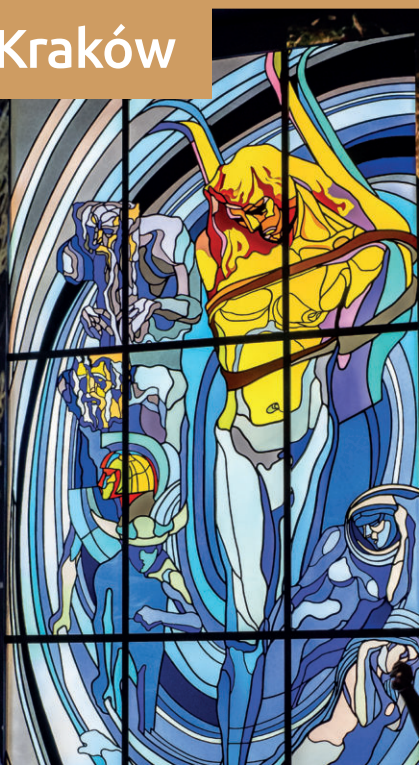




Kraków



The Trail of Young Poland



The city to love, too good to leave!





MNK Sukiennice



St Mary's Church



Basilica of Saint Francis of Assisi



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dla Wychowania,
Nauki i Kultury



Historic Centre of Kraków
inscribed on the World
Heritage List in 1978

Historyczne Centrum Krakowa
wpisane na Listę Światowego
Dziedzictwa w roku 1978



The Interiors of Dom Pod Globusem

The turn of the 19th and 20th centuries was a period of exceptional artistic revival in Polish cultural life, and for many, Young Poland is synonymous with a most vibrant literary and artistic era. During this time, Kraków transformed from a provincial centre into the spiritual and artistic capital of Poland. Its cafes buzzed with intellectual ferment, while the studios of writers and painters often gave rise to works that were bold in both content and form. The still-vivid positivist ideals, which held that art should serve society, were opposed by a celebration of the artist and their creativity. The popular slogan 'art for art's sake' gained prominence. In contrast to positivism, art was to be judged through aesthetic feeling, equating it with beauty and goodness. The era's creations were dominated by complex and multi-layered symbolism.

Within Kraków's walls, the most important branches of art flourished magnificently, and the shapes of modern painting, theatre and literature were defined. The co-creators of Kraków's Young Poland movement include Stanisław Wyspiański, Jacek Malczewski, Józef Mehoffer, Olga Boznańska, Wojciech Weiss and Xawery Dunikowski. The Kraków theatre enjoyed years of glory, and the same was true for architecture, which at the turn of the century experienced a golden age in building design. The structures created during this time still amaze with their uniqueness, harmonious fusion of architecture, visual arts, and craftsmanship. Their facades (and interiors) delight passers-by to this day.



The Medical Society Building

ul. Radziwiłłowska 4

This historicist building was erected in 1904, based on designs by Władysław Kaczmarek and Józef Sowiński, with the interior decoration designed by Stanisław Wyspiański. Each room constitutes a separate, cohesive whole, governed by a different colour scheme. The hall and staircase are painted in yellow-gold and adorned with a frieze of stylised chestnut leaves and flowers, a motif also repeated in the staircase balustrade. The windows feature Wyspiański's stained glass: in the centre, the famous *Apollo - The Copernican System*, flanked by floral-themed decorations, crafted in Krakow's Stained Glass Workshop of S.G. Żeleński and Antoni Tuch. The meeting room is rendered in red, decorated with a frieze of geranium flowers and leaves, with chandeliers featuring brass snowflake motifs. The library reading room is designed in a pearl-grey tone, with a painted rose wreath adorning the ceiling. This edifice, together with its well-preserved interior decor, stands as one of the finest examples of the heritage of Young Poland, today housing the Museum of the History of Medicine of the Jagiellonian University, which can only be visited in organised groups by prior arrangement.

