

SCHILLER THEATER

WERKSTATT
Berliner Festspiele 1993
Singspiel in 4 Akten, Regie: Ralf Tiedemann
Musik: Ernst Krenek

Das Gartenfest

Regie: Ralf Tiedemann
Musik: Ernst Krenek

Wolfgang Wipper
Ludwig Gieseler, Johannes Frenck, Friedrich Scherer,
Sven-Martin Hirtig, Ralf Tiedemann

Inszenierung: Ralf Tiedemann
Bühnenbild und Kostüme: E.W. Loewen
Musik: Ralf Tiedemann

**AUTOSTOP
AUTO AUTO
AUTOSTOP
AUTOSTOP**

pražské DIVADLO NA ZÁBRADLÍ
8. a 14. prosince 1991 a 20. ledna
VO VEŠKÝCH HAVĚ PRO

Zábradlí

ie13/6

Průběžná představení
13. a 14. prosince 1991 a 20. ledna 1992
Všechny představení v režii R. Tiedemanna
Vstupné: 10,- 15,- 20,- Kč

**NEJLEPŠÍ
ROCKY
PANÍ
HERMANOV**

DIVADLO
NA ZÁBRADLÍ

**Žena
ZDOST
středění**

PROCE

ETUDY



Václav Havel Library



2011 Annual Report

PRÁZSKÉ DIVADLO NA ZÁBRADLÍ

1991-2011

1991 13. a 14. prosince
1992 20. ledna
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2009 13. a 14. prosince
2010 13. a 14. prosince
2011 13. a 14. prosince

Zábradlí

VYROZUMĚ
Režie: Jan Grigorič
V DIVADLE ŠPIGLA A HUKVY
ve dnech 2., 7., 8., 13. a 14. srpna 1995 v 19.30 a 20.30

PROCE
Režie: Jan Grigorič
V KONORNĚM DIVADLE
ve dnech 16., 17., 18., 19., 20. srpna 1996 v 19.30 a 20.30

ETUDY
V KONORNĚM DIVADLE
ve dnech
24., 25., 27., 28., 29. a 30. srpna 1997 ve 14.30 a 19.30

Zábradlí

Průběžná představení
13. a 14. prosince 1991 a 20. ledna 1992
Všechny představení v režii R. Tiedemanna
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_Introduction

In 2011, Martin C. Putna, who had prepared the publication of the VHL Notebooks and Spiritual portrait within the framework of Czech culture of the 20th century during his time in the post, ceased to be director of the Václav Havel Library. Its new director became Martin Palouš, a former Czech ambassador to the United Nations in New York. When he took over the running of the library, he brought on board the novelist, poet and journalist Jáchym Topol, who began to develop a rich and interesting club programme. At the same time, Martin Palouš built on the institution's foreign contacts and cultivated new ones, resulting in the establishment of a related foundation in the USA in 2012. The goal of this organization is supporting the activities of the Václav Havel Library.

I thank Martin C. Putna and Martin Palouš for their work.

The end of 2011 was a very tough time for the VHL. A key figure of the Czech cultural underground, poet Ivan Martin Jirous, died, while the former dissident scene also lost the novelist Jiří Gruša, and – soon afterwards, on 18 December – Václav Havel too passed away unexpectedly. The Library should therefore in future become a key institution that will cultivate the spiritual, intellectual and artistic legacy of President Václav Havel. Looking ahead, this is a great challenge and commitment for the Library, its leadership and staff, and this will be reflected in the industry of the whole team...

In conclusion, in the name of the entire Executive Board, I would like to thank to Supervisory Board, the employees and associates of the VHL, all those who have provided archive materials and contributed to the research into and greater understanding of the figure of Václav Havel, the ideas, ideals and values that he lived by, and the world in which he lived. The gratitude of the chairman of the Executive Board also goes out to Mrs. Dagmar Havlová, who has devoted enormous attention to the Library and the legacy of Václav Havel from its very foundation. Special thanks belong to Zdeněk Bakala, who has provided long-term and generous financial support to the Library.

Jan Macháček

*Chairman of the Board of Trustees
of the Václav Havel Library*

_The Mission of the Václav Havel Library

The Václav Havel Library was established on 26 July 2004 by Dagmar Havlová, Karel Schwarzenberg and Miloslav Petrušek. While, following the model of American presidential libraries, it is a place for the documentation, examination and dissemination of the life and work of Václav Havel, it is also a centre of the “Havel spiritual world” – a place for reflection on modern Czech history and the Czech position and role in a globalised world, with an emphasis on the issues of freedom, human rights and human creativity. The Václav Havel Library is a “non-profit organization” entered in the register of Public Benefit Companies administered by the Prague Municipal Court (section O, file no. 338).

Located at Kateřinská 18, Prague 2, the Václav Havel Library is a centre for the documentation and research of modern Czech history with an emphasis on disseminating the ideas and works of Václav Havel, playwright, fighter against totalitarianism, leader of 1989's Velvet Revolution, Czechoslovak and Czech president and a symbol of vigilance against despotism of any kind.

The permanent exhibition “Václav Havel: Czech Myth, or Havel in a Nutshell” is located at Galerie Montmartre at Řetězová 7 in Prague's Old Town. The Václav Havel Library uses the space to put on all kinds of seminars, readings, exhibitions, concerts and theatre performances.

_Statutory Bodies

BOARD OF TRUSTEES

Zdeněk Bakala – Chairman of the Board (to 30. 11. 2011, when he also stood down as a member of the Board of Trustees)

Božena Jirků – Vice-Chairman

Táňa Fischerová

Dagmar Havlová

Eva Holubová

Michal Horáček

Bessel Kok

Jan Macháček – Chairman (from 1. 12. 2011)

Mark F. Vydra

SUPERVISORY BOARD

Emil Holub
Dita Stejskalová
Ondřej Jonáš

DIRECTOR

Martin C. Putna (to 31. 5. 2011)
Martin Palouš (from 1. 6. 2011)

EXECUTIVE TEAM

Pavel Hájek – Senior manager
Jan Hron – Editor and archivist
Lucie Prachařová – production
Jáchym Topol – Deputy director for programme
and publications (from 1. 9. 2011)

Activities of the Václav Havel Library in 2011

PUBLIC AND CLUB EVENTS

The majority of events held in 2011 took place at the Václav Havel Library's permanent exhibition space at Galerie Montmartre at Řetězová 7 in Prague's Old Town. The space allows for the very efficient combination of a permanent exhibition on the life and work of Václav Havel with temporary exhibitions and other events across a whole spectrum of genres, such as workshops for secondary school students, colloquiums, lectures, theatre performances, intimate concerts, readings and supplementary sales. For this reason, the Galerie Montmartre can be regarded as something of a "laboratory" in which to test the possibilities and limits for the programme of the library's future, definitive location.

