formidable silhouette of Count Lanckoroński – appeared as a specific leitmotif throughout the course of the exhibition. We devoted one of the Gallery's rooms to the Lanckoroński family and showed their portraits (drawn or painted by Malczewski) and photographs from different periods of their life, as well as photographs of the residence at Rozdół, where most of the drawings and paintings were created. In the showcases there were illustrated letters of Malczewski to Lanckoroński, which along with the drawings, formed the collection presented to Wawel.

Also this exhibition was supplemented with a series of meetings on both the artist (an interesting dialogue about the life and work of Jacek Malczewski was conducted by Piotr Krakowski and Marek Rostworowski) and the Lanckorońskis, Professor Karolina (discussed by Lech Kalinowski, Jerzy Wyrozumski and Jacek Purchla) and her father, count Karol (whose collecting activity and views on conservation were presented by Piotr Krakowski, Anna Zeńczak and Zbigniew Beiersdorf).

In conclusion, it is fitting to discuss an important publication on art, which is closely connected with the previous activity of the Centre for the Promotion of the Arts and Sciences. The volume *Wokół Matejki* [Around Matejko], published in January 1995, is a multi-author work which is the outcome of an international symposium or-

ganized by the International Cultural Centre in autumn 1993 to mark the centenary of the artist's death. It is comprised of texts by more than twenty Polish and foreign authors, who are eminent art historians and experts in historical painting. Because of the way it deals with the subject, this book breaks new ground in the studies on Matejko's work. The authors focus their attention on the painterly aspect of Matejko's artistic output rather than on his iconography, which has been analysed so often recently. An attempt to look on Matejko as a painter – and not only as a specialist in the philosophy of history or co-originator of the main national myths – recurs in many texts above all by Polish authors. Another central theme, both of the anniversary conference and of the book, is the setting Matejko's work against European historical painting. This issue has been the focus of attention of the majority of foreign contributors. In their articles they present the situation of historical painting in different countries and artistic milieux, thus providing an almost comprehensive picture of 19th-century historical painting in Europe. The part about the exhibition *Within the Circle of Historicism*, which accompanied the session on Matejko, is a distinguishing mark in this generously-illustrated publication. Just as the exhibition itself illustrated the session – in line with the organizers' intention – the colour photographs from the exhibition are a perfect supplement to the book's many themes.

Apart from art exhibitions, in our Gallery there are also lectures, papers, meetings, jubilees, and even concerts of chamber music, organized increasingly often recently. The Gallery's interior also houses promotions of the books published by the Centre. Even if these are events not closely connected with the ongoing exhibition, it turns out that the background, which is made of the exposed works, always matters. The exhibition creates a mood and an atmosphere, thus contributing to the final effect of each event.

[trans. Jerzy Pilawski]

KATARZYNA BRYKOWICZ

THE INSTITUTE
OF EUROPEAN CULTURES

Traditionally, June in Cracow has been a period when artistic events, meetings and international events are more frequent than in other months.

The Institute of European Cultures has continued this tradition by organizing, jointly with The International Centre for Development of Democracy Foundation, an international conference *Poland in Europe* (17 – 19 June 1994), devoted to the European identity and Poland's integration into the European Union. This subject is important and still relevant today. That is why the conference attracted a great number of participants, who are eminent representatives of academic and political life in Poland and Europe. It offered an excellent opportunity to show that the contribution of Polish culture and science to the European heritage is huge, and that our culture is deeply rooted in what we now call Europeanism. The full convergence of European political and economic standards is only a matter of time.

15. During the break
of the international symposium
Poland in Europe;
from left: Jacek Woźniakowski,
Jan Nowak-Jeziorański,
Janusz Onyszkiewicz
(17 – 19 June 1994)





16. Villa Decius, the future seat of the Institute for Advanced Studies and the College for New Europe

As part of the conference, the participants visited Villa Decius in Cracow's Wola Justowska. By 1996, it should open its doors to researchers and creators of culture from all over Europe.

The highlight of this three-day meeting was a recital, in the Senators' Hall at Wawel, by an Irish pianist Miceal O'Rourke. He is an outstanding performer of Romantic music, notably Frédéric Chopin.

Between 7th and 9th October, the Institute organized a conference *Miasto i kultura ludowa w dziejach Białorusi, Litwy, Polski i Ukrainy* [The City and Folk Culture in the History of Belarus, Lithuania, Poland and Ukraine]. It aroused surprisingly great interest among our Eastern neighbours and potential participants, as evidenced by almost a hundred applications from lecturers. It was inevitable that this number had to be reduced to thirty persons or so.

The session has shown that dialogue, discourse, openness to the problems of others, are the most important factors in the coming closer of people and communities. There are no matters unsuitable for discussion, despite differences and controversies. Culture and science are those fields which make this task easier. In the everyday sense and awareness, the city and the village are contradictory terms, both economically, socially and culturally. On the other hand, however, the mutual influences of "the city" and "the village" – their intermingling and complementation – are obvious. This is easy to see especially in countries linked more or less by common fortunes throughout the centuries, as is the case in the area of Belarus, Lithuania, Poland and Ukraine. Out of the whole gamut of problems hidden in the opposition city – village, we tried to give prominence to culture in its broadest sense. The conference materials, now being prepared for print, are also the best proof of the complex nature of the problem. They also reflect the course of the discussion, which at times disclosed profound differences between partners, about the reception, evaluation and understanding of the same matters,

17. International conference

Miasto i kultura ludowa w dziejach Białorusi, Litwy, Polski i Ukrainy;

[The City and Folk Culture in the History of Belarus, Lithuania, Poland and Ukraine];

from left: Vyacheslav Koklukhin, Antoni Podraza, Jerzy Wyrozumski, Katarzyna Brykowicz

(7 – 9 October 1994)





18. Promotion of the book by Jerzy T. Petrus *Kościół i klasztor Żółkiew* [Churches and Monasteries of Żółkiew]; from left: Jacek Purchla, Jan K. Ostrowski, Jerzy T. Petrus, Jerzy Wyrozumski (13 February 1995)

notions and events. The readers will be able to assess the outcome of the conference as early as this year.

When talking about publications, three books published by the Institute at the turn of 1994/1995 must be mentioned. In chronological order they are:

1) *Kościół i klasztor Żółkiew* [Churches and Monasteries of Żółkiew] by Jerzy T. Petrus, another volume in the series *Materiały do Dziejów Sztuki Sakralnej na Ziemiach Wschodnich Dawnej Rzeczypospolitej* [Materials for the History of Religious Art in the Eastern Borderlands of the Old Polish Republic]. This invaluable book deals with an exceptional town, which drew together distinctive traits of the whole state, including the multitude of religions, cultures and customs of the Poles, Ruthenians, Jews and Armenians who lived side by side in peace. It is an attempt to develop an inventory and documentation of monuments of religious art – the buildings ravaged by the wars, devastated and purposefully plundered, and movable monuments scattered in many places in Poland and Europe. Two buildings of a high standard are involved in the case of Żółkiew. The first is a parish church (later collegiate church), founded by hetman Żółkiewski. It was regained by the Roman-Catholic parish in 1989. The second is the church and monastery of the Dominicans, founded by Teofila Sobieska née Daniłowicz, the hetman's grand-daughter. The shrine has been in use since 1994 by the congregation of the Byzantine-Ukrainian confession. The monastery was used after the war as offices. Most of the fittings of the churches have become scattered: paintings from the collegiate church are stored in Olecko, movables from the Dominicans found their place in several Polish monasteries. The conservation of seriously damaged tombstones of the Żółkiewski, Daniłowicz and Sobieski families, has not been undertaken until recently. This valuable book reminds us of the existence and value of Żółkiew's historic monuments. "Preservation for posterity" is an important contribution to Europe's cultural heritage.

2) *Stereotypes and Nations* – materials from the conference under the same title, published in two language versions (Polish and English) under the editorship of

Dr hab. Teresa Walas and Professor Jacek Woźniakowski. This publication had been awaited for a long time and with great interest, perhaps because it deals with a topic which is still, and even increasingly, relevant in today's changing Europe. The first part of the book is composed of papers that present the theoretical problems of the national stereotype, research projects on this subject, and the historical aspect of the issue. The second part is an expanded form of the "dialogue of stereotypes", whose aim it was to juxtapose mutual views of neighbouring nations as well as autostereotypes created by those countries. Part three presents national stereotypes in art and culture: from film, through caricature, music, nonsense poetry, informal jokes, to cultural diplomacy. The part entitled *Personal Accounts* attempts to show how national stereotypes become neutralized or even reduced in the individual lives of uncommon people (Czesław Miłosz, Tomas Venclova, Karl Dedecius) who are under the stress of hardships. In the final part of the book the national stereotype is presented in combination with the subject of xenophobia, which uncovers the pragmatic (and at the same time the negative) aspect of a stereotype.

Close reading of the book, on the one hand, lessens the "fear against the stereotype" (which is presented as a natural reflex of human categorizing consciousness) and, on the other, allows the reader to see that the stereotypes can be modified to some extent. This makes a basis for the assumption that all educational and self-educational work is sensible and expedient, and that "education for understanding" is not merely a diplomatic commonplace.

3) *Polacy i Słowacy w dziejowym stosunku* [Historical Relations between Poles and Slovaks] by Władysław Semkowicz. This small publication was written almost 60 years ago. It was a part of the two-volume multi-author work *Słowacja i Słowacy*, which appeared in Cracow in 1937–1938 under the editorship of Władysław Semkowicz. It was our intention to recall the mutual Slovak-Polish relations, and to emphasize that it makes good sense to strengthen them and that both sides should be getting better acquainted with one another.

4) The same objective is served by Professor Zdzisław Niedziela's book, *Słowacja znana i nieznaną* [Slovakia Known and Unknown], another publication in a series of essays on the culture of neighbouring countries (after *Oswajanie skorpionów* [Taming the Scorpions] by W. Gałazka). The book was commissioned by the Centre. It is written by a Professor of the Jagiellonian University, a researcher and expert in the history of Slovak literature. It familiarizes the reader with Slovak literature, shows centres of spiritual life and the intellectual legacy. It is also a contribution to the knowledge and understanding of the culture of our neighbouring country.

We published the above two books to coincide with the conference *Związki kulturalne polsko-słowackie w dziejach* [Cultural Contacts between Slovakia and Poland Throughout History] prepared for June 1995, and organized by our Institute in cooperation with the Slovak Institute in Warsaw. It is worth mentioning that this event, as well as the accompanying exhibition of the Slovak architect Dušan Jurkovič, have been officially recognized as a joint undertaking of Poland and Slovakia.

During the three days of the conference sessions, we are going to highlight such problems as:

- * native and foreign influences in the formation of national culture
- * the role universities play in the creation of national culture and supranational cultural ties
- * folk culture of the borderlands – mutual influences and differences
- * economic links as factors of cultural rapprochement
- * mutual influences in literature and art

* national heritage and the integrating process – prospects for bringing together both cultures.

As can be seen, the issues of this conference focus on the topics that have been at the very centre of our attention from the beginnings of the International Cultural Centre. Beside the issues of regions and regionalisms, they are the main theme of activities undertaken or inspired by the Institute.

[trans. Jerzy Pilawski]

THE INSTITUTE
FOR URBAN, ARCHITECTURAL
AND MONUMENT PRESERVATION STUDIES

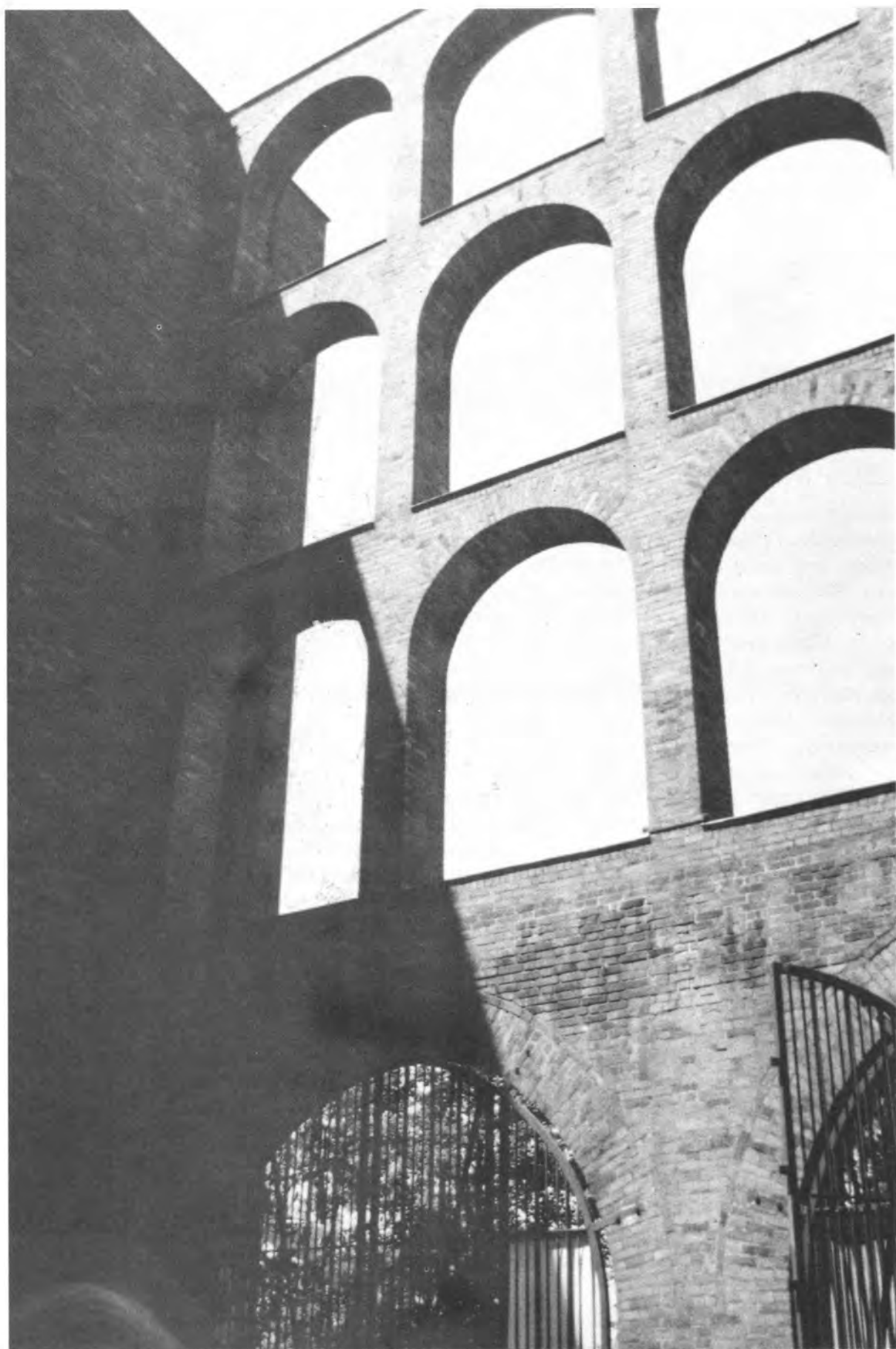
In an attempt to summarize the four years of activity of the Institute, I will go back to the organizational phase, when the basic directions of our activity were outlined during discussions and seminars attended by theorists and practitioners involved in urban problems. This will make it easier to recapitulate and assess to what extent we are realizing the studies on the legacy of "urban civilizations" in Central Europe.

Compared to the first year of the Institute's activity, we have gradually narrowed the scope of our research, specializing in selected themes. This was a natural development created both by the extensive research area of urban problems and by the new economic situation in post-Communist countries. This situation necessitated changes in the previous methods of city management and a new approach to the issues of heritage protection. Various forms of activity – conferences, seminars, courses and publishing activity – developed from the Institute's beginnings, did not undergo major changes. These continually improved and enriched forms of activity aim, amongst other things, to extend cooperation between research institutions to preserve and use Central Europe's heritage for future generations. As well as conferences, courses and publications which summarize the research meetings organized in the Institute, research programmes conducted by us deserve mention. Two basic, complementary themes have crystallized in the Institute's research: the historic – including the phenomenon of the development of Central-European cities in the past, with special emphasis on the 19th century, and the contemporary – concentrating on the issues of the management of a historic city in a period of transition to a market economy and a slow revival of local autonomy.

In cooperation with The College for New Europe, we undertook a project on the problems of cultural heritage protection, by organizing a course entitled *Integrated Urban and Landscape Preservation and Restoration** from 26 June to 10 July 1994.

The course was addressed primarily to graduates of the faculties of architecture, history of art, monument conservation, planners and town-planners. Forty people from Poland, Lithuania, Ukraine, Slovakia, Slovenia, the Czech Republic and Russia, professionally involved in the protection of cultural heritage, took part. The course covered theoretical lectures on: the problems of active management of a cultural heritage; the possibility of assigning new functions to historic buildings in a market economy; participation of the local community in preparing a strategy for heritage protection; and

* See also a relevant part of a report on the activity of The College for New Europe (p. 40–41).



19. Arcaded gallery of the church under the invocation of St Joseph in Zabrze (designed by Dominik Böhm)
– an example of Upper Silesia's cultural heritage
(documentation of a tour as part of the seminar *An Outline of the Cultural Identity of Upper Silesia*, June 1994)

on European policy on the creation of specially protected areas. Meticulous attention was paid to the issues of the valuation of a cultural heritage, vernacular architecture, and Jewish cultural heritage. Theoretical classes were held in Cracow, the practical workshops in Zamość. The course was supervised by Professor Adam Miłobędzki, and the work was coordinated on behalf of this Institute by Maria Bogdani-Czepita. The results of the work in Zamość, which include suggestions for a strategy for the development of cultural tourism on the basis of cultural heritage, were handed in the form of a report to the city authorities. Another measurable effect of the project will be the publication *Monument Management*, devoted to problems of historic monument management, and based on materials presented by lecturers as part of the course.

