Polish Studies Welcomes Former Ambassador to Poland as New Dean

This winter inaugural Dean of the School of Global and International Studies and former US Ambassador to Poland, Lee Feinstein, discussed the new School, his memories of Warsaw, and the challenges and opportunities facing Poland today. This interview is a transcript, edited for length and clarity by IU Polish Studies.

Polish Studies Center: Eastern Europe has been on people’s minds in a way that hasn’t been felt in a while. What kind of role do you see Poland and Polish area studies playing in terms of America’s current foreign policy objectives?

Dean Feinstein: Well, Poland has emerged clearly in the top tier of the European Union. Just in economic terms, it’s the sixth-largest economy in the EU and the only member country to have grown economically every year since 2008. The current President of the European Council is a former Polish Prime Minister, whom I got to know as ambassador, and this is all indicative of the fact that Poland is very much the leader in its region. Right after the transitions, the countries that were fastest out the bloc, if you want to make the pun, were Hungary and the Czech Republic. But at this point, Poland not only has overtaken those countries in terms of economic productivity but also its social institutions have really demonstrated their durability and their ability to deal with change and economic and geopolitical challenges in recent years.

PSC: What would you say has made them as durable as they are?

Dean LF: It’s important to note that Poland has a historically long-standing tradition of supporting democracy, human rights, and equality. Famously in American history, Kościuszko played a role in two revolutions, and in his last will and testament he left money to support Thomas Jefferson’s freed slaves, which is something that Jefferson never executed. There is a long historical foundation in Poland’s DNA of support for democratic institutions. That’s not the only strand of Polish history, but it’s a very important and recurring one which was not extinguished by the War, nor the years of Soviet domination, nor by martial law. In the time before the first partially free election, Poles nurtured and developed the precursors to these institutions that could carry those traditions forward.

PSC: What role you see Polish Studies playing in the new School of Global and International Studies?

Dean LF: When I was approached about coming to Bloomington as the Dean of the new School, one of the first things I noticed was that the School had a Polish Studies Center. I was not entirely surprised because... Continue on pp. 3
It is my great pleasure to write to you as the new Director of the Polish Studies Center. My predecessor, Padraic Kenney, left me a vibrant Center that proudly maintains the unique traditions of Polish Studies at Indiana University. The old red brick house on Atwater Avenue has witnessed many happy events. But soon we will embark on a new adventure in the new building of IU’s School of Global and International Studies.

As I behold the knickknacks and memorabilia we’ll soon be packing, I can see how much the Center’s long-standing institutional history accompanied Poland’s evolution and revolutions, from the handmade folk statuettes, to a letter by Ignacy Paderewski, to buttons proclaiming “Soviet tanks, no thanks!” and “Release Solidarność NOW!” A photograph of Bill Johnston accepting an award from the Polish Foreign Minister for the Center’s work promoting Polish history and culture reminds me of the dynamic legacy I am inheriting as incoming Director. Even the brief overviews of this year’s programming included in this newsletter show that this legacy is far from over.

The administrative incorporation of the PSC into the School of Global and International Studies should bring us into even closer contact with other international departments and programs on the Bloomington campus, to mention only a few of PSC’s long-term partners such as REEI, the Institute for European Studies, and the Borns Jewish Studies Program. As the SGIS opens up exciting new opportunities to do what the Center has been successfully doing for many years, the School’s heterogeneous profile may also help us envision innovative approaches to "things Polish" and how we define those things in the first place. Our physical proximity to other international units in the new SGIS building will no doubt intensify our exchanges with them and stimulate new ways of thinking about the Center’s institutional identity. I look forward to the exciting possibilities, although I will miss the coziness of our old home.

In the last year, the PSC has sponsored an exciting program of cultural and scholarly events, such as the 2014 Wiles Memorial Lecture by Jacek Ząkowski, a lecture by Prof. Janey Curry, Krzysztof Zanussi’s visit, two film series at the IU Cinema, to mention only a few. The Center’s core faculty grew with the new addition of Geography Prof. Elizabeth Dunn, and our Polish-language students excelled thanks to our visiting lecturer in Polish language, Dr. Kamil Szafraniec. We can be proud of the accomplishments of our faculty and students, and there are surely many more than this newsletter can hold.

I’m pleased to announce a new initiative to encourage the young generation of scholars in Polish Studies: the Polish Century Club Exploratory Research Fellowship. The Exploratory Fellowship is meant to help developing scholars in the crucial initial stage when research interests take shape. Our first Fellowship recipient is Meghan Knapp, from the Department of History. Congratulations to Meghan!