The programme of events in the first half of 2011 followed on from the previous year's dramaturgy, which was based on large thematic cycles and linked the public club activities of the Library with its publication schedule. The leitmotif of the Library's programme in the January to June period was the visual art and literary output of the Vokolek family from Pardubice. In connection with the appointment of Martin Palouš as the institution's new director, the second

half of the year saw an intensification and diversification of the VHL's programme, above all in the area of club activities.

_Ceremonial Closing of the Exhibition "Plato on Kampa – LOTR at Hrádeček" 15. 1. 2011

Closing of an exhibition portraying, by means of period documentation, a unique intellectual association, Kampademie, which was a recreation of Plato's academy located on Prague's Kampa. Where in the 1970s and '80s the interests of Václav Havel intersected with various philosophical themes, the joy of playing and admiration for Lord of the Rings? That is just what was seen in Kampademie, a revival of Plato's academy on Kampa, whose members numbered Tomáš Halík (Gandalf), Radim Palouš (Elrond), Martin Palouš (Sam), Daniel Kroupa (Frodo), Pavel Bratinka (Gimli), Helena Webrová (Mulier) and Ivan M. Havel (Puzuk).

_ "Bohemia to Saints, Solitude to Daredevils (and Tributes to Celebrities)"

21. 1. – 29. 1. 2011

Exhibition of the same title consisting of pictures, drawings, graphic art and sculptures, prayers and shouts from Vojmír Vokolek, one of the most distinctive Czech artists of the 20th century. The show was curated by Martin C. Putna and Václav Vokolek.

REACTIONS:

What is a Man Capable Of? What is Time?

In the inflated avalanche of cultural programmes, projects, productions and events of all kinds that are daily "plonked" on ordinary people, crushing them, pleasure can be found in a modest exhibition that you can take in with a few steps but that allows you to touch the whole, the universe. I came across just such a "pocket" exhibition at the Václav Havel Library at Prague's Galerie Montmartre, where one small room contained a number of objects, drawings, sketches, studies and transcribed phonetic poetry by the visual artist and painter of frescoes Vojmír Vokolek (1910–2001), who died 10 years ago this summer.

Cut metal, rusty barrels, split blocks, rocks, walls, letters and announcement machines constituted the base material with which he built his statues, objects and poems. I write "built", but it would perhaps be more apposite to say that Vokolek reconstituted or composed

metaphors and similes about the creation of the world, about origin and dissolution, about the first man, about temptation, about death.

Many of Vokolek's works have been permanently destroyed. Several church frescoes, stations of the cross and wooden objects have succumbed to human bestiality and boorishness, or have fallen apart due to rain, snow and woodworm. The artist himself was not unduly dismayed by this, commenting laconically and with amused distance: "I'm glad when time works on it." At the Prague exhibition I "summoned" him again, along with several visits made to his home in Pardubice.

He was a taciturn and tall figure, as if hewn out of one piece of stone whose growth rings bore the marks of the family artistic "smelting works". His father was the owner of a printing works (beautiful books were printed there for Stará Říše, Deml, Reynek and Josef Čapek), while his brother Vlastimil was a master printer and a second brother, Vladimír, was a preeminent poet. They were something of a brotherly "manufacturing" triad, who referred to themselves as the Lis tři bratří (Three Brothers Lis). Sister Květa, standing in the background, ought not to be forgotten either. She was a woman monastic in bearing and service, imprisoned in the 1950s by the Communist regime, who selflessly looked after her brother Vojmír and others until the very end. (...)

Miloš Doležal, 8. 3. 2011 Týdeník Rozhlas, p. 8, Fejeton

Above a Sea of Dead Artefacts

The vanishing 20th century presents art historians with the task of finding any values that are still alive and have crossed the border of the millennium not as artefacts but as live, testifying works. The balance is feeble, so it is necessary to turn to what in its day was not regarded either by theoreticians or lay people as art, and which even its creators had doubts about. Among the latter is Vojmír Vokolek (1910–2001), who came from a Pardubice family whose talented offspring created from a commercial printing works the elite Lis tři bratří (Three Brothers Lis) publishing house in the 1930s and '40s.

Vojmír studied graphic art at the Prague Academy under T. F. Šimon, although, characteristically, in 1934 he refused to pick up his diploma, which he regarded as an irrelevance (unlike today's art M.A.s, for whom art often finishes with the attainment of a diploma). At the small but eminent Galerie Montmartre exhibition space, which highlights figures on the frontier between literature and visual arts close to the generation and sensibility of Václav Havel, Vojmír Vokolek is showcased until the end of May by a brief but apt selection under the title *Čechy světcům, samoty odvážlivcům* (a poetry to celebrities) (Bohemia to Saints, Solitude to Daredevils (and Tributes to Celebrities)).

His early period is recalled via a number of sober, Cezannesque pictures, capturing, in the Reynek style, close friends and relatives.

While Bohuslav Reynek, with whom Vokolek shared a deep faith, focused in the 1950s on one area – family and place – Vojmír Vokolek became after the dissolution of the family printing works in the early 1950s a wanderer, leaving deliberately non-durable traces in Bohemia and Moravia. He exhibited in Pardubice for the first and last time in 1937. He later worked as a restorer, after deciding to use his own art to revive the moribund tradition of art in sacred spaces.