The Institute took part in the work of a team which develops a blueprint for the revitalization of Cracow's district of Kazimierz. This blueprint – prepared as part of the European ECOS programme by an international team of experts representing the cities of Berlin, Edinburgh and Cracow – was given a special award from the Association of Regional Town-Planners and Planners of the European Union. Dr Zbigniew Zuziak represented the Institute in the work of the team.

Based on the experience of historic Western-European cities, where tourism is an important factor of revitalization, the Institute undertook research on the possibilities of using tourism as a factor in development of Polish historic cities. This range of problems is dealt with in the project entitled *Tourist Marketing of Historic Districts of Polish Cities*, developed in 1993–94. The authors addressed the project primarily to authorities of regional administrations, self-governing historic cities, and institutions active in the field of tourism, which have a direct or indirect influence on the shaping of the tourist market in historic cities. The work is composed of a general part – which contains methodological principles of tourist marketing, and a detailed part – which gives examples of applying the principles in selected historic areas. The project team was directed by Dr Zbigniew Zuziak.

In April 1995 the Institute, in cooperation with the Polish National Committee of ICOMOS, organized a seminar entitled *Gospodarka rynkowa a dziedzictwo* [Market Economy and the Heritage]. The meeting was attended by members of the Polish National Committee of ICOMOS and by invited guests. As part of the seminar, Professor Jacek Purchla presented experiences of the Institute in problems of historic city management.

As we have emphasized on many occasions, an important element of the Institute's activity is extending the network of contacts and exchange of experiences with research centres at home and abroad. On 28 – 30 November 1994, Professor Purchla participated in a seminar of the Organisation of World Heritage Cities in Santiago de Compostela, organized by UNESCO and the Council of Europe. In the discussion Professor Purchla presented Cracow's experiences in historic city management in the period of the system transformation. The book *Managing Historic Cities*, published by the Centre, aroused great interest among the participants.

Of central importance in the Institute's studies is the historical aspect, which means the analysis of many-sided urbanizing processes over the centuries, with special emphasis on the turn of the 19th century. The value of heritage from this period has often been misjudged, and in the course of time there are more and more problems related to its protection. This concerns both single buildings and whole urban complexes.

One of the themes of interest to the Institute is *Wartościowanie przestrzeni kulturowej* [Valuation of Cultural Space], as evidenced by the project *Górny Śląsk i Małopolska w Europie Środką* [Upper Silesia and Little Poland in the Centre of Europe], undertaken by the Institute for Urban Studies and the Foundation for the Upper Silesian Region. Within the project four scholarly meetings were held. The first, *Dziedzictwo kul-*



20. In the market square of Nowy Sącz; from left: Jacek Purchla, Piotr Krakowski, Andrzej Grzybowski, Wojciech Czech (a tour as part of the seminar 'The Cultural Heritage of Little Poland, 6 – 8 September 1994)

turowe Górnego Śląska i Krakowa. Zarysowanie problemu [Cultural Heritage of Upper Silesia and Cracow. An Outline of the Problem], was organized on 19 – 21 May 1994 in Rudy Wielkie; the second, *Zarys tożsamości kulturowej Górnego Śląska. Przestrzenie komponowane* [An Outline of the Cultural Identity of Upper Silesia. The Composed Spaces], was held on 3 – 5 June 1994. These meetings comprised a plenary session and a tour presenting selected examples of Upper Silesia's cultural heritage. They also discussed methods of cultural space valuation and how to employ the results in managing the region. Another meeting, *Dziedzictwo kulturowe Małopolski* [The Cultural Heritage of Little Poland], took place in September 1994; the last, *Kraków – problemy ochrony dziedzictwa kulturowego* [Cracow – Issues of Cultural Heritage Protection], in February 1995. During this meeting, special attention was paid to issues of 19th-century heritage protection and solutions to traffic problems in the context of preserving historic cultural space.

21. During the seminar *Cracow – Issues of Cultural Heritage Protection*; from left: K. Broński, R. Mordak, A. Szczerski, L. Jodliński, Z. Zuziak, K. Trafas, J. Sepiół, W. Czech, A. Grzybowski (ICC Gallery, 22 – 23 February 1995)



In 1994 we began to implement the project *Art Around 1900*. As part of it, a symposium *Art Around 1900 in Central Europe. Art Centres and Provinces*, was held on 20 – 23 October 1994. It was attended by well-known investigators of Art Nouveau – art historians, architects – representing academic centres from Poland, Austria, Great Britain, the Czech Republic, Croatia, Finland, Ireland, Latvia, Germany, Ukraine, Slovakia, Sweden and Hungary. In addition to lecturers, the conference was attended by numerous representatives of the many Polish research centres. The aim of the conference was an attempt to reconstruct the cultural and artistic picture of turn-of-the-century Europe and to set it against the background of European artistic and intellectual currents of the time. The scope of the papers covered research problems related to art around 1900, its ideological basis, and its role in the cultural development of the countries of Central-Eastern Europe. The conference participants discussed what was common in art of that period and what differentiated artistic circles. Art around 1900 in Central Europe was shown as an effect of mutual links and interdependence between art centres of this period and Europe's local and peripheral milieux. This made it possible to give prominence to the phenomenon of regionalism, and the national tendencies in art at the turn of the 19th century – problems still attractive cognitively and important for understanding Polish and European art of the time. The conference included a rich cultural and tourist programme, which covered visits to selected architectural objects and places connected with the art and cultural tradition of the Young Poland movement. It illustrated the importance of Cracow as a dominant centre of artistic and national life on Polish lands in this age.

The great interest aroused by the session proved that the theme is attractive and that the reception of Art Nouveau and Secession, as currents important in understanding the development of 20th-century art, is still enthusiastic. As always, a set of informational material (conference programme, posters, notices, accompanying publications) was prepared for the session's participants and audience. A wide promotion was carried out in the press, radio and television, at home and abroad. This aroused interest in the programme and in the course of the conference among academic and scientific circles and broadened the scholarly dimension of the meeting in Cracow. In line with the practice of the International Cultural Centre, in 1995 we aim to publish the conference materials.

22. International conference *Art Around 1900 in Central Europe*
(Czwórka Hall, National Museum in Sukiennice, 20 – 23 October 1994)



Basically, the conference *Art Around 1900* was one of a series of international meetings initiated in 1993 by the seminar *Theatre Architecture of the Late 19th Century in Central Europe*, and devoted to selected aspects of art and architecture. By organizing these meetings, we joined the process of creating a lasting, international research network, in which all European academic centres and scholarly institutions take their place. In the future this will enable documentation and an inventory of the existing stock of heritage from the turn of the 19th century to be prepared. On behalf of the Institute, the work was organized and coordinated by Leszek Jodliński.

Among the more important undertakings of the Institute, realized from the beginning of 1995, is the Polish-German project *Gemeinsame Kulturerbe Deutschlands und Polens* [The Common Cultural Heritage of Poland and Germany]. It is our wish that it should provide model solutions, which can be used in the studies and protection of heritage in bi- and multi-cultural areas of the whole Europe, not only in Poland and Germany.

The unification of Germany and thorough changes in the political system in Poland created a new situation for Polish-German cooperation. Conditions were eventually created for the opening of both countries to one another and to Europe. The building of a lasting agreement means primarily an honest look into the past. In practice this should mean full objectivity in presenting the Polish-German past. Scientific cooperation is one of the many ways of getting to know one another.

In 1988, at the University of Mainz, a seminar of art historians from Poland and Germany was organized. It aimed to discuss possibilities of academic cooperation. The Cracow seminar *Dziedzictwo kulturowe Polski i Niemiec. Sztuka dwóch narodów – wspólnota i odrębność* [The Cultural Heritage of Poland and Germany. Art of Two Countries – Community and Distinctiveness], which will be held on 4 – 8 October 1995, is a continuation – in new socio-political conditions – of studies undertaken at the meeting in Mainz. The seminar will cover a plenary session and a tour of Upper Silesia – an area of exceptional research value for works related to the Polish-German cultural heritage. The Institute is organizing this meeting in cooperation with the Institute of the Arts of the Polish Academy of Sciences, the Warsaw Polytechnic, the Goethe Institute of Cracow and the Institute of Art History at Johann Gutenberg University of Mainz.

A review of the work of The Institute for Urban, Architectural and Monument Preservation Studies in the four years of its existence allows us to conclude that the tasks outlined in the organizational stage, which included extensive research on the city's cultural space, have been realized. We invariably pay great attention to creating a forum for exchanging these experiences. An interdisciplinary approach to urban problems, characteristic of the Institute's work, must be emphasized. It offers an excellent opportunity to find common ground between historians, town-planners, economists, sociologists, representatives of other disciplines and practitioners; it enables one to use mutual methodological experiences and to create common methods and techniques for studies on the phenomenon of the city.

[trans. Jerzy Pilawski]

BARBARA SZYPER

*THE COLLEGE
FOR NEW EUROPE*

The summer of 1994 was somewhat different from the past four seasons of work at The College for New Europe, not only because of the exceptionally rich programme of the five courses that were organized, but also because of the change in the way they were held. These changes well exemplify the state of social and political transformations in Europe. On the whole it can be said that a stage of widespread enthusiasm and ordinary curiosity about the other world is over, and has given way to a stage of rational evaluation of the "gains" and "losses", both in the countries of East-Central and of Western Europe.

23. The courtyard of the Pulaski College in Przegorzały,
where summer courses of The College for New Europe are held





24. Students of the course *Basic Social and Cultural Problems of New Europe* with their lecturer, Simon Richey (18 – 30 July 1994).

At first it might have seemed that the majority of social and economic problems arising in the countries of Central and Eastern Europe were well-known in the countries of Western Europe and had already been solved in one way or another. It seemed that with the aid of experts from the other side of Europe, "our" problems also would be solved fairly quickly. This has not happened, however, due to differences in the social, economic, and political structures of the new democracies. This is why – without rejecting Western experience – the countries directly involved should develop a proper and common system of their own thinking and operation.

Because of the existing situation, the programme principles of The College for New Europe underwent some modifications. Chief among these, young people from the neighbouring countries and a much larger number of Poles than in previous years were invited to participate in the sessions. Also for the first time, binational sessions were organized. They will probably also be organized in the future, because of the important role they play in European integration, directly and indirectly. As regards the academic staff, similar changes took place. The participation of experts from West European countries and from the United States is still very desired, but also several professors from the Czech Republic, Poland, Russia and Slovakia were invited. As regards the binational groups, the academic staff was composed of representatives of both countries. That the changes we made were right seems to be confirmed by very favourable opinions among both the academic staff (46 professors) and the participants (219 people) concerning the way the summer courses were organized and the selection of the issues to be studied.

The two-week session entitled *Integrated Urban and Landscape Preservation and Restoration* was held from 27 June to 10 July 1994. The topics of the course concerned issues for the protection of our cultural heritage. Professionally-active conservators from Poland and neighbouring countries (Lithuania, Slovakia, Ukraine) participated in the lectures and workshop classes conducted by an international academic staff (Holland, Poland, Slovakia, Great Britain, the United States). The session programme was super-

vised by Professor Adam Miłobędzki (University of Warsaw). The following issues were discussed during the meetings:

- * the methodology of and ideology in monument preservation
- * European policy on the preservation of historic cities
- * a market approach to our cultural heritage
- * vernacular architecture
- * the management of our material heritage as part of cultural tourism.

The aim of the course was not only to introduce the participants to the above issues and to mould a new interdisciplinary awareness among conservation staff, but also to provide opportunities for joint work and exchange of experiences for people actively involved in the preservation of the cultural heritage in different countries, with a view to possible further joint work. The outcome of the workshop classes of the group, which were held in Zamość, is a report which analyses the potential of the historic city centre for being a tourist attraction. The report was presented to the city authorities in the form of a project which can be used in the future.

The basic course of the College, organized every year and addressed to young representatives of opinion-forming professions (teachers, young scholars, museum workers) was held in Kraków-Przegorzały from 18 – 31 July 1994. The aim of the session entitled *Basic Social and Cultural Problems of New Europe* was to compare different experiences, attitudes and hopes for the future among young people from the countries of Eastern and Western Europe. Nineteen people from 8 countries participated in the course, with whom classes were conducted by 6 professors. The following topics predominated during the lectures and discussions:

- * the effect of political and economic changes on culture
- * national and ethnic identity
- * European culture – dignity, liberty, tolerance
- * historical truth and social historical thought
- * issues of the region and regionalism in the European perspective
- * human right to culture.

On weekends the students had an opportunity to get to know the environs of Cracow and the history of historic monuments found in the area (castles at Pieskowa Skała, Niedzica, wooden architecture of the Podhale region). During their stay in Cracow, they also participated in the city's cultural life by visits to theatres, museums and art galleries or by meeting representatives of the world of culture.

The session entitled *Political and Cultural Change in Europe* (29 July – 10 August) inaugurated the binational meetings in the programme of The College for New Europe. The College's partner was Mitteleuropazentrum of Krems (Austria), represented by its Director and at the same time by the Consul General of the Republic of Austria in Cracow, Dr Emil Brix. Eleven students from Austria and 11 Polish students took part in the session. The academic staff of the course had the same nationality composition (4 professors from Poland and 4 from Austria). The topics of lectures and seminars focused on the following issues:

- * nationalism and patriotism
- * Polish national myths
- * the legacy of the Habsburgs and of the Jagiellons
- * models of political cooperation.

The students familiarized themselves with the regions of Upper Silesia and Podhale, and toured the environs of Cracow. The programme also covered visits to Cracow's museums and theatres. The two-week period of joint classes led to a quick integration of the group, which regretted having to leave Cracow.

In close cooperation with The College for New Europe, a session entitled *Democracy and Diversity* was organized for the third time. It lasted three weeks (20 July – 10 August) and brought together 45 students from different corners of the world (16 different nationalities were represented). The session, organized by the New School for Social Research of New York, was conducted by American academic staff. The course was supervised by Dr Elżbieta Matynia. The following topics were discussed:

- * introduction to political issues (theory and contemporary politics)
- * problems of post-Communist democracy
- * ethnos and demos (dynamics of development of nationalism in the 19th and 20th centuries)
- * issues relating to family, women and social policy.

For students of this course a programme of visits in the neighbourhood of Cracow was also organized. It covered visits to museums and places of historic importance to the Poles, but the students took little advantage of it, devoting most of their time to intensive studies. Students of other College courses could also participate in selected classes of this session. Also joint meetings and guest lectures by Polish professors were organized.

A prestigious course of The College for New Europe was the Summer Academy organized by the Studienstiftung des deutschen Volkes in 2 – 26 August. Participation in the classes of the Academy was reserved for the intellectual élite, which reflected a very careful choice of the seminar participants. Also the academic staff represented the highest academic standards. Although organizing these types of classes by the Studienstiftung des deutschen Volkes has a long tradition, this was the first such meeting held in a country outside Western Europe.

The seminar classes were divided into six thematic groups: history of law, history of literature, history, history of architecture, physics, and logic. In each of the group were 20 students (10 Polish and 10 German) and 2 academic supervisors (a Polish professor and a German professor). The students prepared papers on subjects agreed with the academic supervisors, and these presentations were the basis for the discussions. In the Academy there is also a tradition of joint evening lectures, delivered in turns by academic supervisors of different groups. Despite the very intensive programme of the course, the students were very interested in the rich programme of sightseeing tourism, and in the cultural life of Cracow.



25. During the classes of the Summer Academy in Przegorzały (2 – 26 August 1994)

This meeting had a significant effect as another attempt at joint discussion and integration of Polish and German students by debating difficult problems connected with the past and with the future of both countries. This was one of the reasons why this binational session was organized. Together with the German organizers, we are planning to repeat such sessions in the future.

From the perspective of The College for New Europe, the year 1994 can be considered as exceptionally satisfactory, mainly because our previous partners at home and abroad showed a very great interest in cooperation, and also because we acquired valuable new partners, who are ready to cooperate in the future. That it is necessary to organize similar meetings is also demonstrated by the young people's great interest in them, their very active participation in the sessions, and their favourable opinions about the way they were organized.

The programme of the College planned for 1995 is slightly more modest and comprises three courses: the permanent summer course *Basic Social and Cultural Problems of New Europe*, the course *The Future of Central European Roots*, which continues the cooperation with the Mitteleuropazentrum of Krems, represented by Dr Emil Brix, and the session *Democracy and Diversity*, organized jointly with the New School for Social Research of New York. The course will be attended by some 120 students from the countries of Western and Central Eastern Europe and the United States. The courses will be held as previously at the Polonia Institute in Przegorzały in July and August. The concurrence of the dates and the joint meetings planned for all the participants hold out hope that the young students will develop broad contacts.

[trans. Jerzy Pilawski]

REFLECTIONS • IMPRESSIONS • OPINIONS

CSABA G. KISS

HUNGARY AND ITS NEIGHBOURS
(Questions and Dilemmas)

In memory of Professor Wacław Felczak

Sixty-two years ago, the year 1933 saw the publication of a book by Marian Zdziechowski entitled *Węgry a dookoła Węgier* [Hungary and Around Hungary]. This work (a collection of essays) presents the geopolitical situation of Hungary at the turn of the 19th and 20th centuries. It analyses the consequences of the downfall of the Habsburg Monarchy and the Kingdom of Hungary, and the complicated relationships between the nations of the middle-course Danube region. Of course, much has changed after half a century, and today the Republic of Hungary is in a different situation that it then was – but certain elements of that system remain. In this paper I will try to outline the major components of Hungary's relations with its neighbours as seen from today, but also taking into account the historical conditions of these relations.

