

# TRANSREGIONAL CENTER FOR DEMOCRATIC STUDIES

CENTRAL AND EASTERN EUROPE • SUB-SAHARAN AFRICA • LATIN AMERICA



## ON HEARTS & BORDERS

Many centuries ago the Roman poet, Quintus Ennius, observed that he had more than one heart, as he spoke not one but three languages: Latin, Greek and Oscan. He meant that this made him feel at home with three different ways of comprehending the world, as each language opened for him a new way of knowing. What I like about this observation is that it suggests that one does not have to lose

one's own self in order to understand the other. On the other hand, it makes it easier to see oneself through the eyes of the other.

After living in America for a quarter of a century, I understand now that it is not possible to have my two hearts achieve a state of blissful harmony. Perhaps it would be easier to do some trading, and to pretend that I am a completely changed, new person, with no traces of my old self. Perhaps. But it is also possible to choose another – and I believe healthier, though not easier – route, and enter into a state of perpetual exchange, discussion, and dialogue that eventually leads to the achievement of a certain level of reciprocal understanding or mutual consideration between one's two hearts.

Such mixing and matching efforts are no less taxing than the never fully successful effort to switch hearts and to assimilate; and I believe – as I am a strong advocate of such practice – that this captures my vision of multiculturalism more fully than do the multicultural policies of a liberal state that are

aimed at reinforcing the borders between cultural groups. I'd like to argue that "mixing and matching" reduces the fear of the different other – so easy to exploit for political gain – and helps to build trust.

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Although it seems as if we have just returned from Cape Town, we are already getting ready for our next practice in meeting other cultures and transcending borders at our Krakow institute. For me, this return to my homeland is yet another chance to bridge the gaps between my own two hearts and two cultures; for our participants it will offer a chance to build their own cultural bridges.

And so this issue of the Bulletin is devoted to building bridges and transcending borders – from those within the heart, to those geopolitical and social borders that too often define our world. Illustrated by a photo essay by Piotr Kuczynski, a TCDS alum who is on his own journey between hearts, we would like to introduce the work of a close friend and collaborator of TCDS, Krzysztof Czyżewski, director of the Borderland Center for Art, Culture, Nation in Sejny, Poland, who will be joining us in Krakow this summer. Inspired by a true *borderlander*, Czeslaw Milosz, Krzysztof's pioneering work on the borderland of Poland, Lithuania, Belarus, and Russia, should inspire us to discussion and dialogue on the borders that we all encounter.

We wish you an exciting but peaceful summer,

*Elzbieta Matynia*

# The Line of Return: Practicing Borderland in Dialogue with Czesław Miłosz

KRZYSZTOF CZYZEWSKI

**Borderland.** The background of my thoughts is created by practicing borderland. Can one practice borderland? If we understood by that concept a certain territory, we should rather talk of cultivation or exploration of borderland. I must add at this point that we are talking here about a territory not necessarily situated on, for example, a state border, but an area crossed by borders internally, whose inhabitants speak different languages and pray in different temples or have different nationalities. However, in multicultural areas, the lands which once built the Jagiellonian Commonwealth, the word “borderland” described not only a place but also a certain ethos and tradition. This is reflected in the very term “borderlander,” which refers to a person who is tolerant, very often of tangled family roots, characterized by empathy, critical patriotism, resistance to ethnic phobias, linguistic fluency, curiosity about otherness and love for his or her small homeland connected with openness to the outside world. Therefore, I would like to talk about practising borderland and do it in dialogue with Czesław Miłosz, one of the last citizens of the Grand Duchy of Lithuania, one of those functioning in Poland, Lithuania and Belarus, referred to as a borderlander.