The Prague exhibition is intended for those already familiar with Vokolek's work. But few know at first hand the 10 churches decorated by him; rather they know them from exhibitions, monograph catalogues, short films featuring the author's fascinating poetry performances, or perhaps from an installation at Pecka Castle or the museum in Holešov. The church frescoes, which in the preconciliar era situated the Catholic Church in the reality of the modern world, have for the most part disappeared. With the passing of time, it has become clear that wonderful Catholic art was created in this country in the 1950s and 1960s, and was usually destroyed by churchgoers. Similar to those works is a draft of a key Vokolek project from 1954, a traditional, unimposing mosaic of St. Francis at the Capuchin church in Brno.

Vojmír Vokolek decided to cease with such work in 1983. He changed his surname and returned to his Christian name, becoming Josef Müller. Using chopped, sometimes coloured wooden blocks and found boulders (like the sculptor Valerián Karoušek) and metal, he created powerful installations that he left at various places – unfortunately, at places where they in most cases perished. However, some tiny pieces are on view at the exhibition, as are a number of unmistakable sculptures from curved metal. Sadly, there is no video of Vokolek's poetic, sometimes more phonetic, presentations; these were not so-called artistic performances, but the strong voice of a self-focussed saint who did not want to be seen but heard.

The Vokolek exhibition at Prague's Montmartre, creditably organised by his nephew Václav, can be read as a collection of small testaments to work that is great, unmistakable and ever more readable in the spiritual memory. This, in its non-material, spiritual essence raises it above the sea of dead artefacts that the 20th century has endowed us with.

Pavel Ondračka, 11. 4. 2011 Host, p. 56, Periskop

–“February in the Ether”

25. 2. 2011, 20.00

Public reading of the poem *Únor* (February) by Vladimír Vokolek, which in all likelihood was the first reaction in poetry to the 1948 Communist takeover. The recital, by important figures in Czech culture, was broadcast live on Czech Radio 3 – Vltava.

REACTIONS:

Anniversary of the Bolshevik putsch marked by reading of period poems

Well-known figures from Czech culture and public life will tonight mark the anniversary of the Communist takeover of February 1948 with a reading at the Václav Havel Library of Vladimír Vokolek's poems *Únor* (February) and *Rekviem za Jana Masaryka* (Requiem for Jan Masaryk).

The organisers say that they represent that era's first poetic reaction to the Communist putsch. Vladimír Vokolek, who died in 1988, is primarily regarded as a meditative poet and a representative of so-called spiritual poetry. On *The World at 8*, the director of the Václav Havel Library, literary historian Martin C. Putna, placed Vokolek in the *Zahradníček* generation, who were known as Catholic poets. "He stayed a bit outside the mainstream, in inner solitude. In *Děčín*, where he lived for most of his life, and not of his own volition, few were aware that he wrote," said Putna. "As far as is known, Vladimír Vokolek was really the only person at home in Czechoslovakia who directly described the takeover and its crimes, treating of such themes as the putsch itself, the death of Jan Masaryk, and Archbishop Beran's resistance to the subjugation of the church." Vokolek served as a library director in *Děčín*, before being dismissed in 1954. Putna also pointed to writers in exile, such as Karel VI Schwarzenberg, for whom writing poems was a way to let off steam. "But at home the main scene was silent." Participants in this evening's reading will include direct witnesses of the events of February 1948. "The reading will be launched by Jiří Stránský, who was a political prisoner in the 1950s. Other people will alternate – politicians, prisoners, Charter signatories, dissidents. So will far younger people, who want to express their view that the Bolshevik putsch was a putsch, and that it cannot be relativised," emphasised Martin C. Putna. Czech Radio 3 – Vltava will broadcast the readings of Vladimír Vokolek's poems live.

Tomáš Pavlíček, Milan Kopp, 25. 2. 2011, zpravy.rozhlas.cz, Literature

“How to Teach about Havel”

26. 4. 2011, 18.00

Ceremonial presentation of Nina Rutová's book *Havel in a Nutshell: 14 Lessons on One Person and Every Era for Teachers and Students*, which is intended for secondary school teachers. Nina Rutová's book contains, in the form of work sheets, concrete instructions on how to teach about the life of Václav Havel, on the subjects that he thought deeply about, and on totalitarianism, in which he spent most of his life.

REACTIONS:

26 APRIL

OLD STAR HAVEL The ceremonial presentation of Nina Rutová's book *Havel in a Nutshell* took place at the Václav Havel Library's space at *Galerie Montmartre*. The new publication, subtitled *14 Lessons on One Person and Every Era*, is intended for secondary school teachers in the fields of social sciences, history, media, art and the Czech language. It contains concrete instructions on subjects that Václav Havel focused on in his works: dissent, conscience, *čecháčkovství* (Czech small mindedness), and democratic discussion. In the early part of the evening the theatre group *Old Stars* commented on the book by means of theatrical sketches.

Hana Měrková, 17. 5. 2011, Divadelní noviny, p. 3, Kronika

_Michal Pullman:

The End of Experiment

3. 5. 2011, 19.30

The History Society of the Arts Faculty of Charles University, in conjunction with the Václav Havel Library, invites you to the presentation of Michal Pullmann's book *Konec experimentu. Přestavba a pád komunismu v Československu* (*The End of Experiment: The Reconstruction and Fall of Communism in Czechoslovakia*). Guests: PhDr. Michal Pullmann, Ph.D. (Institute of Financial and Social History, Arts Faculty of Charles University), Prof. PhDr. Pavel Barša, M.A., Ph.D. (Institute of Political Science, Arts Faculty of Charles University), Mgr. Adéla Gjuríčová, Ph.D. (Institute of Contemporary History, Prague). Michal Pullmann will introduce his book, while Pavel Barš and Adéla Gjuríčová will also present papers.

_Amálie no. 86:

The Future of the Václav Havel Library

30. 6. 2011

A closed discussion with the founders, members of the executive board and employees of the Library with Václav Havel's close associates on the development of the institution after 1 June 2011, when Martin Palouš assumed the post of director. The evening was chaired by Michael Kocáb.

