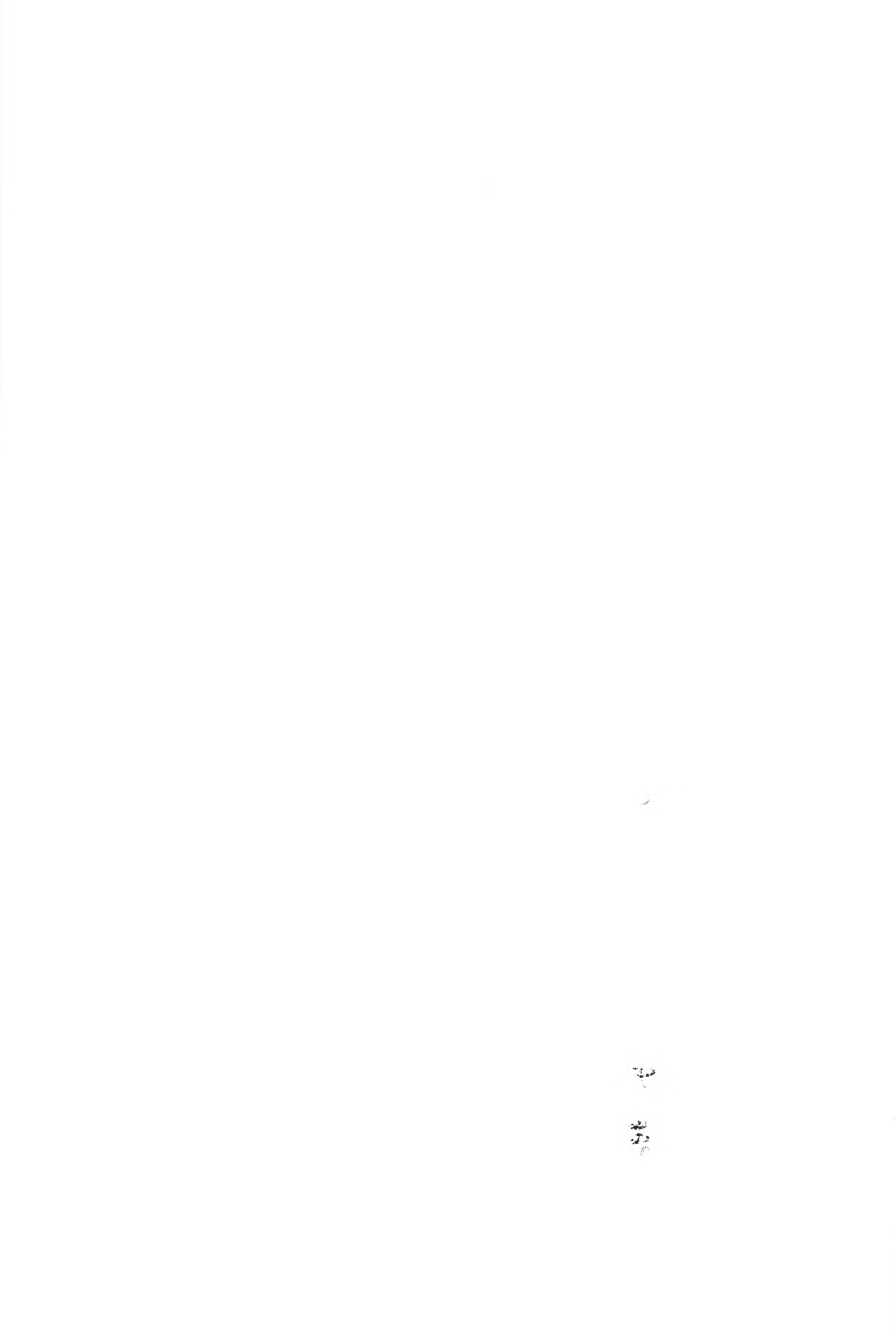
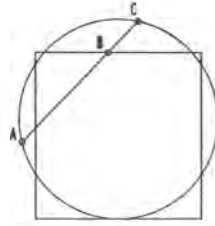


International  
Cultural Centre  
Cracow  
June 1995 – May 1996

Yearly No. 5





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Kraków 1996



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JACEK PURCHLA  
FIVE YEARS  
OF THE INTERNATIONAL CULTURAL CENTRE

*Late May/early June 1996 see the close of another year of activity at the International Cultural Centre, but this period also gives me an opportunity to take a wider look both back and, perhaps above all, into the future, as 29 May marks the fifth anniversary of our existence.*

*Five years have been but a moment, compared especially to the power and duration of the cultural heritage which we have become involved in. Paradoxically, the past five years in Poland and Cracow have also been a whole epoch for Poland as well as for Cracow. Five years ago the International Cultural Centre was just a beautiful idea. Today we are positive that it has been worth dedicating ourselves to this idea. Our conviction is reinforced by the experience of these several years and by people of different cultures, different languages and different views, who have visited our Centre.*

*The previous activities of the Centre were based on the conviction that rapid changes that we had experienced over the previous few years, especially in this part of Europe, needed an intensification of international dialogue and exchange in the sphere of culture in its broadest sense. It is only openness and bold tackling of often very difficult topics that can lead to the overcoming of national stereotypes, mutual prejudice and barriers that are still prevalent – which often result from a lack of adequate contacts and lack of knowledge about one another. The question of how to live together with the neighbours is still a key political problem of our continent, perhaps especially of Central Europe, where multiculturalism is traditionally confronted with a strong sense of national identity.*

*In many people the revolution of recent years we were witnesses to and participated in, aroused fear, caused, amongst other things, by the concern that the opening of borders could be a threat to one's own identity. This fact became for us an additional impulse for new thinking about culture and its role in the inevitable globalization of civilizational processes. It is culture and cultural heritage, accumulated over generations, which should in this context be seen as a chance for effective protection of one's own identity. At the same time culture should also be seen (paradoxically, this is more difficult in our reality) as an important factor of development. The role of cultural heritage in the fast-changing world, a new philosophy of attitude to culture as an important factor of development, are issues which from the very beginning have figured prominently in*

our programmes. Our five years' experience has also led to a conviction about the growing need for international cooperation in the field of culture, based, amongst other things, on permanent structures. This is confirmed, among others, by the Centre's active involvement in the work of numerous cultural networks and international institutions.

After five years of activity, the International Cultural Centre is not suffering from a lack of partners, nor is it suffering from a lack of programmes and interesting projects, but we are led by an ever stronger conviction that the formal and legal framework within which we came to work from the beginning, is an increasingly great barrier. Although these five years have been a whole epoch in Poland, unfortunately nothing has changed in the system of financing and managing culture. In recent years, instead of necessary flexibility we can observe rigidity in the interpretation of anachronistic principles of financing culture. This puts us on the wrong track of extensive and inefficient activity. This need not necessarily be so; indeed, it should not be so. And this is not a question of financial means, but, above all, a question of a fundamental reform of the system. Because of the paucity of financial means, it is particularly important to create and extend the possibilities of financing culture from extrabudgetary sources.

The Centre's example particularly clearly confirms this fact, but it also lays bare the demotivating character of the previous system. It is the extensiveness of old solutions which acted – and unfortunately still acts – as a stimulant for passiveness. Breaking the old patterns of thought about the question of cultural management, the Centre has involuntarily become a peculiar laboratory of necessary changes. The conflict between the logic of our thinking based on the principle of efficiency and the corset of anachronistic, legal and financial solutions, leads us to one conclusion. There is a need for modern solutions, for bold linking of budgetary means with extrabudgetary ones. It is thus necessary to create conditions for the wise economization of our activity in the positive sense of the word. This should lead to a peculiar effect of synergy.

The need to change the system of financing (or, more broadly, management of) culture in Poland becomes even clearer when confronted with the experience of other European countries. The European tradition in this field is primarily one of the responsibility of the state as the principal patron of culture. At the same time, the experience of the wealthiest countries shows that financial means for culture are often "difficult money", and that because of this the legal and organizational structures (frameworks) in which culture functions must be flexible.

The many cultural centres operating in Europe are characterized by diversity as well as by clear specialization. These are great art centres, cultural information centres, leisure centres, centres of artistic animation, or cultural studies centres.

In confronting real needs, the International Cultural Centre in Cracow has worked out an individual model of activity. It combines very different forms of work: from research programmes, to education and information, to promotion of the arts. In my opinion, this multifunctionality of the Centre is an advantage and particular achievement, but it also creates fundamental difficulties for our activities, also in the material dimension.

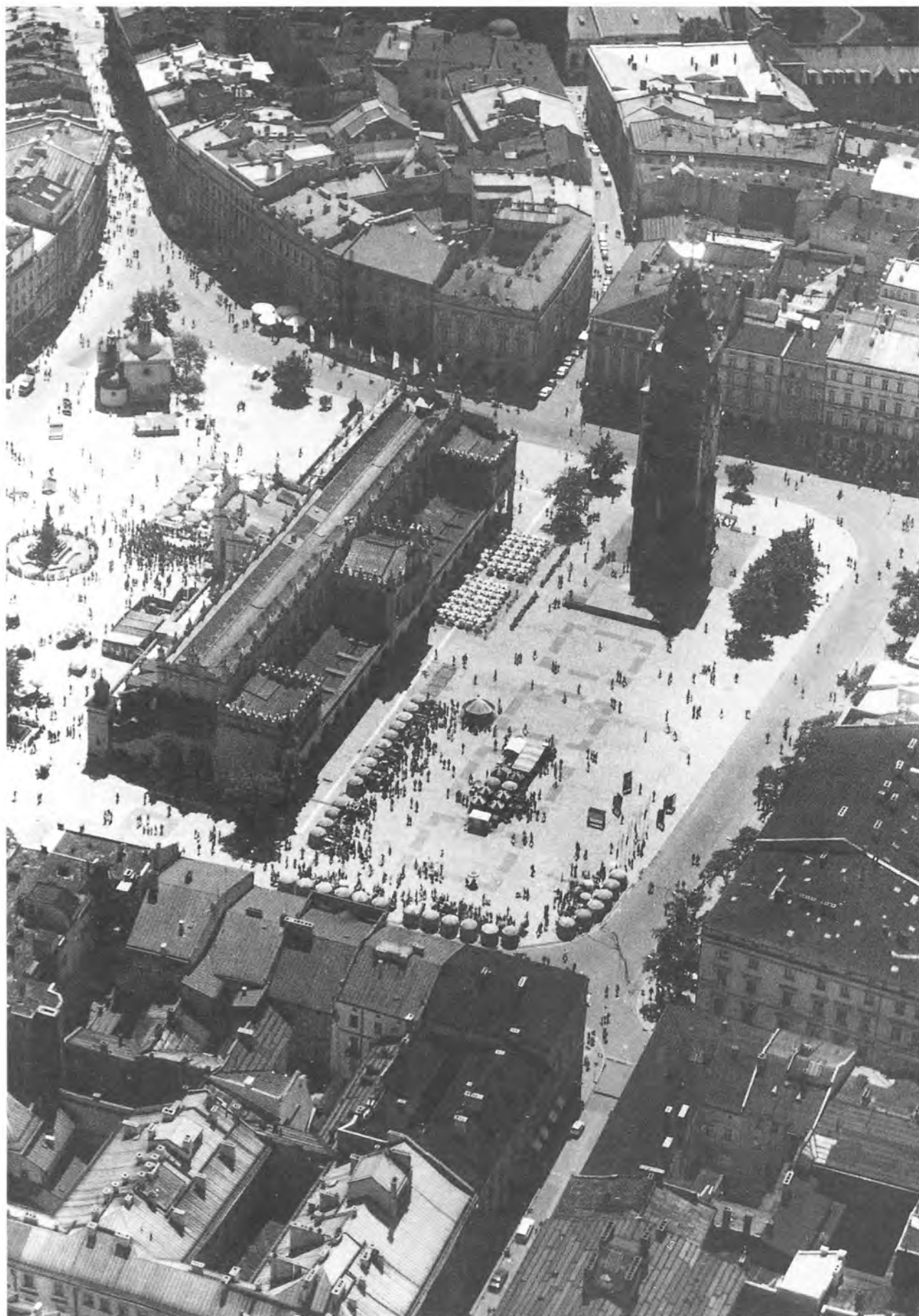
As a rule, cultural centres have specially constructed, not infrequently large, and excellently-equipped headquarters. The Centre in Cracow was set up and has developed a broad programme of activities with no investment from the state. This today provides us with moral satisfaction on the one hand, but is becoming a source of difficulties impeding further growth on the other. In order that a time of creative stabilization

*takes place, after an initial period of shaping the institution and determining its programmes, the International Cultural Centre needs both a general reform of cultural management and – speaking in terms of our day-to-day work – urgent development of our head office at the Market Square in Cracow, according to the needs and challenges that we are facing.*

*Culture in Cracow is an exogenous factor, which contributes substantially to the development of the city and its importance in Europe. Strengthening the role of the International Cultural Centre as Cracow's first institution involved in dialogue, should become an important element of the new strategy of city development started in 1990. This trivial truth should become translated as quickly as possible into the language of facts, put into practice by implementing investment decisions and – perhaps, above all – system decisions.*

[trans. Jerzy Pilawski]





1. The Market Square in Cracow – the greatest square in medieval Europe



2. The gate of "Under the Raven" House at 25 Market Square (seat of the ICC). The photograph was taken during the conference *Cultural Ties Between Poland and Slovakia Throughout History* and the exhibition *The Poetry of Architecture*.

RESEARCH INSTITUTE  
OF EUROPEAN HERITAGE

The Research Institute of European Heritage was established in May 1995 by combining two research units of the International Cultural Centre: The Institute of European Cultures and The Institute for Urban, Architectural and Monument Preservation Studies. Its activity is supervised by Prof. Jerzy Wyrozumski. The Research Institute of European Heritage was officially inaugurated on 1 January 1996, but it has in practice functioned under the new name since May 1995. The two units were combined mainly because their previous areas of activity intermingled and overlapped. Of particular importance in the wide range of research problems connected with European cultural heritage are:

- development of methodology for research on heritage,
- recognition, scientific development and valuation of the heritage of Central and Eastern Europe,
- development of active heritage management strategies,
- study of the problems of cultural regions and the culture-inspiring activities of national minorities.

In extending the scope of heritage studies a very important role is played by recognized Polish and foreign experts cooperating with the Institute. The activities undertaken reflect the main directions of our activity. Seminars and conferences are undoubtedly amongst the most important forms of our activity. We try to publish materials from these meetings, which are often results of our research. In the previous year (June 1995 – May 1996) three books appeared: *Związki kulturalne polsko-słowackie w dziejach* [Cultural Ties Between Poland and Slovakia Throughout History], *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], and *Kościół i klasztor rzymskokatolickie dawnego województwa ruskiego* [Roman-Catholic Churches and Monasteries of the Old Rus Province] – another volume in the series *Materials for the History of Religious Art in the Eastern Borderlands of the Old Polish Republic*, prepared under the academic supervision of Prof. Jan Ostrowski.

In June 1995 a symposium, *Cultural Ties Between Poland and Slovakia Throughout History* was organized by the Institute of European Cultures (8 – 11 June). It was accompanied by an exhibition at the Gallery of the International Cultural Centre entitled *The Poetry of Architecture*, showing the activity of the outstanding architect, Dušan Jurkovič, creator of the national Slovak style. For the conference the ICC prepared two publications: a re-print of a book from 1938 by Władysław Semkowicz, *Polacy i Słowacy w dziejowym stosunku* [Historical Relations Between the Poles and Slovaks], and a volume of



3. In Kezmarok during the study tour accompanying the Polish-Slovak conference in June 1995 (Prof. Jerzy Wyrozumski and Katarzyna Brykowicz)

essays by Prof. Zdzisław Niedziela, *Słowacja znana i nieznana. Szkice z dziejów literatury słowackiej* [Slovakia Known and Unknown. Essays on the History of Slovak Literature].

The session was conceived of as the Centre's contribution to the process of building, on the basis of culture and science, mutual understanding and openness between the two nations. An equally important intention of the organizers was, through this meeting, to join in the building of a strategy for the protection of cultural heritage of a national and regional nature – in view of the new problems that follow in the wake of Europe's integrating process. In their papers and discussion the participants focused on political and cultural relations between Poland and Slovakia, the literary ties between the two nations, and issues of cultural contact in the border area. The session demonstrated both the achievements and shortcomings in the field of our mutual acquaintance. It showed the actual problems of and real opportunities for the cultural and ethnic coexistence of the Poles and Slovaks in the border area.

As part of the project *Upper Silesia – Little Poland – Moravia – Slovakia in the Centre of Europe*, implemented in 1994 by The Institute for Urban, Architectural and Monument Preservation Studies in cooperation with the Foundation for the Upper Silesian Area, we organized in August/September 1995 the fifth symposium *Olomouc – the Historical and Spiritual Capital of Moravia*.

Another undertaking was the seminar *The Common Cultural Heritage of Poland and Germany*, organized from 3 to 7 October 1995 in cooperation with the Goethe-Institut in Cracow, the Institute of Art at the Polish Academy of Sciences in Warsaw,



4. Meeting with the consul general of the Federal Republic of Germany during the seminar *The Common Cultural Heritage of Poland and Germany* in October 1995 (Prof. Dethard von Winterfeld, consul Laurids Hölscher and his wife, Irmela Spelsberg, director Jacek Purchla)

and the Institute for Art History at the Johann Gutenberg University in Mainz. This was the second conference of German and Polish art historians since the Second World War (the first was organized in Mainz in 1988). Outstanding experts – historians and art historians from Poland and Germany, representing various subject areas and historical epochs, met at the "round table". The aim of this meeting in Cracow was to jointly review all the research problems of Polish-German cultural heritage. The seminar was at the same time part of a wider project, as part of which regular studies on these problems are done; the organizers' intention was for the project to create model solutions which can be used in studies and protection of heritage in bi- and multicultural areas in the whole of Europe.

During the meeting several problems appeared around which a discussion followed. The seminar opened with papers by Prof. Dethard von Winterfeld (Johann Gutenberg University in Mainz), Prof. Stanisław Mossakowski (Institute of Art at the Polish Academy of Sciences in Warsaw), and Prof. Andrzej Tomaszewski – general conservator of monuments in the Republic of Poland. They tried to define the notion of "common cultural heritage of Poland and Germany", and to show the common fate of the artistic heritage of both countries, by formulating a new view of the contact between the Polish and German circles. Prof. Mossakowski emphasized the role of the fundamental truth that "art unites rather than disunites", which should become a starting point for reflections on the possibilities of cooperation. Later during the seminar the academics presented an overview of the research into the cultural heritage of Silesia and Pomerania. The initiative was taken by the Polish scholars; it turned out that German scholars are often unfamiliar even with very advanced studies in these areas. A remarkable confirmation of the value of the work of Polish academics was a speech by Prof. Ewa Chojecka (Silesian University in Katowice), who presented an analytical report on the state of the preservation of historical and modernist architecture in Upper Silesia. The contents of the paper aptly substantiated the thesis contained in the seminar's title. The plenary session was accompanied by a touring seminar of Upper Silesia. Its route was through Rudy Wielkie (Cistercian monastery plan), Katowice, Zabrze (modernist architecture – Weichmann Textile Factory designed by E. Mendelsohn, St Joseph Church designed by D. Böhm), and Świerklaniec (a park and palace complex designed by H. M. Lefuel).

In conjunction with the Oesterreichische Forschungsgemeinschaft, a conference *Mayors and City Halls – Local Government and the Cultural Space in the Late Habsburg Monarchy* was organized in November/December 1995. Historians, economists and lawyers from academic centres in Austria, Croatia, the Czech Republic, Hungary, Italy, Poland, Slovakia, Slovenia and Ukraine took part in the meeting. For many of them this was another symposium organized by the ICC. The following were invited to the conference: Prof. Hannes Stekl, Dr Jindřich Vybíral, Prof. Vladimir Bedenko, Dr Dana Bořutová, Prof. Damian Prelovšek, Prof. Teresa Jakimowicz, Prof. Ewa Chojecka, Prof. Krzysztof Dumala. Cracow was represented, amongst others, by Prof. Stanisław Grodziski, Prof. Jan Małecki, Prof. Irena Homola Skąpska, and Prof. Jacek Purchla. The meeting was to examine the effect of self-government on the composition of the cultural landscape of urban centres. Because the city hall is the most prominent symbol of self-governing autonomy, the characteristics of this building – at the same time a component of the cultural space – became a starting point for reflections on inter-relations between economic and politico-legal conditions and the cultural and artistic development of urban environments. Such a view of the seat of self-government found its reference in contemporary relations between the local authorities and issues of cultural heritage protection.

