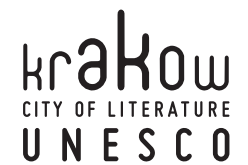




KRAKÓW CITY OF LITERATURE UNESCO
REPORT 2014



Krakow lives and breathes literature. No city could be more eminently qualified for the UNESCO title, which is now in its seventh year, with Edinburgh and Norwich among previous recipients. It's hard to imagine how it can add to its existing plethora of literary events: it hosts two annual international literary festivals, a book fair, and any number of poetry readings; it is home to the Polish Book Institute – a superb public organisation which exists to promote Polish literature at home and abroad.

The Guardian

Readers who are not Polish or of Polish descent face a few obstacles to opening the rich and different world of Polish literature. Firstly, Poland is not a world player, and we tend to become interested in a country's culture only when it is a global power or a real or possible threat to us. Secondly there is the spelling and pronouncing of names. Obstacle three is that the jewel in the crown of Polish literature is its poetry, and unfortunately poetry is what usually gets lost in translation (though the translations have been improving).


CNN

The name of Krakow – that outstandingly literary city – is inextricably associated with the names of two of the greatest poets whom the Polish language gave the world: the Nobel Prize laureates Czesław Miłosz and Wisława Szymborska. Neither was born in Krakow, but the city accepted them as their own children, as was the case with other wonderful, yet completely unique writers, like: Joseph Conrad, Tadeusz Kantor, Stanisław Lem, Sławomir Mrożek, Stanisław Witkiewicz and Adam Zagajewski.

El Pais

In that city by the Vistula, festivals occur one after the other, almost parallel to the seasons of the year. Among them, the Conrad Festival holds an important place (...) With its enormous architectural and artistic heritage, Krakow today is a unique centre with ambitions to concentrate not just what is best in today's European culture in one place, but also to reach other countries and continents.

ABC



The Conrad Festival is the largest literary event of this sort in Poland, and one of the largest in Europe. Seriously? Seriously! It is thought up with panache and directed to the reading public, but fans of film, music and theatre will also find something for themselves in the event's offerings: the festival knocks the city down. And it allows one to stroll around without embarrassment anywhere or around Krakow with the most important gadget of the digital society: the book.

Dziennik Polski

The most illustrious Polish and foreign writers come to Krakow to take part in the Joseph Conrad International Literature Festival, one of the biggest such events in Europe. Each year, we meet on a different occasion, choosing a different slogan.

Polityka

What are the most common excuses of people who don't read books? That they are expensive and cumbersome. The Krakow Festival Office and the Woblink eBook platform put an end to these procrastinators' arguments. This is all thanks to the Read KRK! app. Something like this has never existed before. Perhaps this project will inaugurate a revolution in the Polish book market. From the perspective of Warsaw and Wroclaw, Krakow seemed to be a pretty conservative city, a place where people still write on papyrus. However, it turns out that the entire country can learn to look at literature in a new way from Krakow...

wyszlo.com

The Second Life of a Book campaign attracts more and more fans of literature who are not oblivious to the fate of books. They meet in order to pass their treasures on to good hands, supply their own libraries with new books or talk about literature, searching for inspiration among other readers.

Dziennik Polski



A YEAR IN THE CITY OF LITERATURE

We symbolically inaugurate a new literary season each year on April 23, World Book and Copyright Day. Now, we have completed our first full year with the prestigious UNESCO City of Literature title. Over these past several months, we have been happy and proud, but above all active. We have been bursting with energy and a desire to be active.

We began this year in a symbolic way. On Bracka Street, a poetry intercom was formed. This is a sign that Krakow was and is a home for poets; their voices and words are always heard here.

Literary life pulsates in Krakow every day. It is created by hundreds of meetings with authors and dozens of institutions that exist thanks to books and for books. The biggest events in Krakow shape the face of literature not only from the perspective of our city or Poland, but also on a European scale. They include the Conrad Festival, where each year we host nearly 200 illustrious guests representing the most important directions in contemporary literature from around the world. Most recently, it was visited by true galaxy of stars, including Paul Auster, Jaime Cabré, Boris Akunin, John Banville, Raja Shehadeh and Etgar Keret.



In 2014, we concentrated on new technology. Their usage for literature is the future of readership. Evidence of this is the great popularity that the Read KRK! campaign enjoyed: during the three days that this edition lasted, readers rented 10,000 best-selling eBooks for free, which was possible thanks to a fruitful collaboration with the leading publishers. Meanwhile, Krakow's Planty Park became an interactive guide to our literary heritage. The City Codes project invites all who want to relax in the company of poetry and prose to literary benches: this is a unique occasion to read and listen intently to the words of the greatest artists associated with Krakow.

This year was also a time of intensive preparations for the 2015 edition of the Miłosz Festival, which takes place every other year, as well as the residential stay of a fourth fellow as part of the ICORN (International Cities of Refuge Network) programme: Lawon Barszczeuski. The international "Direction: Bookshops" debate organised during the Conrad Festival initiated the Krakow City of Literature's long-term activities supporting bookstores as institutions that create culture and are key to shaping readers' attitudes, and that are faced with serious difficulties around the world as a result of social changes.



This was an active and interesting time. We finished it as joyously as we began it. It was October, although the weather felt like July. On the first anniversary of Krakow's gaining the title of UNESCO City of Literature, we sent a thousand colourful balloons into the sky, and just a few days later the world learned that Heidelberg, Dunedin, Granada and Prague had joined our family.

We will undertake new challenges in a good mood. Along with the Book Institute, we co-organised a nationwide conference with the participation of guests from abroad on April 15: "Biblioteka Nowa" inaugurated a two-year

cycle of events that outline a strategy for the development of Polish libraries in the coming years. We are approaching the big May festival of poetry that is the Miłosz Festival. The poetic jubilees of Ewa Lipska and Adam Zagajewski, many innovative actions promoting readership and the literary explosion that is the Conrad Festival in the autumn all await us.

We believe that this year will be even more intensive and filled with wonderful books and uplifting meetings. We are certain of this. After all, Krakow means literature.

Izabela Helbin
Director of the Krakow Festival Office

Robert Piaskowski
Deputy Director for Programme Planning

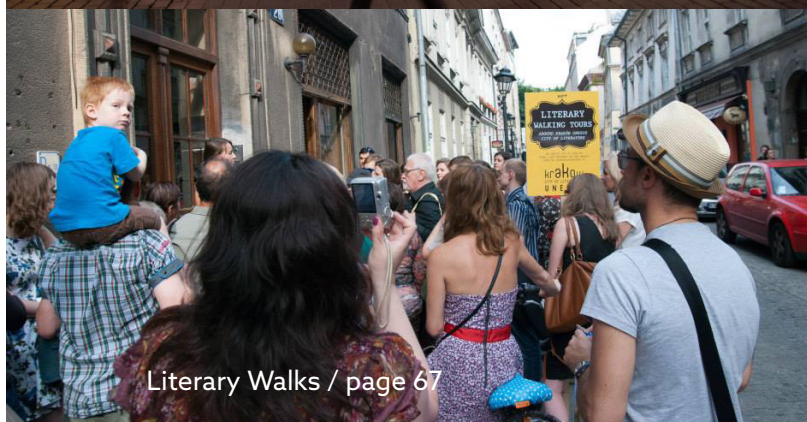
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TEN STRATEGIC AREAS OF DEVELOPMENT



1

Integration of literary life in all the richness of its diversity



2

Creation of links between literature, new media and creative industries



3

Shaping readers' attitudes



4

Organisation of literary events and festivals



5

Support of the development of the book industry



6

Initiation of and support for the presence of literature in the public square



7

Development of scholarship programmes



8

Development of connection between literature and human rights



9

Increasing international cooperation in the field of literature



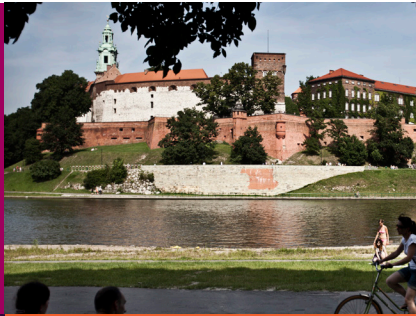
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Literary education

WHY IS KRAKOW A UNESCO CITY OF LITERATURE?



Cultural capital of Poland and the European Capital of Culture 2000



Centuries-Old Literary Heritage



City of Nobel Prize Winners



City of Poetry



Literary Festivals



Libraries and Collections



Book Industry



Literary Institutions



Education



Scholarships and Literary Awards



CONRAD FESTIVAL

7 days

200 writers

150 events

15 000 participants

READ KRK!

5 000 app downloads

8 000 books and sections of eBooks rented, including texts by: Szczepan Twardoch, Jacek Dukaj, Ignacy Karpowicz, Adam Zagajewski, Andrzej Maleszka, Raja Shehadeh, Marek Krajewski and Elżbieta Cherezińska

CITY CODES

100 patrons of literary benches, including: Czesław Miłosz, Wisława Szymborska, Joseph Conrad, Stanisław Lem, Sławomir Mrożek, Graham Masterton, Neil Gaiman and Thomas Keneally

10 000 scanned QR codes

30 000 website visits

SECOND LIFE OF THE BOOK

24 editions

3 000 participants

15 000 exchanged books

700 books donated to Krakow's hospitals

LITERARY MAP OF KRAKOW

Almost 40 000 maps distributed to tourists
and Cracovians

WISŁAWA SZYMBORSKA POETRY AWARD

200 000 PLN received by Julia Hartwig, this year's winner

MULTIPOETRY

Over 50 poems from 7 UNESCO Cities of Literature
displayed on the corner of Bracka Street and the
Main Square

INTERNATIONAL BOOK FAIR IN KRAKOW

60 000 visitors (record number)



**KRAKOW: THE FUTURE
OF LITERATURE**

Grzegorz Słacz

O BIAŁE, BIAŁE, BIAŁE.

A city's space becomes a literary domain when various facts and phenomena, such as a lively tradition and a dynamic environment, as well as – perhaps above all – a certain spirit which can give rise to literary themes coincide. It is a spirit growing out of history and modernity, forging itself through a confrontation between human viewpoints and clashing opinions. The more diverse the viewpoints and opinions, the greater the opportunities. Literature requires conflict.

Broadening Territories

For Krakow, this is good news, because there is no lack of contrasts here. Throughout the many centuries of its history, the city has made successive civilisation leaps by crossing boundaries and through its ability to absorb and integrate seemingly opposing elements. The founding of Krakow on Magdeburg Law (1257); Polish and German burghers; a Polish-Lithuanian court; Italian architecture; centuries of co-existence with a Jewish city (which later was incorporated into Krakow as the Kazimierz district); the village of Bronowice immortalised by Stanisław Wyspiański in the most famous Polish play, *The Wedding*; the industrial district of Podgorze and working-

-class Nowa Huta, which was forced upon bourgeois, conservative Krakow by the communist authorities (the construction of which was described by writers, including the young Ryszard Kapuściński): this is only a cursory list of the phenomena and places which (each in its own epoch) have aroused diverse emotions and have influenced the city's appearance. Krakow came to possess a very unusual gift thanks to which such conflicts add to its glory in literature, theatre and visual art. A symbolic example of this can be found in the new headquarters of Cricoteka – a centre for documenting the work of theatre visionary Tadeusz Kantor – which was recently established on the right bank of the Vistula River in a building that combines contemporary architecture with the restored former Podgorze power station.

And yet more contrasts – the source of Krakow's literariness – can be found. Each of these has a concrete representation on the map of the city – concrete places, "literary addresses" – but also serves as a source of creative inspiration. Sometimes this becomes a cause of rejection: how many artists have abandoned Krakow, claiming that "it is impossible to live in this city," only to sooner or later return and once aga-

in pursue their artistic plans here? The magnetic power of this city has had an effect on the greatest figures of Polish literature. What do Nobel Prize laureates Czesław Miłosz and Wisława Szymborska, science fiction master Stanisław Lem and the brilliant playwright Sławomir Mrożek all have in common, apart from their well-deserved fame and connection with Krakow? Only one thing: none of them were born here. Neither was a certain medical student of the Jagiellonian University and later a well-recognised paediatrician, Tadeusz Boy-Żeleński, who became so fascinated by French literature one hundred years ago that he translated several hundred of its greatest works into Polish – from Rabelais to Proust, Villon to Verlaine.

This ability to broaden literary territories despite (or perhaps thanks to?) contrasts of all kinds – people, languages, religions, philosophy and places on the city's map – is the key to understanding the phenomenon of Krakow. It is to this that Krakow owes, to a great extent, the title it received in 2013 – UNESCO City of Literature.



Partnerships and Networks

Today, we must continuously create new conditions for the growth of literature in urban space, because in our changing world factors which create and attract a reader also undergo change. It is similar when it comes to the spreading of literature: all of the methods used up to now are becoming less and less effective, and the technological revolution is forcing us to constantly use creative approaches.

There is no doubt that one cannot lose the connection between literature and the city in new activities: a concrete location on the map, current events and lively conflict. It is a question of identity in the global village, all the more so because the city is intensively active on the international scene. Participation in UNESCO's Creative Cities Network and its related projects are confirmation of Krakow's presence in the mainstream of world literature, while the residency programs that take place at Renaissance-era Villa Decius (such as the Visegrad Literary Residency) and participation in the ICORN network, which includes cities that give shelter to writers per se, form part of the above-mentioned ability to broaden literary territory and fit into the long tradition of welcoming

artists to Krakow whom fate has deprived of a home or even a safe haven. It is also an important voice in the discussion about the connections between literature and human rights which has been going on for years during, for example, the largest literary event in Poland – the international Conrad Festival.

It is also worth adding that multilingual voices about the city have appeared not only abroad: today, there is a community of many thousands of foreigners in Krakow who, as students, workers or freelancers, regard Krakow as their second (or sometimes first) home. They are very active culturally; they publish their writing, translate and create art; they often introduce new trends, and artistic communities count on their opinion increasingly often.

Lector in Cracovia

Literary events enjoy an exceptional status in Krakow. The Conrad Festival (with an audience exceeding 20,000, primarily dedicated readers attending meetings and debates with writers) takes place at the same time as Krakow's Book Fair, the largest of its kind in Poland – its 18th edition in 2014 (the first edition with an international formula) attracted 700

exhibitors and over 60 000 visitors. Every two years, the city hosts the Miłosz Festival, the largest Polish event devoted to poetry. Also in Krakow, the most important Polish poetry award is given out – the Wisława Szymborska Award, created by a foundation established in accordance with the Nobel Prize laureate's last will and testament. It is also worth mentioning the Transatlantic Award, which is granted by the Polish Book Institute – a national culture institute based in Krakow which serves to promote Polish literature abroad and literacy in Poland – to the best translations of Polish literature into foreign languages.

