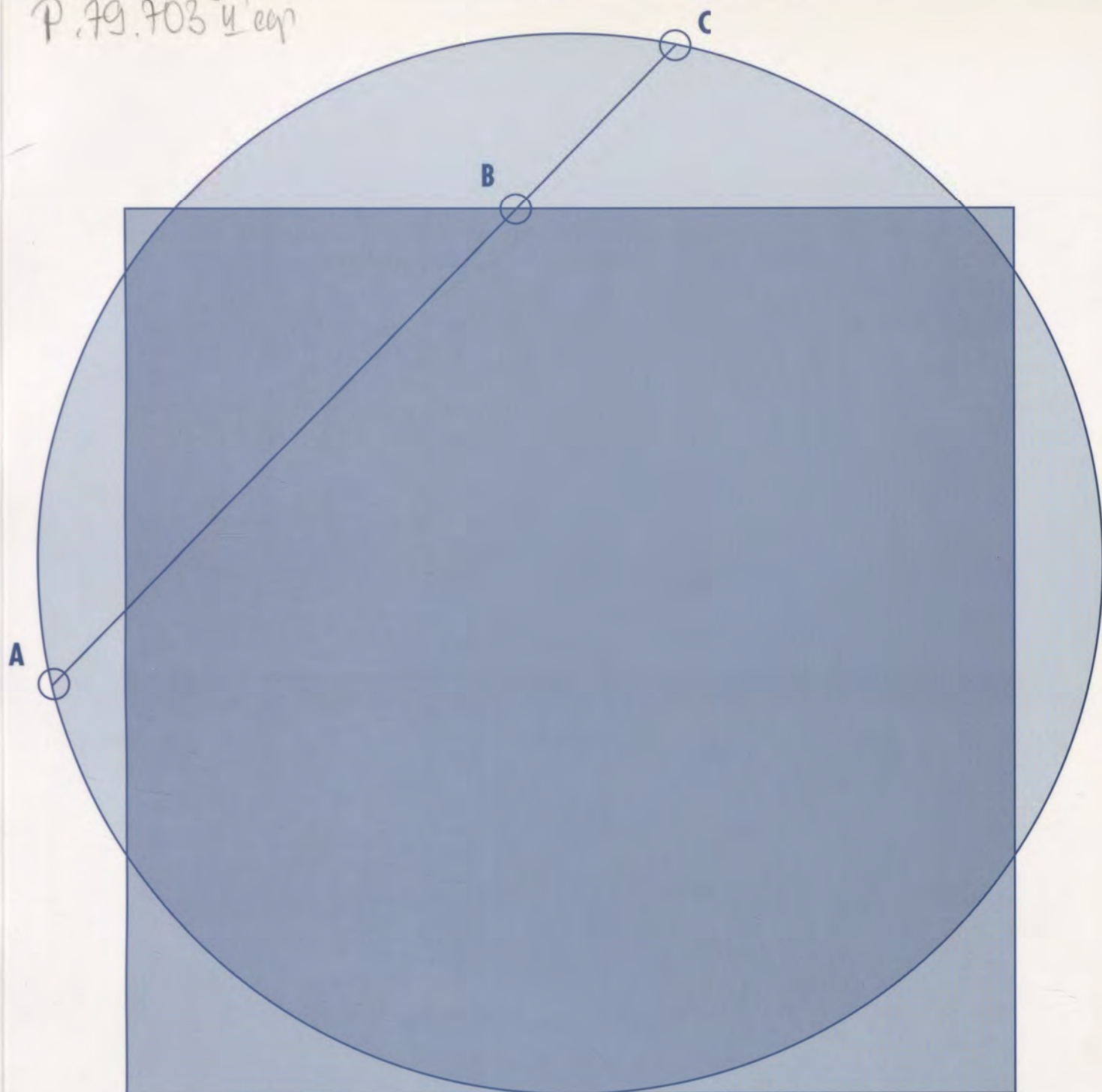


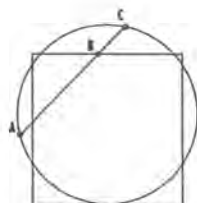
P. 79.703 U eqn



International Cultural Centre Cracow

June 1996 – May 1997

Yearly No. 6



International
Cultural Centre
Cracow
June 1996 – May 1997

Yearly No. 6

Kraków 1997



Ф. 79.703 и едр.

1997 ео 3925/2

A concern with cultural heritage, which has accompanied all programmes of the International Cultural Centre since 1991, inevitably leads to the question of cultural identity, which can be understood in three dimensions: local, national and international. From a Cracow perspective, the international dimension lies close to the concept of Central Europe. This dimension, however, should be approached in a slightly different way from the concept of Mitteleuropa, which is so popular in German-speaking countries. What is actually meant by the former is the idea of Lesser (Younger) Europe, or, in other words, states of the so-called Vyšehrad Group. It is no coincidence that these states are now being accepted into the Atlantic Pact structures. Their special identity is the result not only of their strategic geographical situation, but, perhaps above all, of a long-term historical process which began a thousand years ago.

It was not until the 10th century that the peoples of Central Europe were ready to create stronger political organisms. The creation of new states: Bohemia, Poland and Hungary entailed the extension of the Western European model of the political system to these areas, which in practice meant the territorial expansion of the Carolingian Europe. This concurred with Otto III's programme to restore the Empire. In addition to Italy, Gallia and Germania, he envisaged Sclavinia – the new state of the first Polish king Bolesław the Brave – as a fourth sovereign element in his Latin Europe.

The example of Bohemia, Poland and Hungary makes it much easier to understand the essence of European civilization. It was based on two great foundations: Christianity and local government. The adoption of Christian baptism by the first rulers of these states launched a long-lasting process of social acculturation. Christianity became the principal catalyst for socio-cultural progress in Younger Europe. Today this can be seen in the extensive influence of Romanesque art in Central Europe.

If, as it seems, the histories of Bohemia, Slovakia, Poland and Hungary were raised on the foundations of Western European civilization, i.e. on the traditions of antiquity, Christianity, self-government and respect for individual rights, then we must ask ourselves whether these states and nations are unique to the culture of Europe and what is the nature of their peculiarity.

The first important factor to be considered is the location syndrome, especially evident in the case of Poland. Location between the two largest nations of Europe: Germany and Russia, has long since given rise to the feelings of insecurity. In relation to Russia, and for some time Turkey, this insecurity was linked to the feeling that Poland was fulfilling the mission of serving as the bulwark of Latin civilization. The troubled and turbulent history of the region compelled not only a struggle for survival, which greatly strengthened both national and European identities, but also gave rise to a question which is still relevant today: does Lesser Europe represent the East or the West of our continent? Characteristically, the concurrently existing division between the North and South – much in evidence in the 18th century division between the Protestant, dynamically developing North and the Catholic, stagnating South – is of secondary importance for the countries of New Europe.

For Poles, Czechs and Hungarians the answer to this question – which may seem of little importance to outsiders – is a matter of identity, which determines not only the political reality of Central Europe, but of the entire continent. Hence we arrive at a concept of Central Europe that involves historical and cultural rather than geographical categories. Poland – which has changed its borders so often and so radically – is the best example of this. Belonging to the East or West is not a question of borders, but principally a matter of belonging to a cultural circle, an economic zone and a political system.

In this context it would seem that late-medieval Poland – like Bohemia and Hungary – was already organically linked to the Western system, and was making up for its previous socio-cultural backwardness. It is a paradox that the turn of the 16th and 17th centuries marked the end of these links, not in the cultural but in the socio-economic and political dimensions. As a result of the Union between the Republic of Poland and Lithuania (1385, 1569) by the 16th century the former stretched out over vast expanses between the Baltic Sea and the Black Sea. Its development and expansion in the 16th and 17th centuries was based not only on a system of aristocratic parliamentary democracy and the idea of tolerance – unique in the European context of that time – as a principle of peaceful coexistence between the many nations that inhabited it. It was also based on an increasingly anachronistic socio-economic system. In this way a new value was beginning to germinate at the geographic centre of Europe, which on the one hand was a cultural confirmation of Poland's attachment to the West, and, on the other, of its increasing departure – as regards social and economic relations – from the latter, which at that time was being guided by the harsh doctrine of mercantilism and support for the absolute power of states based on strong armies. By the end of the 18th century this great discrepancy in the system of values between the Republic of the Nobility and the West led to the dramatic decline of the last independent monarchy in Lesser Europe.

For Bohemia, Hungary and Poland the 19th century was not only a century in which they began to lag behind the West, which was becoming the vanguard of socio-economic progress, but also a period of struggle for national survival, and eventually for independence. By 1918 independence had become inevitable. Just as they had done a thousand years earlier, the nations of Lesser Europe once more became part of the Western civilization. The process of regeneration was accompanied not only by the pressure of serving as the bulwark of Christendom, the *antemurale* of Latin Europe, but also the pressure of history. By the mid-19th century turning to the past – the cult of history – became for Poles, Czechs and Hungarians a natural means of defending their own identity as well as a way of resolving their deepening inferiority complex in relation to the more advanced West. Preserving its unique character, Lesser Europe never remained outside European civilization.

Despite its stunted economic development, it was precisely Central Europe that managed to reach the highest peaks of creativity at the end of the 19th century. The names of Franz Kafka, Jaroslav Hašek, Robert Musil and Josef Roth symbolize not only the contribution of Middle Europe, beset with contradictions, to the universal civilization, but also show that it was here that the approaching crisis of Europe was perceived earliest. The victory of the Bolshevik Revolution in Russia sharpened Europe's division into East and West, and strengthened the links between Bohemia, Slovakia, Hungary and Poland on the one hand and the West on the other. Not for long, however. The iron curtain, which divided Europe after the Second World War, left Younger Europe in the East for half a century. There is no mistaking the fact that the struggle of Central European nations against Russian domination – which ended in victory in 1989 – was not only a struggle against Communism as a system, but equally a struggle to return to the Atlantic civilization, which had emerged on the basis of Western European experiences. It was a struggle against a stereotype nurtured after 1945 that Prague lies further east than Vienna.

The cultural heritage of the countries in our region poses many fundamental questions. Central to the issue was and is the formula, so aptly expressed by the British: "How to live together with your neighbours". The attempt to answer this question lies at the heart of many projects undertaken by the International Cultural Centre. It is our aim to endow these activities with a universal dimension, but also to draw profusely on the lessons of Middle Europe. This is precisely where the problems of multiculturalism and multinationality, which give rise to the need for tolerance and coexistence, are focused.

In this respect the conferences we organized last year: *The Historical Metropolis. A Hidden Potential, Death – Space – Time – Identity in Central Europe around 1900 and Bohemia and Poland on the Routes of their Cultural Development*, offered much intellectual food for thought. It is worth emphasizing our cooperation with partners from Germany and Ukraine, as recently evidenced by the Centre's active participation in numerous conferences and seminars organized jointly with our neighbours, perhaps most importantly courses offered by the College for New Europe, which were well attended by young people from Germany and Ukraine. New prospects in this field are emerging in connection with the inauguration of Villa Decius, where the College for New Europe will be re-located. The opening of this Renaissance Villa in the Wola Justowska district also symbolizes our efforts to help launch new projects and institutions which foster dialogue between people of different languages and religions.

The expanding international activities of the Centre, its participation in the work of numerous international networks and organizations, as well as its cooperation with an ever growing number of institutions is reflected in two prestigious meetings that we recently hosted. In September 1996 we played host to the Forum of European Cultural Networks operating under the auspices of the Council of Europe. In June 1997 the Centre was the site for a meeting of the European Network of Cultural Centres. The intensity of our contacts is confirmed by visits from an ever growing number of guests from various countries and continents. In May 1997, our Centre was visited by Richard von Weizsäcker and Javier Pérez de Cuéllar.

In addition, both Polish and foreign visitors have been attracted to our exhibitions. One of the greatest successes of last season was the Egon Schiele exhibition, a large showing which was part of the Centre's series on works of the Central European avant-garde. Our exhibition of late-medieval and Renaissance print masterpieces, taken from the Print Collection of the Polish Academy

of Learning in Cracow also aroused great interest. This presentation was intended not only to familiarize the Cracow public with the works of Dürer and his contemporaries, but also to draw attention to the problem of European art collections in Poland, which – much like the Print Collection at the Polish Academy of Learning – have for so long been inaccessible to a wider audience and remain unappreciated.

Our catalogue of publications is also aimed at a wider circle of readers. Every year it is enriched with valuable books dealing with various aspects of cultural heritage, especially that of Central Europe.

The formula of our yearbook has been changed so as to present these problems more effectively. We want it to be not only a report on the Centre's activities, but increasingly a periodical presenting a broad range of problems concerning European cultural heritage and its conservation, with special emphasis on the experiences of Middle Europe.

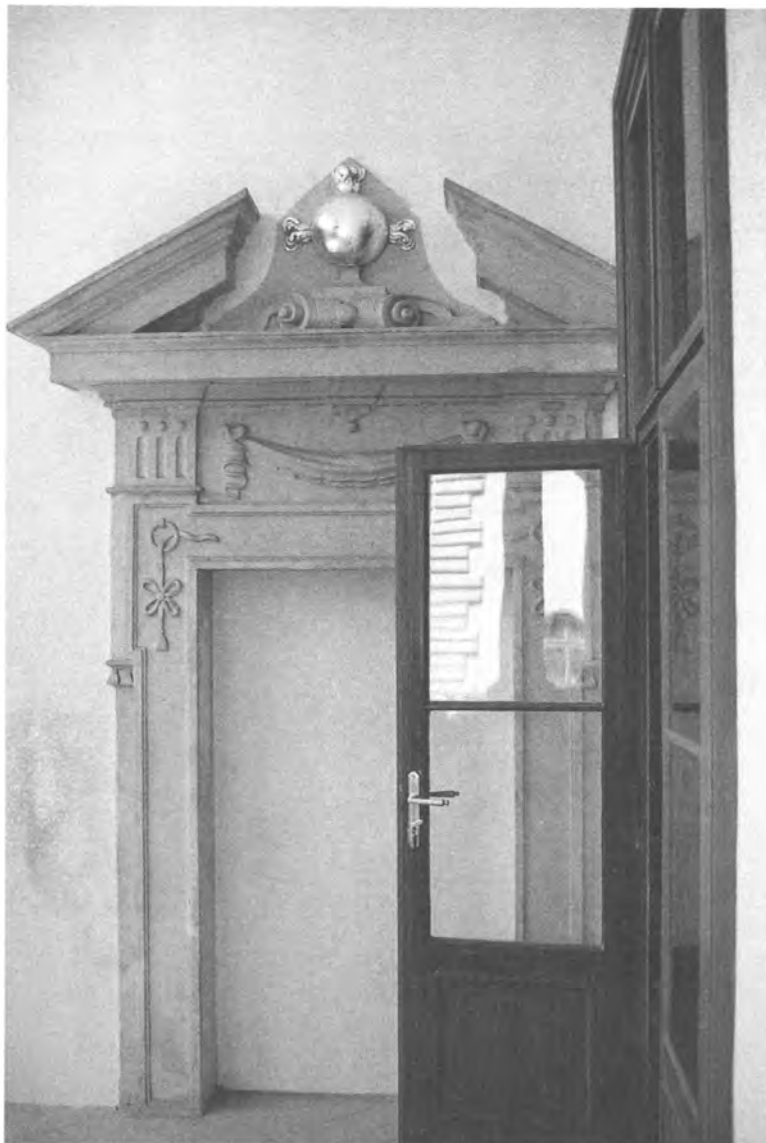
[trans. Jerzy Pilawski]

Part of the revitalized Kazimierz district (a view of Szeroka Street from the Old Synagogue, Cracow)



- Reflections
- Impressions
- Opinions

Villa Decius – an architectural detail of the gallery



To Build a Bridge Across the Precipice

The preservation of historic monuments, something that ought to be of concern to everyone, also entails the preservation of thought, of feelings, of memory. I am engaged in preserving the monuments of Polish literature, as an important part of European culture. In this task I have been linked in cooperation with Cracow in a very particular way; authors, publishing houses, the University – these are my points of orientation.

Culture may be compared to breathing. If we cease to breathe, we cease to live. I came to understand this after my return from captivity, as early as the beginning of the 1950s. I arrived at the conviction that the states of Europe, by virtue of the experience derived from having lived through such tragedies, will in the future be compelled to reach an understanding, and join together to create new conditions for peace and friendship among the nations. Since this process will take quite a long time – so I reasoned 40 years ago – we should set to work at the earliest possible moment to mark out the roads to be followed, knock down the walls (in our minds), create new paths through the jungles of ruins, build bridges over the precipices.

The role of mediator is a hard one, since it depends on a parameter that is decisive, and yet unfathomable: on trust, the trust of both sides, in both sides. German-Polish relations have been characterized, as we know, by very painful and very deep distrust. In such a situation, cooperation has been and continues to be dependent on harmonizing factors, emphasizing that which brings us together, and not that which separates us.

Learning, literature, and art have always seemed to me to be the proper and natural paths leading most directly to that goal. We know, after all, that management “from the top down” makes a great deal possible, but it does not determine in every case, or for very long, that there will be successes in daily practice. Success is dependent on good will “from the bottom up,” and on widely based support in the society. But societies are at times capricious and irresponsible. Broad acceptance of these or those convictions or accomplishments requires intensive work, indeed cultural work: it requires culture.

I believe that the road we are travelling at this moment, however difficult it may be, is the right one. That which 40 years ago was a timid private initiative – cautious building of contacts, acquaintances, later

The author is a great friend of Poland, an expert on Polish literature and an outstanding translator. He writes, speaking of himself, “I live in Frankfurt-am-Main, but I am attached to Cracow. My life’s work is to mediate between Polish and German literature.”

Speech delivered in Cracow on November 7, 1996, during a meeting of the Citizens Committee for Renovation of Cracow Historical Monuments, during which the author received a medal for his contributions to the renewal of Cracow’s historic monuments (speech title from the editor).

friendships, with writers, translators, publishing houses, journalists, universities; exchanges of ideas and experiences, and good will – grew with time into greater and wider forms of cooperation between organizations, brought together by good common sense and the will to draw closer to one another, to overcome alienation and hostility.

The younger generations need new and different points of reference and historical models, other associations, and not just war, mass murder, slavery. Young people should learn to think broadly and deeply, to struggle against their depressive relation to our reality and our future – which, come what may, we have in common – to escape from the vicious circle of indifference and egoism. The ignorance of Poland in German society, accompanied by a certain general distaste, even aggressiveness emerging from that ignorance, is something I regard to be a perilous heritage, which can be counteracted only by a new perspective on Europe as a whole.

In the 1960s, after the "thaw," more favourable winds began to blow, and one could begin to think about an institution that, with larger and better organizational resources at its disposal, would be able to help in making good this lack of cooperation. Still, the efforts along this line did not reach their conclusion until the end of the 1970s, and it was only on December 13, 1979, that the charter of the German Institute for Polish Culture in Darmstadt was legally and officially approved.

The German Institute for Polish Culture (Deutsches Poleninstitut) grew from year to year, developed, expanded its operations. From the very beginning it enjoyed the support of several outstanding figures (Chancellor Helmut Schmidt, President Richard von Weizsäcker) and the respect of experts and patrons. Over the fifteen years of its existence, the Institute has grown to 10 full-time employees; it has developed its workshop, its specialized library (a collection that began with nothing and has grown to 35,000 books), and has put out over 100 publications: the Polish Library (Polnische Bibliothek), the Blue Series, the Deutsches Poleninstitut annual, monographs and anthologies of poets, scholarly bibliographies, and the like, though in fact books make up only a part of the working programme.

Voices need echoes, but echoes without voices would be an absurdity, so it is a thing both logical and important that there be mutual reactions to all these various initiatives in both Germany and Poland. There have been and continue to be many such reactions, more and more as the days go by, and this gives encouragement to all those involved, confirming the appropriateness of risky undertakings. I would count a recent initiative of the City of Cracow, led by its mayor, Józef Lassota, as one of the finest. Thanks to the efforts of the Citizens Committee for Renovation of Cracow Historical Monuments, the International Cultural Centre, and the Jagiellonian University, an International Committee for the European Academy was established in 1993 at Villa Decius: that is, in the Renaissance palace of an Alsatian who was Secretary to the King of Poland, Sigismund the Old. Villa Decius is at once a monument to those halcyon days, the Golden Age of the Polish Crown, and an example of international cooperation with the Jagiellonian University as a centre for the Renaissance in Central Europe.

Poland is preparing to enter the European Union. "The Community shall contribute to the development of culture in the member states, guaranteeing their national and cultural diversity, and yet emphasizing at the same time their common cultural heritage" (Treaty of Maastricht, Art. 128.1). The situation and significance of Cracow, both culturally and geographically, are ideal. In the epoch of the Renaissance, Cracow radiated in every direction. The near proximity of Prague, Budapest, Vienna, Munich, and the lively communication with the centres of Eastern Europe – Lvov, Kiev, Vilnius – brought together in Cracow the North and the South, the East and the West. Cracow was, and may again become, the cradle of European cultural federalism, while "the Villa Decius is the symbol of Cracow" (Józef Lassota). The European Academy, the idea for which was born in 1991 at the CSCE Symposium in Cracow, should become an institution for scientists and scholars, artists, writers, and translators of different nationalities and different countries.

The renewal of the park and palace complex at Villa Decius has proceeded at an amazing tempo, though the task is not an easy one. The villa has a floor space of over 2,000 square meters, including three exhibition halls, five conference and seminar rooms, and one banquet hall. There were two outbuildings that once belonged to the complex. One of them, Łaski House, has been preserved and requires only renova-

tion; the other, Erasmus House, will have to be built anew. These outbuildings will make it possible to provide lodgings and meals for 50 guests. The programme of meetings and seminars is anticipated to begin in 1997.

"Through Villa Decius, Cracow once again makes contact with a certain tradition, according to which this city is a bridge between Eastern and Western Europe." Thus Patrice Champion, director of the Institut Français in Cracow. The programmes of the Academy will focus on issues of European integration, the processes of transformation in Central Europe, regional cooperation, the cultural heritage, the reception and translation of European literatures. Around the year 1500, Cracow attracted within its walls numerous scholars, artists, and diplomats from all of Europe (Filippo Buonaccorsi, known as "Callimachus," Berecci, Wit Stwosz, Konrad Celtis, and many others). Cracow's "Renaissance 2000" is an opportunity, a responsibility, and a source of hope. National egocentrisms have not brought Europe either happiness or peace in the past. Europe needs European solidarity, which means mutual cooperation and assistance, humanistic altruism, and a bold look to the future.

The tradition of democracy lies in productive pluralism, in overcoming centralism, whether Byzantine or Prussian. The capitals of states have such enormous tasks to perform that they should, without giving way to distrust (be it competitive, political, or what have you), hand over some part of their great burden to the voivodeships and cities, trusting in their competence, to the benefit of the state and the nation as a whole. The stable reality of today's Germany is possible thanks precisely to the multiplicity of social forces, the federal structure of administration, thanks to confidence in impulses from the provinces, in the local governments, in autonomy. In Germany even small cities, such as Weimar, Bayreuth, Darmstadt, Bamberg, and many others, are capable of radiating on certain specialized segments, to say nothing of such larger centres of culture as Köln, Hamburg, Leipzig, Dresden, or München. Cracow could be immensely useful to Warsaw. Its tradition and its possibilities are still not being fully exploited.

I regard the villa of Justus Decius, an Alsatian by birth, and yet an invaluable administrator, diplomat, and activist of Polish culture, to be a perfect venue for the realization of the tasks now facing all of Europe, and especially here. The city fathers, the University, and the various outstanding cultural organizations are convinced of this, and ready for great efforts. But without the aid of the capital, by the year 2000 many pressing projects will have to be left undone. And projects that are left unfinished, unused, as we well know, are doomed to collapse and decay. This is something that Warsaw, the central government, the President, should remember at this very decisive moment in the recent history of Poland. And they will most likely remember. I am sure of it.

[trans. Bruce MacQueen]

The Art of Silesia
in the Light
of German and Polish
Art-Historical Research

More than usual in a contribution of this kind is there a need to situate the contributor. Neither of Silesian, nor of Prussian, nor of Polish origin, and, having worked in England for many decades, I feel a certain degree of independence. Moreover, to date I have not undertaken any special research on matters of Silesian art. My contacts in Silesia are purely Polish. On the other hand there have never been any doubts, neither on the German, nor on the Polish side, that the Silesian art which interested me specially, namely that of the 19th and 20th centuries, was chiefly derived from Berlin. (To call it "Prussian" would, of course, require first of all a definition of that term).

The art of Silesia was for a long time a political football. The cardinal question was, for art historians and art-politicians alike: to which country does Silesian art belong. There have been quite a number of pigeonholes:

- 1) Silesian art belongs to Germany.
- 2) It belongs to Poland.
- 3) At least partly it belongs to Bohemia.
- 4) Silesian art is Silesian.

5) There is little to be said for any of the foregoing because art in Europe always spread from the centres in France and Italy, the rest is essentially provincial. In 1967 I had the opportunity, as a student in Marburg am der Lahn, to speak to two eminent art historians who were well-known for their Western outlook: To Willibald Sauerländer most of German art was provincial; to Piotr Skubiszewski virtually all of Polish art was very provincial or marginal.

6) During the 1920s and 1930s the Germans developed a new concept of an "art of the borderlands" which was conceived as active, and opposed to the passive concept of the art of the fringes.

7) Classisal Modernism and most 19th century art is not included in these considerations. Nobody would want to claim a specific national or regional style for the work which was done in Silesia by Oskar Moll or Hans Scharoun, or Xawery Dunikowski. It is a major paradox that in a period of universalism in art, many art historians were trying so fervently to characterize all older art as national or regional; indeed the

Stefan Muthesius is doctor of art history at the School of World Art Studies and Museology, University of East Anglia in Norwich (Great Britain). His recent publications include *The Tower Block. Modern Public Housing in England* (with M. Glendinning, 1994). Since the 1970s he has also been engaged in research on Polish architecture and art of the 19th and 20th centuries.

This text was delivered at the Third Polish-German Art History Conference, Munich/Kloster Banz 1996.

very methods used by these art historians in their attempts at a formal characterization of national characteristics, such as "flatness", were, in fact, taken from the language of universal Modern art criticism. Our task here is, however, not to investigate these immensely complex issues of methodology but to deal with some of the problems of the relationship between art history and the politics of the day.