Another undertaking by the Research Institute of European Heritage was the conference *Poland and Hungary in European Culture and Civilization* (25 – 28 April 1996). It was another stage in a series of bilateral sessions organized by the ICC. The



5. Discussion during the conference *Mayors and City Halls*; PhD Krzysztof Görlich, vice-president of Cracow, addresses the meeting, next: Dr Emil Brix and Prof. Jacek Purchla

meeting was held in Cracow, and the summary was done in Niedzica, a place where Hungarian and Polish history and culture meet in a special way.

Searching for cultural genealogy, the conference participants analysed the history of both nations, paying particular attention to those historical ideas and events which linked Poland and Hungary and caused analogous effects in both countries. The personal unions of dynasties were recalled by Prof. György Székely and Prof. Krzysztof Baczkowski, Prof. Lajos Hopp demonstrated the idea of the bulwark, so important for the defence of Europe against the eastern element. At the same time Dr Emil Brix also stressed that in this context nationalistic tendencies are not foreign to this part of Europe. Dániel Bagi and Prof. Józef Gierowski indicated the differences in the historical and economic development of the two countries on the threshold of modernity. Prof. Géza Komoróczy and Prof. Józef Gierowski returned to the internal problems of the countries, focusing on issues of Poland and Hungary's multiculturalism. National myths and symbols important in the creation of national awareness and identity, the formation and development of the culture of the nobility, and the lineage of the notion of *sarmatyzm* [old Polish character] were discussed in papers by Prof. Andrzej Borowski, Dr Leszek Hensel, and Noémi Kertész. The formation of the modern sense of nationality in the dramatic historical processes of the 19th and early 20th century was presented by Prof. Jerzy Jedlicki, Dr István Kovács, and Vilmos Heiszler. A paper by Prof. Andrzej Chwalba, concerning the development of socialist ideas at the turn of the century, was an introduction to the difficult and controversial topics of today. More recent history was discussed by Prof. Andrzej Paczkowski and András Pályi. Papers by Prof. Katalin Szokolay and Prof. Károly Kapronczay proved also that in recent times Poland and Hungary have continued a tradition of close cooperation. The conference provided an opportunity to discuss again, in a synthetic way, the important aspects of Poland and Hungary's common history, with particular regard to very recent history, to find a number of new



6. The conference *Poland and Hungary in European Culture and Civilization*, April 1996, the M. Bobrzyński Hall at the Collegium Maius of the Jagiellonian University (in foreground: Dr Rafał Wiśniewski, ambassador Maciej Koźmiński, Prof. Jerzy Wyrozumski, consul general Ferenc Puskás, and member of parliament Lajos Szabó)

reciprocal references in the cultural development of both nations, and was a forum for an exchange of experiences connected with overcoming threats to cultural development in a period of changing systems.

From 26 to 29 May 1996, a conference *The Historical Metropolis of Central Europe – A Hidden Potential* was organized to mark the fifth anniversary of the International Cultural Centre. The meeting continued and summarized the integrated study, conducted by the ICC, of the historic city in a period of transformation. The conference brought together the views of theorists and practitioners in the study of historical cities, the problems of their transformation, and their protection in the wider context of the economic and cultural development of the Central European region. Such a programme was ensured by the participation of prominent experts in urban problems from Europe and the United States.

An introductory paper was given by Prof. Karl Schlögel, who outlined the currently complex situation of historical metropolises in Central Europe. He devoted a lot of time particularly to the issues of city modernization. Prof. Jerzy Mikułowski-Pomorski presented various ways of perceiving the phenomenon of *genius loci*. His paper led to the paradoxical conclusion that this "spirit of the place" cannot be properly defined, and perhaps is altogether a figment of the imagination which is not necessarily useful even in the disciplinary science of the city. A similarly contrary paper was given by Prof. Gregory J. Ashworth. His in-depth analysis of the problems of utilizing the heritage of historical metropolises, especially the difficulties accompanying attempts to reconcile civilizational progress with the protection of historic tissue, showed the ambiguity of the historical attractiveness of a city. The historical accretion of cultural, artistic and architec-



7. The conferences and seminars are always accompanied by presentations of International Cultural Centre publications... (Barbara Czyszczoń and Alicja Górka)

tural potential in Central European cities in the period between the Middle Ages and modernity, which are inter-linked by economic, political and even geographic ties, was the subject of reflections by Dr Hanna Nogosse. A broad discussion of the problem of the metropolis was provided in a paper by Prof. Thomas Bender. An interdisciplinary view of the city as a historic centre, in which history becomes capital to be utilized, of the metropolis, which becomes an element of national or local identification, and of the concentration of people who experience, and on the basis of their experiences in a particular field, make decisions about their development, made it possible not only to define the notion of metropolis, but also to provide a comprehensive picture of and comment on its functions and characteristics. Subsequent papers characterized the development of Central European cities over the centuries: the location and time of appearance of the first urban centres, the formation and development of urban systems, the appearance of the first buildings testifying to the fulfilment of metropolitan functions, and the dependence of urban development on geographical, historical, political, economic and cultural conditions. Particular attention, in the papers by Prof. Teresa Jakimowicz, Prof. Jacek Purchla, and Krzysztof Czyżewski, was paid to the process of acquisition and loss of metropolitan functions by the city. In most of the papers special emphasis was laid on the present-day situation and potential future role of heritage in the development of historical metropolises. The conference concluded with a panel discussion. The participants in the conference stressed that the development of metropolitan cities should be subjected to academic study, and their preservation – now and in the future – should be the object of special attention. On the other hand it was shown that the determining role of economic and political factors does not always permit maintenance of the metropolitan status of the city. During the discussion problems related to the protection and management of cultural heritage in historical cities were also raised, especially under conditions of structural transformation. There has been controversy over the role and possibilities of utilizing history in contemporary urban development. Finally, however, history's potential was recognized, which, used ably and sensibly, may bring many benefits to the contemporary development of historical metropolises.

In the near future we wish to continue this series of bilateral meetings – in 1997 there will be a conference on Polish-Czech relations from the Middle Ages to the present time. We do not want to neglect topics relating to art and architecture – we have begun preparations for the conference *Vernacularism in European Culture*. In undertaking these subsequent enterprises we are striving, with the current work of the Institute, to implement the basic idea of the Centre, that is to build universal culture based on respect for identity and individuality of nations and regions.

[trans. Jerzy Pilawski]

REGINA PYTLIK

THE CENTRE  
FOR THE PROMOTION OF THE ARTS AND SCIENCES

The fifth year of International Cultural Centre activity prompts a detailed recapitulation. In the period from June 1995 to May 1996 the Centre for the Promotion of the Arts and Sciences continued its extended activity as regards its organization and programmes, which began last year.

The Gallery of the International Cultural Centre, operating as part of the Centre, organized six diverse exhibitions. In June and July 1995 there was an exhibition entitled *The Poetry of Architecture*, presenting the work of Dušan Jurkovič, one of the most prominent Slovak architects from the turn of the century. In his designs he combined elements of native folk architecture with contemporary architectural principles. He is also recognized as the creator of the Slovak national style. Jurkovič worked primarily in Moravia and Bohemia. In his output designs for cemeteries figure prominently. The cemeteries, as well as stone and wooden chapels – the artist's favourite motif – display a masterly accommodation of the Carpathian landscape. The exhibition was organized in cooperation with the Slovak National Gallery in Bratislava to accompany the conference *Cultural Ties Between Poland and Slovakia Throughout History*.

Two exhibitions of works previously unknown to the general public were also shown in the Gallery. One of them – *Francesco Bartolozzi. Plates from the Graphic Collection of the Polish Academy of Sciences Library in Cracow* – took place in September and October 1995. It was the first time such an extensive selection of work by this prominent European graphic artist of the second half of the 18th century could be viewed not only by art historians and researchers, but also by the art-minded public. Bartolozzi worked in Italy, England and Lisbon. He was primarily a copper engraver, and became a master of the stipple technique. Cracow has one of the largest collections of his graphic work in Poland. The exhibition was supplemented by a catalogue of all the graphic work by Bartolozzi in the possession of the Polish Academy of Sciences Library. This exhibition will hopefully begin a series of exhibitions presenting remarkable, but often forgotten works found in the rich collections of the Polish Academy of Sciences Library.

Two lectures coincided with the exhibition. Krzysztof Kružel, one of the authors of the exhibition, discussed Bartolozzi's work at length, and in the second session the sixty year old plus history of the Plate Collection of the Polish Academy of Arts and Sciences was recalled. This collection constitutes the linchpin of the present graphic collection in the Polish Academy of Sciences Library. Dr Karolina Grodziska, director of the Library, and Prof. Lech Kalinowski and Prof. Jerzy Wyrozumski talked of the past and present, and of the future plans for this department.



8. The hundredth anniversary of Józef Czapski's birth – promotion of exhibitions at the National Museum and at the International Cultural Centre Gallery

The Gallery of the ICC ended 1995 with an exhibition of recent paintings by Zdzisław Beksiński from the years 1983–1994, on loan from the collection of Anna and Piotr Dmochowski in Paris. The paintings were also shown in Łódź, Katowice and Gdańsk. The exhibition was extremely popular. Most of the public was made up of young people, which is evidence that the artist still exerts a fascination on younger generations. The discussion accompanying the exhibition, in which Krystyna Czerni, Tadeusz Nyczek and Prof. Jacek Woźniakowski took the floor, showed that Beksiński's work still stirs many emotions: the artist has a large number of admirers, but also determined opponents.

Another exhibition of contemporary art was the presentation of work by two Hungarian artists – Imre Bukta and Károly Halász (January – March 1996). The opening was followed by a meeting between the public and representatives of the media, and the creators and curator of the exhibition, Kristina Jerger. The exhibition and the conference *Poland and Hungary in European Culture and Civilization* are the International Cultural Centre's contribution to the Poland-wide celebration of Hungary's 1100th anniversary.

The second exhibition, presenting previously unknown work by a Polish émigré artist, was the exhibition Józef Czapski. *Paintings and Drawings from Private Collections* (April – May 1996). The centenary of Józef Czapski's birth was an exceptional opportunity to organize this. For the same occasion the National Museum in Cracow organized an exhibition entitled *The Interior* presenting the artist's room and numerous keepsakes, as if directly transferred from Maisons-Laffitte. Both institutions published a joint poster advertising the exhibitions. Eighteen oil paintings from the private collection

9. Francesco Bartolozzi. *Plates from the Graphic Collection of the Polish Academy of Sciences Library in Cracow* (September – October 1995)



of the Popiel de Boisgelin family in France were shown in the Centre for the first time in Poland. The exhibition was supplemented with drawings by Józef Czapski from private collections in Cracow. The exhibition was visited by large numbers of Cracovians (including many groups of schoolchildren and students) and Polish and foreign tourists. It was as usual accompanied by lectures. Professor Jacek Woźniakowski talked picturesquely about *Józef Czapski and Several Other Czapskis*, while the topic of a lecture by Professor Stanisław Rodziński was *Czapski's Painting Favourites*.

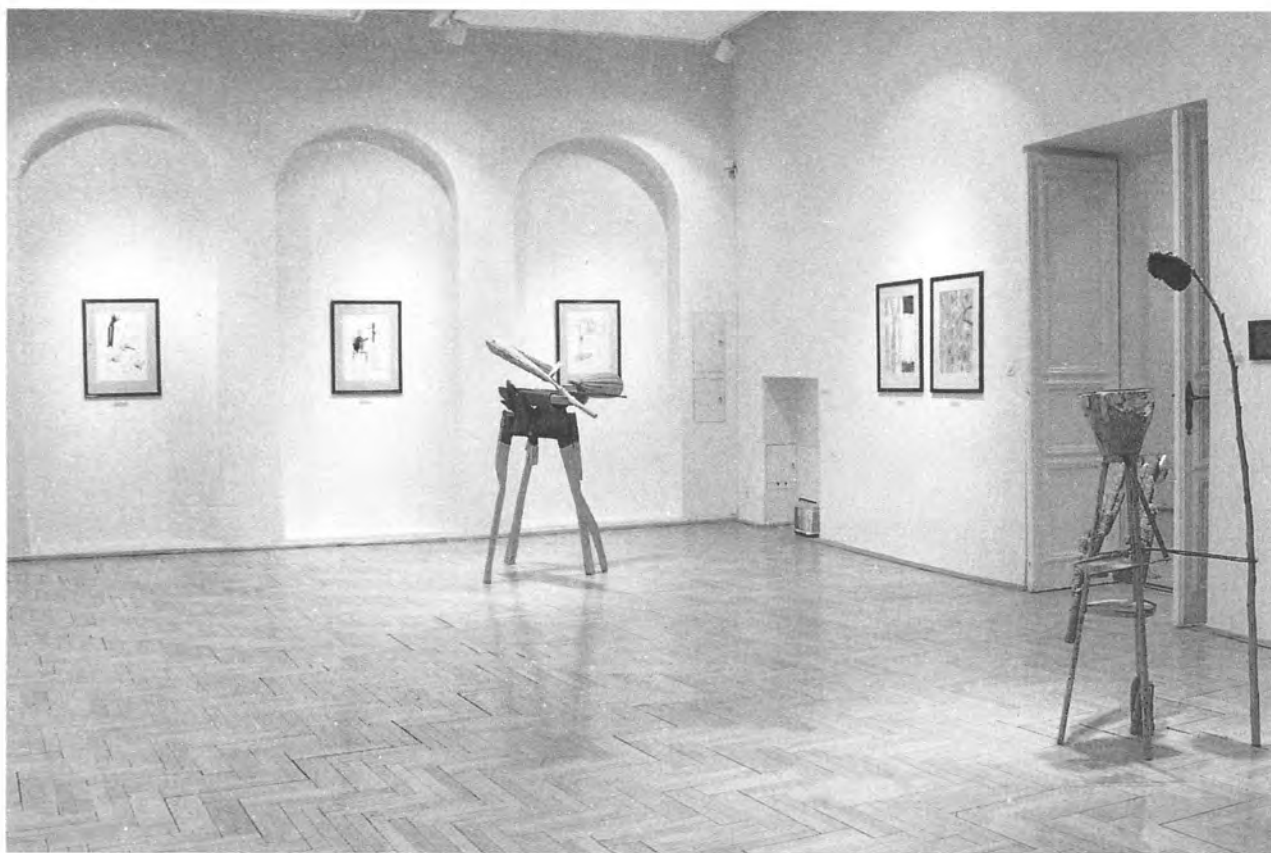
*Five Years of the International Cultural Centre* was the last exhibition in the 1995/96 season. It tried to summarize the past activity of the Centre by presenting publications, posters, pamphlets and photographs published over these years, and showing the work of the ICC.

The Centre co-organized an exhibition of Polish art and cultural heritage abroad. In cooperation with the National Museum in Cracow an exhibition was organized presenting the art of the Young Poland movement, highlighted by Stanisław Wyspiański's work. It was shown in Copenhagen, the European Capital of Culture 1996, as part of the exhibition *Art Nouveau in Central Europe*. The aim of the exhibition in Copenhagen was to present the most important artistic circles of our region around 1900 using the example of Bratislava, Budapest, Cracow, Prague and Vienna.

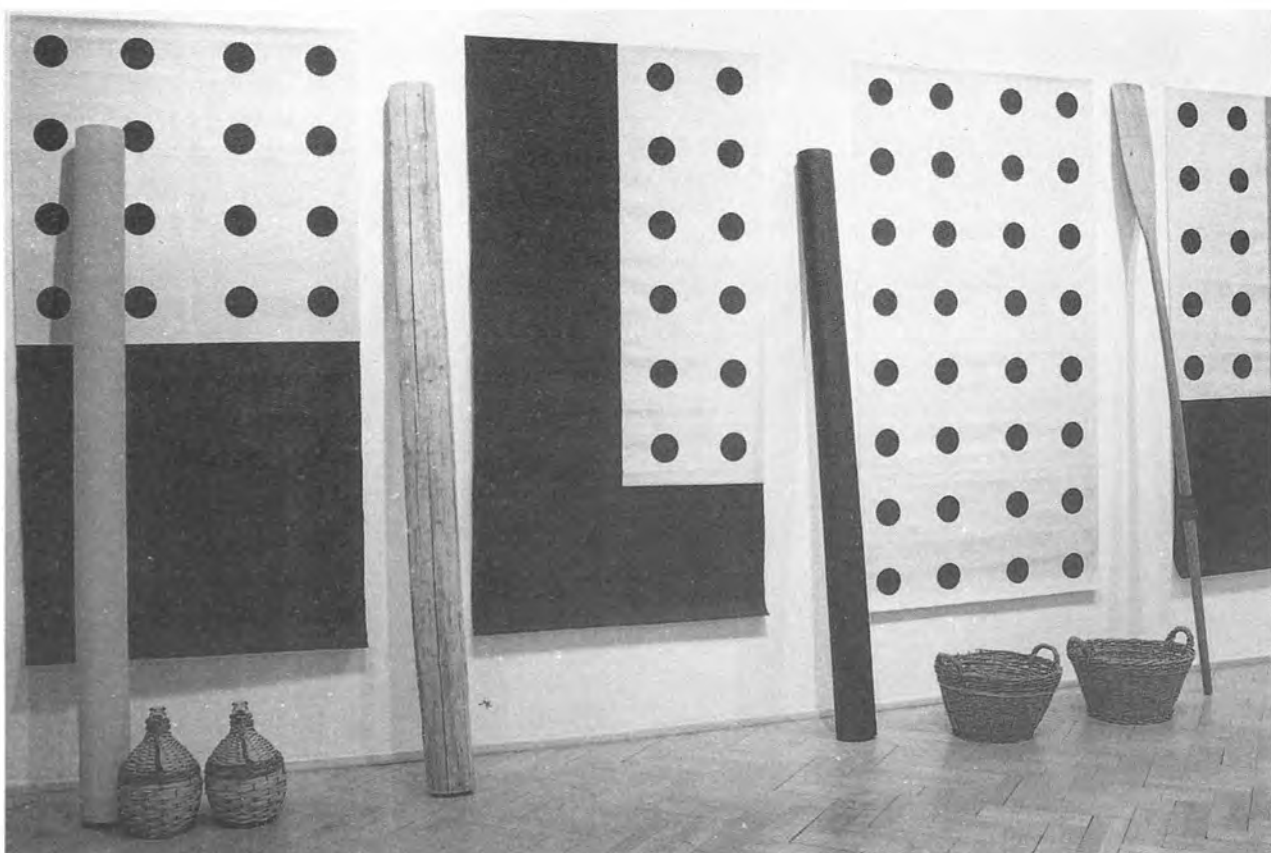
A photographic exhibition entitled *The Heritage of the Borderlands* was on display at the ICC Gallery in 1994. In the past year it has been presented again, outside Cracow, this time at the Centre for the Promotion of Foreign Culture in Gliwice. The second photographic exhibition prepared by the Centre for Promotion and owned by the ICC is the *Lvov National Exhibition 1894*; in the autumn of 1995 it was presented at the Museum of Independence in Warsaw.

10. Beksiński. *Most Recent Paintings* (November – December 1995)





11. Hungarian Artists. Imre Bukta and Károly Halász (January – March 1996)





12. Józef Czapski and Several Other Czapskis – meeting with the participation of Prof. Jacek Woźniakowski, accompanying the exhibition of Czapski's paintings and drawings at the ICC Gallery (April – May 1996)

Not just exhibitions and accompanying meetings were held at the Gallery. The works on show provided an excellent artistic setting for lectures and book promotions organized by our Centre. It was here that Prof. Henryk Samsonowicz gave a lecture entitled *Poland's Place in Europe*, and Prof. Jerzy Smolicz of Adelaide University gave a lecture *Australia – a Multicultural Laboratory*. A meeting to discuss Dr Karolina Grodziska's book, *Polskie groby w Londynie* [Polish Graves in London], published by the Polish Academy of Arts and Sciences, was also held in the Gallery.

