

A Word from the Publisher

We hereby present to you, our dear Readers, the 43rd volume of the academic journal of the Museum of Kraków. Its contents – in the Treatises section – include four papers on museology, two papers on World War Two, a jubilee paper, an article on city ordinance, and an art history research paper. In the Miscellanea section which contains four papers we discuss the projects and events which were the highlights of our museum’s life in 2024. The next section contains two book reviews.

This issue of our annual opens with a text penned by Dr Arnold Tóth who writes about museums and intangible cultural heritage in north-east Hungary. The author works for the Ottó Herman Museum in Miskolc. The said museum celebrated its 125th anniversary in 2024, which means that it was founded at the same time as the Museum of Kraków (1899). Among the tasks of that museum is the safeguarding of intangible cultural heritage in the Borsod-Abaúj-Zemplén region where, as of today, four intangible cultural heritage phenomena have been designated and added onto the national inventory. In his paper, the author examines these phenomena by their effect on the local communities and various layers of identities and, most importantly, attempts to answer the questions which have bothered museum professionals not only in Hungary, but around the globe, for quite some time, namely: how does museum activity relate to the 2003 UNESCO Convention on the Safeguarding of Intangible Cultural Heritage, and how can the museum connect with cultural heritage bearer local communities? As an institution in charge of protecting the phenomena of intangible heritage of Kraków, we find this subject particularly relatable – an issue which I will come back to later in this Foreword.

In his paper titled “Rebellious Heritage” (the title itself being a reference to the famous *Disobedient Objects* exhibition launched at the Victoria and Albert Museum in London in 2014), Dr Brecht Dewilde, a curator at the Ghent City Museum, discusses a participatory collecting project carried out by the museum in the years 2022–2024. Working closely with local activist groups and neighbourhood committees, the museum documented protests, campaigns and acts of civil disobedience related to urban debates. The resulting collection includes over 600 items, such as banners, posters, props, and digital media

content which reflect the diversity of activist practices, as well as the performative and material dimensions of protest. The project did not aim to collect artefacts of activism for their own sake. Rather, it sought to explore urban change through the lens of grassroots activities undertaken by local organisations. It managed to capture how policy decisions are negotiated, contested and shaped by citizen participation. Ultimately, the author positions grassroots forms of civic engagement as central to urban change and demonstrates how museums can mediate complex histories of contemporary cities.

In his multilayered text, Dr Anselm Hartinger presents an extensive analysis of the formation of a city narrative and introduces readers to the concept of Leipzig’s identity. What constitutes the essence and the spirit of a city? What resources do its communities draw upon to live together in the future? And, finally, what insights can history offer about those contemporary challenges? – the author ponders. – When I assumed my position as Director of the Museum of City History Leipzig in 2019, one of my goals was to start our new exhibition programme with a project on the most obvious and the most challenging theme: our town itself, its mentality, and its special features. My objective was to find out who we, as a town society, are – and where we need to go as a museum team: What are the most interesting or pressing topics and discussions in our civic society.

This issue has already been discussed at the *Kennzeichen L* exhibition launched in 2021 which proved to be groundbreaking for this way of thinking as it highlighted the possibility of preserving local traditions and stories while at the same time challenging commonly established narratives. There is no purely “nice” local history in opposition to an “activist” culture of remembrance. What we truly need is an open-minded, critical, and empathetic approach to the full, multi-faceted history of our city – Director Hartinger sums up.

In the summer of 2017, the Cologne City Museum suffered devastating water damage that destroyed a substantial part of the permanent exhibition and interior furnishings. This critical situation enforced the change of the museum’s headquarters, but it also offered the museum the opportunity to fundamentally reshape and rethink itself as a whole, on every possible level – a process which

is thoroughly recounted by the museum's collections curator, Stefan Lewejohann. The author describes the process of formulating a new vision of historical narrative at the new permanent exhibition which was opened to the public in 2024, and based on the emotional model. It was recognized that employing emotions would allow the museum to build a direct relationship with the visitors, while on the curatorial level this approach also offered the possibility to question, to assess, to view, and to contextualise objects anew. The author also discusses the role that city museums can play in an urban society. The city museum of the future is no longer only a "house of city history" in which the silverware of the city is presented, but also a "house of the urban society" in which there is lively talk, discussion, and argument about the city of the present.