Many's the time in the history of Hungary that its territory fell within the influence of the great powers of the East or the West, witnessed the march of troops, or played the role of a buffer zone. The Hungarian situation is well characterized by a well-known topos, contained in one of the patriotic poems from the turn of the 17th and 18th centuries: "between the two pagans for one homeland". This formula expresses the tragic nature of the situation, the tragedy of decisions made in situations without a way out. It calls to mind the long period in the history of Hungary when it was in the grip of two powers, when the country changed into a scene of endless fights, without either the Habsburg dynasty or the Ottoman Porte managing to transform it definitely into a sphere of its own influence. The rivalry of great powers divided the area of the former Empire of St Stephen, which was – politically and culturally – between East and West. The western and northern part – once more autonomic, once less – belonged to the Habsburg Monarchy. The central part was governed directly from Istanbul, and Eastern Transylvania – as a feudal principality – paid tribute to the sultan. In its heyday, it could conduct a fairly independent policy, preserving the continuity of the Hungarian statehood. It can be assumed that between the middle of the 16th and the end of the 17th centuries there evolved – depending on the political situation and geographical conditions – a "Western" and "Eastern" orientation of Hungarian policy, that is two mutually exclusive, hostile

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A paper given on 21 February 1995 at the session of the Committee for Central Europe of the Polish Academy of Learning in Cracow.

concepts. The former assumed that the Western empire can help in the unification of the country, the latter that this goal can only be achieved with the aid of the empire from the East.

To use another metaphor, it can be said that Hungary was between the devil and the deep blue sea. This peculiar geopolitical situation remained similar also in later centuries. In the age when modern nations were shaped, that is from the beginning of the 19th century, the Hungarian national movement had to take into account, on the one hand, the ever stronger German aspirations to create a national state, the German Reich, and, on the other, the expansive nature of the tsarist empire. Hungarian politicians active in the 1830s and 1840s knew well that in this part of Europe it was necessary to be prepared for the threat from the two great-power neighbours. Apart from these factors decisive in the alignment of forces in Europe – which we can call the "outer circle" of our neighbourhood – Hungarian policy also had another dimension. We can call this an "inner circle". The latter included non-Magyar inhabitants of the countries and provinces belonging to the crown of St Stephen, who were regaining the consciousness of national identity. An obstacle on the way to creating the Hungarian national state was not only the affiliation of Hungary to the Habsburg Monarchy, but also the fact that a considerable part of the Hungarian Crown population was non-Magyar-speaking, and in their circles, although with some delay, there also began a process of national identity formation.

We will discuss these two circles and see that changes in the outer circle had an effect on the inner circle. This binary arrangement of neighbour relations was characteristic of the geopolitical situation of Hungary from the middle of the 19th century. It was no accident that after the defeat of 1849 Hungarian politicians learned a lesson from the changes in the alignment of forces between powers in Europe. They came to the conclusion that the only possibility for a national state to develop in the area of the Hungarian Crown – between the ever stronger forming centre of powers in Germany and the Russian Empire – lay in the cooperation of the countries under the rule of the Habsburgs. However, the years 1848–49 also showed that one cannot ignore such a factor as the inner circle of their neighbourhood. The remaining peoples of the Kingdom, more or less determinedly striving to create national states, took up arms against the liberal Hungarian state.

To show how very complicated the mutual connections between the two circles were, I wish to quote just two examples. While the Hungarian political elites were concerned about the expansion of the Russian Empire (the crushing of the Polish uprising in 1830–31), the Hungarian Serbs at the same time looked to the "Giant of the North" with hope. For the Czech Palacký, the German variant of unity – with hereditary provinces of the Austrian House, as well as with Bohemia and Moravia – was unacceptable; while in 1848 the liberal Hungarian policy saw a potential ally in the Frankfurt parliament.

The essence of historic and today's relations between Hungary and its neighbours cannot be viewed without characterizing the aspirations to create national states in Middle Europe. It is known that these aspirations were deeply in conflict with one another, and they could only be fulfilled at the expense of their neighbours and fellow inhabitants speaking a different language. At the beginning of the 19th century the national state – in accordance with the definition formulated in the West – meant striving for autonomy and a desire to break away from the existing dynastic monarchies (tsarist Russia, the Habsburg Monarchy, the Ottoman Porte). In the "own" national area, however, this meant unification, homogenization and monolingual administration. The goal of creating a national state in the central part of Europe in itself had insurmountable contradictions. The pictures of the longed-for homeland, painted in the period of Roman-

ticism, contained not only irrational elements, but also had an expansive character. Homeland also meant foreign-language areas, so, by any standards, there was an element forecasting intolerance towards the people speaking a different language.

The notion of a people in a political sense, formulated in the liberal spirit, assumed the freedom of an individual as a starting point. In the Kingdom of Hungary, e.g. in 1848, all the inhabitants, irrespective of religious and linguistic affiliation, were recognized as Hungarian citizens, free and equal before the law. In this act a considerable part of non-Magyars perceived a fulfilment of a vision of a nationally uniform Hungarian state, and demanded special laws for its culturally and linguistically distinct communities. At that time, the Serbs and Slovaks living in this country were not considered as distinct peoples. Similarly in 1848 at the Slav congress in Prague, the Poles from Galicia expressed their surprise that representatives of the Ukrainian (Ruthenian) people termed themselves a nation. The dilemma of whether a nation means the subject of the national law or a culturally and linguistically distinct community, has not been resolved to this day.

The idea of the Hungarian national state, so promising after 1867, came to be fulfilled within the Dual Monarchy of Austria-Hungary. In a sense it had, and I cannot call it otherwise, an imperial character. From this point of view, the dispute over the terminology used was interesting. In contrast to Vienna, the Hungarian side talked of the Empire (Kingdom) of St Stephen and called the Hungarian parliament the Reichstag, not the Landtag. This was to stress that Hungary was not a part of some greater whole, but one of the independent partners. It must be added here that the Hungarian Crown itself was an empire in nature, for Croatia-Slavonia was a partner-state of Hungary, and this arrangement was laid down by a separate legal act – the Hungaro-Croat agreement of 1868.

It seems that the striving to create national states in Middle Europe was inseparably linked with aspirations for the so-called small empires. There were attempts to compensate the more modest ethnic base and the adverse geopolitical situation by creating the greatest states possible. This is why it was so essential for Czech policy to combine with the Slovak territory, for Croats with Serbs – the south-Slavonic commonwealth, for Bucharest the realization of the idea of Great Romania, encompassing both Transylvania and Bessarabia, Bukovina and Dobruja. In this way after the end of the First World War small empires came into being in Middle Europe, none of which was a state based on a homogeneous community as regards culture and language, for Czechs and Slovaks did not make up one nation. Likewise, the "tri-tribal" Serb-Croat-Slovenian nation was merely a romantic fiction.

In the case of Hungary the fall of the national state, based on liberal but also on imperial and unifying principles, occurred in 1920. At that time not only the Hungarian national state disappeared, but also a significant part of the ethnically Hungarian society (3–3.5 mln people) found itself, against its will, within the borders of neighbouring states. With the end of the First World War, nowhere was the principle of self-determination realized. Also the new borders did not, and even could not correspond to ethnic relations.

These changes were a shock for public opinion and spiritual life in Hungary. It can be said that the fact that a considerable part of Hungarian-speaking people lives in neighbouring countries is until today one of the unclosed and painful elements of Hungarian identity. Obviously, the very notion of the Hungarian nation also became a subject of acrimonious dispute. For many the liberal notion of the open nation, still yesterday discarded by the minorities, was unacceptable. These minorities wanted national states for themselves, while the individual rights, including the right to culture, the obligation to use the Hungarian language in state administration, and linguistic as-

similation, offered by the Hungarian state, meant for them a challenge, a danger, and a denationalization. In the times of the Dual Monarchy, the nationalities based their own identity primarily on language and culture. They were distrustful towards the idea of a political community, especially towards the spreading idea of the Hungarian state, which did not acknowledge them as an independent political community.

The upheavals of 1919–20 provoked different reactions to the new situation in Hungary. In simplified terms, they can be divided into 3 groups. First was the protest, which apart from emotional gestures, meant the revisionistic goals of state policy. At this point it was repeated that the Hungarian Crown formed a historical whole, geographically determined by the Carpathian Basin, in which a homogeneous economic area was formed over the course of the centuries. Along with this line of argument, these nations were actually in no way victims, and in fact no one asked them where they would like to belong. It must be remembered that after the end of the First World War, throughout all of the borderlands only in Szopron, to which both Hungary and Austria laid claim, was a plebiscite on the status of the city held. Irredentism in Horthy's policy meant restoring the unity of the kingdom based on the idea of the state of St Stephen. This was to stress the tradition of coexistence. It was forgotten at this point what the policy of the Hungarian national state had meant in the second half of the 19th century.

The second line of historical concepts was termed the so-called small Hungarian way. The Hungarian community – because of language and culture – was the starting point for these concepts. If there were any talk of changing the borders, this was not in terms of the Hungary of St Stephen, but only with reference to the area inhabited by the Magyars. Looking from the other side, linguistic community was accepted as the basis of the term *natio Hungarica*, thus acknowledging that Hungarians are just one of the small nations in Central or Central Eastern Europe. This meant a radical about-turn, breaking with the thought of the historical law of the Kingdom of Hungary and with the tradition of Hungarian national supremacy.

The third way of expressing the essence of national identity laid stress on the "spirit of Hungary". It was maintained that not land, territory nor historical borders, but culture makes a nation. In evaluating the past from such a viewpoint, it was not necessary to abandon the cultural heritage of historic Hungary, while the contemporaries were offered ideas free from politics, humanistic values.

The period of the First World War saw the publication of a memorable book by F. Naumann on Central Europe (*Mitteleuropa*). It stirred a great debate also in the Hungarian circles. Its defenders read in it that Hungary is a part of the German-Catholic-Western cultural area and should remain in it, both because of tradition and the future – of course, by separating itself as a national state from the surrounding Balkan and Eastern world; for often in its history Hungary had been the bulwark (*antemurale*) of the Western world. Critics of the book pointed out that our contacts must not be one-sidedly Western, for the peculiar character of Hungarian society (mostly rural and agrarian in nature) and territories with mixed people connected Hungary with its south-eastern neighbours (Romanians, Serbs).

To recapitulate, it can be said that in the new situation of the 20th century the conjunction "and" in the term "Hungarians and their neighbours" designated not only coordination, but also many contradictions and tensions. From today's perspective it is clearly visible that aspirations of "small empires", the process of blurring the differences disturbed the balance in Central Europe. This means that quasi-national states – and such a state Hungarian policy still wanted to create before 1918 as part of the Habsburg Monarchy – appeared on the map also after 1918. One must not forget, however, about the attempts to come to terms, about searching for a Central European *modus vivendi*. In May 1849 Prince Czartoryski seated, at one table in Paris, representatives of the Hun-

garian government with Czech liberals. Such a policy of Romano-Hungarian reconciliation was proclaimed by a Commander-in-chief of the Transylvanian army, General Bem. The transformation of the Austrian Monarchy into a federation was contemplated by the Czech František Palacký, and the plans for a Danubian Confederation were prepared in exile by the Hungarian Lajos Kossuth.

Also in the interwar period, plans for reorganization of the area of Central Eastern Europe on federation principles were born; treatises were created, articles were published in the press which stressed mutual interdependence. In the thirties, ideas about Danubian cooperation were present in the intellectual life of Hungary. This conviction was expressed by such important representatives of spiritual culture as the writers Dezso Szabó, László Németh or the composer Béla Bartók.

From the mid thirties it became clear that the Third Reich arrogated unto itself an important role in "ordering" this area. Until the end of the Second World War, Germany definitely and more and more aggressively interfered in the relations between Hungary and its neighbours, primarily by adhering to the principle "divide and rule". In line with this tactic, two fascist powers supported Hungarian revisionism towards Czechoslovakia; vying with each other, the governments in Bucharest and Budapest courted Berlin's favours. After the introduction of open totalitarianism, Hitler's main favourites were Slovakia, Romania and Croatia. There was even a historic moment (1942–43) when, in relation to the "Fascist Little Entente", authoritarian and conservative Hungary was for some an oasis (for example for Polish refugees).

The preferences of the Soviets, arriving at once as liberators and invaders, were different. The Soviet Pan-Slavic propaganda after 1945 talked of anti-Fascist Slavonic nations, and included Hungarians definitely as enemies. The situation of Hungarian Communists returning from Moscow was not easy when they had to explain to society that the areas inhabited only by Hungarians again had to be given back to neighbouring states, because Hungary was on the losing side (it was especially difficult to explain why Romania – which also was among the losers – could regain northern Transylvania, inhabited mostly by Hungarians). So in Hungary the outer circle of neighbourhood had a decisive effect on the inner circle both in the years 1938–44 and after 1945. What is more, it finally formed Hungaro-Yugoslav relations. Although in 1948, after a great Communist schism, Tito overnight became a "guard dog"; later, in 1956, when the Soviet policy again needed him, he was even included in the group which took the decision to suppress the Hungarian Revolution. The events in Hungary were viewed with special alarm in Czechoslovakia and Romania. The party leaders of those countries offered Khrushchev armed assistance in restoring order in Hungary. The subsequent years brought about a shift among the Soviet bloc countries, caused by strategic Soviet interests (it is obvious that from Moscow's viewpoint the geopolitical situation of Poland was more important than that of Hungary), by the economic situation of the countries, and by the degree and nature of social resistance. From the end of the sixties onwards, when reforms in Czechoslovakia were stopped by a military intervention, Hungary found itself in a peculiar situation. To some extent, the empire's headquarters tolerated the Hungarians' own way (as the Polish one before), considering its effects less harmful than a further military intervention. The hidden tensions between Hungary and Romania or Hungary and Czechoslovakia were consciously taken into account in Moscow, and it was calculated that as a result of isolating the Hungarian language this little heresy would not spread so easily. In some periods Hungarian reformers were pilloried by the dogmatic Communist leaders from headquarters. In the period of the thaw, Moscow, to some extent, assigned Hungary the role of a showpiece. The awareness that Kádár's rule was based on internationalism and loyalty towards the Soviet Union, had a very placatory effect on Moscow.

In this way Communist Hungary could in no way make an attempt to establish and develop proper relations with its neighbours. As is known, the essence of the network's operation was based on the fact that everything important took place through the agency of headquarters.

In view of its cultural traditions, manner and mentality, it is obvious that in the former sphere of Soviet influence Hungary made an attempt in 1989 to create a new form of cooperation within the Visegrad Group. Taking into account the social structure, and centuries-old links with Western culture, it can be said that Poland, former Czechoslovakia and Hungary belonged to this narrower Central European zone. It was certainly not coincidental that in these countries resistance to the Communist system, from time to time mobilizing the whole society, was the strongest.

In assessing Hungary's relations with its neighbours after 1989, the following characteristic traits must be emphasized. As a result of change in the alignment of forces in the international arena, Hungary freed itself from foreign rule, and the effect of the "outer circle" factor, decisive before then, subsided considerably (the question is, of course, for how long). On the other hand one can see the pivotal role of the European Union, and Germany as part of it. So far, however, a concrete schedule for Hungary's entry has not been formulated either in the field of security policy or in the programme of integration with the Union. In the middle of Europe a grey area formed with a host of difficulties attendant on the democratic transformation, with social tensions, and with a smaller or greater discontent of the people. At any rate, the present situation determines Europe's future for years to come. At present it is not yet clear what integration models can be proposed – talking with some simplification – by the Western world, to what extent it can "rework" in political workshops the after-effects of the collapse of the Yalta agreements. We have already witnessed how long – and how irresponsibly – the order of states in Europe, which formed after the First and Second World Wars, was insisted on. Washington and other Western capitals regarded Czechoslovakia and Yugoslavia as realities not liable to any changes.

After 1989 Hungary tried to take an active part in creating new forms of regional cooperation. It seems, however, that it is too difficult for the new political elites to go beyond the patterns created in the interwar period, and that the regaining of national independence is of great value for the public opinion in our countries. This is why the Visegrad cooperation remains in the sphere of wishful thinking rather than of concrete actions. One could examine the causes in different countries and comment on them one by one, but here I want to highlight just one external aspect. Probably both NATO and the European Union did not wish for the creation of a strong group of states, capable of promoting their own interests, as a partner for talks. What is directly linked with it, it is well known in the West that Russia is not delighted at the existence – in the near vicinity of its borders, on the so-called near borders, from Poland to the southern borders of Hungary – of a uniform bloc, in whatever form. It is worth reminding ourselves how much, on the occasion of Visegrad meetings, presidents and prime ministers of our states hastened to stress that there is no talk of closer contacts and more organized forms. Mild instigations of the Western diplomats also suggested that this should be avoided. In my opinion, our countries suffered a heavy loss because of it. Again, not for the first time in history, a perspectively important step has been neglected, which would have made it possible to move out of the isolation of a national state.

International public opinion is apt to look at the relation of Hungarians to its neighbours through the prism of past stereotypes. So again "Hungarians and their neighbours", are seen as hostile towards one another and full of tensions. But the scheme in this form no longer exists. Today Hungary borders on seven countries. Relations with three of them, Austria, Slovenia and Croatia, may be defined as really good and con-

structive. They constitute a considerable part of Hungarian borders. There are no tensions between us resulting from minority and ethnic issues, and political contacts are good. Close economic, cultural and scientific contacts have been shaped for a long time with Austria. No adverse factor disturbs the Hungaro-Slovenian or Hungaro-Croat relations. If one remembers that in 1848 the first attempt against the Hungarian Revolution was made under the command of a Croatian ban and how strong mutual prejudices used to be, today's positive moods of public opinion in Hungary and Croatia may fill us with optimism. That prejudice disappeared is best exemplified by the change of Austria's image in Hungary. In independent Hungarian circles, Vienna for centuries had been considered enemy number one, while today an average Hungarian citizen considers Austria as the most friendly of all neighbours. Such a change – which requires time, needless to say – may also take place in Hungaro-Croat relations.