However, the literary matter of the city is composed of more than just spectacular festivals and awards – it consists of hundreds of meetings with authors, poetry slams, avant-garde events (Ha!wangarda Festival), events drawing from the tradition of the great Krakow school of literary criticism (Jan Błoński Festival) and individual events in culture centres and libraries. The driving forces behind Krakow's cultural life are the publishing houses: Polish moguls (Znak and Wydawnictwo Literackie) have their headquarters here, while young writers are promoted by publishers such as Ha!art Corporation.

No less important are the public libraries, leading activities in 60 different locations and organising over two thousand events annually. One of the most important tasks in upcoming years is to fully make use of libraries' capabilities of reaching readers.

Similar processes are also occurring in numerous Krakow bookshops: since the market for printed books is shrinking accordingly with global trends, booksellers are searching for new directions in which to develop. Today, a Krakow bookshop is not only a place where books are sold: it is a place where people can meet friends for coffee and read, or take part in a meeting with an author or a discussion. The number of reader-friendly places is constantly growing and new initiatives, such as the "Second Life of a Book" exchange organised in various spots in the city and the "Free Reading Zone," which is based on community trust, are contributing to this.

Headed Towards the New

These activities are part of a certain tendency to popularise literature and actively participate, in general, in cultural life – to identify and make use of new social and technological trends, and also to engage independen-

dent partners in this process. Thanks to this, campaigns such as the extremely popular literary walks (also organised in a version for cyclists) have become instigated, and workshops in reading and writing during festivals which are aimed at various age groups (from children to seniors) take place. A synthetic presentation of the scope and thematic possibilities for exploring the city is proposed by the widely distributed "Literary Map of Krakow" and the large-scale project "Reading Małopolska" (www.readingmalopolska.pl), within the framework of which an entire wealth of literary references has been included in newly created routes connected with concrete literary figures as well as specific themes, such as *The Women's Trail* and *The Criminal Trail*.

Krakow has also quickly recognised the opportunities that can be gained for literature from the city's public space, both real and virtual. This does not only include such things as literary murals or the "Poetry Entryphone" project. An effective way to integrate the two spaces is the "City Codes" project: over one hundred benches in Krakow's Planty have gained literary patrons: writers. By scanning QR codes placed next to writers' names, people can obtain information about them.

Another example of an excellently functioning partnership is the “Read KRK!” campaign promoted on posters, within the framework of which the largest Polish publishing houses have agreed to lend (also through the use of QR codes) eBook versions of their bestsellers. It is worth adding that thanks to the huge potential of Krakow’s firms in the IT sector (the conflict between historical Krakow and cyber Krakow seems ostensible in this light), most of the literary initiatives have counterparts in the virtual sphere such as websites and mobile phone apps, and work on the use of beacon technology is currently underway.

The fact that important projects do not have to be stimulated by municipal institutions is proven by the undertakings of Krakow’s artistic communities: we can find poetry on the internet thanks to the “eMultipoetry” virtual platform for writers, translators and readers. Theory and practice of new creative work is the main focus of the techsty.art.pl website, which is dedicated to connections between literature and new media. Meanwhile, the avant-garde artistic-publishing group *Rozdzielczość Chleba* has announced the end of paper (the end of traditional printing) in a manner that is uncompromising (but also

playful and retro-futuristic), and postulates that the future development of literature will occur solely in cyberspace. It is difficult not to agree with these arguments, since, in the case of poetry, the number of downloads of electronic versions of books greatly exceeds the copies of traditional printed books printed in Poland.

A synthesis of modern ideas about literature will be represented at the Literature Forum – a meeting place for dialogue between people and institutions, a melting-pot of new projects and the seed for a network of established partnerships to realize these projects. The Forum will be based in the former Skład Solny (The Salt Warehouse), which originally functioned as a warehouse but then served as barracks for the Austrian army towards the end of the 19th century. The building is situated very close to modern cultural institutions – the MOCAK Museum of Contemporary Art and the Cricoteka Museum of Tadeusz Kantor – in the dynamically growing post-industrial district of Zabłocie. The building itself, dating from the 18th century, was connected with the nearby “Salt Port” on the Vistula River – an important centre of trade of this life-giving mineral,

operating since the Middle Ages. This location is symbolic: Krakow is, and will remain, the best haven for literature – and a place from which literature travels outward into the world.

Translated by Scotia Gilroy



JANUARY
FEBRUARY
MARCH

Bogdan Zdrojewski and Róża Thun



**“IN THE WRITER’S FOOTSTEPS”
NATIONAL FESTIVAL: THE CITY
AS A SPACE FOR ARTISTS**

On March 27th-29th, the “In the Writer’s Footsteps’ National Festival: The City As a Space for Artists” took place in Krakow. Participants were invited to a shared walk in order to “drink Pilch’s liquor or pick up Szymborska’s groceries.” The programme included: an excursion to Krakow’s pubs and literary cafes, meetings with writers, workshops and a city game. The festival public also could

take part in meetings with writers associated with the old Writers’ House on 22 Krupnicza Street and in film screenings. A nationwide conference organised by the Jagiellonian University’s Faculty of Polish Studies accompanied the festival.



POETRY ENTRYPHONE – 10TH ANNIVERSARY OF THE OPENING OF NOWA PROWINCJA CAFE

On the 10th anniversary of the opening of Nowa Prowincja Cafe, the most poetic cafe in Krakow, on March 8, a poetic entryphone was hung up by the doors of the establishment. After pressing one of the buttons with a corresponding name, we can hear the voice of one of many eminent poets who are or were loyal clients of Nowa Prowincja, including: Wisława Szymborska, Cze-

śław Miłosz, Adam Zagajewski, Julia Hartwig, Stanisław Barańczak and Bronisław Maj.

APRIL





CITY CODES

On April 23, 2014, World Book and Copyright Day, 50 literary benches dedicated to the most important writers and poets associated with Krakow were unveiled in Krakow's Planty Park. Their patrons include: Jan Kochanowski, Joseph Conrad, Wisława Szymborska and Neil Gaiman, as well as Szczepan Twardoch and Ziemowit Szczerek. Each bench features a slate with the author's name and a QR code that directs to a website where it is possible to learn about an author and listen to an audio recording of his or her



text. Krakow's publishers have participated in this project by contributing archival materials, while the authors themselves have recorded fragments of themselves reading their works. Thanks to this, it is possible to hear the voices of Czesław Miłosz, Ewa Lipska and even Grzegorz Turnau or Graham Masterton after scanning the QR code. Meanwhile, the students of the Jagiellonian University translated dozens of fragments of literary texts into English under the watchful eye of their academic patrons.

Another 50 literary benches appeared in Planty Park on the first anniversary of Krakow's becoming a UNESCO City of Literature on October 21.

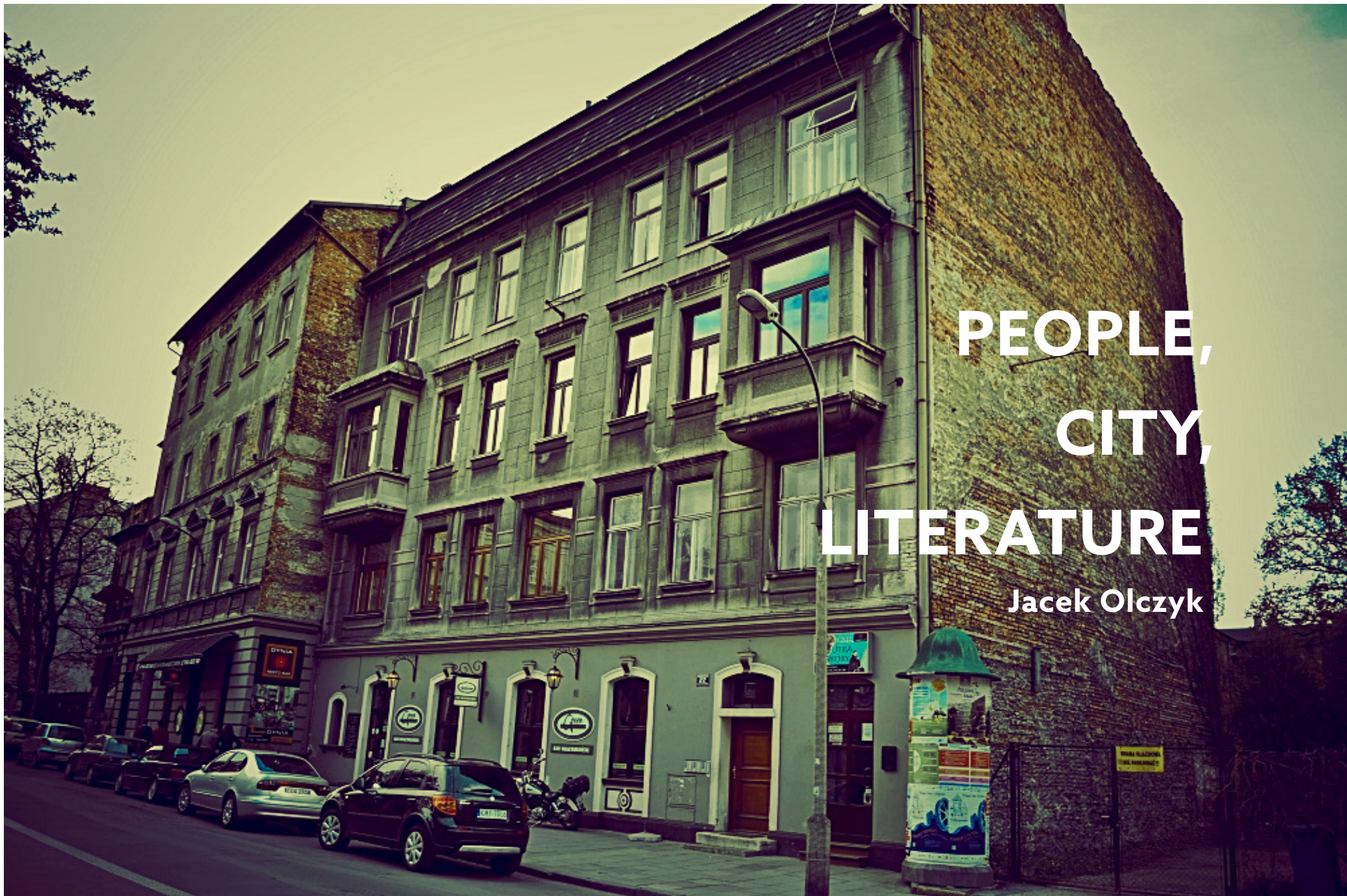




LITERARY MAP OF KRAKOW

Also on April 23, the Literary Map of Krakow – a modern guide to Krakow’s rich literary past as well as to today’s fascinating literary phenomena – had its premiere. The literary map, available in two language versions (in Polish and English), was prepared in a witty and modern comic book form. More than 60 “literary points” on the map were designated as the most characteristic of the City of Literature. These are mainly places connected with Krakow’s authors, cult bookstores, famous book collections and institutions supporting literature as well as the most recognizable publishing houses, all of which have left a lasting imprint on the city.

The literary map of Krakow can be found in the network of InfoKraków city information centres, select bookstores and libraries as well as in places associated with books during festivals and literary meetings.



PEOPLE, CITY, LITERATURE

Jacek Olczyk

Immediately after the end of World War II in 1945, Krakow became the unquestioned centre of Polish literary life. Writers who had been previously dispersed reached Krakow from Warsaw, which had just been destroyed by the Germans; from the concentration camps; from abroad; and from many provincial towns and villages. Some stopped here only for a short time, while others stayed longer. It was the unique cultural ferment and atmosphere of the city, the cafes pulsating with life, the new magazines and the writers arguing over ideas that would form readers' tastes and intellectual trends over the following decades.

Odrodzenie, edited by Karol Kuryluk, and *Twórczość*, founded by Kazimierz Wyka, brought together leading Polish writers, critics and journalists after 1945. *Przekrój*, edited by Marian Eile, was one of the most influential magazines, shaping the artistic sensibility of its readers, and the only one which maintained contact with Western culture. A somewhat different task was carried out by *Tygodnik Powszechny*, a weekly, and *Znak*, a monthly: they provided shelter for Catholic intellectuals for whom freedom of conscience and thought – in the face of the developing Sovietisation of the country – were absolutely the most precious things.

The tone of literary life immediately after the war was set not only by writers living in Krakow, but also inevitably by the new ideology. "A time will come when writers will once again be the leaders of the Nation," wrote Julian Przyboś, president of the reactivated Polish Professional Writers' Union, at the end of January 1945. It was an unusually tempting offer. After the war's upheavals, writers were promised material stability, publication of their works and reading tours across towns and villages serving to garner money and prestige. In exchange, they were expected to be politically loyal and to agree to have their works officially accepted by the new communist leaders. Writers were perceived as the future "engineers of souls," and many of them accepted this task, deciding to publish their work in *Walki*, *Tygodnik Literacko-Społeczny Młodych*, *Dziennik Literacki* and *Życie Literackie*, a magazine founded in 1951 that was full of texts written in a pompous tone, with poems and stories containing biased slogans.

The organising structure of young writers was the Youth Group, which had a lofty aim: the promotion of new, unknown writers, and the development of skills under the guidance of older colleagues by listening to their advice at weekly meetings which were divided into sections for prose, poetry, translations, drama and reportage. In prac-

tice, this resulted in a slow indoctrination and increasingly greater control over the creative process. This became even easier when private publishing houses were liquidated and printers became nationalised, and publishing books outside of the state's monopoly and without the censors' approval soon became impossible. Many young writers, wishing to see their names in print, agreed to fill the role of "soldiers of the ideological front," entering the terrain and strengthening the role of the party. But the price they later had to pay for this was very high.

The main meeting place for all writers, not only the youngest ones, was the Writers' House (*Dom Literatów*) at 22 Krupnicza Street. This building, consisting of two wings and several dozen rooms, was requisitioned by writers immediately after the Germans had withdrawn from the city and became their shared home as well as the headquarters of the Polish Professional Writers' Union. The main room was used not only for meetings, readings and a reference library, but also served as a canteen which could be frequented by writers who possessed membership cards. This building on Krupnicza Street became a famous address, appearing in countless legends, while the surnames of its residents could form a nearly complete anthology of post-World War II Polish literature.

