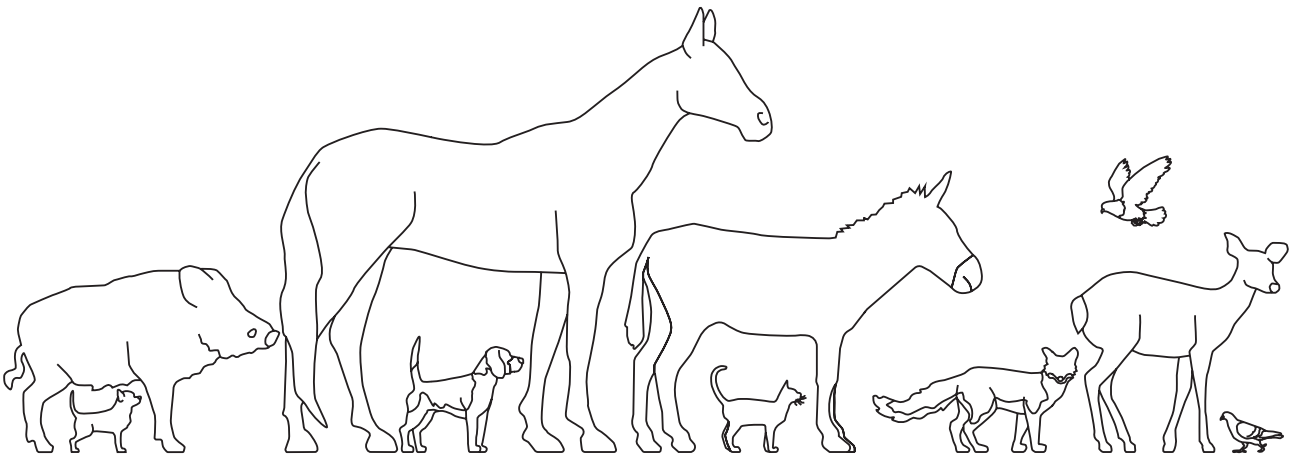
The City of Animals



HUMAN vs ANIMAL

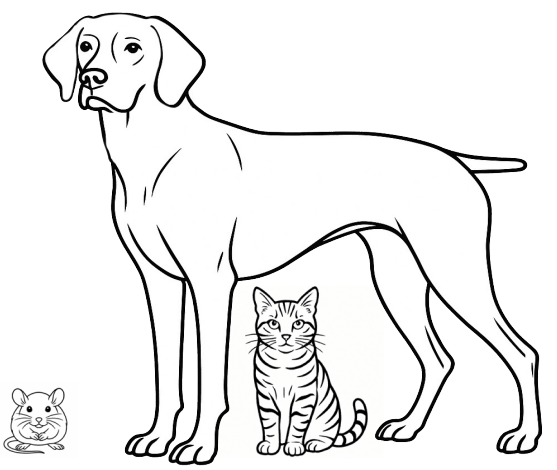
Modern cities, equipped with modern infrastructure, appear as spaces where nature is often put aside. Cities are also dynamic ecosystems in which animals have an important place. They are not mere guests, but full-fledged inhabitants who adapt to changing living conditions.
What does it mean to come face to face with an animal and its nature?
Relationships between humans and animals in urban spaces are shaped by various forms of sensory perception, of which sight plays a key role. Eye contact is the primary way to interact with both pet animals and those living independently of humans. In the urban context, the sense of sight determines how animals are perceived, recognised and interpreted in public spaces. This sense also plays an important role in human-animal relations, defining the way people perceive animals and react to their presence in their environment. The desire to see animals, their gaze or the expression of their eyes can evoke a variety of emotions. In urban settings, where direct physical contact with animals is limited, the gaze often becomes the main medium of relationship.
Animals in urban settings are most often seen by people in specific contexts - as close companions (dogs, cats), neighbours (pigeons, crows, rats) or creatures remaining on the edge of domestication (wild animals adapting to urban life, e.g. foxes, wild boars). The presence of animals in towns and cities is strongly depend-

ent on the extent to which they are visible to humans. Species that are inconspicuous often escape the awareness of residents and function unnoticed in the urban environment. In contrast, animals that are easily visible, especially those active during the day, become an important part of the urban landscape, influencing the perception of nature in urban spaces. People not only perceive animals, but also give them meaning through a process of visual interpretation. The way animals are perceived depends on cultural and social conditions and individual experiences of urban dwellers. They can be an aesthetic element, a threat or part of the everyday urban landscape.

The City of Animals exhibition invites you to deepen your understanding and look at Krakow's animal cohabitants, both wild and domesticated, past and present. Magdalena Abakanowicz has repeatedly addressed the human condition and its relationship with the natural world in her work. Mutants are part of this trend, depicting beings on the boundary between humanity and animality, deformed and yet very expressive. Mutants evoke strong emotions - from fear, to sadness, to reflection on the nature of humanity. Through their deformed, incomplete bodies, Abakanowicz encourages us to reflect on the boundaries between human and animal, beauty and ugliness, strength and weakness. By their shape, they also seem to invoke to ancient forms of life - organisms whose bodies are not yet fully formed. The form of the sculptures seems to suggest creatures in motion - hunched over, huddled together, crawling or lurking in stillness, frozen in a state of hibernation or awaiting attack. Mutants in Abakanowicz's depiction have only traces of mouths, eyes, ears. They have no tails. They seem familiar, like domestic or farm animals, but having no counterpart in nature, they are clearly hybridised, unrecognisable. With her works, the artist evokes the awe inspired by relics of both human and animal beings. Abakanowicz's stance, although giving the impression of being anthropocentric, can paradoxically be seen as an expression of the belief that there is no difference between what is human, animal or vegetal. What needs to be reflected on in the context of Mutants is their human element, so characteristic of the sculptor's work, which constantly reminds us of the fundamental connection between humans and the animal and prehistoric world. Animals share many characteristics with humans, such as intuition or sensitivity. What undeniably differentiates them from the human species, however, is the perception of reality. According to Abakanowicz, animals are characterised by an impenetrable, eternal knowledge of existence that humans will never be able to fathom or possess.

THEY ARE EVERYWHERE

Animals play an important role in human reality - both physically and symbolically. From prehistoric cave paintings to medieval coats of arms to contemporary logos, mascots, furniture or everyday objects inspired by wildlife, animal motifs are omnipresent in culture. They appear in art, design, architecture, fashion and technology, reflecting their deep roots in cultural tradition. Surrounding yourself with objects that refer to animals not only puts you in touch with symbolic aspects of reality, but is also a way of preserving the memory of nature. Objects inspired by wildlife not only have an aesthetic function, but also remind us of man's original relationship with nature. They can also be a kind of 'window' to the natural world, which is often relegated to the sidelines nowadays. Simplifying and deforming animal images in the process of adapting them for design or applied art can lead to a more superficial perception of their original meaning. Transforming a lion into a piece of furniture or a dog into a decorative motif runs the risk of reducing their symbolic value to the role of purely aesthetic decoration. The presence of animal motifs in cultural space stems both from the need for aesthetic harmony and the desire to maintain a connection with nature. The way these forms are depicted influences the perception of animals - not only as sources of visual pleasure, but also as elements that remind us of our fundamental connection to the natural world. In this way, wildlife-inspired objects can serve a therapeutic function and reinforce cultural messages about the role of nature in the modern world. Animal motifs, present in various aspects of life, are both a decorative element and a carrier of deeper cultural values. Their presence reminds us of human intrinsic connection to nature, emphasising the need for harmony between civilisation and the natural world. Animal representations give us a sense of closeness to nature.



TRACKING IN SPACE

Urban space is a typically human creation - shaped by humans, subordinated to their needs and created according to the principles of progress, functionality and aesthetics. The city is the opposite of wild nature - it is an enclave of concrete and glass, in which nature seems only a decorative accessory. However, in the very language of the city - in the names of streets, neighbourhoods or squares - one can find traces of animals, remnants of a world that has been displaced, but never completely forgotten.

Contemporary towns and cities, despite dynamic changes, still retain traces of animal presence. In an urban space that is constantly evolving and transforming, these names are a valuable reminder of the shared history of humans and animals and their interdependence.

Street naming is not random - it reflects the history, geography and culture of a community. Many names referring to animals have their origins in the ancient landscape and character of particular places. Over time, animals began to disappear from the urban space, but the names remained - losing their literal sense, but retaining a layer of meaning. In this way, they become a kind of 'memory of the city', a hidden testimony to a bygone time when human life was strongly intertwined with the existence of other species. Animal street names are a testimony to the old relationship between humans and animals - a relationship that has almost completely broken down in cities. They can be a kind of symbolic 'monument' to nature in urban space.

The shape and structure of the city also have symbolic functions. The individual elements of urban space - streets, squares, buildings - not only tell the story of their creators and builders, but also of past and present inhabitants. The cultural identity of a city is shaped by the relationships between these elements, and the spatial structure expresses its meaning and characteristic language. Analysing the symbolic meaning of urban space allows us to perceive new aspects of the animal presence in cities. A valuable research tool in this context is toponomastics, which, examining the origins of street and neighbourhood names, reveals the identity of a place. Looking for traces of animals in street and neighbourhood names can be compared to tracking their presence in the topography of a city.

Gołębia (Pigeon) Street is one of the most famous streets in Krakow's Old Town, forming the heart of the so-called "university district", comprising the oldest build-

ings of the Jagiellonian University in this area. It is one of the oldest streets in Krakow, dating back to the chartering of the city in 1257. Around the 15th century the name Gołębia Street (Platea Columbarum) appeared. It is not entirely clear whether the name of the street is actually connected with the presence of pigeons. There is an assumption that this part of the city was home to many people who kept pigeons, especially homing pigeons carrying messages. It is possible that it was for this reason that the rules and regulations of the Starnigielska Bursa (dormitory, located at number 16) included a ban on the breeding of pigeons and other birds, as their presence interfered with the residents' studies. The name of Pawia (Peacock) Street alludes to the manor house and garden of Jan Pernus, a Krakow pharmacist and juryman, located in this area, where peacocks were bred. Traces of the presence of a municipal slaughterhouse and animal trading places can be found in Krowia (Cow), Świńska (Pig) and Na Kotłowem (derived from the German "Kuttelhof", meaning a slaughterhouse waste dump) Streets. The name of the Krowodrza (krowa = cow, drzeć = tear) District comes from skinning cattle after slaughter. Dębniki got its name from the craftsmen who used to live here and engaged in dębienie, tanning of hides. The Krakow district of Zwierzyniec (animal preserve) derives its name from the game preserve that existed here in the Middle Ages as an area for breeding and hunting wild animals.

PROGENITORS 2.0

Krakow is a city where history is intertwined with legend, creating a single multi-layered narrative. As one of Poland's oldest cities, it has a rich tradition in which stories about its origins play an important role. Among these, animals occupy a special place, often having a crucial symbolic function. Legendary pigeons, mythical dragons and mysterious ravens are just some of them. Animals in Krakow's legends form a bridge between the past and the present; their presence encourages reflection on how culture shapes our perception of nature and what meaning we give to particular species in historical narratives. In traditional Krakow legends, animals often appeared in the background, acting as a symbol or plot device. The Wawel Dragon personified evil, pigeons had magical powers and ravens (kruki) were linked to the name of the city. Modern reinterpretations, however, give them more complex characters, develop their motivations and construct individual stories, not only enriching the old tales, but also building an emotional bond with the city and its history. Traditional narratives become more comprehensible and accessible to today's audiences, reflecting current values and dilemmas. Krakow, where the past and modernity intermingle on many levels, provides the perfect backdrop for such reinterpretations, and through them the legends are not just an echo of the past, but also a living element of contemporary culture. We all know the Wawel Dragon. What other animals conceal behind the doors of Krakow's legends?