Our contacts with Ukraine and Slovakia, determined by mutual interdependence, common economic interests, but also throbbing with problems and tensions, are of a different nature. Not long after Hungary hastened to recognize independent Ukraine, both countries signed a basic interstate agreement, containing mutual guarantees of inviolability of borders beside guarantees of the rights of minorities. In comparison with the Soviet period, the situation of the 200,000 Hungarian minority living in Carpathian Ukraine improved as regards the expression of one's national identity, but it suffers from a bad economic situation and occasional signs of intolerance from local Ukrainian nationalists.

In recent weeks, the number of problems between Hungary and Slovakia apparently increased. In the new Slovak state, the problem of national minorities has a different qualitative load than in yesterday's Czechoslovakia. The Hungarian population now constitutes about 11% of Slovakia's inhabitants. However, there is strong emphasis on the national state in the policy of the Slovak government. In recent times there have been attempts to weaken the network of Hungarian-language schools by introducing bilingual education, which caused protests by the Hungarian population. The future of the Danube hydroelectric power plant is also a difficult problem to solve. However, we should not abandon efforts to form even closer contacts, because in many respects we depend on one another, to say nothing of the similar cultural traditions and mentality.

As a result of the prolonged armed conflict in the Balkans, the Hungarian minority of about 300,000 people, living in New Yugoslavia (in Voivodina) is in the position of a hostage. Hungary – as a neighbour – suffers greater disadvantages from the international embargo than other countries. Agreement between governments representing different values is not easy. Hungary strives to stay away from the war and at all costs tries to keep the same distance from all of its participants. The war – which maintains the destabilization – has a fatal effect on the whole Central European area, not to mention the tragic consequences for the population of the countries engaged in the war. The ongoing military actions incline us to the supposition that much can happen here yet. The world remains supine in the face of this.

In Romania, which strove in the 20th century to create a "uniform national state", the nearly two-million Hungarian minority tries to defend its rights under increasingly difficult conditions. The Romanian position is that the possible interstate agreement should not deal with the question of the minority. Because of very diverse interests and different treatment of them, it is hard to imagine a quick agreement. Also the economic situation of the two countries is so very different that in some respects Hungary is treated by Romanian citizens as the West. A surge of internal minority tensions in Romania can prompt a wave of migration to Hungary, but there are limited possibilities for accepting refugees in Hungary.

In closing I shall return to the notion of the "outer circle". Much still depends on this circle. What is especially important is what political decision-makers of the only superpower and of the whole Western world think of our area – here I mean the whole Central Eastern Europe. We should not have too high hopes if we still remain no man's land – if we do not clearly see when and how we can join the European system of security and the European Union.

[trans. Jerzy Pilawski]

*HISTORICAL CONDITIONS OF CULTURAL PROGRESS
IN THE LANDS OF THE OLD POLISH REPUBLIC*

In order to make a proper analysis of particular cultural phenomena for a territory, thought should be given to whether the territory constituted a real structure, and whether it can be defined as a region characterized by a common history over a prolonged period. Given an affirmative outcome, it will be possible to carry out a proper analysis and make some generalizations concerning particular, interrelated cultural phenomena, and to define their place in the cultural model characteristic for a given area.

Does the area, which is our conference's topic of discussion, of four countries, Poland, Lithuania, Belarus and Ukraine, satisfy the above conditions, and were they a region sharing some common characteristics, whose own structure differed from the neighbouring areas? I believe so. In the course of my talk I will attempt to justify this assertion.

To understand the historical premises of cultural progress in the countries under discussion, we have to delve back into the past. In my opinion – and I am not especially original in this respect – events towards the close of the 10th century, the Christianization of Poland (in 966) and Rus (988/989), exerted a profound and lasting effect on the further development of the area concerned. Because Christianity was embraced by the neighbouring countries from different centres – from Rome by Poland and from Byzantium by Ruthenia – both countries started to differ not only in respect of religion, but also in the cultural model they adopted with the new religion.

The process of this division intensified over the next centuries. The differences between the Eastern Orthodox Church, and the Western Catholic Church, which already existed at the Christianization of Poland and Ruthenia, soon led in 1054 to a complete severance of ties between these two and to open enmity between them. Of paramount influence on the differentiation of the area concerned were two events in the 13th century. One was the Mongolian invasion of Eastern and Central Europe. It affected both the Ruthene lands and Poland, but had different consequences for each country. Ruthenia not only fell under the political control of the Golden Horde, but – continually harassed

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A paper given at the international conference *Miasto i kultura ludowa w dziejach Białorusi, Litwy, Polski i Ukrainy* [The City and Folk Culture in the History of Belarus, Lithuania, Poland and Ukraine], organized by the International Cultural Centre (7 – 9 October 1994).

by the Tatars – went through an evident cultural retrogression. Poland, despite the ravages of invasion, regained its strength remarkably quickly, to which the process known as "colonization on the basis of the German law" largely contributed. This phenomenon, which is well known in our historiography and often given a simplistic appraisal, played, in my opinion, a very significant role in the rapprochement of Poland and the West. In addition to Christianization, this was another process integrating Poland, as well as Bohemia and Hungary – the countries from the periphery of Western Europe. So during the Middle Ages, the Polish-Ruthene border played a special role in the divided Europe of the time. It was not only a frontier between the two neighbouring countries, but also the two great cultural regions of medieval Europe.

Important developments in further relations in the area of Central and Eastern Europe were played out in the 14th century. Several events, primarily of a political nature, which happened that century, exerted an influence on the fate of the whole region – not only on its political history, but also, or perhaps in the first place, on the development of culture.

The first event is directly connected with the area of our immediate interest, that is in the then Principality of Halicz and Volhynia, later Eastern Galicia. It is known that after the death of George II in 1340, the last duke of Halicz and Volhynia from the Rurik dynasty (although on the distaff side only), and after protracted fighting by the Ruthenes with the Poles, Hungarians, Lithuanians and Tatars, the Halicz Land came under Polish rule. In principle it remained within the limits of the Polish State until the First Partition of Poland in 1772.

Over four hundred years of Polish rule in the area of Halicz Ruthenia, later termed as the Province of Ruthenia, was not without an influence on the structure of denominational and national relations, and on the character of changes in the cultural development of this area. The subjugation of Halicz Ruthenia by Poland in the middle of the 14th century was but a first stage in the great changes witnessed by that part of Europe.

Other momentous events to follow were the Union between Poland and Lithuania at Krewo in 1385, ascension to the Polish throne of grand duke of Lithuania, Jagiello, as the husband of queen Jadwiga, and the Christianization of Lithuania.

Although the union of Poland and Lithuania did not assume the character foreseen by the Krewo act and Poland and Lithuania retained their highly distinct character for almost 200 years, the fact that they were under the reign of the same rulers from the House of Jagiellons made the ties between both countries ever more strong. This concerned both the joint undertakings in the realm of international policy and Lithuania's adoption of Polish models for their political system, social relations and culture. These slow integrating processes brought about the Union of Lublin of 1569, which transformed the existing personal union between both countries into a real union, the combined Polish Republic in which the Crown and the Grand Duchy retained a number of differences, but the principal organs of government, such as the king and the Sejm, and the administrative foundations were henceforth to be common.

Without bearing in mind the fact that for a total of 400 years Poland and Lithuania remained related to each other – more distantly over the first 200 years, but very closely for the following 200 years – we cannot make a fair assessment of what was going on in different spheres of life, including culture, in the Polish Republic, a state which encompassed Poland, Lithuania, Belarus and Ukraine.

By the time Lithuania entered into the union with Poland in 1385, in principle it had ruled the whole of the inhabited area of Belarus and Ukraine. Therefore, when we talk of Lithuania's Christianization, we have to bear in mind that this meant the Christianization of the Lithuanian people, and not of the inhabitants of the whole

state, because the latter for several centuries already had been Christians, only Orthodox ones.

In a Europe of that time, which was still divided by religion and culture, the Polish-Lithuanian state, finally brought into being by the Act of Union of Lublin, was a unique creation. This Commonwealth encompassed, in more or less equal proportions, the areas connected with the West- and East-European cultural pattern. Nowhere in Europe was another such country with a similar system. The border between the West- and East-European cultural area now went not along the state borders, as happened in the Middle Ages, but within one country whose western part traditionally had cultural links with Latin Europe as far back as the 10th century (in the case of Lithuania from the 14th century); and whose eastern part with Byzantine Europe also from the 10th century. Being a source of internal conflict, this was certainly an impediment to the functioning of the state, but it was also very beneficial for the cultural rapprochement of the divided Europe. The mutual impact of both cultures was decidedly easier there. This was influenced not only by state unity, but also by the intermingling of the population connected with different cultural patterns. It is worth remembering that in the Polish Republic, in addition to two basic cultural patterns: the western – Latin, and the eastern – Byzantine, there was a number of smaller ethnic groups which had their own distinct cultures not connected with any of the above models. Over and above small ethnic groups such as the Tatars, Karaites and Armenians, special attention must be paid to the Jews. They constituted a very considerable share of the population, mainly in the eastern, that is Ruthene, areas of the Polish Republic. Jewish culture – specific because resulting from a distinct tradition – constituted there an especially important component of town culture.

The fact that a population of varying cultural tradition coexisted within one state certainly made mutual influence easier, the more so that with the passage of time the population of different nationalities, religions and cultures became intermingled. This process again mainly concerned the eastern areas of the Polish Republic. Being more thinly populated, they attracted people from the much more densely populated western areas. The flow of population from the west into the east was also influenced by other factors. For the magnates and the gentry, the *szlachta*, this was the ease of acquisition of grants of land, which was in overabundant supply compared to the western part of the country. For the peasants the eastern lands were an ideal place for settlement under more favourable and comfortable conditions than in the west. Hence to the east went above all the peasant refugees, so numerous when the effects of a manorial economy based on *corvée* made themselves increasingly felt. Many of them also made their way to the cities and small towns in the East to find more favourable living conditions there. In effect we observe an ever greater mosaic of nationalities in the eastern, Ruthene lands of the old Polish Republic. The Polonizing processes on the one hand and Ruthenizing on the other also exerted some influence on its character. The general tendency of these processes is known. Above all the Ruthene and Lithuanian gentry became Polonized, while the Polish peasants settling in the east became considerably Ruthenized.

This resulted in a characteristic social structure of different national groups. While the overwhelming majority of the peasant population retained their original, Ruthene character – what's more, the size of the Ruthene peasant population even grew thanks to the Ruthenized Polish peasants – the gentry, by contrast, became overwhelmingly Polish, not only because of the influx of gentry from western lands, but also because the Ruthene and Lithuanian gentry became Polonized. In cities the situation was most complicated. The Jewish population was as a rule the most numerous group in the eastern lands of the Polish Republic. This particularly concerned the small towns. In addition, significant groups in towns were made up of the Poles and Ruthenes (Ukrainians and

Belarusians), in unequal proportions. If we are to discuss the town and folk culture, we must remember these nationality differences characteristic of the towns and villages, because they were not without an influence on the character of culture in both of these milieus. It is also worth remembering that an important component of culture of the eastern lands of the old Polish Republic was gentry culture; without taking it into consideration, we cannot have a complete understanding of the cultural processes in these lands.

Nationality did divide the population living in the eastern areas of the Polish Republic, but I think that an even more differentiating role, at least until the 14th century, was played by religion. Nationality was identified with religion in most of the Ruthene lands of the Polish Republic, not only when it existed, but also after the Partitions. The Roman-Catholic was a Pole, and the Orthodox or Greek Catholic was a Ukrainian or a Belarusian. This stereotype has been perpetuated up to the present.

The dichotomic division into Catholics and Orthodox was unsettled in the area of the Polish Republic in the late 16th century as a result of the Union of Brest. There is extensive literature evaluating the union and its importance to the Ukrainian and Belarusian nations. Materials from the session which was held last year at the Jagiellonian University, published this year, extended our knowledge in this regard even further.* This relieves me from discussing this issue more in depth. I would only like to indicate that if we are interested in the question of intermingling of cultures, this union was of paramount importance in this respect. The significance of the union for the nation-forming processes is perhaps still underestimated. Several centuries of existence of a multinational Polish Republic caused the clear medieval division into Poland, connected with the cultural model of the West, and Ruthenia, representing the eastern model, to lose much of its sharpness. On the basis of the intermingling of cultures within one state, a rapprochement occurred which obliterated the evident divisions of the past. It is beyond doubt that both on an all-European scale and in the case of the nations living in the Polish Republic, the influence of the western model predominated and made the Ruthene lands of the Polish Republic come clearly closer to the West.

Such a role Poland played for some time also in relation to the more eastward Russia. Up to the time Russia under Peter I found a direct contact with Western Europe and derived patterns of cultural change directly from such countries as Prussia, France, England and Holland, this role had been played in the 17th century by the Polish Republic – not only by Poland, but also by Ruthene lands belonging to the Polish Republic. On the one hand the Polish language, Polish literary and scholarly works (often being translations of western literature into Polish), Polish dress and customs were spread in Russia in the second half of the 17th century, especially during the regency of Sophia and her favourite Golitsyn; on the other hand cultural patterns developed in the Kievan Mogila Academy and religious concepts of ecclesiastics from Ukraine and Belarus exerted an influence on the religious, moral and cultural changes of Russia. The political, economic and cultural crisis which affected the lands of the Polish Republic in the late 17th century and in the first half of the 18th century caused the Polish or west-Ruthene models to be less imitated, and Russia established direct contacts with the West without the agency of the Polish Republic.

When talking about divisions in Europe, about great and established regions that clearly differentiate our continent, most often we content ourselves with the discussed cultural division into west and east, Latin and Byzantine, Europe.

* *Unia brzeska. Geneza, dzieje i konsekwencje w kulturze narodów słowiańskich* [Union of Brest. Its Origin, History and Consequences in the Culture of Slavonic Nations], a multi-author work under the editorship of R. Łużny, F. Ziejka, A. Kępiński, Kraków 1994.

Historians, especially historians of socio-economic relations, are well aware of another division of Europe, which occurred at the turn of the Middle Ages and the beginning of modernity and which has functioned in principle until today, additionally reinforced by the political and economic division of Europe since 1917 and 1945. Here I mean the division along the Elbe river into Western Europe – evolving from the 16th century towards a capitalistic economy, with strongly developing cities, trade, craft and industry, and with tenant farming in the country; and Eastern Europe – witnessing the so-called "second enserfment" of peasants, with the domination of the manorial economy based on *corvée*, with poor development of industry and trade, and with a slow-forming internal market. These differences in economic models of Eastern and Western Europe also led to great dissimilarities in social structure in both parts of Europe. While Western Europe was quickly rising to affluence, and with it, the increase in the political and cultural clout of the middle class; in Eastern Europe, up until the 20th century, the dominant role was played by great landed property. The fortunes of peasantry, the most numerous social stratum until the 20th century, were different in both regions of the divided Europe.

As a whole the Polish Republic belonged to Eastern Europe comprehended in such a way, in addition to such states as Prussia, the Habsburg Monarchy, or the Russian Empire. What is more, we can safely say that the Polish Republic represented an ideal pattern of this developmental tendency. It was here that the villein farm developed the earliest, supplying large amounts of produce to West-European markets and thus ensuring the growing wealth of the magnates and the Polish gentry, at least as long as there were favourable circumstances for agriculture, that is until the 17th century. I think there was a direct connection between the specific republican system of the Polish Republic, with the dominant role of the gentry, unhindered by regal authority, and the wealth of this stratum.

Therefore, when we talk of Europe and its divisions, of the place of particular countries in this Europe, we have to remember both great historic divisions – one developed in the early Middle Ages, a religious division, and the other which began to function from the turn of the Middle Ages and the start of modernity, whose essence was the different ways of economic and social development.

After the fall of the Polish Republic at the end of the 18th century, the different lands of the former Polish Republic had a chequered political history. This had a serious impact on further development of socio-economic relations, and also on cultural progress – depending on the political affiliations of a given territory. None of the nations living in the former Polish Republic gained independence in the wake of the partitions, and the greatest two, Polish and Ukrainian, were divided between several state bodies.

Times did not improve for the development of the nations once belonging to the Polish Republic. The fall of the Tsarist empire in 1917, the disintegration of the Habsburg Monarchy and the defeat of Germany in 1918 brought about 20 years of freedom to two nations of the former Polish Republic, Poland and Lithuania. Ukraine and Belarus were still separated and under foreign domination. Also after World War II, this region of Europe did not come to develop freely. It was not until the events of the last five years and the attainment of independence by all four nations of the former Polish Republic that better conditions seemed to have been created for independent cultural development of these countries. After so many centuries of experience, so often so harsh, this opportunity must not be wasted.