As a poetry fan, I’m particularly excited about a new series of joint PSC/PCA events that will nourish our community’s body and mind: “Poetry and Pierogi.” I expect it will become another tradition that brings our community together. Two special editions of “Poetry and Pierogi,” in March and April, will even include the participation of renowned Polish poets Julia Fiedorczuk and Tomasz Różyczki. These readings will be unique opportunities for personal interactions with writers who are shaping the landscape of contemporary Polish literature.

These visits are only the tip of the 2015 Polish Studies iceberg. Our visiting poets follow the highly successful Third Annual Timothy Wiles Memorial Lecture, delivered by the historian Prof. Keely Stauter-Halsted (University of Illinois at Chicago). April brings the visit of another historian, Dariusz Stola, who will come discuss his exciting new book and his work as director of the Museum of the History of Polish Jews in Warsaw.

The programming the PSC brings to Bloomington would not be possible without the generous backing of those who support the Center with their donations. Your support is invaluable in enriching our programming and I hope that others will consider contributing as well. I hope you all will join us for the exciting events this spring. As the ice melts, I extend my wishes for a creative, productive, and exciting year ahead!
They served food. At our hotel in Warsaw, a very eye-opening experience came. I traced their roots to Poland, although like two-thirds of American Jews, Poland. It turns out that something of my family, my roots were in Poland. It was a great experience. One thing that was not entirely surprising but really exceeded our expectations was the vibrancy of the art community in Warsaw and its close affinity to the arts community in the United States. One of the great things about this kind of a job is that it really draws on different aspects of your brain and personality. The visual arts community in Poland is so deeply interested in Poland’s history and in dealing with the whole range of questions is extremely impressive. [As for my job as ambassador,] Poland is strategically important, and Poles have a very strong interest in the United States so it’s a great assignment. It’s the kind of ambassadorial job someone with a foreign policy background like mine looks for. You want something that has an important and significant foreign policy component but that’s not micro-managed by Washington. There are a range of countries that would fit into those criteria, and Poland is one of them. I was confirmed by the Senate five days after the decision was made by the Obama administration to replace the old missile defense system of the previous administration with a new missile defense system. On its merits, that decision was a good one, but the rolling out of that decision, which predated my arrival, was handled poorly so I was thrown into that right on arrival.

PSC: Since stepping down as ambassador have you gotten the chance to visit Warsaw again?

Dean LF: I’ve been the back about a half-dozen times since. Warsaw in particular is so dynamic right now. The skyline changes rapidly, the subway lines get completed, and restaurants open and close. In the three years we spent there, the dynamism of the city kept growing, and now it feels very much like Berlin in the early ’90s where anything is possible, where there’s all sorts of experimentation, lots of economic growth, too. It’s a genuinely dynamic European capital.

PSC: Was there anything you or your family found pleasantly surprising or challenging about moving to Poland?

Dean LF: Yes, I was on the board of the North American Council of the Museum of the History of Polish Jews and I was there for the opening. The Museum is an incredible testimony to the people and government of Poland who built it. It’s one of the biggest if not the biggest museums in the country, one of the largest in Europe, and it’s an incredibly important museum. In a way, the stuffed cabbage example I gave is the story of the Museum because the two cultures [Polish and Jewish] are so closely intertwined. Where one begins and another ends is very hard to unpack. The Museum is a great contribution to everybody’s understanding of the shared history to see how Jews lived in Poland for a thousand years. I think the Museum, its programs, and the links it’s going to make will change the way people travel in that part of the world. I think it’s a terrible thing. Given recent events, it’s an amazing counterpoint to what’s happening elsewhere in Western Europe.
Thanks to the IU Office of the Vice President of International Affairs (OVPIA) graduate student exchange award, I spent five months conducting dissertation research at Jagiellonian University in Kraków, Poland. My dissertation, “Nowa Huta: A Cultural Study of Identity,” is a cultural-literary study of the city of Nowa Huta, built in 1949 as Poland’s first “Socialist City.” My dissertation examines the causative power of texts as they function to create, manipulate, or destroy the identity of a city and its people. I analyze a wide range of texts (novels, poems, films, songs, and visual art) as both a product and a producer of history and identity. Starting with texts from the Stalinist period and working chronologically up to the present day, my dissertation demonstrates that narratives about Nowa Huta and its inhabitants have evolved diachronically, parallel to historical events in Poland, yet each successive attempt to produce a new identity is inherently informed by the Stalinist narrative.

I worked primarily at the Jagiellonian University library, but I also conducted research at Radio Kraków, the Nowa Huta Historical Museum, and the Fundacja Centrum Dokumentacji Czynu Niepodległościowego (FCDCN), all in Kraków, Poland. The result of this successful trip is a research bibliography containing one-hundred and seventeen sources (not counting each poem and short story in the anthologies) along with radio interviews, and a myriad of newspaper articles and photo documents.