KRAKOW PIGEON - URBAN DENIZEN

Against the backdrop of historic townhouses and monumental churches, there is yet another intrinsic inhabitant of the urban space in Krakow - the pigeon. Krakow pigeons are a phenomenon located at the junction of myth, nature and urban everyday life, which evokes extreme emotions among residents and visitors. On the one hand, the pigeon is an example of an animal that has adapted well to city life. On the other hand, it is sometimes perceived as an ‘intruder’ or ‘pest’, showing that the boundaries between what we consider ‘natural’ and ‘urban’ are indeed fluid. At the same time, this contrast becomes a pretext for thinking about how we define common space and which animals we consider ‘welcome’ in our surroundings. For many residents and tourists, pigeons have become almost an emblem of the city - as recognisable as the Marian bugle call or the Cloth Hall. Their flocks, soaring above the Main Square, sometimes arouse admiration and are associated with a sense of freedom. The prevalence of pigeons in Krakow is largely due to conditions favourable to their survival. The city abounds in spaces where they can nest - cracks in walls, attics or roofs of old buildings. Pigeons also find food easily and are often fed by residents and tourists. These birds, ubiquitous in Krakow, remind us that the city is not only about people, but also about other species that contribute to the urban fabric. The situation of city pigeons is a perfect example of the complexity of human-animal relations in the context of an urbanised world. The pigeon, as the most visible representative of urban nature, becomes a symbol of how easy it is to fall into extremes - from fascination and feeding to calls for total elimination. Krakow’s pigeons are much more than just grey-blue birds perched on windowsills and sculptures. Their role in the city is multidimensional: from being a tourist attraction and a living symbol to a source of disputes about hygiene and aesthetics.

The city pigeon (Latin: Columba livia forma urbana, also called street pigeon or city dove) - its body reaches a length of 29-35 cm, its wingspan is 60-68 cm and its body weight varies between 180 and 360 grams. The species is derived from the wild rock pigeon (Columba livia), found in southern Europe. Some specimens retain an appearance similar to wild (feral) pigeons, characterised by two black stripes on the wings and a white patch on the lower back. The majority, however, exhibit a highly varied appearance, resulting from interbreeding with various breeds of domestic pigeons. The species does not show sexual dimorphism, i.e. males and

females look almost identical. In Poland, the city pigeon is a widespread breeding species, living mainly in urban areas. It can nest both singly and in colonies. During the breeding season, which usually lasts from February to November, the female usually lays two eggs, which she takes turns in brooding with the male for a period of 16-19 days. The species can produce up to five broods per year, reflecting its sedentary lifestyle. City pigeons feed mainly on seeds and food scraps, which enables them to adapt perfectly to urban conditions. The population in Poland is estimated at between 100,000 and 250,000 pairs. The species is under partial protection, highlighting its importance to the urban ecosystem and the need to balance the bird population with the health of the urban environment.

The pigeon is one of the first animals domesticated by humans. Pigeons were used in navigation to check distances from land. Their incredible orientation in space and their ability to return to the place from which they started their flight (homing instinct) were used for centuries to transmit messages over longer distances. The city pigeon is widespread throughout Poland. It is one of the most abundant bird species in major cities.

Pro-animal organisations active in Krakow since the 19th century have repeatedly drawn attention to the need to feed the city's pigeons, especially during winter periods. Activists also request that holes used by the birds for nesting should not be bricked up during the renovation of townhouses.

Installation depicting the image of a pigeon used in all kinds of souvenirs, gadgets and, household objects, Museum of Krakow

After the Wawel Dragon, the city pigeon is the most recognisable animal symbol of Krakow. In the context of tourism and souvenirs, it is present in almost every form. Visitors to Krakow bring home postcards with archival photographs of pigeons on the Main Square, illustrations, magnets, pens, key rings, bags and socks with the image of this bird.

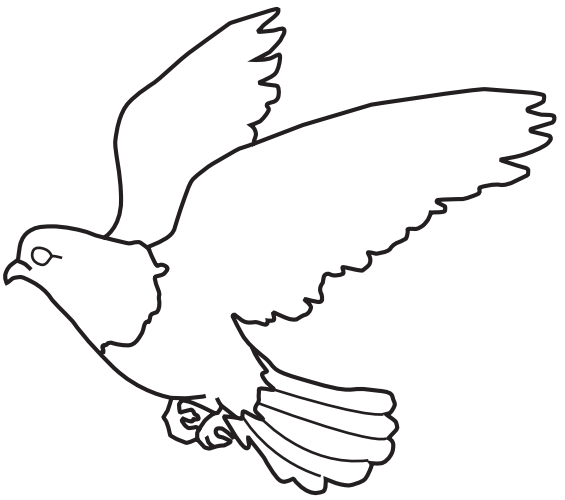
The presence of pigeons in human life produced the need to build dovecotes. Special structures for pigeons varied in form and style depending on where they were set up. Pigeons were also bred for meat.

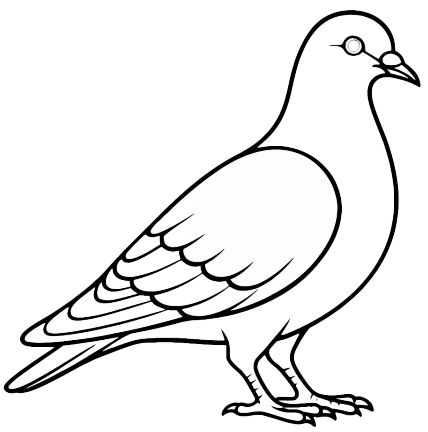
The negative feelings of part of the public towards pigeons gathering in cities is a worldwide phenomenon. They result from a misunderstanding of the relationship that humans have long formed with these birds. The city pigeon originates from breeding, i.e. it has been genetically selected and has accompanied humans for centuries. This species has become dependent on the zone inhabited by hu-

mans and it is this environment that is natural to it. In addition, the verticals and horizontals of buildings are similar to the cliffs and coasts and to the rocky slopes of the mountains that were inhabited by its ancestor: the rock pigeon.

Pigeon bone from excavations under the Main Square in Krakow, 12th-14th century, Institute of Systematics and Evolution of Animals, Polish Academy of Sciences, Krakow, no inventory number

Answering the question of when the pigeon appeared in Krakow is difficult. Zooarchaeological sources on the pigeon are few and difficult to interpret. The appearance of the skeleton alone often does not answer the question of whether it is a human-bred rock pigeon or a wild specimen. An additional difficulty in studying the remains of the city pigeon is the similarity of the skeletal arrangement of two other forms of pigeon naturally occurring in Krakow: the bluebird and the woodpigeon.





FIRST RESIDENTS

Krakow not only has legendary beginnings, but also a prehistory that dates back to the time when mammoths inhabited the area. Today, it is hard to imagine that these huge animals once walked at the foot of Blessed Bronisława Hill. One of the important discoveries concerning the history of the area where Krakow had been founded was the accidental finding of mammoth remains near the Tadeusz Kościuszko Mound in the autumn of 1967. The site, located on Spadzista Street, is an Upper Palaeolithic mammoth hunting camp. Excavations there took sixteen seasons, between 1968 and 2002. Radiocarbon dating indicates that the site dates from about 24,000 years ago. Research has shown that Palaeolithic hunters not only chased mammoths, but also processed their prey. Traces of cutting with flint tools clearly show the precise division of the carcass, indicating a systematic way of utilising the killed animal. Fragments of mammoth bodies were then transported to the hunters' camps, which classifies this site as a typical example of a "killing site" and "butchering site". The site is the largest accumulation of mammoth bones and teeth in Poland, and one of the largest in Europe and the world. The site is researched by the Institute of Systematics and Evolution of Animals of the Polish Academy of Sciences in Krakow (ISEZ PAN) and the Institute of Archaeology of the Jagiellonian University (IA UJ).

URBANIMALS

The term ‘urbanimal’, created by combining the words ‘urban’ and ‘animal’, raises the question of the role of dogs and cats in the urban social fabric. Can these animals be treated as full-fledged (pun intended) participants in the life of the city, and not merely as elements of the environment? Do they merely inhabit it or do they actively participate in shaping it? Nowadays it is clear that the division between humans as cultural agents and animals as a passive element of the environment needs to be redefined. When we look at the city not just as a purely human construction, but as an interspecies space, we see that dogs and cats play roles that are much broader than just ‘pet’ or ‘wild creature’. They thus become co-participants in urban life and sometimes even change the dynamics of cities. The modern urban dog is a guardian of private space, a friend in solitude and even a therapist. The role of the cat in the city has also evolved: some are still semi-wild inhabitants of backyards and basements, while others have fully integrated into human households. The city is an environment where people, dogs and cats share space. Parks, streets, squares - these are places of interaction and negotiation between species. Dogs, walked on a leash, are largely subject to human rules. But cats often lead semi-wild lives, exploring spaces uncontrolled by humans - rooftops, basements, back alleys. Both dogs and cats establish strong emotional relationships with humans. Their presence changes the way we experience urban everyday life - walking a dog is not only a physical activity, but also a social interaction.

So it is safe to say that ‘urbanimals’ are already among us, and to see them it is enough to look at the city from a broader, interspecies perspective. Dogs and cats then become full-fledged participants in urban life, and their presence enriches the culture and fabric of the community, creating a more sustainable and inclusive environment.

Dog and cat remains from excavations at the Main Square, dating????, Department of Vertebrate Zoology, Institute of Systematics and Evolution of Animals, Polish Academy of Sciences, Krakow

Bones gnawed clean by dogs, excavated in Krakow, dating???, Department of Vertebrate Zoology, Institute of Systematics and Evolution of Animals, Polish Academy of Sciences in Krakow

The dog is an example of an animal whose urban life has been comprehensively

regulated by law. The introduction of new regulations in the 19th century had a significant impact on the way dogs functioned in Krakow. With the modernisation of urban planning and the city itself, numerous regulations emerged, and observing them conditioned not only the comfort, but also the safety of the animals. This period saw dynamic changes in the relationship between humans and dogs. The end of the 19th century saw an increasing emphasis on the control of dogs' behaviour by their owners. Ordinances were introduced to progressively restrict dogs' access to public spaces and to increase the responsibility of guardians for the behaviour of their four-legged companions. Previously, the consequences of failing to keep an eye on a dog were sometimes borne by the animal itself. In the 19th century, a collar with a registration tag became a guarantee of safety for a dog living in the city, and the lack of one or the other could have serious consequences.

A so-called dog tax was introduced in Krakow on 1 May 1858, the annual rate of which was 2 Rhine zlotys, paid in two instalments. The tax covered mainly non-working dogs acting as companion animals, including hunting dogs. Puppies up to ten days old, dogs of temporary residents (up to three months), butchers' dogs (for herding animals to slaughter) and guard dogs (both one per owner) were exempt from the tax. The registration of animals was based on residents registers kept by townhouse owners. Upon payment of the tax, each dog was given a metal tag with a serial number and year of issue as proof of payment. The tax did not catch on in the city and was abolished in 1860; it was reinstated in 1865. Failure to pay the tax or the absence of the tag at the collar attracted severe sanctions. Free-running dogs without a tag or collar were taken care of by this city dogcatcher, held until the third day and, if the owner did not come forward to collect them, killed. Such regulations were intended not only to keep public spaces tidy, but also to make owners more responsible for their animals. As a result, the city became a space where both people and their four-legged companions operated within a strict legal framework, which had a significant impact on improving public safety and order.

In addition to the fiscal obligations that the city imposed on dog guardians, there were also a number of daily restrictions related to the need to 'walk' them on a leash. In the 19th century, this was not a common practice and the leash was more associated with hunting dogs. Canine users of urban spaces were also subjected to harsh treatment from order keepers in Krakow's green spaces. Every year with the arrival of spring, notices were hung on trees reminding people to keep

their dogs on a leash. Numerous restrictions on dogs living in the city sparked a growing resentment on the part of dog owners. They often did not comply with these prohibitions, which led to numerous conflicts with the orderlies, who were particularly attentive to ensuring that loose dogs did not dig up lawns. In addition to dog taxes, muzzling and the obligation to keep dogs on a lead, there were many other restrictions, very often perceived by dog owners as excessive. This was the case, for example, with the ban introduced in 1885 on travelling in carriages with dogs. It was also forbidden to bring dogs into public premises, restaurants, bars or cafés.