The abovementioned four texts were originally delivered in the form of lectures at the international conference titled *Museum. City. Change. Twenty Years in European Union* which was organised by the Museum of Kraków on 1–2 May 2024. These contributions have been expanded and equipped with scholarly apparatus especially to meet the formal requirements of our academic journal.

10 April 2025 marked the quincenary of the day when the last Grand Master of the Teutonic Order, Albert of Hohenzollern paid liege homage to King Sigismund I the Old of Poland in Kraków's Market Square. This historic event meant the end of the Monastic State of the Teutonic Knights and the emergence of the secular Duchy of Prussia which, from then on, became subordinate to the Kingdom of Poland as its fiefdom. We have participated in the celebration of this jubilee by publishing in our periodical a paper penned by Maciej Zdanek, Associate Professor at Jagiellonian University who dedicated his article to the diaries of several professors of the University of Kraków as a source of knowledge about the course of the homage ceremony itself, as well as its social reception. Considering the scarcity of sources available for conducting research on this historical event, the professors' diaries constitute valuable material which, according to Professor Zdanek, has been largely overlooked and insufficiently exploited by historians to date.

Dr Jacek Zinkiewicz offers a paper explaining how Kraków's city gates functioned in the Early Modern period, with particular focus on the ordinance regulating the closing of Kraków's gates passed in 1721. This issue is significant for further research on the history of city administration and security culture. Particularly noteworthy is the author's meticulous, procedural approach to the subject, a perspective that is firmly rooted in the source material which allows us to trace the mechanisms of everyday operations performed by the local authorities and security services. The author does not limit himself to the description of legal norms, but also demonstrates how they functioned in practical contexts, which adds extra value to the paper's illuminating quality.

Kamil Kopek is the second author (after Dr Zinkiewicz) from the Museum of Kraków whose article appears in this volume. The topic of his research paper is the artistic output of Jan Bulas. The author has also made an

attempt to reconstruct the artist's biography based on dispersed archival sources. In the public consciousness Jan Bulas is recognized as a pupil of Stanisław Wyspiański, and very often the knowledge about this artist is limited to this single fact, while his artistic work is, indeed, much more interesting and diverse. His unique style manifests itself in the creative transformation of floral inspirations, with particular emphasis on the mimetic imitation of the natural beauty of wild meadows and its use in decorative painting. Bulas's most significant works are the wall paintings decorating the interior of the church in Rzepiennik Biskupi. Following the recent restoration of these wall paintings, the public interest in their creator has been on the rise, with a number of his works now on sale at some of the most renowned auction houses.

The third (and the last) text in this section written by a Museum of Kraków staff member is the paper by Tomasz Stachów, a historian specializing in World War Two, dedicated to the boy and girl scouts of the "Alicja" platoon of the Podgórze scout troop of the Grey Ranks. The platoon operated from March 1943. Already by October 1943 the Gestapo made the first arrests targeting the platoon's members, and the series of arrests continued until May 1944. The majority of the young soldiers of the "Alicja" platoon were executed by firing squad, sent to concentration camps, or tortured to death during interrogations. In the course of merely a couple of months 41 boy and girl scouts aged from 17 to 22 were killed. Many of them were brothers, and often the only children of their parents. In 1998 a monument commemorating the fallen scouts was unveiled in the grounds of St Joseph's Church in Podgórze; interestingly, it is the only monument in Kraków dedicated to a specific unit of the Home Army. The names engraved on it inspired Tomasz Stachów to start working on the biographical notes of the commemorated scouts. The author has based his research on a variety of written accounts and documents found in a number of institutions (i.a. St Joseph's Parish and Shrine in Kraków, the Museum of Kraków, the National Archives in Kraków, the Institute of National Remembrance), as well as private family archives.

