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WOJCIECH KARPINSKI'S 120 DNI „KULTURY” – AN INNOVATIVE MODEL OF PUBLISHING IN THE MEDIA SPHERE

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The aim of the article is to analyze the publication of Wojciech Karpiński entitled 120 dni „Kultura” in terms of the specificity of its creation, the publishing forms used and the content of the archival sources. The selected publishing model assumed the use of various communication channels. The scheme of publishing included: daily posts on Facebook account, content on the author's website, an ebook available on the portal kulturaparyska.com and the website wojciechkarpinski.com, and a printed book. The indicated activity was possible thanks to the author's innovative idea, as well as the digitization of sources, issues of the „Kultura”.

A planned structure of the book (and all media contents) presented division of 17 weeks, i.e. 119 days plus 1 day, for a total of 120 days. These weeks were titled as follows: At the beginning (week 1), The appearance of Gombrowicz and Miłosz (2), On exile (3), The fourth Polish language and new eyes (4), The moment of fulfillment (summer 1963) (5), Constellation of Witold Gombrowicz (6-7), Constellation of Czesław Miłosz (8), Constellation of Józef Czapski (9), Constellation of Konstanty Jeleński (10), Constellation of Gustaw Herling-Grudziński (11-12), Constellation of Waclaw A. Zbyszewski (13), About painting (14), Poetry (15), Politics (16), Portraits (17) and a summary of the series.

Through to presented division, readers had the opportunity to contact with texts provides literary references and reading inspiration in the context of the most known writers. However, the analysis of the content revealed further dependencies and ingenuity of the author of the series. In the article, there is an analysis in detail the first week of publication, entitled „At the Beginning”, and also referring to the content of the entire collection.

Keywords: *„Kultura” (Paris), Literary Institute, 120 days of „Kultura”, Jerzy Giedroyc.*

The problem statement. *„Kultura” (Paris) is a journal published by the Literary Institute in Paris and Editor Jerzy Giedroyc. The journal played a major role in shaping political thinking, contributed to the availability of literature, raised the most important socio-economic and cultural issues. Continuously from 1947 to the year of the Editor's death, i.e. 2000, 637 issues of the monthly were published. Although this was not the only publishing activity, because the Institute also published „Zeszyty Historyczne” (a total of 171 issues of the quarterly) and books, including the „Biblioteka Kultura” series,*

there was a special place for „Kultura”: the exchange of information and views, the presentation of literary experiences or showing life in emigration and in Poland.

During the pandemic, when there was a change in access to cultural events and products, the virtual communication and its opportunities have a particular importance. As Wojciech Karpiński noted in the introduction (2022, p. 10): „W tej sytuacji spróbowałem podzielić się z innymi tym, co jest mi szczególnie bliskie i cenne. Postanowiłem wykorzystać fakt, że na Portalu Kultura Paryska można, nie wychodząc z domu, przeczytać wszystkie numery „Kultury”. [„In this situation, I tried to share with others what is particularly close and valuable to me. I decided to take advantage of the fact that on the Kultura Paryska Portal you can read all issues of „Kultura” without leaving your home” – own translation EG]”. This is how the idea of an anthology was born.

The analysis of the latest researches. The group of authors writing for „Kultura” includes well-known names of Polish and foreign writers. Anthologies of texts from the publications of the Literary Institute in Paris, which were published in recent years, presented the creative achievements of selected authors or focused on selected issues. As an example, there are titles of books published by the Instytut Literacki Kultura - Instytut Książki in the years 2019-2021 in the series „W kręgu paryskiej „Kultury” [„In the circle of Parisian Kultura”]: Andrzej S. Kowalczyk, „Kultura” – Litwa. Wspólny wiek dwudziesty. Litwa i stosunki polsko-litewskie na łamach „Kultury” i „Zeszytów Historycznych” (2019); Gábor Lagzi, „Węgry i my”. Antologia tekstów o tematyce węgierskiej w wydawnictwach Instytutu Literackiego (2020); Juliusz Mieroszewski, *Kroniki angielskie i fragmenty autobiograficzne* edited by Rafał Habielski and Andrzej S. Kowalczyk (2020); Basil Kerski, *Przeciwko wrogości – „Kultura” wobec Niemiec i sąsiedztwa polsko-niemieckiego* (2020) and Czesław Bielecki, „Tak i nie”. *Eseje, dokumenty i korespondencje* (2021). In 2022, the series continued by the Instytut Literacki Kultura and Pracownia Badań nad Instytutem Literackim w Paryżu UMCS was published two more books: „Widziane z Brukseli” selected, edited and with an introduction by Iwona Hofman, and *Wyznania ukraińskiego polonofila* selected, edited and with an introduction by Basil Kerski. The aforementioned collections focus on specific issues: texts referring to selected countries (Lithuania, Hungary, Germany, Ukraine) and selected authors (Juliusz Mieroszewski, Czesław Bielecki, Leopold Unger, Bohdan Osadczuk).