With the rapid growth of cities and the density of urban fabric, and the increase in population, the problem of missing dogs became more and more common. Cities gradually became filled with carriages, horse-drawn trams and pedestrians. Dogs risked being hit or frightened, and the noise and commotion could cause additional confusion for the animals, making them difficult to find. Sometimes the dog did not return home because it was running on its own in the street without a collar or tag and was captured by a municipal dogcatcher. Dogs were important companions in people's lives and their disappearance caused dramatic consequences for their owners. Those who could afford it immediately posted a 'missing' notice in the Krakow press, with details about the canine's appearance.

The greyhound puppy Dżimuś (Little Jimmy) was the inseparable companion of Professor Karol Estreicher Senior (1827-1900), historian of literature and theatre, literary critic, bibliographer and long-time director of the Jagiellonian Library. The professor received the dog as a gift to wipe away his tears after his beloved parrots tragically burnt down shortly after gas lighting was introduced in the library. Dżimuś became very attached to the professor and accompanied him everywhere, ringing the bell attached to his collar. Every morning he would follow Estreicher to the Jagiellonian Library building, which was then located in the Collegium Maius. He would walk along all the corridors and announce the arrival of the director by ringing a bell. This unusual duo was also seen in the same box during theatre performances, and at receptions, the Professor used to treat Dżim to a cake. The Estreicher family also experienced the dramatic situation of the disappearance of Dżimuś, fortunately ended by the dog being found in the hands of the municipal dogcatcher Stanisław Wyzimucha, who captured the dog during a lonely walk in the Planty.

Every case of rabies in the city was immediately registered by municipal officials

and prompted an immediate response. In the 19th century, it was commonly believed that contracting this disease could occur both by ‘sharing’ (getting infected) and spontaneously. The purported list of activators of spontaneous rabies included the inability to satisfy the sex drive, hunger, excessive thirst, exposure of the animal to cold, heat or harassment or neglect.

The emergence of rabies was also supposedly influenced by inadequate diet or sentimentality, which led to overprotecting dogs from adverse environmental influences. A major obstacle in the fight against rabies was the inadequate diagnosis of the sources of the disease, as well as the selection of treatment methods.

A breakthrough in the treatment of rabies was the discovery of Louis Pasteur. The first vaccination against rabies took place on June 6, 1885. Our native scientist, Odo Feliks Bujwid, founded the second rabies vaccination station in the world and the first in Poland. When Pasteur was demonstrating his invention to the world, Bujwid was just finishing his medical studies at the University of Warsaw. Prior to this, he had accumulated invaluable knowledge and experience during courses with Robert Koch in Berlin, and in Paris with Pasteur himself. The first bacteriological laboratory on Polish soil was established as early as 1885 in his private flat in Warsaw, at 12 Wilcza St. In 1886, after returning from Paris, Bujwid became an ardent supporter of the new method, and turned his bacteriological laboratory into a Pasteur vaccination station. The first vaccination at the Warsaw station took place on June 29, 1886, and the patient was an eight-year-old boy named Trzaszczka, bitten by a dog. By late 1887, Bujwid had already vaccinated 104 people. Analysing each fatal case, he continually modified the vaccine to arrive at the version that gave the best results. After arriving in Krakow, he organised a rabies vaccination station here, second only to the one in Warsaw, set up at the Jagiellonian University Hygiene Institute at 7 Strzelecka Street, and in 1905 moved to a house at 34 Lubicz Street, purchased by Bujwid.

Although Odo Bujwid led the way in promoting the new method of combating rabies, as early as 1886 Dr Andrzej Walentynowicz, then the municipal veterinary surgeon, went to Paris on a scholarship funded by Krakow’s city office. He was also thinking of opening a private veterinary clinic for all domestic animals in Krakow, following the example of other European cities. He ran his own rabies vaccination facility for several years, which he maintained out of his own pocket, but was forced to close it due to lack of interest.

‘Sleeping with a dog in a bed is definitely harmful, both for the dog and the human

(...). Every dog should have its own bed 3 inches high from the floor, so that the air passes underneath the bed, wide enough so that the dog can roll over it comfortably (...). Dogs that are more frail and accustomed to warmth can be covered with a duvet, preferably a thick woollen one (...)'.
G. M., Piesek pokojowy. Jego rasy, hodowla, choroby i ich leczenie [The parlour dog: breeds, breeding, diseases and their treatment], Warsaw 1909, p. 23.
'The life of a parlour dog in a big city is quite monotonous, it often consists of waiting for a walk and the walk itself. The walk is not always pleasant because of the strict municipal regulations (...). In the city, among hundreds of people, the dog sticks close to its mistress and avoids other representatives of its species without even accosting them (...). Perhaps the saddest sight of the dog is in a café, where, immobilised on its knees, the canine rubs its nose against the tobacco smoke, or, immobilised under a table, gazes sadly at dozens and hundreds of ladies' and men's legs, and none of the most graceful calves can shake it out of its sad reverie'.
Z. L., "Pies pokojowy" [Parlour dog], Mój Pies 1932, no. 1, pp. 2-4

GALERIA RELACJI:

Humans have shared their lives with dogs and cats for centuries. These relationships are not casual or purely utilitarian - they go far beyond pragmatic coexistence and have a deeply emotional aspect. Dog and cat, although different in their approach to humans, bring a selfless presence and acceptance into our lives. Dogs show us the importance of closeness and loyalty, cats remind us of the power of independence and the ability to enjoy our own company. They are part of our world, and we - although we often forget it - are part of their worlds. Who actually tames whom? Is it the human who tames the dog and cat, or are they the ones who teach us to be more human? Maybe true friendship is the one that requires nothing in return and yet is one of the most precious values in our lives.

DISORDERED SPACE - DEATH:

The live of humans and animals is, despite appearances, very similar. It begins at birth and ends at death. However, human death is perceived very differently from animal death. Our relationship with animals manifests itself in our attitude to animal passing. Although there is no shortage of animal companions in the homes of Krakow residents, the city still lacks a cemetery for animals. Traditionally, the Polish language distinguished between a human and an animal dying (umiera vs zdycha), but nowadays this distinction is increasingly dropped, because we want to treat animals with dignity even after their death. The spread of veterinary care from the late 19th century onwards meant that people were able to enjoy the company of dogs for longer. Nevertheless, every carer of an animal had to face its death. Already before the Second World War, the question of the need for a separate burial place for animals was raised in Krakow. Anna Wilczyńska, a sculptor and member of the Association for the Care of Animals in Krakow, who died in 1937, bequeathed a large building plot in Wola Justowska to the association for use as a sanatorium for small animals or a cemetery for dogs.

Copy of parchment deposited in the coffin of pugdog Gypsia, digital copy, copy provided by Maria Henner-Bernasikow

An example of an unusual human-animal bond is the story of Gypsia, the beloved dog of Princess Wanda of Ossolińscy Jabłonowska, who lived at the Potocki Palace (Rynek Główny 20). For the last years of her life, the Duchess's companion was a female pugdog named Gypsia. After the dog's death on 7 November 1889, its

mummified body was placed in a wooden box with a commemorative inscription on parchment and walled up in one of the Palace walls.
Krakow needs a cemetery for animals, poster, 2024, paper, printed, privately owned
‘(...) a dog stands on spread human hands. These hands are large, and the dog is small. It is a symbol of the mutual bond that unites - and should unite - humans and animals. Their fidelity and... our fidelity. The royal capital city will gain a new route to explore: Wawel Castle - Wawel Dragon - Dżok the Dog.’
(Quoted by Dorota Terakowska, “Epitafium na śmierć psa” [Epitaph on the death of the dog], Przekrój 1998, no. 2758, 12-13)
DŻOK - A NEW URBAN LEGEND:
Dżok was said to be a symbol of canine fidelity, compared to Tokyo’s Hachiko, who waited for his guardian at the Shibuja underground station. At the end of 1990, the Krakow press began to publish reports of a large, dark dog wandering around Grunwaldzkie Roundabout. No one could say exactly how long the animal had been there. When asked about it, people gave various accounts of the time and circumstances. Some said they had seen it tied to a lamppost with a tag around its neck, others said the dog had simply been thrown out of a car, and still others recalled its handler having collapsed and being taken away by ambulance. The latter version is the most widespread and most often relayed. The animal was initially unable to find its way around this busy intersection. Over time, the dog learned that it was safest in the middle, on the roundabout island. Krakow residents began to take an interest in the dog, especially as winter was approaching. After many unsuccessful attempts to catch the dog, it was finally realised that the dog was waiting and had to wait, even if no one ever came for him. He had spent eight months on the roundabout until he finally decided to go live with Maria Müller, a retired teacher who had brought him food every day. One day he simply followed her and moved into her flat on Dietla Street.
The new carer named the dog Dżok. They spent seven years together. After her death, the dog was placed in a dog hotel, from where he escaped. He tragically died under the wheels of a train. On the initiative of the writer Dorota Terakowska, supported by the Krakow Society for the Care of Animals, a monument commemorating Dżok was unveiled on May 26, 2001.

WORK AND SERVICE

The history of cities is intertwined with the lives of animals, which have played a significant role in many stages of urban development of cities. Horses played a special role. From the earliest times, their strength was an invaluable tool in the construction of cities. The horse became a symbol of mobility, speed and reliability. At a time when technology was still in its infancy and cities grew thanks to the work of human hands and animal hooves, horses not only transported people and building materials, but also became part of urban service structures. Firefighters rushing to fires on horse-drawn carts, horse-drawn ambulances traversing the streets and trams drawn by these animals are images that have become a permanent part of the urban landscape of the past.

The evolution of cities in the 19th century was based on horse-drawn transport: carts, carriages, omnibuses and trams. The subsequent introduction of electric trams and motorised vehicles paved the way for a new type of city, from which animal sweat and smell were expunged. However, this change was gradual and took several decades. From the age of steam and muscle power, through the era of industrialisation to the present day, horses have always been part of the urban narrative. They remind us of moments when the power of nature was an integral part of everyday life, and encourage us to reflect on how far we have moved away from our original, more harmonious relationship with the world around us.

Whole countries are held on one nail, for the nail holds the horseshoe, the horseshoe holds the horse, the horse holds the knight, the knight holds the castle and the castle holds the whole country. (Marian Czapski, Historia powszechna konia [universal history of the horse], vol. I, 1874, p. 252)

HORSESHOES:

Like all everyday objects, horseshoes also have a history. This metal reinforcement was applied to the horse’s hoof to protect it and prevent abrasion. The first step towards the invention of horseshoes was the sandals (hipposandals) used by the Greeks that were tied to the horse’s leg. Horseshoes nailed to the hoof common in Europe around the year 1000. By the 13th century, horseshoes had become so common that they could be bought ready-made at fairs or from door-to-door traders. In the Middle Ages, it was mainly the knights who dealt with horses. A squire should know how to shoe a horse and provide it with a minimum of veterinary

care. In addition to farm buildings, the knights' castles also housed a rajtszula (from German Reitschule), or indoor riding school, where the rider and horse exercised in bad weather. In the case of wealthy knights and magnates with larger herds, the whole operation was overseen by an equerry. The 17th century saw the further development of horseshoeing. At this time, horses were reshod every four weeks. In the 18th century, different types of horseshoes were already known – such as flat, concave, sliders or toe grabs.

In the 19th century, a major progression in the field of shoeing was linked to the development of veterinary medicine. The Veterinary School, founded in 1881 in Lviv, organised a shoeing school, which lasted until 1920. The 19th-century industrial revolution enabled the production of horseshoes on an unprecedented scale; they began to be forged in various sizes and shapes, which were then fitted to the given horse. Master farriers established shoeing schools, passing on the secrets of their trade to their apprentices. An ill-fitting horseshoe, attached to an incorrectly trimmed hoof, can lead to serious health consequences. A suffering lame horse loses the will to move, becomes lethargic and the healing process often takes weeks.