What was unusual was the fact that the “progressive” writers, who were carrying out orders given to them by the new authorities, lived side-by-side with the “the darkest reaction,” as the pre-war writers were nicknamed during the Stalinist era, at the Writers’ House. The animated discussions that were conducted in the writers’ canteen between Stefan Kisielewski, co-founder of the Party of Liberal Madmen (*Partia Wariatów Liberalów*), which aimed to ridicule the absurdities of communist-era reality, and Adam Polewka, an obdurate ideologist of communism, have now become legend.

One or two people, and sometimes even entire families, lived in each of the rooms. The residents included older writers of past eras such as Artur Górski, Wincenty Lutosławski and Leopold Staff, as well as those who were slightly younger, such as Tadeusz Peiper, Melchior Wańkiewicz and Józef Szaniawski. A corner was even found for writers’ widows: Antonina Brzozowska, Nina Witkiewiczowa, Janina Perzyńska, Janina Mortkowiczowa and Hanna Mortkowicz-Olczakowa. The grandmother and mother of Joanna Olczak-Ronikier lived here, as did literary married couples: Mr. and Mrs. Broszkiewicz, Brez, Otwinowski, Brandys, Promiński, Kwiatkowski and Galczyński.

Konstanty Ildefons Galczyński was undoubtedly an exceptionally colourful resident of the Writers’ House. He was the author of one of the most “Cracovian” poems, *Zaczarowana dorożka* (“The Enchanted Droshky”), in which he described a nocturnal journey through the city in a cab numbered 13, driven by a coach driver who speaks in verse and wears a black bowler hat. Before he became known as an outstanding dramatist, Sławomir Mrożek dispensed humour with his drawings, clothing and satirical evenings. Tadeusz Różewicz kept himself somewhat out of the way, not agreeing to play the role of the humble student that Przyboś wanted to force him to be by ordering him to write in the style of the pre-war avant-garde. But Różewicz’s desire for freedom of thought and fidelity to the poetic path he had chosen were not the only reasons why he did not stay very long at 22 Krupnicza Street. Unable to wait for a larger room for his growing family, he was forced to move to Gliwice, and then later to Wrocław, where he remained permanently. This was similar to Mrożek, who moved out of his tiny room rather spectacularly: he threw his books, mattress and furniture out the window, set them on fire, and then emigrated from Poland.

Thaw, Slight Stabilization and Carnival

After the thaw in the mid-1950s, the golden years of the *Życie Literackie* weekly, which became a nationwide platform for the young generation of critics and writers to exchange their ideas, began. Of particular significance was the so-called “Krakow School of Criticism,” the core of which consisted of Jan Błoński, Andrzej Kijowski, Ludwik Flaszen, Konstanty Puzyna and Jerzy Kwiatkowski, students of Kazimierz Wyka, who lectured in the Faculty of Polish Studies at the Jagiellonian University. They were the first to break through the constricting dogmas of Marxist literary theory – they found value in Western literature and Polish émigré writers, rehabilitated the work of previously silenced writers from the interwar period and supported poets who were making their debuts, such as Miron Białoszewski and Zbigniew Herbert.

Literary life gathered a new momentum in the mid-1950s which it subsequently has never lost. Spontaneous cultural initiatives undertaken by young writers and artists made the city shine in a new way. Numerous cafes (Kolorowa, Warszawianka, Fafik, Rio, Empik) as well as student theatres were opened. Tadeusz Kantor’s Cricot 2 Theatre and Mieczysław Kotlarczyk’s Rapsodyczny Theatre became more famous, the Helikon jazz club resoun-

ded with Krzysztof Komeda's sextet and having books published by the newly founded Wydawnictwo Literackie Publishing House became the height of snobbery for writers. In addition to this, the literary-artistic magazine *Zebra*, edited by the poet Tadeusz Śliwiak, started to be published (with a very original graphic design), which stated as its manifesto: "We want to be entirely responsible for our age."

The Piwnica pod Baranami ("Under the Rams Cellar") cabaret gained momentum, dictating style and taste to Krakow and all of Poland, behind which stood the sensitivity of the master of ceremonies – Piotr Skrzynecki. The musical-cabaret evenings were one of the few enclaves of freedom in the city, and were attended by all of Krakow's intelligentsia, artists, professors, architects and critics, of course with special invitations. Wiesław Dymny has recalled that "the programs of the cabaret came into being in a small room half-buried in books, magazines and possessions of all kinds at 22 Krupnicza Street. It was the alcove of Joanna Olczakówna. It was precisely here, sitting next to each other, where we argued for hours about every text, word and note." Dorota Terakowska, author of popular novels for young people, did her best to keep people at Piwnica pod Baranami happy from behind the bar.

This period of intoxication with freedom eventually reached a limit due to political turbulence. Approval from the authorities, however – in accordance with the principle that everything that does not concern present-day reality is deemed harmless – was given to the historical novel. Krakow, as befits a city with centuries-old tradition, was home to its main representatives: Hanna Malewska, Antoni Gołubiew, Karol Bunsch and Teodor Parnicki. Also here, under the pen of Stanisław Lem, flourished another literary genre which seemed to have nothing in common with the past: the science fiction novel. It brought Lem huge success and international recognition, even though the author himself, in practice, opposed progress, wrote on an old typewriter and shunned the cultural-literary life of the city throughout his entire life.

The experimental novelists and poets were outsiders who did not achieve commercial success and whose work was only appreciated many years later. Stanisław Czycz and his friend Andrzej Bursa (who died at such a young age that he never saw his poems published as a book) could not stand glitz, conformism or social connections. No less eccentric than the pre-war Cracovian futurists was Krzysztof Niemczyk, a writer, painter and performer who organised the very first happenings on the Main Square. Dressed as a beggar with a sign sta-

ting "I'm a writer" hanging from his neck and holding the manuscript of an unpublished novel, he sat next to the entrance of the Writers' House in order to mock the distinguished writers. Jan Stoberski, in turn, was a strange loner who visited several dozen houses in the city each day, solely in order to collect tales told by married women, from which he wove his stories.

Young poets exchanged opinions in three Cracovian periodicals (*Zebra*, *Student* and *Życie Literackie*), the Pod Jaszczurami ("Under the Lizards") students' bar and the cramped rooms of the Writers' House.

The *Student* biweekly deserves particular attention. It arose in the *Żaczek* student dormitory (as did the *bru-Lion* and *Ha!art* magazines, which appeared later) in reaction to the hopeless atmosphere of the so-called "little stabilization." After the events of March 1968, the magazine became a platform for counterculture poets of the New Wave, the core of which was made up of Cracovian poets from the "Teraz" group (Julian Kornhauser, Stanisław Stabro, Adam Zagajewski and Jerzy Kronhold). They exhorted writers to piercingly describe the communist reality, intervene in the consciousness of society and actively participate in political, social and cultural discussions. In practice, namely in published books

instead of demanding “explicit speech” (due to censorship), the young people’s ambition had to limit itself to an analysis of “newspeak” and the “bolstering” of society in terms of morals. The effect of this was that in subsequent years many Cracovian writers became connected with underground magazines and publishing houses that were appearing in the so-called “second circulation.”

A result of this ubiquitous intoxication with freedom inspired by the Solidarity movement at the beginning of the 1980s was the *Pismo* monthly, which appeared in March 1981. It was considered to be the first independent magazine of the Cracovian branch of the Polish Writers’ Union, and very high hopes were placed in it concerning such issues as respect for freedom of expression and the integration of various literary currents: official and underground, domestic and émigré. Unfortunately, martial law, which was declared several months later, and its repercussions – the suspension of associations, unions and magazines – crushed these hopes in the decade that followed. The Polish Writers’ Union, which was dissolved in 1983, was replaced by “Zlep.” It appropriated the name, funds and good reputation of its predecessor, as a result of which it was boycotted by a significant number of writers.

A result of this was the idea of creating a spoken magazine called *NaGłos* (“OutLoud”) which would contain, despite its atypical form, all categories that normally appear in literary periodicals: poetry, prose, essays and reviews. Starting in December 1983, it was possible to hear the spoken magazine performed live at the Club of Catholic Intellectuals, which was established under the auspices of another oasis of freedom – *Tygodnik Powszechny* (the Catholic “Universal Weekly”). With time, the popularity of the magazine grew so dramatically that the crowd of listener-readers was forced to move to the nearby Dominican chapterhouse. Writers regularly featured by the spoken magazine included: Wisława Szymborska, Kornel Filipowicz, Jerzy Pilch, Ewa Lipska, Jan Józef Szczepański, Teresa Walas and Stanisław Balbus. The magazine was edited by Bronisław Maj, who deemed *NaGłos* to be a “literary happening which is impossible to repeat or to relate without losing something.” With the end of censorship, he began to edit, from the year 1990 onwards, a printed version of the magazine, but lacking the spontaneity of the spoken word and entering safe, traditional territory, it did not meet with dazzling success. It was, in fact, due to the first years of capitalism and competition in the publishing market after the fall of communism that the Polish Writers’ Association, which was formed in 1989, as well as its magazine

Dekada Literacka (“Literary Decade”), which included writers of the opposition, writers who had emigrated from Poland and writers with academic titles, was no longer fresh or exciting.

Exhaustion and a New Beginning

The young, angry generation that began to publish the *bruLion* (“roughDraft”) magazine in 1986 had a rather different concept of freedom. Tired of Solidarity’s ethos of action and bombastic passion, they put their sad, insolent, worthless existence in the spotlight. Breaking down decorum, pushing limits and provoking members of the Cracovian bourgeois was certainly not to the liking of the older intellectuals, particularly since each issue increasingly widened the spectrum of forbidden topics: sexuality of the clergy, cults, narcotics, subcultures, feminism, antisemitism and various taboo activities. Issues of *bruLion* included writing by Jacek Podsiadło, Manuela Gretkowska, Miłosz Biedrzycki and Grzegorz Wróblewski – each with his or her own model of literary existentialism. The manifesto representing these diverse personalities was a poem by the “three Marcins” – Marcin Świetlicki, Marcin Baran and Marcin Senddecki – who, when charged by Julian Kornhauser with being apolitical and lacking engagement with the new poetry being written at the beginning of the 1990s, retorted rather bluntly:

*We would write poems
full of decent ideas
or just any old ideas at all.
But, dear Julian,
there aren't any outside the window.
Yeah, outside the window not a single fucking idea.*

The style of this poem, titled *Wiersz wspólny* (półfinałowy) (“Shared Poem”), and other poetic texts published in *bruLion* swiftly attracted countless continuators. Throughout the entire 1990s, it was determined by critics as “barbarism,” in reference to an anthology of young writers titled *Przyszli barbarzyńcy* (“The Barbarians Have Arrived”), while others named it “o’haryzm” (“o’harism”), after one of the poets of the New York School, Frank O’Hara.

The most charismatic of these writers, Marcin Świetlicki, who ostentatiously dissociated himself from social and political matters and was one of the most original contestants of the Cracovian establishment, explained: “For me it’s a vulgar thing to write a bad poem. For me vulgarity is how politicians speak, how people in the streets speak, and in a poem something like a vulgarity is one of the artistic forms. A poem sanctifies everything. Ideas

are vulgar, not words.” Original recitations of his poems during concerts with his band, Świetliki (“The Fireflies”), attracted crowds of fans.

A somewhat different existential and aesthetic model was presented by Jerzy Pilch, who infected all of Poland through his novels and articles, with the characteristics of eccentric Lutherans from the village of Wisła, analyses of problems connected with growing up in the village, a merciless critique of second-division football teams and indiscretions about excesses of alcohol in Krakow. Avid for applause – without which it was impossible to live or write, as he sometimes said – or perhaps simply tired of Krakow, he moved to Warsaw in 1999.

“Krakow was never favourable to its outstanding individuals. The city, cocksure about itself and its tradition, liked to boast about its culture, but useful help was rarely given here, and then only as a result of some kind of high protection, in the face of which the paper-pushers were helpless,” Tadeusz Kwiatkowski once wrote bitterly. But those who left Krakow often returned. An example is Czesław Miłosz, who spent several decades living as an émigré in Berkeley. Beginning in 1989, he came to Krakow in the spring of each year – until 1996, when he was granted honorary citizenship and moved here

permanently. He claimed that the atmosphere of the narrow streets and old walls reminded him of Vilnius; there were also publishing houses here, the community of *Tygodnik Powszechny* and friends with whom he could do some “intellectual mountain-climbing”; he read out his new poems and bantered with friends over vodka and herring in cream.

The year 1996 also saw the return of Sławomir Mrożek from Mexico. Upon arriving at Krakow’s Balice Airport, Mrożek heard the words: “Mr. Mrożek, why have you returned to this squalor?!” Perhaps it was under the influence of these words that, 12 years later, he changed his mind and the climate to sunny Nice, where he died (although he was buried in Krakow).

In 1998, Ryszard Krynicki moved to Krakow’s Podgorze district together with the a5 publishing house; in 2002, Adam Zagajewski returned after having spent many years in France; and Ewa Lipska returned to Krakow from Vienna. Poets of the so-called “New Wave” replaced their political involvement with spiritual pilgrimage, as their masters had done: Herbert, Miłosz and Szymborska. One can have the impression that their wanderings through various countries came full circle solely so that Krakow could become, thanks to them, an extraor-

dinary city of poets, with all remaining doubt removed when Stockholm granted the Nobel Prize to Wisława Szymborska in 1996. The significance of poetry in Krakow has also been proven by the numerous international festivals that take place, such as Meetings of the Poets of the East and West (1997, 2000), the Czesław Miłosz Festival since 2009 and the Conrad Festival, which invites the most important contemporary Polish and foreign writers. An essential role is also played by the Krakow Poetry Salon, which has organised regular meetings with writers at the Juliusz Słowacki Theatre since 2002.