As in previous years, we rang out 1995 at the ICC Gallery with a formal meeting of representatives from the authorities, diplomatic posts, cultural institutions and universities that have cooperated with the Centre, and sponsor institutions supporting the activity of the International Cultural Centre. The meeting was honoured by a performance of the "Piwnica pod Baranami" cabaret.

The Centre for Promotion also organized many meetings with guests from abroad to publicize the activity of the ICC and familiarize them with Cracow. We played host to representatives from the Association of the Promotion of Cities, Towns and Villages of Kyoto and representatives of cultural circles in Lithuania, as well as the Colonial Williamsburg Foundation from the USA. As part of the cooperation between the Hun-

13. Concert by the Amar Corde quartet for participants in the conference *Poland and Hungary in European Culture and Civilization*





14. Meeting of the Advisory Committee of ICOMOS, City Office Hall, 12 September 1995 (from left: Carole Alexandre, Jean Louis Luxen, president Roland Silva, Carmen Anon and Krzysztof Pawłowski)

garian magazine *Európai utas* and the Polish Institute in Hungary, the Centre organized a visit by a group of young Hungarians, winners in a competition about general knowledge of Central Europe and the development of democracy. A visit to Cracow was the main prize in this national competition.

Together with the Institute of European Heritage the ICC organized international symposia: *Cultural Ties Between Poland and Slovakia Throughout History*, *The Mayors and City Halls, Poland and Hungary in European Culture and Civilization*, and *Historical Metropolis in Central Europe*. The task of the Centre for Promotion was to ensure smooth organization and a welcoming reception, and to prepare accompanying programmes, which gave the conference participants an additional opportunity to get acquainted with Cracow, the surrounding region and Cracovian artists (concerts of the ensembles *Camerata Cracovia*, *Amar Corde* and the *Lute Consort* were organized amongst other things).

In 1995, on behalf of the ICC the Centre single-handedly organized a conference to mark 30 years of the International Council of Monuments and Sites (ICOMOS) and 50 years of UNESCO. At the same time, in cooperation with the Batory Foundation we organized the annual international conference of coordinators of cultural programmes from the Soros Foundation.

As part of the coordination, by the Centre for Promotion, of the publishing activity of the International Cultural Centre, several new books were prepared: *Zdzisław Niedziela Słowacja znana i nieznana* [Slovakia Known and Unknown], *Władysław Semkowicz Polacy i Słowacy w dziejowym stosunku* [Historical Relations Between the Poles and Slovaks] (a re-print), *Zarządzanie kulturą* [Management of Culture], *Kościół i klasztorzy rzymskokatolickie dawnego województwa ruskiego* [Roman-Catholic Churches and Monasteries of the Old Rus Province] (volume I/3), and three publications of collections of conference materials: *Theatre Architecture of the Late 19th Century in Central Europe*, *Związki kulturalne polsko-słowackie w dziejach* [Cultural Ties Between Poland and Slovakia in History], *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]. These new publications were promoted in the Gallery.

The Centre has continued distributing ICC publications. These are available in many bookshops throughout Poland. Stands with the Centre's publications have accompanied conferences and exhibitions in the ICC Gallery. We have also presented our publications at national and international book fairs. As in previous years, we were

present at the International Book Fair in Frankfurt and Leipzig, and at the National and International Book Fairs in Warsaw. We also participated in the *Book Party* meeting in Cracow, of publishers, booksellers and readers, and in the Meeting of Publishers of Good Books in Wrocław, where we presented our new publications. It is worth mentioning the recently prepared ICC leaflet about publications. It contains short information and reviews about all the books published by the Centre.

To extend access to information about the activities of the Centre, in addition to traditional press conferences we have started to cooperate with the quarterly *Kraków – What, Where, When*, which appears in Polish-German-English language versions, where articles presenting the current plans of the ICC are published on a regular basis. In addition we have established permanent contacts with the Centre for Cultural Information (CIK) in Cracow. Information about our current work and plans can be found in the monthly guidebook *Karnet*, which is prepared and published by the CIK.

In 1995 the Centre for Promotion organized a concert in the Słowacki Theatre by the Sinfonia Varsovia orchestra for participants in the international conference of the European Association for Evolutionary Political Economy. The orchestra was conducted by Krzysztof Penderecki, and featured Krzysztof Jabłoński as a soloist. After this excellent concert, plans were made to invite the Sinfonia Varsovia orchestra to Cracow again. An excellent opportunity to realize this intention was the celebrations to mark five years of the International Cultural Centre and the conference *The Historical Metropolis of Central Europe – A Hidden Potential*. The Sinfonia Varsovia performed at the Cracow Philharmonic Hall on 26 May 1996 for guests of the ICC and Cracovians, again under the baton of Krzysztof Penderecki. The soloist at this concert was a talented artist of the younger generation, the American cellist Allison Eldredge. The concert was broadcast by Cracow Television and Polish Radio. The audience enthusiastically applauded the performers, and the concert was acclaimed by the critics as an excellent musical event.

The fifth anniversary of the International Cultural Centre provided an opportunity to give more prominence to our institution in the media. For this occasion, Cracow Television and Cracow Radio prepared a series of programmes presenting the work of the Centre. Past undertakings were discussed, current problems were signalled and plans for the future were presented. We are beginning another year of the activity with many new experiences – at the same time somewhat surprised that we are five years old...

[trans. Jerzy Pilawski]

15. Announcement of the concert by the Sinfonia Varsovia orchestra to mark the five years of the International Cultural Centre



*THE COLLEGE FOR NEW EUROPE*

Over the past five years The College for New Europe, an educational sub-centre of the International Cultural Centre, has organized 15 summer sessions, in which about 600 students from Central-Eastern and Western Europe and the United States participated. Slow but clear changes in the way sessions are organized to some extent reflect the course and direction of social and political changes in Europe.

The first programmes of the College took place in an atmosphere of enthusiasm over changes in the political system and the belief of societies freed from communism in a better future. Getting acquainted with the principles of how to function in the new system through the possibilities of further education, with the help of staff from Western Europe and the United States seemed to be of importance for this future. The frontier barriers having collapsed and various restrictions having been lifted, Western Europe took a great interest in the countries of Eastern Europe. The two worlds which had up to that time been isolated could and wanted to get acquainted with one another on different levels. This concerned daily life as well as economic and political relations and cultural events. New agreements, new markets, and new political partners were a positive challenge. Experts from western countries were eager to present ready solutions to problems which appeared in the political and economic system new to Central and Eastern Europe, and young people from western countries showed a keen interest in their contemporaries from the East. For citizens of previously isolated countries new opportunities for valuable contacts, both scientific and economic, opened up. Many institutions and foundations were established, which generously supported these goals, both by the direct granting of subsidies for particular programmes, and by the indirect financing of specialists popularizing the foundations of the new political and economic system in Central and Eastern Europe.

Large groups of students participated in various courses run by the College, and mutual contacts and discussions went far beyond the scope of the planned joint classes. Much credit for the group integration goes to the eminent experts who formed the academic staff and who had long educational experience. The subjects of these meetings mainly concerned the social, economic and cultural problems of Europe and their legal aspects. In addition to the academic programme, less formal discussions took place concerning different strata of social life in various countries of Europe (the groups were composed of students representing several, sometimes more than ten, nationalities). Contentious historical points and the differences in mentality of representatives of particular countries died away in a joint effort towards agreement.



16. University hotel at the Polonia College in Kraków-Przegorzały



17. Inauguration of the course *Basic Social and Cultural Problems of New Europe* with the participation of lecturers, professors: Władysław Stróżewski, Remi Brague, Dominique Folscheid and Jacek Purchla (ICC Gallery, 24 August 1995)

Soon after the inauguration of the College attempts were made to supplement the education of the professionals. The course *Integrated Urban and Landscape Preservation and Restoration* is organized every second year for conservators from Poland and neighbouring countries. Protection and revitalization of the buildings which form the cultural heritage is a serious problem in all countries of Europe, especially in the post-Communist countries. Young conservation staff, actively involved in the protection of cultural heritage, have a chance to supplement their education under the direction of outstanding experts, who conduct lectures, seminars and workshops in Cracow and in the field. The course concerns various aspects of so-called integrated conservation and the role of a conservator in active land use policy (doctrines, methods, tools). In addition to supplementing their knowledge, the conservators have an opportunity to get acquainted with new partners, which certainly also makes future professional contacts easier.

Since its beginnings, the College has cooperated with the New School for Social Research of New York by co-organizing programmes as part of the series *Democracy and Diversity* intended for students from the United States, and also from Central and Eastern and Western Europe. They include the social problems of high-tech societies under various political systems. Joint lectures provide an opportunity to extend the scope of our courses, and also enable students to establish wider contacts.

Programmes of the College are undergoing constant modification and aim at satisfying the needs of young people in respect of supplementary education; however, in the basic course, *Basic Social and Cultural Problems of New Europe*, which is repeated annually, the same thematic line has been maintained. Bi-national courses have also appeared as part of the curriculum of the summer schools, which are enjoying great interest and involvement from both sides (Polish-Austrian and Polish-German courses). Their aim is to stress common cultural achievements and to create an opportunity for the calm discussion of historical conflicts, which are recurrently discussed in an atmosphere of

understatement and even hostility and which stand in the way of full agreement and integration. Many workshop and seminar classes were introduced into these programmes, which are aimed at students specializing in particular fields (architecture, literature, history, philosophy).

Over the last two years new problems have appeared connected with the organization of international summer sessions. Undoubtedly the initial wave of enthusiasm has faded away, the social, economic and political structures have also changed, and western recipes have in many cases proved inefficient. This has had many consequences for our programmes. Students from Western European countries are less interested in staying in Poland and in maintaining contacts with young people from Central and Eastern Europe. We ceased to be an "exotic" country for them, in which it was safer and more convenient to take part in organized events. At present there are many favourable opportunities to visit Poland which – apart from everything else – has become a fairly expensive country. This is also the reason why students from Western Europe are reluctant to finance their participation in our sessions, and tend to choose programmes for whose implementation they can obtain full or partial scholarships, while the College is unable to provide scholarships for all participants. On the other hand, students from Eastern Europe are still very interested in participating in our programmes. For reasons mentioned above we are forced to limit the number of students from Central and Eastern Europe, although they are increasingly well prepared for the classes and know English (the official language of instruction of the College) well, a rare occurrence as recently as a few years ago.

In summer 1995 we organized three sessions in which 85 participants took part who studied under the direction of 22 professors. The courses were held at the Pulaski College of the Jagiellonian University in Kraków-Przegorzały.

A three-week session entitled *Democracy and Diversity* was organized from 11 July to 2 August. Forty-one students from 18 countries participated in it, including a group of American students. The academic staff was made up of professors: Elżbieta Matynia (academic supervisor of the course), Ann Snitow, Ulrich Preuss, Claus Offe, David Plotke and Jeffrey C. Goldfarb. Invited guests included Czesław Miłosz, Adam Michnik and Shlomo Avineri.

A two-week session *The Future of Central European Roots* lasted from 19 July to 2 August. Twenty students from 8 countries participated in it, studying under the



18. A moment of break – participants and lecturers on the terrace of the Polonia College



19. During the lecture as part of the course *The Future of Central European Roots* (from left: Barabara Szyper and Anna Depowska overseeing the efficient organization of College classes)

direction of international academic staff, which comprised professors: Jakub Basista, Steven Beller, Wolfgang Benedek, Emil Brix, Jerzy Jedlicki, Peter Kampits, Csaba G. Kiss, Adam Miłobędzki, Damjan Prelovšek, Jacek Purchla, Karol Sauerland and Władysław Stróżewski. The highlight of the tourist programme which accompanied each session was a ride on an old-style train along the Cracow – Zakopane – Nowy Sącz route, combined with a study of the landscape, architecture and economy of this region of southern Poland.

The *Basic Social and Cultural Problems of New Europe* is – as mentioned – the basic course of the College. The session was held from 24 July to 6 August, with the participation of 23 students from 11 countries. The academic staff was made up of professors: Jakub Basista, Remi Brague, Rod Fisher, Dominique Folscheid, Kazimierz Krzysztofek, Adam Miłobędzki, Halina Nieć, Jacek Purchla, Andrzej Siciński, Władysław Stróżewski, and Rik Torfs.

Participants in all the sessions demonstrated exceptional creativity and linguistic competence. They took an active part in discussions during the classes, formed separate thematic groups by themselves and continued social discussions, and organized an additional programme of sightseeing around Cracow and its environs, given considerable help from their Polish colleagues.

It is difficult now to unambiguously define the direction in which the programme of The College for New Europe will develop. It seems, however, that in the near future we will be organizing more specialist courses, largely aimed at professionals, mainly in cooperation with our neighbours, with whom we share not only a historical and cultural past, but also the future.

In 1996 the following courses will be organized: *Urban and Landscape Restoration and Preservation*, *Basic Social and Cultural Problems of New Europe*, *Democracy and Diversity*, and *Central European City and Sommerakademie (Studienstiftung des deutschen Volkes)*.

[trans. Jerzy Pilawski]



REFLECTIONS • IMPRESSIONS • OPINIONS



20. Arcades of the Cloth Hall with a view of St Adalbert's Church on the Market Square

MICHAŁ JAGIELLO

*PARTNERSHIP FOR THE FUTURE*  
*Remarks about Policy on Ethnic Minorities*

Attitudes towards national minorities are a sort of a peculiar mirror in which the numerically largest group in a given state looks at itself. Within its present boundaries, the Republic of Poland is predominantly inhabited by Poles, but it is a multinational rather than a national state. This makes quite a difference. Members of national minorities living in Poland are citizens with full equal rights. The same holds true for Poles living abroad, who are immersed in the sea of a given nationality, but enjoy the rights that are due to national minorities. The issue of national minorities in the Republic of Poland is not identical with the issues of Polish minorities abroad, but it is worth remembering this instructive alternation of majority and minority, minority and majority.

For the sake of order, let us remind ourselves that there were and still are groups of people whose national consciousness is not entirely defined. In consequence, they either become incorporated with tacit agreement into the national group which dominates the state where they reside, or they become withdrawn within a local area, that is they identify themselves with their patrimony and their local region without finally answering the question of their nationality. Let us observe at this point that national minorities are dissimilar to ethnic groups. The former are identified by their national status, the latter by their ethnic status within one nation.

And thus we come to the definition of national minorities. Jerzy Tomaszewski, a Polish historian and expert on the subject, proposes that the definition of a national minority be "a community (group of people) of citizens of a state, who are distinguished from the rest of the citizens dominant in this country by their national consciousness. It is worth noting that this is most often accompanied by language differences, but this is not a necessary condition".

We are heirs to the old Polish Republic with all its historical layers, so we cannot "unlive" our past even if we rebel against some manifestations of Polishness and even if we fail to acknowledge some periods of Polish statehood as truly Polish. Every community, and especially one organized in a nation, is inclined to mythicize its history; we idealize ourselves but distort or patronize others – that is just the way things go. Some measure of mythicization and associated idealization of the past is probably a ne-

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The author – a writer and publicist – is an undersecretary of state at the Ministry of Culture and the Arts (from 1 November 1989).

The text is a summary of his book, *Partnership for the Future. Essays on Eastern Policy and National Minorities*, published by Bellona, Warsaw 1995.

cessary binder joining individuals and local communities together into a nation. The only thing is that this binder should not become a corset which constricts movement and makes deep breathing and dispassionate perception of reality more difficult. This is why constant and multi-level debate is necessary on what has happened in Poland and in our part of Europe over the centuries. Hard facts must be stubbornly recalled, including those which challenge popular idealizations.

It is not only Lithuania, Belarus, Ukraine, Slovakia and, to a certain extent, the Czech Republic which must answer their own and their neighbours' difficult questions about the form of government of their states and about relations between the dominant nation and the minority; these questions also confront us. Our task is easier, as we have long experience. Our task is, perhaps, more difficult than that of our eastern neighbours, as we have for centuries been inclined towards the East, always as a politically dominant nation. The centuries of experiences, the huge civilizational effort of many generations, and the universality and permanence of our fondness for the eastern borderlands, and the derived deep-rooted paternalism towards the Lithuanians, Belorussians and Ukrainians are a dowry which we have to command sensibly.

The existence of, as it were, two nations, "peasant" and "Polish", had an influence on the attitude of Poles to other nations that used to form part of the Polish Republic. Peasants have for many centuries been outside the Polish "political nation", so in practice no-one dealt with the nationality of the peasants. Peasants were perceived in regional categories, and it was only the breath of the Spring of Nations which brought so capacious an idea of nationality that men of intellect came to look at their socially and politically underprivileged fellow citizens in a new way. Perception of the people and of their needs was the first step on the road to acknowledging that these people not only had their own regional characteristics but also belonged to different national communities. This discovery has been taken up by some democrats and social radicals who have often been inclined towards a utopian version of socialism. In any case, a characteristic convergence can be seen between perceiving a peasant as a citizen and acknowledging that the native inhabitants of the eastern lands of the old Polish Republic have the right to freely choose their national and state destiny.

However, it has taken a long time for the majority of Poles to reconcile themselves to the fact that Lithuanians, Belorussians and Ukrainians have gained full independence.

I am not a historian but a specialist in Polish studies, a man of letters, and a publicist who at times delves into the past to find the tangled roots of the present time. By virtue of my functions in government administration I could take a closer view of the situation of fellow Poles resident across the eastern and southern border of Poland, and of the situation of national minorities who have for centuries inhabited the Republic of Poland. On my own account, although not only for myself, I had to detect various nuances of important subjects, such as the nation and state, minority in relation to majority and majority in relation to minority, human rights and rights of a given country, autonomy of a minority, and *raison d'état* of the state of residence.... I soon found out that these problems engage not only the mind but also emotions which usually spring from a stereotypical picture of oneself and of others. It sometimes happens that the mythicized and stereotypical picture of a neighbour is affected by the personal, painful, and even tragic, experiences that many people have had of their neighbours, but then it is difficult to have a calm conversation and practice the virtue of moderation in words and emotions.

Every nation has a propensity to elevate itself above others, which is usually accompanied by a critical view of others, mainly neighbours. Every nation, and even every community, succumbs to stereotypes, which would not be so permanent if they

did not conform to the natural need for the security of individuals who share customs, culture and place of residence with their countrymen. The division of people into one's countrymen and foreigners dates back to distant human history and still fulfils defensive functions, enveloping the individual and groups of people in a delicate fabric of familiarity. It is a mistake not to see the delicacy of this envelope and to replace one stereotype with another, in this case with an abstractly comprehended dictate that one should absolutely open out to others. Fortunately, there are many intermediate stages between double-locking the doors and windows, and demolishing the fence and walls of a cottage. For reasons of common sense one should exercise restraint, both in closing and in opening out. Taking care of oneself and even pride in one's own national identity do not preclude respect for others and use of their achievements based on partnership.

Honest dealing with national minorities resident in Poland and with Poles living among our neighbours requires that the boundaries of support for both the postulates of the minorities, and the expectations of fellow Poles looking to their mother country should be clearly outlined. Every proposal that the minority puts forward for the majority must be considered concurrently from two angles. One is the duty of the dominant community to support the cultural identity of the other. The other is care for the territorial whole and safety of the state of residence in general. These two cardinal principles delimit the field in which internal relations between the majority and the minorities and relations between the mother country and fellow citizens in the diaspora should be worked out properly for a given state. This entails political consequences as the issues of national minorities are constantly considered in the interstate relations based on principles of equal rights and real partnership; the same importance is attached to the actions of one's minority in the world and to the actions of national minorities living in a given state. This does not mean the principle of rigorous equality but using identical criteria in the activities aimed – to put it in real terms – at protecting the identity of Poles in the world, especially where they constitute a historical minority, and at protecting the spiritual needs of historical minorities within the Polish state.