HORSE-DRAWN TRAMS:

In Krakow, the first horse-drawn omnibuses started running in 1867. Their route led from the Main Square to a bridge over the Vistula River. After eight years, the company went bankrupt. The high operating costs of the omnibuses were mainly due to the need to maintain the stables. However, omnibuses provided a testing ground for horse-drawn public transport in the form of trams. In 1881, the organisation of a horse-drawn tramway in Krakow was undertaken by the Belgian company Société Génerale de Tramways. The first line was put into service on October 31, 1882. It was 2.8 km long and it took eighteen minutes to travel the entire route from the railway station at Lubicz Street through the Main Square to the Podgórski Bridge. The basis for the operation of this type of transport was horses, which pulled the 'wagon cars' along trackways that were deceptively similar to contemporary trackways. At the time of planning the construction of the horse-drawn tramway, it was assumed that it would be necessary to maintain eight carriages, which, thanks to the flat terrain in Krakow, could be pulled by one horse, with three shuttles per day. Such plans required the maintenance of thirty horses, as well as ten cartsmen and three stable helpers. In 1882, the tram fleet included twenty-five horses, provided with fodder, shoeing, medicine and salt. The cost of any saddlery repairs was also covered.

HORSES IN MUNICIPAL SERVICES:

Horses were used for municipal services. The fire brigade in Krakow was initially subordinate to the police and, from 1848, to the City Council. In the early stages, the firemen were mainly craftsmen. When a fire broke out, water was to be distributed by brewers, and fiacres working in the streets were obliged to provide their horses. After the extensive fire of 1850, the city developed a number of fire regulations and a special committee was charged with improving the fire brigade. The municipal fire brigade was organised by resolution of the city council in 1873. At the beginning of 1880 there were 18 horses serving in the fire brigade, and their number grew to 25 by the end of that year. Every year the herd was rejuvenated with the purchase of several foals. Special care was taken of the horses there, as they were the main force ensuring that help reached those in need quickly. Firefighters were made aware that animals also suffered various injuries, especially when driving fast or carrying water during a fire. The fire brigade manuals included rules for first aid for horses, and firefighters were required to carry a first aid kit for animals in addition to the one for people.
Horses were also used for pulling the rolling stock involved in keeping the streets tidy. In 1880, the cleaning of the city was carried out by a squad of helpers operating under the city fire brigade. It numbered fifty men and it was estimated that the fleet served an area of 49 square kilometres. In addition to the equipment, the squad was equipped with 18 horses, 12 of which worked on the removal of rubbish, mud and snow. The number of horses was gradually increased and by the end of 1880 there were 25 animals, and by the turn of the century that number had grown to 40. The Krakow Municipal Cleaning Company was established in 1906. Over time, in addition to keeping the streets tidy, the main duties of its employees included the removal of solid waste from private properties. Special horse-drawn carts, covered and adapted to carry 30 tin boxes with a capacity of 100 litres, were used for waste removal. The horses pulled barrel trucks, carts for cleaning cloacal pits with the Talard system, and ploughs used to keep Krakow's streets clean.
The work of horses in the ambulance service was what of equal importance to that in the fire departments. The Krakow Volunteer Ambulance Society was founded on June 6, 1891, the first on Polish soil, just eight years after the oldest European ambulance service had been established in Vienna. It had its headquarters in the fire brigade barracks on Kolejowa (now Westerplatte) Street. In its early days, it was

equipped with a two-horse ambulance and five pairs of stretchers.

MILITARY HORSES

History shows that horses are an invaluable force when it comes to armed conflict. Horses were an integral part of warfare for centuries, serving as both an instrument of conquest and a symbol of power, prestige and military strength. Their role was not limited to transportation of soldiers or cargo - they influenced battle strategies, determined the outcome of conflicts and shaped the development of civilisations. The history of wars is largely the history of military horses, whose importance can hardly be overestimated. In every major army, horses formed the basis of transporting supplies, weapons, ammunition and food. In Polish history, the bond between horse and uhlan was considered special. In the interwar period, cavalry units were one of the main types of army. The uhlan and the horse, his faithful companion, were supposed to have an almost metaphysical life-and-death bond. In reality, everyday life brutally verified this idyllic vision. And service in the Polish cavalry was one of the toughest. Cases of desertion were common, as were tragic accidents involving mishandling of animals. Many servicemen also showed considerable indifference towards the animals. Of course, there was a great deal of training, involving the animals as well. Horses were carefully selected: a cavalry mount should be tall, of light body build, agile, manoeuvrable and with a lively temperament. Artillery horses should be slightly different, with a stronger body structure. Young animals, about four years old, were usually drafted into the service. The basis for any further work with them was the provision and satisfaction of all the horses' needs. The animal was then trained, first individually and then as part of a cavalry unit. Once the training was complete, the animal had habits that it often did not forget for the rest of its life.

After all, people came to the war under few illusions and knowing full well the price that would have to be paid. They knew why they were there, what they were doing there, what to expect. Victories lifted their spirits and defeats filled them with sadness. Above all, however, they had something to fight for, and should the end of their days come, they had something to die for. Horses were different: they could neither know nor understand what was going on. (Quoted by Eric Baratay, Zwierzęta w okopach [Animals in the trenches, translation of Bêtes des tranchées, des vécus oubliés], Gdańsk 2017)

MOUNTED POLICE:

Horses were also used for police work. Its organisation was undertaken after Po-

land’s regaining independence. The mounted police had its base at 13-15 Starowiślna Street in the Puget Palace. Its owner at the time was Anna Stablewska, who leased the property to the Imperial and Royal (Austro-Hungarian) Military and Police Guard. Stables for forty-four horses stood in the garden and the outbuilding was converted into barracks for two hundred and eight men. During the First World War, the situation of the horse platoon was disastrous. Soldiers were transferred to foot duty and horses were dying for lack of fodder. When the State Police began operating in Krakow in 1919, it took over the horse platoon with all its assets. This formation then consisted of fifty-six horses and sixty-five men. In 1920, instead of the planned fifty horses, the platoon had thirty-five, and of these, twelve animals were unfit to ride. The horses were badly fed, so that their capacity for duty was limited to a maximum of four hours. The situation improved during the first quarter of that year. In March 1920, there were fifty-four horses serving in the Krakow police force and fourteen grooms employed to look after them. Subsequent years show that the unit struggled almost continuously with provision problems and animal diseases. Subsequent reports from the commandant indicate that it was difficult to maintain fifty-four horses, and in 1922 this number dropped dramatically to thirty-six. The events of 1923, when it was soldiers from the 8th Uhlan Regiment, rather than the mounted police, that intervened in the streets of Krakow at the time of the workers’ strikes, which exposed the low effectiveness of this unit. Twenty policemen and four horses were wounded during the clashes. Soon afterwards, the number of animals in the detachment was significantly reduced. In 1926, forty-nine horses served in the unit under the care of a veterinarian. In the 1930s the rank of the mounted branch gradually declined, and over time it was used mainly for state ceremonies. As part of a reorganisation carried out in 1936, mounted police was abolished.

TEMPORARY RESIDENCE

The temporary presence of vast numbers of animals in the city was an integral part of the urban landscape. The story of the interrelationship between animals and the city must include a reflection on those that formed the backbone of the urban economy. The city is a system in which infrastructure, economics and technology are intertwined in a complex mechanism that regulates the daily functioning of people. Animals as objects of trade and slaughter are mechanically woven into the economy of the city. Animals brought into the city either as food or as draught power were once a significant percentage. The presence of these animals in the city converged on the market squares where they were sold, the slaughterhouses where they were killed and the burial grounds where their bodies were disposed of. Although the physical presence of many animals in cities was only temporary, their importance remained significant.

Markets, livestock farms and slaughterhouses are places that turn an animal into a product - into a raw material whose value is determined by demand and supply. Commodity animals are those that were brought to marketplaces, became an object of trade, and had their own price or category. Trading in animals required knowledge of how to assess their value, the ability to bargain, and appropriate means of transport to ensure the animals' safety during their journey to the city. The importation of animals to cities was done by various methods, depending on the availability of transport and the distance the animals had to travel. Smaller animals, such as poultry or pigs, were often transported on carts, while larger ones, such as cattle, were herded through the city turnpikes. The process of herding animals to the slaughterhouse was complicated and required specialists who could control and direct herds through the city streets. Driving animals through the city was an everyday phenomenon, but it had a significant impact on the urban space and its inhabitants. Today's cities are very different from those of centuries ago, but traces of the former marketplaces and slaughterhouses can still be seen in the architecture and urban layout.

Cracovians were keen on animal husbandry. They kept chickens, geese, dogs, cats, ducks as well as pigs, cows and horses. The presence of animals in the city had a significant impact on the cleanliness of the streets, which was sometimes problematic due to a sewage system that was not yet fully built and functional. While it is difficult to calculate exactly how many animals lived in Krakow, it is certain that

they were a permanent feature of the urban landscape. In 1632, a register of inns recorded six stables in the immediate vicinity of the Main Square, with twenty-four horses. Around the same time, the inns and taverns on Kleparz could accommodate around one thousand five hundred horses. The presence of animals in the Krakow townhouses was also recorded in the land registers, where reference is made to cows and horses being kept in the backyards. The breeding of pigs was also very popular, due to their low feed requirements and rapid weight gain. A category of animal prominently present in the city was cows. Cattle and horse fairs were very popular and widely reported on. Cattle and pig production was one of the largest sectors of the 19th-century economy. In addition, cattle driven for sale were very common in Krakow, influenced by the city's location on the route from Ruthenia towards Silesia and further west.

Horses were traded primarily at two locations. In 1886, two dates were set for horse and cattle fairs, in spring and early autumn. Each was to last five days. The fairs were divided into those selling thoroughbred and farming or peasant horses. The trade in these animals yielded quite a large profit, especially if they were sold to Germany. Galician horses, on the other hand, were not appreciated due to their short stature, although they were characterised by considerable strength and stamina. All horses were examined before entering the market and sick animals were separated from the rest.

The logistics of importing and driving cattle through the town also required rigid regulations. In order to prevent accidents that could occur due to cattle being driven through the city to the slaughterhouse along streets and roads with heavy traffic, a special route was designated for this purpose in consultation with the police. On 9 October 1903, a municipal central market for cattle and pigs was opened at 32 Podgórska Street, behind the railway bridge over the Vistula near the slaughterhouse. It was intended to be the only place to trade cattle in the whole city. The way in which cattle were to be brought there was specified; they were to enter the city via the Podgórska, Zwierzyniecka, Łobzowska, Wrocławska, Warszawska and Mogiła turnpikes only after the excise office had been notified and the formalities had been completed. Depending on which turnpike the cattle were entered through, a further route was designated. The route from the marketplace out of the city was also specified.

Cattle and pig production was one of the largest sectors of the 19th-century economy. Consequently, places related to the process of trading, killing and processing

animals had to be created in the city space. A cattle market and a slaughterhouse were located near Westerplatte Street. To this day, the place is called Na Kotłowem from the German term Kuttelhof, meaning a place for storing slaughterhouse waste. Up to the 19th century, this part of town was still called the Pig Market.
A new municipal slaughterhouse was built in the Grzegórzki district. It opened in 1878 and was then the first exemplary establishment of its kind in Galicia. The infrastructure of the site was gradually developed, but the pace of investment was very slow. It took 28 years for a second hall to be built for slaughtering cattle and a hall for pig slaughter. Numerous deficiencies in this municipal facility were notoriously indicated and presented to the Presidium of the City Council. Finally, in 1906, the then Mayor Juliusz Leo commissioned a modernisation plan. In 1912, after the necessary funding had finally been passed, construction work began. The production scale of Krakow's municipal slaughterhouse is best illustrated by the number of cattle slaughtered there: 34,691 in 1872, 68,225 in 1900 and 120,031 in 1912.
The film IO, directed by Jerzy Skolimowski, is a recent commentary on the issue of animal deaths in slaughterhouses. The scenes seen by the eponymous IO are recorded in the animal's memory and in ours - they are moments of cruelty, of mindless violence of which we are capable, of lack of empathy towards our 'lesser brothers'. In the final scenes of the film, the director asks questions about the boundaries between humans and nature, about the meaning of life in the face of inevitable death, and about the role of the individual in a system that seems to be invariably perverse and unpredictable. In OI, the world is portrayed as a place where time and space are constantly deformed - as is the fate of market and slaughter animals, which momentarily enter the urban everyday life, only to be swallowed up by the rhythm of transformation, consumption and oblivion. The final scenes of the film, full of melancholy and anxiety, become a metaphor for this whole process. The presence of slaughtered animals in an urban space, although seemingly banal, becomes a symbolic act that forces us to think about what it really means to be a living being in a world where everything is ephemeral and constantly changing. The film provokes reflection on the place these creatures, whose existence seems to be as fragile as it is fleeting, occupy in our lives. The market and slaughter animals, although their presence in the city is only temporary, remind us that every living being deserves a moment's attention, a moment of reflection to discover that life is more than the sum of momentary phenomena.