[trans. Jerzy Pilawski]

MARIA POPRZECKA

*THE HAPPY HOUR:
POLISH PAINTING AROUND 1900*

In recent years the two largest national museums in Poland, the Warsaw and the Cracow divisions, have made new galleries of Polish painting accessible to the public.¹ In both cases the exhibitions which have been arranged – apart from meeting all the usual requirements of a museum's historical form of presentation – clearly suggest a specific interpretation of the history of Polish painting in the nineteenth and twentieth centuries. Their different approaches and concepts; their different hierarchies, accentuations and distribution of emphasis; a different choice of main characters, local and environmental features; and finally a totally different museum space accorded the two exhibitions – all this makes the two new exhibitions which have lately been unfolded before us two different panoramas of modern Polish painting calling for comparison and confrontation. Alongside all the differences, which it would no doubt be extremely interesting to compare and contrast, both galleries share a common feature: a decided culmination marking the painting around the turn of the century as the definitive high-point.²

This is the overwhelming impression the visitor to the museum rooms of both exhibitions gets in spite of the diverse selections and configurations achieved. In the Warsaw exposition what has been made paramount is a division into the public and the private space. Thus Malczewski is presented in an open, spacious room typical of gallery display, while Wyspiański has been locked away and isolated off in his sapphire workshop. Nothing disturbs the intimacy of Boznańska's silver-and-grey atelier; and Wojtkiewicz, too, is left in a little room of his own, like a prematurely aged child. The otherwise rather unfortunate spatial arrangement of the Warsaw museum has one advantage: it prevents the marshalling of the pictures into a unilinear continuous path of development. The "visitors' route" imposed by museum conditions, which marks out the simplest and also the most categorical way of delineating the historical course in the development of art, is twisted and topsy-turvy here: you have to keep going back to things you have already seen, you have to keep making diversions and detours. But this apparently circuitous approach helps to tell this history of art in a fuller way, with all of its turbulence, its backlashes and its repetitiveness. Notwithstanding this multiformity and structural variegation, however, the art of the turn of the centuries still emerges as

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Paper delivered during an international conference entitled *Art Around 1900 in Central Europe. Art Centres and Provinces*, organized by the International Cultural Centre and held on 20 – 23 October, 1994.

the pre-dominant feature, casting a shadow both over what precedes it as well as what comes after it.

The Cracovian gallery evokes exactly the same impression, albeit in an entirely different manner, resulting partly also from the different time limits chosen for this exposition. Here Polish painting around 1900 initiates a chronological continuum brought up to the present day. But there is nothing that may be compared with the dazzling room in which the cartoons for Wyspiański's stained-glass for Wawel Hill have been placed opposite the glass expanse of the windows, flanked by Wojtkiewicz and Mehoffer. This room, reached through a succession of arrays displaying the pictures of Malczewski, through a labyrinth of screens affording sanctuary to the landscapes of Stanisławski, is as it were the full and profound peal of harmony, after which all else seems attenuated, flat, and pallid. This dampening effect may also be observed in the Warsaw exposition, which has very recently been extended to include the Polish painting of the interwar period (1918–39), and of the 1940's.

Thus, though they accomplish it in different ways, both galleries show the art of the turn of the centuries as the richest and fullest period in Polish art. We see it pulsating with life and full of emotion; we feel its multivocal temper thanks to the many powerful artistic individualities flourishing in it; yet at the same time we see its distinct though intuitively sensed unity. This revelation is not the reflection of an established, canonical hierarchy. The paintings themselves impose the hierarchy. They are like 'fulgurations' in the continuous illumination that is the development of Polish art.

The history of art has for long been accused of being apologetic, of being a history of the masterpieces, of failing to register the extensive areas of art which are not contained within its criteria and current standards.³ For it is paradoxical that the history of art appears to entail far more reflection on the "reasons for a decline in taste" than for the phenomenon of growth and flourishing. "It is impossible to establish the causes of the favourable and sudden 'fulgurations', the rapid phenomena marking the emergence of a new style and expression. The nature, rhythm, and causes both of the general and of the individual 'fulgurations' in art remain one of the mysteries of the creative process,"⁴ said Jan Białostocki at the Castel Gandolfo meeting on the subject of crises. The well-nigh decade that has elapsed has in no way altered this situation. The question why at a particular moment art suddenly begins to grow and flourish is still an interpretative challenge. The present essay is not an endeavour to show the causes (especially the inner causes) which made Polish art experience its "happy hour" around 1900. Rather it will be an attempt to rationalise the experiences and feelings sensed through direct contact with this art.

Undeniably, *moderna* – Modernity, *Art Nouveau*, *Jugendstil* – as no other period before, ostentatiously manifested its youth. An age's awareness of its novelty and of the otherness of its own times is nothing new in the history of art, which has had numerous "modernisms".⁵ The novelty at the time was the making of youth serve as its main idea, for the self-determination not so much of a generation as of an artistic formation. There are patently few other words which can match the intensity of approval contained in the word "new", or – all the more so – in "youth", with its compelling aura of biological vitality. So this art, which perceived itself as "young", dictated not only a name for itself to its contemporaries and to future generations, but also a means of assessment: the whole gamut of values associated with the concept of "youth". To what extent did it succeed in making this imposition permanent? The generations immediately following this period were quite distinct from the *Młoda Polska* ("Young Poland", *Art Nouveau*) tradition, disassociating themselves from it in a variety of ways depending on their exact artistic orientation. They did not consider themselves either its inheritors or its continuers. The most brusque expression of this rejection may be found in the Avant-

Garde. But the history of art, in its analysis from an increasingly retrospective distance, appears to have shared the views of the *Art Nouveau* regarding its own "youthfulness" and the "importance of the epoch". A reversal of this perspective is presented in Wiesław Juszczak's *Modernizm*, which shows the remarkably autumnal qualities of this "spring", pointing out that for all its exaltation over youth, "Polish Modernism was an integral part of the receding age, a close to the nineteenth century . . . as it were in one swoop the recapitulation of the chief trends in nineteenth-century culture, and a summing up of the layers of a relatively near but sufficiently long and diversified tradition, a verification of their essential unity".⁶ This interpretation stands in contradiction to the evolutionary metaphors deeply rooted in the usual way of thinking about art, according to which youth is the beginning of new life, the inception of a new life-cycle. The violation of this order has its axiological consequences. Aware of this, the author of the words quoted above made the following reservation: "it would be untenable to maintain that such a classification of the period, its inclusion into a past which has been fully accomplished and closed, lowers its value and curtails its significance either generally or with respect to ourselves. A termination, let us repeat, need not be synonymous with the relaxation of creative imaginativeness. There are no axiological decisions which result directly from the observation that the 'New Arts' do not open up a 'New Age'".⁷

Thus, in the stylistics of the period, we might say that "every twilight, every autumn, brings about a miraculous eruption of life in us".⁸ What, then, are the sources of the vitality in the art of that period, that extraordinary spring which was at the same time an autumn and more a harvest than a seeding-time? In the history of art the emergence of a "new" or "young" art was generally antinomic, or even antagonistic in nature. It meant principally a contrast between the old past and the young modern times. If art describes itself as "young", this is not only the introduction of an evaluative suggestion, but also an encouragement for us to build up its image by means of contrasts, often with an evaluative aspect to them. In the discussion of Polish art around 1900 the tendency has been to look for features which stand in opposition to the past, history, and Historicism. This, at any rate, is what the period, under the spell of its own youth, tempts us to do. One of the consequences of the complex story of Polish nineteenth-century art is that the contrasts in it appear to be illogical, and that their categories belong to different realms of ideas. What stood in opposition to Historicism in Poland was – in the words of the leading art critic of the time, Stanisław Witkiewicz – "the acknowledgement of the artistic element as the most important constituent part [of art]".⁹ While agreeing with the opinion that "the new art" did not mark the beginning of a "new period", and also that the Polish art of those days was still under the influence of history, even in the early twentieth century¹⁰ – we must emphasise that it was precisely at this time that the past lost its deforming sway over painting, at the change of centuries in a wide sense of the term. Its power to deform had originated in the fact that in Polish painting Historicism was not merely a question of subject-matter, or costume, or stylistic convention which it would have been easy to abandon in favour of "Modernity". It had reached down into the most profound foundations of creativity, defining the place art occupied in the axiological hierarchy. Its contrast therefore was not an inclination towards actuality, but an autonomous approach to art. Naturally, the most cogent example of this is to be found in Jan Matejko, not in his role as a historical painter or as a historiosophical painter, but in his status as the promulgator of opinions on art, of which he felt himself to be pontiff. In Polish ideas on art the matter did not apply merely to painting, but to all artistic work whatsoever, which was often envisaged as a token for military and patriotic action. The authenticity of Matejko's famous remark, "I am not composing and painting in the manner I would understand to be the conditions for a picture's artistic perfection. My concern is for something far more important. . ." is not really important.¹¹

Matejko's entire life and works testify to this authenticity. For him art was but the means by which to accomplish the things which were "far more important"; art had an ancillary, not an autonomous value.

It has generally come to be accepted that the turning-point for the autonomous understanding of art occurred in the 1880's, and was associated with criticism and theory, the Naturalist programme, and the work of the painter Aleksander Gierymski. But this confrontation now seems to have been more a sign of a preparatory stage rather than of the breakthrough itself. More significantly, the actual crucial moment did not imply the substitution of one concept of art by another. The changes were not effected in line with Witkiewicz's distinction of "how" as opposed to "what" – a distinction that this critic had deliberately overdrawn and simplified. The entire painting of that period manifests the superficiality of this distinction. It was not the removal of the preponderance of History, by the aesthetic programmes of first Realism and then of the *fin-de-siècle*, that brought about the autonomy of art; just as Matejko was not ousted from Polish art through the reform effected by Fałat in his school.¹² This happened not only because "another history came to be heard: history as the field of emotions and moods, the field of collective or individual experiences, history as an emotional category".¹³ What is extraordinary about Polish art around 1900 is not the outcome of a crisis, or of a radical reshuffling of the principles of art; it is the result of precisely the breakdown of the internal contrast between the "what" and the "how", the crystallising out in an inextricable bond of "the liability clause which imposed on art an awareness of the common misery and of pure creativity".¹⁴ This bond may be observed most clearly in the work of two of Matejko's students, Stanisław Wyspiański and Jacek Malczewski. In Wyspiański it is in the cartoons for the Wawel stained-glass windows, which "equally embody the new elements and the enthralling power of history".¹⁵ Malczewski, on the other hand, presents this matter in his paintings sometimes in too petulant a manner, mixing the history of the nation's suffering with the pains of creativity, lumping together the chimaeras plaguing the artists and the attributes of Siberian persecution.

The principal proof of the maturity Polish art had achieved by the end of the nineteenth century, of its ripeness for autonomy, is supplied by its exceptional intensification of artistic issues. This artistic congestion is also the cause of difficulties with the stylistic allocation of the contemporary Polish art, the Modernist, Symbolist, and Expressionist syndrome (or perhaps a Decadent confusion of styles) afflicting the researchers into that period. What is particularly telling is the fact that the paintings themselves carry more evidence for the autonomisation of art than the theoretical programmes or the accompanying criticism.¹⁶ If programmes and manifestos are to be identified, they may be located not in the texts, but in the pictures, such as Malczewski's *Melancholia* [Melancholy] or *Błędne koło* [Vicious Circle].¹⁷ These canvases, it may be observed, blatantly diverging from the conventional principles of presentation and arrangement, and flagrant in their spatial and stylistic incoherence, have at the same time remained faithful to an ancient iconographic formula, whereby the depiction of the artist's studio serves as the allegorical presentation of his views on art. This striking juxtaposition of novelty with an age-old convention (though well-nigh absent in Polish art) seems to be highly symptomatic of the position of Polish art at the time.

Melancholia [Melancholy] and *Błędne koło* [Vicious Circle] are probably the first works in Polish art which are auto-thematic in nature; they are "paintings about painting", just like auto-thematic prose, the subject of which is itself.¹⁸ Here the question of parallels between verbal and pictorial presentations appears on an entirely new plane. Hitherto in Polish art the issue of relations between painting and literature never transcended the bounds of simple generic affinities, common origins, the illustrative aspect, or the problems associated with visual narration.¹⁹ By the turn of the century

the range of mutual relations linking the sister arts would not only expand radically, but would also assume new and multifarious forms. The most proliferated would, of course, still be the direct inspirations drawn from literary texts and poetry. The association of several well-known pictures with particular texts by Polish Romantic or Symbolist poets is a documented fact. There are also numerous paintings the atmosphere of which – rather than their particular motif or subject-matter – recalls a given work of literature. One could also follow the various endeavours made to assimilate artistic means drawn from other disciplines: as, for instance, allusions hidden away in titles, endowing a new meaning to prosaic genres. Other titles may not even carry any sort of explanation or poetic name, they may simply act as a stimulus for the poetic or associative reception of a particular painting. The unity of subject-matter in painting and literature is so universal that it grows into a mythic unity, a topicality focused on symbolic words, such as "earth", "sky", "house",²⁰ "spring" and "autumn" both with respect to nature and with respect to human life.

The work of Malczewski, whose closeness to literature has often been the subject of study and emphasis, provides an opportunity for the observation of yet another, more profound type of connection between the verbal and the pictorial arts. Analysis of the "correspondence" between his canvases and the texts which were their sources leads to the conclusion that Malczewski's "poetic spectacles bear the qualities of a work of poetry in a wide sense of the term, not only in the meaning of general connotations but also in the structural properties of the message itself".²¹ Another kind of picture which should be mentioned in this context is the painting which has no direct or superficial relation with a piece of poetry, such as Stanisławski's "landscapes based on *Król-Duch* by Słowacki",²² or the "trenchant landscapes" by Weiss, with their "predominant narrative quality of various degrees and types, also of varying conspicuousness".²³ These are only a handful of examples to show that Polish Modernist painting is still an insufficiently documented area as regards the numerous not very tangible borrowings which might have been prompted by the temptation to encroach onto territories not acknowledged as proper to the given art, by a thirst for workshop discoveries, by a need to transcend the barriers imposed on the medium of painting.²⁴ Such are attempts to visualise the non-material, the non-corporeal, the entities which may be perceived by senses other than the sense of sight. Such, too, is the quest for the musical equivalents of painting.

These last-mentioned attempts transcend thematic unity, going beyond even the inspiration from the works of Whistler (which were of paramount significance as regards the Warsaw painters, and may be traced in the nocturnes of Pankiewicz, Podkowiński, and Gwozdecki).²⁵ An exceptional embodiment of the postulate of making painting 'musical' may be observed in the cycles of paintings by Mikołaj Čiurlionis, who was both a painter and a composer, and they are due to his double training in these arts. It was Čiurlionis' intention to create works in which the representations would be subjected to the rules of the classical sonata structure: Allegro – Andante – Scherzo – Finale.²⁶ Some of Weiss' canvases also have a musical character, though they are not as programmatic as Čiurlionis' pictures. They include paintings structured according to the keys, rhythms, and tempos of music, which the painter has expressly labelled as such (for instance "minor key" and "largo" for *Stoneczniki* [The Sunflowers], "presto" for *Strachy* [The Scarecrows], or "violently rhythmic compositions with series of acts progressing according to some 'musical' principle"²⁷ – as in *Opiętanie* [Possession] and *Taniec* [Dance] – rather than his portrait of Chopin painted for Przybyszewski.

In this going out towards each other by the various arts there is a good deal of the synaesthetic tendencies proper to the entire period, of a symbolistic proximity of poetry, painting, and music (as evident in Polish art primarily in the Warsaw Chimera

Group). Participation in the contemporary questions in art, and confrontation with the concept of the unity of the arts, so crucial to the Symbolist aesthetics, was possible not only thanks to a familiarity with the current artistic programmes, but chiefly thanks to the fact that "the media of painting had reached a level of maturity enabling them to respond to the dematerialised flexibility of language".²⁸ In its endeavours to achieve the "musical" and "poetic" qualities, contemporary painting proved capable of transcending the generic limitations and of creating new categories of expression ranging from ecstasy and pathos, through auto-ironic grotesque to the bold rejection of spatial conventions, the departure from Realist colour schemes, the deformation of shapes, and finally to an unprecedented increment in the purely painting and ultimately workshop means of expression. If we look at these trends from a broad historical perspective it will turn out that the contemporary need to transcend the barriers of painting was not only a response to the current challenge in art, but it was also the first attempt in the history of Polish art to put into practice some very ancient theoretical principles which formed the basis for the various concepts of correspondence between the arts. This involved not only the old doctrines of *ut pictura poesis* and *ut pictura musica*, but also the first ever insistent manifestation in Polish art of one of the most ancient objectives of art, the Horatian concept of making the impossible real.

The second "novelty" in Polish art around 1900, evidence of its involvement in the great European sphere of the problems in art, is the establishment of a creative dialogue with the tradition of Antiquity. This only took place at the close of the nineteenth century, for it would hardly be appropriate to recognise the classically-oriented conventions in force at the beginning of the century, or some of the academic canvases, as a "creative dialogue". The reception of Antiquity in Polish Modernism, marked by its own course and pattern of events, was initiated in the 1870's with the young Malczewski's hesitant question: "Should I be doing classical things or not?" The final act in this dialogue was Wyspiański's design for an "Acropolis" on Wawel Hill. The question spans a period of thirty years, starting with the dilemma of "Should I be doing classical things?" and is crowned and closed with a scheme to Hellenise the tabernacle of Polish history. In painting the extent of inspirations drawn from Antiquity is delineated on the one hand by Malczewski's visions filtered through Parnassian poetry, and on the other by the Expressionist and anti-classical, Bacchanal retinues of Weiss. A hitherto unprecedented "vitality of the mythological motifs was in a way facilitated by the separation of the concept of Antiquity (chiefly Hellenic Antiquity) from the idea of the Classics and classical qualities. Thanks to this Antiquity and ancient mythology lost their historically determined dimension. . . . It became possible both to introduce new interpretations and to move the motifs about in time and space."²⁹ The abandoning of a view of Antiquity through the classical Winckelmannian model meant that the combination of Polish folk motifs with the Dionysian theme, so typical of Polish Modernism, could now emerge; the chimaera, faun, or Thanatos figures could now become Polish, not merely through a location in a Polish landscape, but also in the national and historical context; syncretic mythological and religious concepts could now be fashioned. Thanks to the abundant creations of Jacek Malczewski "saucy [Dionysian and Nietzschean] fauns taking intimate liberties with infinity"³⁰ and "chimaeras, the beasts of burden of Polish Modernism"³¹ could now proliferate throughout Polish painting. Side by side with such pictures are individual and exceptional compositions which break all the stereotypes, Classical and Modernist alike; for instance Wyspiański's illustrations for the *Iliad* interpreted through an archaic version of folklore and through Heinrich Schliemann's excavations at the site of Troy, or the unique specimen in Polish art of dialogue between Renaissance Platonism with its combination of Christian symbols and the ancient vision

of the universe, and the mystical and theosophical notions of the end of the century – represented in the stained-glass window showing Apollo and the Copernican System.³²

The restrictions imposed by conference conditions have made me concentrate, from the numerous possibilities available, on two problems only: the correspondence between the arts, and the reception of Antiquity. These two aspects seem to provide the clearest evidence supporting my thesis, that the full and deliberate participation by Polish art around 1900 in the contemporary problems of art was made possible thanks to its accession to the field of questions which, in a variety of forms, including the Modernist one, had been shaping the European tradition in painting for several centuries. Analysis of other aspects of painting, such as expression or spatial image arrangement could likewise show how much of what was termed "new" in the young art was in fact a late accomplishment of what had hitherto never been, or never could have been, accomplished in Polish art. Viewed from the aspect of artistic tradition, Polish art in the Modernist period turns out to be not so much an art of the novel and of the turning-point, as an art of maturity and equilibrium. A maturity which – paradoxically – made novelty possible. And an equilibrium between the national requirements and "pure art"; between native tradition and impulses coming in from external centres for art; between the "qualities of painting" and "literature"; between all "novelty" whatsoever and the faculty for its reception and acceptance. It was this equilibrium that made the Polish painting of that period able to preserve its identity within a process of change – something that it has not always managed to do.