Among the historical minorities living in Poland I include native inhabitants of the Republic of Poland who identify themselves with a nationality other than Polish. These are Belorussians, Czechs, Lithuanians, Germans, Slovaks, Ukrainians and some Lemks. The Lemks sometimes consider themselves a separate nation, sometimes an ethnic group within the Ukrainian nation. Groups of Romanies and Jews have coexisted with Poles on Polish lands for hundreds of years. They have been with us for so long that they have the right to be considered historical minorities. In a sense, the same is true for descendants of the Karaites, Armenians and Tatars who identify themselves as groups which have for centuries been blended with Polishness, but who remember their national and religious roots.

The times we live in are dominated by politics. We are in such a place in Europe and participate in such fundamental transformations of the political and economic systems that we are threatened with short-termism and politicking. Viewing reality through a distorted prism of political struggle is harmful first to viewers, then to reality itself – reality which is shaped and commented upon by people poisoned with a virus of short-term political benefits. Therefore systematic, almost programmatic reflection is needed on our state of consciousness, as present-day Poles.

One important issue which is constantly worth looking at is relations between the majority and minority. The former term means, in essence, the Polish community living in Poland. By the second term we primarily mean national minorities living in Poland. The main dividing line thus runs between Poles and those who belong to other nationalities. However, if we take into account more criteria, it will turn out that this division becomes less clear-cut, and that semantic fields of the majority and

minority partly overlap. When we limit our view to the area of Poland and introduce criteria for national identification, nationality and religious persuasion, we obtain a colourful jigsaw puzzle which conveys the real assignment of each of us, inhabitants of the Republic of the Many Nations and Religions. Of course, a Pole by birth and citizenship, and at the same time a Roman Catholic, is a dominant figure here. This does not mean, however, that among us Poles there are no other denominations and that there are no Roman Catholics of other nationalities among us, to say nothing of followers of other religions.

If we take a closer look at the jigsaw puzzle mentioned above, it will become clear that the status of the majority is not something permanent; on the contrary, it is dependent on the background against which it is seen. If Polishness is the background, then a Lithuanian, for one, belongs to the minority. If Catholicism is the background, then the selfsame Lithuanian belongs to the majority, and a Pole who is a believer in the Orthodox Church, to the minority. It is worth doing such a test on majority and minority so as to inwardly prepare oneself for a situation in which a natural sense of belonging to the majority might be questioned.

Practice shows that democracy allows different individual and collective attitudes towards the external world to be shown, including those which destroy the tissue of democracy. And so freedom of speech allows one to use the categories "foreign" and "other", although it is known that overemphasized division into one's countrymen and foreigners cannot disturb the democratic version of social order. It would be naive to expect that the democratic system reconstructed in Poland will produce only positive emotions in us, which will be reflected in universal brotherhood and solidarity.

It is even more important to have calm discussions about the desired relations between the majority and the national minorities, and about the basic obligations of the national minorities who are citizens of the Republic of Poland.

The problem is that national minorities demand the right to normality, so that they can use all the rights that are due to the majority, but they also emphasize their otherness. Minorities function, as it were, within two orders: in the majority – as loyal citizens of the state they inhabit, and in the minority – as members of a nation usually living within the structure of another state. This duality may be a value prized by both states, but it can be a source of conflicts. Another problem is that both sides – the majority and the minority – tend to be burdened with the past and with out-of-date and recent stereotypes.

The change of the political system of Poland in 1989 made it possible, on the one hand, to reveal attitudes favouring independence and patriotic attitudes among Poles, and, on the other, enabled every citizen of this new Republic of Poland not only to ask the question: "Who am I?", but also made it possible to answer this fundamental question objectively and without fear.

It is none too easy to describe a native Pole. After so many centuries of documented history, after such translocation of people in all directions, after such shifting of borders, I am what I consider myself to be – regardless of my patronymic and regardless of my place of permanent residence. If suddenly, literally overnight, many inhabitants of the Opole region – the Polish citizens commonly considered as the Polish Silesians, who speak purest Polish – own up to belonging to the German nation, then we can do nothing but respect this choice.

I, however, caution against too much inquisitiveness, because this is a circuitous route, and one which leads astray. This route was followed by some Lithuanians, who claimed that a significant part of the Poles now living in Wilno (Lithuanian Vilnius) and in the Wilno region, are in fact Lithuanian peasants who were once Polonized. So – their argument goes – this people must be restored to Lithuanianness. This is an er-

roneous argument. The Polonizing of the Lithuanians was a fact. It is enough to analyse the surnames of the many Poles living now in Lithuania to see that they bear a trace of Lithuanianness, which was prior to the Polish tone.... These are facts proven by linguists. There is also no doubt that part of the Lithuanian peasantry did freely choose Polishness in the latter part of the 19th century. Perhaps the awareness that those peasants chose Polishness, although they could have become nationally aware Lithuanians, still causes fear against Polishness and revives unfortunate ideas of their old, real or persuaded, Lithuanian roots.

On the other hand, the Poles do not want to hear of their past links with Lithuanian speech and culture, as they say that every one of them is a native Pole who came centuries ago from the Vistula. Everyone who tries to question this truth is treated in a hostile manner, as someone who takes Polishness away from them. I am what I consider myself to be – this is the most important in this knotty problem. There is no other way to avoid the arbitrariness of the authorities regarding the national assignment of citizens, but to respect the will of every man. Individuals have the most to say in national and linguistic borderlands. Neither the original sound of one's surname nor the place of residence of one's family should be decisive here. One must reconcile oneself to the fact that Polonization processes are as natural as cases of departing from Polishness.

Our Polish strategy should be to discreetly support attitudes of loyalty towards the state of residence. This concerns all citizens – both the majority and the national minorities. After all, double, as it were, attachments are possible: to the mother country and to the local homeland which is part of the state of residence. Our Polish strategy towards the minorities should be to enable fellow citizens of other nationalities to retain their individual character, which is usually reflected in customs, culture, language, and religion.

Our strategy should be one of sober partnership in international relations, in relations between the Polish majority and national minorities, and in the way Poles scattered all over the world are treated. Sentimentality is a bad counsellor as is unhealthy suspiciousness. The principle of sober partnership is firmly linked with the requirement for the loyalty of partners, regardless of whether it concerns the relation between state and minority or minority and majority. The duties of the state towards the national minority are unquestionable. Some European institutions of collective security try to regulate them by recommending implementation of general guidelines (specific for a given state). Having for some time been involved in translating into practical language those noble recommendations of dignified European bodies, I am trying to do this in a way which I call sober partnership, which means partnership for the future. Firstly – basic human rights. Secondly – the whole Republic of Poland. Thirdly – the minorities are not a punishment for our collective sins, but are a chance for cultural enrichment of Poland. Fourthly – the minorities are not political hostages. Fifthly – forming proper relations with historical minorities increases our internal and external security. Lastly – we were the Republic of the Many Nations, and so this is simply an obligation.

[trans. Jerzy Pilawski]

ANTONI KROH

SLOVAK ELEMENTS  
IN THE FOLK CULTURE OF PODHALE

In the middle of the 19th century Podhale referred to the area lying at the foot of the Tatra Mountains, *pod halami* ("under the mountain pastures"), that is, the Zakopane Valley and not much more. At that time the word "Podhale" was free from ideology and had no emotional overtones. By about 1900, the writers who glorified Podhale meant the whole Nowy Targ region, from the Czarny Dunajec River up to the Białka River. For Władysław Orkan it was evident that the Gorce Mountains also formed part of Podhale. Jalu Kurek included Jordanów and Naprawa in Podhale. By the late thirties the word "Podhale" came to be used interchangeably with the word *góral szczyzna*, the highlanders' folklore (that is, the Polish highlanders' folklore), and the area included Żywiec (sometimes even the Beskid Śląski Mountains) and Nowy Sącz. The expansion of the word "Podhale" in the Second Republic of Poland was directly connected with the development of Podhale regionalism, supported by the authorities because of the still prevalent myth of *góral szczyzna*; at that time attempts were made to transform it into a state-building ideology. This expansion was reflected in a variety of ways, e.g. in the fashion for Podhale trousers; just before the Second World War they came to be worn in the Żywiec, Myślenice, Limanowa, Nowy Sącz and Stary Sącz regions. As a costume dress they even appeared at a Jewish wedding in the small town of Bobowa, north-east of Nowy Sącz.

After 1945 Podhale regionalism, with its ideology of primitive Polish brawn and self-satisfaction, had to become limited for generally known reasons. Podhale shrank and returned to its pre-First World War borders.

Nowadays Podhale is considered to comprise an area bounded by the Tatras in the south, by the Białka Valley in the east, by the main ridge of the Gorce in the north, and by the European watershed in the west. According to today's notions, Poręba Wielka, the family village of Władysław Orkan, chief ideologist of the Podhale highlanders' movement lies outside Podhale. Maków Podhalański and Rokiciny Podhalańskie have also found themselves outside Podhale; as a token of remembrance, they have retained their official names from before the war.

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The author – an ethnographer and man of letters – is concerned with the problems of nation and history of culture in 20th-century Central and Eastern Europe.

The text is an abridged version of a speech given during an international conference *The Cultural Ties Between Poland and Slovakia Throughout History*, organized by the International Cultural Centre from 8 to 11 June 1995.

I recall these matters to draw attention to the fact that fascination with highlanders' folk culture had an ideological basis in Poland throughout the whole of the 20th century. It was a patriotic duty, a manifestation of Polishness to admire the *łyżnik* (a spoon rack) or embroidery on one's trousers. This issue is of primary importance for our topic.

At the turn of the century, historian Karol Potkański put forward a thesis that Podhale, which was difficult to access for newcomers and consequently immune to foreign influences, preserved a great number of archaic and native elements, and so can be considered a reserve of primitive Polish culture. Stanisław Witkiewicz, basing his idea on the same erroneous, but at that time very convincing assumption, created a myth of the Polish *góral* and its reflection in art – the Zakopane style. The author's intention was a purely Polish style, free from foreign accretions. For Poles, admiration for Zakopane folklore became a matter of national dignity, a tool for struggle.

Should someone at that time have drawn the obvious conclusions from the obvious fact that the highlanders' folk culture across the Tatras had a lot in common with Podhale culture, as it had grown from the same stock, he would probably have been called a bad Pole. But nothing of the sort happened. Creators of the Podhale myth, as often happens with people seized by some idea, perceived only those facts which supported their convictions. Other facts were unnecessary, even if they were much more conspicuous.

We can mention many examples at this point. Somewhere in central Poland door-frames were discovered with the so-called *pieski* and dowels characteristic of the Podhale building style. This was proclaimed irrefutable proof of the thesis that in old Poland such door-frames predominated and are typical of our culture, and are found nowhere else. The fact that similar door-frames also predominated in a considerable part of Slovakia and Moravia was disregarded.

To say if some phenomenon is a loan from French, German or Italian culture, one must have an idea, even a vague one, of what distinguishes Italian or German culture, and in a concrete artefact one has to see those distinctive traits, some Italian or other foreign element. Around 1900, when the whole Polish intelligentsia admired *góral*, no Slovak influences on the folk culture of Podhale were observed, as Polish society did not quite realize that across the Tatras there is Slovakia, inhabited by the Slovaks who have their own distinctive Slovak culture. Podhale songs and stories named their closest neighbours Liptacy, Śpisacy and Orawcy, and their native areas Liptów, Spisz and Orawa, which are old Hungarian administrative units, today better known as ethnographic regions. A general name commonly used by the Polish highlanders was Uhry. The Polish intelligentsia most often referred to Upper Hungary or, simply, Hungary. After the First World War the name "Czechoslovakia" in Polish colloquial language occurred as "Czechy". The inhabitants of the whole of Czechoslovakia were generally called the Czechs. It was said: to cross over to the Czech side, the Czech Tatras. This phenomenon is still alive. Rumour has it that quite recently a representative of the new Polish political elite during his visit to Bratislava delivered a speech about "our Czech brothers" and the traditional Polish-Czech friendship. It was not until the hosts started making wry expressions that he realized something was wrong. I consider this anecdote very probable.

If we take into consideration that Podhale's folk culture was considered by the Polish elite as a remnant of primitive Polish culture, and that Slovakia as a country, Slovaks as a nation and Slovak culture as a separate phenomenon were until the outbreak of the First World War almost non-existent in the Polish social mind, and later existed only to a small extent, then it will become understandable why Slovak influences on the old Podhale were uninteresting for Poles and went unnoticed. That is why today, after

150 years of intensive changes at the foot of the Tatras we would be very hard pressed to force our way through all the subsequent layers and recreate the scale of this phenomenon at the time when the northern and southern slopes of the Tatras constituted one country, formed one culture with regional, sometimes unimportant variations, and the Podhale people were closer to Kezmarok or Mikulasz than to Cracow.

One-hundred fifty or two hundred years ago a Zakopane farmer (*gazda*) would go to a fair in Kubin, buy something, sell something, but it never crossed his mind that he was taking part in an international cultural exchange. In the middle of the 20th century, when I went to school in Bukowina Tatrzańska, the view of the Bielskie Tatras from the windows of our class were part of my landscape, and thus part of Poland; but when I saw a Slovak postcard with a view of the Trzy Korony from the Czerwony Klasztor, I became inflamed with indignation typical of a child: by what right can the Slovaks boast of our mountain? This childlike reaction was simply thinking in the categories of my epoch.

The more we push aside such thinking, the less sensible it becomes to consider in detail mutual influences and to contemplate which part of the Carpathian Mountains is native and which is foreign. The Tatras, along with their most immediate environs formed an economic and cultural whole, inwardly varied, but one which belonged to the great Carpathian culture. Various nations took part in this culture, each of them contributed something, each took something, and there was no book keeping. Today we can exert ourselves to reconstruct those past events. The conclusions may be very interesting. It is a pity, though, that they are usually unverifiable.

The old Podhale belonged to the Republic of Poland, but a similar type of economy, and daily contact tied Podhale people more strongly to the south than to lowland Poland. Mountain shepherding, Spisz, Liptów and Orawa fairs, seasonal work (the Podhale people went as far as Peszt in search of livelihoods), highlanders' robbery, pedlary, and many other reasons directed the Podhale people to Uhry, which in Podhale folklore appears as a land of wealth and opportunity. The country south of Podhale, Lachy, occurs in known highlanders' songs and stories much less frequently if we do not count two cities, Nowy Sącz and Wiśnicz, which are well known to the highlanders because of the local prisons.

This is connected with another difficulty: to decisively ascribe some phenomenon or creation to a particular culture, for example Slovak culture. Conclusions in these matters, let us be honest, depend not so much on logic or erudition as on the scholar's nationality. A Pole will say that the highlander's overgarment (*cucha*) thrown over one's shoulders, is typical of Podhale, so it is Polish. Then a Slovak will note that such a *cucha* occurs in significant parts of Slovakia, but does not occur in Poland elsewhere than among the highlanders, which means that in Podhale it is a borrowing from Slovakia. A Hungarian will smile and note that the way a *cucha* is worn and its cut are undoubtedly patterned on the dolman, and the word *cucha* is Hungarian in origin. The term "cyfrowane portki" (ornamented trousers), commonly used in Podhale, is also of Hungarian origin, as *cifra* in Hungarian means ornamental, elegant, tangled, odd. Then a Slovak will add that the word *cifra* in his native parlance means an ornament, and *cifráň* is a man who likes to dress himself up; it is common knowledge that there are a lot of Slavonic borrowings in the Hungarian language. A Pole, naturally, will decide for himself: Polish artists have not for nothing proclaimed for over a hundred years that everything highlander is best as it is purely Polish, so why should he now give up. If at this moment a Ruthenian, Rumanian, or even a Turk rose to speak, it would turn out that none of the previous speakers was right. I have borne witness to this kind of debate and I cannot recall any that led to sensible conclusions.

After those numerous, but probably necessary objections, I can enumerate some Slovak elements in the folk culture of Podhale.

In all probability, the so-called Podhale glass painting of the 18th–19th century is entirely an import from the south. To the best of my knowledge, it has not so far been proved beyond all doubt that there was glass painting in Podhale in the 19th century or earlier. However, there is much evidence of this kind relating to Slovakia. On the basis of this, one can suppose that the Podhale paintings – which the priest Stolarczyk, the first Zakopane rector used to destroy as he considered them outrageous, and which were admired in the early 20th century by the Cracovian formists – were once brought from Slovak fairs or bought from itinerants from the south. If we photographed all the old glass paintings from the Tatra Museum in Zakopane and from the Slovak National Museum in Martin, and mix the photographs, then no specialist would be able to separate them.

Even so I am inclined to defend the term "Podhale glass painting", as this painting has existed in Polish culture for over a hundred years as Podhale painting. Jan Kasprowicz, Stanisław Nędza Kubiniec and many others wrote poems about highlander painting. The colouring and ornamentation of this painting inspired many artists, for example Adam Kilian in the stage design of the show *O Zwyrtałe muzykancie*. Experts in museology and private collectors hunted for historical paintings in the villages of Podtatrze and paid hefty sums for them. For this reason they came to be ably faked in upper Orawa in the thirties, by taking out old panes from windows; in this way a centre for folk art, still active today, was created in Zubrzyca. An attempt to recreate the old technique was made in Zakopane in the fifties by Helena Roj Kozłowska. Two outstanding Zakopane folk painters, Helena Roj Ciąptakowa and Ewelina Pęksowa, started by copying old paintings from the Tatra Museum. In Zakopane in the sixties and later, an active centre of glass painting developed. Some painters, e.g. Władysław Walczak Baniecki, achieved very interesting results. A glass painting functions as a souvenir from Podhale. Today every Pole knows that "painted on glass" means "from Podhale". The stylistics of glass painting have been used in film, advertising and book illustration.

In Slovakia glass painting almost died. One reason was that the Slovak state persecuted religious themes in folk art, and traditional glass painting was almost entirely religious. It is said that making a few copies of old pictures of the Virgin Mary for the needs of a skansen in Zuberec required special permission from Bratislava.

Another import from Slovakia, which came to Podhale and then became established as Polish, was Janosik. Of course I mean Janosik from the folk tales, and not the historical person, which is irrelevant here. Today many fellow Poles think that Janosik was a Pole, the most famous Podhale hero, and when they learn that Janosik is also popular in Slovakia, they consider it a usurpation.

The intensive period of robbery in Podhale ended more or less in the middle of the 18th century, and concrete information about the presence of a robber in the spiritual culture of the Podhale people does not go beyond the 19th century. It cannot therefore be excluded that the presence of an idealistic, superhuman robber in folk legend should be linked to the disappearance of robbery as a social phenomenon. Folklore materials we have relate to the time when robbery remained at best in its vestigial form or only in the memory of the highlanders.

Janosik was imported, but robbery on the northern slopes of the Carpathians probably was not; it is hard to imagine that some newcomers would teach banditry to our highlanders. When in the 1830s the poet Seweryn Goszczyński visited the northern Podtatrze, the local Janosik was already a Pole, firmly rooted in the native tradition. Goszczyński saw in him material for a literary hero and even before he left Podhale he had started writing a great Romantic poem about highlanders entitled *Kościelisko*, starring

a robber named Janosz. The poem was never finished. Goszczyński published part of it under the title *Sobótka*.

*Sobótka* became so popular that it went through eight editions in the 19th century alone. This poem started Janosik's career in Polish literature and, somewhat later, in the fine arts.

Vehement development of the intelligentsia legend of Janosik started in the 1870s, which was linked with the beginning of Zakopane's rise and great interest in highlander folklore. In these instances the Polish Janosik played one of the major roles.

The Janosik motif was used profusely by Kazimierz Przerwa Tetmajer, a poet and prose writer. His *Janosik Nędza Litmanowski* (1910) together with *Maryna z Hrubego* (1909) form the currently popular *Legenda Tatr* (Legend of the Tatras).

Tetmajer repeatedly made it clear that his prose and poetry were a poetic vision of the past rather than a description of the highlanders contemporary to him (that is, in the early 20th century). We can agree with this statement only in part. When reading *Legenda Tatr* we can easily recognize characters contemporary to Tetmajer, who represented the Podhale panorama from the middle of the 17th century. Mixing the realities of Podhale with the alleged highlanders' mythology, contrived by Tetmajer, and combining into one picture mythical persons and personages known across Poland led the city-dwellers to believe that Podhale culture has not changed since the 17th century.