Today we expect, say, in a guide book, a thoughtful and convincing characterization of the art of a region or a city, provided by somebody who has a good overview. In the 19th century this hardly occurred. There were many studies of the very "highest" works of European art; the rest, however, was undertaken by local researchers. They knew every fact, and they were proud of all their monuments, but they were not credited with much "Geist" by international critics and scholars. The first guide book which contained general evaluations of a much wider selection of important works, the "Dehio", the *Handbuch der deutschen Kunstdenkmäler*, edited by Georg Dehio, came out shortly after 1900 and became the model of all later undertakings of this kind.

However, when we come to Silesia it is rather astonishing to note that Dehio himself still adhered to a very traditional set of art values. In 1921 there appeared the first volume of his monumental *Geschichte der deutschen Kunst*. In the foreword he maintains that, first of all, "as far as the history of art is concerned, its character is supra-national". About German art and culture in general he states: "Our people was not in a position to choose its place on earth and the shape of its destiny [die Stunden seiner Geschichte]. Its fate was at all times to be faced with older and more mature cultures". (Nota bene: Dehio wrote this in 1915, at the height of World War I.) What is even more significant in our context is the way he saw German art itself structured by this hierarchy. There was "Altdeutschland", i.e. the West, where art was dense and important. Even Southern Germany was not a creative region in the early Middle Ages and as for Austria, because it was "Markland", a "border country", there was even less to be expected. Even below that ranges the coarseness of the Romanesque style of Bohemia, Moravia and Hungary. Dehio finally reaches Silesia: he mentions the internationally competent Cistercians and their church at Trzebnica/Trebnitz and a Romanesque portal, now at St. Magdalen's Church in Wrocław: "because of its lack of artistic economy it has barbaric traits". Dehio concludes the section as follows: "There can be no question of a specific School in these Slavic lands."¹ And that is all about Silesia.

Of course, Polish art historians might agree wholeheartedly: before 1300 Silesia was definitely still Polish and there was much more good Romanesque art in Central Poland than in Silesia. But in his second volume on Gothic art Dehio is hardly more generous. He merely shows the Probus tomb from Wrocław Holy Cross (now in the Museum) and praises the Town Hall, albeit in small print. There is no mention of Wrocław's pride, the Gothic churches. Most of all, his disrespect for Silesia manifested itself in the fact that he chose the dry Poznań art historian Julius Kohte to write the entries in his *Handbuch*.

Meanwhile the other side had developed its own art history, too. A professional and academic art history had taken off in Cracow. But here, too, we find a conviction that real art was only to be found in the West and South of Europe. The programme of this school of art history, as it was formulated in 1879, was to research on Polish art; but at the same time it maintained that Poland did "not possess masterpieces of the first rank". About Silesia there was, as far as I can see, nothing, apart from the occasional stylistic comparison. Only as regards research on Veit Stoss / Wit Stwoszcz was there some communication between Polish and German scholars before World War I.²

After World War I it was no longer possible to convince Poles or Silesians that their art was purely marginal. The solution was not, however, to produce more chronicles or inventories, for they already existed. Neither would it do to simply praise the works of art in these regions. Actually we do witness the beginning of lavish art books containing chiefly effective photographs, but there is still a strange situation with regard to Silesia: One of the earliest and most popular series was the *Blaue Bücher*, and one of its most frequently reprinted volumes was *Deutsche Dome*; by 1953 its print run had reached over 330 000. In it we find the churches or cathedrals of Basel or Vienna, of Gdańsk or Pelplin, but none from Silesia; not surprisingly, perhaps, as the selection, we are told, was made according to Dehio.

But chronicles and picture books, even guide books were not the issue any more. Art history was a respected academic subject which was sharply distinguished from mere antiquarianism or simple praise.

The method which was now developed by German and international art history was called Kunstgeographie. It is best understood when one casts one's mind back to Johann Gottfried Herder. Every region, large or small, central or marginal, has its own character. Above all, each region's art must be evaluated *sui generis*; each art has its own value system and we must distance ourselves from the value systems of a few major centres. As a result, we will recognize that those works which are considered the most characteristic ones of a region are also its most valuable works of art. It was vital for the Kunstgeographers that these factors were not derived from local patriotism, but that they were formulated in scientific language and that each set of regional characteristics would be coordinated within larger geographical units.

One of the most important promoters of the new Kunstgeographie was Dagobert Frey. At last an important member of the profession occupied the chair of Art History at Breslau University, from 1931–1945. Frey was a member of the Vienna School, and, to some extent, a disciple of Dvořák. Schlesien became one of his many preoccupations. In a long article "Schlesiens künstlerisches Antlitz" – The artistic face of Silesia – Frey uses almost exclusively the formal Woefflin-Riegl kinds of criteria. For him the most characteristic and most cherished monuments in Silesia were the Gothic buildings of the 14th century, such as St. Elizabeth's Church in Breslau, their determining features, to him, were "height, length and depth". For the Silesian Baroque Frey likewise pinpointed a certain flatness of treatment, combined with verticality.³

With Frey, a number of Breslau art historians made Silesian art their chief concern, for instance Günther Grundmann. Frey's pupil Hans Tintelnot later brought out what was probably the most important work in the context of Silesian Kunstgeographie: *Die mittelalterliche Baukunst Schlesiens* (1951). In his Introduction and Conclusion the aims and results are very clearly articulated; what was the Silesian physiognomy of Silesian Gothic? The shortest answer is: "Linienstrenge, Formbescheidung, Flächigkeit, Hochstrebigkeit" as well as "Pathos der Flächigkeit und Strenge": "strictness of line, reduction of form, flatness, verticality" and the "pathos of flatness and severity." An artistic region is, by definition, a separate unit, but there are of course also links with adjacent areas. Tintelnot, however, categorically states that: "We now know that a style-creating [stilbildendes] Slavonic element does not appear anywhere."

This remark was now addressed to a new group of art historians who had begun to investigate Silesia from Poland. In the Second Polish Republic the art historians played an increasingly important role in the consolidation of the new Polish identity. The new Polish province of Upper-Silesia was served by a new museum, the Muzeum Śląskie in Katowice. In 1935 it published an investigation entitled: *Stosunki artystyczne Śląska z innemi dzielnicami polskimi* – "Artistic relations between Silesia and other parts of Poland" by Mieczysław Gębarowicz. It contains a long list of detailed stylistic observations, linking Silesian works with those of Toruń, Cracow, but also Bohemia and many other parts of Europe. Much more wide-ranging comments can be found in the writings of the doyen of Polish Silesian art history, Tadeusz Dobrowolski. He argues that Silesian culture, as a whole, has a Slavonic background and that Silesian folk art is Slav-based. High art, for him, too, comes from the West, from Southern and Western Europe, that is, with Germany as a country of transition. It is characteristic of much interwar and post World War II Polish art history that we rarely read of Germany, instead there are the diverse German regions, Suabia, Franconia etc. In this, Polish art historians followed to some extent the new German trends of Kunstgeographie. Dobrowolski, too, tries his hand at this method. The famous Madonna from St. Elizabeth in Wrocław shows "a Slavonic, lyrical expression"; German sculpture of the same period is "more heavy and more severe."⁴

Art historians in Warsaw closely followed the developments in Polish Silesia and Michał Walicki commented in 1936: "One may state with complete satisfaction that Polish science [i.e. art history] presented fair answers to German science, in addition demonstrating a noble kind of historical objectivity."⁵

Such a historical objectivity was claimed also by Tintelnot, right at the beginning of his book he writes that it is in no way based on "propagandistic tendencies".

Already by the late "thirties the formalistic methods of Kunstgeographie came in for heavy criticism. Was a general formal characterisation, such as "flatness, not applicable to countless other regions, Bavarian Gothic, Gdańsk, Cracow etc.? By the early 1940s Frey maintained that the essence of the geographical method was the characterisation of the art of tribes, of peoples, and their moral and cultural outlook, their mentalities, a method he practised in his major volume of 1942 *Das Wesen der englischen Kunst*, which influenced

Nikolaus Pevsner later book on the same subject, *The Englishness of English Art* (1955); after that time, however, this kind of Kunstgeographie went into steep decline.

We have to go back once more into the period between the wars. In the Grossdeutsches Reich of the 1930s any strong emphasis on the artistic autonomy of the German regions was not really welcome. Wilhelm Pinder, one of the most eminent German art historians of the period, and one who also sympathised with National Socialism to an extent, wrote a number of books extolling the virtues and the individuality of German art, culminating in his tautological remark: "Zuletzt nämlich ist die ganze deutsche Kunst eine einzige Sonderleistung" – in the end the whole of German art is one single special achievement.⁶

It must be noted, though, that by then art historians like Pinder were not primarily speaking to specialist colleagues but to a more general kind of public. (The problem of the relationship between academia and the "general public", and thus with political opinion generally, should urgently be investigated in this context.)

What impact did all this have on our Silesian concerns? In a remarkable turn-around the notion of the border, in the sense of the marginal, was changed into an active concept of the border, Germany's Eastern border, that is. A new "Ostforschung" was organised, from around 1920, with one of its centres in Breslau, under the directorship of the historian Hermann Aubin. Here, too, regional history was meant to be taken out of the realm of local patriotism and systematically co-ordinated. For Frey, the Eastern German borders were characterised by "border-tensions", and furthermore, the "battle-zone towards the East was always for Germany a zone of the greatest artistic productivity."⁷

We all know where this ended up in 1939. Another, much earlier, and much less known, result of this new dynamic Ostforschung were several extensive trips which Frey, Grundmann and some others undertook to Poland, where they met Polish art historians and preservationists. Evidently to the surprise of the Germans, Poland possessed its own art which the Germans actually called Polish, and there was a fully developed art history, an effective archeology and a competent preservation system. Much better known, again, are the historical facts from September 1939, when, according to the Germans, the Poles possessed neither art, nor art history. We want to merely mention here one very small chapter of the tragic turn of German-Polish art historical relations: during the later 1930s Frey had befriended the director of the Warsaw National Museum, Stanisław Lorenz, as they met in Warsaw, in London and even in Breslau. In the autumn of 1939 they saw each other again when Frey supervised the Nazi thefts in Poland.

What did Silesia gain through the new Nazi-Kunstgeschichte? Hardly anything; in a way, it fell back into an earlier marginal existence, it was related to the "colonial" movements, at best it was an area of "exchange". The most important Institut für Ostarbeit was now located in Cracow and it was now frequently stressed that the art of Breslau was influenced by the art of Cracow; that was exactly what Poles had been trying to prove, but of course, the prefixes had now been changed; Cracow art was German, too. As a whole, the interwar period had brought a great deal of detailed research, but one could hardly speak of a convincing incorporation of the history of Silesian art into the history of the art of Greater Germany; nor did the art historians appear to have achieved a convincing definition of the Silesian in Silesian art. Polish art history certainly contributed to our knowledge of the links with the east, but to work out specific characteristics for Silesian art could hardly have been one of the chief aims of Polish art historians. Seen from a distance of many decades one is, however, struck by the similarities in methods used by the two countries.

What impact did 1945 have on Silesian art history? On the face of it, there were now two art histories, a Polish and a German one. In Poland researchers like Dobrowolski continued their prewar lines of enquiry, but a new generation of art historians also arose (Mieczysław Zlat, or Zygmunt Świechowski).⁸

A greater impact on Silesian art in those early postwar years was made by the political policies of "rewindykacja". It meant, firstly, an evacuation of many important works of art which were considered German, to locations in Central Poland, for instance the "Beautiful Madonna" in Wrocław to the Muzeum Narodowe in Warsaw. The Museum in Wrocław, instead, was given Polish paintings of the 19th and 20th centuries. Secondly, while many buildings and town centres were admirably reconstructed, as in any part of Poland, there was also much decay of slightly less important historical buildings and even destruction. Furthermore, much of the building material was used for reconstructions in Central Poland. It would be of great

interest to trace the effects of the Polish centralized, and, for some time, Communist state on the cultural relations with the Western provinces. There was certainly a frequent change of mind, or at least of names, as far as the name of the museum in Wrocław was concerned: From 1945 it called itself Muzeum Państwowe – State Museum; in 1950 it returned to the name it carried in German Breslau: Muzeum Śląskie, Silesian Museum; from 1970 it was renamed, in accordance with many other major museums in provincial Poland as the Muzeum Narodowe [national] in Wrocław.

What about the other side? A systematic and critical investigation of the *Kunstgeschichte* of the *Heimatvertriebenen* is overdue. One can certainly speak of a vigorous development of German-Silesian art history. Moreover, a tremendous popularisation set in. Many of the expelled Silesians probably for the first time became aware of their monuments. "Monuments, which were hitherto only of aesthetic and art-historical interest, after 1945 acquired for many people a symbolic value, with a stand-in function for the totality of art that was left behind in the East."⁹

Or, more directly expressed: "More than any artefact [*Daseinsbereich*], art represents the essence of our people [*Volkstum*]."¹⁰

One may claim that with the help of the term "*Heimat*" – that particular German word signifying something between home and home-country – there was now a much firmer link between a region and its art forms, stronger than it appeared at the time of interwar *Kunstgeographie*. We may here, again, draw direct parallels with postwar Poland: As the Conservator-General, Jan Zachwatowicz, put it in 1946: "*bo naród i pomniki to jedno*" – a nation and its monuments, that is one and the same thing¹¹ – and thus began the rebuilding of the Old Town in Warsaw which was meant to copy the original state. Art historians in Poland are now playing an immensely important role, greater than ever before, in the cultural life of the country.

In West Germany, too, there were art historians, such as the above mentioned Günther Grundmann, who, on purely academic criteria cannot be counted amongst the very eminent members of his profession, but who appear to have played a decisive role in the cultural life of the "*Heimatvertriebenen*".

But it also needs to be stressed that among the art historians in West Germany the concepts of the interwar years still persisted. Communist art historians of the DDR sharply condemned West German academics and the *Heimatvertriebenen* as "*Revanchisten*".¹²

Indeed, old problems of discussion, such as the dichotomy between regional identity and all-German unity still surfaces frequently. However much Tintelnot wants to stress the former, he still feels compelled to refer to the "fate of the [German] people as a whole" [*Volkstumsschicksal*] and even to the "ways of thinking of the colonialisng Germanness in the Middle Ages" – he obviously was not conscious of the political sensitivity of the term "colonial" in this context (as we have already quoted, he firmly believed in the political neutrality of his discourse). Further dichotomies kept coming up in the definition of any Slavic element in the art of Silesia. In his book Grundmann wrote: "The fact that in the borderlands of the Habsburg monarchy, in the immediate proximity of Slav peoples, the religious feelings led to a heightened [*übersteigert*] abundance of forms and to an opulent, and sometimes heavy [*schwül*] richness in the exuberance of colours and gold; all this resulted from the contact with eastern neighbours and – as Pinder once put it – 'their character which was at once softer and wilder'."¹³ Grundmann then refers to the influences from Franconia or Austria on Silesian work, but, if in spite of those influences from the West and the South "buildings on the earth of Silesia show common traits, then they owe this to the imponderable elements of Eastern man, of the Eastern landscape and the Eastern climate."¹⁴

His colleague Tintelnot, however, did not agree with this basic assumption: In Silesia, he wrote in the book already mentioned, "we do not have ...a slow amalgamation of Western imports with an indigenous 'barbaric' art, with a pre-existing Slavic formal heritage..." This is followed by what we have already cited, his total rejection of Slavic influences.¹⁵

Kunstgeographie faced a constant problem, which can be observed in Frey's as much as in Dobrowolski's writings, namely an oscillation between high art and popular or folk art. Whenever it was difficult to identify and summarize the characteristics of the high art of a region, one resorted to some assumed general characteristics of folk art, which were seen as "underlying" all art – because they were assumed to be the oldest and most enduring characteristics.

We could further investigate the intricacies of the geographical and racial arguments, and especially the hierarchy of values in the characterisations of adjacent races, in the writings of German and Polish art historians. But we can also extend these considerations more generally. We can trace similar opinions in French writings about Germany. For the Hungarians the Romanians are excitable and passionate, but unreliable; for the Austrians the Hungarians are excitable and passionate, but unreliable. For the Germans the Austrians are ditto, for Prussians the Bavarians – and Anglo-American art historians look down upon German or Italian colleagues. We are simply faced with one of the most enduring "topoi" in Europe, the assumed cultural and civilisatory inclination from West to East.

Today, the vast majority of art historians in most countries will say that they have left all these problems behind. Already from the late 1950s, the publications of the Johann Gottfried Herder Institute and the majority of Polish researchers adopt new methods and different languages in which there is a stress on the concrete historical situation. Most themes in iconography are pan-European, or "Western", while at the same time containing specific local references – rather than generalised notions of "German", "Polish", or "Silesian". (One might cite as an example recent Polish and international research on the Bronze Doors of Gniezno Cathedral.)

However, this kind of enquiry also entails a return to old hierarchies: the importance of works of art is likely to be measured by their correspondence to absolute political and social hierarchies. There is royal and archiepiscopal patronage and a steep ladder, leading downwards over innumerable levels. We have, in a way, returned to the state of affairs of the period before the end of the 19th century, before the introduction of formalist stylistic methods, to the time of Dehio, or before. As a result the art of Silesia, and most of the art of Poland and even of Germany was, again, simply "provincial".

I think that these issues will reemerge. As everybody knows, Anglo-American public opinion has seen a steeply increasing concern with "identity," cultural and ethnic identity, or "ethnicity". We should, for a moment, try and imagine ourselves back into the years immediately following World War II. When we walk through Stare Miasto in Warsaw we receive a feeling of great intensity which, to me, seems to result chiefly from the deeply held beliefs on the part of the art historians who devised and built these structures. Similar feelings are conveyed by the publications of the Heimatvertriebenen. There was a degree of identification with monuments – brought about by the feeling of loss – which today appears elusive. In this context any absolute European ranking of the monuments is of secondary importance.

A number of complex problems were discussed here in a simplified manner. Firstly, there is, in European culture, a perceived steep scale, a geographical sliding scale of cultural values and achievements. Secondly, we meet the attempts of those who are, supposedly, situated at the lower end of that scale, to revalue their own achievements. The art of those regions shows, we are told, something that is both individual and valuable. The first and second points are intimately, even logically connected. This is demonstrated by the fact that it would not appear appropriate for us to ask what are the particularities of French and Italian art, nor would we want to challenge the absolute value of French or Italian art. We would probably not feel real "Europeans" if we did so. The central problem in all this seems to be that of evaluation. A national-minded public expected the art historians to provide proofs, or rhetorical demonstrations, of the high value of Polish or German art. Once again, today's art historians will claim that artistic values, as such, are not part of their research. But at this point methodology – as it usually does – bites its tail: A modern art historian must, among other things, consider the frame of mind of both the patron and the recipient, i.e. the consumers of a work of art – and here questions of value, of any period, cannot be excluded. Around 1970 a group of young German art historians undertook a "debunking" of early 20th century German art history (most famously, concerning the great "German national monument", the Bamberger Reiter). The art historians of 1970 made it clear that much of the earlier 20th century art history, especially the search for Germanness, had been silly, or worse. But now, in the 1990s, the more European integration proceeds, the more the problems of regional definition and regional evaluation will grow again.

Endnotes:

¹ G. Dehio, *Geschichte der deutschen Kunst* (Berlin/Leipzig 1921), pp. 262–263.

² Cf. A. S. Labuda, *Eine...Kolonialkunst; Zum kunsthistorischen Diskurs über Ostmitteleuropa*, "Zeitschrift für Kunstgeschichte", 1993, 1, pp. 1–17; S. Muthesius, "An Introduction" in *Poland: Art, Architecture and Design* (Königstein in Taunus 1994).

³ D. Frey *Die Hohe Strasse* (Breslau 1938), pp. 12–45.

⁴ T. Dobrowolski, *Sztuka na Śląsku* (Katowice 1948); see also: *Wissenschaftliche Übersetzungen* hg. von J. G. Herder Institut Marburg, Nr. 25: *Kunst in Schlesien Auszugsweise Übersetzung von T. Dobrowolski "Sztuka ...", Uwagi ogólne* (Marburg/Lahn 1954), pp. 329–346.

⁵ "Biuletyn Historii Sztuki i Kultury", IV 1936 3, pp. 210–222.

⁶ W. Pinder, *Sondleistungen der deutschen Kunst* (München 1944), p. 133.

⁷ D. Frey, *Nationale Stile...*, "Deutsche Vierteljahresschrift für

Literaturwissenschaften und Geistesgeschichte", XVI 1938, pp. 61, 62.

⁸ Cf. M. Zlat and others in "Roczniki Sztuki Śląskiej" I 1959; M. Zlat, "Schlesische Kunst...polnische Forschungen" in *Kunst des Mittelalters in Sachsen / Festschrift W. Schubert* (Weimar 1968).

⁹ E. Lemberg & F. Edding (Hg.) *Die Vertriebenen in Westdeutschland*, Bd. III (Kiel 1959), p. 327.

¹⁰ W. von Websky, "Schlesien", I, 1956, 39.

¹¹ J. Zachwatowicz, *Program...Konserwacji Zabytków*, "Biuletyn Historii Sztuki i Kultury", 1946, pp. 48–52.

¹² I. Schulze, *Der Missbrauch der Kunstgeschichte durch die imperialistische deutsche Ostpolitik* (Leipzig 1971).

¹³ *Schlesische Barockkirchen und Kloster* (Lindau/Konstanz 1959).

¹⁴ Quoted in "Schlesien", IV, 1959, p. 2.

¹⁵ H. Tintelnot, *Die mittelalterliche Baukunst Schlesiens* (Kitzingen 1951), p. 218.

Variations on the Death of a Nation in Central Europe (An Attempt at Introduction)

A circle of people will surround
The grave, where our nation lies,
And tears will flow
Onto millions of hands.

Mihály Vörösmarty, *A Summons (Szózat)*, 1836

I would like to begin with by emphasizing that the theme expressed in the title of my paper covers a very broad range of issues. Even when dealing with literature alone, we are faced with quite an unlimited wealth of sources, for the literature of Central European countries contains immensely rich material on (to use this term) specific national myths – the myth of a nation's death and the myth of a nation's grave. This myth predominates over almost the whole area stretching from the Baltic Sea to the Black Sea. For various reasons we may treat this area, where the nation-forming process followed roughly the same course in all the countries in question, as a specific subcontinent lying between Germany and Russia.

The myth of a nation's death is undoubtedly firmly rooted in all periods of the past, yet it was the most prevalent in the Romantic and neo-Romantic periods, that is at the end of the 19th and at the beginning of the 20th centuries. We can most briefly characterize this myth as a specific apology for lost battles, and at the same time a re-evaluation of tragic defeats and their transformation into expressions of hope. In other words, what is being implied here is a conscious act of social psychology, i.e. an attempt to form a collective memory.

In 1904, parishioners near Prague decided to buy a patch of land on the White Mountain (Bílá Hořa) with the purpose of building a grave commemorating the lost battle of 1620. It was not until 1860 that their national defeat – or the reconstructed memory – began its career as part of the consciousness of the Bohemian nation (i.e. people speaking Czech as their mother tongue in the lands of the Bohemian Crown). Earlier this hill near "golden" Prague had been a famous place of pilgrimage, where Catholics paid homage to Virgin Mary the Victorious, thanks to whose assistance the Catholic Habsburg faction won the above-mentioned battle against the Protestants, who were advocates of the Winter King, Frederick of the Palatinate. This was purely a case of national mythologizing, shaped by men of letters during the period of national revival. They portrayed that battle in new colours, giving new meaning to the events of that pivotal year. From that time on, the White Mountain acquired an altogether different meaning and till today has symbolized Bohemia's loss of independence, the failure of its national aspirations, and the beginning of Germanization. No one

Csaba G. Kiss is assistant professor at the Faculty of Cultural History at the Budapest University. A historian of literature, Kiss specializes in comparative studies of Central European literature.

This speech was given during the international conference *Death – Space – Time – Identity...*, organized by the International Cultural Centre and the Oesterreichische Forschungsgemeinschaft and the Council for the Protection of the Memory of Combat and Martyrdom from 8 to 10 December 1996 in Cracow.

cared about the actual historical reality. Some have argued that if the Protestant faction had won it would also have led to Germanization, as both sides of the barricades had been occupied by Germans and Bohemians alike; these interpretations put into question the attempts to apply later national criteria to situations prevalent in the first half of the 17th century. The new, 19th-century picture of events had a decisive effect on modern Bohemian consciousness to such an extent that during the First World War Tomáš G. Masaryk, a man of broad horizons and an enlightened liberal, wrote in his *Memoirs*: at long last the Czechs now have an opportunity to take their revenge on the lost battle of the White Mountain.

I firmly believe that analysis of these national myths from a comparative standpoint may yield interesting results. It may not only bring to light similarities existing in the various pictures presented in national mythologies, but also certain parallels in the way history is viewed and the theme common to all these countries of catastrophe underlying the philosophy of history.

If literary topoi common to Central Europe do exist, then they must include the notion of a nation's death. This is a pessimistic concept – the fate of nations prey to their own tragic historical ups and downs, an equivocal message of hopelessness and hope, a series of suppressed uprisings in pursuit of national independence. In the efforts of nations in East Central Europe (it is probably better to use this term, which roughly means the area lying between the Russian-speaking and German-speaking regions) to achieve self-determination we inevitably find representations of national tragedy. These motifs include the wrongs done by History, memories of decisive defeats inflicted in major battles, a period of decay ensuing after a mythical golden age, scenes of a partitioned homeland, subjection to foreign rulers, and the ravages done by the latter.

In his collection of sonnets *Slávy dčéra* [Daughter of Sláva] the Slovak-born Bohemian poet Ján Kollár, the great apostle of things Slavic, thus extols three disastrous defeats suffered by Slavonic nations in our region:

I have long since celebrated in silence three sad days
crying, fasting every year,
the first, St Vitus's Day on the fifteenth of June
marking the occupation of Serbia;
the second, when I run in tears
to the White Mountain, on the seventh of October,
the third, the tenth of the same month
is a day of mourning for me:
on this day, noble-minded Kościuszko fell
wounded from his horse to the ground,
crying: "This is the end of Poland!"

(Sonnet no. 356)

It would be instructive to systematically bring together and analyse the images of, and arguments concerning national ideology contained in the literary works of the Romantic or neo-Romantic period. Despite differences in the development of individual national literatures, discrepancies in the occurrence of particular genres, and finally different historical circumstances – we can find a large number of similarities. Similar conclusions were drawn by these countries and similar dilemmas were faced. What is more, cases of direct literary contact and exchanges of ideas were not infrequent.