The painting manifests an extremely important element in the painter's outlook, which was his attitude to animals. Eating meat himself, he was at the same time of the opinion that the mystery of animal suffering was one of the keys to understanding the mystery of evil, forfeited by Christianity. He was uncompromising in his approach to living beings, and compared the mass slaughter of animals to meanness and crime. What shone through in this approach was the consistency with which he regarded every living animal as a great mystery and a metaphysical partner of humans. It seems that the painter's approach encapsulates the intuitive approach to animals of an increasing number of us: although not shying away from animal products in their everyday lives, they nurture within themselves enormous reserves of respect, empathy and understanding towards our lesser brothers and sisters.

'Nowosielski was pained by the suffering of animals because it was one of his obsessions,' says philosopher Władysław Stróżewski. 'When you discussed the world and wanted to defend it, to say that maybe it wasn't so bad, he always said: Good, but the suffering of animals? This monstrous slaughterhouse, where animals are killed just to be eaten afterwards, with no regard for how they suffer, how they cope with it all?' (Quoted in: K. Czerni, Nietoperz w świątyni. Biografia Jerzego Nowosielskiego [Bat in the temple: a biography of Jerzy Nowosielski], Krakow 2011, p. 282).

The stamp was used to mark meat from poultry slaughtered in a Jewish ritual slaughterhouse in Krakow. A stamp of this kind was used by the municipal officials supervising the meat butcheries where the slaughter was carried out. In this way, consumers could be sure that they were buying ritually clean meat, permitted for consumption. In the 1930s, there was a committee in Krakow to control the ritual purity of meat sold in butcheries. The Kosher Vigilance Committee was set up by the Rabbinate to combat illegal meat butcheries selling meat from unknown sources. Its activities were intended to protect legal butcheries from unfair competition and consumers from purchasing nonkosher (ritually unclean) meat. Another reason for the control was to ensure revenue for the Jewish Community, in this case from taxes on the sale of kosher (ritually clean) meat. Jewish religious law meticulously regulates the products permitted for consumption and the process of preparing meals. Foods allowed to be eaten are referred to by the name kashrut. The adjective 'kosher' formed from this word has entered the lexicon of the Polish language. The most important regulations on the koshering of food are recorded

in the Biblical Book of Deuteronomy. They permit the consumption of meat from, among others, farmed or wild animals, but only if it comes from animals that are both cloven-hoofed and ruminant; and in the case of fowl, meat only from those species that are considered kosher on the basis of long-standing tradition. Quadrupeds and birds considered kosher must be ritually slaughtered by a qualified ritual slaughterer (shochet). Ritual slaughter (shechita) involves the transverse cutting of the trachea, throat and arteries of an animal or bird without prior stunning. Once the main arteries, certain portions of fat, blood and some other elements have been removed (by soaking the meat in water and covering it with a layer of salt, to be finally rinsed off with the absorbed blood), the meat is fit for consumption. In the interwar period, a dispute arose in Poland over ritual slaughter, which was seen as inhumane and causing animal torment. This probably coincided with the development and growing momentum of pro-animal organisations and the passing of the Presidential Decree on the Protection of Animals of March 22, 1928. In 1936, Janina Prystor, MP, tabled a bill prohibiting ritual slaughter, arguing that it should be forbidden on the grounds of animal suffering. Reference was made to the above-mentioned regulation, which did not regulate the killing of animals. Finally, on January 1, 1937, a law came into force restricting ritual slaughter only to religious purposes. The law was amended by the Sejm in 1939, providing for a complete ban, but the outbreak of the Second World War prevented its final ratification by the Senate. On August 21, 1997, the Law on the Protection of Animals came into force, stipulating that an animal could only be slaughtered after it has been rendered unconscious, but allowing an exception for slaughter intended for religious purposes.

A SPECIMEN FOR SHOW

For centuries, animals have played a role in human culture not only as companions, sources of food or labour, but also as objects of spectacle, exhibits and visual attractions. From ancient triumphs (parades celebrating military victory) to Renaissance cabinets of curiosities to contemporary zoos, farmers' markets and animal shows, the treatment of living beings as 'specimens' has been a constant feature of the human approach to animals. In addition to livestock, exotic animals were also brought to the cities as attractions for the locals at the fairs. Travelling menageries, circuses and wild animal shows were popular especially in the 19th century. Lions, tigers, monkeys or camels only appeared in the cities for a short while, creating great excitement among the spectators. However, their lives were full of suffering - transported in cramped cages, forced to perform tricks, often malnourished and mistreated, they were a sad part of urban entertainment.

The idea of exhibiting animals for entertainment and education dates back to antiquity. The Roman empire had venationes - shows in amphitheatres where exotic animals brought from the remotest corners of the empire where used for violent entertainment. Bringing in a tiger or elephant emphasised Rome's power over the world and its ability to subjugate nature. In the Middle Ages, animals often appeared in royal courts as a sign of status - menageries full of exotic species were meant to testify to the rulers' wealth and prestige. In the Renaissance, animals became part of cabinets de curiosités, where everything unusual was collected - from crafted animal bodies to their exotic skins and skeletons. The modern era brought the development of zoos and circuses, which simultaneously emphasised the didactic and exploratory nature of exhibiting animals and continued the idea of spectacle, albeit often in a less violent form. Farmers' markets, dog and cat shows or beauty contests are further manifestations of the treatment of animals as commodities. Their bodies are judged according to strictly defined standards - symmetry, colouring, posture. In this context, the animal is reduced to an object of trade, aesthetic evaluation and utility.

Domestic pigeons, especially in cities, are often regarded as symbols of peace and freedom. However, in practice, breeding these birds involves a number of challenges. Selected breeds of pigeons are presented at exhibitions and their breeders compete for titles and prizes. Anthropologically speaking, pigeon breeding is one

example of how humans seek to control and shape nature according to their own needs and aesthetics. Pigeons, which in their natural habitat are free to fly and explore, are often confined to small cages or dovecotes. This restriction of their natural behaviour can lead to stress and health problems. In Poland, pigeon fans are organised under the Polish Association of Racing Pigeon Breeders. The first such association was established in 1926, but its activities were suspended during the Second World War. At the time, pigeon breeding was forbidden under penalty of death because of the birds' ability to communicate. The homing instinct is at least partly hereditary, so birds that have been trained and selected for successful homecoming achieve the highest scores. The most expensive Polish pigeon was sold for a price of €50,000.

The growing popularity of domesticated animals in 19th-century cities was the result of emulating bourgeois culture. At that time, too, an attempt was made to mask the animal, canine nature of dogs at all costs. Hence the popularity of bathing and other typically human grooming. Although the interest in magnificent and beautiful dogs had been popular since antiquity, it developed most fully starting in the 19th century, manifesting itself in the birth of cynology and the increasing popularity of pedigree dog shows. Within Galicia, the Lviv Imperial and Royal (Austro-Hungarian) Economic Society was founded in 1845 to organise exhibitions for the presentation of farm livestock; including dogs. And the Galician Hunting Society, active from 1876 onwards, explicitly focused its attention on dogs used for hunting, especially pointers. To this end, a Club for the Breeding and Training of Pointers was established at the Society. The Imperial and Royal Economic Society organised the first livestock exhibition in 1850. In 1877, a dog show was held as part of the Lviv Agricultural and Industrial Exhibition. In the 1880s, several livestock shows were held in Warsaw, with the participation of dogs gradually increasing; initially, typical performance dogs such as shepherd dogs, pointers and poodles were presented, and over time English bulldogs, pugs, St Bernards or greyhounds joined their ranks. They were appraised by a separate panel of judges specialising mainly in dogs. The first independent Breed Dog Exhibition was held in Warsaw in 1902 under the auspices of the Imperial Society for the Propagation of Game and Proper Hunting. In the interwar period, associations of lovers of particular breeds began to be established, and started to keep their own pedigree books. Breeding gradually assumed an elitist character and began to be regarded as the domain of the wealthy. Thanks to Maurycy Trybulski, in 1935 the Interclub Kennel Committee

was established, which in 1938 was transformed into the Polish Kennel Club. In 1939 it was admitted to the International Kennel Federation. In the interwar period, in the Krakow Province, there was a thriving kennel of Kujavia Pointers run by Professor Leon Marchlewski, and in 1936 it was joined by another respectable kennel in Koszyce near Tarnów, run by Kazimierz Tarnowski, who came from a family of well-known breeders of hunting dogs. Tarnowski specialised in English pointers and German shorthaired pointers. From 1938, a cynological section functioned at the Małopolskie Hunting Society.

A peculiar event enjoying immense popularity among Cracovians has been the Dachshunds Parade. The colourful march of dogs of the dachshund variety (and similar breeds) was first organised in 1973 on the initiative of Mieczysław Czuma to celebrate the 28th anniversary of the founding of the Przekrój weekly. The Dachshund Parade once again passed through Floriańska Street twenty one years later during a festival of the work of Sławomir Mrożek, who was a lover of the short-legged breed, creator of its drawn depictions printed in Przekrój and an exponent of the view that the soul is horizontal, and all things vertical are boring. Since then, the Dachshunds Parade has taken place every year, demonstrating the growing importance of animals, that are allowed to "seize" urban space. During the Covid-19 pandemic, the march was suspended and in 2022 and 2023 cancelled by the organiser, Radio Krakow.

Horses have been a symbol of prestige and social status for centuries. Equestrianism, as a form of recreation and sport, has gained enormous popularity. Horses in the equestrian sport, apart from physical strength and speed, should also fulfil a number of qualities manifesting themselves in an impeccable appearance, and taking care of the animal's appearance is an inseparable part of practising this sport. Krakow also has its equestrian traditions. In 1890, the International Horse Racing Society was established. On its initiative, a racecourse and four stables were built within the confines of Błonia. The first races were held on June 28, 1891, and the triumphant horse was Count Mikołaj Esterházy's "Alvajaro". The track was 2400 m long and covered an area of about 63 morgens (36 hectares). In 1903, the first international horse-riding competition was held in Krakow. In subsequent years, other races were held here.

The circus is an artificial, unnatural space. Today, we are increasingly insistent on moving away from the use of animals in it, and more cities are deliberately refraining from hosting those circuses that still rely on taming animals. Circus perfor-

mances involving animals gained popularity in ancient times. In the Middle Ages, it was popular to see itinerant troupes travelling from place to place with animals entertaining the public with tricks mimicking typical human behaviour such as walking on two feet or standing on their head. The purported father of the modern circus is Philip Astley, who since 1769 organised circus shows with the participation of horses in London. In Poland, the origins of the circus can also be traced to travelling shows at church and lay fairs. The first permanent circus on Polish soil was created in 1883 in Warsaw by the Ciniselli family. The beginning of the 20th century brought a major revival of circus arts. Performances, especially those involving animals, attracted crowds of spectators. In the interwar period the circus was all the rage. This type of entertainment became widely available and travelling shows could be seen even in smaller towns. The most popular was the Staniewski Circus; although the troupe was based in Warsaw, they were happy to tour other towns with their performances. In 1929 the brothers Mieczysław and Bronisław Staniewski bought the bankrupt Ciniselli Circus and turned it into a thriving business. The circus became a symbol of showcasing the enslavement of animals, not only by keeping them in cages and artificial conditions, but above all taming them, which was called “teaching them tricks” to make it more palatable. The idea behind this is to present and accentuate the overwhelming superiority of man over the animal, the basic attribute of which is the whip. People’s love for this type of entertainment is based on the desire to watch them, to have direct contact with their tamed wildness and the peculiarity of rare species. Circuses also allow people to contemplate the satisfaction of being in control of the animal world.