## AN ENCOUNTER

We both came to Krasnogruda at the same time. We both felt that reaching here we found ourselves on “the line of return.” This, in my belief, makes that event transcend the personal or individual dimension. The fact that people so different came together in such special circumstances of place and historical moment carries the mark of new signs of time that deserve reflection. If we take into account the direction assumed by the course of history and civilization—trends whose pressure we have been subjected to in the era of so-called modernity—we can easily come to the conclusion that such a meeting should not have occurred. The fate of the old poet and emigrant was exile. For the young intellectual and creator of an avant-garde theatre it meant an opening to the world, freedom, and the West. Why did they come together on the line of return, always heading east, reaching deeper than the reality of the multicultural borderland, outside Sejny, to Krasnogruda?



**The Place of the Meeting: Krasnogruda.** Its name suggests not only the uncommon beauty of the place situated in the post-glacial landscape of hills, lakes and forests, but also the red tinge of the local soil. The manor of Krasnogruda is situated eight kilometers from Sejny, at the Polish-Lithuanian border. First references to the place come

from the mid-17th century. From the end of the 18th century until the Second World War its history is connected with the history of two families, the Eysmonts and the Kunats. The mother of Czesław Miłosz was Weronika nee Kunat; her father came from Krasnogruda. After the war, the estate was parceled out and the manor taken over by

the state. It was converted into small apartments for forest workers. Anything of value was stolen. The orchards were cut down, the outbuildings demolished. The park grew wild. Testimony can be found in the poem *Return* by Miłosz: *I forced my way through a thicket where a park was once, but I did not find the traces of the lanes.* All fell into ruin. The surroundings were full of the vestiges of the end of the old civilization: ruined manors, empty monasteries, temples turned into inns or storehouses of fertilizers, trade routes suddenly ending on the new borders, powerful bays of the lost in the forests, bridges no longer connecting anything and leading nowhere, neglected cemeteries with inscriptions in unintelligible languages...

For almost one hundred years people have only been leaving this place—hiding in the niche of distancing, namelessness and silence, transferred to cities, emigrating across the ocean, escaping consecutive storms, conflicts and wars, transported away in cattle vans deep into the empire, deprived of their property and rights, uprooted. *There will be no other end of the world/There will be no other end of the world*, repeated the “grey old man” in Miłosz’s poem *A Song on the End of the World*. Krasnogruda, the material and spiritual property of the manor, the memory of its inhabitants, all its cosmos, were doomed to extinction.

**The Time of the Meeting: Late September 1989.** Three months after Solidarity won the elections. In several months Lithuania will declare its independence. The border is, however, still strongly guarded. Soon, next to the Polish and Soviet customs outposts will appear a Lithuanian one. On both sides of the border kilometers-long lines of cars form; to cross the border it will be necessary to wait over twenty-four hours. Miłosz is still denied entry to Lithuania, so he meets the delegation of Lithuanian intellectuals in Sejny in secret. The stringent laws of sojourn in the frontier zone of the Soviet Union are already not observed.

The new is coming. Though the local authorities have not changed yet, the new senators from the region have already opened their office of the Citizens Committee and work to convince people to build a new Poland. The future members of the “Borderland” team conduct the first talks concerning

the center in Sejny. At first the officers are not friendly; the very idea of borderland seems exceptionally hazy for them. However, their instinct for survival—to never go against the current, always downstream—prevails. And because these young artists from Poland are identified with the new that is imminent, nobody has the courage to say no to them and negotiations proceed.

The process of the restitution of property to the former owners is launched. The church recovers the monastery in Sejny. The old post building will return to the family of its pre-war owners then one of the heirs will resell the building to the city which, in turn, will sell it for a symbolic one zloty to the



Borderland Center. The conviction about the return of the former owners was so strong that everybody thought it obvious that the people from “Borderland,” who managed the former synagogue and the Talmudist school, are Jews. Until today it is difficult to persuade some that it is not true, but that is another story.

The autumn ruled in its fullness, on the threshold of Miłosz’s favorite month—October. All seemed possible. Having met the poet unexpectedly, Małgorzata and Krzysztof Czyżewski greeted him and, embarrassed, went on walking. He caught up with them in Sejny. “Why are you running away?” He said with a smile. “Perhaps we could talk...”