Among the authors and collaborators of the Literary Institute, there are over 240 names (according to the list of People of „Kultura” on the portal kulturaparyska.com, August 2023). According to Andrzej S. Kowalczyk (1999, p. 168), there are distinguished three generations of writers: “[...] the older generation (Jerzy Stempowski, Józef Czapski, Stanisław Vincenz, Melchior Wańkowicz), the middle generation (Czesław Miłosz, Witold Gombrowicz, Czesław Straszewicz, Zygmunt Haupt) and young people (Gustaw Herling-Grudziński, Konstanty Jeleński, Andrzej Bobkowski, Marian Pankowski, Andrzej Chciuk, Leo Lipski, Waclaw Iwaniuk), but also made it possible for the youngest, who grew up outside Poland, to write in exile and against all, they chose the Polish language (e.g. Andrzej Busza, Bogdan Czaykowski, Adam Czerniawski)” [own translation EG].

One of the authors writing for „Kultura” was also the literary historian and publicist Wojciech Karpiński (1943-2020). „In „Kultura” he has been publishing articles, reviews and literary sketches since 1970. In 1989, he received the Literary Award of Zygmunt Hertz (for all creativity)” (kulturaparyska.com/pl/people/show/wojciech_karpinski/biography) [own translation EG]. In the justification for awarding this prize, Renata Gorczyńska (1990, pp. 178-179) distinguishes his portraits of writers, artists and thinkers contained in highly rated essays and references to the masters of the genre: e.g. Jerzy Stempowski, Józef Czapski, Gustaw Herling-Grudziński and others. *120 dni „Kultury”* is the last item in his output.

The aim of the paper. The publishing mode, which I would like to draw attention to in this article, assumed the use of various communication channels. The scheme below shows how these content reach users of social media and the Internet, as well as, more broadly, book readers:

- daily posts on FB,
- content on the website wojciechkarpinski.com,
- ebook on the portal kulturaparyska.com and the website wojciechkarpinski.com,
- printed book entitled *120 dni „Kultury”*.
- The aim of the article is to analyze W. Karpiński’s publication in terms of the specificity of its creation, the publishing forms used and the content of the source materials which are used.

The main material of the research. Initially, the author posted daily posts on the funpage of the Instytut Literacki Kultura Association, proposing a joint reading of articles published in the Parisian monthly. Due to the fact that all issues of „Kultura” have been digitized and made available on the portal kulturaparyska.com, access to these sources was possible for all interested readers. Daily posts on Facebook published from 30 March 2020 to 27 July 2020 punctually at 4 p.m. contained a short description showing the issues of the selected text, and also encouraged reading. There is also a link to a specific issue of „Kultura” and the chosen article, as well as a photo or drawing commenting on the issue.

Due to the fact that Karpiński also had his own website (wojciechkarpinski.com), an update with extended information on a given text appeared every week. Therefore, Karpiński’s reflections, active hyperlinks with references to the text from „Kultura”, a photo thematically related to a selected fragment and the cover of a given issue of the magazine were included.

On the last i.e. 120th day of publication, it was announced that an e-book is entitled *120 dni „Kultury”* and that it is an extended edition, as well as the place of its publication: the author’s website and the Kultura Paryska portal. The next day, after the end of the whole cycle, additional information was revealed: „The series ‘120 dni „Kultury” by Wojciech Karpiński has ended. The whole thing (revised and supplemented) is now available in three e-book formats on our website [...] (own translation EG)” (Stowarzyszenie Instytut Literacki Kultura, 28 July 2020, Facebook). The formats mentioned are: epub, pdf, mobi. The e-book contains Karpiński’s reflections and active hyperlinks with references to the text from „Kultura”.