The motif of Janosik in the fine arts was used by Władysław Skoczylas, an outstanding wood-engraver, author of *Teka zbójnicka* (1918) and *Teka podhalańska* (1922). He also designed tapestries using the theme of Janosik. Skoczylas called for the creation of a national art by reaching back to folklore. His works were reproduced many times and exerted a great influence on his contemporaries and on later artists.

The popularity of works on the theme of Janosik by Tetmajer, Kasprowicz and others set in motion a great wave of scribbling. The vivacity of the regionalism movement, a priori sympathy towards works written in dialect, meant that already by the twenties Janosik ceased to be Romantic and became kitsch.

After the Second World War, Janosik together with the whole nation started to build the foundations of a new reality. He helped to implement the 6-Year Plan. "Janosik Enters the Factory" – read the headlines when a shoe factory was built in Nowy Targ in the fifties. After several years Janosik gave up ideology and took a well-deserved retirement in the land of kitsch. A film and television serial was made about him.

In today's colloquial Polish language Janosik is still alive and is doing fine, as evidenced by the reference to his person in the daily press of recent years.

I chose only a few Slovak influences on the folk culture of Podhale, and through this, on Polish culture. The topic is of course much more extensive: one should at least mention music, dialect, and elements of dress which came from the south (e.g. broad leather belts), but it is impossible to be exhaustive about this and many other issues in one speech.

Meanwhile, without waiting for the results of laborious scholarly investigation, the question of cultural influences and borrowings has been dealt with by the tradesmen; the "Cepelia" cooperative in Nowy Sącz, which has for many years, under close surveillance of ethnographers, produced furniture with folk motifs from the Dunajec valley, sells its highlander products to Germany, where they are in great demand as Bavarian furniture.

[trans. Jerzy Pilawski]

THE HERITAGE OF THE OLD POLISH REPUBLIC'S HISTORICAL RELICS  
IN ITS EASTERN BORDER REGIONS

1. *Historical background*

The stability of the frontiers of the Polish state for the last 50 years has been largely responsible for the fading from our consciousness of the fact that the geographical, demographic, and, consequently, cultural situation of Poland today does not correspond with the tradition shaped over the centuries. However, for the generation of our grandparents that tradition was still natural and the only one known to them. Today no one in Poland questions its frontiers. The ordeal that a considerable number of Poles went through during the Second World War as well as the current drama of the people of Yugoslavia and Caucasia prove that it is easier to live in a mono- than in a multinational country. On the other hand, the present frontiers and ethnic situation of Poland are the outcome of the actions of powers which did not at all aim at the welfare of Poland and Poles. For many years this subject could not even be discussed, to say nothing of pointing out what losses to the nation's biological and cultural substance had been sustained in consequence of the changes during and after the last war, carried out in an exceptionally brutal way. Poland as a multinational and multicultural state, with a territory about three times as large as the present one, is for most of our contemporaries but a dead item in history textbooks. The recollection of such a Poland, glimmering here and there, is burdened with maudlin sentimentalism and nostalgia for the lost paradise. Still much worse, it is sometimes poisoned with the venom of the past conflicts and resentments which find no justification in the present situation. The smallest amount of reliable information concerns the heritage of the old Polish Republic, outside the present borders. The extent of this ignorance has glaringly been revealed in the wave of publications of the last few years, in which the Dnieper was with difficulty distinguished from the Dniester, Podolia from Polesie or Pokucie, and Kamieniec from Krzemieniec.

Until the middle of the 14th century Poland was a medium-sized state, in principle nationally homogeneous (I omit here the problem of the division of Poland into dukedoms and of German colonization – a feature typical of the whole of Central

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Europe), culturally and economically oriented westwards. The eastern frontier of the state was also the border of Latin Christianity, beyond which there lay Orthodox Ruthenia and pagan Lithuania. During the second half of the 14th century this situation underwent a profound change. The first step was the incorporation by Casimir the Great of Red Ruthenia and Podolia, but a real turning point was brought by the raising to the Polish throne of Ladislas Jagiello and union with Lithuania – at that time a veritable East-European power. While in 1300 Poland, still divided into several dukedoms, occupied an area of about 200,000 sq. km and in 1370 – after the incorporation of Ruthenia and Podolia (but without Silesia and Pomerania) – 240,000 sq. km, by around 1400 the territory of Poland-Lithuania had increased nearly fourfold. Changes of this kind were bound to have a profound effect on the political, economic, and cultural situation of the country, their beneficial or negative effect on Polish history being the subject of much controversy among historians. However, such opinions remain outside the scope of the present considerations. From our standpoint the most important phenomena were a transition from a nationally uniform to a multinational state and its reorientation from the West to the East. Until as late as the end of the 18th century the Polish Republic was composed of two elements: the Crown, or the Polish Kingdom proper, and the Grand Duchy of Lithuania. Behind this official dualism there was a much more complicated national structure. In the first place, both the Crown and Lithuania extended over the vast Ruthenian territories which never attained a separate status within the state's organization. Furthermore, the country was inhabited by numerous minorities – Germans, Jews, Armenians, Tatars, Karaites, and Walachians, as well as by Italian, Greek, Scottish, and Dutch communities. There were various distinctive characteristics of these minority groups but – apart from the tightknit German community in Pomerania – the most permanent of them was a religious-cultural distinction, forming a barrier to integration. This is why until the 20th century there survived not only a very numerous Jewish community but also an incomparably smaller Karaite group. On the other hand, the acceptance of a union with the Roman Church by the Polish Armenians afforded the elite of their merchants and craftsmen the possibility of integration with the Polish nobility, at the cost, however, of a rapid loss of their own language and cultural tradition.

The incorporation of the Ruthenian lands and the union with Lithuania made Poland switch over to East-European policy and with time led to a conflict with Moscow, so disastrous in its consequences. The state included vast but sparsely populated territories with a poorly developed economy and civilization and additionally devastated by Mongol-Tatar invasions and the policy of grab pursued by pagan Lithuania. Ethnic Poland, until then mainly importing cultural values from the West, became henceforth their exporter to Lithuania and Ruthenia. This undoubtedly conspired to slackening the development of the Crown, systematically drained of its educated and enterprising elements (an example of this process on a large scale was the necessity of sending to Lithuania the first generations of clergymen). On the other hand, there was a great eastward expansion of the Polish language and culture, and wide possibilities of a social and economic rise opened up to individuals and whole families from central Poland. As a result, the 15th and 16th centuries saw a considerable Polonization of the elite in Lithuania and Ruthenia. In return, the local aristocracy, owners of enormous latifundia, had gained the dominating position in the whole of the Polish Republic. Towards the end of the 17th century a representative of the Ruthenian family of the Princes Wiśniowiecki won the Polish crown, and as late as the 20th century among 18 Polish families bearing the title of prince as many as 11 were of Lithuanian-Ruthenian descent. In the first half of the 17th century the process of conversion of great Orthodox families to Catholicism came to an end. Thus Orthodoxy came to be the religion of the

lower classes and in point of fact as from 1596 it was gradually losing its believers in favour of the Greek-Catholic (Uniate) Church united with Rome.

In the 17th and 18th centuries the Polish-speaking, Roman-Catholic elite of magnates and gentry – apart from certain regional differences and animosities – represented throughout the Polish Republic a uniform cultural model founded on the Jesuit educational system and deeply imbued with Baroque expression in language, literature, and art. With time the Polonizing processes in the eastern borderland went so far as to ensure after the Partitions a cultural flowering in local Polish circles with practically no contact with the heartland of the country. The borderland was the cradle of great Polish Romantic literature. The borderland intellectual elite's consciousness of its own identity at that time is excellently illustrated by the first line of the Polish national epic "Pan Tadeusz". When writing, in Polish of course, the words "Litwo, ojczyzna moja" (Oh, Lithuania, my Fatherland), Adam Mickiewicz meant his native region of present-day Belarus, where in the mix of population one could find Belorussians, Poles, Jews, and Tatars but only very rarely Lithuanians. We might add here that Mickiewicz never visited Warsaw or Cracow and that the second Romantic "bard", Juliusz Słowacki, never set foot on the territory of present-day Poland.

## *2. Creation and destruction*

The cultural heritage of the pre-partition Polish Republic is today the property of four nations and states: Poland, Lithuania, Belarus, and Ukraine. Looking back, each of them creates its own interpretation of particular episodes of the past and its own hierarchy of importance of the testimony of this past. When viewed from the Polish standpoint, the character of the Polish Republic's culture finds its fullest reflection in those borderland monuments which testify to the penetration of Latin culture into the East, realized through the generation of phenomena hitherto there unknown or through a creative synthesis with the local traditions. In the course of over half a millennium of the process of interest here one can clearly discern an alternation of upward and destructive tendencies. The former are observed in the periods of peace, stability, and economic prosperity, whereas the latter are connected with wars, revolutions, and frequently also with deliberate actions on the part of the authorities carrying out their specific political programme.

A synthetic presentation of prolonged processes occurring over vast expanses is not possible without far-reaching simplifications. Taking this unavoidable risk, we may state that the first, very long creative period lasted until the middle of the 17th century. During more than two and a half centuries following the conclusion of a personal union with Lithuania, the political and cultural model of the Commonwealth took form. External dangers first from the Teutonic Knights and next from Moscow, Turkey, and the Tatars did occur (in the last case as an endemic borderland plague) but never threatened the state's existence. The borderland regions were an area of intensive building of Latin churches and magnate's residences – as a rule fortified castles adapted to the local conditions but in terms of technology and stylistic forms drawing on West-European experience. Other types of buildings, mainly those connected with towns, were less developed. However, in larger centres such as Lvov, Wilno, Luck, or Kamieniec there developed full urban structures of Western character. A particularly important role at this stage was played by the Gothic, on some territories persisting till the end of the discussed period. On the other hand, from the second quarter of the 16th century also Renaissance elements gradually appeared, followed by Mannerist ones, which in the Lvov circle gave rise to a specific art combining North-Italian and Netherlandish motifs

with the Eastern fondness for lavish decoration. In the first half of the 17th century we can already find examples of Early Baroque. The art of the Orthodox Church was lively and basically distinct from Western models. Nevertheless, a very original type of Gothic Orthodox churches was created on the territories of the Grand Duchy of Lithuania (Supraśl, Nowogródek, Synkowicze), while in Lvov, from the second half of the 14th century the same builders erected Orthodox and Catholic churches.

In the middle of the 17th century there began a long period of wars, which lasted more or less till the end of the first decade of the 18th century. Its stages are marked by Chmielnicki's revolt in the Ukraine in 1648, the Swedish invasion of 1655–1660, which wrought enormous destruction in the whole country, the invasion of Poland by György Rákóczy, Duke of Transylvania, further wars with Moscow and Turkey, and, finally, the Northern War which was largely waged on the Polish territory. These happenings, despite some periods of stability and even military successes, broke Poland's power, with the irretrievable loss to Moscow of considerable territories with Kiev and Smolensk, and – temporarily to Turkey – of Podolia with Kamieniec. The previous achievements were in large measure destroyed. In the territories which went to Russia then no historical monuments have survived that would witness their former belonging to the Polish Republic. Heavy losses were incurred by the wars with the Turks. The Turkish occupation of Kamieniec left unusual evidence in the form of a minaret at the Cathedral – erected, curiously enough, on a Renaissance chapel made over into a plinth. In the periods of peace the investments were focused in the first place on making up for the losses, but there also sprang up new foundations, sometimes of extraordinary sumptuousness and artistic quality, predominantly in Italian High-Baroque forms (Church of SS. Peter and Paul, Wilno; Camaldolese Church, Pożajście).

The epoch of the reign of the kings from the Saxon dynasty – Augustus II (1697–1732) and Augustus III (1733–1763) – is regarded as the period of profound political, intellectual, and moral decline of the country. At the same time, though, it was a period of stability and increasing prosperity. Beginning from the second decade of the 18th century Moscow, having gained a prevailing influence on Polish affairs, relinquished for some fifty years its attempts at further reduction of the Polish lands. Slightly earlier, under the terms of the Treaty of Karlovitz of 1699, the Polish Republic had regained Kamieniec, and the Turkish and Tatar threat had disappeared. The country was compensating for the losses by leaps and bounds and the building boom continued, to attain its apogee between about 1740 and 1770. The financial resources permitting greater investments were almost exclusively in the hands of the magnates and wealthy gentry as well as the Church hierarchy. It is sometimes surprising to note the founding abilities of the persons who did not hold any particularly high positions on the social scale. As a result, the Saxon epoch has left an enormous number of works of art, frequently of great artistic quality. This is especially true of the borderland regions where a strong concentration of estates facilitated embarking on large-scale enterprises. It was there that a considerable or perhaps even predominant part of important Polish artistic achievements of that time came about. The newly built residences no longer had to function as defensive structures, instead usually taking the form of the French *entre cour et jardin* layouts. In the domain of sacred architecture a great role was played by numerous monastic, especially Dominican, foundations. The 18th century dramatically altered the architectural scenery of the eastern borderland, giving it the stamp of the Late Baroque and the Rococo. The initially prevailing Italian and French models – filtered through Dresden – were replaced after 1740 by inspirations coming from the Habsburg countries and Southern Germany. This was accompanied by the phenomena, previously unknown, which constituted as it were last but not least chapters in the European development of certain typological and stylistic currents. Here we can adduce a specific stage of the

evolution of towerless church facades, in the 18th century acquiring in the borderland the most elaborate form<sup>1</sup>, next Jan de Witte's original contribution to the concept of the spatial arrangement of a domed church<sup>2</sup> and, finally, the Rococo sculpture of the Lvov school. Jan Jerzy Pinsel, the leading exponent of 18th century sculpture in Ruthenia, was an artist talented on such a scale that had he worked in one of the important European centres he would undoubtedly have been recognized as an important individuality in the history of world art. That this did not happen was only due to the absence of mechanisms that would transmit to the centre the information about achievements on the peripheries.

A very important evolution occurred in the art of the Uniate Church which at the turn of the 17th and 18th centuries had definitely gained advantage over the Orthodox Church. The evolution tended towards the Latinization of architecture and furnishings of religious interiors, this resulting *inter alia* in the fully Western forms of Orthodox churches, reduction of the iconostasis and making it look like a Baroque retable, and introduction of elements absent in Orthodox art, such as side altars, pulpits, and figure sculpture. The artist's religious denomination was of no special importance for obtaining commissions from particular churches. The Lutheran Johann Christoph Glaubitz, the most outstanding architect of the Wilno region, was as frequently employed by the Catholics (including the Jesuits) as by the Uniates.

The colourful Saxon epoch, full of contradictions, evading unequivocal evaluations, was interrupted by the civil war of 1768 (The Confederation of Bar) and subsequently by the First Partition of Poland in 1772. As a result, Russia annexed a substantial stretch of Belorussian lands, and Austria the so-called Galicia, including – in addition to Little Poland up to the Vistula – Red Ruthenia with Lvov, and part of Podolia. The successive partitions of 1793 and 1795 brought about the disappearance of the Polish Republic from the map of Europe. Each of the partitioners treated its acquisitions somewhat differently. Prussia's policy, rigid but rational, does not lie within the sphere of the present considerations. Russia, during the first fifty years of ruling the Republic's eastern border regions, was relatively liberal, tolerating the existence of the Church union and even refusing to accept the papal decree of the dissolution of the Jesuit Order. The definitive pacification of the borderland and the establishment of a large port at Odessa gave rise to a boom in the Podolian and Ukrainian grain market. Between about 1780 ad 1820 there sprang up on these territories an enormous number of Neoclassical residences. The land there was still mainly in Polish hands, therefore the erection of palaces frequently went hand in hand with the foundations of Catholic churches. Paradoxically enough, the first blows to the Latin cultural heritage in the borderland came from Catholic Austria. Soon after the annexation of Galicia, the imperial government – under the influence of the idea of enlightened absolutism – embarked on a wide-scale campaign of closing down monasteries. This led to the dispersal, semi-official plunder, and destruction of an immense number of movable works of art. Moreover, the dissolution of monasteries frequently entailed the demolition or radical reconstruction of monastic buildings. The confiscation of church plate was repeated twice again in connection with the needs of war in the years 1806–1807 and 1809.

The situation in the Russian partition zone changed diametrically after the suppression of the November Uprising of 1830–1831, the repressions reaching their apogee after the January Uprising of 1863–1864. The tsarist authorities used all means to weaken the Polish element and to bind the borderland population as closely as possible with Russia. The measures taken to this end varied, including confiscation of estates, prohibition of the purchase of land by Poles, and deprivation of a considerable number of the Poles living in the borderland of their noble privileges. Furthermore, the Russian government undertook a large-scale campaign of dissolving Catholic monasteries.

Catholic churches were converted into Orthodox ones or frequently demolished. The year 1839 saw the suppression in the Russian zone of the Uniate Church, which was compulsorily incorporated into the Russian Orthodox Church. The above-mentioned distinctive features of Uniate churches were systematically obliterated.

In 19th century Galicia the situation was much better, and as soon as it was granted autonomy in 1867, it actually flourished culturally. In Lvov and the provinces there sprang up a multitude of architectural works representing different varieties of historicism followed by Secession and Modernism. The years 1880–1914 witnessed the building in Galicia of a remarkably great number of Catholic churches. The preferred stylistic "attire" was Neo-Gothic, which clearly distinguished Catholic from Orthodox churches. Although the union in Galicia survived, the increasing Polish-Ukrainian national conflict caused that – contrary to the 18th century integrating tendencies – each of the two rites now aimed at emphasizing a clear-cut architectural distinction of its churches. For the same reasons the Neo-Gothic, regarded as the Polish national style, was almost the only form of expression used in the architecture of Catholic churches throughout the Russian partition zone, built despite hindrance created on the part of the authorities.

The First World War was a real disaster for the Polish cultural heritage. The eastern front, like a destructive steamroller, drove several times over the Polish lands. Historic buildings were often used by both parties as cover and points of resistance. The regions in which fighting went on for several months were literally razed to the ground. Particularly severe ravages were suffered by timber architecture in hundreds of country towns. *Ruiny Polski* [The Ruins of Poland] – the title of Tadeusz Szydlowski's book published in 1919 – was not in the least exaggerated.

The short period of 20 years between the two world wars permitted only partial making up for the losses in the part of the Polish Republic's former eastern borderland which had found itself within the frontiers of renascent Poland. Historical monuments were entrusted to the care of conservators. On the other hand, Lvov came to be, beside Warsaw, the second centre of Polish architecture bearing a definitely modern stamp and at the same time distinguished by its excellent technological standard. In the fairly numerous Catholic churches built then one could note a frequent conscious reference to Baroque traditions, this being a continuation of the search for a national style in architecture.

The territories of pre-partition Poland, incorporated into the Soviet Union, experienced in the 1920s and 1930s the most tragic period in their history. There are the generally known facts of the deportation of hundreds of thousands of people or of the mass deaths from the artificially induced starvation in the Ukraine. Much less is known about the systematic campaign of annihilating all evidence of the pre-revolutionary epoch. In the eyes of the Stalinist government there was no essential difference between a Catholic church, Orthodox church, or nobleman's residence – all bore the stamp of hostile ideology. The extent of the ravages can be conceived by comparing the state of preservation of historical monuments in the eastern and western *oblasts* of Ukraine and Belarus. The statistics based on the inventories published in the 1980s – which, though incomplete, surely reflect in at least outline the facts – lead to unequivocal statements. The Ukrainian and Belorussian territories which in the interwar period belonged to Poland have retained scores of times as many ancient monuments per unit of area as the "old" *oblasts* subjected to the Stalinist purges.

The Second World War is generally considered the main cause of damage to European historical relics. This is true with regard to the places which were the scenes of battles, which sustained damage during carpet bombing and from the fury of the victorious Red Army. The eastern front of the Second World War, however, rolled back

and forth comparatively quickly. Those towns which were not treated as strategic points of resistance (Lvov, Wilno) remained intact. Although we lack data for fully justified assertions, it seems that the eastern regions of the Polish Republic suffered less during the Second than during the First World War and in consequence of the Stalinist authorities' policy.