**Dramatis personae Czesław Miłosz.** He was visiting Krasnogruda after over fifty years. When young, he came here first as a student at Zugmunt August gymnasium, later as a student of law at Vilnius University. He stayed at the manor with his beloved aunts, Ela and Nina Kunat, almost every holiday. He visited his parents and brother living in Suwałki. He swam in the Wigry Lake and dined on delicious fish courses at the celebrated Mother Fligeltaub’s, an inn near the synagogue in Sejny. He read a lot, corresponded with Jarosław Iwaszkiewicz, experienced amorous initiations, he wrote. The landscape of Suwałki region, the lands “behind the seventh snow,” windy even in

summer, with the unusual intensity of clouds and surfaces of lakes ruffled by waves, permanently entered the poetic language of the author of *Three Winters*. The last time he traveled here was in the summer of 1940, escaping Soviet-occupied Vilnius to Warsaw across the four borders.

Miłosz experienced exile very early. He wrote the poem *In My Homeland*, beginning with the words *In my homeland to which I will never return*, already in 1937 in Warsaw. One can interpret it as anticipation of the future fate of an emigrant. But emigration was already the trip from Vilnius to the Congress Kingdom of Poland. He left behind not only the garden of his childhood, but also the old Duchy of Lithuania, which meant crossing the borders of two different cultures.

## THE NEW SCHOOL FOR SOCIAL RESEARCH

From Vilnius he had to escape because he antagonized the nationalistically-minded Polish authorities with his radio broadcasts that promoted a multicultural city inviting Byelorussian choruses or Jewish religious talks. He did not lament it, the provinciality of Vilnius bothered him and he already was attracted to the wider world. There followed other escapes, like the one in 1951 from Stalinist Warsaw to Paris where he asked for a political asylum. Ten years later he escaped again, this time from the milieu of French intellectuals and writers who understand nothing of the nature of the Soviet Empire of Evil. Then he found his haven at Berkeley University, where he was a professor of Slavic languages and literatures. In 1993, at the end of our conversations about the search for homeland he told me: "I noticed that the place where I spent most of my life is Berkeley, California." But it is not there, on the top of Grizzly Peak with the view on the San Francisco Bay that he was to reach the death line of his wandering. The journey would continue.

Miłosz perfectly fits the paradigm of exile, so inseparably integrated with the life of a writer and the "child of Europe" in the 20th century. In Polish culture, the paradigm was established in the era of Romanticism by Adam Mickiewicz. The fate of the author of *City Without a Name* can be read as the fulfillment of the repeated pattern of the journey from the Lithuanian nest, through education at the Polish university in Vilnius, persecution by invaders and tyrants, to escape and emigration. Yet he lived sufficiently long to overcome this pattern and to open a new perspective. The consecutive volumes of his poetry, especially the poem *From the Rising of the Sun*, the novel *The Issa Valley*, collections of his essays giving testimony to his spiritual quest such as *Native Realm* or *Ulro Land*, all grew out of his disagreement with the finality of the exile's pattern of fate, from the Lithuanian *atsparumas*—the obstinate endurance against eradication accompanied by taking a stand against it. Though the case looked hopeless, he did not

cease in his labors, whipping himself with everyday discipline.

An opportunity to return to Poland presented itself for the first time with the Nobel Prize and the Solidarity revolution. In 1981, he was greeted in Poland as the national poet. He received the title of doctor honoris causa from the Catholic University of Lublin, he met with the workers of Gdańsk where they erected the Monument to the Fallen Shipyard Workers of 1970 bearing a quotation from his poem *You Who Wronged*, and in the bookshops people stood in long lines to buy the first official editions of his books.

During his second stay, he went to Suwałki region almost directly from the airport. He needed an intimate journey so he kept it secret from the media and friends. Comparing this visit with the previous he said: "We

return of the poet to the places of his youth. At least not only. He did not allow his perception of the world to become blurred by reflections of the past. He was interested in everything that determined the pulse of current life: the perspectives of the young generation, Polish-Lithuanian relations, environment revitalization projects ...