**_Announcement of the Third Year
of the Václav Havel Library
Literary Prize for Best Student Essay
28. 8. 2011**

Despite relatively low participation by students the previous year – probably due to the overly explicit formulation of the theme (“What is still absurd, and what is it not possible to take the piss out of?”) – it was once again apparent that the essay form is close to students and that some of them are capable of using it masterfully. For those reasons, the theme of the third year’s competition was very broad: “Freedom of speech and modern communication technology – two sides of the same coin?” The competition was held under the Ministry of Education project Support for Competitions in Interest Education for the 2011/2012 School Year.

**_Memories of a Stagehand
15. 9. 2011, 19:00**

Theatrical evening with Andrej Krob, screenwriter, director, creator of the Original Videojournal and, last but not least, a leading actor at the theatre Divadla na tahu.

**_Division of the Past
29. 9. 2011, 19:00**

Ceremonial presentation of Rozdělení minulostí: Vytváření politických identit v České republice po roce 1989 (Division of the Past: Creating Political Identity in the Czech Republic after 1989), a book by Adéla Gjuričová, Michal Kopeček, Petr Roubal, Jiří Suk and Tomáš Zahradníček.

**_Autumn Poems
13. 10. 2011, 19:00**

First reading by leading authors of the publishing house TORST: poets Zbyněk Hejda and Ivan Martin Jirous.

**_The Novel is a Report
from a Great Distance
18. 10. 2011, 19:00**

Second reading by leading authors of the publishing house TORST: prose writers Petra Hůlová and Markéta Pilátová.

**_Václav Havel – Vilém Prečan:
Correspondence**

**20. 10. 2011, 15.00, Museum Kampa,
Praha**

Launch of the book Václav Havel – Vilém Prečan: korespondence (Václav Havel – Vilém Prečan: Correspondence), hosted by the Czechoslovak Documentation Centre, Museum Kampa and the Václav Havel Library.

**_TORST and Portraits
20. 10. 2011, 19:00**

Closing evening of celebrations for the 20th anniversary of the TORST publishing house, including the ceremonial launch of the book TORST (Twenty Years of a Publishing House) and the opening of Portraits, an exhibition of photographs of Czech writers by Viktor Stoilov.

_On Theatre

**31. 10. 2011, 18.00, Divadlo Kolowrat,
Praha**

Discussion evening dedicated to the samizdat magazine O divadle (On Theatre) attended by its editors and editorial committee. The meeting was organised by the Association of Czech Theatre Critics in conjunction with the Václav Havel Library, the National Theatre and the Arts and Theatre Institute.

**_Cakes and Puppets and Václav Havel
4. 11. 2011, 19:00**

Festival flash performance at the Václav Havel Library of Mountain Hotel, a one-act play that Václav Havel wrote in 1976, by the Cakes and Puppets (Buchty a loutky) theatre.

**_Motomorphosis and Staged Readings
of the Sketch Ela, Hela and Stop**

17. 11. 2011, 19:00

Lubomír Houdek, Lenka Jungmannová, Václav Havel – Motomorphoses. Václav Havel wrote the sketches Motomorphoses and Ela, Hela and Stop for Ivan Vyskočil’s review Hitchhiking at the turn of 1960 and 1961. However, they were never performed and were forgotten. Thanks to efforts bordering on detective work by Lenka Jungmannová, they have now finally been published in book form (Galén, 2011). “I’m touched that the book is coming out, because Hitchhiking was the first text that I took part in as an author and which was presented on stage,” said the writer himself. Staged reading: Ela, Hela and Stop Directed by: Hana Burešová Featuring: Naďa Vicenová, Jaroslava Pokorná, Pavel Batěk.

**_Ne vakerav me – miro jilo vakerel
(That's Not Me Saying That – It's My Heart)
24. 11. 2011, 19.00**

An evening of contemporary Romany literature featuring readings by Andrej Giňa, Jana Hejkrliková and Irena Eliášová. The evening also featured the launch of an exhibition of photographs of contemporary Romany writers by Lukáš Houdek. It was hosted by Karolina Rvvolová, a Romany studies specialist, translator, and author of countless essays on Romany literature.

**_Totalitarianism and Authoritarianism
6. 12. 2011, 19.00**

A lecture by PhDr. Radek Buben, director of the Institute of Political Science at the Arts Faculty of Charles University on the subject: Totalitarianism and authoritarianism, or a guide for the intelligent non-political scientist to the world of “strange” concepts.

**_The World-Altering Power of the
Freedom of Speech (Symposium,
Evening of Solidarity/Concert)
9. 12. 2011, from 9.00, Archa Theatre,
Prague**

An international symposium on the role of freedom of expression in today's globalised and culturally and religiously non-homogeneous international society. Accompanying programme: Exhibitions created by the NGO People in Need, “Press Against Persecution – Cuban Samizdat 2000–2010” and “Silenced Voices: An Exhibition About Murdered Human Rights Activists in Russia”. Evening public meeting featuring participants in the symposium, moderated by Carl Gerschman. Concert by the group the Plastic People of the Universe. Organised by the Václav Havel Library in conjunction with People in Need and Archa Theatre.

**_Karel Hvíždala:
Gruša's Guard on the Rhine
12. 12. 2011, 16.30**

Ceremonial launch of a book of interviews Karel Hvíždala conducted with the poet and diplomat Jiří Gruša. “Grušova hlídka na Rýnu (Gruša's Guard on the Rhine), contains interviews conducted over nearly 30 years in Bonn, Vienna and Prague,” said Hvíždala. “If Edvard Beneš was an Austrian for Jiří Gruša, then he himself was a European, like, to name our most interesting ones, St. Vojtěch, Comenius and

Milan Kundera. The last time we saw one another, on 1 October 2011, he said something to me along these lines: We still haven't understood that diplomacy and politics aren't just about defending national interests, but also spreading common sense. And that it isn't just an ideological task, but burdensome work finding arguments and meaningful dialogue. And if another crisis comes, God help us: The same goes in politics. When it comes to bad things you need a testimonial, and the crisis will deliver that to those hungry for power at any price. In a few days I'm having an operation and He (pointing to heaven) will decide if he needs still needs me and wants me to write something, or whether he doesn't want me to see how a homeland-trap will open up beneath us.”