Heroism in the times of Nazi German occupation (1939–1945) is also discussed at length by Dr Eran Zohar whose paper closes the Treatises section in this volume. This independent researcher specializing in the field of armed groups, security and intelligence writes about the attacks on German targets in Kraków conducted on 22 December 1942 by two underground Jewish organisations: HeChalutz HaLochem (Combat Pioneer) and Iskra (Spark). The article is extremely innovative in terms of its narrative, portraying the issue of Jewish fighters in a global perspective, placing them among other guerilla fighters, such as Mao Zedong, while also emphasising their unique Kraków character all along. The visual aspect of the paper is yet another of its chief assets. By taking pictures of specific locations in Kraków and providing informative descriptions thereof, the author has conducted a very detailed analysis of the fighters' actions in the city, which only adds authenticity to his work.

In the Miscellanea section we have included a text by Dr Andrzej Iwo Szoka who presents the idea, objectives and guidelines of the research programme launched at the Museum of Kraków titled *An Atlas of Kraków's Intangible Heritage*, elaborating on the first stage of its implementation which covers the former villages and *jurydyki* located to the west of Kraków's Old Town which were incorporated into Kraków in the 19th and the 20th centuries. This programme is run by an interdisciplinary team of scholars, mostly historians, ethnologists and cultural anthropologists. As I have mentioned before, the Museum of Kraków nurtures its relationships with local intangible cultural heritage bearers (nativity scene makers, the Lajkonik procession, timber rafters, lacemakers, Kraków folk costume makers). We believe that our realisation of the said programme will help us build a stable network of cooperation between intangible cultural heritage bearers, our museum and engaged researchers, and, in the longer term, this network will extend onto the city of Kraków as well as other partners.

Dr Mikołaj Niedojadło discusses the posters from the Leniniana collection at the Museum of Kraków. Acquired in 1989, following the liquidation of the Lenin Museum in Kraków, the entire collection is currently being stored at the Thesaurus Cracoviensis – Artefacts Interpretation Centre (one of the branches of our museum). The group of posters comprises 1,253 items (1,108 inventory numbers) and, as of today, has not been processed academically to be included in a research catalogue.

Our next author, Katarzyna Bednarczyk, describes our museum's latest acquisition – the set of 941 photographic negatives by Eugeniusz Wilczyk which have been recently purchased for the collection of the Museum of Kraków and document the history of Kraków's Kazimierz district

and its surroundings from the late 1950s until the late 1980s. The said collection constitutes a priceless source of iconographic material to be used for future research on the postwar history of the district.

Last but not least, I should mention the text which closes the Miscellanea section – “The Chronicle of Activity of the Museum of Kraków in 2024” written by the Deputy Director for Programme Policy Jacek Salwiński. And since memory can be fleeting, we should, and, indeed, we must keep a record of the facts and events from our busy museum calendar.

In the Reviews section Agnieszka Chłosta-Sikorska, Associate Professor at UKEN, shares her thoughts on Andrzej Kurz's book titled *Galopem przez Kraków i z powrotem* [Galoping across Kraków and back], while Dr Jacek Zinkiewicz critically analyses Piotr Okniński's book titled *Wehikuly pamięci. Przeszłość i władza w dawnym Krakowie (do końca XVIII w.)* [Vehicles of Memory: The Past and Power in Old Kraków (Until the End of the 18th Century)].

Bidding our last farewell to those who have passed away, we publish posthumous tributes to Halina Sitko, the co-creator and director of many years of the Theatre Branch of the Museum of Kraków who had been associated with our institution since the early 1950s, and to Łukasz Klimek, a brilliant editor who had worked at the Publishing Department of the Museum of Kraków; his editorial mastery and experience contributed to many significant publications, and I have always been and shall for ever remain personally grateful to him for editing my monographic study *Muzeum Historyczne Miasta Krakowa 1899–1996–2019* [The Historical Museum of the City of Kraków 1899–1996–2019]. We shall keep them both alive in our memories.

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Editor of the annual, Director of the Museum of Kraków*