In this essay we only intend to offer a review of one such representation: the death of a nation, in other words the way collective memory mythologized – in a large measure through literary works – a lost battle which sealed a nation's future fate. There is something peculiar and specific in the way nations in this region recall those defeats, how vividly they recall visions of despair and devastation, and how frequently the tradition of recalling defeats is cherished. In Hungary, for example, many monuments have been erected over the past twenty years, both under Communism and after its fall, on the battlefield of Muhi (1241), where the Tatars dealt a decisive blow to the royal army, and on the battlefield of Mohacs (1526), where the Ottoman army broke the backbone of the medieval Kingdom of Hungary. An even more recent example in our region

were the mass celebrations commemorating the anniversary of the Battle of Kosovo Polje in Serbia (1389) seven years ago, which became a platform for political demonstrations.

Generally speaking, in the period when modern national ideology was beginning to form, i.e. towards the close of the 18th century, scholarly and literary circles took the view that the idea of a nation functioning over centuries was, in a way, disappearing. The nation, as it were, lay dormant and thus required an "awakening". It was no accident that by tradition, Slavonic philologists have commonly used the term "national revival" when referring to the Enlightenment and Romanticism periods (*národné obrodenie* in Slovak, *nacionalni preporod* in Croatian). They talk of revival, i.e. they consider dead or dormant a nation which should be roused to life. In the revolutionary days of 1848 the words of poets provided the incentive. The Hungarian Petöfi appealed to his nation to "rise", in the literal and figurative sense of the word: "It is time, Hungarians! It is time, nation! / Now or never! Rise!" (*National Song*); the Romanian poet Andrei Mureşanu began one of his poems, which became popular in that revolutionary year, in the following way: "Wake up, Romanian, from deadly sleep!" (As a mark of protest against Ceauşescu's tyranny, it was also sung in 1989 in Timişoara; from that time on this poem has been the national anthem of the Republic of Romania). We can place the chorus of harpers from Juliusz Słowacki's drama *Lilla Weneda* in the same category:

Oh! holy Polish land! the peoples' ark!
Wherever you look, blood has been spilt.
In the past you can hear the sound of a miraculous harp,
Which filled the serpents with tears and gave its heart.
Hark! when fires start to blaze,
If the groan of the harps comes from afar –
Will you stand and listen like serpents?
Will you wait like a wave of the sea,
Until the song becomes silent and blood again runs cold,
Until again you become crawling serpents?
And you are tossed into the grave's ditch,
Where from the hearts, cold as you, disgrace does breed?
It is time you rise!
It is time you rise and strike, and combat the swords.

The excerpt from Vörösmarty's famous poem, quoted at the beginning of this paper (and regarded as Hungary's second national anthem) clearly refers to the nation's grave. This partly results from the fact that the Hungarian Romanticism took a pessimistic, gloomy view of the future. (While the Slavs treated Herder's harpings on the prospects of the Slavonic peoples as a prophetic vision of a brilliant future, the Hungarians were alarmed by the famous prophecy of the German scholar that the Hungarian language would disappear from the Carpathian Basin in the matter of just a few centuries.) But the example of repeated failed uprisings in neighbouring post-partition Poland was not without its impact. In a handful of important works the Hungarian Romantic writers tried to show – either by way of an example or to provoke protest – visions of their nation's fall. This was similar to the outlook of Protestant preachers from the time of the Turkish onslaught, who interpreted the inertia of their age and the idleness of their sons as God's punishment. Another Romantic poet of this region, Ferenc Kölcsey (1790–1838), almost cast a curse on the sons of his homeland with such bitter words: "The banks of four rivers – this is my will – / Will be populated by another, better tribe..." This is God's merciless reply to the famous commander Miklós Zrínyi (*Zrínyi's Second Song*). When in his 1836 poem Vörösmarty presented a vision of his nation's death, his contemporaries were well aware that their nation could actually die, or at least disappear in a political sense, just like Poland, which in 1795 was wiped off the map of Europe and whose recent national uprising had been suppressed. Hungarian public opinion was quite well informed of these events and Vörösmarty himself devoted one of his works to the Polish cause. The Tsar's soldiers, by invading and ravaging Warsaw conjured up a feeling of menace in Hungary, and the spectre of Tsarist expansion horrified them as did the possible loss of country, homeland and nation that could follow from such an event.

Yet the basic historical concern for the Hungarians was the national tragedy of the 16th century – their nation's defeat at Mohacs. In his poem entitled *Mohacs*, Károly Kisfaludy (1788–1830) wrote: "Welcome, the mournful field, bespattered with heroes' blood / Our sad cemetery, where our national existence fell". This event marked a disastrous turning point in Hungarian history. The images of Hungary's past, divided as it were into two parts, are still vivid and popular: the earlier images concern the period from the first arrival of Hungarians in the Carpathian Basin and the establishment of the Hungarian state by King Stephen (896, 1000), to 1526, when after the defeat at Mohacs the country disintegrated into three parts (Turkish Hungary in the central regions; Royal Hungary, ruled by the Habsburgs; and Transylvania, partly independent but paying homage to the Turks). The nation experienced its heyday in the period prior to 1526, a time of progress, Hungary's "golden age". Afterwards followed the nation's fall, marked by a miserable existence, a fight to stay afloat, and a number of desperate and almost always unsuccessful struggles.

Such a view (or at any rate such a scheme) of history – the nation's past divided in two by a tragic turning point – is by no means peculiar to Hungary alone. We can find similarities in the historical memories of many Central European countries and nations. We can enumerate examples of decisive defeats on the battlefield that brought about similar turning points in national histories. Observing the rules of chronology – although not forgetting that historical memory preserves material in a different order to that mentioned in a chronological series – we must start with the Battle of Kosovo (1389). According to tradition the day of this battle (Vidovdan, or St Vitus's Day) marked the end of independence for the Serbian state. In the collective memory of the Croats the lost Battle of Krbavskie Pole near Udbina in 1493, where most of the Croatian knights were killed and *ban* Derencsényi was taken prisoner by the Turks, bears a close analogy to the Hungarian Mohacs. A legend common to Croats and Hungarians is the defence of Szigetvár in 1566, when Miklós Zrinyi, seeing the inevitable fall of the fortress rushed out of it and died in an attack against the Turks. The Battle of the White Mountain, lost by Bohemian Protestants, reduced to a minimum, and in practice liquidated the independence of the Bohemian Crown as part of the Habsburg Empire. Equally tragic for the Poles was the defeat of Tadeusz Kościuszko's forces in the Battle of Maciejowice (1794). One of the reasons why these battles occupy such an important place in historical memory is that historiography and convictions shaping a nation's historical tradition demand that a nation's history should be recorded from its "birth".

Historians and thinkers of the Romantic period treated nations as living organisms, much in the same way as the individuals that form them – and this by no means conflicts with the idea of the nation as a permanent historical category. This was understood in such a way that history was regarded not as a single current, but as made up of many currents, which may coincide with one another, but in principle flow along their own course; historical events thus take place within the framework of national history, while universal history is formed from the histories of individual nations – which sometimes merge with each other (and frequently neutralize each other), sometimes part, and sometimes never have any contact with each other at all.

The historical turning point which occurred in the wake of the above-mentioned battles, a tragic split in a nation's history in the tradition and interpretations of the past is clearly linked to the motif of a nation's death – the images of a nation's defeat, of its fall and of the destruction wrought on it. A nation falls, dies, a homeland becomes lost. This "death" is at the same time a sacrifice, in some measure a voluntary death. It is preceded by a superhuman struggle and an act of sacrifice. This sacrifice is combined with the hope of future resurrection. "Poland as the Christ of Nations" – we know this picture well from the history of Polish collective memory. In almost all the nations of East Central Europe we may find similar words being uttered. The challenge of a hopeless struggle was taken up, and the role of victim was accepted in the name of some higher value (in the historical traditions of Hungary, Poland and Croatia it is claimed that they represented the Christian shield and bulwark of Europe, *antemurale christianitatis*). They maintained that their deeds and their heroism saved the future not only of their homeland, but also of the whole continent, mankind and Christendom. The moments of tragedy and redemption are closely intertwined with – to put it boldly – the common historical myth under discussion, in which historical events are different, but the essential structure of that myth is the same. This myth embodies a nation's fall, its death and the hope of resurrection, as well as the accumulation of historical sins, just punishment and death – which expiates these sins and frees from them, after which

resurrection will occur. The darkness of night will be followed by the brightness of dawn. Resurrection means renaissance, national awakening. Sacrifice is indispensable for this, as it is the only means of salvation. History speaks of struggles fought with an enemy enjoying overwhelming superiority, of internal discords and conflicts, of a nation's sins which can only be absolved through tragedy.

Following the death of Tsar Dušan Serbia disintegrated into a number of small states. Her princes did not want to enter into any decisive battle. Only Prince Lazar resolved to stand up to the Turks. The heroic fight on 15 June 1389, on St Vitus's Day, was futile, for the Battle of Kosovo sealed the fate of the independent Serbian state. Valiant Serbian knight Miloš Obilić killed Sultan Murad in vain; the Serbian army had to withdraw and Prince Lazar was captured and beheaded by the new Sultan Bayezid. These events provided the basis for the rich Kosovo mythology present in Serbian literature and were the source for a number of magnificent historical songs.

At the Battle of Mohacs on 29 August 1526 young Hungarian king Louis II from the Jagiellonian dynasty lost his life. Due to internal discord and conflict, it was impossible to raise a strong and well organized army against the Ottoman invader. The unfortunate battle made the fall of the medieval Kingdom of Hungary inevitable. The country broke up into three parts, a Turkish banner, decorated with a horse's tail, was hung on the castle at Buda, and the central part of the country fell under Turkish rule for 150 years.

The Thirty Years' War started in 1618 with a rebellion of Protestant Bohemian noblemen and their fight for freedom. Protestants and Roman Catholics, adherents of Frederick of the Palatinate and the Habsburg emperor, found themselves in opposition. The Protestant faction suffered a defeat at the White Mountain on 8 November 1620, and commanders of the uprising were put to death in Prague's old market square. Thus Bohemia lost its independence and a large part of the Protestant Bohemian nobility left their homeland.

The Kościuszko insurrection, which broke out in 1794, was a protest against the second partition of Poland and constituted an armed attempt to stand up to the invaders. The Battle of Maciejowice, which determined the fate of the insurrection, took place on 10 October. It ended in a defeat; the nation was unable to prevent the third partition of Poland in 1795, as a result of which Poland disappeared from the political map of Europe for a long time. Legend (and later the invading countries' propaganda) had it that on the field of this battle Kościuszko supposedly uttered the notorious *Finis Poloniae* (whether this saying is reliable is an altogether different story).

In the review of *topoi* depicting the death of a nation, it is not the historical reconstruction of facts that is important but their interpretation and the mythologizing of history, i.e. the fact that each of these tragic battles attained a special place in the collective memories of the nations in question and led to a division of their histories into two parts: an initial period of splendour followed by a nation's subsequent fall. Characteristically, Czech tradition refers to the period following the Battle of the White Mountain as the period of darkness (*temno*).

The image of a nation's death constituted an especially strong warning to its people, yet at the same time it made people aware of the need to fight for independence and was intended to shake a nation's people out of their complacency, to rouse them from their "sleep". It was also a tool for recalling national sins, the lack of national unity, and disruption, as well as for uncovering traitors. The Hungarian poet Károly Kisfaludy quoted above spoke to his contemporaries through history. Quoting one final time from *Mohacs*:

Here shines the sun unseen for years!
Buda stands! Hungarian alive! The future will be a lesson to him,
Ready to live for his country, he will direct his sight into the future.
Grow green again, the mournful field of Mohacs,
Once our grave, where the national existence fell.

[trans. Jerzy Pilawski]

Polish art around 1900 is inseparably linked with the ideas associated with the Young Poland movement, although history of art borrowed this term from literature. It is a purely conventional category to use and encompasses a very broad range of concepts in both literature and art. It has even been criticized by some art historians (e.g. Wallis) for being too general and imprecise. According to Żeleński-Boy it is true that Young Poland is not a precise term and is used "colloquially to define [...] a certain lifestyle, a certain manner of individualism, a habit of exaggerating sometimes fleeting and doubtful experiences". Next, "in its most general meaning Young Poland simply covers the whole period of our literature", and thus the artists (and their art) who "appeared at a specific point in time, extending over a period of a dozen years or so, at the turn of the past and present century. Thus not a group or school, but a whole epoch – a complex of different, often very contradicting personalities, active concurrently, who met one another, combined together, broke up, influenced one another – briefly speaking, lived". Żeleński was accused of creating a specially contrived legend of this period, nevertheless he gave an accurate and convincing description of these years. In Cracow – Żeleński says – "two forces especially attracted young people. On the one hand, the young socialist movement, still hiding underground, and, on the other, a mythical Europe, little accessible to the young, tempting them with all its liberties and the sounds of struggle between thought and art [...] This Europe could penetrate through to Cracow in two ways, first through theatre [...], and second through the school – at that time still not an academic institution – of fine arts. After Matejko's death a whole galaxy of masters came from Paris to take up academic posts at this school. The fine artists association "Sztuka" [Art] was established, which in a matter of few years turned Cracow from a backwater into one of the major European artistic centres".

It is not possible to agree with all Żeleński's theses. First of all, the causative role of the nascent socialist movement seems questionable. Young Poland represented a rebellion of young intellectuals descending from the nobility and bourgeoisie against the general torpor characterizing Cracow society at that time. So it did not spring from conservative and aristocratic circles, nor was it a product of popular forces slowly awakening in Galicia, nor was it born from any proletarian movement, although conservative circles were of the opinion that the Polish modernist movement was a result of nascent socialist forces.

Professor Piotr Krakowski (1925–1997) was an architect, art historian, critic, expert on modern art and one of the greatest Polish authorities on the history of 19th- and 20th-century architecture. He was also engaged in the protection and conservation of historic buildings.

The above text was delivered at an international conference on *Art around 1900. Art Centres and Provinces*, organized by the ICC on 23–25 October 1994 in Cracow.

In principle, Young Poland art was ideologically alien to democratic currents. It contradicted them and evaded any political thought. It primarily attacked the reactionism and obscurantism of Cracow philistine circles. To the question Stanisław Brzozowski asks himself in *Legenda Młodej Polski* [The Legend of Young Poland] about who actually formed the Young Poland movement, he answers: "This type was a lonely individual, not finding a task or position for himself within existing society, descending from the propertied classes or mentally dependent on them". Just afterwards he says: "Neo-Romantic Poland was [...] an individualistic psychology reaction of individuals from the bourgeoisie and the propertied classes, detached from their roots, against class proletarian thought, or against such forms of political ideology that wanted to pass as such thought".

The fact that some representatives of the Young Poland movement sympathized to a lesser or greater extent with socialist views had no essential impact on the artistic movement as a whole or its ideological principles.

Let us come back to Żeleński's other suggestions.

The mythical Europe enticing with all its liberties and the sounds of the struggle between thought and art. They penetrated into Poland and Cracow not only through theatre and the School of Fine Arts, but also and above all through literature and poetry, reaching Poland mainly through periodicals, first *Życie*, then *Chimera*. On the other hand a certain parallelism between events and the close relations between those two fields of creative activity also played a part. French as well as German and Scandinavian influences, mainly from Berlin, created a fairly diversified picture of literature in modernist Cracow, mostly inspired by Western influences. In many cases, however, signs of original creative activity largely based on native tradition came to the surface. The extent to which one of these fields of creative activity predominated over the other remains to be settled. As far as Impressionism in French painting is concerned, for example, it definitely predominated over literature or music. In his treatise *Gehalt und Gestalt* O. Walzel asserts that "in the 19th century, the fine arts assumed an altogether commanding position over poetry. The closer to the end of the century, the more clearly the fine arts gained a leading position. It was the painters who were first responsible for Naturalism, especially evident in Impressionism. They coined potent phrases and invented specialist terms for the new art. Poets and critics took over what the artists prepared earlier".

Matters were altogether different in the literature and art associated with Symbolism, where artistic poetry and prose set the tone for painting. Above all painters borrowed the notion of the symbol itself from literature. Despite slightly varying definitions, we may generally assume that writers and artists of this period intended to emphasize two forms of themes for every representation, the external and the internal. The art of imitation was to give place to the art of transposition. As Lorentowicz wrote in *Young Poland*: "In a painting – as Gauguin suggested – one can seek suggestions rather than descriptions, just as in music". Concretely visible light clearly ceases to be an important theme; the artist ceases to be interested in reality, seeking "something at the heart of visual experience, some plastic symbol which will play a more momentous role for reality than any exact reproduction".

The combination of poetry and music, characteristic of late-19th-century literary theory, spilled over into the theory of art, which came into prominence in Gauguin's views, later written down by Sérusier. In Poland Józef Mehoffer became known for expressing such ideas. It was also fashionable to combine poetry with optical phenomena. *Audition colorée*, popular in French psychology at that time, was not a new phenomenon. In Poland it was already being noticed by Słowacki, and was later propagated by Przybyszewski following in the footsteps of Baudelaire and Rimbaud.

Analogies between literature and painting become more pronounced when we consider the mutual influences of poets and painters on one another. A special group consisted of artists – such as Wyspiański in Poland – who were involved in poetry and painting at the same time. As a painter Wyspiański found inspiration in both foreign poetry and his own work. He was fascinated by Tasso and Ariosto. In 1896 he made pencil sketches for a collection of Maeterlinck's poems called *Les serres chaudes*. Przybyszewski wrote that "they were not illustrations but words transformed into line and form". He took the view that the impressions a Polish painter gained when reading these poems became transformed into lines which "in their very essence were the most secret hieroglyph of the Word". For Makowiecki, "the drawings for Maeterlinck's lyrical poems

are romantic counterparts of the world of words in the world of lines rather than a visual substantiation of scenes described in verse". Drawings for *The Iliad* represent in turn a specific transposition of antiquity onto modernism. Later, when the artist himself started to write, there occurred a total symbiosis of painterly and poetic forms, "which were created simultaneously, being mutual counterparts".

Jacek Malczewski's paintings can also be said to have influenced literature, especially drama (e.g. *The Poisoned Well*, *The Vicious Circle*, *Melancholy* influenced *The Wedding*). Poets also played a considerable role. Above all Malczewski was greatly influenced by Juliusz Słowacki's work. He was not the only one to have come under the spell of this great poet. Słowacki's renaissance in the age of neo-Romanticism, giving rise to almost idolatrous forms of worship found a large following among painters, who detected a number of themes in his work common to late-19th-century poetry. It is enough to mention Witold Pruszkowski and his paintings *Anhelli* (1888) and *Ellenai's Death* (1892).

Other literary influences on painting are borne out in the luminist and symbolic period of Józef Pankiewicz's work, which has very strong echoes of French poetry, e.g. his *Swans in the Łazienki Park*, inspired by one of Mallarmé's sonnets. Examples of a poetic approach to a painting are also seen in Witold Wojtkiewicz's work. Literary origins can be discerned e.g. in his *Children's Crusade*. This painting was undoubtedly inspired by Schwab's work of the same title, published in "Chimera" and translated into Polish by Zenon Przesmycki (Miriam).

Ulrich Christoffel asserts in *Malerei und Poesie* that artists in the period of symbolism did not want to recognize boundaries between painting and poetry. Acknowledging the primacy of the performing arts, they wanted to extend their means of influence to the visual arts and enrich the latter with feeling, spiritual sensitivity, and the power of imagination found in poetry and music.

In conclusion it is worth mentioning the role of articles and critical studies published in modernist periodicals in promoting foreign art and outstanding artists. The central position in this respect was occupied by Przybyszewski. Editing Cracow "Życie" for several years, he adorned it with reproductions of the well-known works of European modernists, and wrote a great deal on their subject. Przybyszewski's main interests were aroused by Munch, Vigeland, Anna Costenoble, whom he personally knew from his sojourns in Berlin and Scandinavia, as well as by Jan Toorop, Felicjan Rops, Rodin and others. The role of the richly illustrated Cracow "Życie" was not confined to informing its readers on what was new in literature and poetry; it also served as a means of propagating Western European art. The common themes of written works and reproductions of paintings, prints or sculptures therein made it easier for Cracow artists to understand the essence of the most innovative movements in art.

Literature and poetry cannot be discussed without considering the philosophical and aesthetic views fashionable at that time. At the end of the 19th century Cracow, stagnating socio-economically, was sidelined on the periphery of Europe. Isolated by its specific geographical position on the border of the Empire, additionally cut off by a ring of well-developed fortifications, Cracow refused to give up. Replete with rich human potential, it sought substitutes for fuller life by persistently keeping pace with Europe through literature, art and, consequently, philosophy.

The names of Nietzsche, Schopenhauer, Taine and Spencer were a welcome antidote for the idleness and ennui afflicting Cracow's artistic youth. Various philosophical movements, which in the West resulted from specific socio-economic conditions, were exported in an artificial fashion to a system in Poland and Cracow at least half a century behind in terms of general development and progress. The Young Poland slogan, "elevate one's own hopelessness to the height of ideas, and make it law", found perfect breeding ground in the views of Bourget, Renan and Nietzsche in the positivistic attempts to transfer the theories of Darwin and Spencer to the fields of political and artistic life, in the extreme theories of individualism, in the attempts to extend the principle of "laissez-passerism" to all fields of life, in the dogmatics of egoism, and in the dogmatics of flattering outstanding and strong individualities. All these factors were placed within the framework of a single philosophical system. Quite understandably, these positivistic methods also had an effect on artistic movements, providing a favourable breeding ground for the theory of casteism in art. Following the example of decadents, cultivating superiority for its own sake also appeared among Young Poland artists.

The theory of "pure art", popular among modernists, found its philosophical justification in the neo-Romantic movement, which came back to life at the end of the 19th century. It is linked with the cult of man and the individual carried to their extremes. Here we meet the idea of a superman in the Nietzschean sense. We arrive at the same concept of "homme superieur" shared by the decadents. The artist, identifying his art with infinity, deified himself, placed himself above the world, and considered himself the only and ultimate arbiter of values. The artist is "ipse philosophus, Deus, daemon et omnia".

These "absolute" yearnings of the Romantics were marked, however, by the soulfulness of cognition, a mystical desire to come closer to divinity as well as by certain Platonian ideas, while Przybyszewski secularized these yearnings, introducing sexual ecstasy as a way leading to the absolute. He asserted that the soul – the absolute – fully manifests itself only in the battle of the sexes. Such a philosophy was appreciated not only by writers. It also fascinated those engaged in fine art. Przybyszewski illustrated his views on art with examples taken from the work of Rops, Munch and Vigeland. His "way, to imbue life with art" through the senses – was achieved through paintings on the themes of love, pubescent sex, sexual tension, etc. We know that similar views were favoured by other Young Poland artists, such as Dunikowski and Wojtkiewicz. It is worth noting that we do not find the same drastic examples as we do in Western Europe.

This profound spirituality, together with the desire to express moods through art should be traced back to certain psychological theories of the time. They were also the result of a reaction against materialism, which in addition to studies on magnetism, hypnotism and mediumism, based on developments in psychological research, laid special stress on anomalous and psychopathic symptoms. In modernist literature and art, in the quest for bizarre and unique motifs, artists took their inspiration from psychiatric and psychological cases. The principal champion of such literature and art in Cracow's Young Poland movement was Przybyszewski. "If we were to tell him – Żeleński recalled – that he was a pederast, a consumptive, a drunk and a thief all in one, he would be very flattered indeed." Żeleński's description is confirmed by Przybyszewski's correspondence, which includes passages glorifying abnormal people engaged in artistic activity or works on sexual psychology. Przybyszewski himself was said to be genetically burdened by dipsomania.

The diseased condition of Young Poland's artists is reflected in the lives of Wyspiański and Wojtkiewicz, while earlier signs could be seen in Kurzawa and Podkowiński. In all such artists, Toulouse-Lautrec and Beardsley being similar cases, consciousness of an incurable disease was heightened by pessimism, often sarcasm, expressed as a rule through catastrophic themes.

This shift in attitudes toward morality, which frequently come to the fore at the end of the 19th century, also had its origins in philosophy. In this respect the real driving force behind the revolution was Nietzsche, who attacked the existing ethics based on Christian principles. Driven by the idea of overriding determinism, he negated the existence of free will, and treated existing ethical standards as an ordinary, historically imposed convention, which could be changed.

In certain artistic fields selfishness and egoism were accompanied by a decline in the existing ethical standards, and an inability to replace them with some other system. This was reflected in a general loosening of morals. Brzozowski stressed that this caused earlier healthy forms of eroticism to disappear, manifesting itself in the trivialization of sexual matters through free love and in "hysterical ranting on the battle of the sexes". According to the author of *The Legend of Young Poland*, "in this case we are dealing with the disappearance of responsible, history-forming lifestyles". This represented one of the principal attitudes of the time – perhaps the most spectacular one. We should bear in mind that the iconoclastic attitude of Cracow bohemia to life became an example to be followed, but also aroused protests. It is enough to compare Przybyszewski with Lutosławski.

We can address the question of theatre from two perspectives – the repertoire and the staging of works. With regard to the former, it is beyond dispute that an important role was played by Tadeusz Pawlikowski, who staged many ambitious plays reflecting the changes occurring at that time in western literature and poetry. As regards changes in the latter, due merit must be given to Stanisław Wyspiański.

Wyspiański was the one painter whose work was most influenced by the theatre. He was practically the only artist to have embarked upon "theatre reform" in Poland prior to Kantor. He strove to combine in an inseparable whole all the theatrical, musical and artistic components. Above all, however, he put

more stress – Schiller asserted – “on the optical rather than the auditory aspect of a play, which was a starting point for an entire reform of the theatre”. Wyspiański was not only a playwright but also a great painter. As a result the decorative component played a major role in his work. It is worth reminding ourselves that Wyspiański wanted to avoid the triviality of conventional actors, whose naturalism disturbed the stylistic unity of his work and thus aimed at reducing the actor’s role to that of simple recitation. It was in this way that “the almost nativity-like scenes from *The Wedding* – the so-called Cracow style – established itself”. To use Schiller’s expression, this “puppet abstractionism” of Cracow stage work is again reminiscent of the theories propagated by Maeterlinck and other Western theatre pioneers. This style was echoed in painting as well as in the costumes and decorations found in *Bolesław the Brave*, which was the springboard for the whole “Romantic-heroic” movement in Polish Art Nouveau, as well as for the mythologization of the peasant Piast or the Slav in paintings by Sichulski, Pautsch and Jarocki.