The last format was a printed book, published in 2022 by the publishing house Fundacja Terytoria Książki. Also in this case, next to Karpiński's commentary, the bibliographic address of the „article of the day” was placed. The publication model proposed in this way turned out to be an interesting initiative, followed by both Facebook users and readers of the website and the book itself. Multi-channel access to publications also resulted in positive reviews for the book.

Referring to the published content, and consequently the entire book, it is worth paying attention to its planned structure. The division covered 17 weeks, i.e. 119 days plus 1 day, for a total of 120 days. As Karpiński noted in the introduction (2022, p. 10): „I arranged the material into weekly thematic cycles. I got 17 weeks (which is 119 days) plus one day closing the series, i.e. *120 dni „Kultura”* (an erudite will say that it is 20 stories more than in Boccaccio's *Decameron* and exactly as many days as in the work of the French marquis - but the bookkeeping has little to do here)” (own translation EG).

The aforementioned 17 weeks were titled as follows: At the beginning (week 1), The appearance of Gombrowicz and Miłosz (2), On exile (3), The fourth Polish language and new eyes (4), The moment of fulfillment (summer 1963) (5), Constellation of Witold Gombrowicz (6-7), Constellation of Czesław Miłosz (8), Constellation of Józef Czapski (9), Constellation of Konstancy Jeleński (10), Constellation of Gustaw Herling-Grudziński (11-12), Constellation of Waclaw A. Zbyszewski (13), About painting (14), Poetry (15), Politics (16), Portraits (17) and a summary of the series. After reading the titles, one can conclude that reading these texts provides literary references and reading inspiration in the context of the most famous Polish and European writers. However, the analysis of the content will reveal further dependencies and ingenuity of the author of the series.

In this article, I analyzed in detail the first week of publication, entitled „At the Beginning”, and I also referred to the content of the entire collection.

On the first day of the first week, there were published a memoir essay by Waclaw A. Zbyszewski entitled *Zagubieni romantycy* („Kultura” 1959, no. 10/144), which dealt with the beginnings of the Literary Institute, especially the first seat of Institute, the role of Jerzy Giedroyc and Józef Czapski. The author's reflections were accompanied by two quotations from the original text. The table below presents the content used in different forms of publication.

Below there are photos showing various forms of presence in the media space: a post on Facebook (Fig. 1), an original text in „Kultura” (Fig. 2), content on the author's website (Fig. 3) and pages in e-book and printed book (Fig. 4).

Due to its nature, the post is an encouragement to read and a preview of the original text, and additionally presents the author's opinion. The post also included a photo of the author, i.e. Waclaw Zbyszewski. On the other hand, the content published on the author's website, corresponding to the content of the book, was accompanied by two more extensive quotes from the essay in addition to the above content of the post: one referring to Giedroyc, the second one - to Czapski. As a kind of introduction to the whole series, this essay fulfills its task, because it informs about the most important people gathered in the closest circle of „Kultura”.

Table: content of the publication on the 1st day of the 1st week of the cycle.

<p>Post on Facebook (Stowarzyszenie Instytut Literacki Kultura, 30.03.2020, Facebook)</p>	<p>[Original text in Polish] „Kultura’ na trudny czas w wyborze Wojciecha Karpińskiego TYDZIEŃ 1, Dzień 1 Wacław Zbyszewski w eseju „Zagubieni romantycy, panegiryk – pamflet – próba nekrologu?” naszkicował w 1959 roku wizerunek ludzi skupionych wokół „Kultury”. I jest to, po przeszło półwieczu, najbardziej błyskotliwy portret tej niezwyklej formacji, ale też nadal uderzający przenikliwością i rozległością horyzontów [link]”.</p> <p>[English translation] „Kultura’ for a difficult time in choice of Wojciech Karpiński WEEK 1, Day 1 Wacław Zbyszewski in the essay „Zagubieni romantycy, panegiryk – pamflet – próba nekrologu?” in 1959, he sketched the image of people gathered around „Kultura”. And it is, after more than half a century, the most brilliant portrait of this extraordinary formation, but also still striking with its perspicacity and the extension of its horizons” (own translation).</p>
<p>Content on the website wojciechkarpinski.com (wojciechkarpinski.com, 30.08.2023)</p>	<p>„Day 1 Wacław Zbyszewski – <i>Zagubieni romantycy</i> [post content, as above]</p> <p>[2 quotations from the title essay; Zbyszewski, 1959, s. 27-46)</p>
<p>Ebook / book (Karpiński, 2022, s. 14-15)</p>	<p>„Day 1 Wacław Zbyszewski – <i>Zagubieni romantycy</i> [post content, as above]</p> <p>[2 quotations from the title essay, as above]</p>