The extreme opposite of Krakow's literary life is marked out by young writers, who announce their existence roughly every decade. The literary magazine which filled the gap left by *bruLion* was *Studium*, linked to the writing school of the Polish Studies department of the Jagiellonian University, with a poetry and prose series excellently edited by Adam Wiedemann and Roman Honet which gave a start to many young writers. *Studium* preferred debuts that were not embroiled in manifestos or polemics of any kind. The complete opposite is *Ha!art*, which has been creating new trends since 1999. Through its magazine and publishing house, *Ha!art* publishes various writers born in the 1970s, 1980s and 1990s who, in order to describe the changing reality, have created

a whole range of new concepts (emboldened imagination, pop-fraction, gay/les, deserters of consumption, recycling, art story, minimalism, ecopoetry, linternet and so on). The initiator of this inter-generational integration was Piotr Marecki, with an editorial office in "a tiny, cramped room on the fourth floor of a student dormitory in Krakow," as described in *Newsweek*. "A refrigerator, desk, computer and a box full of texts are squeezed into a space of nine square metres." The first festivals – "Zapowiadających się" (2000) and "Tekstyli" (2001) – were organised, out of necessity, in newly opened clubs such as Alchemia, Dwa Pstrągi, Miasto Krakoff, Piękny Pies, Bomba, Teatr Łażnia and Bunkier Sztuki. The most literary of these was Lokator, which differentiated itself from the others by recording all of its literary-artistic events in its own monthly newsletter titled *Mrówkojad* (2006–2011). Later, it became Lokator Publishing House, which, alongside *Karakter*, *a5*, *Post* and *Studio Wydawnicze*, excellently complements Krakow's larger publishing houses such as *Znak* and *Wydawnictwo Literackie*.

Among the writers connected with Krakow in recent years, a few who, each in his or her own way, describe or contest present-day reality have gained recognition. In particular, Sławomir Shuty has dazzled with his originality. Having knowledge of corporate capitalism from the

inside, he turned his experiences, and his fight against consumerism, into novels, and as a performer he became famous for creating shopping cart blockades in supermarkets and whipping himself with hotdogs. Wojciech Kuczok, Adam Wiedemann, Michał Olszewski and Jerzy Franczak have also made a name for themselves, as well as Marta Dzido with a debut novel about abortion, and the youngest of the group, Dominika Ożarowska, whose writing explores boredom. There are also a few *poètes maudits*: Mirosław Nahacz (1984–2007) and Tomasz Pułka (1988–2012). Stanisław Lem's successor in the sphere of science fiction is Jacek Dukaj, and Łukasz Orbitowski specialises in horror. Zenon Fajfer seeks the limits of poetry, while Jaś Kapela is unequalled during poetry slams. But this is not all: cybernetic poetry, art story, "wierszofilm" and the first novel written on a smartphone can testify to the fact that Krakow has once again become avant-garde. Since the year 2012, this wealth of events has been summed up by the annual *Ha!wangarda* Festival, dedicated to contemporary forms of digital literature.

Krakow's specialty, and the most innovative literature to come out of this city, is without doubt the concept of "liberature," or, in other words, "total literature in which the text and the book's form comprise an inseparable whole." This attempt to revolutionise the way people

think about books was introduced in 1999 by Zenon Fajfer. He wanted an author, through the creation or choice of a typeface, to be in control of all processes involved in the creation of a work, giving it a multidimensional and inimitable form. Since 2002, it has been possible to see numerous examples of such books and to “read” them, so-to-speak, in the Liberature Reading Room located in the Arteteka.

The most recent literary life in Krakow is not only about experimentation. Lately, Krakow’s specialty has also become mystery novels. In 2004, the “Corpse in the Closet” Association of Detective Novel and Thriller Enthusiasts, in collaboration with the Polish Book Institute, founded the High Calibre Award for the best original mystery or thriller, and a year later an anthology of stories, *Trupy polskie* (“Polish Corpses”), was published. This book inspired, in turn, subsequent writers such as Marcin Świetlicki, Jacek Dukaj, Sławomir Shuty, Piotr Bratkowski and Gaja Grzegorzewska to pay homage to Chandler and create the Polish Criminal Collection, edited by Irek Grin. EMG Publishing House, appointed with this project, still operates in Krakow, but the International Festival of Crime Fiction has moved to Wrocław.

In order to become fully aware of what is currently happening in the literary life of Krakow and to become acqu-

ainted with its trends, there’s nothing more for readers to do than to take a seat where legends and anecdotes usually arise: at a table in one of Krakow’s many cafes.

Translated by Scotia Gilroy

MAY



CHILDREN'S LITERATURE FESTIVAL

A fantastic festival of children's literature took place over the course of 18 days (from May 12 to June 1) in three cities (Krakow, Warsaw and Wroclaw). The festival's programme included workshops as well as meetings with the authors of books and illustrations for the youngest readers, as well as artistic projects and film screenings for children.

Writers from Sweden (Martin Widmark, Åsa Lind), Spain (Vicente Ferrer), and Korea (Kim Jin-kyung) were invited to participate. Polish children's literature was represented by Andrzej Maleszka, Marcin Szczygielski, Michał Rusinek and Grzegorz Kasdepke, among other authors.

Both light-hearted and easy topics – like detective fiction – as well as the most challenging ones – human rights, tolerance and even disease and death – were approached.





FINNEGANS WAKE

To commemorate the 75th anniversary of the publication *Finnegans Wake*, James Joyce's last work, each of the seven UNESCO Cities of Literature prepared a film adaptation of a short excerpt from the novel.

The Krakow episode is based on Krzysztof Bartnicki's translation *Finneganów tren*, published in 2012, the

result of more than a decade of translation work. The film's festive premiere took place on May 14 in Dublin. The cast included the twins Lesław and Waław Janicki, famous actors from Tadeusz Kantor's theatre troupe.



POETRY EVENING WITH CHARLES SIMIĆ

Charles Simić was the 2014 winner of the Zbigniew Herbert International Prize for Literature for outstanding artistic and intellectual achievements alluding to Herbert's world of values. To commemorate this event and to introduce the Polish reader to the work of this Serbian-American poet, a poetry evening was held at the Museum of Japanese Art and Technology Manggha in Krakow on May 15, 2014. An-

drzej Franaszek and Adam Zagajewski moderated the event. Zagajewski and Ryszard Krynicki read Polish translations of Simić's poems.

The poetry evening was also a small introduction to the upcoming edition of the Miłosz Festival (2015).



READER OF THE YEAR

On May 15, 2014, the “Reader of the Year” reading competition, which aims to encourage the use of Krakow’s libraries, was inaugurated. The rivalry between library card holders will last until April 30, 2015. Readers who will have borrowed the greatest number of books from the city public libraries – in Krowdrze, Nowa Huta, Podgorze and the City Centre – during the competition will win. As a reward, prize the winners will receive theatre tickets and passes to numerous festivals organised by the Krakow Festival Office.

The competition is divided into two age categories: children under the age of 15 and readers over 15 years of age.

READING BRIDGES GENERATIONS: LIBRARY WEEK AT THE JAGIELLONIAN LIBRARY

As part of Library Week, which took part on May 8-15, the Jagiellonian Library organised a series of events related to its collections, history and functioning. It was a rare opportunity to see places that are typically inaccessible to readers. The special collections as well as the Jagiellonian Library’s warehouses were made accessible. Readers could familiarise themselves with work related to the cataloguing of collections.

A guest lecture was also organised with Leszek Sibila, head of the Printing, Binding and Press Department at the Krakow Historical Museum of Krakow, who talked about Krakow’s printing traditions.

Narody & stereotypy

Narody i kultura horyzonty

25 lat później

JUNE



NATIONS AND STEREOTYPES INTERNATIONAL CONFERENCE

Twenty-five years after the transformation of Poland's political system and 10 years since its accession into the European Union, nations and stereotypes in the contemporary world were discussed in Krakow.

The discussions and debates, which were held on June 4-6, were attended by 108 speakers from 18 countries in Europe, Asia and Africa. One-hundred eighty participants took part in 14 thematic sessions, whose main theme was the slogan "New Frontiers, New Horizons."

On the last day of the festival, a debate with the participation of leading Polish writers and journalists titled "Literature without Borders" was organised. Its participants included Joanna Bator, Olga Tokarczuk, Ziemowit Szczerek and Adam Szostkiewicz.

The event's organiser was the International Cultural Centre, and the Krakow Festival Office was its partner.





ART IN ACTION FOR UKRAINE

A quarter-century after Poland regained its full independence, Krakow supported the will of the Ukrainians to introduce democratic change in their country.

On June 7-8, 2014, a series of meetings with authors, events dedicated to Ukrainian poetry and music as well as film screenings took place in the Pod Jaszczurami (“Under the Lizards”) Club in the Market Square. The aim of the Art in Action for Ukraine campaign was also to get to know our neighbours better, allowing for the forging of new, friendly relations with them. The main organiser of the event was the European Earth Centre Foundation.

The campaign was organised by the European Earth Centre Foundation.

CREATIVE WRITING KRAKOW

The Post-Diploma Literary-Artistic School at the Jagiellonian University is the oldest creative writing programme in Poland. This year, we celebrated 20 years of its existence. On this occasion, a true celebration of literature was organised during the weekend of June 13-15 around the Market Square. Renowned writers – Joanna Bator, Marek Bieńczyk, Olga Tokarczuk, Piotr Sommer, Michał Zabłocki and Jacek Dehnel – took part.

The events included the Intergenerational Literary Confrontation, Lectures of Masters, prose and poetry workshops as well as a poetry slam. The Czerwona Papuga publishing house published *It Happened in Krakow*, a collection of eight stories inspired by a flyer found in Krakow’s Planty Park told in a variety of literary conventions.



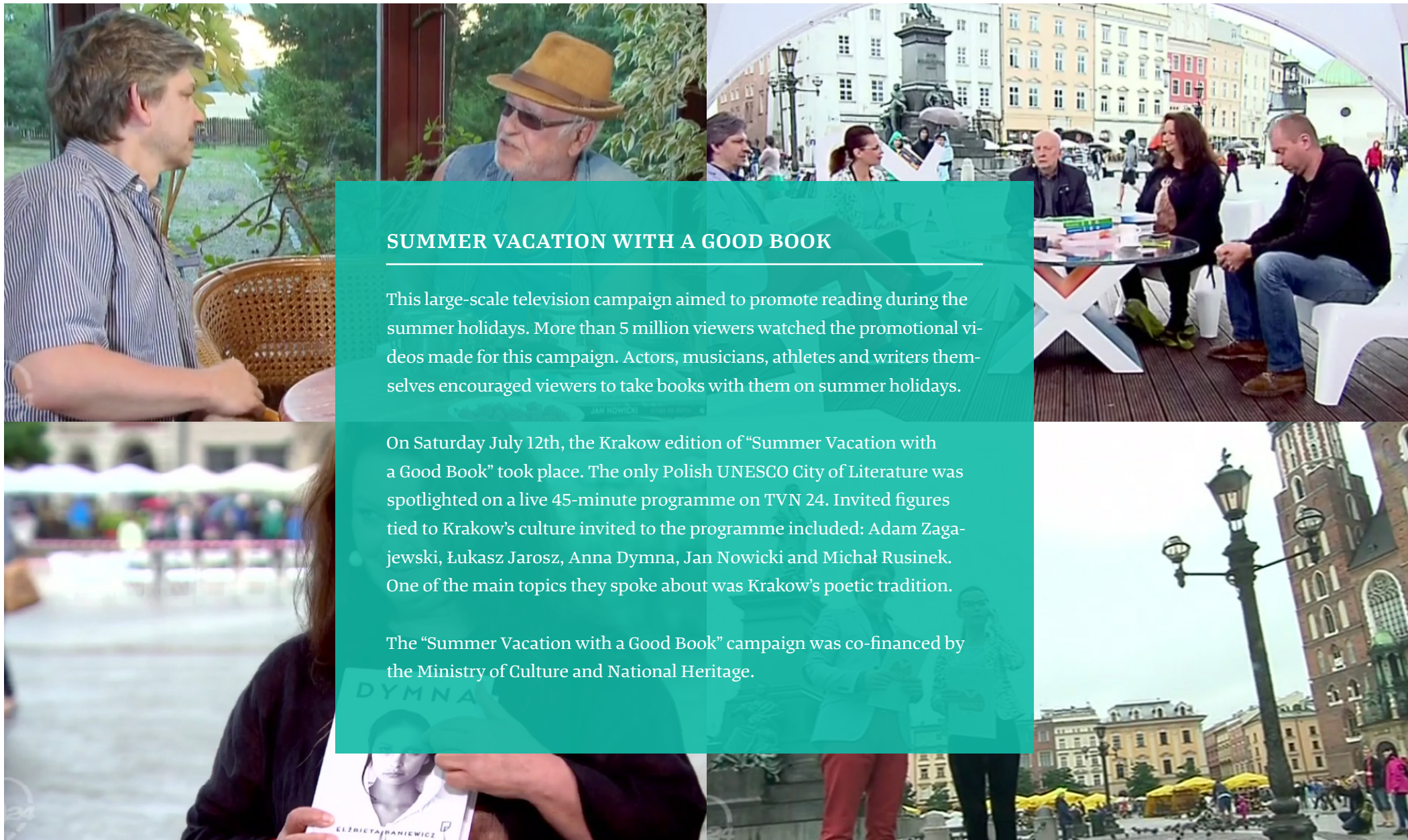
BLOOMSDAY

Bloomsday is a literary holiday celebrated on June 16th every year around the world in order to commemorate James Joyce and his most famous novel, *Ulysses*, in particular.

That day, a common reading of texts by the famous Irishman along with the Polish premiere of the film made to celebrate the 75th “birthday” of Joyce’s renowned work *Finnegan’s Wake* took place. A discussion panel co-organised with the Jagiellonian University titled “Literature Before the (Copyright) Law” discussed the ties between literature and the law. The participants discussed the boundaries that copyright law demarcates for literature, among other things.



JULY



SUMMER VACATION WITH A GOOD BOOK

This large-scale television campaign aimed to promote reading during the summer holidays. More than 5 million viewers watched the promotional videos made for this campaign. Actors, musicians, athletes and writers themselves encouraged viewers to take books with them on summer holidays.

On Saturday July 12th, the Krakow edition of “Summer Vacation with a Good Book” took place. The only Polish UNESCO City of Literature was spotlighted on a live 45-minute programme on TVN 24. Invited figures tied to Krakow’s culture invited to the programme included: Adam Zagajewski, Łukasz Jarosz, Anna Dymna, Jan Nowicki and Michał Rusinek. One of the main topics they spoke about was Krakow’s poetic tradition.

The “Summer Vacation with a Good Book” campaign was co-financed by the Ministry of Culture and National Heritage.

AUGUST

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POBIERZ DARMOWĄ APLIKACJĘ CZYTAJ KRKI! (ANDROID I IOS)

SKANUJ KODY ZA POMOCĄ APLIKACJI I WYPOŻYCZAJ E-BOOKI ZA DARMO

SZUKAJ KODÓW QR NA PLAKATACH W KRAKOWSKICH KAWIARNIACH I BIBLIOTEKACH MIEJSKICH

E-BOOKI MOŻESZ WYPOŻYCZYĆ NIEODPŁATNIE NA 30 DNI!