Finally we should note the role played by the School of Fine Arts (since 1900 known as the Academy of Fine Arts) as channel through which artistic novelties permeated through to Cracow. It is true that the Falat reform, carried out after Matejko’s death, was of very great importance for the artistic life in Cracow, for it overcame the overpowering influence of Matejko on Cracow culture. Stanisław Witkiewicz, not denying Matejko’s exceptional talent and importance for Polish art, at the same time stressed that he “hamstrung the Cracow school, killed it by the force of his artistic individuality and tried to place it within the fetters of his own Catholic and artistic doctrines”. Matejko died in 1893. The death of the great artist meant that the last barrier to new ideas in Polish painting had finally been removed.

The speed of the changes that followed was astonishing. The problems that had previously troubled some Polish artists could eventually be dealt with in the open. In 1895 Falat was appointed director of the Cracow School of Fine Arts. He changed it into an academy and completely reorganized its structure, opening its doors to new artistic currents. By inducing outstanding Polish artists and young people to become professors at the academy, many of whom were influenced by changes in the West, mainly in France, he created in Cracow one of the most progressive and innovative academies in Europe.

Young artists living in Cracow began to consolidate their position in Cracow cultural life. In 1897 the Polish Artists’ Society, “Sztuka”, was formed. A group of Cracow artists – Chelmoński, Axentowicz, Mehoffer, Stanisławski, Wyspiański, Wyczółkowski, Tetmajer and A. Piotrowski – formed an association, whose aim was to organize joint exhibitions which would contrast with the mediocre showings offered by the Society of Fine Arts Lovers. In essence this captures the spirit of the whole artistic programme of “Sztuka”, which from its beginnings attracted the attention of the whole of Polish society and soon that of foreign observers as well. The desire to maintain the highest possible artistic standards meant that the first “Sztuka” exhibitions abroad received great critical acclaim. Critics from Prague, Vienna, Düsseldorf, Leipzig, Munich, Budapest, Venice, Antwerp, Zagreb and Berlin stressed the maturity and artistic discernment of “Sztuka” as well as its distinctive Polish flavour.

Due to its bold and innovative aims, “Sztuka”, which was established in the same year as Young Poland’s leading journal “Życie”, inevitably became very closely associated with the aspirations of young poets and painters. Mutual understanding, joint projects (e.g. Przybyszewski’s cooperation with Wyspiański in editing “Życie”) and shared successes and failures created a bond between artists and men of letters, which was in Polish conditions extended to other fields of artistic activity, such as theatre, architecture, and applied art. In the case of the latter, the role and significance of the “Polish Applied Art” society, established in 1901, should be particularly stressed.

The progress achieved in art should also be linked to the boom in art criticism. One particularly important journal in this field was the Warsaw-based “Wędrowiec” after it was taken over by Artur Gruszecki in 1884. Stanisław Witkiewicz was the first Polish critic bold enough to challenge long-held views in Poland.

Witkiewicz’s stance, combating excessive thematization in painting, entailed the need to combat the exceptionally oppressive atmosphere prevailing in the domestic provincial backwater of late 19th century Cracow, with its very obvious obscurantism. In the latter half of the 19th century Poland was still under the overwhelming influence of the aristocratic and clerical social classes. The country was deprived of a polit-

ically strong bourgeoisie and was steeped in the remaining vestiges of a totally antiquated feudalism. The aristocracy's conciliatory policy towards all three partitioning powers and high-ranking clergy, relentlessly pursuing its own interests, gained the support of the occupying powers, which willingly granted these "cousins of the Emperor" wide prerogatives, which had far-reaching implications for the whole of Polish society. Art naturally came under the influence of this politically dominant social stratum. In many of his pronouncements Witkiewicz attacked the existence of artistic patronage, and blamed the inferior and backward state of Polish art on those who "determine the material side of artistic activity, who own entire districts of land, millions and so-called palaces". These were some of the reasons inciting Witkiewicz in his relentless battle against the "Cracow school" and its living embodiment, Matejko.

A particularly active harbinger and theorist of the Young Poland movement in Warsaw was Ignacy Matuszewski. He reviewed Przybyszewski's publication of the *Confiteor* in "Życie" very favourably, but with caution and after some reflection. In this way he gave his evaluation a more academic and objective tone. His article, "Art and Society" was not his only statement in support of "pure art". In 1897 he wrote a study entitled "Subjectivism in Critique", and earlier, in 1894, wrote an article called "Backwardness or Reaction", where he called into question the progressive nature of positivism, asserted the subjective nature of our perceptions and demanded a return to metaphysics.

Józef Mehoffer's aesthetic views were shaped in such an atmosphere. He was the only author to have proclaimed a clearly defined theoretical manifesto on the basis of Young Poland art. In his 1897 treatise, "Notes on Art and its Application to Nature", in addition to ideas reminiscent of Witkiewicz's arguments, we also find formulations new to Polish art. In his treatise Mehoffer echoed many views fashionable in the West, particularly Gauguin's theoretical arguments. Mehoffer went beyond Witkiewicz's observations, addressing the themes of psychology and mood, discussing the elusiveness of nature, comparing, like Gauguin, art with music, and addressing the problem of matter, and through matter the question of form. Mehoffer ended his essay with a discussion on the concept of style.

Mehoffer's arguments were a consequence of the general trends in literature and art occurring at that period. These trends were very clearly defined by Matuszewski. According to him Europe in the final years of the 19th century, appreciating the historical merits of positivism, acknowledged the need to revise idealistic views. This would have been in keeping with progress and as a matter of fact all the more eminent positivists leaned towards idealism; hence stress laid on the subjective character of human knowledge and the view that only personal impressions were reliable and binding for man; hence the return of Romanticism in literature and in Poland the "discovery" of Słowacki and Norwid, who were seen as the forerunners of a new movement. The views prevalent in literature were paralleled in the fine arts: the watchword: "the autonomy of art" came to the forefront.

This point of view also found expression in Edward Abramowski's essay in reply to Leo Tolstoy's well-known treatise "What is Art?" In this essay, published in 1898 in *Przegląd Filozoficzny* we read: "Beauty as the exclusive property of individual feelings cannot be subject to any ethical or social standards, but has its own ethical value, as a break in the life struggle, as a suspension of the intellect". Abramowski's comments, based on the so-called psychology of depth tried to provide philosophical justification for the views proclaimed by Polish theorists of literature and art. These ideas, combined with the statements of Matuszewski, Przybyszewski and Mehoffer were to form a common chord of protest against all social utilitarianism in art.

What can we say in conclusion? It is beyond doubt that various legends arose in relation to the Cracow modernists, both positive and negative. Żeleński was the author of more positive myths. On the other hand the Young Poland period also suffered more critical assessments. I will quote just one opinion, given by the Lvov professor, Eugeniusz Kucharski, in 1924: "this entire modernism, with its overrefinement, moods, naked soul, amorality, sexual mania, its 'new shiver' and all other 'absolutes' – is a typical product of capitalist culture, a parasitic plant, which grew and blossomed out of the damage and exploitation caused by those 'from behind the gate'." (Here we see a clear affinity with Asnyk's ideas in his *Sketches of Contemporary Painting*, in which, among other things, he argued: "When our children among damp dungeons / Suffocate, craving for milk and air / When our sisters on the bread of secrets / Cannot survive, we do not need your art".) Kucharski

then argued: "It is an art worthy of a master who pays for it 'to troubadours standing at masters' and bankers' gates' [where did he get those bankers!]. It is an art which is amoral and cynical, because it is intended for a class which abandoned its morals when making its fortune. It is overrefined because of addressing dulled minds, and exclusive and contemptuous of the crowd because it is designed to satisfy the ears of distinguished idlers".

Young Poland also received negative reviews from the avant-garde. Later attitudes to this epoch changed once again, as is shown in A. Łempicka's 1958 treatise, *Wyspiański's Nietzscheanism*. Łempicka argued that: "Although we still only have a disparaging gesture for modernism, it is from there that the consciousness of modern man originates from the intellectual movements of the last turn of the century".

[trans. Jerzy Pilawski]

Basting Carnality: On the Exhibition *Egon Schiele in Cracow*

For several years now, the International Culture Centre in Cracow has been serving as a depository of the particular cultural values which, somewhat less than a century ago, came into focus in Imperial Vienna. Now the time has come to display the art of Egon Schiele, the last (though, I hasten to add, only in exhibition chronology) of the great triumvirate that formed the classics of the Austro-Hungarian Modern Style. It all began with Gustav Klimt, after whom Oskar Kokoschka was "conjured up" in the vicinity of the Sukiennice, in the artistic costume of his "early years." It would appear, however, that the Palace of Art has lost touch with the Art Nouveau Pavilion, or the no-longer-extant Hagenbund, over the century that is just now drawing to its close, as witness the fact that the works collected for all these exhibitions, inclusive of the present one, arrived on the Rynek from the other side of the Atlantic.

It is much to be regretted that Prof. Serge Sabarsky – a friend of Cracow, and "a Viennese to the marrow of his bones," an indefatigable promoter of the twentieth-century Austrian and German avant-garde, exiled to New York by the great pan-German fuss well before the Second World War had begun – did not live to see the opening of this exhibition of Schiele's drawings and watercolours. Perhaps with his help it would have been possible for the Palace of Art to present oil paintings as well, here present only in the catalogue, in order to give a larger sense of the artist's concept of landscape, or to accent more expressly the motif of "unconsummated, nipped-in-the-bud motherhood." Even so, the rich inventory of works on paper, along with the documentary photographs of the artists, his near and dear, his environment, is sufficiently interesting to make us aware of the rank of this genius of drawing, dead at the age of 28, and to sketch for us his silhouette. The well-conceived catalogue brings us, as in the case of Kokoschka, the respective fragment of Patrick Werkner's important paper on the formation of Austrian expressionism, along with an artistic biography of Schiele by Piotr Krakowski, and – something which in turn was carried forward from the Klimt exhibition – an introduction by Jacek Purchla, and an article by Serge Sabarsky.

Schiele's contours and lines are often basted, like the stitches of a seamstress who only needs to hold the hem in place for a moment. With a stroke that is self-assured, though nervous, full of tension, he lays out shapes which in and of themselves have a fluid, Art Nouveau character. They are not primitivized, as in Kokoschka, but rather simplified. Reduced to what is essential, they have no direct superimposed inspirations from folklore. Schiele's expressionism is manifest in a certain type of head, a gaze, a gesture, in grasping

The author, Deputy Editor-in-Chief of *Art & Business*, is an art historian and critic, interested in the art of the first half of the twentieth century, with particular attention to Polish painters of the "Ecole de Paris" circle. He is preparing his doctoral dissertation on the creative work of Leopold Gottlieb.

This article was published in *Art & Business*, No. 1-2 (1997).

what is of real significance in order for us to read the drama inherent in the drawn profile that lies before our eyes, stripped of any decorative trimmings. The hair crowning the high forehead is no longer, as in Klimt, a "facial ornament" above the features, rendered with equal ornamentation. In the 1910 *Self Portrait*, the hair shoots out from above the eyes, with their gaze that pierces the viewer straight through; in many representations of women, the hair constitutes an attribute that is no less a part of the femme fatale than the breasts, the thighs, the bosom.

The hands of a Schiele figure are a private universe. They not only touch, they are clenched, they embrace, they fall helplessly to the side, they tear apart, or again they are folded in lamentation. They almost always express some extreme state of the psyche, rarely reacting to that which the head declaims, more often listening to what is being whispered by instinct, or by the pain of passion. The arms, hands, shoulders create a certain sort of repertoire of gestures, carrying on a dramatic dialogue with the mimicry of the face: the eyes gazing into nothingness – the fingers about to snap shut; a childish head on an infant profile – old, bony hands (*Infant*). This last is, at any event, one of the most shocking visions of suckling that has ever come my way, along with the green "scarecrow" painted by Van Gogh, now in the Brooklyn Museum. There is good reason to speak of a certain spiritual affinity between this Austrian and the master of Arles. Adulthood in Schiele is mixed with childhood (*Portrait of a Boy [Herbert Rainer]*); in initiation it is perilously easy to see decadence (*Nude Portrait of a Sitting Girl in Black Stockings*); newborn life brushes shoulders with death (*Mother and Child*). The artist, as has been said, sketched motherhood and its darker side: miscarriage, rejection of the unwanted newborn, suffering in joy, the pain of poverty, lovelessness. When he was only 20, he had the opportunity to draw in a Vienna women's clinic, thanks to a gynecologist acquaintance. Even though the style from which his technical repertoire emerged – or rather, from which it evolved – sometimes bordered on an all but perverted taste for the supple line and decorative idealism, he spoke without mincing words about things in which it is hard to take refined esthetic delight. No less unsettling than the presentations of women are Schiele's studies and portraits (including self portraits) of men, with their scrawny bodies, the bones clearly outlined, at times even suggesting, as in the three *Nudes* of 1910, that a corpse has posed for the portrait...

The interwoven tension between the subject and the way in which it is articulated bears fruit in something that I would not hesitate to call modernist decorum. How else to characterize the body – young, though already marked with the intensity of the profession pursued by its owner – of a prostitute, her clothing partially torn away, the specious discordance of the still budding breasts and the enormous, layered, "body-less" pantaloons on her hips (*Kneeling Semi-Nude*), if not as a line that is precisely basted, dashed off in a fit of violence? A line which is like the amplitude of the passions tearing at the model's body just before and just after she sits for the artist. This all seems so obvious to us now. But if not for Schiele, would we know it?

"An erotic work of art also contains something holy within itself." These words of the painter may be taken in certain respects to refer to the *Two Girls on a Fringed Blanket* from 1911, depicted flat, all but symmetrically, hieratically – as though on an icon. Given the application of *amor vacui*, something rare for Schiele, the erotic squeeze of the girls' thighs is barely perceptible from under the ample drapery of their earth-tone clothing. The mixture, or perhaps encounter, of the sacrum and the profanum is given additional emphasis by that fringed blanket, deceptively reminiscent of a radiant halo. Is it that the artist, whose first teachers are said to have been provincial painters associated with the abbey in Klosterneuburg, sanctified lesbian love? Schiele was too astute an observer not to know that eroticism is not primarily spread thighs or a bare bosom, but much more a look, lips apart in invitation. It was in just this way that he portrayed lust in *Reclining Nude in Black Stockings* (1911). *Semi-Nude Portrait of a Reclining Woman*, sleeping in a green armchair, her skirt hitched up, is very perverse, and at once oddly beautiful in its decorativeness. The title of a painting with a similar motif, *Dreaming Woman (Gerti Schiele)*, rather than simply *Sleeping Woman*, requires us to read this presentation as the surface of a dream, a window onto a dream, something we are looking through, and not at.

It was Klimt, of course, who had the greatest influence on shaping Schiele's palette as a drawer, but the traces of Cézanne, van Gogh, Toulouse-Lautrec, and Matisse are also there to be seen. The artist at an early stage worked out his own, individual idiom, recognizable at first glance, a drawing language which Klimt himself admired, and envied. Schiele liked to use the colour of the paper (he most often chose beige) in various delicate nuances and illuminations. At other times he would fill up the contour with a one-dimensional

stain, in colours derived from green and brown. He was capable of painting *Houses and Pines (Mödling)* with a light calligraphic touch, virtually Japanese, only to "smear" with a strong brush, at virtually the same time, a cubicizing self portrait (Pierrot), ecstatic in its expression, or with diligent, superficially passionless, indeed waxy conscientiousness to sketch his new studio: *Office in the Mühling Prison Camp*.

He was aware of the end of the epoch, when he wrote to his sister after the war broke out, "What there was before 1914 now belongs to another world." His art was not laid to rest, however, in the elegant coffin of the decadent, twilight culture of the Austro-Hungarian monarchy, as it was lowered into its grave. Today it can be seen very clearly that he was an "inter-epoch" artist.

[trans. Bruce MacQueen]

Marketing Orientation in the Management of Historic Cities

One of the essential problems faced by local governments in historic cities during the period of systemic transformation is to define the relationships that exist among the society at large, the cultural and historic substance, and the economy. After 1945, the development of cities in Poland based on economic sovereignty and liberalism was essentially frozen. Under the conditions of the command-distribution economy, the strategy of city management changed. The new centralized method of management tended to make historic cities into Potemkin villages. Apart from certain spectacular achievements in preservation, the new system was unable to cope with the maintenance of the existing historic urban fabric. The deepening dissonance between the grand achievements in preservation and the less and less effective conservation efforts on the scale of city complexes led to enormous depreciation and degradation of historic urban areas. The political and systemic breakthrough in 1989 placed the historic cities of our region in the midst of a process of systemic transformation. They became a certain sort of laboratory for trying out various methods in the area of management. The replacement of the command-distribution system with a system based on the economic and political sovereignty of cities constitutes an opportunity to protect them more effectively, but it also brings with it many dangers.¹ What guarantees the effective protection of the cultural heritage of historic cities in the free market economy is the skilful inclusion of that cultural heritage into the sphere of the economy. It is thus essential to create new legal and economic frameworks for the functioning of historic cities. This entails the necessity to find a compromise between the canons of conservation and the requirements of normal life and the laws of economics. We cannot speak today of effective protection of the historic urban fabric without effective strategies in the area of city management. Even the best regulations will not suffice to effectively revitalize historic cities. Modern heritage conservation is not only the physical preservation of its substance, but also its use. The experience of Western European countries demonstrates that the laws of the market have not been able to assure that historic cities will be restored and maintained. Moreover, no policy for the revitalization of historic cities can be effective if its permanent residents are not treated with priority. Without its residents the city dies; it becomes a tourist supermarket, a shopping centre, a stage set – perhaps a marvellous one, but in the longer perspective sen-

The author is an economist and adjunct lecturer in the City Development Section, Cracow Academy of Economics, and Deputy Head of the ICC Research Institute of European Heritage. He specializes in the issues of managing historic cities and urbanization problems in Central Europe in the nineteenth and twentieth centuries.

The text printed above comes from a collection of papers entitled *Miasto historyczne: Potencjał dziedzictwa* [The Historic City: The Potential of its Heritage], now being prepared for print by the International Cultural Centre.

tenced to death. Dwelling space constitutes a thorny problem in historic districts. Neglected and old apartments are abandoned by their previous residents; refurbished and overly expensive ones meet the same fate. Excessively commercial, excessively tourist-oriented, excessively noisy, monofunctional cities are soon deserted.²

In the functioning of historic cities there are three factors that play decisive roles: the cultural heritage, economic growth, and the standard of living of its residents. These three factors are essential in making decisions regarding the city, if the intention is to achieve what is called "sustained growth."³

Among contemporary concepts of city management, the marketing orientation is taking on more and more significance. Marketing has become a helpful urban policy tool for local government authorities in the effective management of historic cities.

Marketing makes possible the market-oriented activation of the city's potential.

The use of the instruments and philosophy of marketing in city management is a relatively new idea, and few local government decision makers know how to make use of this tool. The first barrier is unfamiliarity with the very essence of marketing and its application in reference to an organism as complex as a city. The next barrier is institutional, and in particular the lack of a marketing-oriented structure in city management. There is also a lack of the right kinds of connections between the city executive board and outside institutions that support marketing operations.

Marketing is often identified with promotion, but in practice the latter constitutes only one instrument of marketing, definitely not sufficient in and of itself. This pertains not only to Polish cities, but to Western European cities as well, where the market orientation in city management has a much longer tradition.⁴ In justifying the marketing approach to management, it is argued, among other things, that the city can be viewed not only as a certain set of specified functions, but also as a particular sort of product, with a range of characteristics that vary in terms of their quality and suitability for the users. Thus as an economic category – an object of supply and demand – a city can take part in the marketing game.⁵

The development of marketing in this respect has not been autonomous. The practice, and especially the theory of city (urban) marketing have been taken from the marketing of goods and services. The idea of expanding the sphere of interest of marketing, formulated towards the end of the 1960s by P. Kotler, opened up the possibility of using marketing instruments for city management.⁶ The concept of city marketing made its appearance in European professional literature in the early 1980s, primarily in Germany and the Netherlands.⁷ Even earlier, however, the "spirit of entrepreneurship" had been introduced to management in American cities.⁸ In British literature, the use of marketing approaches is clearly outlined in reference to the real estate market.⁹

The concept of the "entrepreneurial city" has been outlined by M. Parkinson, who presents various aspects of the use of marketing strategies in the economic restructuring of European cities.

In Poland, city marketing in the theory and practice of city management is only just now taking its first steps.¹⁰ The first theoretical works devoted to the problems of city marketing have appeared, as have examples of the application of the marketing approach to city management.

Although the philosophy, principles, and basic methods and techniques of marketing are common for various goods and services, even so, virtually every specialized market possesses certain unique characteristics. These result from the specific needs and preferences of the buyers of the product, and from the very nature of the product, which in turn predetermines the necessity to shape supply in a particular way. The marketing orientation in city management cannot be modelled directly on the marketing strategy of business management, since a city is characterized by:

- the heterogeneity (diversity) of the "actors" (the sellers and the buyers), which hinders the establishment of consensus and overarching goals;
- the complexity of the city "product";
- the multifaceted relationship between the city and its addressees (non-commercial relations existing side by side with market relations).

The following theses can be distinguished in city marketing:

- Orientation should be towards the buyers – the addressees of urban policy inside and outside the city.

- Urban marketing deals with the city as a whole. It includes physical space, properties, human potential, productivity factors, resources of the cultural heritage, events. Due to the complicated nature of the product, thematic segments are distinguished in city marketing, e.g. marketing of space, marketing of culture, marketing of tourism, etc.

- City marketing requires intensive communication, coordination, and common action between the local government and the private sector; it requires that the various "actors" keep each other informed of their interests. Only when these interests are known is it possible to coordinate all actions.

- A closer approach to the buyers on the part of the local government executive board frequently requires that the executive board be restructured.

- The city's "climate" and its determinants take on increased importance.

- A realistic orientation in city marketing operations is essential, in order for these actions not to remain just a philosophy, practised in the sphere of good intentions.

- Single instruments do not yet constitute city marketing. City marketing includes not only planning and realization, but also supervision of the entire process of the city's development.

- The concept of operations in city marketing requires documentation: this makes for better communication among the actors and facilitates performance monitoring.¹¹

In practice, city marketing is a long-term operation, and not a single campaign. It has very diverse capabilities to shape particular products, i.e. the more a given urban product is characterized by a multiplicity of features, the greater the possibilities to shape the product.

Of fundamental significance for city marketing is the complex nature of the product, and especially certain of its components, such as physical space, human potential, productivity resources, cultural heritage resources. It is primarily the city authorities who are charged with the responsibility to realize the goals of marketing. The primary goals are to assure the optimal functioning of the city in the future, to improve the standard of living for its residents, and to manage its enterprises and institutions. It is likewise one of the essential goals to take action in protection of the historic urban fabric. In order for this goal to be realized by the marketing strategy, there must be an effort to achieve conformity of goals among all the interested parties, i.e. the city's residents, the local government authorities, the business sector (which is the basic source of the city's revenues), potential investors, and other customers coming from outside. This multiplicity of entities interested in making investments in the city, and in its growth, means that the marketing operations of the city authorities must be diverse in their substance, and oriented to different audiences. Differentiation of the audience for the offerings more or less imposes the substantial scope and degree of detail in the information being supplied. Familiarity with the needs of potential customers and the skill of arranging them in the right hierarchy are absolutely essential, and have a significant impact on the success of a marketing campaign.

From the point of view of the audiences of marketing operations and their functional range, city marketing is divided into external and internal marketing. The external sphere of marketing operations in local government administration and various types of public service institutions takes in all those actions which are directed towards companies or persons not situated in the given city. Their goal is to acquire these audiences (persons, organizations) as "buyers." Internal marketing covers the sphere of mutual interaction between the local government administration and the residents of the city. The goal of internal marketing is to shape the group identity of the city's residents, and to stimulate their co-participation in city management, in solving its problems, be they social, political, economic, or what-have-you. City marketing in the period of transition to the market economy thus leads to a new identification and distribution of roles among the "actors" in the city. This involves giving city management strategy a new orientation, and bringing private businesses into the game. The role played by internal marketing in historic cities is a very particular one. It is one of the essential tools in realizing an active preservation policy.

Franco Corsico, taking into account the whole complexity of the urban system, demonstrates that a city can be:

- a theatre for marketing actions (the city as market);
- the subject of marketing actions (the city as product);
- the creator of marketing actions (the city as company).¹²

City marketing is a costly undertaking, especially when outside experts are hired. It is thus necessary to determine whether or not the private sector is in a position to participate in marketing operations.

A vital role in the management of historic cities is played by strategic planning: that is, the process of determining the direction of the city's action, foreseeing the future, and getting ready for it. In identifying this direction, what is called "heritage planning" is of great use. This concept is based on the analysis of the relationships among the existing cultural base, the interpretive process, and the potential audience of the heritage product. What follows from the adoption of a policy of heritage planning is the creation of mechanisms that serve to preserve and utilize historic sites.¹³

The goals adopted in the strategic plan are developed in the marketing strategy, which in a particular way makes concrete the market goals and specifies the ways to apply marketing tools (the so-called "marketing mix").

In marketing planning for the development of the city, a separate marketing strategy is created for every long-term campaign associated with a separate sub-product or sales market. A marketing strategy is a system of basic medium- and long-term principles and operating rules that determine the framework for the city's market activity.

The formulation of a marketing strategy for the urban product is a multi-stage process, beginning with the search for market opportunities for a given sub-product (e.g. city space, siting, cultural heritage, and the like).

The realization of a specific marketing strategy in reference to a city requires the appropriate application of marketing instruments. Given the specific nature of the city product, and especially its complexity, several basic instruments can be distinguished, which must be incorporated in the practice of city marketing. The fundamental instrument in city marketing is the product. Without it, marketing operations of any kind would be pointless. In the marketing approach, the city is a complex product, composed of such sub-products as:

- land;
- properties;
- events, activities;
- cultural heritage resources;
- services;
- intellectual potential.