FASCINATION AND INTEREST

The fascination with animals is an intrinsic part of human culture, accompanying the development of civilisation and opening up new areas of reflection. From the earliest times, we have observed the world of wildlife, perceiving in it not only exotic beauty, but also the mysteries of nature that seemed to transcend the limits of everyday experience. Over time, this fascination has evolved, taking both aesthetic and scientific forms. For centuries, animals have been symbols of freedom, wildness and primal instincts, prompting people to create stories, myths and cultural rituals. The first zoos as we know them today were born out of the need to collect and exhibit unusual creatures for educational and entertainment purposes. Already in ancient times, royal collections of animals, placed in the courtyards of

palaces, were intended to emphasise power and wealth while at the same time expressing a fascination with the exotic and with the unknown world. Over time, these collections evolved into public institutions to educate the public, providing opportunities for close encounters with the diversity of life. The development of the natural sciences enabled a more systematic study and classification of exotic animals. Discoveries made by researchers from different parts of the world enriched European knowledge of nature, and collections of exotic creatures became a symbol of scientific progress.

Theoretical knowledge of natural history was outside the realm of interest until the end of the 14th century. However, the state of knowledge of the non-human world gradually increased. This process was aided by the establishment of more universities. A noticeable change occurred in the second half of the 15th century in an atmosphere imbued with the spirit of the Renaissance and humanism. In the 17th century, a gradual change in human attitude towards animals began to take place, which was primarily the result of a growing curiosity and love of the unusual and uncommon. Collecting became an almost immediate response to this characteristic culture of curiosity. Alongside the desire to collect, which has an aesthetic foundation and is based on the uniqueness of the objects, there is collecting for economic reasons. The next step was the need to create a suitable space to display the collection. This is where modern museology came to the rescue, or rather its early emanation in the form of the Wunderkammer and Raritetenkammer - so popular in the early 18th century - of which objects from the naturalia and artificialia categories became an integral part. Human closeness to nature, popular in the modern period, resulted in a desire to know it intimately and to participate in biological processes, which translated into a desire to collect living specimens. In the role of the exhibit, animals were taken out of their natural habitat and placed in a new role, comparable to that of artistic objects, which would be most fully embodied when zoos came into being.

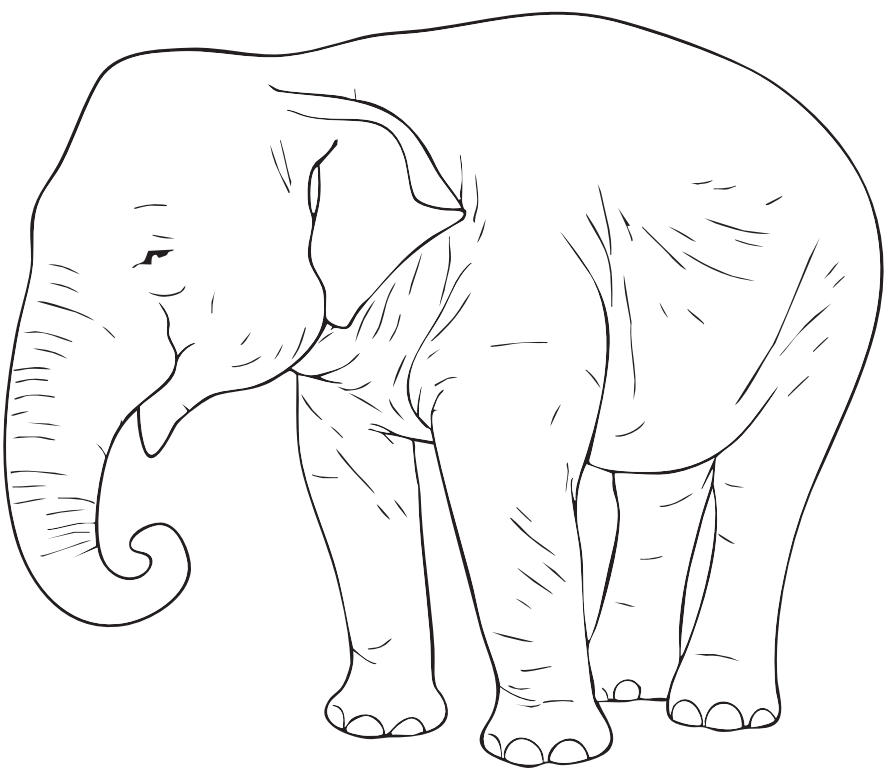
A CITY OF ANIMALS IN A CITY OF PEOPLE, OR THE KRAKOW ZOO

For the animals living in it, the city is an artificial, unnatural world in which they must learn to live and adapt to the conditions around them. In addition, within some cities there are separate enclaves, fenced off and separated from the rest of the space, namely zoos, which form their own separate worlds, operating on their own terms, becoming a kind of animal city organised by people as part of their urban worlds. The turn of the 19th century was characterised by a great interest in nature. It was believed that every part of it was worthy of attention, study and preservation. The way in which this began to be done was a direct result of the idea, developing since the end of the 18th century, of combining education with entertainment. Natural history museums established in line with this trend attracted visitors with their innovative form and, above all, the variety of exhibits. The era of colonialism, abounding in voyages to undiscovered primeval lands, provided the opportunity to bring back specimens from the wildest, previously undiscovered parts of the globe. The first exhibitions were designed as stage sets, where the stuffed specimens were placed among trees, bushes and inanimate nature elements imitating their natural surroundings. This type of solution was, in a way, a combination of the possibility of communing with animals in menageries and observing them in a naturalistic animal environment. It became a kind of freeze-frame snapshot of a moment in the life of once-living animals and plants.
The first zoological gardens were relatively crampy, with animals shown in narrow and high cages, placed on an elevation to increase their display potential. Replicas of castles, palaces, temples or gazebos often rounded up the setting. In 19th-century zoo architecture, animals were a decorative element, distinguished from the rest of the zoo only by their beating hearts. Towards the end of the century, the number of zoos grew exponentially; between 1850 and 1900, a hundred were built worldwide. They were all similar, distinguished only by the surrounding terrain. Initially, they were located in areas unsuitable for the city, malarial or shady. Animal enclosures were built on the model of those in other zoos, with little regard for local conditions, lighting, location, wind or sunshine. Animals were placed in cages by cataloguing them, so to speak, and emphasis was placed on the possibility of comparing them. The beginning of the 20th century brought a change. In 1907, Carl Hagenbeck, a trainer and circus owner, opened the so-called Animal Paradise in

Stellingen, Germany. As it turned out, the significance of this park for later models of zoo creation was very great. Despite a certain artificiality of the panoramas and the still small size of the enclosures, Hagenbeck broke with the pattern of showing a systematic series of different animal species side by side, and instead relied on a skilful selection of interesting and contrasting species. He juxtaposed them in herds, families, clusters, ended up showing the animals against walls, bricks, boards, reduced and masked the nets and bars, gave them more space and access to fresh air.
The inhabitants of Galicia usually visited the Viennese menagerie in the Schoenbrun there. By the end of the 19th-century, attempts were made to create such a place in Krakow. The first such facility was a group of wild animals presented in Krakow Park, opened in 1885 on the initiative of Stanisław Rehman, a city councillor. Later, around 1905, Włodzimierz Musiołek opened his menagerie, known as the zoological museum, in the same place, and together with his wife Alojza Musiołek they ran a shop known as the First Galician Ornamental Institution, located on Sławkowska Street opposite the Grand Hotel, established in 1897. The fenced-off area of the menagerie was divided into two parts. One contained an enclosure for llamas, cages for rhesus and a coati and a brick pavilion for bears. In the centre were placed cages for wolves, a hyena, a puma and a leopard. The other part acted as a kind of bird house, where one could admire owls, an eagle, a macaw, a cockatoo, pheasants, chickens or pigeons. Along the fence, enclosures for roe deer, deer, fallow deer and buffalo were located. In 1914, the menagerie was moved to the owner's villa in Dębniki, where it existed until 1916.

In the interwar period, the time came for a major development in Krakow, which was the creation of a vast municipal park in the Wolski Forest. One of its elements was a zoological garden, which was to become one of the biggest attractions for the people of Krakow. The municipality began the lengthy process of buying out land. Negotiations were finally concluded in 1917, when the Municipal Savings Bank of the City of Krakow purchased an area of forest in the Wola Justowska district, comprising 540 morgens (310.75 hectares), from the Princes Czartoryski. Almost immediately the organisation of the park began. The design was prepared by engineer Wincenty Wobr, who became the head of the newly established Municipal Forestry Board. The first facility to be established at the site was a pheasantry existing since 1925, located by the ponds in the Mokry Dół ravine. In addition to

pheasants, there were also ducks, homing pigeons, turkeys, geese, black storks, peacocks, a partridge; besides fowl, there where deer, roe deer, squirrels, as well as a pond turtle, salamander and blindworm. In 1927, work began to organise the zoo itself. Although the Krakow zoo was officially opened in 1929, two years earlier there had been two cages with foxes, a cage with a badger and cages for birds of prey, soon to be joined by the pheasantry. The creation of the spectacular zoo took place under difficult conditions, and the funds coming in instalments made it difficult to complete the project smoothly. The opening of the zoo took place on July 6, 1929. On that day, there were 94 mammals, 98 birds and 12 reptiles in the zoo. These were mainly domestic animals: wolves, wild boar, deer, roe deer, badgers, foxes, marmots, hamsters, rabbits, squirrels and forest martens, and from foreign specimens: guinea pigs, three blue ducks and monkeys. A major boost in this regard came with the visit of Polish President Ignacy Moscicki, who saw the newly opened zoo on July 16, 1929. Although the President offered his congratulations and left the zoo a deer from Spała as a gift, the zoo's financial situation continued to deteriorate to the point where it was threatened with closure, which was fortunately avoided. The situation changed when Władysław Belina-Prażmowski became mayor in 1931. The Krakow Zoo received annual loans from the city budget, which enabled it to function and expand further. During its first few years of operation, the zoo was visited by 194,118 people. Huge support for the place was also guaranteed by the Cracovians themselves, who donated various sums, especially for the purchase and maintenance of animals. From its opening until 1966, the zoo's director was Antoni Koziarz. Today, 1,400 animals from 270 species are on display in the Krakow Zoo.



WILD RESIDENTS: SYNURBATION - INTERACTION - ACCEPTANCE

‘If we don’t acknowledge that the city remains part of the environment and is made of it, of the wild nature of the wolf and the elk, then this nature that we think is natural cannot survive, and even our continued survival on the planet comes into question.’

Wherever people began to create their settlements and towns, other non-humans already possessed their worlds. Animals lived there, trees grew, rivers flowed. Until recently completely unnoticed, today they are getting empowered and gaining respect. People gradually built their urban structures into these primordial worlds. Successive stretches of natural areas were transformed, and humans either used the animals for their own purposes or fenced themselves off from the perceived threat. This change continued in the human population for many eras. We have become so entrenched in the belief that cities are only human and only inhabited by humans that we now, that it is often in spite of ourselves that we are now becoming aware that cities are also inhabited by animals, with whom we can and must form neighbourly relationships, respecting their space and nature. Gradually, we are doing our homework on this too. We are learning that not every living creature threatens us, that not every creature has to be removed or killed, that animals can be taken into account in urban design and planning. It is a characteristic of our cities that we are gradually forgetting those spaces where animals used to be - the squares where horse markets were held, the green spaces where cattle used to graze. In cities, animals always live under conditions dictated by humans. Either they are subjugated to the rules within them, or they work in a space imposed and organised by humans.
As Krakow developed, along with as the towns and villages neighbouring the city, later successively incorporated into its boundaries, areas inhabited by various wildlife species were occupied. Suburbanisation, a process of urban sprawl to which Krakow was and continues to be subjected, has meant absorbing areas often rich in wildlife by the city. These animals began to adapt to the sprawling city, becoming our neighbours. Their presence is extremely valuable in terms of preserving biodiversity in the city. The adaptation of animals to urban conditions is called synurbanisation. The readiness to synurbanise is related to the individual

characteristics of a given animal. For many species, adaptation to urban life may be the only chance for survival. Wild animals find their place in the city, among other places, in areas of fourth nature, i.e. wastelands, post-industrial areas, abandoned areas. The wildlife that returns to these places become similar to the wildlife remaining in the city. In such near-natural conditions, animals find places to breed and sources of food. In Krakow, the increasing awareness of nature conservation and the importance of respecting the dignity of wild animals is evident both in pro-animal social campaigns and in municipal and grassroots efforts to improve their living conditions. Emerging architectural designs and greenery projects increasingly and boldly incorporate animal-friendly elements into the proposed infrastructure and are implemented with their needs in mind. Crossings for animals under traffic routes, nesting places, watering troughs and feeders included in park designs are just some of the solutions we are seeing more and more often in Krakow's space.