AGATA PASSENT
KTO TO PANI ZROBIŁ?

CZYTAJ NAJLEPSZE E-BOOKI ZA DARMO!
SZUKAJ KODÓW QR W KAWIARNIACH, PUBACH, RESTAURACJACH I BIBLIOTEKACH MIEJSKICH W KRAKOWIE

ORGANIZATORZY:
MIASTO KRAKÓW, KRKI, BIBLIOTEKA MIEJSKA W KRAKOWIE

DOFINANSOWANO ZE ŚRODKÓW MIENIA KULTURALNEGO

READ KRK!

Read KRK! is a continuation and expansion of the innovative 2013 project known as the Virtual Library of Krakow. It took the form of an eBook library whose users can familiarise themselves with 10 attractive books at a time for free thanks to a special mobile app prepared for this purpose: posters with QR codes allow for access to the electronic editions of books. Thanks to cooperation with the Woblink Platform, the leading eBook distributor, as well as the biggest publishers in the country, the campaign's catalogue included new releases and bestsellers by Szczepan Twardoch, Jacek Dukaj, Ignacy Karpowicz, Adam Zagajewski, Andrzej Maleszka, Raja Shehadeh, Marek Krajewski and Elżbieta Cherezińska, among others.

Three editions took place in 2014, in August, October as well as the end of November and beginning of December. Bestselling eBooks were presented at public transportation stops around Krakow and in 100 bus and tram stops, as well as in several dozen places considered to be “Krakow’s literary addresses,” cultural institutions and in all branches of the city public libraries. The project’s success is reflected by the numbers of downloads of the application itself (which is available in Android and iOS and nearly reached 5 000) and eBooks (almost 80 000), huge interest on the part of industry media and websites as well as many requests from readers to expand the campaign to other cities in the country.



eMULTIPOETRY

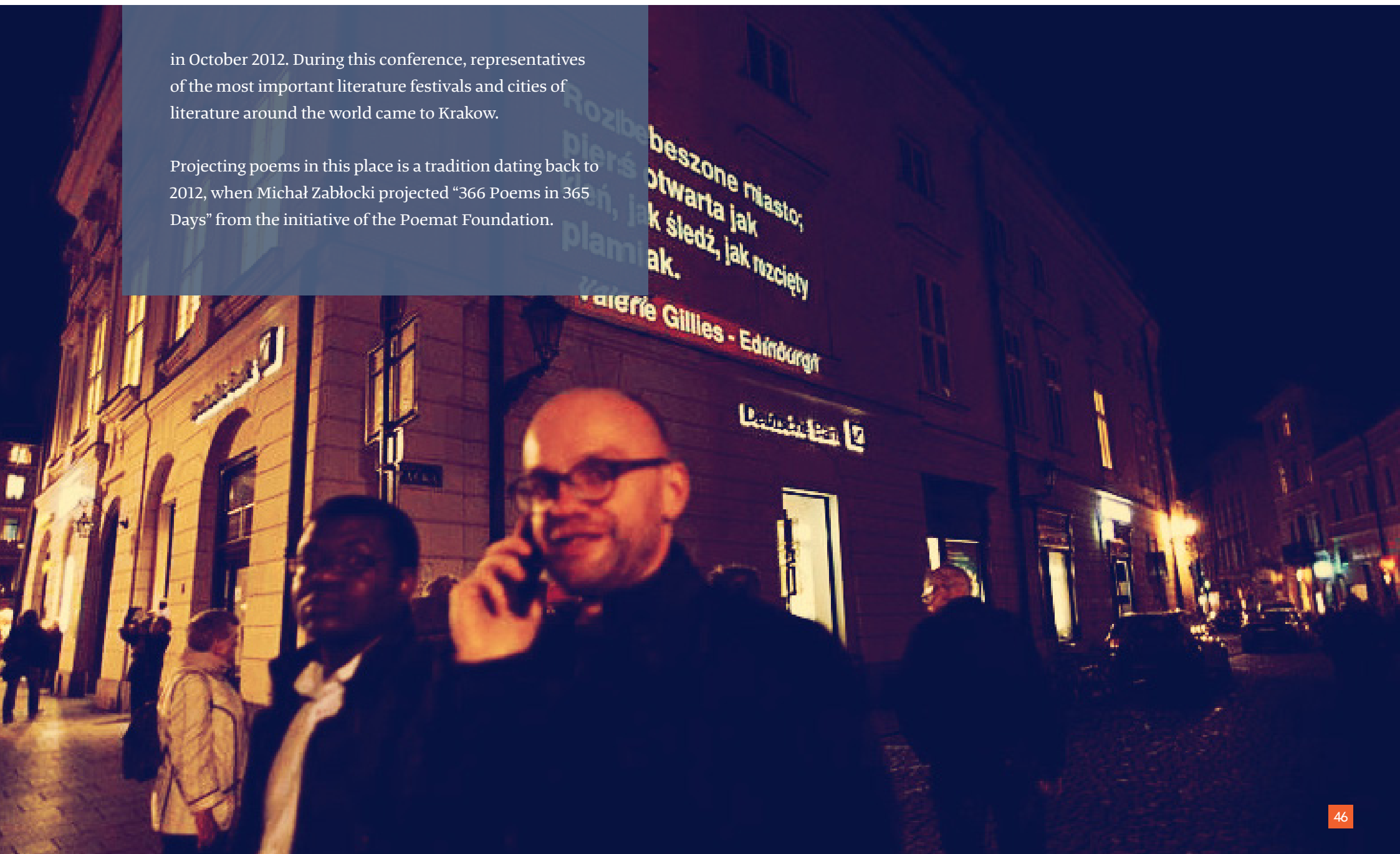
On August 1, 2014, all seven UNESCO Cities of Literature inaugurated their first joint project. Since then, poems by authors from the Cities of Literature – Dublin, Edinburgh, Iowa City, Melbourne, Norwich, Reykjavik and Krakow – are projected onto a building at the corner of the Market Square and Bracka Street at night during the first week of every month. The poetry is presented in both Polish and English language versions. The idea itself was born during the Creative Cities and Regions conference

Wydeptane
Czarne drzewo
Schody biblioteki w moim mieście
Pachną młodością i brakiem celu
I zakochaniem

Brendan Bonsack – Melbourne

in October 2012. During this conference, representatives of the most important literature festivals and cities of literature around the world came to Krakow.

Projecting poems in this place is a tradition dating back to 2012, when Michał Zabłocki projected “366 Poems in 365 Days” from the initiative of the Poemat Foundation.



A THURSDAY WITH MIŁOSZ

On the 10th anniversary of the death of Czesław Miłosz on August 14, 2014, we remembered the eminent figure of this Literary Nobel Prize laureate. Fans of his poetry had the opportunity to take a walk down the writer's well-trodden paths and even take a peek into his apartment on Bogusławski Street. During this unique literary walk, the writer's assistant of many years, Agnieszka Kosińska, told participants about his habits, daily life and work. Participation in the walk was free; it only required prior registration. It was possible to win prizes in contests checking knowledge of Miłosz's life in contests on the Krakow City of Literature's Facebook fanpage.



SEPTEMBER

OCTOBER

CONRAD FESTIVAL

The Conrad Festival is the most important event devoted to literature in Poland and this part of Europe. It has become a tradition that the most illustrious figures in world literature stay in Krakow for a week at the end of October. The literary events are accompanied by film showings, exhibits, concerts and lectures, which provide additional, extra-literary contexts for the presented writers and books. The sixth edition of the festival took place under the slogan "Shared Worlds." Nearly 150 events attracted a total of more than 15 000 participants to the audience.





ONRAD FESTIVAL

- program filmowy

20-26 października 2014

Kino Pod Baranami

filmy Paula Austera

Kafka na d

lite

On October 20-16, illustrious representatives of world literature – including Boris Akunin, Paul Auster, Jaume Cabré, John Banville, Jacques Jouet, Jacques Rancière, Etgar Keret and Raja Shehadeh – came to Krakow. Olga Tokarczuk (the premiere of her new novel was part of the festival), Janusz Głowacki, Jacek Hugo-Bader and Marek Bieńczyk, among others, represented Polish literature. Edinburgh – Krakow's partner city in the UNESCO City of Literature network – was the special guest of this year's edition.



The festival's programme included events aimed at all groups of audiences, including activities and film showings for children, creative writing workshops for senior citizens, a cycle of meetings devoted to creative book industries and industry debates and trainings addressed to booksellers and librarians. The Conrad Festival was the first event on such a large scale that to a significant degree took place in the newly finished ICE KRAKOW Congress Centre.

KRAKOW CITY OF LITERATURE – ONE-YEAR ANNIVERSARY

At exactly noon on October 19, 2014, one thousand colour balloons flew up to the sky from the Main Square. The occasion for this common celebration was the first anniversary of the bestowing of the title of UNESCO City of Literature upon Krakow. Several hundred people gathered in the heart of the city took part in the happening.

Just like a year ago, on the day before the Conrad Festival, the greatest celebration of literature in Central Europe, colourful letters (more than one metre-high) that formed the message: “Kraków Miasto Literaturne UNESCO” (“Krakow UNESCO City of Literature”) were placed near the Cloth Hall. The letters attracted the great interest of fans of literature; the most ardent among them used them to create their own words and photographed themselves with the letters in the background, while the less impassioned literature fans used it as a pretext for play.



PEOPLE, CITY, LITERATURE

Grzegorz Jankowicz

Why does literature have better conditions for development in some places than in others? Why are certain cities like magnets both for writers and readers? Why is literature received there with greater enthusiasm?

I often participate in Polish and foreign festivals, conferences and discussions. The organisers of these events invite outstanding writers, come up with interesting themes and spare no expense on promotion in order to create a spectacular public image for a festival, literary contest or debate. And yet it often happens that interest among viewers is not high, and that there is no bridge enabling communication between the invited guests and the audience.

But why are such efforts always successful in Krakow? Why are literary meetings, which take place here throughout the entire year, attended by hundreds of thousands of readers from all over Poland, and not infrequently also from abroad (a situation that is rare in other Polish cities)? This stems from the unique combination of the opportunities afforded by Krakow itself (the virtues of its space); the city's complicated historical and political experiences; its literary tradition, which has been strengthened by successive generations of writers;

and the intensive work currently being done by a large number of people and institutions.

After spending several days in Krakow, John Banville stated in an interview that he would like to live here for a while. While walking through the streets of Krakow's Old Town, Orhan Pamuk said that he felt he had visited the city before. After a meeting with readers, David Grossman shared his opinion with a journalist that he had the feeling Krakow is not a completely real city, that he had "encountered" similar places many times on the pages of books written by his favourite authors, and that this was the reason why he felt so good here. During a nearly two-hour discussion with an audience, Dubravka Ugrešić said that she had never encountered so many people for whom literature is a form of life – not entertainment, not a temporary and insignificant activity, but an indispensable part of existence – in any other city. Writers who do not seem to have anything in common at first glance – Fleur Jaeggy, Namita Gokhale, Zadie Smith, László Krasznahorkai and Paul Auster – share the opinion that debates in Krakow present a challenge for them. Coming to the Conrad Festival or Miłosz Festival, they are aware that the discussion here will concern not just their writing, but also the place held by literature in the contemporary world.

Krakow is for all of them (and for us) a laboratory of ideas, the most important source of which is literature. We are convinced that works of literature are universal tools that help us respond to reality. Not only local reality, but above all global reality. Krakow is a city of literature; it attracts writers and readers with a powerful force because writing and reading are not treated with indifference here. Writers and readers travel to us so willingly because they know that it is precisely here that they are able to discuss the most important present-day issues and the challenges the future presents in any other city.

Not long after 10 new countries, including Poland, had joined the European Union, Alexandra Laignel-Lavastine's book *Spirits of Europe* was published in France in 2005. The philosopher presents the thesis that the European community, which now finds itself in the midst of a serious crisis, has been focused solely on economic issues for a very long time and should now take advantage of this opportunity to reinforce its origins with concepts originating in the countries of Central Europe. In her opinion, the positive development of the EU could be possible only when the West learns from the intellectual heritage of a certain constellation of writers and thinkers: Kafka, Musil, Roth, Husserl, Arendt, Patočka, Koestler, Weber, Gombrowicz, Kertész, Kołakowski, Miłosz, Havel,

Kundera, Bauman, Zagajewski. According to Laignel-Lavastine, Europe can learn “special” lessons in the 21st from these writers and thinkers. They are special because instead of concerning abstract concepts or sophisticated aesthetic formulas, the emphasis is on knowledge gained from historical and political experiences.

Years ago, Milan Kundera referred to these experiences as work in the “laboratory of twilight.” If, as Václav Havel claimed, the fight for freedom, which people living in this part of the continent fought in the 20th century, was an abridged version of events taking place throughout the contemporary world, it means that we must constantly return to the history of Central and Eastern European countries in order to protect the future world from a similar fate. In this context, Krakow plays an exceptional role, since it is situated at the crossroads of real and imagined paths which join the West and the East, the North and the South. It forms a point at which the fates of diverse ethnic and cultural groups cross: Poles, Jews, Germans, Ukrainians, Slovaks, Austrians, Czechs, Hungarians, Russians, French and British.

Timothy Snyder has suggested that in order to understand key events that caused the 20th century to become the bloodiest period in human history, it is necessary

to study events that occurred on the territories located in Central and Eastern Europe: from Poland through Ukraine, Belarus, the Baltic states to Russia. In these “bloodlands” (the Austrian reporter Martin Pollack, winner of the Stanisław Vincenz New Culture of New Europe Award granted by the city of Krakow, refers to them as “contaminated landscapes,” and the Czech writer Jáchym Topol calls them “the devil’s workshop”), history has always posed a challenge for literature. And it is literature that has always played (and still continues to play) a key role in the passing on of knowledge about the 20th century’s “heart of darkness.” In Krakow – during festivals, discussions, exhibitions, film screenings, concerts and performances – a cultural transfer of experiences, reflections and inspirations takes place.

In her book, Laignel-Lavastine explores many topics, including the poetry and essays of Czesław Miłosz, whom she acknowledges as one of the greatest witnesses of his era. She seeks hints in his texts which the West could make use of when planning the future of Europe.