Details of the balustrade in the House of the Medical Society



Stained glass, *Apollo or Copernicus's solar system*



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Juliusz Słowacki Theatre

pl. Św. Ducha 1

This iconic building is a familiar sight for anyone walking from the Main Railway Station towards the Main Square. Inspired by Garnier's Paris Opera, the building was erected between 1890 and 1893, based on a design by Jan Zawiejski. Its location sparked significant controversy, as it was built on the site of the historic hospital and church of the Hospitallers of the Holy Spirit, which had been demolished. It is the largest monumental building of 19th century Kraków, and was the first building in the city with electric lighting. An exemplary work of eclecticism, it blends Neo-Baroque composition with Neo-Renaissance features, incorporating elements of French and Viennese styles alongside native motifs. The theatre opened in 1893 as the Municipal Theatre, and since 1909, it has been named after the poet: Juliusz Słowacki. Its first directors (Tadeusz Pawlikowski, Józef Kotarbiński and Ludwik Solski) established it as the most important stage in Polish territories, shaping Polish staging, scenography and acting. Alongside a traditional repertoire, the theatre embraced the latest achievements of world drama and works by debuting Young Poland authors. This was the venue for the famous premiere of Stanisław Wyspiański's *The Wedding* in 1901, as well as performances of Romantic works by Juliusz Słowacki, Adam Mickiewicz and Zygmunt Krasiński.

Juliusz Słowacki Theatre



Jan Matejko Academy of Fine Arts

pl. J. Matejki 13

This monumental building, constructed between 1877 and 1879, was designed by Maciej Moraczewski, and its Neo-Renaissance facade is reminiscent of Viennese and Berlin architecture from the same era. Notably, this building houses the first art academy established in Polish territories, which origins trace back to 1818, when the Faculty of Philosophy at the Jagiellonian University created two chairs: drawing and painting. In 1873, the Technical Institute's School of Drawing and Painting became independent and was renamed: the School of Fine Arts. In 1893, when the death of long-time director of the academy Jan Matejko closed the chapter of historicism in Kraków's painting, Impressionism and Symbolism entered the academy, albeit with some delay, in a strong and influential manner. In 1895, Julian Fałat became the school's director and thoroughly reformed the academy, appointing prominent professors, including Teodor Axentowicz, Leon Wyczółkowski, Jacek Malczewski, Jan Stanisławski, Józef Mehoffer and Konstanty Laszczka. In 1900, thanks to Fałat's efforts, the school received the status of an academy. The building's diverse surroundings are worth noting - it is located next to the Grunwald Monument (erected in 1910 to mark the 500th anniversary of the great battle) and the medieval Barbican, colloquially known as the *Rondel*.

Jan Matejko Academy of Fine Arts



Dom Pod Globusem

ul. Długa 1, at the corner of ul. Basztowa

Situated near Planty Park and Stary Kleparz, this distinctive two-story brick building features a corner clock tower topped with an openwork metal globe. Constructed between 1904 and 1906 by Tadeusz Stryjeński and Franciszek Mączyński, it was built to house the Chamber of Commerce and Industry in Kraków, and is an outstanding example of early modernism, with the building's decor exemplifying the interior architecture of the Young Poland movement. The entrance portal is adorned with sculptures by Konstanty Laszczka, and the first floor houses the renowned Mehoffer Room, where both the decoration and furnishings were designed as a cohesive whole by Józef Mehoffer, including wall and ceiling polychromes, wood panelling, furniture, lamps, stained glass, and the painting *Poskromienie Żywiołów* [Taming of Elements]. The grand hall and staircase are decorated with stuccoes by Józef Gardecki and stained glass windows depicting symbols of industry and com-

Dom Pod Globusem





The vault of the meeting room in Dom Pod Globusem

merce, designed by Franciszek Mączyński. Today, the building houses the headquarters of Wydawnictwo Literackie (Literary Publishing House) and a bookstore.

Meeting room in the Dom Pod Globusem



'Jama Michalika' Café

ul. Floriańska 45

Founded in 1895 by Jan Apolinary Michalik under the name Lviv Confectionery, this café quickly became a favourite gathering spot for Kraków's painters, actors and writers, who affectionately referred to it as *Jama Michalika*. In 1904, the café became home to a collection of caricatures depicting actors from the Municipal Theatre in Kraków named *Teka Melpomeny* [The Portfolio of Melpomene], created by artists such as Karol Frycz and Witold Wojtkiewicz, some of which adorned the café's walls. The venue was a hub for Kraków's bohemian community. In 1910, the café expanded with the addition of a new room, designed by Franciszek Mączyński and arranged by Karol Frycz, featuring a stage (known as 'the mound'), covered by a glass

The main hall in the 'Jama Michalika' Café





Puppets used in the "Green Balloon" cabaret

roof. The stained glass windows for the room were designed by Karol Frycz and Henryk Uziembło, and a prominent feature of the room was a nativity scene crafted by Stanisław Kamocki, with puppets designed by Ludwik Puget and Jan Szczepkowski. Between 1905 and 1912, the famous literary cabaret *Zielony Balonik* [The Green Balloon] operated in Jama Michalika, and played a significant role in the artistic and literary life of Young Poland-era Kraków. It was here that satirical nativity scenes were performed, prepared by figures such as Witold Noskowski and Tadeusz Boy-Żeleński. The café's golden age of Young Poland glory came to an end with the outbreak of World War I, which marked the conclusion of the belle époque so closely intertwined with this iconic venue.