Each sub-product must be approached individually. Property marketing requires one sort of strategy, cultural heritage or culture events another. The differences lie both in the possibility of shaping the product itself and in the choice of the other instruments. The broadest possibilities in respect to marketing impact are provided by the tourism product, at the core of which lie the cultural heritage resources. Somewhat fewer possibilities to model are provided by land or properties. Thus the more characteristics a given product has, the more suitable it is for marketing modelling. At the same time, the wider the circle of potential buyers of the product, the greater its market opportunities. For example, the segment of buyers for the tourist product is more numerous than the set of potential buyers for properties. On the other hand, the large numbers of buyers for the tourist product and their dispersion in space causes marketing communication with this market segment to be significantly more difficult than in the case of other urban products, such as properties or land. The addressees of these two products will be primarily domestic and foreign investors with a specific business profile. The parameters of these types of products are relatively stable, and so, as a consequence, the scope of their modelling is relatively smaller. The specific nature of the buyers in this case requires the application of separate distribution channels: chambers of commerce, business centres, and the like. Moreover, the city marketing product has the peculiar property that its constituent parts (sub-products) are interlocked. This means that the particular sub-products can function independently, and at the same time there exists the possibility to make them into a product composed of freely selected elements. In marketing terms, every city product is made up of several constituent elements, at least one of which is dominant. This dominating characteristic determines the species to which the given product belongs. What results from this is yet another valuable property of the city product, rendering it possible to sell the same product in various ways. The problem,

however, lies in perceiving and realizing these methods in practice. This is impossible without familiarity with the principles and rules of the marketing game.

The creation of a city product includes the following phases:

1. Choosing the product (e.g. land, heritage, etc.).
2. Identifying the market opportunities for the given product (typically done using SWOT analysis; the city's resources in respect to the given product are subject at this point to a detailed assessment).
3. Segmenting the potential buyer's market (distinguishing relatively homogeneous groups of buyers, in order to learn their expectations regarding the usefulness of particular products).
4. Assessing the attractiveness of the distinct market segments from the point of view of the potential benefits for the city.
5. Selecting the preferred field of marketing operations for the city, and identifying the goals to be achieved.
6. Programming the marketing mix for the given product and market segment (proper choice of price, distribution channels, and marketing communication instruments).

The city's goods also have their specific price, and in this respect they should be treated differently than typical commercial goods. The prices of city products are typically determined on the basis of very complicated premises, such as political and social goals, the preferences of the local authorities in terms of attracting the proper investments, the rarity of a given good (this pertains mainly to historic heritage), and so forth. The level of prices as a marketing instrument can be set by the city authorities in such a way as to differentiate the project costs for different types – more or less preferred – of outside investors. These prices may consist in part of tax breaks and different sorts of direct and indirect subsidies.

The next instrument for marketing impact is communication with potential buyers of the city product. In reference to historic cities, its main goals are:

- to inform potential buyers of what the given city has to offer;
- to shape a favorable image for the city in the domestic and foreign environment, and a positive attitude towards city products;
- to shape demand and encourage buyers to purchase particular products (e.g. cultural heritage).

It is not enough to prepare even the best product, equip it with a reasonable price, and place it in selected distribution channels, since the attractiveness of the product, in the broadest sense, does not constitute a necessary and sufficient condition for its realization (sale). In order for the product to be sold effectively, it is necessary to inform the potential buyer of its useful characteristics, point to the benefits associated with purchasing it, and ultimately induce the buyer to make the purchase. In the area of marketing communication, the creators of urban marketing (local authorities, promotion centres) have the following instruments at their disposal:

- advertising;
- public relations and publicity;
- supplementary promotion.

By means of these instruments, the market is given information that characterizes the product (or the companies that offer it); the perceived needs of the buyers are shaped, and demand is stimulated and channelled. The system of communicating with the market is thus a sort of "marketing tuba," making noise about the city product and the institutions that offer it.

Advertising is the basic form used to communicate with the market by those with goods to offer. It constitutes a mass, personless form, with a concrete price tag, to present the sales offerings to a specific buyer. The goals of advertising are:

- to convey information (informative advertising);
- to persuade, induce the audience to purchase the given product;
- to firm up the audience's awareness of the product (retentive advertisement).

It is the task of an informative advertisement to make the buyers aware of the fact that a given product exists on the market. Advertising is of this nature during the first phase of a product's life on the market (at the so-called "product introduction" phase). This involves both entirely new products, and those

which already exist, but are being placed on new markets. In such situations, both the product on offer and its advertising go through the pioneering stage. In this phase, advertising should contain above all elements of information and education, accenting the advantages of the product, its attractiveness and uniqueness. In the next phase, the product is already known on the market, but is almost always confronted with a greater or lesser degree of competition. As a result, the nature of the advertising undergoes a change, from objective information to express encouragement to make the purchase, inducing the audience to make a choice. In the remaining two phases of the product's functioning on the market, the basic role falls to reminder advertisements. This is intended to fix the product's useful characteristics and the image of the city in the memory of buyers, which helps to assure the loyalty and permanence of the clientele by accenting the additional advantages associated with the purchase of the given product. In order for advertising to be noticed by a potential buyer, it must use properly constructed slogans and phrases. Appeals to the behavioural motivations of buyers may be:

- positive or negative;
- rational or emotional.

Positive appeals evoke pleasant visions in the addressees, and act most powerfully. Examples of such slogans would be precisely those which encourage the audience to engage in tourism, to visit other countries, to acquaint themselves with their culture, traditions, and values, to make investments with a view towards the advantageous economic parameters of the place, etc. Negative slogans are intended to cause a feeling of discomfort and anxiety, simultaneously pointing out a way to avoid the unpleasant effects or problems. An example here might be, in reference to the tourist product, advertising for associated products, such as various kinds of insurance for tourists. Rational appeals are directed mainly to the conscious mind and convictions of the audience, and contain concrete information of a measured nature. Emotional argumentation operates in the sphere of feelings and emotions, displaying the "spell" of purchasing the given product. Advertising dominated by arguments of a positive and emotional nature are of fundamental significance for the tourist market. Those who have tourist goods to offer can use various media to advertise their offerings, such as radio, television, the print press, direct mail, catalogues, announcements, catalogues of offerings, prospectuses, or brochures. The choice of the proper means is dependent on the characteristic features of the market segment to which the advertising is directed, and also on the amount of funding earmarked for advertising, i.e. the advertising budget.

Public relations and publicity are a particular variety of the kind of communication between the creators of city marketing and the environment that is not directly linked with the promotion of a particular product, e.g. tourism, but rather deals with the city as a whole. Through public relations and publicity the good name of the city is created and maintained, and the operating philosophy of the city's companies and institutions is presented (e.g. an orientation towards ecology). The formation of a favourable atmosphere around the city is supported by its participation in various kinds of celebrations and events with national and international scope. The instruments most often used to shape the city's relations with its environment are:

- cultivating and maintaining good contacts with the print press, radio, and television, through press conferences, media interviews with city authorities and other creators of marketing, etc.; preparing and disseminating to journalists information about "news" in the city, as well as interesting events and happenings; inviting television crews in order to highlight the advantages of particular tourist facilities, newly initiated capital improvement projects, or infrastructure;
- organizing lectures open to the public, and meetings promoting the city and its products;
- publishing materials associated with the celebration of various kinds of anniversaries;
- financing charitable and public benefit actions;
- sponsoring scientific, sports, and cultural events, as well as various forms of educational tourism for children and youth;
- producing trinkets that tout the city and its products.

The forms and instruments for shaping public relations and publicity are in many respects similar to advertising. Still, these two forms of marketing communication should not be confused, since the effectiveness of their impact can be decidedly different. In general, substantial information about the city and

the products it offers, when disseminated through the independent media, is received as more credible than an insistent advertisement, where by the very nature of things it is exclusively the assets of the offering that are emphasized.

Supplementary promotion consists in inducing the end consumers to purchase the offering, through a system of material incentives. These may be price reductions, or coupons placed in various sorts of periodicals, giving the holder, for instance, the right to free admission to a museum, or a discount at hotels or dining establishments, or subscription tickets, or souvenirs handed to tourists visiting specific tourist products, or contests connected with various tourist events, offering the opportunity to win cash or prizes. The means of supplementary promotion should be used, however, in accordance with the principle of pulsation. They cannot be added constantly to the same product, since then they would cease to be an exceptional phenomenon, and would lose their promotional value. In the case of tourist products, additional forms of promotion should be bound tightly with the seasonal rhythm of the tourist product.

The application of the marketing orientation in city management on Polish soil requires that comprehensive actions be taken, on both the local and regional level, such as:

1. Education of decision makers and planners in the area of city marketing. This involves both popularizing campaigns and training courses addressed to professionals, covering:

- explanation of the essence of urban marketing (especially eliminating the tendency to narrow marketing functions to promotion of the city);
- expounding the role of internal marketing;
- displaying diverse approaches to city marketing and its links with urban planning;
- publicizing the possibilities that marketing can contribute to shaping the city's growth strategy.

2. Designing an informational system for constructing and realizing marketing strategies. Such a system, assuring informational support for a marketing-oriented strategy of city management, can be of use in bringing about the optimal level of inclusion of the city's own development strategy into the operations of business entities that are independent of the city authorities' powers. This will also make it possible to take actions that evoke desirable new forms of activity among businesses, or modify the previous directions of their growth. A particular role in creating such a system should be played by marketing research.

3. Developing a clear vision of the development of the historic city, as a result of the following actions:

- setting to work on a strategy for the city's economic growth, based on an analysis of the broad supra-regional context, SWOT analyses, and the relevant market research;
- expanding the subject matter of this plan to include elements of urban design, deepening the creative aspects of the plan – especially in reference to the basic elements of urban composition, i.e. those elements which crystallize the city's spatial structure both on the level of the city as a whole and the level of its structural units;
- expanding social consultation in respect to these issues through professional political consultation, and general consultation, supported by an appropriately prepared set of materials explaining in an accessible form the essence of the vision of the historic city's future. These operations have the characteristics of internal marketing, and in an essential way make the actions of the local government credible in the society at large.

4. Developing marketing instruments for the city, and the rules for using them in the context of realizing the marketing strategies, with particular attention to internal marketing.

5. Developing the essential preconditions for realizing city marketing. In order for marketing operations to be conducted, it is vital that the rules of the market game be clear; in the case of the real estate market, this involves in particular clarifying the legal and ownership situation.

6. Taking steps intended to synchronize the needs of buyers of land with its quality. In order for investors to be attracted effectively, they should be offered highly developed space, and not "urban raw material." This allows for the consequent expansion of the buyer's market and the achievement of a more favourable price.

7. Creating new institutions acting in the sphere of city marketing.

To conclude our reflections, we may safely assert that the use of the marketing approach is very helpful in managing historic cities under the conditions of political and economic sovereignty. A market-oriented philosophy for the management of the city's development can help in the process of activating the potential of the heritage of historic cities, and by the same token in the active preservation of that heritage. The

multiplicity of entities interested in the city's development renders it necessary to make a substantial distinction among marketing actions. Internal marketing constitutes one of the essential elements, to date virtually unexploited, assisting local government authorities in realizing a strategy for the balanced development of historic cities.

To shift the reflections presented in this article to Cracow, a city with a rich cultural heritage and traditions of preservation reaching back to the nineteenth century, the concept of city marketing may be recognized as an opportunity for a systemic solution of the city's problems, for the realization of a strategy of rational consumption of cultural goods, and for activating the large intellectual potential, to date underutilized.

Endnotes:

¹ J. Purchla, "Dziedzictwo a rozwój. Zarządzanie miastami zabytkowymi a prawa rynku w doświadczeniach Europy Środkowej" [Heritage and Growth: The Management of Historic Cities and the Laws of the Market in the Experience of Central Europe], in *Kraków – prowincja czy metropolia?* [Cracow: Province or Metropolis?] (Cracow: Universitas, 1996), p. 99.

² N. Bouché, "Rola państwa i wspólnot lokalnych w rewitalizacji miast historycznych. Doświadczenia francuskie" [The Role of the State and Local Communities in the Revitalization of Historic Cities: The French Experience], in *Oboowiązki wobec dziedzictwa a prawa rynku. Ich wpływ na zarządzanie miastami historycznymi* [Obligations towards the Heritage and the Laws of the Market: Their Impact on the Management of Historic Cities], conference materials from an international symposium organized by the Polish National Committee of ICOMOS, and the International Cultural Centre in Cracow, 1995; hereinafter cited as *Obligations*.

³ K. Görlich, "Przedsiębiorczość i rozwój gospodarczy – szansa i zagrożenie dla rozwoju miasta" [Entrepreneurship and Economic Growth: Opportunity and Threat for the Development of the City], in *Obligations*.

⁴ The problems of the development of city marketing in Europe were the topic of a conference, *Urban Marketing in Europe*, organized in Turin, Italy, by the Torino Incontra Congress Centre. Among the results of this conference was the publication *Urban Marketing in Europe*, edited by Gastone Ave and Franco Corsico (Turin 1994), hereinafter cited as *Urban Marketing*.

⁵ J. Komorowski, *Marketing miejski i jego znaczenie we współczesnym rozwoju miasta* [City marketing and its Significance in the Contemporary Development of the City], *Zeszyty Naukowe AE w Poznaniu, Prace z zakresu gospodarki przestrzennej* [Scientific Publications of the Poznań Academy of Economics, Works on Spatial Planning], Series I, No. 206 (Poznań 1993), p. 46.

⁶ A. Szromnik, "Marketing komunalny. Rynkowa koncepcja zarządzania gminą" [Marketing the Local Community: The Market Concept of Local Government Management], *Samorząd Terytorialny* 3 (1996), pp. 5-7.

⁷ J. van der Meer, "The Role of City Marketing in Urban Management", paper prepared for an international conference, *City Marketing and Planning*, organized in Cracow by the International Cultural Centre, November 1992; L. van den Berg, L. H. Klaasen, and J. van der Meer, *Strategische City-marketing* (Schoonhaven: Academic Service, 1990); L. van den Berg and J. van der Meer, "Urban Marketing in the Netherlands", in *Urban Marketing*; H. Meffert, "Stadtmarketing – Pflicht oder Kür?", *Planung und Analyse* 8 (1989); *Stadtmarketing in der Diskussion. Fallbeispiele aus Nordrhein-Westfalen*, ILS Schriften 56 (1991), hereinafter cited as *Stadtmarketing*.

⁸ D. Osborn and T. Gaebler, *Rządzić inaczej. Jak duch przedsiębiorczości przenika i przekształca administrację publiczną* [To Govern Differently: How the Entrepreneurial Spirit is Permeating and Transforming Public Administration] (Poznań: Media Rodzina, 1994).

⁹ P. S. Fischer and A. J. Holmes, "The Role of Property Research in the Market Process", in *Urban Marketing*.

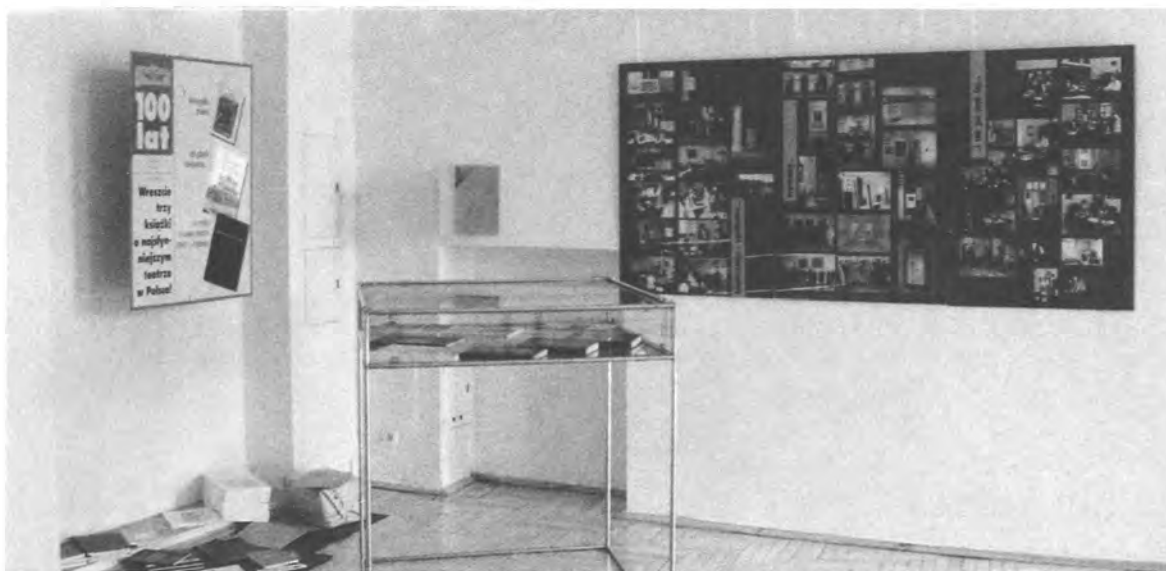
¹⁰ In 1992, the International Cultural Centre organized a conference on *City Marketing and Planning*, attended by experts on city management, theoreticians and practitioners from Europe and the United States.

¹¹ H. Kemming, "Zur Gestaltung von Stadtmarketing – Orientierungen für die Praxis", in *Stadtmarketing*, p. 8.

¹² F. Corsico, "Urban Marketing: A Tool for Cities and for Business Enterprises, a Condition for Property Development, a Challenge for Urban Planning", in *Urban Marketing*.

¹³ G. Ashworth, "Heritage Planning: An Approach to Managing Historic Cities", in *Managing Historic Cities*, ed. Z. Zuziak et al. (Cracow: International Cultural Centre, 1993), pp. 27-47.

- Chronicle



The Five Years of the International Cultural Centre exhibition



Members of the Programme Council visit Košice during their study tour



Before the ceremony unveiling a plaque in honour of Józef Hieronim Retinger: deputy mayor Krzysztof Görlich and Olivier Giscard d'Estaing in front of the house on 2 Wiślna Street in Cracow

June

26 May – 30 June

Exhibition *Five Years of the International Cultural Centre in Cracow*, presenting the Centre's publications, posters of exhibitions we organized and rich photographic documentation of our 5-year activity

31 May – 2 June

The Cultural Heritage of Little Poland – 6th meeting as part of the project *Upper Silesia – Little Poland – Moravia – Slovakia in the Centre of Europe*, combined with a study tour with the participation of members of the Programme Council, whose session was held on 30 May

7 June

Working visit by director Gert Schneider of Heidelberg University to discuss the TEMPUS programme and cooperation as part of the College

9 – 15 June

Tarnów: Presentation during Lvov Days of two exhibitions prepared by the ICC in previous years – *Lvov National Exhibition 1894* and *The Heritage of the Borderlands*

14 June

Conference *The Europe of the Founding Fathers... The Europe of Today* combined with the unveiling of the plaque in memory of Józef Hieronim Retinger, co-organized by the ICC in connection with the meeting of the European League for Economic Cooperation (ELEC), co-founded by J. Retinger

15 – 17 June

Chicago: Presentation of ICC publications at the ABA Convention and Trade Exhibit

16 – 19 June

Bad Frankenhausen: Director Jacek Purchla participates in a symposium organized as part of the centenary celebrations of Kythäuser-Denkmal; Prof. Purchla gave a lecture about the Grunwald Monument and cult of the past in Cracow

20 – 22 June

Munich: Director Jacek Purchla takes part in the meeting of the European Network of Cultural Centres (ENCC)

24 June – 7 July

Heidelberg: Study visit of Prof. Jacek Purchla as part of the TEMPUS project (studies on the role of cultural heritage in German social awareness since the 19th century)

18 – 21 June

Director Anna Gawron takes part in the *Conference Cultural Heritage Protection in Wartime and in the State of Emergency* organized as part of the "Partnership for Peace" by the Ministry of Culture and the Art and the General Conservator's Office

19 June

Visit by Prof. Dr Steven Mansbach, representative of the Amerikanische Akademie zu Berlin, who became acquainted with the Centre's activity

25 June

Visit by Veronika Hardstaff of Great Britain, member of the European Parliament

July

1 July

– Meeting of director Anna Gawron with Helena Drobna and Annemarie Türk of the Kultur-Kontakt – Austria to discuss possible cooperation

– Working visit by Alina Magnuska, counsellor of the Embassy of the Republic of Poland in Washington, D.C.

– *Stadtentwicklung Berlin – historisches Zentrum* – a lecture by Dr Helmut Maier combined with a slide show, organized by the ICC and the Goethe-Institut in Cracow in the headquarters of the Institute; representatives of the Gesellschaft Historisches Berlin e.V., headed by Dr Maier, during a meeting with director Anna Gawron became acquainted with the Centre's activity and plans, and then saw



Participants and lecturers of the course entitled
Integrated Urban and Landscape Heritage
in front of the Renaissance manor house in Szymbark



Before Dr Erhard Busek's inaugural lecture
of the course *Central European City*:
(from left) Dr Emil Brix, Prof. Władysław Stróżewski, Dr Erhard Busek,
Prof. William Hubbard, Prof. Jacek Purchla, Prof. Rik Torfs



Course participants in the *Sommerakademie* together with their lecturers
in the Pieskowa Skala Castle

Karl Dedecius gives a speech during the ceremonial inauguration of the Villa Decius



the exhibition *Five Years of the International Cultural Centre in Cracow*

2 July

Visit by Harmon Greenblatt (The Hartt School University of Hartford) to discuss possible future cooperation with The College for New Europe

7 – 21 July

Integrated Urban and Landscape Heritage – a conservation course organized as part of The College for New Europe (theoretical classes in Cracow, field classes in the Krosno Land)

9 July

Working meeting with Marcin Śliwa of the Centre for Cultural Animation to discuss possible cooperation between the two institutions

11 July

Courtesy visit by Louise and Robert Duemling of the National Gallery of Art in Washington, D.C.

15 – 30 July

Basic Social and Cultural Problems of New Europe – an annual basic course of The College for New Europe

18 July – 1 August

Central European City – another course of The College, organized in cooperation with the Mitteleuropazentrum of Krems (Austria)

21 July – 11 August

Democracy and Diversity – an annual course organized by the New School for Social Research of New York as part of The College for New Europe

24 July

Warsaw: Promotion of ICC publications organized jointly with the Slovakian Institute – *Cultural Ties of Poland and Slovakia Throughout History* (edited by J. Wyrozumski), *Slovakia Known and Unknown* by Z. Niedziela, and *Historical Relations between the Poles and the Slovaks* (re-print from 1938); Prof. Jerzy Wyrozumski, Prof. Jacek Purchla and Dr Krzysztof Broński (Research Institute of European Heritage) participated in this meeting

26 July

Visit by Andrzej Kapiszewski, ambassador of the Republic of Poland in the United Arab Emirates

August

14 August

Visit by Jacek Łumiński, director and choreographer of the Silesian Dance Theatre to discuss possible cooperation during the training for cultural managers

15 – 29 August

Sommerakademie – Studienstiftung des deutschen Volkes – a summer course for young intellectual elites (organized for the second time in Cracow as part of The College)

16 August

Working meeting of director Jacek Purchla with Hans Kessler and Peter Antes (Studienstiftung des deutschen Volkes) and Prof. Bernd Oppermann during the *Sommerakademie* course

22 – 24 August

Visit by Werner Desimpelaere (Groep Planning of Bruges) to discuss cooperation between the ICC and the City of Cracow and Groep Planning in a research project about the revitalization of historical cities of Central Europe

27 August

Study tour *Working-Class Settlements of the Upper Silesia and Silesian Basin* as part of The College course organized jointly with the Studienstiftung des deutschen Volkes

29 – 31 August

Budapest: Director Jacek Purchla takes part in the Third International Conference on the History of Cities; Prof. Purchla chaired the session of the section concerned with the *Cities of Central Europe in the 19th Century*

September

5 September

Working visit by minister Wacław Janas

6 – 7 September

Director Jacek Purchla takes part in meetings with a delegation from Jerusalem headed by Mayor Ehud Olmert, which visited Cracow to sign the cooperation agreement

6 – 8 September

Official inauguration of the work of Villa Decius prepared by the Villa Decius Association: Director Jacek Purchla and director Anna Gawron took part in the inaugural conference *Renaissance 2000*; the programme was prepared and the Open Day organized by Regina Pytlik (Centre for the Promotion of the Arts and Sciences)

8 – 17 September

X'ian (China): Participation of Mayor Józef Lassota and director Jacek Purchla as delegates from Cracow to the 5th World Conference of Historical Cities; Prof. Purchla gave a paper entitled *Heritage Management in Cracow*

12 September

Visit by a delegation of Bavaria government: Dr Michael Mihatsch, Ulrike Fischer and Manfred Regauer to discuss Bavarian Days planned in Cracow for 1997

13 September

Working visit by Edward Pugh, director of the British Council in Warsaw to discuss an exhibition of Charles Rennie Mackintosh in the ICC Gallery

18 September – 31 October

Charles Rennie Mackintosh. Life and Work – presentation of the works of an outstanding turn-of-the-century Scottish architect, called the father of European Art Nouveau (ICC Gallery)



ICC Gallery: an exhibition presenting the life and work of Charles Rennie Mackintosh



Giorgio Strehler receives the Tadeusz Kantor Award

Prof. Marek Sajduk and Dr Pawel Pencakowski, organizers of the *In the Face of Thanatos* exhibition



Presentation of ICC publications at an exhibition in Marseilles (with Agata Wąsowska in the background)

Participants in the 9th Forum of European Cultural Networks in a meeting with scholars and artists at the ICC Gallery: (from left) Sławomir Mrożek, Prof. Jerzy Wyrozumski, Andrzej Wajda, Prof. Jacek Woźniakowski



19 – 22 September

9th Forum of European Cultural Networks – an annual meeting of the representatives of the Networks under the patronage of the Council of Europe organized by the ICC; it provided an opportunity to present Polish culture and European cultural heritage in Cracow

23 – 26 September

Nizhni Novgorod: Rafał Solewski MA (Research Institute of European Heritage) takes part in the conference *Traditional Culture and its Modern Aspects* organized by the Research Institute ETNOS; R. Solewski gave a paper entitled *Protection of Historical Monuments in Turn-of-the-century Cracow*

27 – 29 September

The Cultural Heritage of the Spisz – a touring seminar of the ICC team around the Polish and Slovakian Spisz (Frydman – Niedzica – Kezmarok – Levoča – Spišski Hrad – Podoliniec)

30 September

Meeting of the management with Gerdien Verschoor, assistant for press and culture of the Embassy of the Netherlands in Warsaw to discuss possibilities of presenting Dutch art in the ICC

October

2 October

Director Anna Gawron takes part in a meeting at Villa Decius with German journalists, who visited Poland at the invitation of the Robert Bosch Stiftung

2 – 6 October

Frankfurt: Presentation of ICC publications at the International Book Fair

7 October

Working visit by minister Michał Jagiello

11 October

Courtesy visit by Tran Hoan, minister of culture and information of the Socialist Republic of Vietnam and accompanying persons

19 October

Giorgio Strehler, founder of the Union of Theatres of Europe is awarded the Tadeusz Kantor Award, founded by the ICC in 1992, in the presence of Maria Stangret-Kantor and Teresa Triscari Ilardo, director of the Italian Institute in Cracow

28 October

Mackintosh in Context: The European Connections – a lecture by Peter Trowles, curator of the Mackintosh Collection, Glasgow School of Art, closing the exhibition presenting Charles Rennie Mackintosh in the ICC Gallery

30 – 31 October

Visit by Xavier Canonne to discuss preparations for the exhibition of works of Marcel Mariën in the ICC Gallery in autumn 1997

November

7– 11 November

Munich: Director Jacek Purchla takes part in the meeting of the working team of Polish and German art historians as part of the project *The Common Cultural Heritage of Poland and Germany*

12 November – 12 December

In the Face of Thanatos – an exhibition presenting Galician war cemeteries from the years 1914–1918 on archival and contemporary photographs (ICC Gallery)

13 – 15 November

Czerniowce: Director Jacek Purchla takes part in a conference on Ukrainian-Austrian cultural relations in the second half of the 19th and early 20th centuries, organized at Czerniowce University by the Ukrainian government; Prof. Purchla gave a paper *19th-century Lvov Architecture and Vienna*

15 November

Warsaw: Director Anna Gawron takes part in a seminar *New Media – The Market – Dissemination of Culture. Implications for Cultural Policy*, organized by the Institute of Culture

16 – 18 November

Brussels: Director Jacek Purchla participates in the work of the jury of the Europa Nostra Award for conservation of historic buildings

22 – 24 November

Zagreb: Director Jacek Purchla takes part in a seminar of the House of Europe entitled *Europe of Cultures: Cultural Identity of Central Europe*; Prof. Purchla gave a paper *Management of Historical Cities and Market Forces. The Central European Experience*

22 – 24 November

Marseilles: Alicja Górka MA and Agata Wąsowska MA (Centre for the Promotion of the Arts and Sciences) take part in the *European Exhibition – Forum on Essays on Arts*, combined with the presentation of the Centre's publications in this field

*

In November Ewa Nachtigall, graduate of Panthéon Sorbonne, Paris I in art history, started a two-month managerial practice at the ICC

December

2 – 5 December

Lvov: Director Jacek Purchla and Rafał Solewski take part in an international conference *Architecture as Reflection of Ideology*; Prof. J. Purchla gave a paper *Turn-of-the-century Cracow – In Search of the Polish National Style*, R. Solewski MA presented a paper *19th-century Architecture as a Picture of Emancipation of the European Bourgeoisie*

5 – 8 December

Wrocław: Presentation of selected ICC publications during the annual Meeting of Publishers of Good Books



First day of the conference
Death – Space – Time – Identity...