Miłosz spent much of his life abroad (primarily in the United States), but he began to visit Poland more often after the political transformation in 1989. His final choice for a place to live was Krakow (in 1993, he became an

honorary citizen of the city). He chose to settle here in his later days because, first of all, his friends lived here and institutions which he had been collaborating with for a long time, in more or less direct ways, were located here. Secondly, this was because Krakow seemed to be a wonderful place for meetings with writers from various corners of the world. It was not by accident that the Meeting of Poets from the East and West was held here, in Krakow, in 1997, with the participation of Miłosz, Wisława Szymborska, Natalia Gorbaniewska, Julia Hartwig, Jaan Kaplinski, Paul Maldoon, Jewgienij Riejn, the future Nobel Prize laureate Tomas Tranströmer, Judita Vaičiūnaitė, C. K. Williams and Adam Zagajewski.

If nowadays the international Miłosz Festival is organised here, in Krakow, it is also because the poet’s work – in the words of Laignel-Lavastine – contains an “unusually rich reflection on the fate of Europe”: its ideas, fundamental principles and future.

But Krakow is not only the city of Miłosz. It was from here that Józef Konrad Korzeniowski – a writer whom international readers came to know as Joseph Conrad – embarked into the world. The beginning of this story reaches back into the 19th century, but its most important episode is tied to politics at the beginning of the 20th.

Conrad left Krakow, and Poland, first of all as a sailor in order to travel around the most remote corners of the globe, and secondly as a writer in order to create one of the most interesting works of modern literature. Today, he is perceived as a writer of many cultures (Polish, Ukrainian and British). This is, of course, true: one cannot forget that he wrote his books in English, the language which became the most important instrument of his literary endeavours for him. He believed, however, that as a novelist writing in a foreign language he would achieve the greatest success when he would manage to present cultural differences; when, with the help of literature, he would succeed in giving people of a certain culture access to the experiences of people living in other, very distant, parts of the world.

Joseph Conrad returned to Krakow in 1914 after 40 years of absence. For a long time, he had been contemplating such a trip, but his desire to visit the places of his youth was combined with his fear that he would meet ghosts from the past along the way. He was finally persuaded to return to Poland by Józef Retinger, also a Cracovian and literary scholar, a graduate of the Sorbonne with a PhD in Humanities (the youngest in Europe). Despite his young age, Retinger became passionately involved in international political activities, the main aim of which

was to draw the West's attention to the fate of partitioned Poland. He managed to gain several influential allies (including some in France, such as André Gide). He also managed to win the sympathy of Conrad, who agreed to take a trip with him to Poland. On the one hand, it was meant to be an expedition following traces of the past, while on the other – a political visit.

Along with their families, Conrad and Retinger reached Krakow precisely on July 28, 1914. This extraordinary coincidence, in which the writer's return to his hometown corresponded with the outbreak of the First World War (a date that historians refer to as the true beginning of the 20th century), played an essential role in Retinger's life. The novels and stories written by Korzeniowski were a constant point of reference for him. Years later, he claimed that they had helped him understand the place Poland occupied on the world's map, and what place it could occupy in the future. Thanks to Conrad, he began to reflect on the new arrangement of Europe after two world wars. Retinger was one of the first politicians who actively and effectively strove for the integration of European countries. He believed that only a powerful Europe – a new community, based on universal cultural ideas – would be able to ensure security for its people. For Retinger, Conrad's work

was a tool enabling an ideological, ethical and political experiment.

This story – a tale of extraordinary literary, existential and political passion set against a backdrop of the most serious crises of the 20th century – became the inspiration for the community connected to *Tygodnik Powszechny* (the Catholic “Universal Weekly”) to create (in cooperation with the Krakow Festival Office) the International Conrad Festival in 2009 – currently one of the largest literary festivals in Europe. It is not dedicated to the work of Korzeniowski, but the experience which I described above is part of his formula: literature is a laboratory of ideas that is accessible to everyone and which provides intellectual formulas to aid in reflection on the contemporary world.

During a lecture at Conrad Festival several years ago, Robert D. Kaplan, an American reporter, political analyst and adviser for several American governmental teams, stated that when someone asks him in the Pentagon about global conflicts, he immediately refers to Korzeniowski's novels because it is possible to find geopolitical diagnoses in it that are still relevant. During a recent visit to Krakow, French philosopher Jacques Rancière confided that he had been unable to refuse the invita-

tion to come to a festival whose patron is Joseph Conrad, since this writer occupies a significant place in his ideas about modern literature. At her meeting with readers at Conrad Festival, Marjane Satrapi talked about her graphic novels by means of which she attempts to bring the Muslim world closer to the West (she spent her childhood and early youth in Iran), repeating Conrad's gesture of opening the window of Western culture to other spots on the globe. Alain Mabanckou, a Congolese poet writing in French, reminded listeners in Krakow of Conrad's stories about Africa.

A lot can be drawn from this enumeration. The list of our guests – our collaborators in ideological work – comprises over half a thousand writers. Conrad represents international literary understanding, and the Conrad Festival is an institution in which writers from all over the world create new, communal ideas.

This does not mean that attention is focused solely on the political or ethical aspects of literature in Krakow. It concerns something else: namely, that literature – as a space in which new existential and social concepts are invented, in which various ways of living are tested out without any restrictions – can have a decisive influence

on how individuals and communities work, think, feel and communicate with each other.

Those who come to us do not have any doubts about how their literary interests will be treated here, or about what they can gain by joining a discussion of literature that we have initiated.

A discussion that is, for us, not only a necessity, but also a great delight.

Translated by Scotia Gilroy



DIRECTION: BOOKSHOPS

“Direction: Bookshops” was a debate of experts that took place as part of the Conrad Festival and whose ambition was to suggest answers to the most important questions related to the future of the book market.

The most important representatives of the Polish book market representing bookshops from across the country; the general director and representatives of the Polish Chamber of Books; Grzegorz Gauden, director of the Book Institute; and a group of German booksellers sharing their experiences with their own book market who came to Krakow as part of a study trip all participated in the meeting organised in the ICE Krakow Congress Centre on October 25, 2014.

BIBA

A training addressed to librarians as part of the BIBA (“Biblioteczne Inicjatywy, Biblioteczne Aktywności,” or “Library Initiatives, Library Activities”) took place during the Conrad Festival. This nationwide initiative aims at increasing the competencies of the moderators of Book Discussion Clubs, librarians working in public libraries, library studies students and the employees of cultural centres. Twenty-six librarians from across the country took part in the four-day training, which was organised in cooperation with the Book Institute and the Bruno Schulz. Festival in Wrocław.



INTERNATIONAL BOOK FAIR

The Book Fair has proved for the eighteenth time that rumours about the collapse of readership in Poland are premature. This year, the Book Fair had the adjective “International” in its name for the first time. This happened thanks to a record-high number of exhibitors from abroad, including from Australia, Great Britain, the Czech Republic, Germany, Switzerland and Syria. A total of more than 60,000 people visited 700 stands with books. For readers, the International Book Fair was also an opportunity for numerous meetings with authors. This year, authors including Boris Akunin, C. J. Cougherty, Jaume Cabré, Marek Krajewski, Olga Tokarczuk and Andrzej Stasiuk discussed their books. As in previous years, the prestigious Jan Długosz Prize was given: Grzegorz Niziołek received it as a result of the jury’s decision. During the past 17 editions of this event, a quarter-million participants attended the Krakow Book Fair.



WISŁAWA SZYMBORSKA POETRY AWARD GALA

The biggest Polish poetry prize was given for the second time in Krakow. The Wislawa Szymborska Poetry Award is of an international nature and is awarded for a book published in Polish; translations into Polish are also considered. The laureate receives a commemorative statuette and 200 000 zlotys.

The festive Wisława Szymborska Poetry Award Gala took place on October 25 in the newly-opened ICE KRAKOW Congress Centre. Agata Buzek led the ceremony. Włodek Pawlik, the only Polish jazz artist honoured by a Grammy award, played there. The recipient of this year's award was Julia Hartwig.



POETRY NIGHT

This is one of the most important nights in Krakow's calendar of cultural events; it has joined the previously organised Night of Museums, Night of Theatres, Night of Jazz and Cracovia Sacra Night. On October 4-5, 2014, the Night of Poetry took place for the fourth time. Poetry lovers had the opportunity to visit the Pod Jaszczurami ("Under the Lizards") Club, the Pod Baranami ("Under the Rams") Cinema, the Juliusz Słowacki Theatre, the MOCAK Museum of Contemporary Art and the Wyspiański Pavilion, among others, where

special events were prepared. Their programme featured meetings with authors, concerts, film showings and even haiku writing workshops, among other events. Outstanding contemporary Polish poets – including Julia Hartwig, Wojciech Bonowicz, Bronisław Maj and many others – met with readers.

Admission to all the events was free.



KFASON

Kfason, or the Krakow Festival of Amateurs of Fear, Disgust and Feeling Disturbed (“Kra-kowski Festiwal Amatorów Strachu, Obrzy-dzenia i Niepokoju”), had its second edition this year. Workshops, discussion panels and film showings were organised for fans of horror literature at the Arteka of the Regio-nal Public Library on October 18. The festival also included: a walk titled “How Krakow Scares: Imagination Workshops” (*Jak stra-szy Kraków – warsztat z wyobraźni*) and showings of the films *Paranoid: A Chant* and *Jeepers Creepers 2*. Towards the end of the day, the Stefan Grabiński Award, named after the most important representative of the horror genre in Polish interwar literature, was given. The chapter distinguished Łukasz Orbitowski in the “Short Story” category as well as Jerzy Pilch in the “Book” category. The audience award was given to Krzysz-tof Maciejewski.

**KANTOR
EXCHANGE**

NOVEMBER



CRIME IN KRAKOW

On November 29, nearly 40 teams, each with two to four players, took part in a location-based game that evoked motifs from Krakow crime novels. Playing the roles of the assistants of cult literary detectives Julia Dobrowolska (who led investigations in Gaja Grzegorzewska's crime novels), Józefa Maria Dyducha (the protagonist of Irka Grina's novel) and Master (known from Marcin Świetlicki's novels), the participants took part in an investigation that constantly became increasingly complicated and posed new challenges. The players had to be clever and reflective and be capable of recalling facts. The best were awarded with vouchers to various bookstores in Krakow. However, the biggest surprise for the participants was that while solving further puzzles they had the opportunity to meet the best-known authors of crime novels, who included: Gaja Grzegorzewska, Łukasz Orbitowski, Michał and Małgorzata Kuźmiński, Mariusz Wollny and Marek Harny.

SZYMBORSKA TYPE DESIGN CONTEST

The international contest organised with the aim of commemorating the unusual Nobel laureate Wisława Szymborska was settled on November 30. The purpose of the contest was to select a special type design that best recalls the nature of Wisława Szymborska's output, "[o]f poetry as a response to life, a way of life, of the word-work as thought and responsibility." The members of the Swedish Academy used precisely these words to describe Szymborska's output while giving her the Nobel Prize in 1996. The recipient of this award was Radosław Łukasiewicz, a graduate of graphic design at the Nicolaus Copernicus University in Torun.

The project is a shared undertaking of the City of Literature Foundation, the Wisława Szymborska Foundation and the ZNACZY SIĘ New Art Foundation.

INTENSIVE POETRY TRANSLATION WORKSHOPS

In late November and early December, interpretation-translation poetry workshops were held, organised in cooperation with the Polish Literary Translators' Association and the Faculty of Polish Studies at the Jagiellonian University. The seminars dedicated to interpretation and the translation of poems of Marie Lundquist (Sweden), Charles Simić (United States) and Uroš Zupan (Slovenia) were led by experts on and translators of their work. The culmination of the workshops was a seminar with the participation of the authors themselves, who were also invited to participate in the fourth edition of the Miłosz Festival. The project was aimed at all interested in translating poetry, especially the students of post-secondary schools in Krakow as well as high school students.

YEAR-ROUND PROJECTS

kbf★

**SPACERY
LITERACKIE**
PO KRAKOWIE MIEŚCIE
LITERATURY UNESCO

ZAPRASZAMY W KAŻDĄ OSTATNIĄ SOBOTĘ, MIESIĄCA!
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LITERARY WALKS

Each last Saturday of the month from spring to early autumn, fans of literature can take part in Literary Walks. These are city excursions – whose participants walk across Krakow in the footsteps of the most interesting currents, literary contexts and characters – organised by experts on Krakow’s literary life. Participation in the Literary Walks is free, but it

requires registration via email. In 2014, such walks as “In the Footsteps of Wisława Szymborska,” “In the Footsteps of Crime Novels,” “Literary Nowa Huta on Bike” or “In the Footsteps of Krakow Pub Realism” were held.



WRITERS IN MOTION

The most interesting writers who visit Krakow during the most important literary festivals are invited to participate in 30-minute filmed interviews. Each year, this audiovisual library of writers includes more exciting discussions.

Many interviews with outstanding artists have been realised as part of the project. The interview subjects include: Paul Auster, Boris Akunin, Jaume Cabré, Richard Lourie, Tom McCarthy, Gary Snyder, Cees

Nooteboom, Charles Simić, Olga Tokarczuk, Ryszard Krynicki, Julia Hartwig, Marek Bieńczyk and Filip Springer.

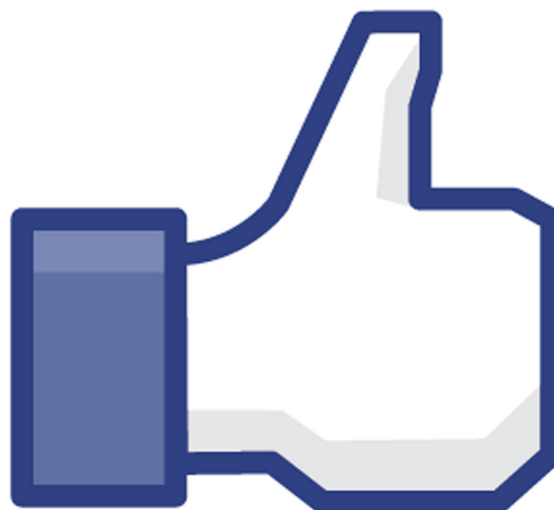
The project is realised in cooperation with students of the Jagiellonian University Faculty of Polish Philology. All films are available for free on the website of the UNESCO City of Literature and are promoted through the media channels of the Krakow Festival Office.