While I was in Kraków, I discovered that the theme of the annual Grolsch ArtBoom Festival was going to be “Nowa Huta: Redefinition,” a truly serendipitous moment for my research! The sixteen-day festival presented works, colloquiums, and lectures all focused on Nowa Huta and how its controversial history is appropriated in the present day reality. The themes and works varied to reflect all aspects of Nowa Huta’s culture. Some works highlighted the city’s socialist realist architecture and embellishments, some offered reinterpretations of the stigmatized landscape, and some presented provocative works that challenged Nowa Huta’s socialist past.

When I was not conducting research in the library, I spent time in Nowa Huta traversing the vast city, visiting major landmarks, and attending cultural events. I also befriended the young workers from the FCDCN and spent time with them visiting museums, trekking the Kopia Kościuszki and Kopia Piłsudskiego, and enjoying Friday evening discussions over Polish piwo. I am truly thankful for their kindness, assistance, and friendship.

I am no stranger to Kraków, but each day I found myself discovering something new and different about a city that I thought I knew so well. I never grew tired of the beautiful architecture, walking the winding planty or hearing the hejnal played over the Old Town square. I took advantage of Kraków’s impressive calendar of cultural events, such as “Szymborska’s Drawer” and “Forever Young! Poland and its art around 1900” at the Kamienica Szolayskich branch of the National Museum. I also attended two fantastic Operas at the Opera Krakowska: a modern interpretation of Tchaikovsky’s Eugene Onegin and a haunting performance of Penderecki’s The Devils of Loudun.

It is difficult to describe my experiences in such a short entry, but I will always deeply cherish my five-month stay in Kraków. I hope to return to Kraków soon, and I look forward to walking down Floriańska Street and experiencing that breathtaking moment of entering the magnificent Old Town Square once again.
On June 12, 2014 at Collegium Maius of the Jagiellonian University in Kraków, IU’s own Bill Johnston became the first English-language translator to be awarded the Transatlantyk Prize for his work as an ambassador of Polish literature abroad. The prize was awarded by the Polish Book Institute (Instytut Książki), a national cultural institution established by the Ministry of Culture to popularize books and reading within Poland and to promote Polish literature abroad. In addition to his work as a Professor of Comparative Literature and former Director of the IU Polish Studies Center (2001-2010), Prof. Johnston has made prolific contributions to the translation of Polish literature into English. His translations cover the breadth and diversity of Polish literary history, from early Polish literature (Jan Kochanowski’s The Envoys) through nineteenth- and twentieth-century classics (Juliusz Słowacki’s Balladina, Stefan Żeromski’s The Faithful River and The Coming Spring, Witold Gombrowicz’s Bacacay) to contemporary works, including the poetry of Tomasz Różycki (Twelve Stations), Wiesław Myśliwski’s novel Stone Upon Stone, and books by Magdalena Tulli, Andrzej Stasiuk, and Jerzy Pilch. In addition to honoring Prof. Johnston’s prolific translatorial contributions, the Transatlantyk Prize recognizes his work integrating the diffuse communities of people working to promote Polish literature, including translators, literary critics, literary historians, and cultural animators. Over the years, the IU Polish Studies community has represented one of the primary beneficiaries of Prof. Johnston’s efforts, which have brought countless authors, critics, scholars, interdisciplinary conferences and symposia to Bloomington. Serdecznie gratulujemy i dziękujemy Panu Profesorowi Johnstonowi!

Selected Translations by Bill Johnston Available in the PSC Lending Library

Bacacay by Witold Gombrowicz (2004)  
Polish Memories by Witold Gombrowicz (2004)

Dreams and Stones by Magdalena Tulli (2004)  
Moving Parts by Magdalena Tulli (2005)  
Flaw by Magdalena Tulli (2007)

Fado by Andrzej Stasiuk (2011)  
Nine by Andrzej Stasiuk (2006)

New Poems by Tadeusz Różewicz (2007)  
His Current Woman by Jerzy Pilch (2009)  
Peregrinary by Eugeniusz Tkaczyszyn-Dycki (2008)

Self-Portrait with Woman by Andrzej Szczypiorski (1997)
The Shadow Catcher by Andrzej Szczypiorski (1997)
Stone Upon Stone by Wiesław Myśliwski (2010)
The Coming Spring by Stefan Żeromski (2007)  
The Faithful River by Stefan Żeromski (1999)
The Envoys by Jan Kochanowski (2007)  
The Noonday Cemetery and Other Stories by Gustav Herling (2003)
Paige Rasmussen: Did you experience any difficulties as a filmmaker, specifically in producing the three movies shown this fall at the IU Cinema?