Signboard at the entrance to the 'Jama Michalika' Café

Palace of Art (Pałac Sztuki)

pl. Szczepański 4

www.palac-sztuki.krakow.pl



Built between 1898 and 1901, and designed by Franciszek Mączyński for the Society of Friends of Fine Arts, the Palace of Art is the first fully mature Art Nouveau work in Kraków's architecture, with the entire structure reflecting the style of Viennese Secession and the works of Otto Wagner. When passing by the palace, take a closer look at its intricate details. Surrounding the entire building is a frieze by Jacek Malczewski, symbolically depicting the creator's changing fortunes through the successive stages of his life. On the Szczepański Square side, various figures are shown alongside allegories of Faith, Hope, and Love, while on the Planty side, the silhouettes are accompanied by Despair and Pain. The side walls are adorned with busts of artists and individuals who contributed significantly to culture. Designed as a temple to art, the building has, since the early 20th century, hosted exhibitions by Poland's most outstanding artists.

Palace of Art



Museum of Kraków, Krzysztofory Palace

Rynek Główny 35

www.muzeumkrakowa.pl

The Krzysztofory Palace houses the Museum of Kraków, and is one of the grandest historic urban residences in the city. In its history, the building has served various functions: in the Middle Ages it was a bourgeois residence, converted into a magnate's palace in the second half of the 17th century, before becoming a large tenement house, and eventually being adapted for municipal offices before becoming the seat of the city museum. The permanent exhibition, 'Kraków od początku, bez końca' [Kraków From the Beginning, Without End], showcases numerous works by artists from the late 19th and early 20th centuries, including Józef Fałat, Leon Wyczółkowski, Olga Boznańska, Jacek Malczewski, Józef Mehoffer, Włodzimierz Tetmajer and Wojciech Weiss. It also features puppets from the Green Balloon cabaret nativity scene. Additionally, visitors can admire furniture and personal items belonging to Stanisław Wyspiański and Jacek Malczewski.

Krzysztofory Palace



National Museum in Kraków, Sukiennice

Rynek Główny 3

www.mnk.pl

The Sukiennice [the Cloth Hall], a grand trade hall constructed in the 13th century in the centre of the Main Square, was expanded in Gothic style in the 14th century before being thoroughly transformed into a Renaissance structure in the mid-16th century. After restoration between 1877 and 1879, the Sukiennice gained a representational function, with the first-floor rooms of the building becoming the first seat of the National Museum in Kraków. Today, the Sukiennice houses the Gallery of 19th-Century Polish Art. Works heralding the Young Poland movement are displayed in the Chełmoński Room ('Realizm, polski impresjonizm, początki symbolizmu' [Realism, Polish Impressionism, and the Beginnings of Symbolism]). Polish Impressionism is exemplified through the works of Władysław Podkowiński, Józef Pankiewicz and Leon Wyczółkowski, while landscapes by Jan Stanisławski and Parisian nocturnes by Ludwik de Laveaux are also featured. The early stages of Polish Symbolism are represented by Jacek Malczewski's masterpieces, *Natchnienie malarza* [The Painter's Inspiration] and *Introdukcja* [Introduction]. These paintings are

The painting *Inspiration of the painter* by Jacek Malczewski at the Museum





The painting *Ecstasy* by Władysław Podkowiński in the National Museum in Kraków Sukiennice

highlights of the Gallery of 19th-Century Polish Art, and we encourage you to take note of them.