The year 1939 saw the onset of the occupation by the Soviet Union of the Polish borderland, which since the end of the war has remained within the Soviet frontiers. From the very outset the Soviet authorities tried to establish their order there. The years 1940–1941 brought mass deportations of the Polish population deep into the Soviet Union, and from 1945 to 1946 the majority of the Poles inhabiting the borderland were forced to leave it. Heavy blows were dealt to the Catholic Church. The most severe devastation has affected the Ukraine. The situation looks slightly better in Belarus, where much more of the Catholic population has remained on the spot, and it is the best in Lithuania, where – owing to the Lithuanians' religious denomination – the Catholics are in the majority. The churches deprived of the care of the congregation and clergy were stripped of their furnishings, only a small proportion of them having been taken by those who were leaving or having found their way to museums. The buildings themselves were not as a rule simply destroyed but used for the functions at variance with their original purpose. As a result, the vast majority of borderland churches have been ruined or remodelled to an extent obliterating their historical value. The scale of devastation is very hard to assess for lack of earlier and contemporary inventory material. Nevertheless, as far as the territory of Eastern Galicia – in the last few years fairly well investigated – is concerned, it may be stated that only a few Catholic churches there have survived intact. A similar fate has befallen country palaces and manor houses.

In 1946 the Soviet authorities, behaving just like the tsarist government a hundred years before, suppressed the Uniate Church in Galicia. Although the Uniate churches converted into Russian Orthodox ones were not on the whole closed down, a change in ritual entailed the destruction of numerous objects of religious art not in accordance with the Russian Orthodox doctrine and liturgy.

In recent years the situation in the eastern borderland has undergone profound changes. Already in the last period of the Soviet Union's existence a considerable number of churches were returned to the faithful. The year 1989 saw the relegalization in the Ukraine of the Uniate Church which in the former Galicia had in a short time decidedly predominated over Russian Orthodoxy. The present authorities in Lithuania, Belarus, and Ukraine have relinquished their policies of official atheism, which, however, in some cases has been replaced by nationalistic attitudes. As a result, some Catholic churches are made over to the Greek-Catholic, Russian-Orthodox, or even Protestant religious communities. Now and then this is tantamount to the continuation of the process of destroying those surviving elements of furnishing which are not accepted by the new users. Besides, some dangers arise from rather extensive repairs which rarely ensure an appropriate level of conservation.

### *3. State of research*

The historical heritage of the former eastern borderland has been very poorly investigated. There are many causes of this state but above all the fact that the destructive processes always preceded inventorying and research work. Written sources contain only very general information on the state of historical monuments prior to Austrian dissolutions and contributions and to the repressive measures taken by the Russians after the uprisings. The direction of historical studies, leading to the rise of history of art as

a separate branch, was gradually developing in the course of the 19th century, mainly in Cracow and Warsaw, and was quite naturally focused on the local problems. The year 1873 witnessed the establishment in Cracow of a Board of History of Art at the Academy of Science and Letters and 1882 the first Department of History at the Jagiellonian University. Initially, the interest of the researchers grouped around those centres concentrated primarily on mediaeval art (Marian Sokołowski, Władysław Łuszczkiewicz). The problems of the Baroque, most important to the borderland heritage, did not attract attention on a wider scale until after 1900 (Julian Pagaczewski, Franciszek Klein), that generation as a matter of fact lacking the time to go beyond the very rich store of historical relics in Cracow and its environs. The Department of History of Art at the Lvov University was set up in 1893; the scholars working in it were distinguished by their very advanced methodological awareness and truly European horizons. Their attitude, however, blinded them to some extent to the art of Lvov itself and of its region, until the end of the interwar period this art remaining the domain of researchers not connected with the University and representing in the main a historical-archaeological approach (Władysław Łoziński, Aleksander Czołowski, Tadeusz Mańkowski). The problems were also taken up by Ukrainian scholars (Mykoła Hołubeć, Ilarion Swiencićkyj); their studies focused on Orthodox Church art identified by them with Ukrainian art. The Russian scholarly milieu, in the making during the second half of the 19th century, showed an interest in those aspects of the borderland heritage which could be interpreted as documents of its links with Russia. Polish researchers in the eastern border regions belonging to pre-revolutionary Russia did not go beyond sightseeing and traditionally understood archaeology.

In the interwar period the renascent Polish state merely started a systematic campaign of inventorying historical monuments. All the same, thanks to the activities of the Central Inventory Office, of the Institute of Polish Architecture of Warsaw Technical University, and of local conservation offices, ample documentation in the form of photographs and measurements was accumulated; today it is in many cases the only trace of objects destroyed during the Second World War and in the postwar period. The year 1922 saw the establishment of the Department of History of Art at the Wilno University, the second in the borderland after Lvov. It contributed to the intensification of studies on the art of the Grand Duchy of Lithuania, until then the most neglected. In the late 1920s the key importance of the borderland Baroque was finally appreciated and intensive studies on it were undertaken. In Wilno they were mainly conducted by Stanisław Lorentz and Marian Morelowski, and in Lvov by Tadeusz Mańkowski and Zbigniew Hornung as well as by the already-mentioned Mykoła Hołubeć and Ilarion Swiencićkyj. In the 1930s, following the publication of Adam Bochnak's pioneer book on Lvov Rococo sculpture<sup>3</sup>, the problem became the subject of a very interesting discussion or even a research contest between Tadeusz Mańkowski and Zbigniew Hornung<sup>4</sup>. The investigations were interrupted by the outbreak of the Second World War, and subsequently by the incorporation of the border regions into the USSR. The only Polish art historian remaining in Lvov was Mieczysław Gębarowicz, indefatigably investigating the art of that region and documenting its devastation<sup>5</sup>. The Polish intellectual circles of Wilno and Lvov were to some extent reconstituted in Toruń and Wrocław, where attempts were made to continue as far as possible the prewar researches. Zbigniew Hornung affords the best example, as he remained faithful to the borderland problems till his death in 1981<sup>6</sup>.

For over 40 postwar years Polish researchers had no access to borderland historical monuments and to archives there. Contacts with scholars of the neighbouring republics, restricted by the stiff limits of official agreements, were practically nonexistent. The Polish publications of that period varied in their treatment of the eastern borderland problems. Reminding of them was not viewed favourably but they were not doomed to

obliteration from our memory. Hence their presence in some synthetic studies, while others offer a standpoint that might be defined as "Baroque (Rococo etc) art in People's Poland".

Contrary to occasional cursory opinions, borderland art has not been ignored by scholarly institutions or researchers on the former Soviet territories. A great effort has indeed been made in respect of documentation, and catalogues of the ancient monuments of Belarus<sup>7</sup> and Ukraine<sup>8</sup> have appeared as well as prestigious studies, frequently in many volumes, intended as textbooks<sup>9</sup>. However, those investigations were carried out as if independently from one another. The documentation stored in the archives of scientific institutes was not used in conservation work; nor was it even referred to in synthetic publications which for the most part consist of generalities not backed by any monographic studies. But historical investigations in the former USSR were above all burdened with two rigorously observed ideological principles. The first of them was a vulgarized Marxism treated as a universal method of all learning, and the second the interests of the Soviet state generally identified with the power interest of Russia, which nevertheless frequently covered up local nationalisms.

In consequence, individual artistic achievements are usually suspended in a historical void, while ideological pressure decides their interpretation or even a selection of material. This can be best illustrated by a catalogue of the historical monuments of the Ukraine – a publication that would seem far from any ideology – which came out between 1983 and 1985, *nota bene* in Russian<sup>10</sup>. It contains no information on the founders of particular buildings or on their successive owners. For instance, an index of burgher houses in Lvov lists several scores of anonymous "dwelling houses". As regards the monuments connected with the Polish tradition, thus above all Catholic churches, the selective sifting was of specific kind, numerous valuable objects having been omitted and at the same time hundreds of modest and late examples of Orthodox architecture published. The ample bibliography does not include any items written in Polish, although one can easily gather from the text that they were widely used. Even illustrations have been subjected to ideological treatment. The censor's ban on showing the sign of the cross has resulted in a specific framing of most of the reproduced photographs.

It has been a general practice to apply retrospective projection of present-day sociological and political ideas. Hence such ahistorical terms as the "Ukrainian" or even "Cossack" Baroque or "Belorussian" Rococo. In this way the historical union of the former Polish lands has been obliterated. Not only are the ties with the heartland of Poland and the Poles' participation in creating the borderland heritage passed over in silence but also the mutual relations between particular eastern border regions which today belong to separate states. Traces of their erstwhile unity persist as it were beneath the skin, for instance, in the form of the presence of the same artists in books on the history of art of particular nations, or in attempts at including in one's own heritage monuments from the neighbour's territory. All the same, familiarity with the scientific literature produced on the territory of the former USSR and access to the local records are an indispensable condition of studying the borderland heritage.

In the last few years the Poles have made considerable efforts aimed at making mutual acquaintance and at entering into closer relations with the scholarly circles of Lithuania, Belarus, and Ukraine. Researchers from those countries have been offered numerous possibilities of publication and scholarship visits; conferences are frequently organized together<sup>11</sup>. A keen interest is manifested by the other party (or in fact parties); there are more and more instances of collaboration and of exchange of material and experience. The main conclusion that can be drawn from the collaboration of the last few years is the mutual incompatibility of science and ideology. The conscious, independently motivated scholarly approach is an effective means of eliminating ideologi-

cal absurdities, the latter in turn filling as a rule the blank space created by the weakness of scholarship.

The gradual abolition in the years 1989–1990 of the prohibition of moving freely about the Soviet Union by foreigners opened up to Polish researchers entirely new vistas. A wave of enthusiasm resulted in almost mass travels eastwards, which bore fruit in the form of direct examination of historical objects by a number of art historians. In addition, those visits brought a considerable amount of photographic documentation, sometimes of great value, though for the most part failing to satisfy the criteria of professionalism. Programmes of aid offered by Polish institutions with the restoration of some historical monuments are now well under way, this being best exemplified by the restoration of the collegiate church at Żółkiew. Attempts have been made for the last 3 – 4 years to conduct systematic investigations aimed primarily at the inventorying of ancient monuments. One such initiative – which seems most advanced – the present author has the pleasure of heading, thanks to assistance from the International Cultural Centre in Cracow<sup>12</sup>. Alas, the time of economic reconstruction of the country and of reducing the role of the state is not propitious to the institutionalization of these endeavours. The work requiring support in the well-established structure of a research institute has been conducted thanks to the personal commitment of a small group of people and favourable attitude of a cultural institution which is only at the stage of consolidating its own existence. Nevertheless, it appears that we may look into the future with moderate optimism. In spite of difficult conditions quite a lot has been achieved, this being evidenced by the publication of three volumes of inventory and by the accumulation of ample photographic and descriptive material. However, first and foremost the campaign has attracted a multitude of art historians of the youngest generation, including students. Some of them have rapidly become acknowledged specialists in the borderland problems. This generation, too, being free from the resentments of the past, can best communicate with people of its own age in Lithuania, Belarus, and Ukraine.

Today we know about the art of the eastern border regions more than ever before. Unfortunately, the retreat from insanity in our part of Europe took place too late. We should not delude ourselves that even the most conscientious investigation will be able to fill the abysmal gaps in the monumental and source material. Extensive parts of the eastern borderland and a great many problems relative to the art of those territories will for ever remain a *tabula rasa*.

## Endnotes:

<sup>1</sup> Z. Hornung, *Problem rokoka w architekturze sakralnej XVIII wieku* [The Problem of the Rococo in 18th Century Sacred Architecture], Wrocław, 1972, pp. 107–114.

<sup>2</sup> A. Miłobędzki, *Wiedeńskie kościoły centralno-podłużne a późnobarokowa architektura ziem polskich* [Viennese Central-Longitudinal Churches as Compared with the Late-Baroque Architecture on Polish Territories], "Rocznik Historii Sztuki" XVI, 1986, pp. 290–294; Z. Hornung, *Jan de Witte, architekt kościoła Dominikanów we Lwowie* [Jan de Witte, the Architect of the Dominican Church in Lvov], ed. J. Kowalczyk, Warszawa, 1995.

<sup>3</sup> A. Bochnak, *Ze studiów nad rzeźbą lwowską w epoce rokoka* [Studies on Lvov Rococo Sculpture], Kraków, 1931.

<sup>4</sup> Cf. especially: Z. Hornung, *Antoni Osiniński, najwybitniejszy rzeźbiarz lwowski XVIII stulecia* [Antoni Osiniński, the Most Prominent Lvov Sculptor in the 18th Century], Lwów, 1937; T. Mańkowski, *Lwowska rzeźba rokokowa* [Lvov Rococo Sculpture], Lwów, 1937.

<sup>5</sup> Cf., *inter alia*, M. Gębarowicz, *Studia nad dziejami kultury artystycznej późnego renesansu w Polsce* [Studies on the History of Artistic Culture of the Late Renaissance in Poland], Toruń, 1962; idem, *Szkice z historii sztuki XVII w.* [Essays on the History of 17th Century Art], Toruń, 1966; idem, *Portret XVI–XVIII wieku we Lwowie* [Portrait from the 16th to 18th Century in Lvov], Wrocław, 1969.

<sup>6</sup> Cf. Z. Hornung, *Majster Pinseł snycerz. Karta z dziejów polskiej rzeźby rokokowej* [Master Pinseł the Woodcarver,

A Page from the History of Polish Rococo Sculpture], Wrocław, 1976; idem, *Jan de Witte...*, op. cit.

<sup>7</sup> *Zbor pomnikau gistorii i kultury Belarusi* [Monuments of the History and Culture of Belarus], Minsk, 1985–1988.

<sup>8</sup> *Pamyatniki gradostroitelstva i architektury Ukrainskoi SSR* [Monuments of the Town-Planning and Architecture of the Ukrainian SSR], Kiev 1983–1986.

<sup>9</sup> *Istoriia ukrainskavo mistetstva* [A History of Ukrainian Art], Kiiiv 1977; *Gistoryia belaruskava mastatsva* [A History of Belarussian Art], Minsk, 1987–1990; *Lietuvos architektūros istorija* [A History of Lithuanian Architecture], Vilnius, 1987–1994; *Lietuvos TSR dailės ir architektūros istorija* [A History of the Art and Architecture of the Lithuanian SSR], vol. 1, Vilnius, 1987.

<sup>10</sup> *Pamyatniki...*, op. cit.

<sup>11</sup> Cf., *inter alia*, *Ochrona wspólnego dziedzictwa kulturowego* [Protection of the Common Cultural Heritage], ed. J. Kowalczyk, Warszawa, 1993; *Kultura artystyczna Wielkiego Księstwa Litewskiego w okresie baroku* [Artistic Culture of the Grand Duchy of Lithuania in the Baroque Period], ed. J. Kowalczyk, Warszawa, 1995.

<sup>12</sup> Cf. *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], ed. J. K. Ostrowski, part I, vol. 1–3, Kraków, 1993–1995.

[trans. Krystyna Malcharek]

*THE COMMON CULTURAL HERITAGE  
OF THE POLES AND GERMANS IN EUROPE*

Europejskie dobra kultury – European cultural property – les biens culturels européens – europäische Kulturgüter: in no other continent has an analogous notion been coined and publicized. It belongs to the tools of cultural policy, radiating from the circle of European Union countries, through the member states of the Council of Europe, to the whole community of signatories to the final document of the CSCE Conference in Helsinki. It raises hopes that an all-European policy on the study and protection of cultural property will be worked out but also, to some extent, raises fears that national cultural values might be thrown into one common European bag and that their individuality might be lost, especially in the case of smaller ethnic groups. These fears are all the more justified as there is no legal framework to specify the principles of international cooperation as far as the study and protection of cultural property is concerned, nor are there any international documents imposing moral obligations in this regard upon states and governments. Practice shows that the notion of European cultural property is treated selectively, depending on the political, geographical and historical situation. It is not very penetrating, especially when it is suspected that claims of a political nature might result.

Seen from the perspective and in the context of worldwide cultural property protection policy, Europe presents a special picture, incomparable to other continents. One of its distinguishing features are special problems of cultural property, unknown elsewhere, which result from the history of our continent and which need to be solved. They result from three-fold mobility:

- the mobility of artists who worked not only in their homelands, but also abroad,
- the mobility of works of art, which is not only the result of commercial transactions, but also – to a considerable extent – of war contributions and ordinary plunder by invaders and occupiers, or of the "archaeological" plunder of less-developed countries,
- the mobility of political frontiers after almost every war; this mobility caused many historical cities, architectural monuments and works of art to find themselves outside the political borders of the states within which they were created.

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Irrespective of the contemporary, political sense, the notions of European cultural property or European cultural heritage are deeply justified historically, and are based on cultural identity derived from the pagan Graeco-Roman and Judaeo-Christian tradition in its Roman and Byzantine version.

Great European artistic styles proclaimed universal, supranational and suprastate culture, being the common property of the Christian West. The mobility of founder-lords and the mobility of artists who penetrated the continent without passports and visas, was conducive to the homogeneity of art. It was the historic mission of Italians, the French, and the Germans to transfer their artistic experience to the "new countries" of Central Europe. The most vital role in this work was played by German countries. The influence of German art and culture would not be so strong in the "new countries", were it not based on the demographic diffusion. It had already begun in the tenth century with blood ties within the ruling stratum. But cultural rapprochement, comprising broader circles of society, was not brought about until German colonization (*die deutsche Ostsiedlung*). Developing from the close of the twelfth century, this socio-cultural phenomenon had no counterpart in the whole history of Europe.

Old-time Europe was aware of its cultural and artistic community. Its art was created by artists and founders who did not ask themselves questions about nationality. Their attitude was formed by local conditions and by the awareness that they belonged to the same world of Western culture. We have been effectively destroying such an understanding of the history and culture of our Continent since the close of the eighteenth century. The awakening of Romantic national awareness, which led to nationalism, needed cultural self-determination. The history of culture was assessed according to the anachronistic categories of national culture and art, by assigning to it tight perimeters, pitting the superiority of one "culture" against another, and dividing the indivisible. For two centuries we have luckily been departing from such an understanding of the history of art and have looked, increasingly beneficially, for what is common to us rather than for what divides us. However, bearing in mind the formulation of the final document of the last International History of Art Congress in Berlin that "national art is a fiction", we should ask if we do not go to the other extremity. At any rate, the present situation, both in European policy and in the history of art, is a good starting point for the bilateral or multilateral discussion by art historians of the common heritage of art and culture. It was as long as eight years ago that Professor Dethard von Winterfeld and I perceived the methodological and practical perspectives of such a Polish-German discussion, which led to the first post-war round table in Mainz. In the changing Europe in the aftermath of the collapse of the Berlin Wall, we are guests in Royal Cracow.

The spreading notion of "common heritage of culture and art" is accompanied by an increasingly great awareness of the existence of "bi- or multicultural areas". A significant part of Europe is covered by such areas, which formed mainly, although not only, as a result of old and recent post-war shifts in political frontiers. As a rule such situations are not conducive to good-neighbourly relations, unless overriding political goals push longstanding resentment and ill-feeling to the background. One such overriding goal for the signatory states of the Maastricht Treaty is a vision of a united Western Europe, compared to which Alsatia, Lorraine or Tyrol pale into insignificance. But the predominant majority of bicultural areas are in Central Europe, and concerns states which are still far from thinking about unification. This is why the problem of the cultural heritage of multicultural areas constitutes an important part of European cultural policy and gains increasing importance among international organizations (UNESCO, the Council of Europe, ICCROM, ICOMOS). These problems should not be set to one side or be

exclusively the subject of the bilateral relations of neighbouring countries. They must find place under the umbrella of an international European body.

European "ideal" criteria for handling cultural property in bi- and multicultural areas can arguably be formulated under two headings:

- research,
- protection and conservation.

RESEARCH treats a building or a complex of historical monuments as a historical source. Assuming that the cultural heritage of particular European nations forms a common heritage, the right of every researcher should be acknowledged to conduct studies aimed at recognizing and documenting the history of particular monuments, their complexes, and items of cultural landscape. This right imposes on the researcher a duty of objectivity and academic honesty. His work should serve the recognition of truth and it should be devoid of any signs of nationalism and chauvinism. Priority for conducting studies should be given to researchers in a country within whose area there is a historical monument or their complexes. To carry out studies is an obvious right of the researchers of a country/countries within whose historical boundaries a given historical monument/complex was created. To make objectivity in research easier to achieve, the cooperation of researchers from the states concerned is highly desired.