To conclude let us return once more to the pictures themselves, in the way we see them in the museum rooms. It is these pictures that arm the critics with arguments. Mieczysław Porębski has written of Matejko that "he created stereotypes of an emotive and imaginative force which cannot be compared with anything else in terms of power and resilience".³³ The Post-Matejko period also created a set of powerful and enduring conceptualisations, albeit these were not the work only of one man. These paintings are the most deeply rooted in the national awareness and emotional framework of the Polish gentry and intelligentsia middle classes. They are the comforting and sensitive nestling-sites of the collective national memory, summoned up with an ever-growing nostalgia, the Polish land of reminiscence and dreams: the traditional vine-covered abodes in the countryside, the furrows on the arable fields, the great expanses of sky hedged in by the clouds along the horizon, the orchards with the low, whitewashed tree-trunks, the quiet evenings at home by the light of the lamp, the May sunshine filtering through the veranda, the cottages full of song, and the Cracovian Planty Gardens of an autumn evening with a misty outline of Wawel Hill rising over the shadows. As if they were obediently carrying out the precepts of Miłosz' *Poetical Treatise*,³⁴ they allow us to glimpse

... the apple-trees, the river, the bend in the road,
As can be seen by the gleam of a summer lightning-flash.

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Notes:

¹ Muzeum Narodowe w Krakowie [National Museum, Cracow], Galeria Sztuki Polskiej XX wieku [Polish 20th-Century Art Gallery]; inaugurated 1991. Muzeum Narodowe w Warszawie [National Museum, Warsaw] Galeria Malarstwa Polskiego [Polish Painting Gallery]; inaugurated 1992.

² The purely chronological definition appears to be the safest in view of the problems over terminology used to refer to this period. Cf. Juszcak (1984) 7–10.

³ Cf. Poprzeczka (1986) 71, and (1988) 81.

⁴ Białostocki 24. The term "fulguration" as applied to art has been discussed by Porębski (1993).

⁵ For an introductory outline of the concept of "novelty" as a permanent constituent in European culture, see Curtius 162–166; and also Porębski (1969) 40 ff.; also, for the fundamental literature on the "old/new" antinomy, see Secomska 44 (footnotes 1–6).

⁶ Juszcak, *Malarstwo*, (1977) 10.

⁷ *ibid.* 11; also the comment by Porębski that "not every modernist intensification creates the necessary conditions for a true revival of art and civilisation" (1969, 41).

⁸ Richard 156.

⁹ Witkiewicz 364.

¹⁰ Juszcak, *Malarstwo*, (1977) 45.

¹¹ Tarnowski 466; with a reference to an oral account by J. Unierzyski, student and son-in-law of Matejko.

¹² For Matejko's influence on Polish Modernist art, see Juszcak, *Malarstwo*, (1977) 43.

¹³ *ibid.* 45 (in footnote 80).

¹⁴ Żeromski 86.

¹⁵ Juszcak, *Malarstwo*, (1977) 86.

¹⁶ Juszcak (1965) 21 ff.

¹⁷ Cf. Ławniczakowa 39–45.

¹⁸ Okoń (1988) 120.

¹⁹ Poprzeczka, *Czas wyobrażony*. (1986); Okoń (1988) 120, and (1992).

²⁰ Remarks on these "key" pictures in Morawińska 28 ff.; cf. also Jankowiak 98–132.

²¹ Okoń (1992) 122.

²² Cf. Juszcak's observations on Słowacki's imagery, *Lekcja pejzażu* (1977) 299–321.

²³ Juszcak (1979) 187.

²⁴ This has been given the clearest expression in the following exhibitions in the Muzeum Literatury [Museum of Literature], Warsaw: *Boy i Młoda Polska* [Tadeusz Boy-Żeleński and "Young Poland"], 1974; *Stanisław Wyspiański, poeta – malarz* [Stanisław Wyspiański: Poet and Painter], 1976; and *W kręgu "Chimery". Sztuka i literatura polskiego modernizmu* [The Social Environment of "Chimera" Magazine. The Art and Literature of Polish Modernism], 1979/80.

²⁵ Gołąb 85.

²⁶ Cf. *ibid.*

²⁷ Juszcak (1979) 76 ff.

²⁸ Juszcak, *Malarstwo*, (1977) 54.

²⁹ Nowakowska-Sito, doctoral thesis, to whom I am indebted for the observations in this part of my article.

³⁰ Formulated by "Tredecim", 299.

³¹ Term used by J. Stempowski.

³² Nowakowska-Sito (1993) 151–167; Czerni 129–149

³³ Porębski (1962) 170.

³⁴ Miłosz (1957).

[trans. Teresa Bałuk-Ulewiczowa]

DIARY

DIARY
June 1994 – May 1995

June

2 June

Meeting of director Jacek Purchla and Professor Jacek Woźniakowski with representatives of the Gesellschaft für Deutsche und Polnische Kultur, Freundeskreis Frankfurt / Kraków, headed by Dr Paul Franken, concerning cooperation

2 – 5 June

Turnhout (Belgium): Director Anna Gawron participates in a meeting inaugurating the work of the European Network of Cultural Centres; the Centre joins the network

3 June

Session of the ICC Programme Council

3 – 5 June

Seminar entitled *An Outline of the Cultural Identity of Upper Silesia. The Composed Spaces and Buildings*, prepared by the Foundation for Upper Silesian Region, Department of Culture of the Provincial Office in Katowice, and the ICC as part of the project *Upper Silesia and Little Poland in the Centre of Europe*; it was combined with a tour of Upper Silesia and part of Moravia; attended by members of the ICC Programme Council

7 June

Visit of the President of Cracow, Mr Józef Lasota, at the ICC to sign a notarial act turning over the building at 25 Market Square to the ICC

13 June – 11 July

ICC Gallery: *Hugo Häring and the Present Time* – an exhibition of designs by a well-known German architect



26. At the opening of the exhibition *Hugo Häring a współczesność* [*Hugo Häring and the Present Time*]: director Jacek Purchla, Albrecht Lempp (*Villa Dectus*) and Peter Seel (the then director of the Goethe-Institute in Cracow)

14 June

Concert of Capella Cracoviensis at the Cracow Philharmonic (coorganized by the ICC) with the participation of Miceal O'Rourke, an outstanding Irish pianist, who also gave a recital in Wawel Castle for the participants of the conference *Poland in Europe*

17 – 19 June

International conference *Poland in Europe*, organized by the ICC's Institute of European Cultures and The International Centre for Development of Democracy Foundation



27. Opening day of the conference Poland in Europe. The Wielopolski Palace: Zygmunt Skórzyński, Chairman of the "Poland in Europe" Foundation, gives a speech; below the President of Cracow, Józef Lassota, director Jacek Purchla and Bogdan Klich, Chairman of "The International Centre for Development of Democracy" Foundation

25 June

Visit of Ms Audrey Glover from the CSCE Office for Democratic Institutions and Human Rights in Poland to learn about the activity of the ICC

27 – 28 June

Vienna: Leszek Jodliński MA participates in a working meeting of the research project *A Tense Alliance*, which aims, among other things, to prepare publications and an exhibition about Central European architecture in 1890–1928

27 June – 10 July

Course on *Integrated Urban and Landscape Preservation and Restoration* organized as part of The College for New Europe

30 June

– Meeting of director Jacek Purchla and Professor Jerzy Wyrozumski with Mr Jan Pomian of London, who represents the European League for Economic Co-operation, European Movement, to discuss the possibility of organizing a congress of the League in Poland in 1996

– Visit of German museum directors; the guests were familiarized with the Centre's activities and plans

July

1 – 3 July

Amsterdam: Director Jacek Purchla takes part

in an international debating forum organized by the Praemium Erasmianum foundation, and devoted to the present-day crisis of European culture

7 July – 31 August

Wrocław: Presentation in the Architectural Museum of the exhibition *The Heritage of the Borderlands*, prepared by the Centre for the Promotion of the Arts and Sciences and the Institute of European Cultures of the ICC (ICC Gallery – February 1994)

11 July

Meeting of director Anna Gawron with Dr Bernhard H. Bayerlein, representing the Gustav Stresemann Institute, to discuss the possible cooperation

18 – 30 July

Course on *Basic Social and Cultural Problems of New Europe* organized as part of The College for New Europe

20 July – 10 August

Course on *Democracy and Diversity* organized as part of The College for New Europe in collaboration with the New School for Social Research from New York

28 – 31 July

Amsterdam: Ms Iwona Guzik takes part in a seminar on *Sponsorship for the Arts*, organized by the Felix Meritis Foundation as part of the annual summer courses of The Amsterdam Summer University

28 July – 31 August

Exhibition of painting of Jacek Taszycki, Piotr Wójtowicz and Stanisław Tabisz, organized in the ICC Gallery by the Provincial Centre for Culture

29 July – 10 August

Polish-Austrian course on *Political and Cultural Change in Europe* organized as part of The College for New Europe in collaboration with the Mitteleuropazentrum from Krems

August

2 – 26 August

Polish-German course organized as part of The College for New Europe in collaboration

with Sommerakademie der Studienstiftung
des deutschen Volkes



28. Students and lecturers of the Summer Academy,
a course organized by The College for New Europe
and the Studienstiftung des deutschen Volkes

8 August

Visit of Mr Horst Rödinger, of Körber-Stiftung, dealing with the exchange of information about the activity of the Foundation and of the Centre

24 August

Working talks with lecturers at The College for New Europe, Professor Henryk Samsonowicz and Professor Gerhard Fehl from Aachen including the project *Gniezno 1000 – 2000*

29 August

Visit of Mr Andrzej Wajda and Mrs Krystyna Zachwatowicz connected with the inauguration of work of the Centre for Japanese Art and Technology

September

5 September

Lecture of director Jacek Purchla on Cracow and the work of the International Cultural Centre for history students from Central and Eastern Europe who participated in the seminar *Transformation Processes in Poland and Central Europe*, organized by the Institute of Political Science at the Jagiellonian University

6 – 8 September

Touring seminar on *Cultural Heritage of Little Poland* organized by the Institute for Urban Studies of the ICC and the Foundation for Upper Silesian Region as part of the project *Upper Silesia and Little Poland in the Centre of Europe* (Little Poland and Spiš: Tarnów, Łusławice, Nowy Sącz, Stara Lubowla, Podoliniec, Kežmarok, Niedzica)



29. Participants of the touring seminar
Dziedzictwo kulturowe Małopolski [The Cultural Heritage of Little Poland]
in the market square of Lipnica
(among them Zbigniew Zuziak, Jacek Purchla,
Iwona Guzik and Piotr Krakowski)

8 September

Meeting of director Anna Gawron with Mr Ladislav Volko, counsellor of the Embassy of Slovakia in Poland and director of the Slovak Institute in Warsaw, to discuss the organization of conferences and exhibitions in 1995

9 September

Meeting of director Jacek Purchla and Mr Jacek Wojnarowski, director of the Batory Foundation, to discuss mutual cooperation

10 September

Working visit of minister Michał Jagiełło and director Paweł Jaskanis from the Department of Art of the Ministry of Culture and the Fine Arts

10 September – 1 October

Günther Dollhopf, Grand Prix '91 – exhibition at the ICC Gallery organized as part of the International Print Triennial in Cracow



30. Günter Dollhopf and minister Michal Jagiello at the preview of the exhibition of the artist's works

15 – 18 September

Barcelona: Director Jacek Purchla takes part in the meeting AGORA '94, organized by the Women of Europe Award; Professor J. Purchla delivers a lecture on "Younger Europe" – *European Heritage of the Czech Republic, Poland and Hungary*

17 – 18 September

Berlin: Dr Zbigniew Zuziak (Institute for Urban, Architectural, and Monument Preservation Studies) takes part in a seminar on *Restoring and Adapting Historic Buildings: the Public and Private Partnership* organized by Europa Nostra and Kulturstiftung Haus Europa

20 September

Copenhagen: Director Jacek Purchla takes part in a conference connected with preparation to an exhibition of Art Nouveau organized as part of the festival of culture Kulturb'y '96 – Copenhagen '96 (European Capital of Culture)

22 – 25 September

Ravenna: Director Jacek Purchla takes part in the Forum of European Networks of Cultural Centres; the International Cultural Centre will host the meeting of the Network in 1996

October

October – November

Wrocław: *Lvov National Exhibition 1894* – presentation in the Architectural Museum of an exhibition prepared by the Centre for the Promotion of the Arts and Sciences of the ICC (ICC Gallery – March 1994)

5 – 10 October

Frankfurt: Participation in the 1994 International Book Fair

6 October – 4 December

Exhibition of drawings, graphic works, watercolours and oil paintings entitled *Oskar Koschka. The Early Years*, organized in the ICC Gallery in cooperation with Mr Serge Sabarsky and the Consulate General of Austria

7 – 9 October

International conference *The City and Folk Culture in the History of Belarus, Lithuania, Poland and Ukraine*, organized by the Institute of European Cultures



31. Session of the international conference *Miasto i kultura ludowa w dziejach Białorusi, Litwy, Polski i Ukrainy* [The City and Folk Culture in the History of Belarus, Lithuania, Poland and Ukraine] in the Bołrzyński Hall of the Collegium Maius

13 October

Visit of Mr Heinz Jürgens, new director of Goethe-Institut in Cracow

13 – 16 October

Showing of ICC publications at the periodic Good Book Fair, this time held in Cracow

14 October

Visit of Ms Catherine Lalumière, former Secretary General of the Council of Europe

18 October

Director Jacek Purchla takes part in the conference *The Centenary of the Young Poland*, organized by the Jagiellonian University and the Polish Academy of Learning; Professor Purchla gave a lecture *Cracow at the Turn of the Century*

19 October

Working meeting of the ICC management with the deputy president of Cracow, Mr Krzysztof Görlich, to discuss the signing of an agreement on cooperation with the Municipality Borough of Cracow

20 – 23 October

International conference on *Art Around 1900 in Central Europe. Art Centres and Provinces*, organized by the Institute for Urban, Architectural, and Monument Preservation Studies of the ICC



32. Opening day of the international conference *Art Around 1900 in Central Europe* in the Wielopolski Palace; in the foreground: Maria Poprzocka and Piotr Krakowski

27 October

Lecture by Dr Emil Brix on *Art and Society of Vienna Around 1900* – the first in a series of lectures to accompany the exhibition *Oskar Kokoschka. The Early Years*, organized in the ICC Gallery

28 October

Visit of Professor Hans N. Weiler, rector of Europa Universität Viadrina in Frankfurt an der Oder; talks concerning cooperation and other topics as part of The College for New Europe

November

2 – 5 November

Visit of Hungarian journalists from the editorial office of *Európai utas*, accompanied by Ms Erzsébet Szenyán, translator of Polish literature, and Mr Csaba G. Kiss, director of the Institute for Central Europe in Budapest; on

4 November, at the ICC Gallery, a panel meeting was attended by the Hungarian guests and Polish artists and scholars: T. Bradecki, J. Janowski, P. Krakowski, W. Kunz, W. Maciąg, M. Rostworowski, A. Wajda, K. Zachwatowicz

3 November

Professor Jacek Purchla delivers the second in a series of lectures (*Development of Vienna at the Turn of the Century*) accompanying the exhibition of works by Oskar Kokoschka

10 November

– *Exhibition of Oskar Kokoschka in Cracow* – a lecture by Anna Zeńczak, commissioner of the exhibition on display in the ICC Gallery
– Visit in the ICC by an official delegation of the French Community in Belgium – talks about cooperation (as part of the "Agreement on Cooperation" in 1995–1997, signed by the Republic of Poland and the French Community)

10 – 12 November

Kazimierz: Professor Piotr Krakowski and Professor Jacek Purchla take part in a conference of the Association of Monument Conservators; they delivered a paper *Studies and Documentation of 19th- and 20th-century Historic Monuments*

15 November

Session of the ICC Programme Council

17 November

Oskar Kokoschka and the New Century in Vienna – a lecture of Mr Serge Sabarsky who co-authors the exhibition shown in the ICC Gallery