Fig. 1. Post on Facebook (Stowarzyszenie Instytut Literacki Kultura, 30.03.2020, Facebook)

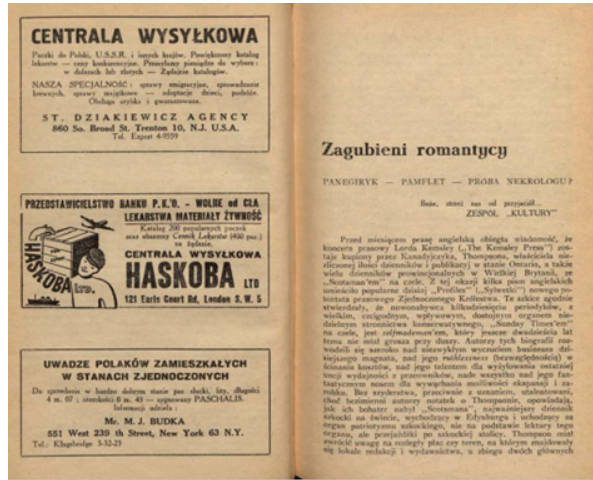


Fig. 2. Original text in „Kultura” (Zbyszewski, 1959, s. 27-46)



Fig. 3. Content on the website (wojciechkarpinski.com)





Fig. 4. E-book and printed book (Karpіński, 2022)

In the same week, on the second day of the series, there were published remarks on painting and, more broadly, the meaning of art written by Czapski, as a theorist and practitioner. The essay (J. Czapski, *Raj utracony (na śmierć Bonnard)*, „Kultura” [hereinafter K] 1947, no. 1) was written in connection with the death of the painter Pierre Bonnard, so it dealt with his painting, also placing it against the background of the entire epoch. In addition to some of Czapski’s memoirs from the Kapist period, the situation of the painters at that time and the problems they were forced to face are presented. The quoted essay came from the first issue of „Kultura”. The third day is again an essay written by Czapski, this time presenting a portrait of post-war Paris (J. Czapski [as M. Sienny], *Groby czy skarby*, K 1948, no. 5). His text was inspired by the book *The psychology of art* of Andre Malraux and reflections on the legend of France. The fourth text of the collection is Czapski’s lectures about literature given in the camp in Griazovets, especially the 7-volume novel by Marcel Proust entitled *In Search of Lost Time*, of which Czapski was an avid reader (J. Czapski, *Proust w Griazowcu*, K 1948, no. 12, 13). While in the camp, Czapski did not have access to his books or notes, he recalled from memory the most important quotes from Proust, referred to the background of the time, the history of literature. The fifth day brought reflections on diaries as a literary form, Czapski wrote diaries throughout his life (J. Czapski, „Ja”, K 1949, no. 15). It is worth noting that this Facebook post contains examples of pages from Czapski’s diary - his diary had of an unusual nature, apart from handwritten text, sometimes in different languages, the notes were accompanied by paintings and drawings by the author. The sixth article was a reflection on the future in the context of the threats facing Europe (J. Stempowski, *Esej dla Kasandry*, K 1950, no. 6). In his essay, Jerzy Stempowski used the figure of the ancient Cassandra, according to mythology that can predict the future and foretell death and misfortune, which was not believed, comparing it with people who are able to predict future events, and no one believes them and does not take any action. On the other hand, the text placed on the seventh day presented a sad vision of the atmosphere of Europe (K. A. Jeleński, *Apokalipsa i perspektywa*, K 1950, no. 12). The author of the text was Konstanty Jeleński.

The first week resulted in essays by the leading representatives of the „Kultura” circle. Both Józef Czapski, quoted four times, as well as Jerzy Stempowski, Konstanty Jeleński and Waław A. Zbyszewski were among the authors who published it relatively often. Their thoughts placed at the beginning of the cycle gave character to the entire collection. The visual layer is dominated by photos (Zbyszewski, Czapski, Jeleński), but there are also drawings by Czapski (portrait of Stempowski, drawings from Czapski’s diary and calendar, black and white and color). Some of the visual materials are repeated (the same photo in the post and on the website), but nearly half part of the materials differ from each other, even though they concern on the same topic or person presented in specific day.