**_To Just Rule Yourself Over Yourself
15. 12. 2011, 18.00, MeetFactory, Praha**

An evening dedicated to life in Cuba from the point of view of the dissident and independent journalist Omar Rodriguez Saludez. Along with 74 other dissidents, he was arrested in 2003 and sentenced to 27 years in prison. In 2010 he was released and expelled from Cuba. The screening of the documentary Voices from the Island of Freedom, which focuses on political prisoners and their families, got underway at MeetFactory at 18:00. The projection was followed by a discussion with Omar Saludez, who was also one of the film's makers. The evening, which also featured an exhibition of photographs from Cuba by Pavel Hroch, was organised in conjunction with People in Need and the Václav Havel Library.

**_Announcement of the Results of the
Václav Havel Library Literary Prize
for Best Student Essay**

22. 12. 2011, 18.00

The subject of the competition's third edition was: Freedom of speech and modern communication technology – two sides of the same coin? Some 29 students from Czech secondary schools took part and their work was judged by a jury consisting of Dita Fuchsová, Jan Hron, Petra Hůlová, Pavel Ryjáček, Adam Šúra.

The winning essays were by:

- 1st place: not awarded
- 2nd place: Martin Čaha
- 3rd place: Jakub Vaněk

One of the key genres of Václav Havel's work is essays—on literary, artistic, social, political, and spiritual topics. His essays, such as *The Power of the Powerless* and *A Word About Words*, have become classic texts of Czech literature; they have been translated into tens of languages, and are among the few truly world-famous works of Czech culture. This is also why it is necessary to keep cultivating the essay genre in the Czech language, not in the sense of imitating Václav Havel's writing, but in the spirit of his courage to name unpleasant problems and search for unconventional solutions to them.

**_Tribute to VH at Lucerna
23. 12. 2011, 17.30, Lucerna Palace,
Prague**

A final farewell with Václav Havel in the form of a colourful collage of various genres, styles and artistic directions: music, theatre, film, photography, readings...

ACCOMPANYING EVENTS

**_Second Meeting with Anna Pammrová
17. 3. 2011, 17.00**

Second evening dedicated to the life of Anna Pammrová (1860–1945), organised by the Otakar Březina Society in conjunction with the Václav Havel Library.

**_I Simply Can't Live Otherwise
17. 3. – 15. 5. 2011, National Museum –
Vítkov National Memorial**

Exhibition borrowed from the depository of the Václav Havel Library focuses on the opposition group the Committee for the Defence of the Unjustly Prosecuted and its activities at the turn of the 1970s and 1980s.

**_Between Otakar Březina
and Václav Havel
12. 4. 2011, 17.00**

Evening dedicated to the essays *Slovo* (The Word) by Otakar Březina and *Slovo oslovu* (A Word About Words) by Václav Havel, organised by the Otakar Březina Society and the František Bílek in conjunction with the Václav Havel Library.

**_“My landscape, I would wipe your feet
with an unwoven ponytail”**

16. 11. 2011, 17.00

Evening composed of texts by the novelist and poet Ludmila Klukanová in connection with a reading of her just completed book *Pozdní čas nastal nám* (Late Time Has Come to Us) and a signing session. The event was organised by the Otakar Březina Society in Jaroměřice nad Rokytnou in conjunction with the Czech PEN Club and the Václav Havel Library.

PUBLISHING ACTIVITIES

The Library continued to publish the quarterly Václav Havel Library Workbooks, which carry the latest results of the research work carried out by the institution and its associates:

Václav Havel Library Workbooks 2011/1:

Vladimír Vokolek – Anecdotic, anonymous nation

Poems about the Communist putsch written in 1948–1950; evidently the first poetic reaction to the Communist takeover and life in the lie that followed. Vladimír Vokolek is commonly classed as a spiritual poet. However, his life and work were more “in solitude” than “in line”. Unlike most others, the spiritual poets regarded the Communists' ascension to power as a national and ethical disaster (viz. Zahradníček's *Znamení moci/Sign of Power*). That said, even among them Vladimír Vokolek was the only one who in his poems (*Únor/February; Rekviem za Jana Masaryka/Requiem for Jan Masaryk; Kašpar Hauser*), with the original collective title of *Hic iacet*, was inspired directly by the 1948 putsch and the subsequent liquidation of undesirable persons – specifically Jan Masaryk and Archbishop Josef Beran. Kašpar Hauser, a hero of German legend, without a past or future, is a metaphor for the depersonalised present of the “anecdotal, anonymous nation”.

Václav Havel Library Workbooks 2011/2:

**Václav Černý: The Development and Crimes
of Pan-Slavism**

Just as Vokolek's poems are a direct artistic reaction to the Communist putsch, Václav Černý's book was an intellectual reaction. At the start of the Communist era, in a period of broad enthusiasm for the Slavic Soviet Union, he laid

out the historical roots of Pan-Slavism: from German Romanticism to the Czech National Revival to Pan-Russism and its use by Soviet and Czechoslovak Communists. Černý's work documented the hidden resistance of the Czech spirit, and it remains completely topical today. The massive increase in the Russian presence in the Czech Republic at the beginning of the 21st century requires an understanding of why so many Russians may sincerely believe that the Czech lands are part of their sphere, and why some Czech politicians' talk about friendship with Russia is so dangerous to Czech national interests. The Development and Crimes of Pan-Slavism ought to become required reading for every Czech teacher and journalist.