LITERARY TRAILS – READING MAŁOPOLSKA

An important element of promoting Lesser Poland (*Małopolska*) and Krakow is emphasising its literary heritage. Readingmalopolska.pl is an interactive multimedia portal addressed to fans of literature. There they can gain information about interesting cultural events as well as articles devoted to the region's literary life. The most important part of this initiative is the propo-

sal of literary trails in the Lesser Poland Voivodeship. So far, almost 40 such trails encouraging visits to the region in the footsteps of books and writers have been developed.



KRAKOW CITY OF LITERATURE ON FACEBOOK – CONTESTS FOR READERS

The Krakow City of Literature's fanpage debuted on Facebook, the most popular social medium, on the occasion of the UNESCO World Poetry Day, March 21. This is a place of "first contact" with projects and events that take place as part of the City of Literature programme. The fanpage gathers information about all events related to literature that are available to the city's inhabitants as well as tourists. It is both in

Polish and English, which allows for the promotion of literary Krakow abroad as well. It is possible to find more than just information about the most interesting literary events on the fanpage: contests with prizes (usually in the form of books) are there as well.



FREE READING ZONES

This is something for those who love reading at every free moment. The Free Reading Zones are the search for places in the City of Literature where it is possible to read pleasantly and comfortably. The campaign's aim is to promote readership in Krakow and Lesser Poland. The fifth edition of this campaign took place in 2014.

This is coordinated by the ZNACZY SIĘ New Art Foundation, which has worked with schools in Nowa Huta and Ruczaj as well as the Future Academy, among others, in leading typographic workshops

encouraging children to play with letters and creating new worlds with them. The “Mandatory Readings” are realised along with Special Schools District No. 2 at Kopernika Street in Krakow and had the purpose of encountering and interpreting the text of Stanisław Lem’s *Futurological Congress*. The text inspired youths to create a mural on the school’s front wall. The activities that made up its realisation were: literary, collage and street art workshops.

A man with dark hair, wearing a maroon sweater, stands in the center of a room, holding a microphone and speaking to an audience. He is looking towards the right. The audience consists of several people, including a woman in a striped shirt on the left and a woman in a colorful patterned top in the foreground. The background is dark, and the lighting is focused on the speaker and the immediate audience members.

INTERNATIONAL COOPERATION



ICORN

ICORN (International Cities of Refuge Network) is an organisation that offers refuge to persecuted writers. The ICORN programme is intended to be a classic residential programme for writers and intellectuals persecuted in their countries because of their political beliefs. Presently, 44 cities around the world – including Amsterdam, Barcelona, Brussels, Frankfurt, Mexico City and Reykjavik – belong to the ICORN network. Krakow joined the ICORN programme in May 2011, and since then it has hosted four writers as part of its residential programme: Maria Amelie,

an Ossetian immigrant expelled from Norway after the publication of her book about the situation of foreigners there; Kareem Amer, an Egyptian blogger and one of the most internationally recognised dissidents persecuted by Hosni Mubarak's government; as well as Mostafa Zamaninya, who for over 20 years has been completely banned from publishing in his native Iran. The stipend programme is realised in cooperation with the Villa Decius Association, which provides the fellows a place for creative work.



ICORN CONFERENCE

Representatives of Krakow participated in the General Assembly of the International Cities of Refuge Network (ICORN), which took place in Ljubljana (Slovenia) on May 21-24, 2014. The purpose of the ICORN General Assembly was to determine new priorities and a strategic plan for 2014-2018. Representatives of Norwich and Reykja-

vik – Krakow's partners in the UNESCO City of Literature network – took part in the meeting, as did those of Amsterdam, Barcelona, Frankfurt, Lillehammer, Oslo, Paris and Stockholm.



**NEW GUEST WRITER – LAWON
BARSZCZEUSKI**

The author of several hundred publications, Lawon Barszczeuski, a writer, poet, translator and human rights activist who has been politically discriminated in Belarus, became this year's International Cities of Refuge Network (ICORN) fellow in Krakow.

Lawon Barszczeuski has translated many works into Belarusian, including: Mrożek's *Tango*, Gałczyński's

Solomon's Ball and Miłosz's *Treatise on Morality* and *Treatise on Poetry*, as well as works by Aeschylus, Euripedes, Aristophanes, Petrarch, Kant, Goethe, Schiller, Lenau, Kafka, Hamsun, Pound, Apollinaire, Lindgren, Boell, Transtroemer, Havel, Duerrenmatt, Nelly Sachs and others. He was the president of Belarus' PEN Club in 2003-2005.



FINNEGANS/SCHWOB

Each year, the European Society of Authors publishes the so-called Finnegan's List, which consists of rarely translated or forgotten works and is prepared on the basis of the recommendations of ten outstanding authors from around the world. The principle is simple: each author selects three titles from his or her own library from the classics of contemporary *Belles Lettres*, creative nonfiction or prose. In May 2013, Finnegan's List became part of a new pan-European initiative for the translation and promotion of forgotten contemporary classics supported by the EU-funded Schwob

project. The Schwob project/Finnegan's List initiative searches for cult books that should be better known and become mandatory reading for every reader.

A meeting during which Gabriel Adamesteanu, György Dragoman and Dimitri Verhulst – authors invited to Krakow in cooperation with the organisers of the Schwob project – discussed the works recommended by themselves to Finnegan's List was held as part of the Conrad Festival on October 21.

INTERNATIONAL COOPERATION

INTERNATIONAL BOOK FAIRS

CASA DEL LECTOR

A special screening of the Spanish version of the film *View of Krakow* directed by Magdalena Piekorz took place in the auditorium of the Casa del Lector in Madrid. The project inaugurated the cycle titled: “Poets and Their Cities,” and the evening’s special guest was Adam Zagajewski himself.

NEW DELHI BOOK FAIR

The World Book Fair took place in New Delhi for the 41th time. More than 1 000 exhibitors from India and abroad participated in year’s edition of the fair (February 15-23). The organisers estimate that 55 000 readers visited the fair each day.

WIEN BUCH

On November 13-16, 2014, the Polish Institute in Vienna promoted Polish literature at the Buch Wien international book fair, where it had its own stand prepared specially for this occasion. Visitors to the institute’s stand were able to obtain professional information about contemporary Polish literature and familiarise themselves with the latest German-language editions of works by Polish authors. Meanwhile, a presentation of Krakow UNESCO City of Literature took place in the same Polish Institute as an accompanying event to this year’s edition of the fair.

BRAK FESTIVAL – BRATISLAVA BOOK FESTIVAL

This is a book festival that takes place from May 29 to June 1 in Slovakia’s capital. Nearly 40 individuals, including publishing houses, bookstores, libraries, writers’ associations and cultural institutions (including those from Krakow such as the Book Institute, the Ha!art Corporation, the International Cultural Centre and the Krakow Festival Office) participated.

EDINBURGH BOOK FAIR

Krakow was present at this year’s Edinburgh International Book Festival. On August 19, we took part in the Jura Unbound event series. Jura Unbound is a celebration of niche literature from around the world, which takes place in unique locales and connects literature with other artistic modes of expression, such as music and film.



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2014 UNESCO CREATIVE CITIES NETWORK
2014 联合国教科文组织创意城市网络会议

Hans D'Orville, UNESCO Assistant
Director General for Strategic Planning

联合国教科文组织战略策划部助理
干事 Mr Hans D' Orville 致辞

2014

2014 UNESCO Creative Cities Network
联合国教科文组织创意城市网络会议
CHENGDU MEETING
成都会议

2014 UNESCO Creative Cities Network
2014 联合国教科文组织创意城市网络
CHENGDU MEETING

Sponsors: UNESCO
Organizer: Chengde Municipal People's Government
Supporters: China National Commission for UNESCO

INTERNATIONAL CONFERENCES

UNESCO CREATIVE CITIES ANNUAL CONFERENCE

The annual meeting of the UNESCO Creative Cities Network took place in Chengdu, China, in September 2014. Krakow was represented by Deputy Mayor Magdalena Sroka, who took part in round table discussions, lectures and seminars led by the leading scientists in the field of sustainable cultural development. The conference was a platform for the exchange of know-how and the building of common projects with other UNESCO Creative Cities.





UNESCO WORLD FORUM ON CULTURE AND CULTURAL INDUSTRIES

On October 2-4, 2014, the Third World Forum on Culture and Cultural Industries took place in Florence. Participants discussed culture, creativity and sustainable development. Robert Piaskowski, coordinator of the Krakow UNESCO City of Literature, took part in the three-day seminar that culminated in the adoption of the Florence Declaration.

FLORENCE, 2 – 4 OCTOBER 2014

UNESCO World Forum on Culture & Cultural Industries

INTERNATIONAL CONFERENCE “DIGITAL BOOKS AND FUTURE TECHNOLOGIES,” SHENZHEN

An international conference devoted to eBooks and technological innovations co-organised by UNESCO took place in Shenzhen, China, on November 29-30. Twenty experts from around the world – library representatives, publishers, eBook distributors, NGOs, freedom of speech activists and writers – participated. A representative of the Krakow Festival Office also spoke at the conference. Krakow was the only UNESCO City of Literature that was invited to take part in the conference.

Conference participants tried to diagnose the future of the book market, especially that of eBooks, as well as

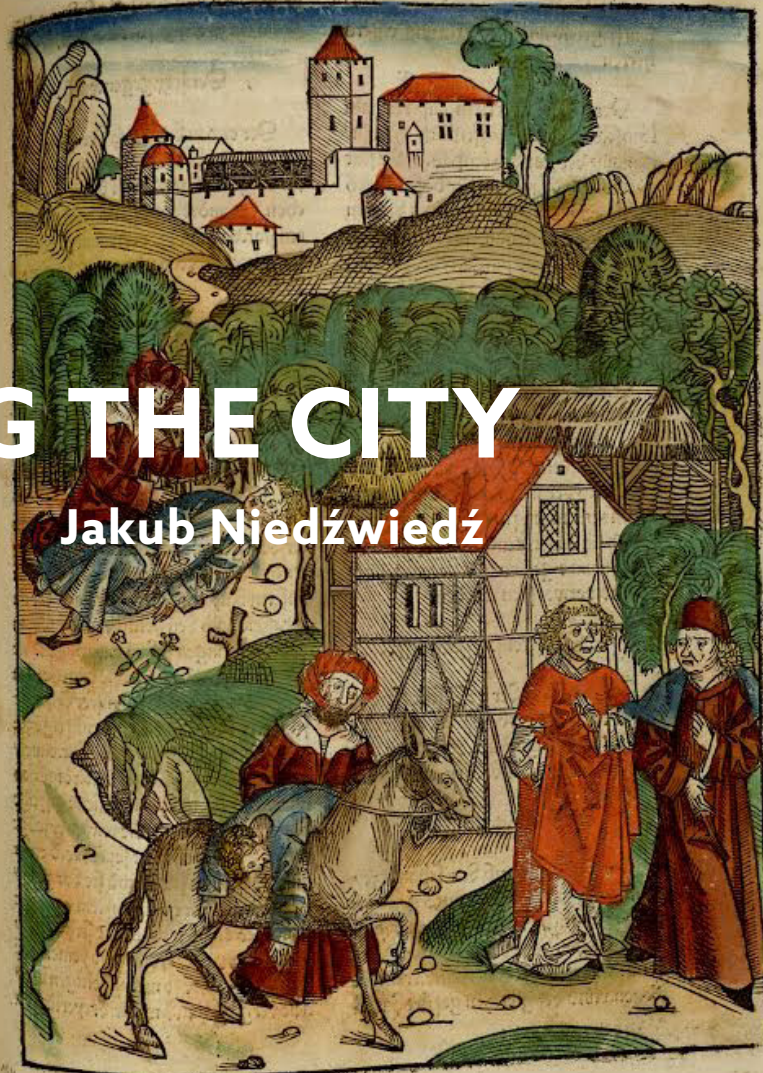
educational opportunities related to its development; describe the new role of libraries in a digital society; and also to study the evolution of the concept of copyright laws.

As a City of Design, Shenzhen has belonged to the UNESCO Creative Cities Network since 2008. It is one of the most dynamically growing cities in China. Its population of millions has over 600 public libraries and nearly 200 Biblio-Mats (vending machines allowing for the borrowing of books) at its disposal, and the promotion of readership is a crucial element of the city's policies.

Die funffvnsibentzigste figur



Die sechs vnsibentzigste figur



READING THE CITY

Jakub Niedźwiedź

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The Jagiellonian Library contains an extraordinarily rare and valuable hand-drawn atlas dating from c. 1540. It was created by Battista Agnese, a famous Italian cartographer of the time. The atlas was intended to aid sailors in navigating through unknown seas, but due to a strange twist of fate, it ended up in the library of King Sigismund II Augustus of Poland and then in the library of the University of Krakow instead of reaching a ship sailing to the East or West Indies.

On the last map of the atlas, which depicts the entire world, the most important cities on the European continent were marked. Krakow can be seen among 11 metropolises such as Paris, Vienna and Moscow. Agnese's map in the Jagiellonian collection is a reminder of the importance of the former capital of the Kingdom of Poland. It belonged to the dozen or so places that were recognised as the most important political, economic and academic centres of Europe during the Renaissance.

Atlas nauticus is not, however, the only text in the Jagiellonian Library's collection that allows us to understand the phenomenon of past and contemporary Krakow. Here, we can find a large number of other maps, printed books, handwritten manuscripts, graphics and documents that allow us to create a colourful story abo-

ut the city. We can try to read this story thanks to these texts that have been collected for many centuries.

The Jagiellonian Library has been formed over the course of six centuries. Beginning in the 14th century, the university's colleges had their own book collections that were constantly expanded. Towards the end of the 18th century, they were joined to create one unified library. Its first location was Collegium Maius on Jagiellońska Street, and in 1940 the collection was moved to a new building on Mickiewicz Avenue. Both buildings are worth seeing on account of their unique architecture. The older building is one of the most beautiful late Gothic buildings in Europe, and the newer one is an outstanding example of Central European modernism.

Cracovian Texts and the Beginnings of Polish Identity

One of the most valuable parts of the library is the collection of medieval manuscripts, which contains two thousand volumes. Two of them that are kept in a vault are of particular significance for Krakow. Both date from the beginning of the 15th century but contain texts written 200 years earlier. These are the handwritten manuscript of a Latin chronicle by Master Vincentius, and the oldest known copy of *Bogurodzica* (Mother of God).