EUROPEAN HAMSTER

As awareness of the need to protect wild animals increases, specific measures are being taken to target more species under protection or threatened with extinction. One of these is the European hamster, also living in the wild in Krakow. Professor Magdalena Hędrzak from the Agricultural University of Krakow is conducting research on this species. An inventory of the European Hamster's habitat in Krakow is underway too. More than a dozen habitats of this animal are already known. More are waiting to be found and documented.

AIRBORNE HELPERS

A surprising resident of ArcelorMittal Poland Branch in Krakow (formerly: Tadeusz Sendzimir Steelworks) is the Peregrine Falcon. The falcons are also employees of the Krakow-Balice Airport. Their keeper is Sławomir Pawłowski. The falcons and hawks are involved in making sure that other birds do not become victims of collisions with planes.

FISH

Fish are animals that live 'next door' to humans. We encounter them less frequently than other animals and are therefore less sensitive to them. Their welfare is closely linked to the state of our waters: rivers and permanent bodies of water. The guardians of Krakow's rivers are the environmental activist group River Sisters, who educate on the maintenance and cleaning of our rivers.

INSECTS

Particular insect species have taken a liking to specific areas of Krakow based on the natural conditions prevailing there. The microclimate of these places is particularly important for the preservation and enrichment of urban biodiversity.
Wild map - a map showing the distribution of the most interesting wild animal species in Krakow, multimedia stand, Museum of Krakow

One of the most urgent issues relating to wild animals is the problem of the large number of wild boars in Krakow. Areas particularly affected by these animals include the Podwawelskie and Ruczaj housing estates.
The municipal Department of Environment, Climate and Air conducts educational and outreach activities in the field of wild boar protection. It runs an extensive information campaign on the rules of behaviour towards these animals. The department also carries out interventions related to trapping wild boars and other animals in the city.
Rodents are unparalleled in adapting to life in the nooks and crannies of the city, e.g. squirrels that delight us with their agility and the speed with which they traverse the treetops. But rodents are often perceived as a nuisance or even pest that we want to get rid of.
Bats are mammals that are rarely associated with cities. However, 22 of the 24 species living in Poland have been recorded in Krakow alone. Bats face many difficulties caused by human activity. Their natural habitats - the forests where they forage and rest - are being rapidly reduced and destroyed. The mortality of these mammals on wind farms is also a major problem as they collide with turbine blades. In addition, the area of low pressure created around wind turbine blades causes pressure injury (barotrauma). The bats' lungs dilate rapidly, resulting in rupture of the blood vessels. In response to diminishing natural habitats, special bat houses are being built. In Krakow, this type of street furniture for animals is looked after by the Urban Greenery Board.
The Urban Greenery Board in Krakow incorporates infrastructure elements making life easier for animals into the design of urban green areas. These include elements of street furniture, such as bird watering troughs in parks, as well as animal crossings. In the Zakrzówek Park, which opened in 2023, amphibian crossings were incorporated into the design of the park and bathing areas. Herpetological fences were used to protect the pedestrian and vehicular traffic lanes from animals entering them, as well as animal crossings under the surface of traffic routes.

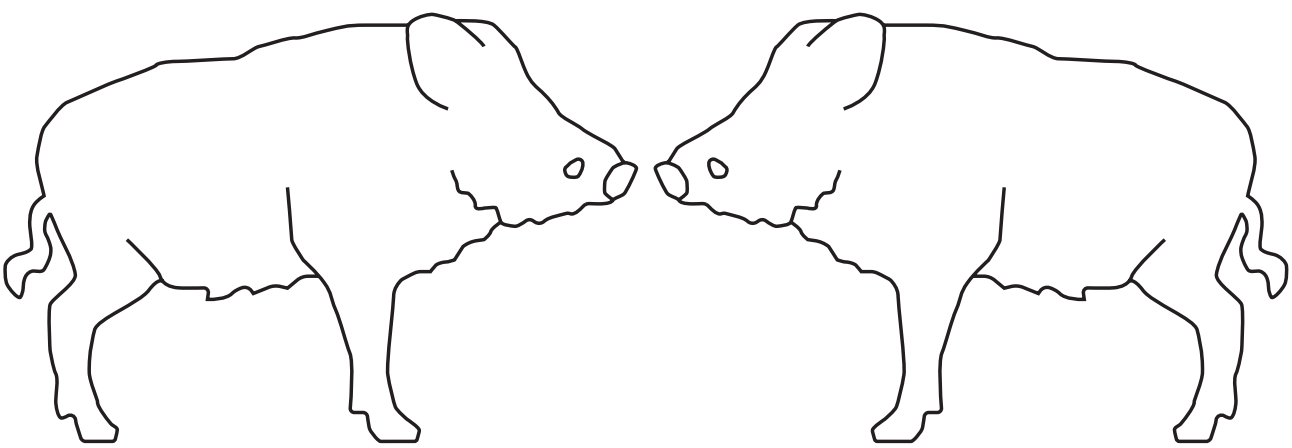
The waterfront areas of Krakow are home to many bird species. On the city's rivers we can most often meet species such as the mallard duck, common tern and herons, including the most common kind in Poland - the grey heron. These places are also inhabited by grey-headed, black-headed and glaucous-winged gulls.
Species that historically and currently choose our buildings as nesting sites are mainly the city pigeon, swift, western house martin, barn swallow, jackdaw, kestrel, black redstart.
Swifts receiving treatment at the Vetika Veterinary Clinic, photo by Vetika Veterinary Clinic, digital copy, privately owned
Vetika, a specialist clinic for exotic animals, has been operating in Krakow since 2023. It takes under its wings animals found and brought by Cracovians. The clinic provides specialist treatment for small mammals (rabbits, cavies, rats, degus, chinchillas, mice, hamsters, ferrets, raccoons, hedgehogs, skunks, squirrels, flying phalangers), birds (parrots, canaries, birds of prey, poultry and ornamental pigeons), reptiles (tortoises, geckos, chameleons, agamas, iguanas, snakes), amphibians (axolotls, frogs) and fish.
One of the most urgent problems associated with birds is the disappearance of not only their natural habitats, but also those resulting from their adaptation to urban life. Swifts have learned to build their nests in the façades of our blocks of flats. However, thermal insulation work is leading to the disappearance of nesting sites by changing the relief of the walls. Some birds are even 'bricked up' alive during these works. In Krakow, this resulted in a regulation under which all buildings to be insulated must be reported. Following such a notification the building is checked for the presence of swifts' nests. The homeless birds can be placed in specially constructed nest boxes, which mimic the conditions they were familiar with on the
A subject requiring a change in our approach is the issue of elements that discourage birds from flying into, staying in or nesting in a given space. The first example is spikes. Their purpose is to discourage birds from perching on windowsills and ledges to reduce excretion on the walls, especially of historic buildings. But the spikes injure the birds and some animals get impaled on them, which can lead to their slow death. A solution with much better effectiveness and, above all, less harm to birds is special metal spirals, which do not injure the birds, nor do they pose a risk of the animal getting stuck on them. The initiative to replace spikes with safe spirals is supported by the Chatka Gołębia (Pigeon Hut) Foundation, which operates in Krakow and runs the 'No Spikes' Campaign. The group also

makes interventions and handles reports on trapped or injured birds, working together with the Environment, Climate and Air Department of the Krakow City Hall. The record-holders in urban bird mortality statistics are buildings with large glass surfaces. These surfaces, which are transparent on the one hand and reflect light like a mirror on the other, are a real threat to birds living in and flying through Krakow. In Krakow the species that die as a result of collision with glass surfaces are: hawfinch, finch, great tit, woodcock, sparrowhawk and blackbird.
Szklane Pułapki (Glass Traps) Foundation is an organisation operating in Poland that educates people about the issue and distributes and installs appropriate stickers on windows. A special line or dot pattern makes the transparent glass visible to birds, significantly reducing the number of collisions. The Foundation also runs the National Register of Collisions between Birds and Glass Elements of Infrastructure, which allows people to report accidents involving these animals by completing a questionnaire on the website. The questionnaire collects data such as the location of the incident, species, sex and type of barrier in the form of a map. The Foundation provides education and advice to designers, contractors and private individuals. In cooperation with the Polish Society for the Protection of Birds, the Foundation has prepared a set of recommendations leading to increased bird safety in the context of transparent and glass surfaces.
An example of the negative effects of inadequate treatment of animals living in our waters is the extinction of the sturgeon. One hundred years ago, the Baltic sturgeon swam in the Vistula. It measured up to 5 metres in length and weighed up to 600 kg. Its area of distribution was the entire Baltic Sea catchment area. The reasons for its extinction were overfishing, water pollution, river regulation and river baffling. The sturgeon was a very important fish for river ecosystems. As a migratory species, it carried nutrients from the Baltic Sea to the rivers, from which they were washed away by erosion and water currents. The sturgeon also regulated the species composition of the waters and may have reduced the abundance of invasive species. Today, it only occurs naturally along the Atlantic coast of North America.

Insects most frequently occurring in Krakow, collection of photographs, photos by Institute of Systematics and Evolution of Animals Polish Academy of Sciences in Krakow, digital copies, Institute of Systematics and Evolution of Animals Polish Academy of Sciences in Krakow, no inventory number

Insects and arachnids are the smallest and at the same time the most numerous animals that inhabit a city. They form the basis of every ecosystem, if only by being one of the first elements of the food chain. Insects also work for our common benefit. They pollinate plants and produce honey. There is currently a growing awareness of the importance of insects in every ecosystem. The absence of even one of them can lead to the disruption of a particular ecosystem and consequently to tangible losses, e.g. in agriculture or horticulture.
Insects are the basis for the functioning of many plants. Pollinator species, so-called pollinators, are particularly worthy of attention and human protection and assistance.

There is no shortage of exotic animals in the space of Krakow, unwanted by their owners and therefore discarded. The fugitive crocodile, which terrorised residents



at the end of the 19th century, is a symbol of the exotic denizens of Krakow abandoned by their owners.

WITH UNDERSTANDING AND RESPECT

An important social change is happening before our eyes. Increasing attentiveness to animals and their needs allows us to look at them with respect, and thus to empower them. By observing their behaviour, we increasingly recognise their needs, but also the suffering that is often embedded in our daily lives, customs and culture.