PROTECTION and CONSERVATION of monuments, their complexes and items of cultural landscape is the exclusive right and duty of the country on whose territory they are situated, as its contribution to the European task of protection of common cultural heritage. The international community has the right to critical observation and reaction in the case of violation of conservation principles, gross negligence, or purposeful damage. Authorities and conservators in neighbouring countries, within whose historical boundaries historical monuments and their complexes were created, can offer cooperation and extend professional or financial help; such an offer can, and even should, but does not have to, be accepted. However, without express permission they have no right to interfere in the conservation processes and programmes.

The above definitions are the subject of debate in international circles and are based on existing international documents, primarily on the final document of the CSCE Conference held in Cracow in May/June 1991.

The situation in Poland, whose borders were shifted after the last war is not an exception in the European context. Rather, this is a typical situation, but with one special feature. While other states either lost or acquired particular territories, Poland both lost and acquired. The situation of lost eastern territories and acquired western and northern territories is a mirror reflection of the European phenomenon as a whole. At the same time Poles grieve over what was lost and are concerned about what was acquired. They could not get over the fact that official Soviet propaganda obliterated from history the Polish presence on these territories, but they succumbed to the propaganda of their own regime which made them believe the "centuries-old Polishness of the Regained Territories".

Transferring these debatable definitions to the area of the western and northern territories acquired by Poland and the lost eastern territories, one should attach the same measure of importance to them, and on this basis, create a western and eastern conservation policy. In both cases this is a very delicate matter, requiring great intuition and tact, where the goodwill of cooperation decides everything, and its lack may wreck everything. Such a policy necessitates each party to show the will and moral courage to denounce the distorted history of these territories, to jointly acknowledge them as bi-cultural areas and to recognize and reject the falsities rooted in nationalism or instilled over decades into human minds, with quite an effect, by the official propaganda machine. If the Poles cannot steel themselves to do this in relation to the western and northern

lands annexed after the war, they have no moral right to expect the same from their eastern neighbours in relation to the lands lost, nor can they expect full understanding from their western neighbours. Not only the distorted distant historical truth, but also the postwar period and the cultural vandalism done at that time must be denounced.

For almost half a century there was total silence in Poland, enforced by the Communist regime, over the taboo topic: Polish cultural heritage in the eastern lands of the old Polish Republic, which, on the strength of decisions taken at Yalta, were incorporated into the Soviet Union. After the fall of the empire the reaction of Polish society, including Polish researchers, freed from this conspiracy of silence, is strong, and interest in historical monuments connected with Polish history and culture situated there, is widespread. Poland's eastern neighbours vary in their reactions to this. But the opening of Lithuania, Belarus, and notably the Ukraine and the gradual acceptance by them of the philosophy of common cultural heritage with its practical consequences inspires respect as a gesture of goodwill. So with the permission of the authorities of these countries, Polish researchers and conservators work on their territory: art historians study historical monuments and publish inventories of them in Poland; conservators, with state assistance, document and save historical monuments which are usually in a tragic state. We believe that this cooperation, not always easy, thanks to the tact and goodwill of both parties, will develop without creating political tensions, and that it will serve increasingly good understanding and rapprochement in the field of culture between Poland and its eastern neighbours.

In post-war Germany, split into two states, attitudes towards cultural heritage varied in the eastern areas, which on the strength of decisions taken at Yalta became part of Poland. In the German Democratic Republic this was also a taboo topic, banned by the Communist regime in the service of the idea of the "brotherhood of socialist states". In the Federal Republic since the seventies, that is, for almost a quarter of the century, one could observe that the up till then aggressive interest in the cultural heritage of lost territories disappeared. This not only resulted from the changing political climate and succession of generations, but also from the conscious retraction by art historians from the "eastern theme" (*Ostproblematik*) and their increasingly strong and effective involvement in western European problems which belong to universal art history, and which give a better chance of gaining international renown than studies into provincial Central European art. This caused general misinformation about the studies by Polish art historians, which in the meantime brought forth much new material and research findings. However, being published almost exclusively in Polish, they remained, and still remain, for western researchers, behind the unbridgeable language barrier and will not be included in the international circulation of academic information.

The last war caused great losses in the stock of historical monuments and works of art in Poland, but the wartime and post-war history of cultural possessions on the western and northern territories were especially dramatic. In no other area of present-day Poland, with the exception of the barbarously destroyed Warsaw, was the destruction so great. Complexes of historical monuments in these areas were destroyed not only as a result of wartime activities. Not infrequently this was done by the retreating German military forces (*Sprengkommando*); more often, however, it was carried out by the Red Army, as revenge on the enemy after the occupation of particular cities. Such was the fate of Gdańsk, destroyed by Soviet artillery soon after the city was deserted by the German civil population. The displacement of Germans caused numerous historical buildings with their furnishings to become practically no-one's property, falling prey to the plunderers. The displaced Polish people, coming slowly from the eastern lost territories, acclimatized with difficulty to a foreign environment, whose Germanness was conspicuous everywhere. The settlers for a long time considered their situation tem-

porary, and many waited for a miracle which would enable them to return to their homeland. In this situation the devastation and deterioration of historical buildings and of whole historical districts happened quickly; the cultural landscape was "de-Prussianized" by destroying and removing the visible signs of German presence in these areas. This spontaneous impulse of the inhabitants went hand in hand with the policy of local authorities, and even with opinion in cultural circles, leading to vandalism on a considerable scale. This spontaneous vandalism soon went into a phase of organized vandalism, as part of the so-called building-material retrieval action for the restoration of Warsaw and other cities. Many hectares of urban historic development came under the pickaxe. In this way considerable impoverishment of the inventory of historical monuments and works of art took place in these areas. This is a serious cultural loss for which Poles are to be blamed before Europe and the Germans. Many of the historical buildings and their complexes which survived at that time remained for a long time without users and without care and eventually found themselves in such a bad structural condition that they had to be taken apart. This greatly increased the extent of the losses, but was part of the tragic fate of many historical monuments in Poland as a whole at that time rather than being the result of conscious action.

If we talk openly about painful losses and mistakes, we also have to underline the efforts made by Polish conservators, in the immediate post-war period and subsequently, to protect and preserve cultural heritage in the western and northern territories. Thanks to these efforts numerous historical monuments and their complexes were saved, conserved or restored. As a rule archaeological and architectural studies were also conducted, which considerably enriched the knowledge of the history of these buildings. Among numerous such achievements one must mention the many years of often very difficult studies, conservation work and partial restoration of the castle complex of the Grand Teutonic Masters in Malbork, as well as many other castles of this order. Many years of changes had to be gone through and two generations had to grow up born in the western and northern lands, who identified with their cultural landscape before changes in social awareness and mentality could occur, so that a conviction could spread that only the Poles themselves, in bi- or multicultural western and northern areas belonging to their country, are responsible for all the cultural property that documents the rich and complex history of these lands. In these areas a numerous and active group of art historians formed, with much participation from the younger generation. They undertake studies into the local problems of all epochs with passion and, together with the extension of interest of our field into the 19th and the first half of the 20th century, they are the first to take up important topics significant to Central Europe.

In this speech attention was consciously focused on two issues:

- European discussions on common cultural heritage and bi- and multicultural areas, as our future cooperation has to be conducted in a European spirit and have a European perspective,
- old German eastern lands, now Polish western and northern lands, as, only by open and honest talk about them can we build bridges of trust and understanding.

However, we are aware of the fact that problems of the cultural heritage of Poles and Germans are not exhausted by repeatedly changing political frontiers or by areas of the coexistence of Polish and German inhabitants. These problems are very extensive, covering the whole millennium of our joint membership of the common cultural area of Latin Europe. Poland – with its repeatedly changing political frontiers, being over the centuries a multinational state within whose area cultural and artistic currents intermingled and joined – was always wide-open to Europe. The history of Poles, perhaps more clearly than in the case of other nations, can teach that art is a universal value

rather than being owned by any one nation or state, and that the same historical monument, the same work of art and the same artist of a given nationality can belong to the history of culture of not only one, but two nations, bringing them closer and combining them instead of dividing them or setting them at variance. Many such examples can be found in Polish-German cultural relations. Let the most beautiful of them, Wit Stwosz/Veit Stoss, be the spiritual patron of our seminar.

In times of a divided Europe, the process of reconciliation between Poles and Germans was very difficult. In the new political reality of mutually approaching and unifying nations of the Latin based world this process makes great strides. After a period of a thousand years of difficult, often tragic, neighbourhood, our nations have the first and perhaps unrepeatable chance of real rapprochement in history. Last year's visit of President Roman Herzog to Warsaw, the speech of the Minister of Foreign Affairs Władysław Bartoszewski to the Bundestag, or the recent visit of Chancellor Helmut Kohl to Warsaw and Cracow are milestones on the road to such good-neighbourly relations which have for a long time combined the French and the Germans. Proceeding in this way is a moral obligation not only of politicians, but to the same extent of intellectuals. The history of culture and art cannot be a source of misunderstanding, resentment and disturbance on this road. The strategic goal of unifying Europe also requires a European policy of the study and protection of common cultural heritage. This policy must be pursued not only where this is simple and easy, but above all in those areas where it requires bravery of the heart and mind.

[trans. Jerzy Pilawski]



## DIARY



DIARY  
June 1995 – May 1996

June

2 June

Talks of the ICC management with Prof. Ernst Sagemüller of Europa Akademie (Bonn) about possible permanent cooperation, including organization of joint educational courses; Prof. Sagemüller also visited the Centre on 7 September and 3 October

6 June

Courtesy visit by Rolf Timans, new ambassador of the European Union to Warsaw

7 June

Presentation of ICC publications at a Polish-Slovakian conference: Zdzisław Niedziela *Słowacja znana i nieznana* [Slovakia Known and Unknown] and Władysław Semkowicz *Polacy i Słowacy w dziejowym stosunku* [Historical Relations Between the Poles and the Slovaks]

8 – 11 June

International conference *Cultural Ties Between Poland and Slovakia Throughout History* organized by the ICC Institute of European Cultures, in cooperation with the Centre for the Promotion of the Arts and Sciences and the Slovak Institute in Warsaw

8 June – 20 July

Exhibition *The Poetry of Architecture. The Early Work of Džan Jurkovič*, presenting the work of one of the most eminent turn-of-the-century Slovakian architects



21. Bobrzyński Hall, Collegium Maius of the Jagiellonian University: Director Jacek Purchla, minister Michał Jagiełło and director Paweł Jaskanis (Ministry of Culture and the Arts) during the proceedings of the Polish-Slovak conference

9 June

– Visit by Jerzy Korolec, ambassador of the Republic of Poland to Bratislava

– Lecture by Prof. Jacek Purchla, *City as a Work of Art – the Case of Cracow* for participants in the international conference *Physics in Collision*

18 June

Farewell meeting with Dr Emil Brix, consul general of the Republic of Austria in Cracow, connected with the completion of his contract in our city

19 – 20 June

Symposium *Ludwik Gumpłowicz – Sociologist and Thinker*, organized by the Austrian Consulate General in Cracow in cooperation with the International Cultural Centre and the Jagiellonian University; director Jacek Purchla gave a lecture entitled *Gumpłowicz's Cracow*

22 June

Promotion of the publication *Management of Culture*, which is a selection of materials from the seminar for cultural managers organized by the ICC

26 June

Visit by Ivan Hudec, Slovakian Minister of Culture, Eva Sokołowska, Slovakian Minister of Education, and ambassador Marián Servátka

26 June

Lecture by Prof. Jerzy Smolicz (Adelaide University) entitled *Australia – A Multicultural Laboratory*

28 – 30 June

Bergen: the conference of the Organization of World Heritage Cities (OWHC); Prof. Jacek Purchla gave a paper entitled *Tourism: Managing a Historic City – the Experience of Cracow*

## July

10 July

Meeting with a group of members from the Bundestag accompanying chancellor Helmut Kohl on his visit to Poland; the guests became acquainted with the Villa Decius project



11 – 15 July

Lvov: Director Jacek Purchla explores municipal archives and museum collections in connection with preparations for the exhibition *Architecture of Lvov in the 19th Century* (1997)

11 July – 2 August

Course on *Democracy and Diversity* organized by the New School for Social Research as part of The College for New Europe

19 July

Working meeting with Dr Heinz Jürgens, director of the Goethe-Institut in Cracow, to discuss preparations for the seminar *The Common Cultural Heritage of Poland and Germany* (October 1995)

19 July – 2 August

*The Future of Central European Roots* – another course of The College for New Europe, organized in cooperation with the Mitteleuropazentrum of Krems (Austria)

24 July – 6 August

*Basic Social and Cultural Problems of New Europe* – annual course organized as part of The College for New Europe



23. Kraków-Przegorzał: lecturers of the College on their way to the classes (Prof. Jerzy Wyrozumski and Prof. Jacek Purchla, Prof. Adam Miłobędzki and Dr Emil Brix)

26 July

Visit by Bogusława Sochańska, attaché for culture and science at the Embassy of the Republic of Poland in Copenhagen, to discuss preparations for the exhibition *Art Nouveau* (Copenhagen, March – June 1996)

22. Dr Albrecht Lempp informs the guests about the conservation work at Villa Decius

28 July – 25 August

Exhibition of paintings and drawings by Tadeusz Łukasiewicz-Tigran, organized at the ICC Gallery by the Provincial Centre for Culture

## August

1 – 2 August

Visit by Anna Rachwald of the National Gallery of Art library in Washington, D.C., to discuss, among other things, the exchange of publications between both institutions

2 August

Visit by Shlomo Avineri, Professor of Political Science at Jerusalem University, lecturer on the course *Democracy and Diversity*; preliminary talks with director Jacek Purchla about possible cooperation and cultural exchange between Cracow and Jerusalem

14 – 15 August

Preliminary talks with Mary Francis Lindstrom of the George Soros Foundation of New York about possible financial help of the Foundation during the organization of The College for New Europe courses

25 – 26 August

Meeting of the management with representatives from the European Network of Cultural Centres in Historical Monuments: Suzanne Vanaudenhove (Belgium) and Jean-Nöel Mathieu and Daniel Girard (France), to discuss current cooperation

29 August – 2 September

Olomouc: Seminar *Olomouc – the Historical and Spiritual Capital of Moravia, the Linchpin of Central Europe's Cultural System*, another symposium as part of the project *Upper Silesia – Little Poland – Moravia – Slovakia in the Centre of Europe*

## September

6 – 10 September

Visit in Cracow by a group of Hungarian youths, laureates of a competition on general knowledge about Europe, organized by the ICC and Hungarian magazine *Európai utas*



24. Meeting of consul István Kovács and director Jacek Purchla with laureates of the competition at the ICC Head Office

10 – 16 September

International conference to mark the 30th anniversary of the International Council of Monuments and Sites ICOMOS and the 50th anniversary of UNESCO, organized by the ICOMOS Polish National Committee and the International Cultural Centre. On this occasion, numerous meetings of the management and ICOMOS activists were held in the ICC head office; visitors included President Roland Silva, Deputy President Elliott Carroll, Secretary General Jean-Louis Luxen, Mounir Bouchenaki (UNESCO), Ann Webster Smith (USA), Giora Solar (Israel), Nobuo Ito (Japan), Esteban Prieto (Dominicana), András Román (Hungary), Jorge O. Gazaneo (Argentina)



25. The International Cultural Centre, 13 September 1995: proceedings of the Advisory Committee and Executive Committee of ICOMOS

13 September – 19 October

Exhibition *Francesco Bartolozzi. Plates from the Graphic Collection of the Polish Academy of Sciences Library in Cracow*, presenting the works of one of the most outstanding graphic artists of the latter half of the 18th century

14 – 17 September

Villeneuve-Lez-Avignon: Director Anna Gawron takes part in the 8th Forum of European Cultural Networks

14 – 17 September

Warsaw: Publications of the International Cultural Centre are presented at the National Book Fair

16 September

Meeting of director Jacek Purchla with representatives of B'NAI B'RITH International of the USA; the guests were familiarized with Cracow and the Centre's activity

22 September

Director Jacek Purchla meets participants at a session of the International Committee for Architectural Photogrammetry, operating as part of ICOMOS

26 September *Francesco Bartolozzi – Master of the Stipple Technique* – lecture by Krzysztof Krużel as part of a series of meetings to accompany the exhibition of Bartolozzi's plates on display in the ICC Gallery

28 September

Director Jacek Purchla takes part in the German-Polish Hanse-Kolleg workshop on *Tourism and Culture*

29 – 30 September

Warsaw: Director Jacek Purchla takes part in the conference *What is Europe?*, organized by the Centre for European Documentation of Warsaw University

#### October

1 October

An academic library of the International Cultural Centre is opened

3 – 7 October

*The Common Cultural Heritage of Poland and Germany* – Polish-German seminar combined with a tour of Upper Silesia, organized by the International Cultural Centre and the Goethe-Institut of Cracow, the Polish Academy of Sciences Institute of Arts and Johann Gutenberg University in Mainz



26. During the proceedings of a seminar; from left: voivode Leszek Miller, rector Franciszek Ziejka, director of the ICC Jacek Purchla, director of the Goethe-Institut Heinz Jürgens, consul general Laurids Hölscher, Prof. Andrzej Tomaszewski, Prof. Dethard von Winterfeld, in second row: Agata Wąsowska, Dr Krzysztof Broński and Rafał Solewski (ICC)

7 October

– Preliminary talks with John T. Garrity (Advanced Management Institute, USA) about the possibility of organizing, as part of The College for New Europe, a training session for cultural managers

– Director Jacek Purchla meets representatives of the Ebert Foundation and authorities of the Land of North Rhine-Westphalia

9 October

*60 Years of the Cracovian Collection of Plates* – meeting accompanying an exhibition of plates by Francesco Bartolozzi



27. Prof. Jerzy Wyrozumski, Dr Karolina Grodziska and Prof. Lech Kalinowski during a meeting at the ICC Gallery

9 – 12 October

Annual international conference of coordinators of cultural programmes of the George Soros Foundation, co-organized by the ICC Centre for the Promotion of the Arts and Sciences and the Batory Foundation



28. Any ideas?... (in the Centre for the Promotion of the Arts and Sciences: Regina Pytlik, Alicja Górka, Bogna Dziechciaruk, Agata Wąsowska, Barbara Czyszczoń, Teresa Leśniak)

11 October

– Courtesy visit by Dr Alfred Längle, new consul general of the Republic of Austria in Cracow

– Meeting of director Jacek Purchla and Barbara Szyper (The College for New Europe) with Annette Laborey from the Soros Foundation in Paris, to discuss financial help for The College

11 – 17 October

Frankfurt: Participation at the International Book Fair Frankfurt '95

12 October

Dr Krzysztof Broński and Dr Zbigniew Zuziak (ICC Research Institute of European Heritage) take part in the session *Tourism and Culture – A Chance for the Development of Little Poland*, organized by the Cracow City Office; Dr Zuziak gave a paper titled *Routes of Cultural Heritage – A Potential Tourist Product*

12 – 17 October

Nicosia: Director Jacek Purchla takes part in a session of the Network of the European Cities of Culture and European Cultural Months

16 October

Visit by Elżbieta Jogałła, new director of the Polish Institute in Rome, before taking over this post

16 October – 30 November

Gliwice: Presentation – in the Centre for the Promotion of Foreign Culture of the Silesian Technical University – of the exhibition *The Heritage of the Borderlands*, prepared at the International Cultural Centre in 1994

19 – 20 October

Participation in a two-day meeting of publishers, booksellers and readers entitled *Book Party* in the Journalists' Club "Pod Gruszką", combined with presentation of the Centre's recent publications

20 October

Official concert of the Sinfonia Varsovia orchestra, with Krzysztof Penderecki and Krzysztof Jabłoński, at the Juliusz Słowacki Theatre, organized by the ICC and ICC Foundation on the occasion of the international conference of EAEPE (European Association for Evolutionary Political Economy)