Interiors of the National Museum in Kraków Sukiennice



Basilica of Saint Francis of Assisi, Conventual Franciscans

ul. Franciszkańska, pl. Wszystkich Świętych 5

The first church on this site was built in the 13th century and expanded in the first half of the 15th century, before being burned down during the Swedish siege of Kraków in 1655, and undergoing major reconstruction. In 1850, the church was almost completely destroyed in a great city fire, with its rebuilding lasting until 1912, and for over a century, the interior has captivated visitors with its polychrome and stained glass. The murals in the presbytery and transept are the work of Stanisław Wyspiański (1895), and depict stunning floral and geometric motifs, as well as four realistic compositions: *Madonna z Dzieciątkiem* [The Madonna and Child], *Caritas*, *Michał Archanioł* [Archangel Michael], and *Strącenie aniołów do piekieł* [The Expulsion of Angels to Hell]. The polychrome in the main nave, painted after 1900, is by Tadeusz Popiel, and the stained glass windows in the presbytery and the western window were created based on Wyspiański's designs. In the presbytery, they include *Św. Franciszek*

Basilica of Saint Francis of Assisi





Polychromes by Stanisław Wyspiański in the basilica of St. Francis of Assisi

[St. Francis], *Bł. Salomea* [Blessed Salomea], and *Żywioły* [The Elements]. Among them, the highlight is *Bóg Ojciec – Stworzenie świata* [God the Father – The Creation of the World], installed in 1904 in the facade above the church choir. The majestic stained glass, with its blues, greens, purples and streaks of yellow and pink, leaves a profound impression, especially in favourable light conditions.

Stained glass window by Wyspiański *God the Father – The Creation of the world*



Wyspiański Pavilion

pl. Wszystkich Świętych 2

infokrakow.pl

Situated near Grodzka Street, the Wyspiański Pavilion serves as an exhibition space. Built between 2005 and 2007 at the initiative of Andrzej Wajda and designed by Krzysztof Ingarden, the building occupies a narrow plot where the historic Pod Lipką townhouse once stood before being demolished during the war. The project aimed not only to enhance the urban design of this prestigious square, located near Kraków's city hall, but also to display Stanisław Wyspiański's unrealised stained glass designs for Wawel Cathedral. These stained glass panels, reconstructed at the S.G. Żeleński Stained Glass Workshop in Kraków, depict Saint Stanislaus, Henry the Pious, and Casimir the Great, and have been incorporated into the building's elongated facade, covered with specially designed movable brick tiles. Take a moment to appreciate these recreated masterpieces by the artist behind *The Wedding*. Interestingly, the *Lajkonik* costume, which today is known, among other things, for its annual parade from Salwator to the Main Square, was also designed by Stanisław Wyspiański.

Wyspiański Pavilion



National Museum in Kraków Wyspiański

pl. W. Sikorskiego 6

www.mnk.pl

Located in the Old Granary building, this museum is dedicated to the life and work of Stanisław Wyspiański (1869–1907), the most outstanding artist of Polish modernism. Wyspiański's artistic output was exceptionally diverse, spanning multiple disciplines, with his painting legacy including stained glass designs, portraits and landscapes. He also designed furniture and interiors, and worked in typography and publishing. In literature, Wyspiański ranks alongside the Romantics as one of the greatest creators of Polish drama, with his most renowned works including *Wesele* [The Wedding], *Wyzwolenie* [Liberation], and *Noc listopadowa* [November Night]. He was also a prominent figure in theatre, blending classical and Christian traditions in his work while exploring Polish history in innovative ways. His artwork incorporated influences from multiple styles, notably Impressionism, Symbolism and Expressionism. The National Museum in Kraków holds the world's largest and most valuable collection of his works.

MNK Wyspiański



National Museum in Kraków

Mehoffer

ul. Krupnicza 26
www.mnk.pl

The Józef Mehoffer House in its current form emerged from a reconstruction carried out in 1873–1874, designed by Antoni Łuszczkiewicz. Stanisław Wyspiański was born here in 1869. In 1932, the property was purchased by Józef Mehoffer (1869–1946), a leading figure of the Young Poland movement. Mehoffer's artistic style was influenced by Viennese Secession and medieval French stained glass art, and his work is characterised by decorative lines and colours, a vibrant palette, and a fondness for gold accents as well as folk, allegorical, and symbolic ornaments. In his artistic legacy, stained glass and wall polychromes occupy a unique position, representing the pinnacle of Polish decorative art. In 1986, following the wishes of the artist's family, the house was donated to the National Museum in Kraków. Today, it functions as an artist's home museum, featuring a rich, authentic interior and numerous works by Mehoffer, including oil paintings, drawings, prints, decorative designs, and stained glass.

At the back of the property, there is a charming garden. Nearby, on Krupnicza Street, you can also find a townhouse

Interiors of the Mehoffer house





The painting *The Red Umbrella* by Józef Mehoffer

where Jacek Malczewski lived between 1911 and 1926 (No 8), and the villa of Wojciech Weiss (No 31).