The second week was devoted to two writers: Czesław Miłosz and Witold Gombrowicz, who appeared for the first time in the May issue of „Kultura” in the same year 1951: Miłosz, who „choose freedom”, published an article entitled *Nie* and Gombrowicz with a fragment of the *Trans-Atlantyk*. In the same week, readers were offered an excerpt from Miłosz’s *The Captive Mind* (Ketman), and as Karpiński admitted, it was his first book read in the library. In addition, a dialogue-polemic between Gombrowicz and Miłosz was distinguished, emphasizing the role of freedom of speech, and excerpts from the diary of the writer from Buenos Aires talking about the past and suffering. Among Miłosz’s statements, *Mittelbergheim* was selected - a poem dedicated to Stanisław Vincenz, about inner balance, and *Traktat poetycki*, which appeared in both „Kultura” and as a publication of the „Biblioteka Kultury” series. The week ends with Jeleński’s article entitled *Bohaterskie niebohaterstwo Gombrowicza*, interpretation of the writer’s diary. This week’s notes were an invitation to discover the articles and writings of two well-known writers, Miłosz and Gombrowicz, who in the 1950s, thanks to their activity in „Kultura”, had a chance to reach their readers.

The following week, subtitled „On exile”, focused on recalling the texts of several authors, including Gombrowicz, Stempowski, Wittlin, Herling-Grudziński, on the situation of writers in exile and the resolution prohibiting printing in Poland. Articles placed in this part commented, on selected examples - Emil Cioran, Czesław Miłosz, on discussions focused on this issue. The fourth part, „The Fourth Polish Language and New Eyes”, focused on Polish literature and authors writing in Polish, emphasizing the problems they had to face and their work prospects. This group is closed by the Nobel speech delivered by Miłosz in 1980 on the occasion of awarding him the prize. Then, the focus was on year 1963, „The Moment of Fulfillment (Summer 1963)”, because at that time Karpiński made his first visit to Paris. So he mentions Gombrowicz’s diary, *Gucio zaczarowany* of Miłosz, Aleksander Wat’s poems, a meeting with Jeleński, Stempowski’s *Dziewczyzna ze stylosem*, with reflections that appeared after reading.

The following weeks (from 6 to 13) were devoted to outstanding writers who published in „Kultura”. Individual groups of texts concerned: Gombrowicz, Miłosz, Czapski, Jeleński, Herling Grudziński, Stempowski and Zbyszewski. The representation of Gombrowicz’s texts from his diary included mainly topics related to: freedom, creative freedom, the crisis of thinking and contemporary art. Miłosz and his poetic work were reminded thanks to the poems: about the power of the word, the role of memory, the

importance of reading and reflecting on the surrounding world. Czapski, quoted many times, and his sketches about Rozanow, Brzozowski, Malraux and Remizow were placed in the next part. Also, the selection of Jeleński's texts was based on literary themes, in connection with the readings he read, i.e. *Europa w rodzinie* of Maria Czapska, sketches about Gombrowicz, Herling-Grudziński and Miłosz, on the margins of their works. In turn, selected records by Herling-Grudziński concerned Italian culture and such places as Venice, Orvieto and Naples, as well as selected figures, such as Nicolo Chiaromonte. Jerzy Stempowski and his essays from the series „Notatnik nieśpiesznego przechodnia”, *Dziennik podróży do Austrii i Niemiec* from 1946 and *Nowy dziennik podróży do Niemiec* from 1949 became the subject of interest for the following week. In turn, Zbyszewski's journalism appeared on examples of socio-economic and political topics as well as memories, e.g. about Ksawery Pruszyński. Thus, during the two-month period of publication of these texts, the readers became acquainted with the most famous writings of the authors of „Kultura”, as well as more broadly with the part of literature history.