Palace of Art:
the opening of the *Egon Schiele in Cracow* exhibition



At an exhibition of paintings by Kazimierz Glaz,
with Prof. Włodzimierz Kunz in the foreground



Ślawkowska Street: advance publicity of the conference
organized to mark the 70th anniversary of Radio Kraków



Opening of the *Radio and Mass Culture* exhibition:
(from left) Bogusław Nowak, chairman of the Board of Radio Kraków,
director Jacek Purchla, Piotr Frydryszek, chairman of the Public Radio Association in Poland,
Marek Sosenko, curator of the exhibition

8 – 10 December

International conference *Death – Space – Time – Identity in Central Europe around 1900*, organized by the ICC in cooperation with the Oesterreichische Forschungsgemeinschaft of Vienna and the Council for the Protection of the Memory of Combat and Martyrdom

10 – 11 December

Meeting of the Programme Council of the International Cultural Centre

11 December – 30 January

Egon Schiele in Cracow – first presentation in Poland of the work of an Austrian expressionist, one of the most eminent turn-of-the-century European artists, shown by the ICC in the Palace of Art in Cracow

12 – 15 December

Copenhagen: Director Jacek Purchla takes part in the closing of the festival Kulturbry '96 and in the meeting of the Network of the European Cities of Culture and Cultural Months

13 December

Professor Jerzy Z. Łoziński dies; he was an eminent art historian, editor-in-chief of the Catalogue of Monuments of Art in Poland, and member of the ICC Programme Council

January

A series of events accompanying the *Egon Schiele in Cracow* exhibition:

8 January – Doc. Tomasz Gryglewicz *Egon Schiele and Expressionism* (lecture)

15 January – Anna Zeńczak MA *Remarks on the "Egon Schiele in Cracow" Exhibition* (lecture)

17 January – Doc. Patrick Werkner *Egon Schiele, Oskar Kokoschka and Viennese Expressionism* (lecture)

23 January – Professor Jacek Purchla *Vienna Around 1900* (lecture)

27 January – Dr Erhard Busek *Der Zeit ihre Kunst – der Kunst ihre Freiheit* (lecture)

29 January – *Farewell to the Exhibition*: showing of a feature film *Egon Schiele* (directed by John Goldschmidt) and a documentary film *Serge Sabarsky – Collector of Exhibitions*

14 January

Visit from a delegation of the French Ministries of Education, Foreign Affairs and Youth and Sport – the delegation is informed of the ICC's activities

15–17 January

Paris: Director Anna Gawron takes part in a meeting of the Steering Committee of the Forum of European Cultural Networks (FECN)

15 January – 9 February

Exhibition *The Heart of the Matter – The Paintings of Kazimierz Giaz* (ICC Gallery)

21 January

Debate on *The Historical Metropolis. A Hidden Potential*, with the participation of Prof. Tadeusz Chrzanowski, Prof. Jerzy Mikulowski-Pomorski, Prof. Jacek Purchla and Prof. Jacek Woźniakowski, combined with the promotion of the new book published by the ICC, *The Historical Metropolis. A Hidden Potential* (ICC Gallery)

24 January

Working meeting of the ICC management with Prof. Jose Vidal Beneyto, advisor to the Commissioner for European Union Cultural Matters

27 January

Presentation of another volume entitled *Churches and Roman-Catholic Monasteries of the Old Rus Province* in the series *Materials for the History of Religious Art in the Eastern Borderlands of the Old Polish Republic*, published by the ICC under the editorship of Prof. Jan K. Ostrowski

30 January – 3 February

Lyon: Agata Wąsowska MA takes part in a seminar on the use of simulating games and plays in training cultural managers, organized as part of the European Network of Cultural Administration Training Centres

31 January – 2 February

Meeting of the ICC management with a delegation of the European Network of Cultural Centres to discuss the ENCC meeting in Cracow planned for June; a guide on European cultural centres prepared; and a *Culture Management* course organized as part of the ENCC for summer and autumn 1997 by the ICC and Federation of Flemish Cultural Centres (FEVECC) and the Malmitalo Cultural Centre of Helsinki

February

4 February

Prof. Piotr Krakowski dies; he was an architect, art historian and art critic, member of the Polish Academy of Learning, Professor at the Jagiellonian University, member of the ICC Programme Council, and curator of our Gallery

4 February

Courtesy visit by a theatrical group based at the "Borderland" Foundation in Sejny

11 February

Lecture by director Jacek Purchla to a group of Hungarian students of Polish studies on Cracow's history, culture and ICC activities

14–15 February

Conference *The Culture-forming Role of Radio* to mark the 70th anniversary of Radio Kraków, organized by the ICC, Polish Radio Kraków and the Public Radio Association in Poland at the Journalists' Club "Pod Gruszką"

14 February – 2 March

Exhibition *Radio and Mass Culture* (ICC Gallery)



A meeting with Dr Yuri Biryulov,
author of *Art Nouveau in Lvov*



Opening day of the *Henryk Morel* exhibition:
(from left) Anna Maria Leśniewska, curator of the exhibition,
the artist's family, director Jacek Purchla



Director Anna Gawron – with Dr Karolina Grodziska, director of the Polish Academy of Sciences Library
in Cracow, and Krzysztof Kruzel, curator of the exhibition – welcomes guests
at the opening of the *Masterpieces of Graphic Art...* exhibition



Prof. Lech Kalinowski
starting a lecture
on artistic prints

16 February

Meeting held by director Anna Gawron to acquaint a group of students from the Cultural Management School of the Jagiellonian University with the activities and principles behind the work of the ICC

17 February

Working visit by Agnieszka Drop, cultural attaché of the Republic of Poland in Brussels

19 February

Katarzyna Pajdzik MA takes part in a meeting of non-governmental organizations, organized by the Stefan Batory Foundation, to discuss cooperation with similar organizations in Belarus

20 February

Courtesy visit by Tom Vedby Jørgensen, in connection with his becoming director of the Danish House in Cracow

26 February

Lecture by Doc. Yuri Biryulov from Lvov on *Lvov Art around 1900* (ICC Gallery)

March

7 March

Meeting of Prof. Jerzy Wyrozumski, director Anna Gawron and Katarzyna Pajdzik MA with the ambassador of the Czech Republic, Karel Štindal, to announce a Polish-Czech conference being prepared by the ICC (May '97)

7 March – 4 April

Exhibition *Henryk Morel (1937–1968) – Sculpture, Drawings, Spatial Composition* (ICC Gallery)

15–19 March

Budapest: Director Anna Gawron takes part in an international conference on *Centres of Excellence in Central Europe*, organized by Collegium Budapest

16–18 March

Leuven: Director Jacek Purchla takes part in a seminar, organized as part of the TEMPUS programme at Leuven University; Prof. Purchla gives a paper *Europa Minor – Poland, Bohemia and Hungary in European Civilisation*, and in the seminar *Towards the Amsterdam Treaty* devoted to the problems of Poland's integration with the European Union

16–24 March

Tusnad (Romania): Rafał Solewski MA takes part in an international conference *Ecclesiastical Architectural Heritage*; R. Solewski gives a paper on the state of Cracow church architecture at the turn of the 19th and 20th centuries

20–23 March

Leipzig: Presentation of ICC publications at the International Book Fair

27 March

Director Jacek Purchla meets Prof. Jeremy Boissevain of Holland (Visiting Professor at the Jagiellonian University) to discuss the issues of tourism in historic cities

April

3–7 April

Madrid: Director Jacek Purchla takes part in an annual meeting of the Europa Nostra General Assembly

6–11 April

Jerusalem: Presentation of ICC publications during the International Book Fair as part of the *Books from Poland* exposition

7 April

Lecture by Dr Dieter Hoffmann-Axthelm *The City's Future and Actual Conditions*, prepared by the Goethe-Institute in Cracow in collaboration with the ICC

9–12 April

Saint Petersburg: Director Jacek Purchla takes part in a seminar entitled *St. Petersburg: New Strategy for Preservation of the Historic Center*, organized by St. Petersburg City Center Rehabilitation Project and the World Bank; Prof. Purchla gives a paper entitled *Historic and Cultural Preservation during Decentralisation and New Partnership for Financing Historic Preservation*

11 April – 1 June

Exhibition *Masterpieces of Graphic Art from the Collection of the Polish Academy of Sciences Library* in Cracow (ICC Gallery)

18–20 April

Lublin: Presentation of ICC publications during the Lublin Spring of Publishers

19–22 April

Brussels: Director Anna Gawron takes part in a meeting of the ENCC

23–27 April

Stockholm: Director Jacek Purchla takes part in a seminar organized under the patronage of the Council of Europe concerning threats to cultural heritage posed by environmental deterioration; Prof. Purchla gives a paper *Heritage and Development. A Message from Cracow*

24 April – 15 June

Rovereto: Presentation of the exhibition *In the Face of Thanatos. Galician War Cemeteries from 1914–1918*, prepared by the ICC for a Cracow audience in November 1996; in Italy this exhibition was shown in the 16th-century rooms of the Museo Storico della Guerra

29 April

The Origins of Artistic Prints – a lecture by Prof. Lech Kalinowski as part of the series of meetings accompanying the exhibition *Masterpieces of Graphic Art from the Collection of the Polish Academy of Sciences Library* in Cracow

May

5–7 May

Bratislava: Working meeting of Regina Pytlik MA, managing the ICC Centre for the Promotion of the Arts and



Richard von Weizsäcker and Barbara von Monheim accompanied by director Jacek Purchla on a sightseeing tour of Cracow



Proceedings of the Polish-Czech conference, director Anna Gawron and Prof. Jerzy Wyrozumski



An evening of "young Czech poetry" in Camelot: (from left) Zbigniew Machej, Miloš Doležal and Tomáš Kafka



A meeting between director Anna Gawron and a Hungarian delegation at the ICC headquarters

Sciences, with Barbara Suchoń-Chmiel, deputy director of the Polish Institute; at the invitation of the British Council R. Pytlik also took part in the opening of the Charles Renée Mackintosh exhibition, prepared as part of the British-Slovak Celtic Days and based on last year's exhibition at the ICC Gallery; this exhibition was also on display in Košice

7 May

Visit by the former President of Germany Richard von Weizsäcker and the former prime minister of Holland Ruud Lubbers, together with their wives and a group of friends; as part of a private visit to Cracow

7 May

Professor Lech Kalinowski – an eminent art historian and medievalist, professor at the Jagiellonian University, member of the ICC Programme Council – is awarded the Herder Prize of the Toepler Foundation in Hamburg for his outstanding achievements in the field of art and the humanities

8 May

Visit by Javier Pérez de Cuéllar, president of the UNESCO World Commission on Culture and Development, the former Secretary General of the United Nations

15–18 May

Bilateral symposium *The Czech Republic and Poland on the Routes of their Cultural Development*, combined with a tour of the Czech borderlands (Ostrava – Opava – Krňov), organized by the ICC

15 May

Zbigniew Machej Presents – *Doležal, Kafka, Váša, the Young Czech Poets* – an open meeting prepared as part of the pro-

gramme to accompany a Polish-Czech conference (Loch Camelot cabaret room)

15–18 May

Ljubljana: Director Jacek Purchla takes part in the inauguration of the European Cultural Month as well as a meeting of the European Cities of Culture and Cultural Months (ECCCM) network

15–18 May

Bilbao: Agata Wąsowska MA takes part in an annual informational meeting of the European Network of Cultural Administrators Training Centres (ENCATC), organized by Deusto University; the ICC – as a founder member – has been a member of the Network since 1992

15–19 May

Warsaw: Presentation of ICC publications at the 42th International Book Fair

24 May

Visit by a Hungarian delegation with the participation of Prof. László Beke, director of the Mücsarnok Palace of Art and Dr Rafał Wiśniewski, director of the Polish Institute in Budapest; during a meeting with the ICC management, the programme for next year's Festival of Hungarian Culture in Poland was discussed (an exhibition of works by Hungarian and Polish artists will be prepared at the ICC Gallery as part of this Festival)

24 May

Meeting of director Anna Gawron with the Deutsche Gesellschaft group from Berlin

30 May – 2 June

Chicago: Presentation of new ICC publications at the annual BOOKEXPO AMERICA

[trans. Jerzy Pilawski]



Wawel Castle,
second day of the conference



The end of May and beginning of June 1996 marked the fifth anniversary of the International Cultural Centre. The conference on *The Historical Metropolis. A Hidden Potential*, a continuation of integrated studies (carried out by the ICC from its beginning) on historic cities in periods of change, also served as another debating forum for representatives of Central European historical metropolises.

The meeting's agenda allowed for an exchange of specialist opinions on the identity, history and transformation of historic cities, how those cities fulfilled their metropolitan functions, and the problems of preserving them in the context of wider economic and cultural developments in the Central European Region. These issues were discussed by a number of specialists in history, art, sociology, planning and town-planning, such as Prof. Karl Schlögel, Prof. Jerzy Mikułowski-Pomorski, Prof. Gregory J. Ashworth, Prof. Thomas DaCosta Kaufmann and Prof. Thomas Bender.

The historical aspect of Central European urban development was discussed as a separate issue. The location and time of the 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, were discussed using the examples of Budapest, Zagreb, Prague, Bergen, Rome, Munich, Nuremberg, Moscow, Saint Petersburg, Cracow, Poznań and Czerniowce in the papers of Prof. Vera Bacskai, Prof. Vladimir Bedenko, Prof. Giorgio Piccinato, and Prof. Hans Michael Körner. Prof. Jacek Purchla and Krzysztof Czyżewski analysed the process by which a city acquired and lost its metropolitan functions. Special emphasis was placed on the present-day situation of cultural heritage and its potential future role in the development of historical metropolises.

As intended by the organizers, the conference succeeded in defining the notion of "metropolis" in a number of possible aspects. As another contribution to the studies on the complex historic process of urban development, the meeting's participants also defined the foundations of the identity of contemporary cities and pointed to those factors that condition the fulfilment of metropolitan functions. The current and future developmental possibilities of Central European cities were also analysed and the interrelations between them were determined.

Rafał Solewski
Research Institute of European Heritage

[trans. Jerzy Pilawski]



Speech of Prof. Władysław Stróżewski:
*The Problem of Death in the 19th and 20th Centuries
 from a Philosophical Angle;*
 next to Andrzej Powroźnik, Chairman of the Council
 for the Protection of the Memory of Combat and Martyrdom
 and Prof. Jacek Purchla

The Angel of Death, Tadeusz Kantor's drawing (1985, private collection) – a vignette of the conference materials



In keeping with its programme, the International Cultural Centre is undertaking a number of projects aimed at preservation of cultural heritage, with special emphasis on the Central European region. Their goal is not only to protect historic buildings in danger of destruction and neglect, but also to single out and highlight the cultural phenomena of this part of Europe. One such phenomenon is *death* – comprehended not individually, but also as the death of a nation and society, and involving both the fear of death and conceptions of death. The need to discuss these issues with a wider audience led to an international conference organized by the ICC in collaboration with the Council for the Protection of the Memory of Combat and Martyrdom and the Oesterreichische Forschungsgemeinschaft of Vienna.

The organizers wanted the invited guests to represent the widest possible range of Central European countries, and succeeded in bringing together researchers from Austria, Slovakia, Hungary, Croatia, Ukraine, Italy and Poland. The conference room gathered together historians, art historians, sociologists, philosophers, and ethnographers. The problems of the session focused on the cemetery in its widest meaning: both as an architectural phenomenon and as a place, which evokes in social consciousness feelings of sadness, reflection, remembrance, and fear (Anna Król *A Cemetery Becomes a Museum*; Marco Pozzetto *Italian and Austrian Cemeteries from the Period of the First World War on the Isonzo Front*; Janos Gerle *Tradition and Symbolism in the Architecture of Hungarian Cemeteries around 1900*). Other important subjects included a comparison of various traditions of sepulchral culture (Leszek Hońdo *The Space of a Jewish Cemetery*; Anna Spiss *Village Cemeteries in Poland*), the attitude to death as it changed from the early 19th to the 20th century (Władysław Stróżewski *The Problem of Death in the 19th and 20th Centuries from a Philosophical Angle*; Emil Brix *Death in Fin-de-Siècle Vienna*) and characteristic views on a hero's death in defence of the homeland (Csaba G. Kiss *Variations on the Death of a Nation in Central Europe*; Paweł Pencakowski *Cemeteries of the First World War*; Dana Bořutová *The Cemeteries of Dušan Jurković*; Karolina Grodziska *The Death of an Émigré in a Foreign Land*). Some of the papers were devoted to the presence of death in art (Piotr Krakowski *The Issue of Death in 19th and 20th Century Art*; Ewa Kuryluk *From Death as Art to Death-Art*; Rafał Solewski *The Problem of Death in the Work of Tadeusz Kantor*).

Despite the many themes raised during the session and discussions, the conference did not exhaust the entire problem and many questions were left unanswered. Without doubt, the conference enabled comparison of many conceptions and stereotypes about this generally difficult subject. The session was supplemented, as it were, by a photographic exhibition entitled *In the Face of Thanatos*, organized at the ICC Gallery and showing Galician cemeteries from the First World War.

Agata Wąsowska

The Centre for the Promotion of the Arts and Sciences

[trans. Jerzy Pilawski]



Prof. Jerzy Wyrozumski opens a conference



In the face of the process of European integration currently taking place, we are looking for ways of getting to know one another. Fully respecting the benefits of tourism and touring, we are striving to borrow inspiration from the deeper layers of our culture, which are an inalienable legacy of every nation, ethnic group and region. Within these layers we are looking for permanent values, which determine our national or group identity, not infrequently at risk in the above-mentioned integrating processes. We would like our own view of cultural creation to be accompanied by an external view, which broadens our cognitive horizons and effectively combines affection for what is indigenous to us with respect for what is somebody else's.

Although possessing common roots, the cultures of the Czech and Polish nations have evolved along different paths, each experiencing ups and downs at different times and under the influence of different factors. We were interested both in these different turns of fortune as well as in all points of contact and mutual influences. They all deserve our attention both with regard to their peculiarities and similarities as well as their collective features.

When organizing the present session we wanted to study the cultures of both nations over a long period of time, although focusing only on some of their mutual links and more important manifestations. We hope that by broadening our cognitive horizons and inspiring mutual understanding we contribute – even if only in a small measure – to building the awareness which the 21st century expects from us.

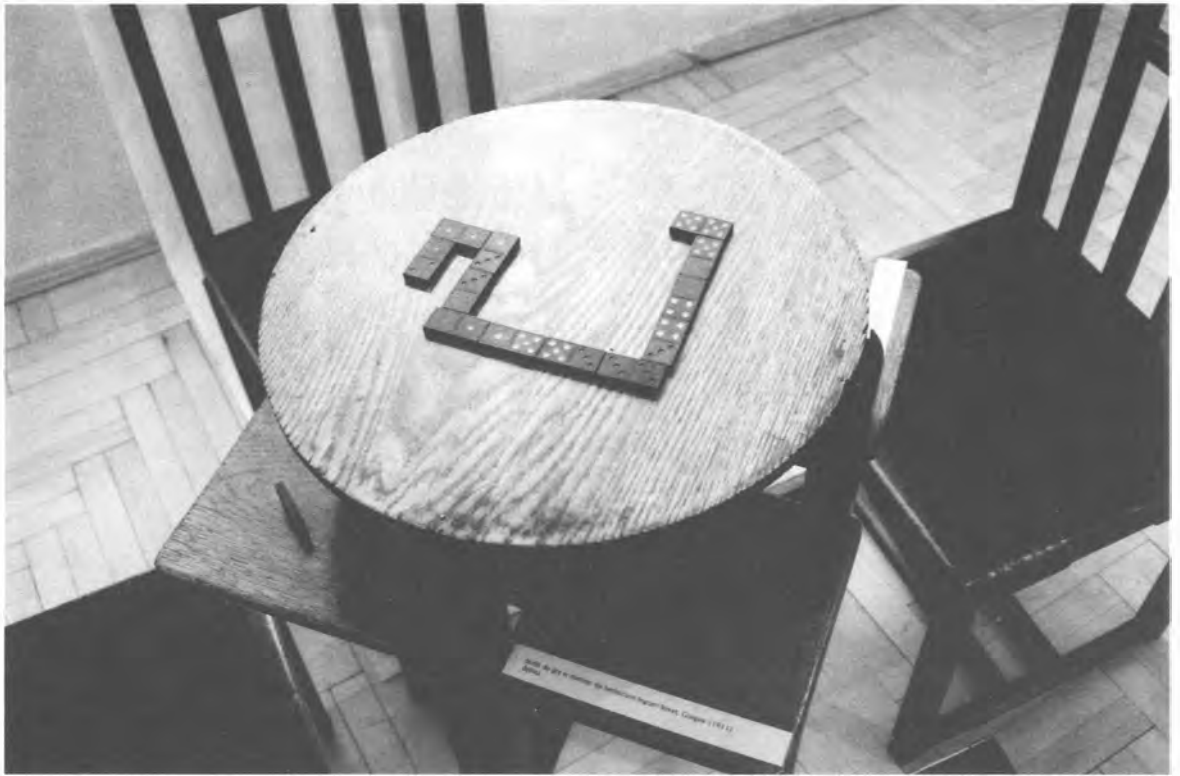
The session was attended by historians, literary specialists, linguists and ethnographers. They included 18 Czechs, among them 11 speakers, and about 40 Poles, among them 14 speakers. In principle the session centred on four thematic groups: 1) the directions of cultural progress in Bohemia and Poland in the Middle Ages and in the age of Renaissance, as well as the interrelations between them; 2) the culture of the Baroque and the Enlightenment in both states; 3) Czech and Polish historical consciousness, and its reflection in the respective literatures of the two nations, especially during the Romantic period; 4) the developmental trends of Czech and Polish culture after World War II with regard to their influence on one another.

The session included a poetry evening with two young Czech poets: Tomáš Kafka and Miloš Doležal, with linking commentary and extensive comments from Zbigniew Machej. At the end the participants took part in a study tour of the Opava Silesia and northern Moravia.

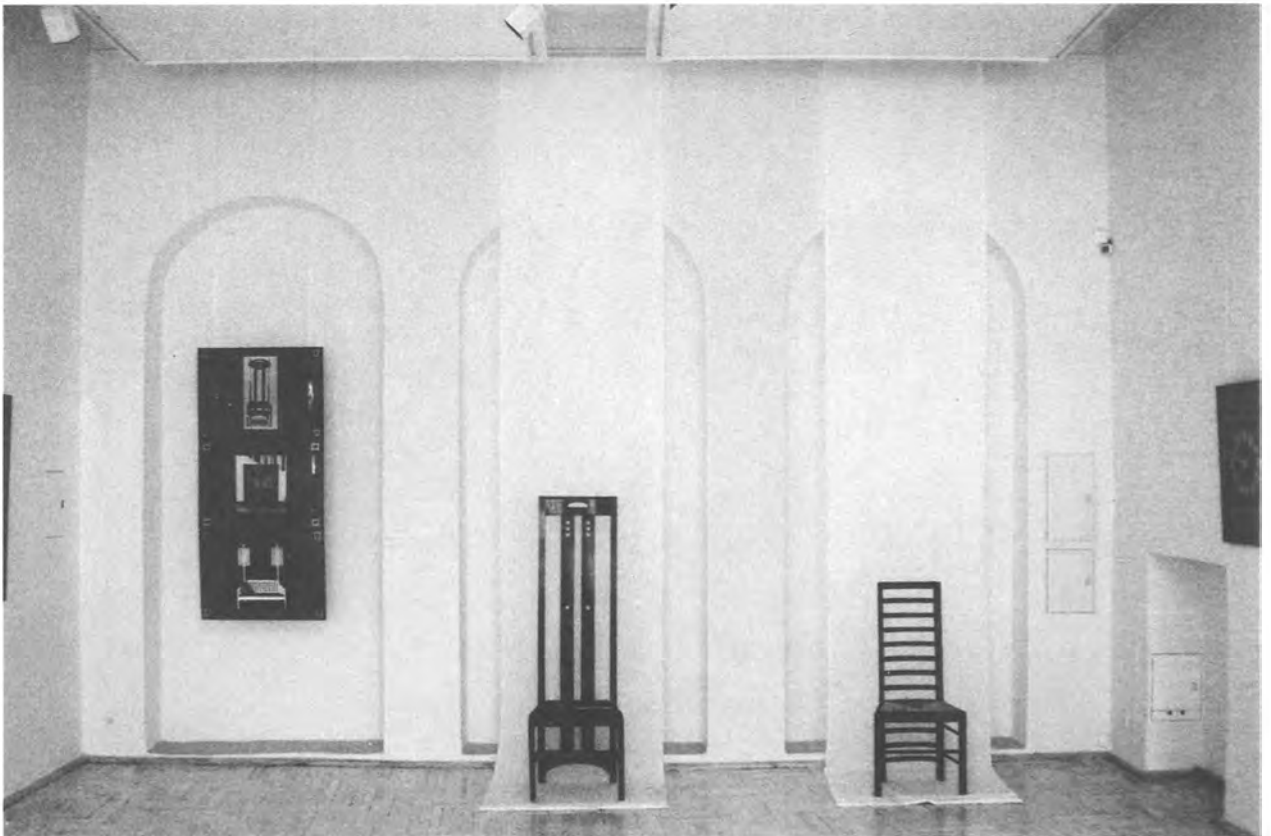
The conference and the social meetings were conducted in a friendly atmosphere. It is also worth noting the warm gesture made by the Czech Republic representative, Prof. Jaroslav Valenta, in awarding Prof. Henryk Batowski the prestigious Palacky Medal on the occasion of his 90th birthday.