In the talk with the young creators of the "Borderland" he seemed to care for only one thing: that their idea would not prove to be just a utopian fantasy, quickly dispelled under the pressure of practical necessities; that this place would accept them permanently. He consistently brought them back to earth and the concept of the borderland to the dimension of everyday practice which is not confirmed in quick and effective results but in never-ceasing activity. The history of the last centuries established a sense of transi-



go through evolutions, we go through constant changes. I think that this visit coincided with my internal evolution in the course of the last eight years. So this stay here, in Suwałki region, is extremely important." He was almost eighty and still on the road, curious about new things. He does not hide the fact that these are for him gift days of happiness. "After dozens of years, being on Wigry Lake, at last I had a feeling ... of return." This was not, however, a nostalgic

toriness and uncertainty in this part of the world. Hardly anything was built or rebuilt after the cataclysm and there always came another one, leaving behind changed borders, new rulers, and disrespect—if not hatred—for things that went before. And here now, the returning exile who experienced all, tried to tell them that they met in an exceptional moment of history, because they had a chance to construct their own life on the foundations of *longue durée*, and that

this time it was not just another hopeless perspective. The meeting with them had its share in Miłosz's strong experience of the feeling of return. It did not happen of its own accord. He worked on it with the same discipline as when he wrote.

**Dramatis personae: Małgorzata and Krzysztof Czyżewski.** One can call them “new barbarians” arriving at an unknown province in which only some remnants of the “old civilization” survived. They did not come from here originally; many traces were illegible to them. Their baggage consisted of the “damned books” which once read when young, tempted by the secrets of the incredible world of cultural mosaic and the wealth of spiritual life. The books by Miłosz, Stempowski, Stanisław Vincenz, Bruno Schulz, Isaac Bashevis Singer, Jerzy Ficowski, and Tadeusz Konwicki built a special myth in the Polish culture and added significance to the provinces on the peripheries of the Commonwealth. Compared to the center, life “there” seemed to be more interesting, it is from “there” that the most interesting personalities of our history came.

They could not prove their roots. They were forced to work out for themselves a way to reach down to the rich deposits of the Jagiellonian culture. They felt the need to answer the question of whether, in the Poland of 1989, this myth and its ethos of borderland can be usefully transposed onto contemporary realities. Something different was to bridge them with post-communist reality. They had so far worked underground and within alternative culture. They felt it was time to enter the sphere of public life and to build the framework for social life. They did not know how to do it. They had to build their own workshop, to elaborate new tools of cultural and educational work. At the same time they knew that you cannot start everything from scratch. Their bridge had to organically be rooted in the ground, composed of layers of memory, and based on an honest and undistorted foundation. Therefore they could not evade asking difficult questions about the past, about the Polish-Lithuanian war, about Jedwabne and Action Vistula. These events had been falsified by the communist authorities, so they understood digging for truth to be one of the basic acts of opposition to the old system.

Because so much had been ruined, forgotten and falsified, they needed to restore continuity, memory and truth. Meeting the Returner, who carried the book in which dwelled the memory, knowledge, and faith, was for them a gift -- a link building the chain. While following Mickiewicz, Miłosz's fate ran along the line of exile, but he still lived long enough for those following him to be found on the line of return.



#### NOTES OF RETURN

I accompanied Czesław Miłosz on his returns to the Polish-Lithuanian borderland, to Krasnogruda, Sejny, Kiejdany, Szatejnie, Świetobrość, Wędziagoła and Vilnius. I needed advice. He came back for several days; I began a new life in the places from which he was expelled. His *Notes on Return* offered advice to emigrants on different geographical latitudes, on how not to lose orientation, one's creative abilities, and oneself. From the conversations with him and joint trips, from his books—for years I was writing down notes on return. It is on them that my tale about practicing borderland in the dialog with Czesław Miłosz is based, together with the reflection on the ways of leaving Ulro Land.