In present times, the Great Dragon Parade takes place in Krakow every year at the beginning of June. We owe this to Master Vincentius (c. 1150/1160–1223), who described in his chronicle at the beginning of the 13th century how brave King Krak defeated the terrible beast living in a cave on the Vistula River at the foot of the castle. The chronicle also contains other Krakow legends, including those about the founding of the city and Queen Wanda, who chose suicide over marriage to a German prince. In the 15th century, Master Vincentius's chronicle was the official textbook of Polish history at the University of Krakow. There were eighteen medieval copies of it kept at the Jagiellonian Library as well as in other libraries of the city, and the chronicle's popularity, which has lasted since the 13th century, has led to the legends it relates becoming widely spread.

Nothing is known about the author of *Bogurodzica*, the oldest song in the Polish language. The chronicle informs us that in the Middle Ages, it fulfilled the function of Poland's national anthem: Polish knights sang it before the Battle of Grunwald in 1410. More or less at this time, a scholarly Cracovian whose name is unknown to us now, presumably connected to the University of Krakow, wrote down on the flyleaf of one of the university's manuscripts the two oldest verses of the hymn and mu-

sical notation for it. One hundred years later, in 1506, the song was extended by a dozen or so verses and published by the Cracovian printing-house of Jan Haller (nowadays, this is one of the oldest printed texts in the Polish language). This indicates that *Bogurodzica* was still being sung in Krakow at that time. In present times, it is performed during important ceremonies, and its current musical arrangement is based on the 15th-century manuscript from the Jagiellonian collection.

The Main City of Books and Polish Literature

Jan Haller, mentioned above, significantly contributed to the development of publishing in Krakow. The books that he published include Jan Łaski's *Statuty Królestwa Polskiego* ("Statutes of the Kingdom of Poland") from 1506, the works of Erasmus and Copernicus and textbooks for students. He was not, however, the first book-publishing entrepreneur in this city. In 1473, an itinerant Bavarian printer named Kasper Straube published the *Almanach Cracoviense* calendar in the Polish capital. This printed document, which is now one of the library's most valuable treasures, was discovered behind a cupboard in the library's former building.

In Krakow, books started to be published and collected from the moment when Christianity came to Poland,

which is proven by the inventory of the Wawel Cathedral library from 1101-1110. Up until the present day, this rich collection has included *Praedicationes*, handwritten in an unknown Italian scriptorium of the eighth century; *Ewangeliarz św. Emmerama* ("The Gospels of Saint Emmeram") written in Regensburg circa 1099-1101; and *Roczniki krakowskie* ("Cracovian Yearbooks") from the 11th and 12th centuries. Most of the medieval manuscripts served religious purposes, but there were also some that were of particular importance for the country and its capital city, such as, for example, documents connected with the coronation of Polish kings dating from 1434.

Volumes of this kind that can be found in the collections of the Jagiellonian Library include *Banderia Prutenorum*, written in 1448 by the famous historian Jan Długosz, and *Kodeks Baltazara Behema* from 1505. The first of these is a historical description of banners gained in battles against the Teutonic Order and hung as trophies in Wawel Cathedral. The manuscript was illuminated with illustrations of each banner. In turn, the *Kodeks Behema* ("Balthasar Behem Codex") is a collection of Krakow's privileges and artisan guilds made on commission from Balthasar Behem, a notary of the city. This book is also wonderfully illuminated. It contains 27 miniatures depicting various trades common in Kra-

kow at that time. These two books show the exceptional artistry of late-medieval copyists, illuminators and book-binders. The skills of the latter came in useful when printing-houses started to appear in Krakow.

In the 16th and 17th centuries, the city was the largest centre of production and trade of printed books in Eastern Europe. A dozen or so printing houses operating in the area of the present-day Old Town produced hundreds of publications every year. In Kazimierz, very important Jewish publishing houses were in operation, publishing books in Hebrew and Yiddish. At the same time, the book trade was growing. Krakow's booksellers and publishers regularly attended book fairs in Leipzig and Frankfurt am Main, from which they travelled with carts full of new books, primarily in Latin. They were bound and sold in Krakow to booksellers from other Polish cities. These books could be bought not only by wholesale dealers, but also by average residents of the city. Most bookshops were on the south side of the Main Square. Today, some of Krakow's bookshops are situated exactly in the same spot as they were centuries ago.

The traditions of Renaissance printers and booksellers are kept alive by contemporary Cracovian publishing houses and above all by the Krakow Book Fair, which has

taken place every autumn since 1997. In 2014, it gained the status of an international event, and it is the largest event of its kind in Poland: a presentation of 700 publishing houses which draws nearly 60 000 Cracovians. The fair's success has the same basis as the success of Krakow's publishing market in Renaissance times. The city was then, like now, a large economic and cultural centre in which there was a constant need for books. In the 16th century, the local bookshops enriched the book collections of bourgeois citizens, clergy, professors, students and Krakow's libraries, including the university library.

The Jagiellonian Library made very good use of the opportunities to obtain books in previous centuries. Currently, its collections include 106 000 books published before 1801. Among them, there are no fewer than 3,666 examples of *incunabula* – publications dating from the first decade of the existence of printing. Some of the most valuable books obtained from abroad and preserved in the Jagiellonian collection are early editions of Claudius Ptolemy's *Cosmographia* created in Ulm (1482) and Venice (1515), Hartmann Schedel's *Chronicle* with the oldest pictorial depiction of Krakow, the first printed copy of *De revolutionibus* by Copernicus (Nuremberg 1543), the works of Galileo and Johannes Kepler and atlases by Gerard Mercator and Abraham Ortelius.

Writers also benefitted from Krakow's book trade infrastructure. The works of poets Jan Dantyszek (Johannes Dantiscus) and Andrzej Krzycki, who were court writers of King Sigismund I the Old, were published by the printing houses of Haller and his competitor, Florian Ungler. Krzycki was the author of perhaps one of the most frequently read poems in Polish literature, which is carved into a wall of the Sigismund Chapel in Wawel Cathedral:

Lest you be amazed, Guest, at the lofty beauty of this chapel

And its sculptures executed under the guidance of Phidias,

Know then that it was Sigismund who erected this work, as it was he who built this castle.

But this is the more brilliant effort, and rightly so, for this reason:

Do not believe that when he constructed these present halls

He neglected his eternal home.

Another author writing in Latin, Klemens Janicki (1516–1543), was somewhat younger than the court poets. During a visit to Italy, his elegies pleased Pope Paul III so much that he decorated him with poetic laurels. In the

16th and 17th centuries, this was a distinction on par with our present-day Nobel Prize.

Krakow's literary circle in the Renaissance era also included Jan Kochanowski (1530–1584), the greatest poet of the Polish Renaissance. He studied in Krakow, and he worked as a royal secretary at Wawel Castle after returning from a scholarly trip to Italy. Many first editions of his poetry have been preserved in the Jagiellonian Library. Most of these, such as *Treny* ("Laments"), *Pieśni* ("Songs"), *Fraszki* ("Epigrams") and *Psalterz* ("David's Psalter") were published by his friend and publisher Jan Januszowski, whose printing-house operated at 20 Gołębia Street. It is worth pointing out that in this same building, the present-day location of the Faculty of Polish Studies of the Jagiellonian University, Karol Wojtyła, the future Pope John Paul II, was a literature student.

A Metropolis of Students and Scholars

Following an ancient tradition, there is a student holiday in Krakow called "Juwenalia" in May of each year. Its origins date back to the late Middle Ages. During Juwenalia, students drank beer in one of the numerous taverns of Krakow, singing their student anthem, *Breve regnum – Krótkie królestwo* ("A Short-lived Kingdom"). During Juwenalia, they were given control of the city from the

mayor of Krakow, and – as the words of the song tell – they chose their own leader “from among thousands” of students, “the only Krakow youth who was as lovely as a lily.” This student leader’s rule over Krakow was very brief: after eight days of revelry, the students returned to their studies.

In the second half of the 15th and early 16th centuries, the University of Krakow experienced its greatest growth. In this period, half of the students were foreigners, primarily from the German states, Hungary and the Grand Duchy of Lithuania. They communicated with each other in Latin, which is why the song *Breve regnum* was written in the language. Student love songs and letters were most often written in Latin as well. One doubts, however, whether the ladies of those times understood the content of such works, and so the Polish language began to be heard more often.

We do not know whether Mikołaj Kopernik (Nicolaus Copernicus 1473–1543), a student of the University of Krakow in 1491–1495, took part in the theatrical performances or sang *Breve regnum* during Juwenalia. He was certainly a spectator of such student activities. His connections with Krakow did not stop after his studies. He visited the city many times as a secretary of Łukasz

Watzenrode, Prince-Bishop of Warmia. In this role, he certainly participated in the coronation of King Sigismund I and the parliament of 1509. His early works were published in Krakow, copies of which were added to the collection of the Jagiellonian Library. The most valuable of Copernicus’s documents in the library’s treasury is an autograph copy of *De revolutionibus*.

Copernicus wrote out copies of his most important works in 1520–1541. After his death, the German astronomer Joachim Rheticus took possession of the collection of manuscripts and transported it to Poland. In the 17th century, it ended up in the library of the Czech Nostitz family. In 1956, the Czech government presented the valuable manuscript to the Polish nation. The Jagiellonian Library was chosen as the place for it to be preserved because of Copernicus’s connections with Krakow and the Jagiellonian University. It is the most valuable article in the library’s collection. In 1999 it was inscribed in UNESCO’s Memory of the World International Register. It is usually protected in a special fireproof box in the library’s vault, but it is also presented in exhibitions, often alongside books by other scholars who were active in Krakow in the 15th and 16th centuries.

One of these scholars was Maciej of Miechów (Maciej Miechowita), who studied with Copernicus. After his studies, Copernicus chose to travel to the north to pursue a career as a canon lawyer in Warmia, while Maciej remained in the capital city as a university professor. He was commissioned by the royal court to write the first humanistic history of Poland, published in Krakow in 1519. Two years later he published *Traktat o dwóch Sarmacjach* (“Treatise on the Two Sarmatias”), the first geographical work with a detailed depiction of Eastern Europe, including Russia. The work quickly became a bestseller in the academic world of that era. It was reprinted numerous times in other European cities and translated from Latin into vernacular languages.

The works of another 16th-century Cracovian, Rabbi Moses Isserles, known as the Rema (c. 1525–1572), were also bestsellers. He was part of the elite of Jewish Kazimierz (today a district of Krakow), where he established a yeshiva, a school of rabbinical law. Rabbi Moses Isserles’s nickname, Rema (Remuh), was given to the synagogue established by his father as well as the cemetery next to it. Devout Jews still make pilgrimages to the Renaissance grave of Moses Isserles, as do tourists from all over the world. They come to Krakow not only on account of the past. In June of every year, the Festival

of Jewish Culture is organised in the area of the former Jewish town of Kazimierz. The huge finale concert is held on Szeroka Street, close to the Remuh Synagogue, while lectures and workshops of various kinds take place in the Centre for Jewish Culture and the Jewish Community Centre of Krakow (JCC), including workshops in Yiddish, the language of Eastern European Jews.

Moses Isserles was one of the authors who contributed to the popularization of Yiddish as a literary language. In this regard, his literary output is similar to the works of such writers as Petrarch, Chaucer, Du Bellay and Kochanowski, who published not only in Latin, the *lingua franca* of the time, but also in their native languages.

The Jagiellonian Library has also preserved texts by pioneers of the Polish language. As early as the first half of the 15th century, Jakub Parkoszowicz of Żórawica, a professor and rector of the Krakow Academy, wrote a treatise on Polish spelling. At the end he included a Polish mnemonic verse serving to help readers remember the rules he had created. His suggestions were not, however, acknowledged during his times. Far more popular were the Polish works of a later scholar, Biernat of Lublin, considered the “father of Polish literature,” author of the first published books in the Polish language. His

manuscripts and books can be seen today in the Library of the Polish Academy of Learning on Sławkowska Street and in the Provincial Library of the Bernardine Fathers. The Jagiellonian collection contains the first editions of the works of Mikołaj Rej, a widely read Polish Renaissance poet and prose writer whose works had a huge influence on the development of literary Polish language.

A City of Religious Texts

The oldest books in Krakow’s libraries were intended for use during performance of the Christian liturgy. Among numerous copies of such works, one can find the 13th-century hymn *Gaude Mater Polonia* written by Wincenty of Kielcza. The poem tells the story of the life, martyrdom and, above all, posthumous miracles of Cracovian Bishop St. Stanislaus. It is a medieval advertisement for Poland’s capital city as a pilgrimage site. The author promises that if an ill person reaches the saint’s grave on Wawel Hill, he or she will regain his or her health:

*Hearing returns to the deaf,
While the lame boldly takes steps,
The tongues of mutes are untied,
And Satan flees far away in haste.*

Over time, the song in praise of St. Stanislaus became the official anthem of the university. Every year on October 1, it is sung during the inauguration of the new academic year. It is also performed during the ceremonial procession from Wawel Castle to Skalka (Church on the Rock) with the saint’s relics at the beginning of May. In former times, St. Stanislaus was the main Catholic patron saint of Krakow. Nowadays, new saints have taken his place: John Paul II and Faustyna Kowalska (Saint Faustina). Over two million pilgrims come to Krakow every year, but their main destination is no longer Wawel Cathedral or the grave of Saint Stanislaus – it is the Sanctuary of Divine Mercy in Łagiewniki.

Religious literature has always played an important role in Krakow. In the late Middle Ages, texts in the Polish language, for example the apocryphal *Żywot Pana Jezusa Krysta* (“The Life of Jesus Christ”) by Balthasar Opec and the songs of Władysław of Gielniów, were written here. At the end of the 16th and beginning of the 17th centuries, the works of two priests living in Krakow became extremely popular: the poetry of Stanisław Grochowski and prose of Piotr Skarga. Among the later religious authors from Krakow, the most famous is the 20th-century playwright and poet Karol Wojtyła. The manuscripts and first editions of the above-mentioned authors’ works are

kept today in the Jagiellonian Library's collection and in other libraries in Krakow.

A tourist visiting the old churches, monasteries and cemeteries of Krakow can run across another kind of religious poem: namely, the epitaphs of former residents of the city engraved in stone. These poems are most often anonymous, but many of them are true gems of old Polish poetry. The city seen from this perspective presents itself, then, as one great library, and the Jagiellonian collection is one of its many volumes.

Translated by Scotia Gilroy

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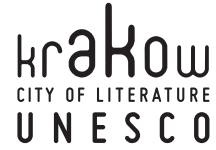
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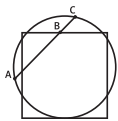
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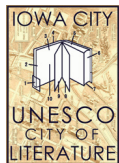
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