Krzysztof Zanussi: We were all subject to censorship. The biggest intervention was in *Illumination*, where they cut whole sequences, but *Camouflage* caused the biggest problems. The biggest issue in there was the presence of an actress, Halina Mikołajska, who became a very important dissident. After the film was already shot and edited, the Minister of Culture at that time said, “You must do something because we don’t want her on the screen.” “It was winter,” I said, “reshoot the film now with the scenes with her is nonsense and, besides, it will have a very bad propaganda impact.” The point was to not say “no,” because if you say “no” they always have more power to fight, so to avoid confrontation, I said “it is practically impossible.”

Sometimes with producers the conflict is very similar, it’s not only with censors. I’m a producer myself, but I also know the stories my colleagues tell of very despotic producers who also want to win because they want to create. It’s a nightmare for me to meet a creative producer. In Europe it’s a disaster, but in America it’s common, and some of the producers are really creative, I’ll admit it.

PR: Before you became a filmmaker, you studied physics and philosophy. Have physics and philosophy influenced your work as a filmmaker?

KZ: I started my university studies as a very young man. Technically speaking when I was only 15, not because I was a genius but because we were of the generation whose childhood was stolen by the War. I know that physics left very deep traces on me, and I was very impressed by physics. I still love physics but physics never loved me. So after a couple of years, I realized this is not my vocation, so I switched to philosophy for a couple of years. I learned from philosophy that there is a strong and clear-cut distinction between things you can express by words and things you can express in arts, where you go beyond the words and beyond the ideas. It’s easy to say physics and storytelling have nothing in common, but it has something very substantial in common. Physics teaches you to deal with mystery. We know very little indeed, and this sense of mystery is something I kept with me when I stopped being a physicist. It’s something I take with me in my approach to life as well. Life is mysterious, and there is always something totally unpredictable in every human life. I think physics gives me some background to cope with this.

PR: I’d like to ask about your work as a professor at university. How does teaching fit into your work as a filmmaker?

KZ: I know I may assist a young artist in his creative development, but I’m not very keen on telling people what I know because they tend to know it, too. This is a question of finding yourself. Reading lectures is for me a waste of time. I am invited very often to give lectures on subject matter unrelated to film that address sociologists, psychologists, political scientists. I find this far more exciting. I sometimes use films as examples, so it’s not teaching film but using film to teach other things,
maybe even some wisdom. We’re all trying to find some wisdom of our own about our existence, about our condition on this earth. You can’t really teach it, but you can help people find their notion of wisdom.

**PR:** Is film the best medium to express that message for you?

**KZ:** I tried theater, I’ve been trained as a musician, as director of operas (not the composer of opera), so, yes, for me film was the best. Unfortunately film is expensive. You make great poetry and you don’t spend much money, but in order to make a film, you already have to be successful because if somebody trusts you and gives you the large amount of money you need to make a film, then you’ve already achieved success.

**Audience Question:** What kinds of films do Polish people and especially young people want to see in Poland these days? What do they expect a filmmaker to provide them with?

**KZ:** Well, most of them expect entertainment and they go to see Hollywood movies and cheap Polish imitations of Hollywood movies. We make quite a lot of imitations and they’re popular among young people. But this is the majority’s choice. I don’t need to reach the majority, I need to reach people who are dynamic, who go beyond the average, and these people also go to see movies. The only problem is that competition is enormous now and it is at all levels.

**PR:** What do you hope a person takes away from your films, the films being screened at IU Cinema in particular?

**KZ:** There are many reasons why people go to the cinema, but if I made their life, their horizon a little more rich, if they met people and situations that they haven’t met in their own life or they have seen them from a different perspective, then I have some merit. I contributed to their life, and that’s my goal. If my film is forgotten tomorrow that’s one thing, but it’s another if a film is successful because people have bought tickets. But if they’ve forgotten it the next morning, then for me it’s a disaster. If people remember, if I left any trace, if one character from my film sticks to you for a couple of days or a couple of months or maybe more then I accomplished all that an artist can accomplish, nothing more than that.

The Polish Studies Center was proud to co-sponsor a nationally touring Polish film series at the world-class IU Cinema this year. Curated by acclaimed American filmmaker, the “Martin Scorsese Presents Masterpiece of Polish Cinema” film series brought a total of eight classic Polish films to Bloomington, as well as one of the series’ featured directors, Krzysztof Zanussi.

The idea for the Polish film series began when Scorsese travelled to Łódź to accept an honorary doctoral degree from the famous Leon Schiller National School of Film, Television, and Theater. While there, Scorsese met a digital restoration expert, Jędrzej Sabliński, who shared a list of new digital restorations of some of Poland’s most acclaimed films of the twentieth century. This meeting and subsequent conversations generated a North American film tour of restored Polish cinema classics. With the help of renowned distributor Milestone Films and his own non-profit organization, The Film Foundation, Scorsese chose 21 digitally restored films to tour the United States and Canada.