As I mentioned at the beginning, Miłosz as my interlocutor was sparing of words and

preferred to concentrate on matters of life's praxis. He left, however, an important text touching the deepest secrets of the Returner—a poem beginning with the words: In my old age I decided to visit places where I wandered long ago in my early youth.

Miłosz wrote the poem *Return* following his first visit to Krasnogruda in 1989. Many times and persistently he came back to Kras-

nogruda. What was the reason for it? The memory of youth? Nostalgia? Amorous initiations? Yes, but this does not give a complete answer. There was still something else that made him speak aloud about it while underlining that it was too intimate.

*There is nothing to esteem in the fattened  
wisdom of adults, and  
acquiescence trained in slyness is disgraceful.*

*Let us honor a protest against the immutable  
law and honor revolvers in  
the hands of adolescents when they refuse to  
participate for ever*

When I read these words for the first time, I knew that in Krasnogruda, sealed, dwells the youthful Miłosz's oath. He returned to this place in his memory and in his poetry to confess faith to promises once given and

oaths sworn in his youth. He remembers them in his poem *My Mother's Grave*; his mother Weronika was their depository. It is to she who knows my childish oaths he said: *Help me to create love always alive! From my persistent discord with the world...*

In Krasnogruda I met an old man confessing to the child within himself, to whom he remained faithful all his life. Isn't this the essence of return and the truth about our attempts to get out of Ulro Land, in which we stay imprisoned by our consciousness but with the sense of troubling alienation as our "childlikeness" does not feel at home in this kingdom?

Rebuilding Krasnogruda, we intend to create a place commemorating a man whose destiny was connected with the manor. It will be the International Dialogue Center, spiritually linked with the thought and work of Miłosz, where we will teach the craft of bridge building in the multicultural world, the craft based on the ethos of borderland. To me however, nothing seemed to bind one to place more than the same, shared youthful oaths. After all, I did swear too; I would not betray the choices I made with the heart of a child, exposing myself to ironic comments of adults of the type "when you grow up, you will be wiser." I also promised myself to disagree with the laws governing the world of adults, life's practical exigencies, and other cowardly prevarications, the tongue that will take away from me my secret, and the consciousness that will render unreal all that used to be my real kingdom. That's why I have a dream to find in Krasnogruda, rebuilt along the line of return, a bench standing at a park lane or a foot-bridge on the lake of ruffled surface, where we would commemorate the Returner, asking ourselves about our fidelity to youthful oaths.

This essay is excerpted from Krzysztof Czyżewski's Copernicus Lecture, delivered at the University of Michigan, Ann Arbor in March, 2007.

**Krzysztof Czyżewski** is head of The Borderland Center of Arts, Culture, Nations, an avant-garde cultural organization that he founded in 1990 in Sejny, Poland, right at the borders between Poland, Lithuania, Belarus and Russia. Czyżewski has written and worked on the active role of culture in multicultural communities and the need to overcome the deep historical burdens faced by borderland communities in the Balkans, Caucuses, and Indonesia, among others. Krzysztof will be co-teaching Globalization and the Politics of Public Memory with Elzbieta Matynia at the Democracy & Diversity Institute in Krakow this summer.



**Piotr Kuczynski** is a 5th year BA/BFA student at Eugene Lang College and Parsons The New School for Design, where he studies art, culture and photography. Next year he will begin the MA program in Liberal Studies at the New School for Social Research. These photographs are part of a body of work capturing his native Poland and Ukraine. They explore moments that exist in the past, present, and future, addressing personal memory as well as national and regional memory. Piotr will be interning in the photography department at *The New Yorker* this summer.

## Anything But an Angel

### A TRIBUTE TO ZBIGNIEW HERBERT



In March TCDS, together with the Writing Program at Eugene Lang College and Ecco Press, hosted an extraordinary event: Anything But an Angel: A Tribute to

Zbigniew Herbert. An evening of poetry readings and conversation, the event celebrated the American publication by Ecco of *The Collected Poems, 1956-1998*.