Prof. Jerzy Wyrozumski
Head of the Research Institute of European Heritage

[trans. Jerzy Pilawski]



Original furniture designed by Charles Rennie Mackintosh, part of the exhibition



Exhibitions

Charles Rennie Mackintosh. Life and Work.

18 September – 31 October 1996

Charles Renie Mackintosh (1868–1928) – little known in Poland to this day – was the foremost architect of Scottish Art Nouveau. Although he worked during the Secession period, stylistically he went beyond the limits of this movement. Originally interested in Arts and Crafts, he heralded important movements in art, such as Bauhaus or De Stijl.

Mackintosh's supreme architectural achievement was the building of the Glasgow School of Art (1896–1909). With all its modernity (including its technological aspects: iron, concrete, glass), the design descended from the Scottish tradition of medieval castles and manor-houses. Mackintosh also designed the "House for an Art Lover", as well as a network of tea rooms in Glasgow, houses and flats. The artist not only designed buildings but composed interiors, down to the slightest detail: teaspoons for tableware or menu covers for tea rooms.

The exhibition – organized by the International Cultural Centre in collaboration with the Glasgow School of Art – consisted of two parts. The informational part provided data on the personality and creative work of the artist through texts and photographs, the other part presented Mackintosh's original furniture and architectural designs. The exhibition had two objectives: first, to show an artist rightly considered to be one of the fathers of new art around 1900, which emerged as a reaction to the lesson of 19th-century historicism, and was seeking a new language of forms; second, to provoke studies on links between Europe's artistic centres at the turn of the century. This includes not only the well-known relationship between the Vienna Secession and Mackintosh's work, but also the indirect influence of the Scottish artist on Cracow. Presentation of Mackintosh's art at the Secessionist Exhibition in 1900 provided the inspiration for Vienna's artistic circles. A founder member of the Secession movement, Gustav Klimt, as well as several artists centred around the Wiener Werkstätte, fell under the influence of his work. The Kunstgewerbeschule also found itself infected with Mackintosh's ideas. Its graduates propagated the achievements of the Werkstätte throughout the whole of Central Europe. It is no accident that Mackintosh was a great influence on the aesthetic of Cracow's Jama Michalika interior, the "den" of Young Poland's bohemia, as its interior decorations were designed by young graduates of the Viennese schools: Franciszek Mączyński and Karol Frycz, a student of the Kunstgewerbeschule.

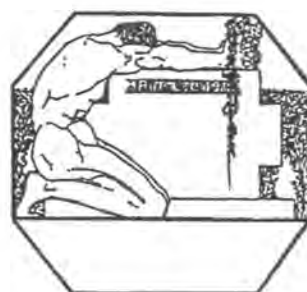
Admired on the continent, Mackintosh remained unrecognized in Great Britain. The value of his work became appreciated only after his death, and Glasgow became a place of pilgrimage for the admirers of his art. In May 1996 a great retrospective of Charles Rennie Mackintosh's life and work was opened there. The presentation in Cracow was a modest, but – in the opinion of the audience – a suitable match for this artistic event.

Dorota Leśniak
Curator of the exhibition

[trans. Jerzy Pilawski]



Advance promotion of the exhibition at the front of the Gallery



Contemporary photographs of old military cemeteries (part of the exhibition)



Exhibitions

In the Face of Thanatos. Galician War Cemeteries from 1914–1918.

12 November – 12 December 1996

The goal of the exhibition *In the Face of Thanatos* was to draw public attention to the exceptional complex of war cemeteries in the Carpathians and to the need to protect them, and through this example to draw attention to the broad problem of commemorating the dead. The date of the exhibition concurred with the conference *Death – Space – Time – Identity*, organized by the Centre, and dealing with the attitude to death and the dead in Europe.

The military cemeteries scattered throughout the picturesque but mountainous landscape of old Galicia not only represent mementos to the bloody battles of 1914 and 1915, but also a monument to a civilization, for which the outbreak of World War I marked the beginning of the end. The decaying Austro-Hungarian Empire went to great lengths to commemorate its heroes, and, what is characteristic of Central European tradition, to commemorate its defeated sons.

The complex of more than a hundred military cemeteries, inscribed in 1915–1918 into the cultural landscape of Little Poland, is unique thanks to its high artistic standards. They were designed by outstanding artists of different nationalities who served in the Austro-Hungarian army, including the Slovak Dušan Jurkovič, and the Pole Jan Szczepkowski.

Over 100 archival and contemporary photographs at the exhibition, prepared by Dr Paweł Pencakowski and Prof. Marek Sajduk, presented not only the most interesting cemeteries but also drew attention to their historical context and the complex problems of protecting them. The exhibition was accompanied by a bilingual Polish-German catalogue.

Prof. Jacek Purchla

Director of the International Cultural Centre

[trans. Jerzy Pilawski]



The Palace of Art – design of the entrance reminiscent of the Wiener Sezession pavilion



Egon Schiele, *A Sitting Couple* (Schiele and his wife), 1916 (from the catalogue of the exhibition)

The exhibition attracted constant interest...



The largest exhibition organized last year was the long-awaited exhibition of works by the Austrian Egon Schiele (1890–1918), one of the most outstanding yet most controversial and impressive artists of European Modernism. His art went beyond the limits of the *Jugendstil* aesthetic, and contributed to a new artistic phenomenon: Expressionism.

The period of the late 19th and early 20th centuries – which never fails to fascinate us with the richness and diversity of its themes – was marked by a great blossoming of Austrian culture. In the decadent atmosphere of the decaying imperial and royal monarchy, the talents of three great masters came to prominence: Gustav Klimt, Oskar Kokoschka, and Egon Schiele. In recent years (1992, 1994, 1996–97) the work of each of those artists has received its first showing in Poland – in Cracow. This was possible thanks to the cooperation of the International Cultural Centre with Serge Sabarsky, an art collector and connoisseur from New York.

The Schiele exhibition, organized by the Centre in collaboration with the Austrian Consulate General in Cracow, was on display at the Palace of Art. It comprised a very interesting and representative set of drawings, gouaches and watercolours from 1906–1918, enabling investigation of the artist's artistic evolution from his early academic studies to his last works, which revealed the influence of Cubism. It should be stressed that Schiele's works on paper should not in general be seen as preparatory material for his paintings, but as a fully independent means of expression. Their almost entirely exclusive theme is man – a solitary figure captured in an expressive gesture, in a taut posture, not infrequently deformed. The mutilated or demonized human body constitutes the means for expressing the artist's own painful yet fascinating existential experiences: love, death, illness, insanity, cruelty. These issues permeate through all his work.

Central to the exhibition were the numerous group of works produced in 1910 and those painted in early 1901, when the style of the then barely twenty-year-old artist began to acquire its own unique character and power of expression. It is enough to mention his terrifying and painful self-portraits, nudes of pregnant women, a nude of a mother and child, or a nude of a pubescent girl. These compositions are marked by a refined artistry.

The artistic layout of the exhibition was evocative of the famous Wiener Sezession pavilion, a specific symbol of Viennese art in the period around 1900.

The exhibition was accompanied by lectures and film showings.

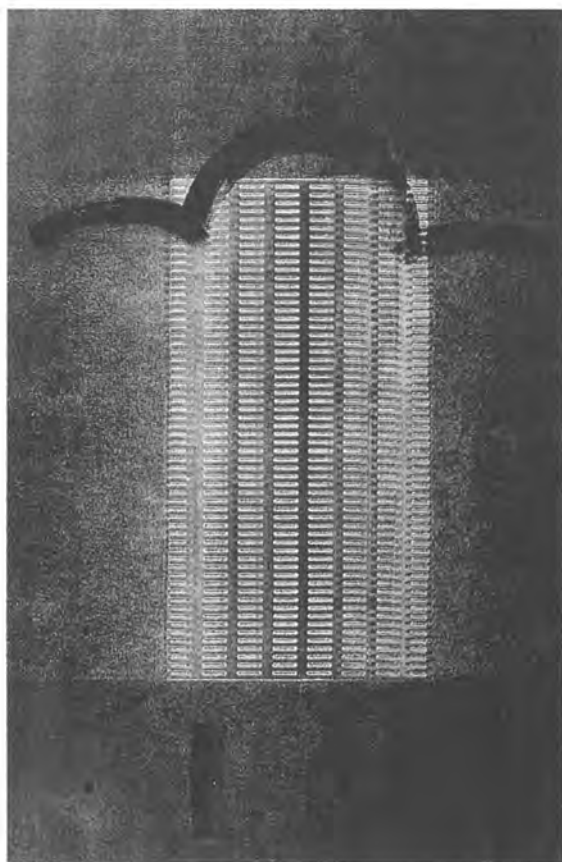
Anna Zeńczak

Curator of the exhibition

[trans. Jerzy Pilawski]



Part of the exhibition, with Kazimierz Glaz's *Iconostas* in the background



A gouache from the series *The Heart of the Matter*

Exhibitions

The Heart of the Matter. The Paintings of Kazimierz Głaz. 15 January – 9 February 1997

Kazimierz Głaz, a graduate of the Academy of Fine Arts in Wrocław, has been living and working abroad since 1965. At first he stayed in France, later in Canada, which became his second home. He has the reputation not only of being one of the most outstanding contemporary painters but also as a coordinator of artistic life. He is the founder and director of the Contemporary Art Centre in Toronto.

The paintings exhibited at the ICC Gallery originate from the years 1966–1992, thus documenting almost thirty years of Kazimierz Głaz's creative work. This exhibition was not retrospective in character. Its objective was to present a series of works which express investigations into what the artist himself calls the Heart of the Matter. Głaz is aware that the path to reaching the Heart of the Matter is not easy; discovering truth and the sense of art and finding an adequate form of conveying spiritual ideas in painting is today popular only among a few artists and art critics.

Paying scant regard to current fashions and pressures of successive artistic revolutions, Kazimierz Głaz has carried out his investigations into the sacrum, not cutting himself off from tradition. He openly admits to being fascinated by Russian-Byzantine icons. In his paintings he does not hesitate to use the commonplace repertoire of symbols and signs of European cultural legacy, descending from the Bible and ancient philosophy. In doing so he uses allusive rather than concrete shapes, consistently avoiding any literary allusions or unequivocal associations. He treats paintings not only as ways of conveying particular ideas, but also as an expression of current formal searches. He places his art within a self-conceived current of sensibilism. However, he avoids defining that art more precisely. As an avowed advocate of an asemantic interpretation of the world, he believes that the most important problems of art cannot be conveyed through the written word. The paintings themselves should speak, arouse our imagination and make us reflect on values now often forgotten.

Gouaches, lithographs and paintings executed using Kazimierz Głaz's own media are distinguished by simple and clear compositions, and a high level of colouristic refinement showing various levels of light saturation. Grouped in a rhythmic series, with a contemporary iconostasis opening the exhibition, they set the mood of the exhibition for the viewer, creating its own individual world, charged with mysticism.

Agnieszka Jankowska-Marzec
Curator of the exhibition

[trans. Jerzy Pilawski]

The exhibition brought together dozens of picturesque exhibits, mainly from private collections



This exhibition – organized to mark the 70th anniversary of the Polish Radio broadcasting station in Cracow – was to show radio in its historic development and to present all Polish Radio stations currently broadcasting.

Because Polish museums – except the Museum of Technology in Warsaw – have practically no historical radio equipment, the exhibition was prepared on the basis of private collections of Stanisław Duda, Jacek Grajek, Jan Żurek and Dr Andrzej Kułak from the Academy of Mining and Metallurgy in Cracow, who also provided scientific advice.

A total of 125 radios were shown in addition to posters, postcards, magazines, leaflets, and a collection of radio lamps, from the oldest models to transistors and integrated circuits. The historical part of the exhibition comprised radios from the period when Poland had no radio of its own, and Polish radios mainly manufactured by small private firms. Detector radios – the cheapest to operate and used even after World War II, with Polish DeTeFon heading the list – formed another part of this exhibition. A large number of Art Deco style radios was presented in the central part of the exposition; a collection of Vilnius "Elektrites" was the centrepiece of this group. The first portable battery-powered transistor receivers, weighing several dozen kilograms, were a great attraction. Radios from the inter-war period included those constructed from factory spare parts (equipped with German, French, English etc. parts), *kolchozniki* (wall speakers connected to a wire broadcasting centre), and receivers produced in the Molotov Factory, representing socialist realism in their form and colour. Even a First of May street loudspeaker, miraculously saved from a scrap-metal depot, was not missing. The real pearls of the exhibition were a radio used in the 1920s by Prof. Tadeusz Banachiewicz, the outstanding astronomer and mathematician, and the only existing copy of the "Audion" radio, produced in a factory on Gołębia Street in Cracow (c. 1925).

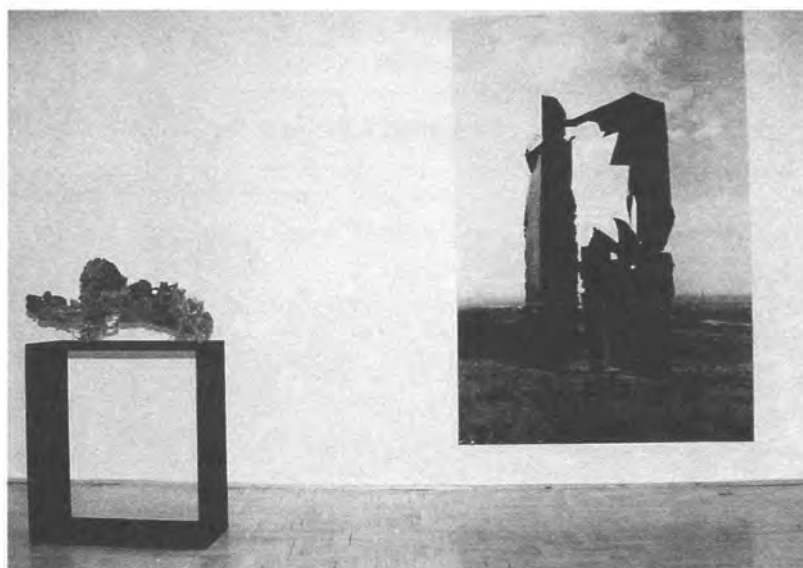
In the part featuring Polish Radio broadcasting stations, prepared with the aid of Radio Kraków – in addition to the current promotional material, CD records, audio cassettes and publications, presenting the output and various forms of Polish Radio stations activity – various archival materials: photographs and studio equipment were also highlighted. These included a musical box with a Cracow signature tune or a pre-war bellows used to imitate wind during the recording of radio dramas, and historical recordings of the most popular broadcasts and voices of famous Poles – Ignacy Paderewski, Stefan Żeromski, and Marshal Józef Piłsudski.

Marek Sosenko
Curator of the exhibition

[trans. Jerzy Pilawski]



Drawings and sculptures by Henryk Morel (part of the exhibition)



Exhibitions

Henryk Morel (1937–1968). Drawings – Sculpture – Spatial Composition. 7 March – 4 April 1997

The exhibition of Henryk Morel's works presented the most important achievements of this artist, who took his own life after the events of March 1968. For the "Generation 30" he became an almost legendary figure, a paragon of an artist unreconciled with the reality of life surrounding him.

In 1952–1957 he studied at the State College of Plastic Techniques in Zakopane under Antoni Kenar. In 1957–1963 he studied sculpture at the Academy of Fine Arts in Warsaw under Prof. Ludwika Nitschowa, and later under Prof. Jerzy Jarnuszkiewicz.

His juvenile drawings of still lifes, landscape sketches from the period of his education at the Zakopane school, and above all his *Self-portrait* (1957) – presented at the ICC Gallery – aptly show Morel's personality and attitude to life. Monochromatic, passionate and sorrowful interpretations of Lorca's poetry and Kafka's prose attest to the importance of the problems that he undertook. Already the first exhibition of Morel's at Prof. Jarnuszkiewicz's atelier (1963) showed the essence of Morel's investigations. His thesis "The Effect of Associations on Emotional Reactions" analysed the influence of abstract forms on the viewer, considered their meaning and reactions they evoked, optimistic or dramatic, and became an attempt at evaluating the reception and creation of the link binding the artist to the viewer.

Morel's three sculptures – *Constructions*, *Houses* and *Segments* (1965–67) were conceived as changeable systems, modelled by light, using shapes of varying structure and texture, and affecting many senses, perceived visually and through touch. The starting point was the series *Houses* (1965), in which he imposed (on an open, geometric system of planes) almost organic forms made of rubber and others filled with air, and combined a hard iron construction with soft, ever-changing matter.

Morel's spatial experiments were crowned with a construction executed during the Second Biennial of Spatial Forms in Elbląg (1967), created from ragged metal sheets. It was a departure from the streamlined, geometric compositions presented there. Being a symbol of destruction and dilemma, and a vision of disaster, it was also an ideological message from the author, an expression of his attitude to the surrounding reality.

The "5 x" *Audio-visual Seance* project from Foksal Gallery (1966) was also recalled at the exhibition with the showing of an archival documentary film. This experimental project, prepared together with Grzegorz Kowalski, Zygmunt Krauze and Cezary Szubartowski was an expression of investigations aimed at integrating the influence of fine arts and sound. The artistic and acoustic matter was also a changeable system, stimulated by the audience. The idea of an active environment was developed in the *Entanglement* (1968), produced jointly with Piotr Pereplyś. It was too late for Henryk Morel to take part in the *Spatial-Musical Composition*, designed jointly with Teresa Kelm and Zygmunt Krauze at the Contemporary Gallery in Warsaw. The music, which accompanied the exhibition at the ICC Gallery, was taken from this realization and was composed by Zygmunt Krauze.

Anna Maria Leśniewska
Curator of the exhibition



Part of the exhibition:
engravings from the school
of Hendrik Goltzius;
u dole: *Chronicle of the World*
by Hartmann Schedel



Cornelis Galle I, *Lucifer*,
after Lodovico Cigoli

Exhibitions

Masterpieces of Graphic Art from the Collection of the Polish Academy of Sciences Library in Cracow 11 April – 1 June 1997

This spring the ICC Gallery showed old masterpieces of graphic art taken from the Collection of Prints of the Polish Academy of Learning. The collection was founded in 1935 and after the war it was incorporated into the Cracow Library of the newly-established Polish Academy of Sciences. It has remained a branch of the print collection, little known to the public until today.

108 prints from the 15th and 16th centuries and the *Chronicle of the World* by Hartmann Schedel made in 1493 divulged at the exhibition the exceptional wealth of this collection. Copperplates by Martin Schongauer and Andrea Mantegna showed two different trends in early European copperplate engraving – the precise German style of engraving and the line-engraving, using parallel lines incised on the plate.

The work of the foremost Renaissance graphic artist, Albrecht Dürer, was represented by 24 woodblock prints (including the *Apocalypse*) and copperplate engravings (with so-called three master engravings heading the list: the *Knight, Death, and the Devil*, *St. Jerome* and the *Melancholia*) and one etching. The review of 16th-century German graphic art was supplemented with prints by Lucas Cranach the Elder, Albrecht Altdorfer and Hans Baldung Grien, and by miniature copperplates of the so-called Kleinmeister (The Little Masters) – Hans Sebald and Barthel Beham.

Italian graphic art of the 16th century was represented by several chiaroscuro woodcuts and reproduction copperplates commissioned by Raphael and produced by such well-known engravers as Marcantonio Raimondi and Agostino Veneziano. The true pearl of this part of the exhibition was Parmigianino's etching *Deposition*.

A separate room was devoted to an overview of Netherlandish graphic print, starting from the copperplates of Lucas van Leyden, a rival of Dürer's. Antwerp prints dominated the European market in the mid-16th century at the instance of Hieronymus Cock's printing house Under the Four Winds. One of Cock's print designers was Pieter Bruegel the Elder, and more than a dozen such prints represented a special attraction of the exhibition, all the more so as they were presented for the first time in Cracow. The series of prints known as *The Seven Deadly Sins* by Pieter van der Heyden (after Brueghel), created under the influence of Hieronymus Bosch, attracted the greatest attention owing to its portrayal of hundreds of mythical human and animal figures and mysterious events. Another major centre of Netherlandish graphic art – Haarlem – was represented by the copperplates of Hendrik Goltzius, his pupils and imitators. Goltzius, considered as equally an outstanding printer as Dürer, created Mannerist compositions, the stylistic apogee of which was *The Great Hercules*, also shown at the exhibition.

In addition to prints, which are the canon of European graphic art, a few rarities were also selected: prints whose reproductions were preserved only in several copies worldwide, including two French prints, *Quartering the Bodies of the Brothers de Guise* and *The Death of Henry III*.

Krzysztof Kruzel
Curator of the exhibition

Field classes in Biecz, with Professor Piotr Krakowski in the foreground



The International Cultural Centre organized this conservation course in collaboration with the Office of the General Conservator of Historic Monuments of the Republic of Poland, with support from the Batory Foundation. The course was attended by students and graduates from various departments of architecture and art history in Central Europe as well as young workers from the State Historic Monument Protection Services (20 persons).

The lecturers and participants spent the first week of this academic meeting at the headquarters of the Polonia Institute of the Jagiellonian University in Kraków-Przegorzały. The programme, prepared by Dr Zbigniew Zuziak, comprised the lectures of Prof. Gregory Ashworth (Groningen), Prof. Michael Thomas (Oxford), Prof. Jacek Purchla (Cracow), Prof. Adam Miłobędzki (Warsaw), Dr Miroslav Baše (Prague), Graham Duncan (Edinburgh) and Rafał Solewski (Cracow) and concerned the theoretical problems of cultural heritage protection and management, and historical and contemporary conservation doctrines. Thanks to field seminars in Cracow's City Centre and Kazimierz district, conducted by the urban conservator Dr Zbigniew Beiersdorf and Dr Zbigniew Zuziak, the course's participants could observe how theory is reflected in the actual urban space.

The academic trips in the second week were based around Iwonicz Zdrój. Their programme, prepared by Prof. Jacek Purchla and Dr Paweł Pencakowski, enabled the participants to become acquainted with the peculiarity of historically formed Polish and Ukrainian villages in open-air museums in Sanok and Zyndranowa, and with the history and current state of Little Poland towns using the examples of developing Krosno, history-conscious Biecz, and decaying Jaśliśka. The course's participants also visited Szymbark, Zagórzany and Siary, as well as wooden and Orthodox churches in Sękowa, Haczów, Trzcinica, Owczary and Komańcza. The lectures, given by Prof. Maria Brykowska, Prof. Adam Miłobędzki and Prof. Jacek Purchla developed and provided a commentary on the the field discussions. During the trips the organizers and participants were aided by the presence of a voivodeship conservator of historic monuments, Mr. Alojzy Cabała, and supported by the Krosno Voivode, Mr. Piotr Komornicki.

The objectives of the course were successfully realized thanks to this rich and comprehensive programme. Various aspects of modern integrated conservation principles were shown and related to changes in the cultural space of historic cities, towns, and villages. As well as discussing the theoretical, at times almost doctrinal and philosophical conditions of a conservator's work, special emphasis was placed on showing the conservator's role in active spatial planning and economic, cultural and social policy conducted at the commune level. The lectures and theoretical discussions were illustrated using various examples in the field, the participants being given the opportunity not only to see dilapidated or restored buildings, but also to take part in the day-to-day conservator's work.

Rafał Solewski
Research Institute of European Heritage



Director Anna Gawron and Barbara Szyper meet Prof. Kazimierz Krzysztofek and course participants



The College for New Europe

Basic Social and Cultural Problems of New Europe 15 – 30 July 1996

For the fifth time since The College for New Europe was created Cracow became a meeting place for young people interested in cultural and social themes and joint work on solving problems caused by changing living conditions in the newly integrating Europe.

The course, organized annually due to increasing interest, bears the title *Basic Social and Cultural Problems of New Europe*. The great interest is attested to by the fact that as many as 60 people applied to take part in this programme in 1996. Ultimately, the course was attended by 26 people from countries such as Bulgaria, Denmark, Latvia, Lithuania, Poland, Romania, Russia, Ukraine, and the United States, selected on the basis of recommendations given by their academic supervisors and on the basis of a covering letter enclosed with the application justifying their desire to participate.

The academic staff comprised outstanding experts in the problems of European integration from Poland, France, Belgium, Italy, Germany and Switzerland: Jakub Basista, Remi Brague, Kazimierz Krzysztofek, Alice Landau, Renée Laboutte, Michelangelo van Meerten, Halina Nieć, Frank R. Pfetsch, Rik Torfs, Władysław Stróżewski, and as a guest, Bogusława Sochańska – Poland's cultural attaché in Denmark.

The topics included in the course are quite varied and are modified as different needs and events arise. The classes, held in the form of lectures, seminars and panel discussions concerned the following issues: the development of culture in periods of economic growth and decline; new cultural ties between European neighbours; problems connected with the period of transformation and adjustment; the relationship between the State and the Church; problems connected with ethnic and religious minorities; and the European aspect of human rights protection.

The rich lecture programme meant that each participant could find something to his liking and learned much about the culture, history, and economic and social situation of Europe and its various regions. The lectures and seminars helped them become aware of how many urgent problems have their source in relations between European nations, of what the path to a common, united Europe looks like, and how to become better acquainted with and understand representatives from different nations and cultures.