Thirty-one theatres from Vancouver to Texas and Los Angeles to Montreal were selected to screen masterpieces by celebrated Polish filmmakers, such as Andrzej Wajda, Jerzy Kawalerowicz, Krzysztof Kieślowski, Andrzej Munk, and Wojciech Has. The three films that accompanied Krzysztof Zanussi’s visit to Bloomington (“Camouflage,” “The Constant Factor,” and “Illumination”) along with a Halloween screening of “The Hourglass Sanatorium” (1973, dir. Has) were so well received by the Bloomington community that the IU Cinema extended the series into 2015. In January and February 2015, the PSC co-sponsored screenings of “Eroica” (1957, dir. Munk), “Innocent Sorcerers” (1959, dir. Kawalerowicz), and “The Saragossa Manuscript” (1964, dir. Has).

This very special series, along with the parallel “Polish Interiors” film series that aired Oscar-winner “Ida” at the IU Cinema in the fall, made 2014-2015 a year to remember for Hoosier fans of Polish cinema.
Jacek Żakowski delivers 2014 Wiles Memorial Lecture

Padraic Kenney addresses the Fall Picnic 2014

Prof. Janey Curry gives visiting guest lecture, fall 2014

Fall Picnic 2014

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On Christmas Eve 2014, one of the bright lights of the Polish studies community was snuffed out when Professor Emerita Anna Cienciała died in Ft. Lauderdale, FL. Cienciała, a specialist in the diplomatic history of the period 1918-1945, taught at the University of Kansas from 1965 until 2002. Over the course of her career, Cienciała wrote two books, edited five, published 18 book chapters, 100 academic articles, and 117 book reviews. She is best known for her coedited book *Katyń: A Crime without Punishment* (Yale, 2008), for which she wrote the introduction and explanatory material to more than 100 primary source documents related to the murder of nearly 22,000 Poles by the NKVD in the spring of 1940. Anna Maria Cienciała was born 29 November 1929, in the Free City of Danzig/Gdańsk. Her father was an administrator at a shipping company, and the family enjoyed a comfortable existence in the neighboring port city of Gdynia until the outbreak of war shattered 9-year-old Anna’s world. Cienciała and her mother and sister escaped to France (via Berlin!) and then to Britain, “just in time for the Blitz,” as she liked to joke. She completed a B.A. at Liverpool in 1952, studied for a year at the Russian Institute at Columbia, earned an MA at McGill in 1955, and then completed her PhD under the tutelage of Piotr Wandycz at IU in 1962. After teaching for a few years in Canada, she began her career at KU in 1965. (Readers interested in more of Cienciała’s biography may read here. Scroll to p.4.)

Cienciała was a tireless advocate of Polish studies and a voracious reader of the history of the region. Students and colleagues alike remember her for her rigor, tempered by generosity and dry wit. After her retirement she maintained a website on the history of East Central Europe and she donated generously to invite Polish Studies scholars to KU for the annual Backus Lecture in Polish Studies. In 2007 she received the Distinguished Achievement Award from the Polish Institute of

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Nathan Wood (IU PhD, 2004), Associate Professor of History at the University of Kansas, remembers fellow IU Polish Studies Alumna Anna M. Cienciała (IU PhD, 1962), who passed away at the end of 2014.

Anna Cienciała (4) with sister Danuta (2) in their uncle’s American car, Gdynia, Poland, August 1933.
Joanna Niżyńska remembers Stanisław Barańczak

Joanna Niżyńska, PSC Director and Associate Professor of Slavic and East European Languages and Cultures remembers her colleague from Harvard University.

In 1994 the journalists of the Poznań edition of the daily Gazeta Wyborcza awarded Stanisław Barańczak the honorable title of Giant, an annual distinction given to those whose work ethic reflects the qualities of laboriousness, diligence, and perseverance that, in Barańczak’s native city of Poznań, are considered the region’s venerable trademarks. Indeed, it is hard to fathom how much Stanisław Barańczak managed to produce in sixty-eight years of life marred by several years of increasingly debilitating illness.

Ten volumes of poetry, starting with his debut, Korekta twarzy (Face Editing), in 1968, to the last volume of Chirurgiczna precyzja (Surgical Precision, 1998), for which he was awarded the Nike, the highest literary prize in Poland; two monographs (on Miron Białoszewski and Zbigniew Herbert); several volumes of essays ranging from close readings of personalized license plates to reflections on the existence of God; endless anthologies of his own translations, mainly from English (with some Russian and German in the mix), and the crowning glory of a new rendering of the (almost) complete works by William Shakespeare. Barańczak’s mastery of diverse genres of expression was awe-inspiring. He said once that he is a full-time translator and a part-time poet, but even if translation took most of the time at some point of his career, it was really the poet in him that drove everything he did.