After the presentation of the works of selected writers, Karpiński proposed in weeks 14 to 16 a further develop the series in the context of discussions on: painting, poetry, politics. Painting topics focused on: exhibition reviews (Czapski), studies on abstract painting (Jeleński), portraits and profiles of painters (Herling-Grudziński, Pomian). He most often realized poetic threads in the works of Miłosz, a poet and translator of poetry, but also Kazimierz Wierzyński, Aleksander Wat and Zbigniew Herbert, thanks to their studies. Politics, on the other hand, was developed in fragments: Wierzyński about Pasternak, Juliusz Mieroszewski on the role of emigration and the relationship between the country and emigration, or in Jakub Karpiński's text about the freedom of speech. The last week, week 17, contained „Portraits” of almost all of the authors of „Kultura” whose writings the reader had the opportunity to become acquainted with while reading Karpiński's book. The 120th day of the series was accompanied by Czapski's remarks about the „Kultura” house and a description of Gombrowicz's first stay at Maisons-Lafitte.

Conclusions. The aim of the article was to analyze the publication of Wojciech Karpiński entitled *120 dni „Kultury”* in terms of the specificity of its creation, the publishing forms used and the „content of the source materials which were made available. The time of creation of the cycle, i.e. 2020, is closely related to the pandemic period, during which virtual communication and the opportunities it brought became of particular importance. The initiative to create the series turned out to be an interesting and innovative idea, as one can read on the Association's profile on Facebook - „for a difficult time”.

The selected publishing model assumed the use of various communication channels. The scheme of reaching these records to users of social media and the Internet as well as book readers included: daily posts on Facebook, content on the author's website, an ebook on the portal kulturaparyska.com and the website wojciechkarpiński.com, and a printed book entitled *120 dni „Kultury”*. The indicated activity was possible thanks to the author's innovative idea, as well as the digitization of sources, primarily issues of the „Kultura” magazine. Therefore, it is worth emphasizing the work in the field

of digitization and access to sources as part of projects implemented, among others, together with the National Library in Warsaw.

The analysis of the content confirmed the orderly and well-thought-out structure of the book, focusing on selected articles by writers publishing in „Kultura”. The division into 17 weeks and 1 day, creating a total of 120 days’ story about „Kultura”, made it possible to emphasize the role of the monthly journal on the publishing market from the very beginning of its creation, through comments on emigration and the importance of the role of the Polish language in culture. The following weeks were composed of selected texts by the most famous writers: Witold Gombrowicz, Czesław Miłosz, Józef Czapski, Konstanty Jeleński, Gustaw Herling-Grudziński, Jerzy Stempowski, and Waclaw A. Zbyszewski. Thus, their work was reminded, as well as the role they played in the activities of the Literary Institute in Paris. The final focus on topics related to painting, poetry, politics and their preserved portraits highlights further spheres of interest.

Wojciech Karpiński’s book *120 dni „Kultury”* gained positive comments, both in social media and in the press. Also, the last post thanking the author expressed appreciation for the work undertaken and the interesting initiative: „The author was a collaborator of „Kultura” for almost forty years, he was friends with many people from Jerzy Giedroyc’s circle, so it is hard to imagine a better guide to the texts published in „Kultura”. We are very grateful for your work and thank you for it on behalf of the readers of our website and portal. We are convinced that – just like for us – for many of them it was a little easier to survive this difficult time with these memories and reflections” (own translation EG) (Stowarzyszenie Instytut Literacki Kultura, 28 July 2020, Facebook). Thus, the analyzed book is an extremely interesting example of an innovative model of publishing in the media sphere.

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120 DNI „KULTURY” WOJCIECHA KARPISKIEGO – INNOWACYJNY MODEL WYDAWNICTWA W MEDIACH

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Celem artykułu jest analiza publikacji Wojciecha Karpińskiego pt. 120 dni Kultury pod kątem specyfiki jej powstawania, zastosowanych form wydawniczych oraz wartości udostępnianych materiałów źródłowych. Wybrany model publikowania zakładał wykorzystanie różnorodnych kanałów komunikacji. Schemat docierania owych zapisów do użytkowników mediów społecznościowych i Internetu oraz czytelników książek obejmował: codzienne posty na FB, treści na stronie internetowej autora, ebook na portalu kulturaparyska.com oraz stronie wojciechkarpinski.com oraz drukowaną książkę pt. 120 dni Kultury. Wskazana aktywność była możliwa dzięki innowacyjnemu pomysłowi autora, a także digitalizacji źródeł, przede wszystkim numerów czasopisma „Kultura”.

Słowa kluczowe: „Kultura” paryska, Instytut Literacki, 120 dni „Kultury”, Jerzy Giedroyc.

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