Michalina W. Klasik, Sentient Persons. The author writes about the project:

‘All animals are born with an equal claim on life and the same rights to existence.’ (Article 1, Universal Declaration of the Rights of Animals)

To withdraw from the centre is to accept that my perspective is not the only one. It is to understand that I inhabit the world together with many other (often very different from me and incomprehensible for me) sentient beings. Beings who, despite being different, like me wish to live in peace and avoid suffering. The term ‘person’ has so far been used to show our (human) superiority and distinctiveness. Arguments attributing this status to humans alone, in the light of today’s knowledge, seem naïve. However, in the collective consciousness, this distinctiveness has been perpetuated, leading to the justification of the harm done. According to the ‘Our World In Data’ report, containing verified figures compiled by the Food and Agriculture Organisation of the United Nations, globally 900,000 cows, 1.4 million goats, 1.7 million sheep, 3.8 million pigs, 11.8 million ducks, 202 million chickens, hundreds of millions of fish are killed every day. In addition, we know that today only 4 per cent of all animals living in the world are wild. Despite this, in Poland alone, more than a million are killed by hunters every year. There are also many animals that live next door to us in towns and cities, but which we do not accept in our midst, and which we often persecute, completely failing to see the drama of their situation. This knowledge led me to prepare small drawn artefacts entitled. “Sentient Persons”. I use the convention of business cards, like those placed on conference tables or on tables for invited guests, to symbolically give voice to non-human beings/persons. I fill in the contours of the letters with a brush dipped in earth/Earth - the matter we all share.

AT THE JUNCTURE OF TWO WORLDS – THE VETS

Veterinarians are professionals whose day-to-day work is not just about treating animals - they also form a bridge between the human and animal worlds. They combine concern for the lives of animals with a desire to understand the nature of suffering. The veterinary profession can be seen as serving to break down barriers between species. In a society where an anthropocentric approach prevails and the central figure is the human being, the vet seems to be the one who reminds us of the existence of another agent - the living, sentient animal organism. In this way, their work makes us realise that animal care is not only a medical issue, but also an ethical and cultural one. In the daily practice of the veterinarian, we observe a kind of meeting of worlds: the scientific evidence-based approach and the spiritual reflection on the fragility of life and very often on cruelty. Vets represent an important part of the changing landscape in the relationship between humans and nature. As society becomes increasingly urbanised and loses touch with primordial forms of existence, the need for close relationships with nature and animals grows. In this context, vets become not only doctors, but also mediators who help to rebuild trust and understanding between humans and their four-legged companions. The vet has to enter into a relationship with creatures that cannot express their needs in words, and learns to communicate in a universal way - through gesture, touch or gaze. This encapsulates the essence of being human - the ability to empathise, to understand and to respect life regardless of its form. In a sense, vets become guides on a journey to discover the common ground of existence, be it human or animal.

Modern animal medicine and veterinary science began to develop on a wider scale in the age of Enlightenment rationalism, in the second half of the 18th century. It became clear that the medical care of animals hitherto resting in the hands of quacks, blacksmiths, coachmen, shepherds or butchers was insufficient. The development of planned animal husbandry contributed to the progress of veterinary care. The third factor turned out to be the military aspects and the need for healthy, strong horses at the service of the army for effective warfare. A direct influence on the improvement of sanitation was the education of a large number of specialists capable of establishing a sanitary service that could control slaughterhouses, markets and sick and dead animals. The teaching of veterinary medicine took place both in separate schools and in veterinary medicine courses within

medical studies. The first school for the treatment of animals was founded by the lawyer and passionate horse breeder Claudius Bourgelat in 1762, in La Guilletiere on the outskirts of Lyon; three years later, a second one in Alfort (today part of Paris) was set up. Towards the end of the 18th century, more European countries began to organise veterinary education. In Poland, several unsuccessful attempts were made to establish a veterinary school in this period. Vienna had a strong influence on veterinary institutions in the Austrian monarchy. The school there was long the only one in this part of Europe. Its profile placed great emphasis on the treatment of horses, so important to the Austrian army. The first Viennese institution was a horse-shoeing school established in 1767, and in 1777 the first state veterinary school was founded. In 1812, the school was incorporated into the University of Vienna. The Viennese centre had a strong influence on Krakow and Lviv, where the idea of initiating veterinary education had already been taken up in the 18th century. The Department of Veterinary Medicine was established in Lviv in 1784, and the first efforts to set it up in Krakow were made by the Commission of National Education in the drafts of the Physical College Acts of 1782. The development of veterinary science in Krakow is a story full of attempts, innovations and numerous reorganisations. As early as 1802, veterinary science was included in the curriculum of the Krakow Academy, which was one of the first steps towards the formalisation of this discipline on Polish soil. Over the following years, several original ideas for the organisation of this field of study emerged. Numerous reshuffles and changes in leadership positions meant that veterinary medicine appeared periodically in the medical curriculum. Problems with premises and finances meant that there was still no permanent headquarters for this field of study. Meanwhile, in Lviv, following the Viennese model, the School of Veterinary Medicine and Horse Shoeing was opened in 1881, which became the Academy of Veterinary Medicine in 1898. In 1889, thanks to the efforts of the professors of the Faculty of Philosophy of the Jagiellonian University, the Krakow Agricultural Society and the National Sejm, an Agricultural Institute was established at the Faculty of Philosophy. In 1923, it was renamed the Faculty of Agriculture of the Jagiellonian University. With the founding of the Agricultural Institute, the Department of Veterinary Medicine was re-established, with the academic rank of extraordinary professor attached to it. A turning point in the history of veterinary medicine in Krakow came with the appointment of Julian Nowak as an extraordinary professor of veterinary medicine at the Jagiellonian University in December 1899. He was an eminent scientist,

bacteriologist and co-founder of Polish microbiology closely cooperating with European scientific centres, especially in Vienna. His vision of combining research in bacteriology, experimental pathomorphology and veterinary medicine opened a new chapter in the history of the university. In 1911-1912, as dean of the Faculty of Medicine, Nowak endeavoured to establish the Institute of Veterinary Medicine and Experimental Medicine to serve as a centre for modern research. Thanks to his international contacts and support, the construction of a new building on Czysta Street began in 1914, a symbol of the rebirth and professionalisation of veterinary science in Krakow. The history of veterinary science in Krakow shows not only dynamic personnel and organisational changes, but above all the constant striving to create a modern scientific institution based on international models. Viennese influences, numerous projects and the efforts of eminent scholars gradually laid the foundations for the development of this discipline, which, despite numerous difficulties, gained in importance both nationally and internationally.

An important figure in the history of veterinary medicine was Helena Jurgielewicz (1897-1980), who in 1923 was the first woman to receive a diploma in veterinary medicine at the Academy of Veterinary Medicine in Lviv. She initially studied veterinary medicine as an auditor and was formally admitted to the university in her fourth year. She was the daughter of Kazimiera and Odo Bujwid and, like her parents, chose a medical life path by devoting herself to treating animals. Between 1918 and 1920, she performed veterinary service in the Polish Army. She took part in the battles to defend Lviv, for which she was the first woman in restored Poland to be appointed an army second lieutenant and awarded the Cross of Valour. After the war, she focused on completing her studies. She moved to Warsaw, where she worked in the bacteriological laboratory of the Veterinary Institute. From 1926 she run the local waste management plant, and from 1932 she worked as deputy director of the Warsaw Slaughterhouse. After the outbreak of the Second World War, she and her husband went to France, where she began working at the Pasteur Institute in Garches, and then they moved to Grenoble, where she engaged in underground work. After being arrested by the Germans, she was imprisoned in the Perpignan fortress and then in Ravensbrück. After returning to Poland, she worked at the State Hygiene Institute in Warsaw.

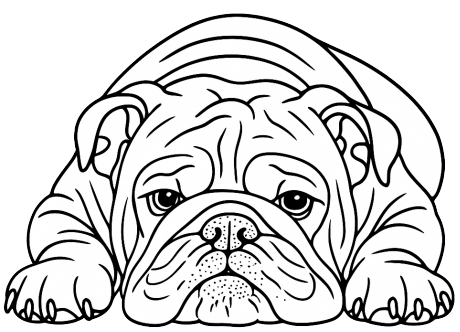
ON THEIR BEHALF

‘Whereas all animals have rights; Whereas disregard and contempt for the rights of animals have resulted and continue to result in crimes by man against nature and against animals; Whereas recognition by the human species of the right to existence of other animal species is the foundation of the co-existence of species throughout the animal world; […] Whereas respect for animals is linked to the respect of man for men; Whereas from childhood man should be taught to observe, understand, respect and love animals; […] Article 1. All animals are born with an equal claim on life and the same rights to existence. Article 2. All animals are entitled to respect. Man as an animal species shall not arrogate to himself the right to exterminate or inhumanely exploit other animals. It is his duty to use his knowledge for the welfare of animals. All animals have the right to the attention, care and protection of man.’

We are becoming more sensitive to the needs of animals and their welfare. We are not afraid to intervene when we see animals being harmed. Animal rights is a topical issue and their importance is repeatedly highlighted. After all, our humanity manifests itself in our attitude towards animals. City dwellers are not afraid to intervene to defend nesting sites for swallows, build and set up cat houses, sow wildflower meadows in squares or balcony boxes and invite insects into their homes by creating special houses for them. If we decide to share our lives with an animal, we are increasingly choosing to adopt those that do not have homes of their own. We are also increasingly trying to keep an eye on all those who abuse their human power over animals. We are not afraid to intervene when seeing chained dogs or overworked horses. There is a space for pro-animal activity in the modern world. However, it had to be created and carved out by changing the consciousness of previous generations. The evolution of pro-animal movements reflects changes in the perception of animals and a growing awareness of the ethical and ecological consequences of human actions. In each of the above cases, the starting point is not treating the animal instrumentally. Animal care and the activities of pro-animal organisations have become an indispensable part of modern society, reflecting our evolving ethical awareness and responsibility for other living beings.

The 19th century brought significant changes in the treatment of animals. It was then that the first laws emerged to protect animals from cruelty. We can confidently speak of the birth of, so to speak, politics of sensitivity. In individual European

countries, pro-animal activists began a battle for the granting of rights to animals and their enforcement. The culmination of this struggle was the passing of the Act to Prevent the Cruel and Improper Treatment of Cattle, also known as the Martin Act, the English Parliament in 1822. It soon became clear that simply passing legislation was only their beginning. What was needed was an organisation to monitor compliance with them. To this end, the Society for the Prevention of Cruelty to Animals - (SPCA) was founded in London in 1824; the first organisation of its kind in the world. The origins and development of the animal rights movement followed various routes in different European countries, as well as in individual cities within them. The first organisation fighting for the protection of animal rights on Polish soil was the Society for the Protection of Animals (TOZ), established in Warsaw as a branch of its Russian equivalent. The official date of foundation is considered to be November 1, 1864. In 1875, the Krakow chapter was established, together with a branch in Tarnów. The animal rights movement did not gain momentum until the formation of the Krakow Society for the Protection of Animals in 1877. Its activists were aware that work for the protection of animal rights required involvement at many levels and among various social groups. The societies that emerged in the 20th century followed the paths they had mapped out more than a century earlier, only the circumstances of their operation changed, and new opportunities and information channels emerged. The Union for the Protection of Animals (ZOZ), active in Krakow from 1928 to 1949, was the continuator of earlier animal protection work.



Taking a deep dive
to the bottom of my heart
and using the give or take method
(discovered, it seems, quite some
time ago)
I decided (back in the summer!)
to give animals a compensation.
For indeed, roughly speaking
(and taking a glance at the people
around me):
Is the monkey the dumbest?
Is the hare the greatest coward?
Or a fox, is it really as cunning
as its muzzle suggests?
Or our constant slandering the ostrich
in connection with its head buried in
the sand...
Is no guy, no lady
acting ostrich-like?
And they do it publicly,
while the ostrich keeps to the desert.
And how often is the lion vilified!
(I myself have a part in this, unfortu-
nately).
That it is evil, ruthless, murderous...
And what is a lion next to people
who wish to murder constantly,
but on a much larger scale?
Donkeys are said to be doing badly,
especially their hearing organs
Is this how the world should be?
(Let everyone ask themselves in their
hearts
and let us have a lofty response
revindicating the donkey).

All things considered,
I, who have been spinning tales all my
life,
I invoke Courage, so dear to me,
and I bow before the animals
for placing purely human acts
in the midst of the Animal World.
I apologise for the already past tense,
which has become deep night...
I apologise to the shadows of animals
that have passed away,
and those which are yet to pass,
for there probably will be many a time,
when an animal, bird or fish helps me.

“Do zwierząt” [to animals], Ludwik Jerzy Kern,
in: Goodbye, Animals!, Krakow 1956