33. Lecture by Serge Sabarsky entitled *Oskar Kokoschka and the New Century in Vienna*

23 November

Visit by a delegation of the Russian Ministry of Culture

25 November

Warsaw: A working meeting with the participation of Professor Zygmunt Świechowski (*Patria Polonorum*), Professor Andrzej Rottermund (Director of the Royal Castle in Warsaw) and Professor Jacek Purchla (ICC) concerning preparations for the Europa Nostra Congress in May 1995

25 – 27 November

Jabłonna n. Warsaw: Director Jacek Purchla takes part in a trilateral conference entitled *France, Germany, Poland – the Ways of European Integration*

28 – 30 November

Santiago de Compostela: Director Jacek Purchla participates in a seminar organized by the Council of Europe and the Organisation of World Heritage Cities, devoted to the cooperation of OWHC member cities

December

1 December

Professor Piotr Krakowski gives a talk on *Expressionisms and the Expressionism of Kokoschka* closing a series of lectures accompanying the exhibition of works by Oskar Kokoschka in the ICC Gallery

2 December

Concert by the Mozart Academy in the ICC Gallery

15 December

Visit of deputy prime minister Grzegorz Kołodko and deputy minister of culture Michał Jagiełło at the International Cultural Centre. There was also a meeting with representatives of Cracovian culture and science

16 December

Katowice: Opening of the exhibition *Oskar Kokoschka. The Early Years*, organized by the Upper Silesian Society of Culture thanks to the organizational assistance of the ICC Centre for the Promotion of the Arts and Sciences

22 December

Meeting of the ICC management with Mr Heinz Jürgens, director of Goethe-Institut of Cracow, to discuss plans for cooperation in 1995

30 December

Visit of Professor Hidemichi Tanaka from the University of Tohoku

January

9 January

Working visit of Consul General of Austria in Cracow, Dr Emil Brix, concerning the joint undertakings planned for 1995

9 January – 20 February

Exhibition of works of Piotr Sonnewend entitled *Recollection of Form* at the ICC Gallery (preview with the artist's participation)

13 January

Celebrations of the seventieth birthday of Professor Piotr Krakowski, an outstanding historian of 19th- and 20th-century art, member of the ICC Programme Council, supervisor of the ICC Centre for the Promotion of the Arts and Sciences – with the broad participation of representatives of Cracovian world of culture and science



34. Meeting of the management of the International Cultural Centre with deputy prime minister Grzegorz Kołodko and deputy minister Michał Jagiełło

17 January

Warsaw: Meeting of director Jacek Purchla and Professor Jerzy Wyrozumski with ambassador of Slovakia, Mr Marián Servátka, to discuss the joint undertakings for 1995

18 January

Visit of Professor Thomas Bender, dean of the Faculty of the Humanities at New York University to discuss closer cooperation with the ICC

19 January

Working meeting of director Jacek Purchla with Professor Janusz Bogdanowski and Ms Katarzyna Kwiecińska concerning this year's undertakings of ICOMOS organized in Cracow in cooperation with the ICC

20 January

Visit of Mr Tomasz Trafas, Consul of the Republic of Poland in Los Angeles – presentation of promotional materials about the current activities and plans of the ICC

20 – 22 January

Graz: Director Jacek Purchla participates in a working conference on the exhibition *Städte in Mitteleuropa – Parallelen und Gegensätze*, planned for 1996 to mark the millennium of Austria

24 January

Signing of another four-year agreement on cooperation with the Municipal Borough of Cracow

26 – 28 January

Working visit of Mr Lester Borley, secretary general, and Ms Meta Gemert, connected with the preparations to the May Congress of Europa Nostra in Poland

28 January

Lecture of director Jacek Purchla for a group of parliamentarians from Bavaria entitled *Cracow – the Meaning of the Past*

31 January

Meeting of director Jacek Purchla and Ms Regina Pytlik (Centre for the Promotion of the

Arts and Sciences) with the students of Hogeschool voor de Kunsten and Centrum voor de Kunste & Media Management of Utrecht, to discuss the work of the ICC and the issues of cultural management

February

3 February

– Courtesy visit of Mr Raymond Weber (Council of Europe) and Mr Etienne Grosjean (French Community in Belgium) who were familiarized with the plans and current activities of the ICC

– Conference of director Jacek Purchla with representatives of the URANIA Association of Graz concerning the cultural heritage of Galicia

– Visit of Professor Franco Bianchini from University de Montfort (Leicester): meeting with director Jacek Purchla and Dr Zbigniew Zuziak (Institute for Urban, Architectural, and Monument Preservation Studies)

11 February

Meeting of director Jacek Purchla with Mr Manfred Speidel from the Institute of Art History at the University of Aachen (RWTH) concerning the possible cooperation with the Institute for Urban, Architectural, and Monument Preservation Studies of the ICC

13 February

– Meeting of the ICC management with Mr Charles Turner from University of Warwick (Department of Sociology) connected with a visit of the students of this university planned in Cracow

– Promotion of a book by Jerzy T. Petrus *Kościół i klasztor Żółkwi* [Churches and



35. Meeting
with members of the Bavarian Parliament
in the ICC Gallery

Monasteries of Żółkiew], which is another volume in a series published by the ICC and entitled *Materials for the History of Religious Art in the Eastern Borderlands of the Old Polish Republic* (ICC Gallery)

16 February

Visit of Professor Zygmunt Świechowski connected with the preparations for the May Congress of *Europa Nostra*

20 February

Meeting of director Jacek Purchla with Professor Andrzej Rottermund, chairman of the ICC Programme Council

22 February

Visit of Deputy Minister of Culture Tadeusz Polak

22 – 23 February

Cracow – Issues of Cultural Heritage Protection – another scholarly meeting as part of the project *Upper Silesia and Little Poland in the Centre of Europe* organized by the Institute for Urban, Architectural, and Monument Preservation Studies in collaboration with the Centre for the Promotion of the Arts and Sciences of the ICC

24 February

Session of the Presiding Body of the Polish National Committee of the International Committee of Monuments and Sites (ICOMOS), connected with preparations for a seminar *Market Economy and the Heritage*

28 February – 2 March

Working visit of Bente Scavenius from Denmark connected with an exhibition *Cracow Around 1900* prepared by the ICC for the festival *Kulturby '96* – Copenhagen (European Capital of Culture)

March

2 – 3 March

Visit of Mr Christopher Long, who represents The Central European University of Prague, at the Institute for Urban, Architectural, and Monument Preservation Studies of the ICC to discuss joint projects and plans of research into architectural heritage of Central Europe

5 – 9 March

Budapest – Pécs: Director Jacek Purchla and Ms Regina Pytlik (Centre for the Promotion of the Arts and Sciences) participate in the mission of the city of Cracow, prepared by the International Cultural Centre in collaboration with the Institute of Polish Culture in Budapest; the goal of the visit was to broaden cultural and economic cooperation between Cracow and Hungarian cities (presentation of the Centre's work, including the plans to present Hungarian art in the ICC Gallery)

13 March

Discussion about Poland and the Recent Changes – meeting as part of the programme prepared by the ICC for a group of sociology students from the University of Warwick, with the participation of Dr hab. Krzysztof Görlich, Deputy President of Cracow, members of parliament Andrzej Urbańczyk (Democratic Left Alliance), Zdobychaw Milewski and Wojciech Modelski (Union of Freedom), and Professor Jacek Purchla

14 March – 30 April

The Artist and his Patron – exhibition of Jacek Malczewski's little known drawings from the family collections presented to the Wawel Royal Castle in December 1994 by Professor Karolina Lanckorońska



36. At the preview of the exhibition of drawings by Jacek Malczewski *Artysta i jego Mecenasy* [The Artist and his Patron] (in the centre: deputy rector of the Jagiellonian University, Franciszek Zieliński and Consul General of Austria in Cracow, Emil Brzeź)

17 March

Warsaw: Promotion of the latest publications of the International Cultural Centre at the Royal Castle: *Kościół i klasztor Żółkiew* [Churches and Monasteries of Żółkiew] by J. T. Petrus,

Wokół Matejki [Around Matejko], *Stereotypes and Nations*, and *The Architecture of Poland* by A. Miłobędzki



37. Promotion of the Centre's recent books at the Royal Castle in Warsaw with the participation of the host of the meeting, Andrzej Rottermund, and authors: Adam Miłobędzki, Jerzy T. Petrus and Jacek Purchla

17 March – 14 April

Warsaw: Exhibition entitled *The Heritage of the Borderlands* at the Royal Castle prepared by the Centre for the Promotion of the Arts and Sciences (ICC Gallery – February 1994)

21 March

– Promotion of the publication *Wokół Matejki* [Around Matejko], presenting the outcome of the international symposium organized by the ICC in November 1993 as part of the all-Polish centenary commemorations of the artist's death

– Visit of Ms Phyllis Myers, Chairwoman of State Resource Strategies (USA)

– Meeting of the ICC management with Mr Robert Palmer of the City Council of Glasgow concerning the latest publication of the Network of Cultural Cities of Europe

23 – 24 March

Cologne: Director Jacek Purchla participates in a panel discussion on culture as part of the symposium *Polen und Deutsche in Europa von Morgen*, organized under the auspices of the presidents of the Republic of Poland and Federal Republic of Germany; Professor Jacek Woźniakowski also participated in the symposium

23 – 26 March

Leipzig: Presentation of the International Cultural Centre publications at the International Book Fair

29 March

Lecture of Professor Franz-Joachim Verspohl entitled *Natur und Geist* [Nature and Spirit], devoted to the work of Joseph Beuys, a German avant-gardist and theoretician of art (ICC Gallery)

30 March

...Talk about *Karla Lanckorońska* – first in a series of meetings accompanying the exhibition *The Artist and his Patron*, with the participation of Professors Lech Kalinowski, Jerzy Wyrozumski and Jacek Purchla (ICC Gallery)



38. Lech Kalinowski, Jerzy Wyrozumski and Jacek Purchla in conversation about *Karla Lanckorońska*

April

3 April

Meeting of director Anna Gawron and Ms Regina Pytlik (Centre for the Promotion of the Arts and Sciences) with a group of students of journalism from the Journalisten-Schule



39. Visit by students of Journalisten-Schule Ruhr; the meeting was chaired by director Anna Gawron

Ruhr, staying in Poland at the invitation of the Ebert Foundation

10 April

Seminar *Market Economy and the Heritage* organized by the Institute for Urban, Architectural, and Monument Preservation Studies of the ICC, in cooperation with the Centre for the Promotion of the Arts and Sciences, and the Polish National Committee of the International Committee of Monuments and Sites (ICOMOS)

20 April

Jacek Malczewski – *Man and Painter* – second in a series of meetings to accompany the exhibition *The Artist and his Patron*, with the participation of Professor Piotr Krakowski and Dr Marek Rostworowski (ICC Gallery)

21 April

Courtesy visit of Mr Gábor Hárs, ambassador of the Republic of Hungary, in connection with undertaking his mission in Poland

22 April

– Meeting of director Jacek Purchla with the participants of the 6th International Educational session "Young People – Free Time – International Cooperation" (ICC Gallery)

– Director Jacek Purchla takes part in the European Seminar, organized by the European Club and the International Centre for Development of Democracy Foundation

– Meeting of director Jacek Purchla with Deputy Minister of Foreign Affairs of Austria, Mr Wolfgang Schallenberg

24 April

Lecture of Professor Jacek Purchla entitled *The City and Politics* at the Polish Academy of Learning

25 April

Cracow promotion of Professor Adam Miłobędzki's book *Architektura ziem Polski / The Architecture of Poland*, one of the latest publications of the ICC (ICC Gallery)

27 April

...Talk about *Karol Lanckoroński* – the closing meeting in a series of talks accompanying the exhibition *The Artist and his Patron*, with the participation of Professor Piotr Krakowski,

Ms Anna Zeńczak and Mr Zbigniew Beiersdorf (ICC Gallery)

May

6 May

Warsaw: Director Jacek Purchla takes part in a conference of the Robert Schuman Foundation on the cooperation of Polish institutions acting in support of New Europe

11 – 13 May

Congress of Europa Nostra, an all-European non-governmental organization called up to protect architectural and natural heritage and prepared in cooperation with the Polish members of Europa Nostra: association *Patria Polonorum* (in Warsaw) and the International Cultural Centre (in Cracow)



40. The Main Market Square in Cracow during the Congress of Europa Nostra

12 – 31 May

Europa Nostra Photo Award Exhibition at the ICC Gallery

17 – 19 May

Stay of Ms Birgit Brandner (University of Salzburg), who implements the research project *Concept of Shaping the Austrian Cities. With Culture to Europe? Comparison of Vienna, Graz and Innsbruck with Selected Cities of Europe*; the programme – encompassing interviews with Ms Joanna Wnuk-Nazarowa, Professor Zdzisław Mach, Professor Jacek Purchla, Dr hab. Krzysztof Görlisch, Dr Tadeusz Chruścicki, Dr Antoni Weyssenhoff, Mr Tadeusz Bradecki, Mr Jacek Kowalski and Mr Marek Paszucha – was

prepared by the Centre for the Promotion of the Arts and Sciences of the ICC

17 – 22 May

Warsaw: Presentation of the new publications of the ICC at the 40th International Book Fair

18 May

Promotion of the book *Stereotypes and Nations* (in Polish and English language versions), which is a collection of materials from the international conference under the same title, organized in June 1993 on the initiative of Professor Jacek Woźniakowski (ICC Gallery)

18 – 20 May

Director Jacek Purchla takes part in an all-Polish symposium *Art in the Eastern Lands of the Polish Republic from the Middle Ages up to the Present Time*, organized by the Institute of Art History of the Jagiellonian University; Professor Purchla gave a paper entitled *Lvov and Vienna in 19th-Century Architecture*

18 – 21 May

Debrecen: Director Anna Gawron takes part in an annual meeting of the European Network of Cultural Centres

19 May

Warsaw: Director Jacek Purchla gives a lecture at the Committee of Art Research entitled *Cracow in the 19th Century. Between the Metropolis and the Province*.

23 May

Visit by Mr Peter Trowles, curator of the Charles Rennie Mackintosh collection at the Glasgow School of Art, to discuss preparations for the exhibition of the artist's works at the ICC Gallery in spring 1996

24 May

During a ceremony, Professor Jerzy Wyrozumski is awarded the Cracoviae Merenti medal conferred by the Cracow City Council

28 – 29 May

Nowa Wieś n. Warsaw: Director Jacek Purchla takes part in an American-Polish seminar *Between the Past and the Future: Working Together till 2000*, organized by the New School for Social Research of New York

30 – 31 May

Session of the Programme Council of the International Cultural Centre to mark the fourth anniversary of the Centre's inauguration

[trans. Jerzy Pilawski]

41. Participants of the session of the International Cultural Centre Programme Council; from left: Piotr Krakowski, Jerzy Z. Łoziński, Marek Rostworowski, Andrzej Rottermund, Wojciech Czech, Anna Niezłomowska, Andrzej Siemiński, Anna Gawron, Jacek Purchla, Jan M. Malecki, Regina Pytlík and Iwona Guzik



APPENDIX

PUBLICATIONS
of the International Cultural Centre

Cracow – Dialogue of Traditions (1991)

A volume of essays published together with "Znak" Publishers on the occasion of the CSCE Symposium. It presents Cracow's tradition as still living and thought-provoking rather than sacred. The authors include A. Vincenz, K. Dedećius, E. Brix, J. Woźniakowski, J. Turowicz, T. Kantor, and J. Purchla (156 pp., 31 black-and-white illustrations, Polish and English version).

Wojciech GAŁĄZKA

Oswajanie skorpionów

[*Taming the Scorpions*] (1992)

A volume of studies and sketches concerning Bulgarian culture and its dramatic dilemma between native and foreign, on transcending its limits and taming the other cultural spaces that are the metaphorical scorpions of the title (127 pp.).

Jan K. OSTROWSKI

Cracow (1992)

A modern artistic guide to Cracow, co-published with WAiF Publishers, and a monograph of the city, presenting Cracow's urban layout, its monuments, and the major historic sites (both church and secular) in its vicinity (388 pp., 198 black-and-white photographs, 16 colour photographs, English version).

Jacek PURCHLA

Europejski Miesiąc Kultury w Krakowie – czerwiec 1992 / European Cultural Month in Cracow – June 1992 (1993)

A generously illustrated book (190 photos) documenting the organizational and thematic preparations, financial principles, the course and reception of the European Cultural Month, supplemented with interesting archival materials

to demonstrate the scale of this unique festival of European culture (Polish-English version).

Jacek PURCHLA

Teatr i jego architekt

/ *Das Theater und sein Architekt* (1993)

This book, published in connection with the centenary of the Juliusz Słowacki Theatre, discusses the complex origins of the new building of the Municipal Theatre, and its place in the work of Jan Zawiejski who designed the building. It attempts to place this Cracow theatre in the history of Polish and European theatre architecture (127 pp. + appendix 12 pp., 92 illustrations, Polish-German version).

Władysław STRÓŻEWSKI

O pojęciu inspiracji / On Inspiration (1993)

An essay by an eminent philosopher published in 100 numbered copies by the International Cultural Centre to mark Krzysztof Penderecki's sixtieth birthday (Polish-English version).

Piotr KRAKOWSKI

Sztuka Trzeciej Rzeszy

[*Art of the Third Reich*] (1994)

The first Polish book to present a reasonably comprehensive and expert characterization of German art after Hitler's coup (architecture, sculpture, painting, and political posters). In his foreword and afterword the author explains the need to write such a book, to see German art of that period through the eyes of a Pole, and to treat it as a special warning precisely because of great similarities to what happened to art in the countries of the socialist camp (254 pp., 216 colour and black-and-white illustrations).