**Václav Havel Library Workbooks 2011/3:
Václav Havel (Atom) – The Book of Life**

It is commonly known that Václav Havel's grandfather Václav Havel (1861–1921) was an entrepreneur in the construction sphere and a supporter of Czech culture. However, few are aware that he himself began to display creativity towards the end of his life, when he wrote a book that examined in a highly distinctive manner the point of overlap between religion, science and philosophy. The authorial and philosophical aspect of his personality has to date been kept hidden, partly because he wrote under a pseudonym. Václav Havel was a supporter of Czech theosophy (the Czech Theosophical Society was given space in his newly built Lucerna), while at the same time cultivating practical spiritism. Indeed, spiritism was the subject of his only book, *Kniha Života* (The Book of Life), which was published, under the pseudonym Atom, by the Czech Theosophical Society as part of the newly established series *Projevy neznáma* (Expressions of the Unknown) in 1920. How should we judge the “ecclesiastical”, that is occult-spiritualist, bent of Václav Havel and his environment? Spiritist practice, with its spirit boards and speaking media, is an easy target for ridicule. However, that important thing is not the era's concrete practices of communication with the spirit world, but the very drive to communicate with it, the desire to cross the border of materialism and positivism towards “some kind” of spirituality, and to cross it by means of methods and devices which in that era seemed to be “alternatively” scientific. The Book of Life, in which Václav Havel “experienced and reported back”, could be dismissed as

a mere period curiosity. Alternatively, we could take it seriously as the first text published by a member of the Havel family and one that offers an overview its author's philosophical-religious views.

The fourth edition of the Václav Havel Library Workbooks – comprising excerpts from the intellectual diary of the philosopher Ladislav Hejdiček including an extensive consideration of Václav Havel from the turn of 1988 and 1989 – will come out, for organisational and operational reasons, in the middle of 2012.

Two publications came out in 2011 as part of the Václav Havel Library Editions series, which is focused on more extensive work:

Martin C. Putna: Václav Havel. A spiritual portrait within the framework of Czech culture of the 20th century.

“I regard Martin Putna's book, Václav Havel. Duchovní portrét vrámu české kultury (Václav Havel. Spiritual portrait within the framework of Czech culture) as an extremely important work about an extremely important figure in Czech history,” Erazim Kohák wrote in a review. “This is not a regular biography, a factual description of events. Putna presents to the reader his own, cultivated interpretation of the meaning of the cultural environment in which Václav Havel arose and lived. He offers the insider's view of somebody directly involved, while in his descriptions adopting the detached view of a historian. He has built this work on exceptionally careful study of the available sources. In addition, Putna writes readably and with elegance. In my opinion, this book is a fundamental achievement in the to-date mainly superficial and often biased thinking about Václav Havel. It sets a new, high standard.”

REACTIONS:

Legend of the journey to the ring and back

Literary Wednesday: Putna's Havel and superstring theory instead of rock'n'roll

In connection with the premiere of the film *Leaving*, Martin C. Putna, then still director of the Václav Havel Library spoke publicly about his “employer” in such an unflattering manner (there was mention of a “geriatric caprice”) that one was forced to consider his bad taste, and not necessarily in terms of films. It occurred to many people that it was perhaps linked to the end of his directorship.

Perhaps. But Putna's real "farewell" to Václav Havel is his essay-style book *Václav Havel. Duchovní portrét v rámu české kultury XX. století* (Václav Havel. Spiritual portrait within the framework of Czech culture of the 20th century). And it is dignified. Not empty adoration, but rather an aesthetic portrait of a high standard.

First it needs to be said that so much has been written about Havel that a person even slightly in the picture must have a sense that delivering something new is difficult. It is of course possible – if the reader cares – to root out something more from his private life; it is possible to uncover some detail in the archives; and it is possible to produce some new interpretation. But it is hard to imagine an entirely "new" Havel. Actually, somebody may produce a kind of "Havel upside-down", but it won't be the Havel that we've had the opportunity to digest consciously over the decades. Even attacks on him are always the same.

However, Putna has written a book introducing a new Havel, and frequently in an unexpected manner, albeit one that even for a moment does not give the reader the sensation that he is removed from the man we think we know. Rather it resembles a portrait that we approach in a different light or from a different angle. We see what we saw before, but still differently.

Putna's book is in essence an extension of his essay *Spiritualita V. H* (The Spirituality of V.H.), which came out two years ago. Even then it was something new; Putna was perhaps the first to examine the soil from which grew Havel's particular form of spirituality, which is in no way in the real sense of the word "religious", never mind of the church, but always gravitating towards the extrasensory, the spiritual, perhaps the irrational. Naturally, Havel is also somebody who is very rational, pragmatic and with a sense of the material dimension of things, even perhaps pleasure-seeking and inclined to worldliness. By the way, in this Putna perceives an element of his uncle Miloš, the well-known *Barrandov bon vivant*. But Putna is mainly, actually only, interested in that which he has after all been writing about for years (viz. his *Dějiny české katolické literatury* (History of Czech Catholic Literature)): man in his spiritual dimension. After all, despite what the Marxists say, it determines his behaviour and deeds in the most fundamental manner. It is not possible to conceive of Havel's historical agency without it.

What does Putna reveal? He begins with curiosity regarding the spirit world, which, strikingly, remained with Havel his entire life. It is a kind of family bent towards the "spiritual improvement of the world". This started with the occult tendencies of his grandfather, the prominent builder of *Lucerna*, Václav Havel, who towards the end of his life became an enthusiastic spiritist, spurred by his relationship with the distinctive thinker Anna Pammrová, who corresponded with Otokar Březina. It continues with his father Václav, also a successful entrepreneur, who took his spirituality from the USA and the American Unitarian Church, which was also the church of Charlotte Masaryk.

It was in this idealistic but also inclined to conspiracy environment (it was simply understood that their father was a member of a Masonic lodge) that Václav and Ivan grew up. They soon began attempting something similar, albeit in historically very straitened circumstances. The inclination to always be organising something, putting things together and in so doing look after their surroundings, or even the community, came to Václav in particular as the continuation of a family tradition. Charter 77 and Havel's leading role in the "community of the shaken" or in the parallel ghetto perhaps has its beginnings in the joined hand of that era's spiritist circle.