He would probably find it somewhat ironic that the first responses to his death in the Polish media emphasized as the context for his work his political involvement with the dissident movement in 1970s Poland; his work as a founding member of the Workers’ Defense Committee (KOR, a seminal organization for the birth of Solidarity); and his being fired from the faculty of his alma mater, Adam Mickiewicz University in Poznań, for his political opposition. All of this he did and it was admirable and courageous, but he would perhaps be somewhat put off by the fact that, in his prolific life, the image assigned to him relatively early on has so persisted, a cultural straitjacket for his amazing range.

Stanisław Barańczak was a leading poet of the New Wave or so-called Generation 68, the generation for whom the student riots of March 1968 and later the bloody 1970 protests were a formative experience. His poetry was engaged in the search for a new poetic idiom in “the language in which the word truth is a newspaper name and ‘freedom’ and ‘democracy’ are administered by a police chief” (as he wrote in his early poem “N.N. starts asking questions”). The idea was to make the Polish language, abused by the regime’s New Speak, have meaning again on the most fundamental level. At the heart of this poetry wasn’t, however, a social activist but an existential loner; the project was deeply individual, just as the price for claiming one’s freedom is deeply individual. It was a poetry of fierce desire to practice independence.

When Barańczak and his family left Poznan in 1981 during the “carnival of Solidarity” (a period between the birth of Solidarity in August 1980 and the martial law of December 1981) he did not know that martial law would change what was to be a three-year contract to teach at Harvard University to a contract for the rest of his life. It is the American chapter of Stanisław Barańczak’s life that is most prolific and yet much less known and certainly less Romantic than his young dissident years.

For Poles there seems to be an invisible line dividing Barańczak’s life into part one—biography fused with...
After a successful first year, the Polish Cultural Association was fortunate enough to have the majority of its Executive Board members return for the 2014-2015 academic year. Under the leadership of co-Presidents, Criss Beyers and Olivia Piekoszewski; Secretary, Damon Smith; and Treasurer, Amanda Fisher, the PCA had an exciting fall semester. Notable events included an October showing of the cult-classic Seksmisja, which was one of the PCA’s highest attended events to date! In December, students and faculty worked in collaboration with the PCA to hold an Andrzejki celebration, complete with folk traditions. This semester, the PCA plans on holding monthly “Poetry and Pierogi” readings in cooperation with the Polish Studies Center under the new direction of Prof. Joanna Niżyńska. As our first event, we celebrated the life and work of Stanisław Barańczak (see Niżyńska remembers Barańczak, pp 11). The Polish Studies community celebrated Barańczak’s literary career and legacy, reading and discussing his poetry while enjoying traditional Polish food. Poems discussed in detail at the event included: “She Cried that Night, but Not for Him to Hear,” “Second Nature,” “Don’t Use the Word ‘Exile,’” and excerpts from Podróż zimowa. Both the original texts and their translations were read and discussed by numerous faculty and students in attendance. In finishing the event, graduate student, Amanda Fisher, led the participants in a successful attempt at singing the verse from Podróż zimowa along to Schubert’s original score of Winterreise. Later this spring, we plan additional Poetry and Pierogi readings in conjunction with the visits of Polish poets Julia Fiedorczuk and Tomasz Różyczki to Bloomington. The PCA will also make a return trip to the CANDLES Holocaust Museum and Education Center, founded by Auschwitz survivor, Eva Mozes Kor. In the future, the PCA hopes to continue working closely with the Polish Studies Center to provide entertaining and educational programming for the entire Polish community of Indiana University.

Greetings from Kraków! I would first like to say that I am truly honored to represent IU’s Polish Studies community as the 2015 Samuel and Alicja Fiszman Scholar. My time abroad in Poland would not be possible without this generous gift. I am spending the spring semester studying at the Centre for Advanced Studies in the Humanities at Jagiellonian University, which is part of the Faculty of Polish Studies. CASH’s interdisciplinary approach to academics, and reassertion that pursuing the humanities is essential in today’s society are refreshing, and what initially attracted me to the program. While this is not my first time in Kraków, it is my first time living in the city as a student. The differences in being a tourist and a student are great, but they are largely mental, and revolve around a sense of responsibility. As a tourist, the language and cultural barriers seemed acceptable. Being in such an international city, I previously felt okay with speaking English, and often did. While CASH’s program is conducted in English, I find myself trying to use Polish as much as possible outside of the classroom. The struggle between my desired language proficiency and the reality can be trying, but at the end of the day, I must remember that learning a language and becoming accustomed to a culture is a process. It takes time and most importantly patience.

I am thrilled to be able to take courses with leading scholars in Holocaust studies and Polish-Jewish relations, such as Jolanta Ambrosewicz-Jacobs, Annamaria Orla-Bukowska and Roma Sendyka. Outside of the traditional classroom setting, I will have the opportunity to do some fieldwork throughout the city. Studying and living in Kraków has proved to be a wonderful experience, and one that has already had a great impact on my life.
Barańczak, cont. from pp. 11
writing—and part two—writing without biography. Yet, it’s good to remember that for most of the 1980s, with Solidarity underground, the Barańczak home in Massachusetts was an influential cultural space for Poland’s diaspora. Barańczak was actively engaged in things Polish and kept writing about Poland.