Adam MIŁOBĘDZKI
Architektura ziem Polski / The Architecture of Poland (1994)

A compendium of knowledge about buildings on Polish lands, from the earliest period of the Polish State up to the present. It shows the history of architecture as a particularly great dialogue between new concepts of the philosophy of life coming from the West and rendered into form, and the native tradition and culture (164 pp., 160 colour and black-and-white illustrations, Polish-English version).

Zdzisław NIEDZIELA
Słowacja znana i nieznaną
[Slovakia Known and Unknown] (1995)
Another volume in a series of essays on the

culture of Central-European countries. It deals with literature, shows centres of spiritual life and the intellectual legacy of the Slovaks. It is a contribution to the knowledge and understanding of our neighbouring country (132 pp., 25 illustrations).

Władysław SEMKOWICZ
Polacy i Słowacy w dziejowym stosunku
[Historical Relations between the Poles and the Slovaks] (1995)

A re-print of a work published in 1938, written with great academic competence and reflecting the state of knowledge at the time it was written. With friendly affection it talks of the legacy of Slovak culture and our mutual links (64 pp., 14 drawings).

Exhibition catalogues

Jan Vermeer van Delft.
St. Praxedis (1991)

This remarkable publication confronts two paintings of St Praxedis, by the Italian artist, Felice Ficherelli, with a painting by the Dutch master, Jan Vermeer (from the collection of Barbara Piasecka-Johnson). Text written by: Arthur K. Wheelock Jr., National Gallery of Art, Washington D.C.; Józef Grabski, IRSA, Vienna; Jacek Purchla, ICC, Cracow; and Lionel Koenig, CEDART, Florence.

Alfons Mucha.
Plakaty ze zbiorów lwowskich
[Posters from the Lvov Collection] (1992)

This catalogue, published on the occasion of an exhibition of a collection of posters by A. Mucha, one of the most popular creators of Art Nouveau style, contains numerous reproductions of the artist's works and a note about him and his work.

EGO.
Dudziński w Krakowie / in Cracow (1992)

EGO was published for a retrospective of Andrzej Dudziński organized by the ICC in Cracow. It consists of works that are a survey of the artist's output over 15 years, including newspaper graphics, featuring the "Pokrak" (freak) bird, published in American and Western European media, and the artist's latest works devoted to human birds in courtship. In addition to a documentation of exhibited

works, this publication contains sketches, interviews, and critiques written by well-known scholars, critics, and fellow artists (Polish-English version).

Graphik des deutschen Expressionismus (1992)
Max Beckmann, Otto Dix, Lyonel Feininger, Erich Heckel, Ernst Ludwig Kirchner, Otto Mueller, Emil Nolde, Max Pechstein, and Karl Schmidt-Rottluff are the most outstanding representatives of German Expressionism. The album contains biographical notes and 187 reproductions of graphic art by these artists. Foreword by Jacek Purchla. Introduction by Serge Sabarsky (German version + an insert in Polish).

Gustav Klimt (1992)
This album contains 134 reproductions of paintings, drawings, and watercolours by Gustav Klimt, "the king of Wiener Sezession". Foreword written by Jacek Purchla. Artist's profile by Serge Sabarsky.

Natalia LL (1992)
This catalogue was published in connection with an exhibition of works by Natalia Lach-Lachowicz, a representative of conceptualism in Polish art. It contains a text about the artist and her work written by Piotr Krakowski and 26 colour and black-and-white reproductions (Polish-English version).

Tadeusz Brzozowski.
Malarstwo, rysunek
/ Paintings, Drawings (1992)

This album contains 24 reproductions of paintings and drawings by Tadeusz Brzozowski, one of the classics of the Cracow Group. Also: a diary, selection of major publications about the artist, selected bibliography, major interviews with Brzozowski, filmography, and exhibitions (Polish-English version).

Dhubak.
Przeciw stereotypom
/ Against Stereotypes (1993)

This publication contains 23 works of Zbigniew Dhubak from different periods of his career, as well as a biography, works, exhibitions, and a selected bibliography (Polish-English version).

Grand Prix '91. Günter Dollhopf (1994)

A catalogue published jointly with the International Print Triennial, accompanying the exhibition of the laureate of the last year's triennial. It contains 16 expressive black-and-white illustrations depicting the artist and his works, a biographical note, and essays on the work of G. Dollhopf written by Lisa Puyplat and Utz W. Ulrich (Polish-German version).

Margot Trierweiler.
Malarstwo / Malerei / Painting (1994)

This publication, accompanying the exhibition of paintings by the contemporary German artist, contains reproductions of her paintings,

a note about her work, and opinions of critics (Polish-German-English version).

Nowosielski.
Rysunki / Drawings (1994)

A minicatalogue published in connection with an exhibition of Jerzy Nowosielski's drawings in Budapest, organized by the Polish Institute. It contains reproductions of drawings from the collections of the ICC and the Starmach Gallery, and a note about this outstanding artist (Polish-English version).

Oskar Kokoschka. *Wczesne lata*
[Oskar Kokoschka. The Early Years] (1994)

This catalogue contains 102 reproductions of oil paintings, drawings and watercolours by one of the leading exponents of European Expressionism. It is supplemented with comments by P. Krakowski, J. Purchla, S. Sabarsky, P. Werkner on the artist's life and work.

Artysta i jego Mecenas
[The Artist and his Patron] (1995)

This publication contains 23 reproductions of drawings by J. Malczewski from the years 1885–1905. They come from family collections presented to the Royal Castle at Wawel by Professor Karolina Lanckorońska. There are also texts by Jacek Purchla, Lech Kalinowski, Karla Lanckorońska and Joanna Winiewicz about the history of friendship between the Artist and Count Karol, about Professor Karla Lanckorońska and about the works on display during the exhibition.

Materials from seminars, symposia and research projects

Final Document and Proposals Submitted by the Delegations of the Participating States (1991)

Materials from the CSCE Symposium on Cultural Heritage held in Cracow in June 1991 (English version).

Gothic Architectures in Poland, Bohemia, Slovakia, and Hungary (1992)

The 7th volume of the Niedzica Seminars on Gothic art. The seminars are held every other year and each time are devoted to a different period of art and artistic links between Poland, Bohemia, Slovakia, and Hungary. Art historians, architects, and historians take part in the seminars (80 pp. + 86 sketches and illustrations, texts in English and German).

The Jagiellonian University in the Evolution of European Culture (1992)

The CSCE Conference on Cultural Heritage was held in Cracow between 28th May and 7th June 1991. This publication is the result of a session organized by the ICC and the Jagiellonian University as part of the CSCE Conference and contains papers delivered at that time (95 pp., texts in English, French and German).

Managing Tourism in Historic Cities (1992)

Authors of this book – experts in urban economy, management, and planning – deal with the problem of tourism in the situation of a market economy. Special emphasis has been

laid on the question of tourism as a means of revitalizing European historic cities (272 pp., English version)

Cultural Policies (1993)

The new political reality in Central Europe at the threshold of the nineties placed artistic circles and the whole culture in post-Communist countries in a wholly new, and for many unexpected, situation. The past model of artistic patronage, based on state monopoly, broke down. Our part of Europe struggles with a multitude of new problems. Some eminent representatives of culture from Poland and Germany make comments on Polish and German experiences. These may serve as advice to others (104 pp., English version).

*Das 500jährige Jubiläum
der Krakauer Studienzeit
von Nicolaus Copernicus* (1993)

Nicolaus Copernicus enrolled in Cracow University in the winter term of 1491–92 and studied at the Department of Liberal Arts until 1495. The extent to which Copernicus' four-year studies influenced his creative personality is the dominant, although not the only, goal of this book (164 pp., German version).

Managing Historic Cities (1993)

This book presents various aspects of the regeneration of historic cities, with special focus on problems that are caused for the cultural space of the city centre by the rules of a market economy. The many different examples of inner city regeneration in countries with advanced market economies provoke questions about the feasibility of using their experiences in the cities which are only now entering that road (290 pp., English version).

*Régions, régionalismes
et conscience régionale face
à l'intégration européenne* (1993)

The session, whose results are contained in this publication, was organized to close the European Cultural Month and attempted to answer the question of how, in the face of European integration, to preserve the wealth of regional cultures with their diversity of languages, denominations, customs, etc. The session aimed to distinguish those elements which contributed to the creation in Central Europe of culturally mixed areas, and to make us realize

the benefits and dangers arising from the inevitable integrating process (208 pp. + 16 illustrations, texts in French and German).

*L'Université et la ville au Moyen Age
et d'autres questions du passé universitaire* (1993)

This volume contains material from a symposium organized by the International Cultural Centre together with the Jagiellonian University, the University of Bordeaux III, and the French Institute in Cracow. The topic "City and University in the Middle Ages" was considered wide-ranging because both the municipal borough in its established form and the university fraternity in its dynamism and expansiveness were products of the Middle Ages, and their coexistence added vigour to both, so important, structures (168 pp., 39 illustrations, French version).

Heritage Landscape (1994)

This publication contains a series of lectures delivered by world-famous experts as part of a conservation course of The College for New Europe in 1992. It is intended for professionals involved in the protection of cultural heritage (118 pp., English version).

Stereotypes and Nations (1994)

Papers given during an international conference under the same title, organized in June 1993. It presents, in a comprehensive and unconventional way, the issues of national stereotypes: how they are formed and how they function in popular consciousness and in art, and what threats they pose. The authors include C. Miłosz, S. Barańczak, T. Venclova, K. Zanussi, T. Jastrun, K. Dedecius, S. Frenkiel, L. Baier, R. Scruton, F. Alting von Geusau, J. Błoiński, U. Altermatt, and R. S. Amossy (330 pp., Polish and English versions).

Wokół Matejki
[Around Matejko] (1994)

Materials from an international symposium organized in autumn 1993 to mark the centenary of the artist's death. It is an attempt to look on Matejko as a painter – and not only as a specialist in the philosophy of history or co-originator of the main national myths – by setting his work against the wide background of 19th-century European painting (165 pp., 135 colour and black-and-white illustrations).

Zarządzanie kulturą
[Management of Culture] (1995)

This volume contains selected materials from a seminar for cultural managers, which was held in March and April 1993. There is an overview of institutions and international foundations, provided with their addresses and comment on their activities and the kind of help

they offer; the characterization of different forms of institutional management; proposals for new solutions possible for Polish culture; discussion of the issues of advertising, marketing, techniques of presenting the work of a cultural institution, and techniques of painting its picture in the minds of the recipients (178 pp.).

Materialy do Dziejów Sztuki Sakralnej na Ziemiach Wschodnich Dawnej Rzeczypospolitej
[Materials for the History of Religious Art in the Eastern Borderlands of the Old Polish Republic]

vol. I/1: *Kościoty i klasztory rzymskokatolickie dawnego województwa ruskiego*
[Roman Catholic Churches and Monasteries of the Former Province of Ruthenia]
edited by J. K. Ostrowski (1994)

The first attempt to catalogue monuments of religious art found in the area of the old Polish Republic (now belonging to Lithuania, Belarus and Ukraine) and, after almost half a century, to inventory movable monuments now scattered primarily in the west of Poland. The first volume is concerned with the churches in Buczacz, Hodowica, Lvov, Nawaria, Olesko, and Podhorce (125 pp. + 196 illustrations).

Vol. I/2: Jerzy T. Petrus *Kościoty i klasztory Żółkwi*

[Churches and Monasteries of Żółkiew] (1994)

Another volume in a series which is an inventory and documentation of Żółkiew's religious monuments, particularly the parish church under the invocation of St Laurence the Martyr, the church of the Assumption, the monastery of the Dominicans, the church of the Sacred Heart, the nunnery of the Felicians, the former church under the invocation of St Andrew and the former nunnery of the Polish Province of the Dominicans (200 pp., 355 black-and-white illustrations).

* * *

Yearbooks of the International Cultural Centre

Vol. 1 (May 1991–May 1992)

Vol. 2 (June 1992–May 1993)

Vol. 3 (June 1993–May 1994)

These volumes contain reports of the activity of different sub-centres of the International Cultural Centre. They contain information about research programmes, seminars, conferences and exhibitions held at the ICC Gallery. The section *Reflections • Impressions • Opinions* includes essays on philosophy, culture and his-

tory. They complement and comment on the current research and on the statutory activity of the Centre. They are provided with interesting photographic materials and a *Diary* (starting from Vol. 2), which records in detail current work of the International Cultural Centre (Polish and English versions, in two volumes).

[trans. Jerzy Pilawski]

*PROGRAMME COUNCIL
of the International Cultural Centre*

Andrzej ROTTERMUND – *President*
Wojciech CZECH
Lech KALINOWSKI
Piotr KRAKOWSKI
Jerzy Z. ŁOZIŃSKI
Jan M. MAŁECKI
Anna NIEWIADOMSKA
Krzysztof PENDERECKI
Marek ROSTWOROWSKI
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Władysław STRÓŻEWSKI
Andrzej TOMASZEWSKI
Andrzej WAJDA
Jacek WOŹNIAKOWSKI
Jerzy WYROZUMSKI

*STATUTES
of the International Cultural Centre**

*Chapter I
GENERAL PROVISIONS*

§ 1

The International Cultural Centre, hereinafter called "the Centre", is a cultural institution established by the Instruction No. 11 of the Minister of Culture and the Arts of 10th May, 1991 concerning the foundation of the International Cultural Centre, changed by the Instruction No. 18 of 6th July 1992, functioning in compliance with the 25th of October 1991 Act on organizing and implementing cultural activities (Law Gazette No. 114, pos. 493 of 1994. No. 121, pos. 591) and the present Statutes.

§ 2

1. The Centre's main base shall be in the city of Cracow.
2. The Centre shall act on the territory of the Republic of Poland and abroad.

§ 3

The Centre is subordinated to the Minister of Culture and the Arts.

§ 4

The Centre shall use a round stamp with the emblem of the Republic of Poland in the middle and the inscription "The International Cultural Centre in Cracow" in the rim.

*Chapter II
GOALS AND TASKS*

§ 5

The Centre is a cultural institution of a research and development, educational and informational nature.

* In compliance with the Instruction No. 27 of the Minister of Culture and the Arts of 18 May 1995

§ 6

The aim of the Centre's activity is to support European cooperation and cultural integration, and to preserve its cultural heritage through:

- 1) promotional and informational activities in all areas of European culture,
- 2) conducting research and studies on the European heritage with special emphasis on:
 - a) the phenomenon of multiculturalism and intermingling of cultures
 - b) the cultural area of Central and Eastern Europe
 - c) the Polish cultural heritage abroad
- 3) education for the benefit of New Europe, provided within the topics which cover the Centre's scope of activity.

§ 7

The Centre's principal tasks include:

- 1) encouraging cooperation amongst cultural institutions involved in the preservation of Poland's and Europe's cultural heritage,
- 2) organizing academic research on specific problems of culture as well as promoting the results of such research,
- 3) organizing international cultural festivals,
- 4) organizing and carrying out various forms of educational activities addressed principally to youth,
- 5) publishing activity and the operation of a specialized library,
- 6) accumulating and disseminating information concerning the cultural life in Poland and Europe.

Chapter III

ADMINISTRATION AND MANAGEMENT

§ 8

1. The Centre's activities shall be supervised by a Director appointed and recalled by the Minister of Culture and the Arts.
2. The Deputy Directors and the Chief Accountant shall be appointed and recalled by the Director.

§ 9

The specific duties of the Centre's Director are:

- 1) to direct the activities of the Centre and to supervise the funds to be administered by the Centre,
- 2) to determine the appropriateness of expenses and administrative expenditures within the guidelines of the approved budget,
- 3) to determine whether the bequests and donations should be accepted, and to decide about acceptance and transfer of deposits,
- 4) to conclude agreements regarding employment, work orders and contracts, and to manage personnel-related matters,
- 5) to represent the Centre.

§ 10

1. The following are the Centre's organizational units:
 - a) The Organizational Bureau,
 - b) The Research Institute of European Heritage,
 - c) The Centre for the Promotion of the Arts and Sciences,
 - d) The Training Centre – The College for New Europe.
2. The Centre's Director is empowered to create, combine, divide, and dissolve the Centre's organizational units.
3. The detailed scope of activity of the organizational units will be determined by the Centre's Director in a set of organizational rules.

Chapter IV *THE PROGRAMME COUNCIL*

§ 11

1. The Programme Council hereinafter called "the Council" shall function at the Centre as an advisory and opinion-forming body to the Centre's Director.
2. The Council shall be composed of between 10 and 15 members appointed and recalled by the Centre's Director from among:
 - a) representatives of the Minister of Culture and the Arts,
 - b) authorities on art, cultural heritage and its protection,
 - c) art critics, art historians and patrons of culture.

§ 12

1. One of the Council's tasks is to provide opinions and suggestions on matters related to the Centre's overall activities.
2. The Council's activities shall be directed by a Chairman appointed by the Council members.
3. The Chairman shall convene a session of the Council at least once a year.
4. The Council shall act on the basis of a set of rules resolved by itself.

Chapter V *ASSETS AND FINANCES*

§ 13

1. The Centre's activity is based on the funds from the budget; from the Centre's own means acquired from the statutory activities; voluntary contributions, donations, and bequests from legal and natural entities; and from other sources.
2. The basis of the Centre's financial activity is an annual financial plan drawn up by the Director.

Chapter VI
FINAL PROVISIONS

§ 14

1. The Centre shall be subject to entry in the register managed by the Minister of Culture and the Arts.
2. The Centre shall begin its activity and acquire the status of a legal entity immediately upon its registration.



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Printing and binding
Drukarnia Narodowa in Kraków, 19 Marszałka J. Piłsudskiego Street

Publisher
International Cultural Centre
Kraków, Rynek Główny 25



ISSN 1230-2600