The eclectic but ardent Putna employs experienced, fitting touches to outline Havel's early years, that is the '36ers that Pavel Kosatík described so cogently in his book (2006). He considers the first person to whom Havel was genuinely devoted, the Brno philosopher Josef Šafařík, whose works his father had given him, and provides short portraits of those, like the philosopher J. L. Fischer or Ivan Vyskočil, who stood at the start of his journey as a playwright and whose influence was such that Havel's beginnings can actually be credited to Vyskočil. In view of Putna's relationship to Kafka (he doesn't like him, wrongly perceiving him as a writer for snobs), he devotes an interesting passage to the Havel Kafka relationship which is more declared and of sensibility than actually verifiable, though that doesn't mean it wasn't sincere. And so on. It has to be said, however, that a whole bunch of "pure" literati and theatre people are not touched on, and we learn nothing of Havel's relationship to Kolář, Hrabal, Škvorecký and others; not even Jan Grossman, whose influence on Havel's plays and more was indubitably of fundamental importance.

However, in reality, the book's framework is, in the narrow sense of the word, "spiritual" rather than "cultural". The more that literary figures are overlooked, the more space Putna gives to the thinkers and philosophers that abounded around Havel and which, by contrast, attracted him, a man who was in philosophical matters a dilettante, but also keen and attractive to genuine philosophers. A large role in Putna's spiritual biography is played by brother Ivan, who, although younger, was Václav's more academic and intellectual – if less artistic – partner. Putna avoids drawing parallels with the Čapek brothers, but does include the detail that while Josef gifted Karel the word robot, Ivan provided his brother with the "ptydepe" of *The Memorandum*. For many, learning about the society that Havel got mixed up with, particularly in the 1980s following his return from his longest jail term, will represent a new discovery. There was a prologue to this, however, as Ivan and his philosophical friends, such as for instance Zdeněk Neubauer, conducted a de facto semi-covert interview by correspondence with Havel, the fruit of which were the *Letters to Olga*, Havel's most philosophical book. The group was a society of friends (including the future politicians Daniel Kroupa and Pavel Bratinka), who went by the

name Kampademie in reference to the locale of Radim Paluš, at whose place they met. In a serious but also ironic play on “Plato’s academy” they were engaged in what we might refer to as non-institutional philosophy between science and myth, philosophy and mysticism. For them Tolkien’s *Lord of the Rings* was a cult literary work...

Most described themselves as Catholic, though they were markedly unorthodox. Putna writes that Havel in prison came close to a real conversion to Christianity, which the genuine convert Ivan Jirous made fun of while the confirmed atheist Zdeněk Urbánek was horrified; Havel’s cellmate, the current primate Dominik Duka, who returned from jail somewhat earlier, dampened the enthusiasm and surprise of his friends, saying it wouldn’t be that hot. All of these things are fitting in a spiritual portrait, even if they appear mere details. In the conclusion, there is a clear attempt by Putna to drag it all into a general, symbolic tableaux in which Havel’s journey culminates in a near mythological peak, his ascension to the Castle, which genuinely had elements of a “return of the king”. He becomes – borrowing from Tolkien – the owner of the ring, which, however, changes into a curse. All power saps: the question isn’t if, but how much. Havel’s spiritual vision foundered, but even after that foundering there remained many values that further generations will draw on, Putna concludes. However, they first need to take notice of those values.

Jiří Peňás, 1. 6. 2011, Lidové noviny, p. 8, Kultura

Václav Havel as a point of intersection

This monograph serves as a reply to a number of earlier studies, panegyric and defamatory, without turning Václav Havel into a sacred icon.

In an era of financial and other crises, it is as if it were time for thought-provoking books. I have in mind three: Jiří Gruša’s coruscating and suppurating essay *Beneš jako Rakušan* (Beneš as an Austrian); the historical exposition of the Czech 20th century documented by the erudite and brave (for some Czechs) choice of his protagonists in Mariusz Surosz’s *Pepíci*; and above all Martin C. Putna’s *Václav Havel. Duchovní portrét v rámu české kultury XX. století* (Václav Havel. Spiritual portrait within the framework of Czech culture of the 20th century). The three books have appeared on the market almost simultaneously, as if expressing the public’s need to free themselves from the superficial froth of the day and glimpse from our reality something more substantial.

Putna’s monograph is the latest in a series of studies of Havel and differs sharply from the rest by precisely defining and sticking to a means of examination and argumentation. It even seems to be intended as a reply to some of those earlier studies, panegyric and defamatory, without turning Václav Havel into a sacred icon. However,

limiting the theme, gives Putna a certain advantage, allowing him to consider his subject in some depth. At the same time, the book is so honest that it doesn’t generate the suspicion that there was a personal viewpoint behind its writing. Naturally, Martin C. Putna capitalised on the fact that as director of the Václav Havel Library he had access to important and previously unknown sources. But that is all he has gained thanks to his advantage. It is not a servile book. I apologise for this approach, but Václav Havel is surrounded by such strong public excitement, that I regarded it as necessary to write this note.

A good book provides two testimonies: one about whom and what is being narrated; and a second, not immaterial, about who is doing the narrating. The book writes about what the public does not know about Havel, but the focus is not on him alone, and the approach to writing about Havel adopted by Putna makes the author himself an equally interesting and traceable figure. In the book we can read all about Havel, both the new and the known, placed in a fresh context. I would like, however, to describe why and how Putna’s original approach has impressed me.

The book traces the entire arc of Havel’s life. It begins with grandfather Václav Havel, whom his grandson never knew personally, an entrepreneur in construction who is linked to Prague’s Lucerna. Under the pseudonym Atom, he is the proven author of the occult *Knihy života* (Book of Life) and was romantically involved with the poet and spiritist Anna Pammrová. He is followed by father Václav M. Havel, also a construction entrepreneur, whose name is associated with Prague’s Barrandov, who founded and led various organisations, and who was influenced by Masaryk’s unconventional thinking and American experience. Havel’s early years, spent in the 1950s, a fateful decade for the country, are also covered elsewhere and in the memoirs of the “’36ers”; the passages on the 1960s, meanwhile, examine Havel’s well known beginnings in the theatre and his first public engagement.

Fact-based historicity dominates in the description of Havel’s youth. However, as soon as Havel becomes a public figure, Putna enters the territory he defines in his introduction in the following words: “The actual aim of this book is to describe the clear and hidden cultural streams in which Havel was active in the course of his life’s journey and to place them in the broader framework of his work and life, his ‘spiritual portrait’.”