23 October

Director Jacek Purchla delivers a lecture for representatives of the Association of the Promotion of Cities, Towns and Villages of Kyoto

26 October – 30 December

Exhibition of recent paintings by Zdzisław Beksiński from the collection of Anna and Piotr Dmochowski of Paris



29. Opening day of the exhibition Beksiński. Most Recent Paintings at the ICC Gallery

28 October

Leipzig: Director Jacek Purchla delivers a lecture about Cracow as part of the Cracow Days organized by Haus Europa and the Institute of Culture of the Republic of Poland in Leipzig

29 October – 9 November

Leuven: Prof. Jacek Purchla gives a series of lectures on Polish culture at Leuven University as part of the TEMPUS programme

#### November

10 November

– Frankfurt/Main: Lecture by director Jacek Purchla at the Museum of German Architecture entitled *Der Einfluß der Wiener Szene auf die Architektur Krakaus vor dem Ersten Weltkrieg*

– Director Anna Gawron and Regina Pytlik (Centre for the Promotion of the Arts and Sciences) meet representatives of the Lithuanian cultural circles



30. Director Anna Gawron and her guests from Lithuania at the ICC Library

16 – 19 November

Tarragona: Director Jacek Purchla takes part (as the only representative of Central Europe) in the conference *Economy and Culture* organized by the European Centre for Traditional and Regional Cultures (ECTARC); Prof. Purchla delivered a lecture *Culture, Society, Economy and Politics in Central Europe (Using Cracow as an Example)*

20 November

Visit of ambassador Gábor Hárs and Ferenc Puskás, new consul general of the Republic of Hungary in Cracow

24 – 25 November

Szczecin: Dr Zbigniew Zuziak (ICC Research Institute of European Heritage) takes part in a seminar on the renovation of city centre complexes, organized by the City of Szczecin

and the Ministry of Physical Planning and Construction; Dr Zuziak gave a paper *Cracow – Local Policy on Conservation and Renovation*

30 November – 2 December

International conference *The Mayor and his Town-hall. Self-government and Cultural Space in Central Europe*, organized by the ICC and Oesterreichische Forschungsgemeinschaft (Wien)

#### December

7 – 10 December

Wrocław: Presentation of ICC Publication offer at the Meeting of Publishers of Good Books

12 – 13 December

Warsaw: Dr Krzysztof Broński (ICC Research Institute of European Heritage) takes part in the conference *Local and Environmental Communities in the Cities and Towns of Polish Lands During the Partition Period and after Regaining Independence*, organized by the Polish Academy of Sciences Committee for the History of Cities; Dr Broński gave a paper entitled *Germany in the Municipal Community of Stanisławów in the 19th Century – A Contribution to the History of Multiethnicity in Eastern Galicia*

14 December

Christmas and New Year meeting of the ICC management with representatives of municipal and provincial authorities, diplomatic and consular posts, and Cracow's universities and cultural establishments cooperating with the Centre



31. During a meeting at the ICC Gallery: from left: Janina Górka-Czarnecka, Anna Niewiadomska, Andrzej Zoll, director Jacek Purchla, Regina Pytlik

14 – 15 December

A session of the Programme Council of the International Cultural Centre

15 December

*Beksiński – For and Against* – a discussion involving Krystyna Czerni, Prof. Piotr Krakowski, Tadeusz Nyczek and Prof. Jacek Woźniakowski connected with an exhibition of the artist's paintings on display at the ICC Gallery

### January

5 – 6 January

Gdańsk: Director Anna Gawron participates in a meeting with representatives of Polish embassies, Polish institutes abroad and directors of cultural institutes in Poland, organized by the Baltic Cultural Centre to discuss the *Promotion of Polish Culture Through the Baltic*

12 – 14 January

Copenhagen: Director Jacek Purchla takes part in the inauguration of the festival Kulturbry '96 (Copenhagen is the European Capital of Culture for 1996)

15 January

Director Anna Gawron meets Italo Gomez, representative of the Festival in Como, to discuss cooperation as part of the Italian cities' programme *The Culture of the Seas*, organized by Italy for the period of their presidency over the European Union

19 January

– *Hungarian Artists*. Imre Bukta – Károly Halász – the opening day of an exhibition of works by well-known contemporary artists combined with a discussion involving the artists and Kristina Jerger, curator of the exhibition (19 January – 17 March)

– Visit by Hungarian diplomats: ambassador Gábor Hárs, consul general in Cracow, Ferenc Puskás, director of the Hungarian Institute of Culture in Warsaw, Pál Pap, and deputy director Paweł Jaskanis from the Department of Art at the Ministry of Culture and the Arts connected with the opening day of the exhibition *Hungarian Artists* and the organization of a symposium *Poland and Hungary in European Culture and Civilization* (April '96)



32. Károly Halász, Kristina Jerger and Imre Bukta during the opening day

29 January

Visit by Riko Shiba, who represents The Japan Foundation, to discuss a report being prepared by the Foundation on the state of culture in Poland

### February

5 February

Director Jacek Purchla meets Conrad Reuss and Mathijas van der Velden from the European League for Economic Co-operation to discuss the E.L.E.C congress in Cracow from 13 to 16 June, a symposium combined with the unveiling of a plaque in commemoration of Józef Retinger, initiator of the E.L.E.C., and the participation of the International Cultural Centre in these events

15 February

Promotion of new ICC publications: another volume of *Kościoty i klasztory rzymskokatolickie dawnego województwa ruskiego* [Roman-Catholic Churches and Monasteries of the Old Rus Province], and *Theatre Architecture of the Late 19th Century in Central Europe*



33. Director Jacek Purchla presents new publications; next, Prof. Jerzy Wyrozumski and Prof. Jan K. Ostrowski, editor of the series *Materials for the History of Religious Art*

16 – 17 February

Prof. Jacek Woźniakowski and Prof. Jacek Purchla participate in a symposium on *Europe*, organized by the Consulate General of the Republic of France, the French Institute, and the Goethe-Institut in Cracow

21 February

Working visit by Prof. Ernst Sagemüller from Europa Akademie (Bonn) to discuss cooperation with The College for New Europe in 1997

23 February

New York: Serge Sabarsky died; he was an art critic and collector, co-author of many exhibitions organized by the ICC, including *The Graphic Art of German Expressionism*, *Gustav Klimt*, and *Oskar Kokoschka. The Early Years*



34. Serge Sabarsky

23 – 25 February

Lvov: Director Jacek Purchla takes part in an official delegation from the Cracow city authorities connected with the signing of a protocol about cooperation between these cities; Prof. Purchla also has other discussions about the exhibition *The Architecture of Lvov in the 19th Century*, planned by the ICC

27 February

Working visit by Richard Andrew Virden, counsellor for the Press and Cultural Affairs from the American Embassy in Warsaw, and John Matel, consul for the Press and Cultural Affairs in the Consulate General of the United States in Cracow, to discuss cooperation with the ICC

29 February – 3 March

Working visit by Corina Suteu, secretary of the Forum of European Cultural Networks

connected with preparations for the meeting of the Forum in Cracow in September 1996

## March

1 March

Working visit by Maciej Nowak, director of the Baltic Cultural Centre, to discuss current cooperation between the two institutions

7 March

Warsaw: Director Jacek Purchla takes part in a preparatory meeting for the establishment of the Bank Handlowy Foundation in Warsaw; Prof. Purchla is invited to participate in the Council of the Foundation

10 March

Warsaw: A book by Jerzy T. Petrus *Kościół i klasztor Żółkwi* [The Churches and Monasteries of Żółkiew], published by the ICC in the series *Materials for the History of Religious Art...* is honoured with an Award of the *Przegląd Wschodni* for 1995

12 March

Director Jacek Purchla meets Prof. Daniel Beauvois of the Sorbonne to discuss academic cooperation with the ICC

20 March

Working visit by Krystyna Meissner, director of the Theatre Festival KONTAKT from Toruń, to discuss cooperation with the ICC as part of European cultural networks

23 March

Information meeting with director Jacek Purchla and Kathleen Dunlop, Grace Gary, William S. Moody and Norman G. Beatty, representatives of the Foundation for Development of Polish Agriculture, about Cracow and its cultural institutions

28 March

Copenhagen: Opening of an exhibition *Art Nouveau*, whose Cracovian input was prepared by the National Museum and the International Cultural Centre in Cracow; on this occasion director Jacek Purchla delivered a lecture at the Embassy of the Republic of Poland entitled *Cracow Around 1900 and its Creative Milieu*

28 – 31 March

Leipzig: Presentation of ICC publications at the International Book Fair Leipzig '96

## April

2, 7 April

Meetings of the ICC management with Atis Kampars, deputy rector of the Latvian Academy of Fine Arts; he was informed of the educational activity of the ICC

3 April – 13 May

Józef Czapski. *Paintings and Drawings from Private Collections* – an exhibition organized to mark the centenary of the artist's birth



35. At the opening day of the exhibition: Prof. Piotr Krikotecki, Bogna Dziechciaruk (curator of the exhibition) and director Anna Gawron.

4 April

Visit by Prof. Jerzy Smolicz (Adelaide University) and a group of guests from the National Committee of UNESCO in Singapore, who have visited Cracow for the first time; they were informed about the current activities and plans of the ICC

9 April

Visit by Krzysztof Czyżewski from the "Borderland" Foundation Sejny to discuss current cooperation with the ICC

10 April

Promotion of a book by Dr Karolina Grodziska *Polskie groby w Londynie* [Polish Graves in London Cemeteries], published by the Polish Academy of Arts and Sciences (ICC Gallery)

12 April

Lecture by Prof. Henryk Samsonowicz entitled *Poland's Place in Europe* (ICC Gallery)

14 – 21 April

Jerusalem: Prof. Jacek Purchla gives a series of lectures at the Hebrew University on Polish culture

15 April

Director Anna Gawron meets members of a delegation from the city of Strasbourg, who visited Cracow at the invitation of the city authorities

17 April

Working visit by Leszek Wiecech, consul general of the Republic of Poland in Edinburgh

23 April

Prof. Jacek Woźniakowski, *Józef Czapski and Several Other Czapskis* – a meeting to accompany the exhibition of the artist's paintings at the ICC Gallery

25 April

Visit by Edward Pugh, director of the British Council in Warsaw – working meeting connected with an exhibition of Charles Rennie Mackintosh being prepared by the ICC (September – October 1996)

25 – 28 April

International conference *Poland and Hungary in European Culture and Civilization*, organized by the International Cultural Centre in cooperation with the Polish-Hungarian Committee for History at the Polish and Hungarian Academy of Sciences, the Polish Institute in Hungary, and the Hungarian Institute of Culture in Warsaw



36. Courtyard of the Collegium Maius: poster advertising the Polish-Hungarian conference

## May

2 – 5 May

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

5 May

Visit by representatives of the European Network of Cultural Centres in Historical Monuments from Italy, Portugal, Switzerland and Hungary, to Cracow (ICC and Villa Decius)

9 May

– Prof. Stanisław Rodziński, *Czapski's Painting Favourites* – another meeting connected with the exhibition of Józef Czapski's paintings and drawings

– Visit by the ambassador of the Republic of Slovakia to Warsaw, Marián Servátka with his wife and the first secretary of the Slovak Embassy, Janka Burianova



37. Prof. Stanisław Rodziński during a lecture at the ICC Gallery

9 – 12 May

Turin: Director Anna Gawron takes part in a meeting of representatives of European Cultural Networks

10 May

– Ceremony to award Dr Erhard Busk, president of the International Cultural Centre Programme Council, the "Merentibus" medal, conferred by the Jagiellonian University

– Meeting between director Jacek Purchla and Bogna Dziechciaruk (Centre for the Promotion of the Arts and Sciences of the ICC) with Philippe Deguis, director of the Department of Central and Eastern Europe at the General

Commission for International Relations of the French Community in Belgium, to discuss the organization of an exhibition of the work of Belgian surrealist Marcel Mariën at the ICC Gallery in 1997

10 – 12 May

Warsaw: Director Jacek Purchla and Alicja Górka (Centre for the Promotion of the Arts and Sciences) take part in the *European Meeting* organized by the Schuman Foundation – presentation of ICC publications

15 – 20 May

Warsaw: Presentation of ICC publications at the 41st International Book Fair

16 May

– Visit by Heinrich Lehmann-Grube, Mayor of Leipzig, and associates. The guests were familiarized with the activity of the ICC and cooperation with partners in Leipzig was discussed

– Meeting between director Jacek Purchla and Bill Dufton from the County Arts Office, Hampshire County Council

20 May

Meeting between director Jacek Purchla and a delegation from Deutsche Gesellschaft in Berlin; lecture on the problems of Cracow's development in the 20th century

22 – 24 May

Budapest: President Jacek Banaś and director Jacek Purchla take part – as representatives of the City of Cracow – in a regional meeting of representatives of Central and Eastern European cities associated with the Organization of World Heritage Cities; director Purchla gave a paper entitled *Heritage and Development*

24 May

Dr Marek Rostworowski, art historian, Minister of Culture and the Arts of the Republic of Poland in 1991–1992, member of the ICC Programme Council, died

25 May

Director Jacek Purchla takes part in a conference *Preserving a City: Cracow as a Case Study*, organized by the 21st Century Trust; deputy president Krzysztof Görlich and director Purchla gave a paper *Managing a Historic City*



38. Dr Marek Rostworowski

26 – 29 May

Fifth anniversary of the International Cultural Centre:

– Concert by the Sinfonia Varsovia orchestra conducted by Krzysztof Penderecki in Cracow Philharmonic Hall

– Opening of an exhibition *Five Years of the International Cultural Centre in Cracow*, documenting the output and experiences of the Centre's activity so far

– International conference *Historical Metropolis of Central Europe – A Hidden Potential* (Royal Wawel Castle)

30 May

Meeting of the ICC Programme Council

[trans. Jerzy Pilawski]



39. Deputy director Anna Gawron and director Jacek Purchla welcome guests at the formal meeting to mark the 5th anniversary of the International Cultural Centre

40. The team and co-workers of the International Cultural Centre





## APPENDIX



PUBLICATIONS  
of the International Cultural Centre

*Cracow – Dialogue of Traditions* (1991)

A volume of essays under the editorship of Z. Baran 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. Dedicus, 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 photographs) 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).

*International Cultural Centre Cracow* (1996)

A brochure presenting the goals and areas of activity, the organizational structure, and the output of the ICC so far: conferences and seminars, exhibitions, educational activity, publications (40 pp., 50 colour photographs, Polish and English versions).

#### 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-Rotluff 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).

Dłubak.

*Przeciw stereotypom*

*/ Against Stereotypes* (1993)

This publication contains 23 works of Zbigniew Dłubak 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 for 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. Werker 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.

Krzysztof Kruzel, Jan Motyka

*Francesco Bartolozzi. Ryciny ze zbiorów*

*graficznych Biblioteki PAN w Krakowie*

[*Francesco Bartolozzi. Plates from the Graphic Collection of the Polish Academy of Sciences in Cracow*] (1995)

A catalogue containing precise academic descriptions of 148 plates – by a graphic artist from the late 18th – early 19th century, "master of the stipple technique" – from the Polish Academy of Sciences Library. The publication contains forewords by K. Grodziska and J. Purchla, and indexes: iconographic, of authors of patterns and publishers of prints; the chapter "Watermarks" constitutes an extremely valuable section, as it establishes many new facts from the fields of paper and watermark science (128 pp., 30 illustrations).

*Artyści węgierscy / Hungarian Artists.*

*Bukta – Halász* (1996)

This catalogue accompanied the exhibition of two well-known artists. It is supplemented with an essay analysing the current situation of the fine arts in Hungary, with texts characterizing the work of Imre Bukta and Károly Halász and reproductions of their works (50 pp., 10 colour illustrations, Polish-English version).

Józef Czapski. *Obrazy i rysunki ze zbiorów prywatnych* [Józef Czapski. Paintings and Drawings from Private Collections] (1996)

This catalogue was published for an exhibition to mark the centenary of the artist's birth. For the first time in Poland it presents paintings from the Popiel de Boisgelin collection, also

drawings from the private collections of the Woźniakowski family, K. Zachwatowicz, E. Łubieńska, L. and S. Rodziński; it contains texts by J. Woźniakowski, K. Czerni, J. Marciniak and S. Rodziński as well as reproductions of all the paintings on display (44 pp., 18 colour reproductions).

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 in-

evitable 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. Błorński, 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-ordinator 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).

*Theatre Architecture of the Late 19th Century  
in Central Europe* (1995)

The book contains selected papers given during an international conference organized by the Centre in 1993 to mark the one hundredth anniversary of the Słowacki Theatre. Rich comparative material makes possible a multifaceted formal and programmatic interpretation of theatre architecture from the turn of the century, set in a wider historical context. As an investment enterprise theatre became a tool for fulfilling political aspirations of the state and of the local government; it reflected ambitions of various social strata; it was proof of the cultural advancement of a city or region. This publication also permits us to determine the effect the constructed theatre buildings exerted on urban planning; it permits us to answer the question of to what extent theatres inscribed themselves in the cultural landscape of cities and metropolises and to what extent they determined it for the decades to come (145 pp., 131 illustrations, English version).

*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.).

*Związki kulturalne polsko-słowackie w dziejach*

[Cultural Ties Between Poland and Slovakia  
Throughout History] (1995)

The outcome of a symposium organized in June 1995 in Cracow by the International Cultural Centre and the Slovak Institute in Warsaw (in cooperation with the Polish Ministry of Culture and the Arts and the Slovak Ministry of Culture). The conference was of an interdisciplinary nature; it focused on Polish-Slovak political relations from a historical perspective, analysed cultural relations and literary ties between the two nations, and looked at issues of cultural contact in the border area. The meeting demonstrated the extent of the friendship be-

tween Poles and Slovaks, emphasized linguistic and cultural similarities, showed the effect Polish literature had on the process of awakening Slovak national identity, and demonstrated the actual problems of and opportunities for present-day coexistence of both nations, especially in the border zone (366 pp.).

*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] (1996)

This volume contains papers given during a conference organized by the ICC in September

1994; it focused on the cognitively important opposition "the city – the country", and its particular relation to the field of culture. The authors discuss the part of folk culture in the formation of urban culture; the value of particular components of both cultures; the force of tradition in the life of the city and the country; the role language plays as a carrier of cultural contents; the manifestation of identity of particular cultures, in customs, literature and everyday life; and they try to conduct a typology of some cultural phenomena in the area concerned (368 pp.).

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]

Vol. I, part 1: *Kościół i klasztor rzymskokatolickie dawnego województwa ruskiego* [Roman-Catholic Churches and Monasteries of the Old Rus Province] edited by J. K. Ostrowski (1994)

The series attempts to catalogue monuments of religious art on the borderlands of the old Polish Republic (today's lands of Lithuania, Belarus, and Ukraine) and movable buildings now scattered primarily in the west of Poland. The first volume contains monographic descriptions of the churches in Buczacz, Hodowica, Lvov, Nawaria, Olesko, and Podhorce. With the great variety of catalogued monuments, what they share is availability, relatively high artistic class, and copious documentation (125 pp., 364 illustrations).

Vol. I, part 2: Jerzy T. Petrus *Kościół i klasztor 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).

Vol. I, part 3: *Kościół i klasztor rzymskokatolickie dawnego województwa ruskiego* [Roman-Catholic Churches and Monasteries of the Old Rus Province] (1995)

This volume discusses the area of the former Wisznia decanate and parts of the Dobromil and Jaworów decanates. Parishes active there from 1941 enter the composition of the Mościce (Jaworów, Miłatyn, Sądowa Wisznia, Stojańce, Twierdza) and Sambor (Błozew, Czyszki, Dobromil, Nowe Miasto) decanates, as part of the Lvov archdiocese. The examples in the book are buildings varying as to the time of their construction (from the end of the Middle Ages until the interwar period) and as to their historical importance and artistic status. However, all the buildings discussed in the book are poorly researched in both Polish and Ukrainian literature (221 pp., 276 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)
- Vol. 4 (June 1994–May 1995)
- Vol. 5 (June 1995–May 1996)

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 ICC (Polish and English versions, in two volumes).

[trans. Jerzy Pilawski]

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