Common accommodation for students and lecturers as well as participation in the accompanying tourist and cultural programme helped create a feeling of community, establish valuable contacts for implementing the idea of a new Europe, and exchange opinions on the topics concerned outside the seminar rooms as well. The "Route of the Eagles' Nests" trip and the Wieliczka and Bielsko-Biała sightseeing tours provided an opportunity for students to broaden their knowledge of Polish culture and history. Understanding the tragedy of the Holocaust was enhanced by a visit to the Museum of Martyrology in Oświęcim. Under the direction of Dr J. Basista the course's participants also visited Wawel, and their Polish friends took them around the Old City and the Kazimierz district and organized a concert of Jewish music for them.

Anna Depowska
Secretariat of The College for New Europe



A meeting with Adam Michnik,
editor-in-chief of *Gazeta Wyborcza*



Until the next meeting... Participants in the course and lecturers on the terrace of the Pulaski College in Przegorzały

The College for New Europe

The Central European City 18 July – 1 August 1996

This course, organized for the third time since 1994 in collaboration with the Mitteleuropazentrum of Krems, was planned to be an annual programme for Austrian and Polish students. In view of the great interest among students from other European countries, however, it can be safely said that the course has acquired an international character.

The programme was created in partnership with one of its full-time lecturers, Dr Emil Brix, the former Consul General of the Republic of Austria in Cracow, today director of The Austrian Institute in London. In addition to him, the teaching staff in 1996 included Jakub Basista (Poland), Steven Beller (USA), Ewa Chojecka (Poland), William Hubbard (Canada), Damjan Prelovšek (Slovenia), Jacek Purchla (Poland), and Władysław Stróżewski (Poland). The inaugural lecture was given by the former Chancellor of the Republic of Austria, Dr Erhard Busek, and a guest lecture on the presence of Eastern Europe in Israeli politics and culture by Prof. Shlomo Avineri of Jerusalem University.

The course was attended by 23 participants from nine countries: Austria, Bulgaria, Estonian Republic, Lithuania, Moldova, Poland, Romania, Russia, and Ukraine. Selection of the participants was based on generally accepted rules, a covering letter enclosed with their applications and on the recommendations given by their academic supervisors.

The topics of the course comprised themes such as the role of European cities in the new architecture of Europe; the city in the European cultural context; Central European architecture around 1900; urbanization processes at the end of the 19th century; and cities and ethnic problems.

The international character of the session helped the participants establish new contacts, exchange opinions and experiences concerning various problems, and understand the social and political transformations taking place in Europe.

The accompanying programme made it possible to see not only Cracow, but also other important regions of Poland. The participants particularly enjoyed their visit to Bielsko-Biala, where Professor Ewa Chojecka, an eminent expert in Silesian urbanization processes acted as a guide. Together with the participants from the *Basic Social and Cultural Problems* course the students and their lecturers made a sightseeing tour along the "Route of the Eagles' Nests", visited the Wieliczka Salt Mine and the Museum of Martyrology in Oświęcim.

The academic programme, organized in the form of lectures and seminars as well as an accompanying programme of cultural and social events helped develop contacts and break down ethnic and cultural barriers. Opinions voiced by the participants on the organization of the sessions, both in terms of their topics and living conditions, validate the continuation of educational programmes of this type.

Anna Depowska
Secretariat of The College for New Europe



Inauguration
of the *Sommerakademie*



Visiting the Community
of the Resurrection Church
and Monastery in Cracow

The summer of 1994 saw one of the more important events in the life of The College for New Europe: the Studienstiftung des Deutschen Volkes (Bonn) and the International Cultural Centre organized the first Polish-German Summer Academy in Cracow. This was the first attempt to hold a session in a country outside Western Europe. We were given the honour and task of convincing our German partner that Poland was a country both willing to cooperate and worth cooperating with. Participants in the Academy's programmes represent an intellectual elite, and the academic staff is of the highest academic calibre. Therefore taking part in the Academy's programmes is an honour that only a few of the applicants can share. It is a rule in Germany that a person can only participate in the Academy's international programme once in his/her lifetime.

Six groups of students took part to broaden their knowledge under the direction of 12 professors (there were 10 German students and 10 Polish students in each group, with a Polish and German professor acting as academic supervisors). Papers on the topics agreed with the academic supervisors, prepared earlier by the students, formed the basis for the discussion. In the evenings all participants in the programme gathered together for a lecture given by one of the professors. Equally important – and in some cases even more important – were certain events, both those initiated by the organizers themselves and more spontaneous ones, which took place outside the lecture rooms. In keeping with the organizers' intention, the meeting was another attempt at integration between Polish and German students through joint discussion of difficult problems connected with the past and the future of both countries. The Academy accomplished its tasks in every respect. As a result the Studienstiftung decided to repeat the experiment.

The Summer Academy of 1996 was organized along the same principles. It is a telling fact that most of the original academic staff came to Cracow to participate in the programme once more. Unfortunately the students could not follow suit, although many of them have kept in touch with us and some have often visited Poland in a private capacity.

The Academy's programmes cover a very wide range of topics – history, the history of law, literature, and architecture, as well as logic and physics. The group of German lecturers included the following professors: Arnulf Baring (Berlin), Bernard Diestelkamp (Frankfurt), Gerhard Fehl (Aachen), Albrecht Lempp (Cracow), Michael G. Müller (Florence), Bernd Oppermann (Hanover), Andreas Schäfer (Frankfurt) and Rainer Stulhman-Laeisz (Bonn). The Polish lecturers included Antoni Czaharowski (Toruń), Andrzej Kidyba (Lublin), Lech Mankiewicz (Warsaw), Jerzy Perzanowski (Cracow), Jacek Purchla (Cracow), Henryk Samsonowicz (Warsaw), Wacław Walecki (Cracow).

A total of 237 students participated in both programmes – a number large enough for the opinions on the programme to have a European-wide range. It must be emphasized that the overall atmosphere of both sessions during the day-to-day social contacts, the common sightseeing trips, and the ensuing private contacts were very good. It is worth noting that in the case of the second programme there was greater ease and independence in establishing various contacts on the part of the German students. This certainly resulted from a positive evaluation of the first programme, both by the academic staff and by students. The next session of the Summer Academy in Cracow is planned for 1998.

Barbara Szyper
Head of The College for New Europe

OBITUARY



Jerzy Z. Łoziński
(1925–1996)

On 13 December 1996 Professor Doctor Jerzy Z. Łoziński died in Warsaw. Professor Łoziński was the long-standing Head of the Historic Buildings Inventory Atelier at the Institute of Art at the Polish Academy of Sciences and a member of the International Cultural Centre Programme Council in Cracow.

Professor Łoziński's academic, organizational and publishing work focused on cataloguing Poland's works of art and historic monuments. As a consequence, 200 issues of a catalogue were published under his editorship, which form the basis of Polish art studies today. Łoziński's work on this catalogue represented his lifelong preoccupation, yet he also left a legacy of several invaluable academic studies, foremost of which was a book on sepulchral dome chapels in Poland in 1520-1620. He was also the excellent editor of two of the most important academic journals in his field: "Biuletyn Historii Sztuki" [The History of Art Bulletin] and "Rocznik Historii Sztuki" [The History of Art Yearbook].

Both in his editorial work and his own scholarly research Łoziński displayed an exceptionally inquiring mind and much scholarly patience, and showed great interpretative talent and scholarly sensitivity. As a lecturer in art history at the Academy of Fine Arts in Warsaw, the Catholic University of Lublin and the Nicholas Copernicus University of Toruń he showed himself to be a conscientious teacher and supervisor of those writing their master theses under his direction.

Professor Jerzy Z. Łoziński enjoyed great respect among Polish and foreign researchers alike. He shared his wisdom and experience with others from the very beginning of the International Cultural Centre in Cracow.

Prof. Andrzej Rottermund
Chairman of the ICC Programme Council

[trans. Jerzy Pilawski]



OBITUARY

Piotr Krakowski (1925–1997)

Piotr Krakowski was born in 1925 in Tarnów. He based his adult life in Cracow, where he came in July 1945. He studied architecture at the Academy of Mining and Metallurgy and art history at the Jagiellonian University. This combination of two fields became one of the main themes of his professional career.

In the late 1950s and early 1960s Piotr Krakowski executed a number of architectural designs, but he was more involved in the history of 19th and 20th century architecture, being unarguably one of the greatest authorities on the subject. He took an unfailing interest in modern art. As early as the 1940s he was connected with the avant-garde environment around Tadeusz Kantor, although it was not until after October 1956 that he could officially engage himself in modern art. He was a founder member of the Cracow Group, and actively cooperated with the Krzysztofory Gallery by organizing exhibitions, meetings and sessions. At this time he and Adam Kotula started publication of the first modern art encyclopedia in instalments in the *Zdarzenia* weekly. This pioneering work was never published in book form, as the authorities considered it to be cosmopolitan and anti-socialistic. Over the next years he and Adam Kotula published *Kronika nowej sztuki* [A Chronicle of New Art] (1966), *Architektura współczesna. Zarys rozwoju* [Modern Architecture. An Outline of Development] (1967), *Sztuka abstrakcyjna* [Abstract Art] (1973), *Rzeźba współczesna* [Contemporary Sculpture] (1980) and most important of all an extensive compendium *Malarstwo – rzeźba – architektura* [Painting – Sculpture – Architecture]. He continued this theme with an excellent book he published on his own, *O sztuce nowej i najnowszej* [On New and Newest Art] (1981). He was not afraid of tackling difficult and controversial topics, as evidenced by his last book, *Sztuka Trzeciej Rzeszy* [The Art of the Third Reich] (1994). Unfortunately it was his last one, although several of his works are currently in print.

As an art critic and member of the Association Internationale des Critiques d'Art he attended numerous conferences, wrote reviews, and promoted new art on radio and television. He was actively involved in the work of the International Print Biennial, later the International Print Triennial in Cracow, and the International Drawing Triennial in Wrocław as its deputy chairman. Recently he chaired the work of the Nowosielski Foundation Council. In 1991 he began supporting the International Cultural Centre in its efforts to present important phenomena of the European avant-garde in Poland. His interest in the newest trends in art brought Piotr Krakowski closer to the theatre environment. It is enough to mention his ties with Tadeusz Kantor and the "Cricot 2" Theatre or with Konrad Swinarski.

Protection and conservation of historic monuments became a parallel field of Professor Krakowski's professional work. In the 1950s he was deputy of the Voivodeship Conservator of Historic Monuments in Cracow. After leaving the Voivodeship Office in 1962 he continued his activity in this field as the main specialist, and later a consultant in the Cracow Ateliers for the Conservation of Cultural Property and a lecturer at the Academy of Fine Arts and the Jagiellonian University. His pioneering role in bringing 19th and 20th century architecture under a conservator's protection must be underlined.

Piotr Krakowski began his university career comparatively late. In December 1963 he became assistant at the Institute of Art History of the Jagiellonian University. As he himself mentioned, it was actually Prof. Tadeusz Dobrowolski's (Head of the Chair of Art History) aversion to artistic novelties that made him take an interest in 19th-century architecture. This resulted in his doctoral thesis "Symbolism in Landscape Painting of the Romanticism Period" (1968) and his habilitation dissertation "Theoretical Foundations of 19th-century Architecture" (1979).

Piotr Krakowski did not attach much weight to his degrees and titles. He only became an associate professor as late as 1981, was made professor in 1986 and a full professor at the Jagiellonian University in 1993. Several months before his death he was included among the members of the Polish Academy of Learning. For many years he chaired the Art Theory and History Commission at the Polish Academy of Sciences in Cracow. His authority among university circles did not derive from his academic qualifications and functions. This can best be confirmed by Professor Krakowski's numerous students.

Despite his serious heart condition he enjoyed life to the full until his end. He took an active part in academic and artistic life. As recently as December 1996 – when giving a splendid paper at the conference *Death – Space – Time – Identity* he himself co-organized – he sneered, in a characteristic way for him, at death and his own illness, which he valiantly fought until his dying day.

Prof. Jacek Purchla,
Director of the International Cultural Centre

[trans. Jerzy Pilawski]

- Publications



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. Dedecius, 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 (240 pp. 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 nieznana [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).

Jan PATOČKA

Kim są Česi? [Who are the Czechs?] (1997)

Philosopher Jan Patočka wrote his essay in the 1970s, when any discussion of a nation's identity, its past and present was impossible in Czechoslovakia. The essay – a repetition of history – aims to outline the main developmental tendencies of the Czech nation and state, and to show the problems of Czech national identity and political awareness formed in a historical process (trans. Jacek Baluch, 95 pp.).

Exhibition catalogues

Jan Vermeer van Delft. St. Praxedis (1991)

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

Alfons Mucha.

Plakaty ze zbiorów lwowskich

[Posters from the Lvov Collection] (1992)

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

EGO.

Dudziński w Krakowie / in Cracow (1992)

EGO was published for a retrospective of Andrzej Dudziński organized by the ICC in Cracow. It consists of works that are a survey of the artist's output over 15 years, including newspaper graphics, featuring the "Pokrak" (freak) bird, published in American and Western European media, and the artist's latest works devoted to human birds in courtship. In addition to a documentation of exhibited works, this publication contains sketches, interviews, and critiques written by well-known scholars, critics, and fellow artists (Polish-English version).

Graphik des deutschen Expressionismus (1992)

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

Gustav Klimt (1992)

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

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 repr. (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 and P. Werkner on the artist's life and work.

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

This publication contains 23 reproductions of drawings by J. Malczewski from the years 1885–1905. They come from family collections presented to the Royal Castle at Wawel by Prof. Karolina Lanckorońska. There are also texts by Jacek

Purchla, Lech Kalinowski, Karolina Lanckorońska and Joanna Winiewicz about the history of friendship between the Artist and Count Karol, about Professor Lanckorońska and about the works on display during the exhibition.

Krzysztof KRUŻEL, 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 ill.).

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).

Charles Rennie Mackintosh (1996)

This exhibition catalogue presents, for the first time in Poland, the life and work of this pre-eminent Scottish architect and designer (1868–1928), one of the main proponents of European Secession. Together with a foreword by J. Purchla, which provides Mackintosh's historical background, the book also contains a biographical note, outlines the themes of Mackintosh's work, as well as a chronology of his life and career prepared by D. Leśniak, curator of the exhibition (40 pp., 6 black-and-white + 8 colour reproductions, Polish 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, I. 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 repr.).

Wobec Thanatosa. Galicyjskie cmentarze wojenne z lat 1914–1918 / Galizische Kriegsfriedhöfe aus den Jahren 1914–1918
[In the Face of Thanatos. War Cemeteries in Galicia from 1914–1918] (1996)

This catalogue documents the dynamic output and artistic value of 400 necropolises during the First World War. They are a keepsake of the battles of that conflict and a monument to the cultural splendour of the Austro-Hungarian Empire. The illustrative material (photo by M. Sajduk) is complemented with essays from J. Purchla and P. Pencakowski, curator of the exhibition (24 pp., 8 black-and-white + 9 colour repr., Polish-German version).

Egon Schiele (1996)

Following catalogues of the work of Gustav Klimt and Oskar Kokoschka, this presents the art of another outstanding Austrian expressionist (1890–1918). The publication contains colour reproductions of Schiele's 10 oil paintings and 100 drawings and watercolours as well as texts by J. Purchla, S. Sabarsky, P. Krakowski and P. Werner, which analyse many aspects of the artist's life and work (168 pp., 25 black-and-white + 110 colour repr., Polish version).

Henryk Morel (1937–1968). Rzeźba, rysunek, kompozycja przestrzenna [Henryk Morel (1937–1968). Sculpture, Drawings, Spatial Composition] (1997)

This catalogue presents the very interesting work of an artist who died prematurely. He was a graduate of the A. Kenar School and the Warsaw Academy of Fine Arts. Morel's work here is edited by A. M. Leśniewska, curator of his exhibition at the ICC Gallery. In addition to an essay analysing Morel's output, with a supplementary appendix, it contains a biographical note, a list of exhibitions, a selected bibliography and several dozen reproductions of his drawings, designs and sculptures as well as spatial compositions. (64 pp., 60 black-and-white + 3 colour reproductions)

Arcydziela grafiki XV i XVI stulecia
[Masterpieces of 15th and 16th Century Graphic Art] (1997)

This publication presents 109 of the most valuable woodcuts, copperplates and etchings of the leading graphic schools of 15th and 16th century Europe: the German school (Schongauer, Dürer, Cranach), the Netherlandish school (van Leyden, Wierix, Cranach) and the Italian school (Mantegna, Raimondi). The prints are accompanied by a text written by K. Krużel, providing an insightful description of the origin and technique of particular works. The work is preceded by an introduction written by Prof. J. Purchla, a foreword written by Dr K. Grodziska on the history of the Graphic Collection of the Polish Academy of Sciences, and an essay presented by Prof. L. Kalinowski on artistic graphic art and Print Collections (156 pp., 109 ill.).

Materials from seminars, symposia and research projects

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

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

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

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

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

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

Managing Tourism in Historic Cities (1992)

Authors of this book – experts in urban economy, management, and planning – deal with the problem of tourism in the situation of a market economy. Special emphasis has been laid on the question of tourism as a means of revitalizing European historic cities (272 pp., English version).

Cultural Policies (1993)

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

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

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

Managing Historic Cities (1993)

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

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

The session, whose results are contained in this publication, was organized to close the European Cultural Month and attempted to answer the question of how, in the face of European integration, to preserve the wealth of regional cultures with their diversity of languages, denominations, customs, etc. The session aimed to distinguish those elements which contributed to the creation in Central Europe of culturally mixed areas, and to make us realize the benefits and dangers arising from the inevitable integrating process (208 pp. + 16 ill., texts in French and German).

L'Université et la ville au Moyen Âge 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 structures (168 pp., 39 ill., 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. Błoński, 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 multi-faceted 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 by the International Cultural Centre and the Slovak Institute in Warsaw (in cooperation with the Polish Ministry of Culture and Art 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 between Poles and Slovaks, emphasized lin-

guistic 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.).

The Historical Metropolis. A Hidden Potential. (1996)

This volume – containing the texts of papers given at an international conference organized in May 1996 – presents an interdisciplinary definition of the historical metropolis, showing the geographical, historical, sociological, economic and artistic factors that have shaped Central European urban centres throughout history, using the examples of Budapest, Zagreb, Prague, Bergen, Rome, Munich, Nuremberg, Moscow, Saint Petersburg, Cracow and Czerniowce. Such a broad context makes it possible to see and understand the phenomenon of the historical metropolis, the current state of cultural heritage and its potential role in forming urban space (English version, 256 pp.).

Polska i Węgry w kulturze i cywilizacji europejskiej

[Poland and Hungary in European Culture and Civilization] (1997)

Materials from a conference organized by the ICC on 25–28 April 1996. The objective of this conference programme was to take a parallel look at certain processes and cultural phenomena in Hungary and Poland which have taken place over a long period of time. The statements of the participants revealed the following sets of problems: development of national consciousness in both countries, the shape and social range of already developed national identity, including the phenomenon of xenophobia; the nobility as part of a cultural legacy as a value, and as a barrier to building a European consciousness; folk culture and authentic folklore: the dangerous process of sidelining them on the one hand and their genuine culture-forming role on the other; the pedigree of the intelligentsia; the cultural legacy from the years of totalitarian subjugation; our common place in the culture of the new, integrated Europe (380 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]
edited by J. K. Ostrowski

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

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 ill.).

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, Milatyn, Sądowa Wisznia, Stojanice, Twierdza) and Sambor (Błozew, Czystki, 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 ill.).

Vol. I, part 4: *Kościół i klasztor rzymskokatolickie dawnego województwa ruskiego* [Roman-Catholic Churches and Monasteries of the Old Rus Province] (1996)

Of the ten historical monuments discussed nine are located in the area of the Lvov archdiocese (Kulików, Podhajce, Biały Kamień, Nadwórna, Mikulińce, Monasterzyska, Gwoździec, Milatyn Nowy, Winniki), while the tenth, the church in Niżankowce lies within the former borders of the Przemyśl diocese. Churches in Kulików and Niżankowce were built in the final phase of the Late Gothic period in the Rus. The temple in Podhajce illustrates the specificity of the existence of Gothic forms in the architecture of Royal Rus in the 17th century. The oldest parts of the churches in Biały Kamień and Nadwórna date back to that century. Most of the churches discussed are works from various periods of the 17th century, which played a vast role in the development of art in the eastern borderlands (420 pp., 402 ill.).

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 history. 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]

- Appendix

Programme Council
*of the International
Cultural Centre*

Andrzej ROTTERMUND – *President*

Wojciech CZECH

Lech KALINOWSKI

Piotr KRAKOWSKI

Jerzy Z. ŁOZIŃSKI

Jan M. MAŁECKI

Anna NIEWIADOMSKA

Krzysztof PENDERECKI

Marek ROSTWOROWSKI

Andrzej SICIŃSKI

Władysław STRÓŻEWSKI

Andrzej TOMASZEWSKI

Andrzej WAJDA

Jacek WOŹNIAKOWSKI

Jerzy WYROZUMSKI

Organizational structure of the International Cultural Centre

MANAGEMENT

Director

Prof. Jacek Purchla

Deputy Director for Organizational Affairs

Anna Gawron

Deputy Director for Administrative Affairs

Wiktor Trzaska

Chief Accountant

Maria Biel MSc

TEAM

Research Institute of European Heritage

Prof. Jerzy Wyrozumski (Head)

Dr Krzysztof Broński (Deputy Head)

Katarzyna Pajdzik, Rafał Solewski

The Centre for the Promotion of the Arts and Sciences

Regina Pytlik (Head)

Barbara Czyszczoń, Alicja Górka,

Teresa Leśniak, Anna Śliwa, Agata Wąsowska

Prof. Piotr Krakowski

(Curator of the ICC Gallery)

The College for New Europe

Barbara Szyper (Head)

Anna Depowska (Secretariat)

Prof. Władysław Stróżewski

(Scientific supervisor)

Library

Agnieszka Bromboszcz

Organizational Bureau

Barbara Bańka

Office for Economic Affairs

Grażyna Sanak

Accounts

Barbara Sendor

Statutes of the International Cultural Centre *

Chapter I GENERAL PROVISIONS

§1

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

§2

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

§3

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

§4

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

Chapter II GOALS AND TASKS

§5

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

§6

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

- 1) promotional and informational activities in all areas of European culture.
- 2) conducting research and studies on the European heritage with special emphasis on:
 - a) the phenomenon of multiculturalism and intermingling of cultures
 - b) the cultural area of Central and Eastern Europe
 - c) the Polish cultural heritage abroad

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

- 3) education for the benefit of New Europe, provided within the topics which cover the Centre's scope of activity.

§7

The Centre's principal tasks include:

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

Chapter III

ADMINISTRATION AND MANAGEMENT

§8

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

§9

The specific duties of the Centre's Director are:

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

§10

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

Chapter IV

THE PROGRAMME COUNCIL

§11

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

§12

1. One of the Council's tasks is to provide opinions and suggestions on matters related to the Centre's overall activities.

2. The Council's activities shall be directed by a Chairman appointed by the Council members.
3. The Chairman shall convene a session of the Council at least once a year.
4. The Council shall act on the basis of regulations resolved by itself.

Chapter V
ASSETS AND FINANCES

§13

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

Chapter VI
FINAL PROVISIONS

§14

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



CONTENTS

Jacek Purchla <i>Around Middle Europe</i>	3
---	---

REFLECTIONS • IMPRESSIONS • OPINIONS

Karl Dedecius <i>To Build a Bridge Across the Precipice</i>	9
Stefan Muthesius <i>The Art of Silesia in the Light of German and Polish Art-Historical Research</i>	12
Csaba G. Kiss <i>Variations on the Death of a Nation in Central Europe (An Attempt at Introduction)</i>	19
Piotr Krakowski <i>Cracow Artistic Milieu around 1900</i>	24
Artur Tanikowski <i>Basting Carnality: On the Exhibition "Egon Schiele in Cracow"</i>	31
Krzysztof Broński <i>Marketing Orientation in the Management of Historic Cities</i>	34

CHRONICLE

Diary (June 1996 – May 1997)	45
------------------------------	----

Conferences, Seminars

<i>The Historical Metropolis. A Hidden Potential.</i>	57
<i>Death – Space – Time – Identity in Central Europe around 1900</i>	59
<i>The Czech Republic and Poland on the Routes of their Cultural Development</i>	61

Exhibitions

<i>Charles Rennie Mackintosh. Life and Work.</i>	63
<i>In the Face of Thanatos</i>	65
<i>Egon Schiele in Cracow</i>	67
<i>The Heart of the Matter. The Paintings of Kazimierz Glaz.</i>	69
<i>Radio and Mass Culture</i>	71
<i>Henryk Morel. Drawings – Sculpture – Spatial Composition.</i>	73
<i>Masterpieces of Graphic Art from the Collection of the Polish Academy of Sciences Library in Cracow</i>	75

The College for New Europe

<i>Integrated Urban and Landscape Heritage</i>	77
<i>Basic Social and Cultural Problems of New Europe</i>	79
<i>The Central European City</i>	81
<i>Summer Academy – Sommerakademie Studienstiftung des deutschen Volkes</i>	83

Obituary

<i>Jerzy Z. Łoziński</i>	84
<i>Piotr Krakowski</i>	85

PUBLICATIONS 87

APPENDIX

Programme Council	97
Organizational structure	98
Statutes	99

Copyright by International Cultural Centre, Kraków 1997

Graphic Design
Lech Przybylski

Editor
Teresa Leśniak

Translated by
Jerzy Pilawski
Bruce MacQueen

Supervision
Jacek Purchla
Anna Gawron

Formatting
Dariusz Put

Authors of Photographs
Peter Antes
Jerzy Barwiński - BC Studio
Jerzy Duda
Alicja Górka
Andrzej Janikowski
Zbigniew Kos
Maciej Leśniak
Tomasz Markowski
Agnieszka Solewska
Rafał Solewski
Marek Sosenko
Witalis Wolny

Printing and Binding
Zakład Graficzny COLONEL
Kraków, ul. Dąbrowskiego 16

Publisher
International Cultural Centre
31-008 Kraków, Rynek Główny 25
tel.: (012) 21 86 01, 21 84 00, 21 77 02
fax: (012) 21 85 71, 21 78 44
account no.: BPH VIO/Kraków 10601406-6350-30000-621001

ISSN 1230-2600