The garden of MNK Mehoffer

National Museum in Kraków Main Building

al. 3 Maja 1

www.mnk.pl

The National Museum in Kraków, established in 1879, was the first national museum institution in Polish territories. Initially located in the Sukiennice, its New Building (Main Building), located near Kraków's Błonia Park, was constructed intermittently between 1934 and 1989. The building, designed by Bolesław Szmidt, Czesław Boratyński and Edward Kreisler, is an outstanding example of late 1930s modern monumentalism. The Gallery of 20th and 21st Century Polish Art features remarkable works from the Young Poland period, including pieces by Jacek Malczewski, Olga Boznańska, Włodzimierz Tetmajer, Konstanty Laszczka, Ludwik Puget and Xawery Dunikowski. The unsettling creations of Witold Wojtkiewicz and Wojciech Weiss leave a lasting impression. Part of the Gallery of Decorative Arts in the Main Building is dedicated to Art Nouveau, and everyday objects crafted in the finest Polish and European workshops captivate with their exquisite artistry.

MNK Main Building





Stanisław Wyspiański Monument

Stanisław Wyspiański Monument,
the square in front of the Main Building
of the National Museum

This monument was created by Marian Konieczny and unveiled on 28 November 1982. The pensive Wyspiański, clad in a Young Poland cape and standing on a tall plinth, is accompanied by a bronze group: a frozen, Strawman dance-like parade of allegorical figures, representing characters from his works (Jasiek, the Jew, the Strawman, Stańczyk, and Isia from *The Wedding*, Wiarus from *Warszawianka*, and Pallas Athena from *Noc listopadowa*).

Rydlówka

ul. W. Tetmajera 28

www.muzeumkrakowa.pl

Rydlówka is a historic manor house in classical style, located in the historic centre of the former village of Bronowice Małe. The manor, in its original form, was built in 1894 by the painter Włodzimierz Tetmajer, and his hospitable home became a popular gathering spot for Young Poland artists and writers who, drawn to folk traditions and rural folklore, frequently visited Bronowice in search of artistic inspiration. One notable guest was the poet Lucjan Rydel, a close friend of Tetmajer, who purchased the property from him in 1908. Rydel entrusted the building's renovation to architect Józef Pokutyński, who gave it its current form in 1912. The manor is best known as the site of the famous wedding of Krakow poet Lucjan Rydel and Jadwiga Mikołajczykówna, a girl from Bronowice, in 1900, the event that was immortalised in Stanisław Wyspiański's

Rydlówka manor house





Exhibition in Rydlówka

drama *The Wedding*. From 1969, the manor housed the Museum of Young Poland, and after a brief hiatus, it reopened in 2018 as a branch of the Museum of Kraków. Each year, on 20 November, the *Osadzenie Chochota* (Placing the Strawman) ceremony is held to honour the wedding of Lucjan and Jadwiga Rydel, featuring a symbolic act of wrapping a rose bush in straw.

Interiors of the Rydlówka manor house



Stained Glass Museum

al. Z. Krasińskiego 23

www.muzeumwitrazu.pl

In 2004, the museum was created through the efforts of artist Piotr Ostrowski, and the history of Kraków's Stained Glass Workshop of S.G. Żeleński, located here, dates back to 1902. Its founder, Stanisław Gabriel Żeleński (1873–1914), an architect by profession, set out to create the first major stained glass studio in Polish territories, and together with Ludwik Wojtyczko, he designed the building specifically to meet the needs of stained glass production. The townhouse was constructed between 1906 and 1907, and the artists who worked with the studio included Stanisław Wyspiański, Józef Mehoffer, Henryk Uziembło, Jan Bukowski, Karol Frycz and Wojciech Jastrzębowski. Thanks to the preservation of the original interior design and layout, the space captures the atmosphere of a Young Poland-era workshop. In the exhibition areas, visitors can admire both modern and historic stained glass and stained glass boxes, featuring works by Young Poland masters.

Stained Glass Museum interiors



Text

Piotr Hapanowicz

Photographs

Ela Marchewka – Kraków Municipal Archives,
Wydawnictwo Literackie archives (p. 1, 7)

Design

Dual s.c.

Kraków 2024, 1st Edition

ISBN: 978-83-67818-49-0

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ISBN: 978-83-67818-49-0



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