An impressive group of prominent intellectuals and poets gathered to read, celebrate, and discuss the work of Zbigniew Herbert, one of the greatest poets of the 20th century and a spiritual and moral leader of Poland and the Solidarity movement. The event's participants included Edward Hirsch, President of the John Simon Guggenheim Foundation; Alice Quinn, poetry editor of *The New Yorker*; poet Adam Zagajewski; Bob Kerrey, president of The New School; Adam Michnik, editor-in-chief of *Gazeta Wyborcza*; Elzbieta Matynia, director of TCDS; former US poet laureate Mark Strand; and actress Elzbieta Czyżewska. Translator and editor of *The Collected Poems, 1956-1998*, Alissa Valles, was also present to read and discuss Herbert's work and to present Herbert's widow Katarzyna Herbert with a copy of the completed volume.

Valles, whose intimate understanding of Herbert's work added another dimension to the evening and the discussion, said of the event, "what struck me most and moved me was the level of attention and interest in Herbert from beyond the literary community – it reinforced my sense that Herbert not only speaks powerfully to poets – but to an intellectual community in the fullest sense of the word, looking to a poet to think about history, justice, ethics, beauty, and other areas of universal human concern. It's so rare - only the greatest modern poets can do it."

## TCDS ALUMNI NEWS

**ABU BAKARR BAH** (Cape Town 2000) published “Racial Profiling and the War on Terror: Changing Trends and Perspectives,” in *Ethnic Studies Review*; he also had a second baby boy.

**LAURA BALBUENA** (Krakow 2004) received a Library Research Grant from Princeton University to do research using their Special Collections.

**RACHEL DANIELL** (Krakow 2006) has a position with StoryCorps, an oral history project sponsored by National Public Radio. She is completing her Masters in International Studies at the City University of New York where she will write her thesis on truth commissions..

**JOANNA FOMINA** (Krakow 2006) published an article in the *Polish Sociological Review* entitled “The Failure of British Multiculturalism.” She also received a twelve month Marie Curie Fellowship at the University of Bradford in the UK.

**AGNIESZKA KOSCIANSKA** (Krakow 2004) spent the fall semester (2006) at the New School for Social Research as a Kosciuszko Foundation Fellow. She co-edited a volume in Polish, *Women and Religions*.

**PAWEL LESZKOWICZ** (Krakow 1998), former Fulbright Scholar at the New School and currently lecturer in art history at Adam Mickiewicz University and the Academy of Fine Arts in Poznan, Poland, curated a major exhibition in Poznan. The exhibit, GK Collection #1 is drawn from the collection of Grazyna Kulczyk, one of the most prominent collectors of contemporary art in Poland,

**YVONNE MOORE** (Cape Town 2001) is Executive Director of the Daphne Foundation, which supports organizations that confront the causes and consequences of poverty in New York City.

**OLIVIA NEWMAN** (Krakow 2000, NSST Fellow 2004) will be Visiting Assistant Professor of Political Science at St. Johns University/The College of St. Benedict in St. Cloud, Minnesota for the 2007-2008 academic year.

**NATALIA OGANESYANTS** (Krakow 2006) received a Fulbright Alumni Small Grant to train faculty members of higher education institutions in North Ossetia-Alania.

**CRYSTAL ORDERSON** (Cape Town 2001) has been appointed Foreign Correspondent for South African Broadcasting Corporation’s new West Africa office in Dakar, Senegal.

**ISAACK OTIENO** (Cape Town 2001) is currently Senior Programme Officer for the Canadian International Development Agency’s Democratic Governance Programme in the Nairobi office.

**CODRINA RADA** (Cape Town 2001) successfully defended her dissertation in the Department of Economics at NSSR and will be taking a position as Assistant Professor of Economics at the University of Utah. Her paper, “Stagnation or Transformation of a Dual Economy through Endogenous Productivity Growth,” is being published by *Cambridge Journal of Economics*.

**JOCELYNE SAMBIRA** (Cape Town 2000) is starting a job with the United Nations Mission to Sudan (UNMIS) as Senior Radio Producer. She will be based in Juba in Southern Sudan.