Life in a suburban Newtonville felt sometimes as exile although in one of his well-known poems he strongly argued against the word. Out of his element—the element being the Polish language—he showered audiences on both sides of the Atlantic with the great gifts of his translatorial talent. For English-speaking audiences he is probably best known as co-translator with Clare Cavanagh of Wisława Szymborska and of the superb anthology Spoiling Cannibals’ Fun: Polish Poetry of the Last Two Decades of Communist Rule (1991). From the perspective of his Polish audience, life in English brought to fruition his fascination with English-language poetry and fully articulated his immense talent for translation. In 1990 he created the series Biblioteka Poetów Języka Angielskiego (Library of English Language Poets), in which he anthologized and translated such poets as Emily Dickinson, John Keats, W. H. Auden, and Seamus Heaney. Each edition of the series—still popular and widely read—was awaited impatiently by Polish poetry-lovers.

He would treat this titanic labor lightly, crediting his productivity to the fact that translating was his favorite pastime, that he loved word games and puzzles, and that translations are such games even in their most intellectually and spiritually enriching forms. Barańczak wanted to be playful for his readers; the sheer pleasure of crafting and playing with his native language permeates his effervescent translations of Dr. Seuss—I can’t imagine any other translator being able to introduce this American classic to Polish children.

His translations were masterpieces of craft and invention. He considered each act of translation as, first of all, an act of close reading. His renditions are unmistakably his, immediately recognizable as Barańczakian for their matchless rhythm and rhyming. “Never translate good poetry into bad poetry” was his motto; he once wrote that if you cannot translate Akhmatova’s measures, you’d better turn your attention to cultivating cacti. He had an amazing ear for the cadences of a spoken language: no wonder his translations of Shakespeare’s plays are cherished by actors who feel as if Barańczak exacted each line by counting their steps on stage. This impeccable sense of linguistic musicality manifests itself in Barańczak’s collection Podróż zimowa (Winter Journey, 1994), containing his original poems, which can be read independently but also to the music of Schubert’s Winterreise. The precision of each verse matches Schubert’s music and becomes a modern rewriting of Wilhelmm Müller’s Romantic songs. Polish critics are right when they claim that what began as a search for a simplicity in Barańczak’s early poetry concluded with Parnassian virtuosity of Baroque provenance.

I can’t imagine what more could be accomplished in one lifetime. It was painful for Stanisław that his sickness prevented him from doing more. He gave both of his worlds—Polish and English—so much that we can only feel humble when faced with such talent and generosity. To his beloved wife Ania he dedicated all his books, and although it was his brilliant mind and antlike labor behind his work, it was her heart and dedication that made it possible for him to exercise his talents throughout his life. Her love and devotion to him made the Stanisław Barańczak as we—his readers and friends—know him, possible.

A longer version of this remembrance appeared in the Spring 2015 issue of Cosmopolitan Review.

Maria Mastalerz wins prestigious award

Congratulations to Indiana Geological Survey geologist and friend of IU Polish Studies, Maria Mastalerz, who was awarded the John Castano Honorary Membership Award, given to scientists whose work demonstrates a high degree of originality and serves to advance the science of organic petrology. Dr. Mastalerz received the award at the annual meeting of the Society for Organic Petrology last September in Sydney, Australia. Serdecznie gratulujemy!

Cienciała, cont. from pp. 10

Arts and Sciences in America. On January 22, 2015 Deputy Chief of Mission of the Republic of Poland Maciej Pisarski and Deputy Consul Robert Rusiecki of the Chicago Consulate posthumously honored Cienciała with the Commander’s Cross of the Order of Merit with Star, the state’s penultimate honor for her contribution to knowledge about Poland. The ceremony, which was planned prior to her death, became a moving memorial service for this wonderful scholar, teacher, mentor, and promoter of Polish history.
**Faculty News**


**Owen Johnson** (Journalism) retired on May 31, 2014. He writes: “Retirement is allowing me to focus my attention on research and writing on Russian and East European area journalism and on the journalist Ernie Pyle. Early this spring I will be traveling to Moscow to give two seminars at Moscow State University.”

**Bill Johnston** (Comparative Literature) is continuing his work on a new translation of Adam Mickiewicz's *Pan Tadeusz*. In June 2014 he became the first English-language translator to be awarded the Transatlantyk Prize for his work in promoting Polish literature abroad (see pp. 5). Later in the year his translation of Wieslaw Myśliwski’s novel *A Treatise on Shelling Beans* (Archipelago Books, 2013) was shortlisted for the National Translation Award. His translation of Tomasz Różycki’s mock-epic poem *Twelve Stations* comes out this spring.

**Padraic Kenney** (History) participated in a conference hosted by Polish President Bronislaw Komorowski in May on transnational cooperation during the Cold War. In September, he was elected Vice President/President-Elect of the Association for Slavic, East European, and Eurasian Studies (ASEEES). His term as president will be the calendar year 2016.

**Ariann Stern-Gottschalk** (Slavic) received an information literacy grant from the IU Libraries and Vice-Provost for Undergraduate Education for a Spring 2015 course titled “Linguistics through Literature.” Taught in collaboration with Wookjin Cheun (IU Librarian for Slavic and East European Studies), the course has a very strong research and information literacy component. The students’ final project will be a Library Guide on the Russian Silver Age for the IU Libraries website. She is also planning research activities and lectures that will be delivered as part of the IU Faculty Short-Term Exchange to Jagiellonian University in May 2015.

**Graduate Student News**

With the support of a Polish Studies Center Travel Grant, **Amanda Fisher** (Slavic) presented a paper, “Tethered and Unbounded Creativity: Authorship in *The Letter Killers Club* and *House of Day, House of Night*,” at a comparative literature conference held by the University of Szczecin. Amanda is publishing a forthcoming report about this conference in the International Comparative Literature Association’s journal *Recherche Littéraire / Literary Research*.

As the first recipient of the PSC Polish Century Club Exploratory Fellowship, **Meghan Knapp** (History) will conduct research this summer in Kraków for her project, “From Bar, with Love: Networking French-Polish Correspondence, 1768-1792.”

**Hubert Izienicki** (Sociology) began 2014 guest-lecturing at the Universität Mannheim and completing data collection in Warsaw for his dissertation on Polish immigrant men. Recently, he was interviewed on Chicago Polish Radio about his research.

**Natalie Misteravich-Carroll** (Slavic) was awarded a College of Arts and Sciences Dissertation Complete Fellowship for the 2015-16 Academic Year.

**Damon Smith** (SPEA) will graduate in May 2015 with a dual MPA/MA focusing on Polish & Ukrainian political economies and international development. He has accepted a three month assignment at the US Embassy in Warsaw for summer 2015. By August, he hopes to find permanent work in international development and consulting institutions like the Department of State.

**Lisa Cooper-Vest** (Muscology) defended her dissertation this fall and has accepted a position at the University of Southern California Thorton School of Music. Gratulujemy!

**Mary Werden** (History) presented a paper on rural modernization entitled, “Tysiąc szkół na Tysiąclecie: Educational Secularization and the Catholic Church in the People’s Republic of Poland” at the 2014 ASEEES conference in San Antonio. The conference travel was sponsored by grants from REEI and the College Arts and Humanities Institute (CAHI). She has a forthcoming book review of Michael Fleming’s *Communism, Nationalism, and Ethnicity in Poland, 1944-50* on the Polish studies listserv, H-Poland, this spring.

In April, **Michael Young** (Folklore) will present a paper on his research with urban folklore revivals at the 3rd Annual UIC Polish Studies Conference. With support from REEI and CAHI, he will return to Poland in summer 2015 to continue fieldwork at a handful of summer music and dance workshops organized by revival groups.
The poet, essayist, and translator will visit the IU campus to celebrate the release of the latest English language edition of his work, *Twelve Stations*, translated by Bill Johnston (IU Comparative Literature). The book launch will include a bilingual poetry readings and reception.

**BOOK LAUNCH**
Monday, April 13, 2015 at 5:30 pm
President’s Room, IMU University Club
Reception to Follow

**TRANSLATION SEMINAR**
Tuesday, April 14th, 2015 at 4:00pm
Persimmon Room (IMU)
Free and Open to the Public!

A visit from historian and Director of the POLIN Museum of the History of Polish Jews **Dariusz Stola** (April 23-24th)
More “Poetry and Pierogi” and Polish Artists at Lotus Festival 2015!

**RETURN MIGRATION AND THE CREATION OF A TRANSATLANTIC POLISH CULTURE** presented by
Keely Stauter-Halsted
Professor of History
Hejna Family Chair in Polish Studies
University of Illinois Chicago

Tuesday March 10, 2015
7:30pm
State Room East at the Indiana Memorial Union

**POLISH POETRY TODAY**
Featuring **TOMASZ RÓŻYCKI** (Opole)

**Poetry and Pierogi** Gathering: Mon. 4/14 @ 6:30pm
Ballantine 004

Contact us to sign up for our email bulletins to learn more about our exciting events like:
Greetings from the IU Polish Studies Center!

Pozdrowienia z Ośrodka Badań Polskich na Uniwersytecie Indiana w Bloomington!