**IVA SMIDOVA** (ECEP/TCDS Fellow 1997-1998; Krakow 1999) was awarded an Andrew W. Mellon Foundation Fellowship for the Institute for Advanced Studies in the Humanities at the University of Edinburgh.

**KAROLINA SZMAGALSKA** (Krakow 2000; NSST 2004) received the Penn Program on Democracy, Citizenship, and Constitutionalism Post-Doctoral Fellowship at the University of Pennsylvania for the 2007-2008 academic year.

**MARIO WENNING** (Krakow 2004) got a tenure-track position in Philosophy at the University of Puerto Rico.

**YITATEK YITBAREK** (Krakow 2003) is currently Project Officer for the Ethiopian Economic Association.

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## TCDS congratulates our Democracy & Diversity alumnae from Eugene Lang College on their recent accomplishments

**BRITTANY CHARLTON** (Krakow 2005) received this year’s Alumni Coalition Award from Eugene Lang College. The award recognizes alumni’s outstanding contributions to the community. Brittany is being recognized for her work in gender and transgender rights in New York City.

**KATHARINE COROGENES** (Cape Town 2007) was accepted to Leiden University’s MSc program in International Relations and Diplomacy and the London School of Economics’s MA program in History of International Relations.

**LILIA DIAZ** (Cape Town 2007) was selected to be the student speaker at the Eugene Lang College commencement ceremony in May 2007.

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If you have news you would like to share or if you would like to be added to our opportunities mailing list, please email us at [tcds@newschool.edu](mailto:tcds@newschool.edu).

## THE NEW SCHOOL FOR SOCIAL RESEARCH

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Elzbieta Matynia, *Director*

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Piotr Kuczynski: All photographs this issue.

## Events/Announcements

### FEBRUARY 27

**Andrzej W. Tymowski** (Director, International Programs at the American Council on Learned Societies) gave a talk on "Should Scholars 'Waste Time' Translating?"

### MARCH 15

**Anything But an Angel: A Tribute to Zbigniew Herbert**  
(See page 6 for details about this event).

### MARCH 28

**Krzysztof Czyżewski** (Director, The Borderlands Center) gave a talk on "Trajectory of Return: Practicing Borderland in Dialogue with Czeslaw Milosz."

### MARCH 29

**Aleksa Djilas** (Writer, historian, and prominent Serbian dissident and intellectual) gave a talk on "Of Novelty and Oblivion: What we can Learn from Dissidents under Communism." Co-sponsored by the Graduate Program of International Affairs at the New School for General Studies.

### APRIL 18

**Radim Marada** (Chair of the Department of Sociology at Masaryk University, Czech Republic) gave a talk on "Memorizing Communism: Traumatic Past and Generational Cleavage."

### *16th Annual Democracy & Diversity Summer Institute* KRAKOW, POLAND, JULY 9-26, 2007

TCDS is pleased to announce the 16th annual *Democracy & Diversity Summer Institute* in Krakow, Poland, to be held in collaboration with the International Cultural Center in Krakow (MLK). During the highly intensive program, approximately 40 civic-minded junior scholars, graduate students, and advanced undergraduates from Central & Eastern Europe, the Caucasus, Central Asia, the US, Latin America, and Western Europe will gather to examine current challenges to democracy in the host region and beyond.

The highly intensive program includes four core seminars led by faculty from NSSR. The curriculum is complemented by evening discussions with public intellectuals, policy makers, civic leaders, and scholars from the region, as well as study tours to Auschwitz-Birkenau and architectural and historical landmarks, including Krakow's formerly Jewish Quarter, Kazimierz.

The Institute will offer the following classes: **Globalization and the Politics of Public Memory** (Elzbieta Matynia, NSSR); **Theories of Gender in Culture** (Ann Snitow, Eugene Lang College and NSSR); **Media, Politics, and Social Interaction** (Jeffrey Goldfarb, NSSR); **Boundaries & Openness in Contemporary Democracies** (David Plotke, NSSR).