Putna’s interpretive system is built on surrounding Havel’s dissident and prison years, his realignment to the picture of “Czech myth” and author of the Velvet Revolution, and his years as president with all kinds of external stimuli – philosophical, theological, religious, literary and personal. In this way he makes of Havel a fixed point, a point of intersection, a “historical-cultural” whole whose scope Putna himself defines, and on the basis of which he then examines to what extent these spiritual influences modelled Havel, which of them he accepted, transformed, “Havelised” and passed on. It is a highly creative method enabling two departures: it raises the idea ever higher, to the spiritual

world, and therefore prevents banalities or tabloidization; and it opens to the reader the cultural and spiritual spheres that are not entirely apparent and that arise in connection with Havel's engagement. Havel's official (and therefore as open and objective as possible) biography, to which I believe nobody is capable of achieving, would look different from Putna's disquisition. It would be mainly based on Havel's actions.

Putna is not so concerned about actual facts but their spiritual source and background. He hides nothing, mentioning without disconcertment, for instance, Havel's libertinism tinged with eroticism, his failure in 1977, and his political and personal mistakes. However, he examines even such delicate moments only as a starting point towards a deeper understanding. Furthermore, much of what we read in Putna's telling would in an action-based biography be limited or even suppressed as inconsequential.

Putna's writing flows by separating the life of action from the spiritual life he is not denying their connection, but giving preference to the influences and moulds of the world of the spiritual. He starts from the written and returns to the written. He doesn't examine the points where Havel's ethical proclamations diverge from his actions, and he is uninterested in ridiculing them. Neither does he consider whether Havel has done a disservice to that which he writes and says. But he does not do so because he adores Havel. His view is sober, decent, and respectful, but he never overlooks that which he cannot overlook within the scope of his subject. While he always maintains a high view, he finds a vibrant way of discovering something more important than Havel's human misconduct, large and small.

By limiting himself to writing a spiritual portrait in the framework of the Czech culture of the 20th century, Putna writes about nothing less than the search for the soul, spirituality, the spirit of place and time. A search that Havel enables as a glue, an intersection, a connection, an intersection point, and which is all the more important because Havel is aware of his role.

I would even write that in the present day it would be hard to find a different central point of various directions than Havel's keen eclecticism and desire to lead and to serve as a glue at the point of overlap between many influences, from which as an eclectic he draws and which he organically and sometimes successfully, sometimes unsuccessfully, reincarnates into public activity. Putna does not judge, Putna wants to understand and in places it seems that he understands Havel more than Havel himself.

It is not only thanks to his method that he thwarts cheap judgements. As he maintains his idea at the high level, he elucidates not only from Havel's surroundings but also from the broader context of Czech culture spiritual phenomena that which we would not have noticed in such a striking form. And maybe, maybe, Putna chose Václav Havel for his monograph because at several points he could anchor his meditation in

an area particular to him, in proximity to Christianity, Catholicism, faith and the existence of God. Thanks to this he opens a view to a figure that he himself respects. So in Putna's version his own kind of comparative study is created, one enabled by Havel's active and inquiring personality.

Putna makes a positive value of Havel's eclecticism, labelling it philosophising amateurism and, as Havel is surrounded by a self-chosen spiritual world, he uncovers layers and figures which without Havel being their central point we wouldn't have recognised. They would be loners, some of whom would have been remembered in an encyclopaedic dictionary; however, in that factionalism they would not have borne the spirit of time and place. I have in mind here concrete figures, such as Zdeňek Neubauer, commentator of Letters to Olga, Jiří Němec, Ladislav Hejdránek and the Kampademie scholar Radim Palouš, Havel's brother Ivan, and Martin Jirous, whose portrait by Putna is rather different than the usual version.

Neither the refinement nor the purposefulness of Putna's text prevents the book from inviting speculation. When somebody offers cogitation, mull his offer. Putna has written a wonderful passage on the presidential mystique of Prague's royal Castle. With a great sense of the state/legal tradition of Czech history which TGM renewed at the locus of Czech kings and which even Communist presidents were unable to disrupt, Putna portrays Havel's ascension as the revival of ancient archetypes. According to Putna, thanks to the revolution Havel gained the legitimacy of Masaryk's successor. Thanks to his leading role in the revolution, even his opponents had to agree.

Nevertheless, words are words and they invite examination. Masaryk defined the spirit of the new state with an extremely powerful concept: Truth prevails. Revolutionarily, when we compare the foundation of the republic with Austro-Hungarian ways and contemporary presidential power the basic element that has remained in the tradition since Hus permeates; that is, how to deal with the truth. "Love truth, protect truth, listen to truth, act truth, and truth will set you free." Hus's truth deliberately refers to Christ's gospel, in which the only thing that can free a person is his own conscience. Masaryk presented a modern humanistic truth, but one in which the Hussite basis has not withered. Putna also remembers his comment to power: "Not Caesar, but Jesus."

Havel, thanks to his compromise with the outgoing leaders was elected revolutionary president almost miraculously; almost from the start he made it clear he was not assuming office but taking on the myth linked it.

While I resolutely do not share in the mockery of the truth and love types, I cannot avoid Havel's value transformation of the state title. "Truth and love triumphs over lies and hatred." I don't wish to say bluntly that that sentence resembles an advertising slogan. It is more a claim than a coherent expression of a spiritual programme, a description more of the spirit of government than a title of state power. It is a dialogic claim, meaning it allows for ridicule and disagreement. And the heart that is

part of that style, and that Havel added to his name, a small chintzy ornament, may be funny; however, the idea of truth and love even more powerfully changes from serious to playful. Playful from the stem play and from the verb to play. To play, to play with, to toy with.

Putna admits to Havel's lack of seriousness in relation to his position as president, putting it down to Havel's duality, the legacy of the "non-spiritual" tradition of his uncle Miloš, a Bohemian, hedonistic and clownish tradition. In the spirit of the concept outlined above, he does not infer anything of this tendency of Havel's from his public performance. By contrast, he rejects John Keane's book, which in the 1990s attempted just that. He only allows that the office has the tendency to consume, and deduces from this that during his presidential term Havel did not have the energy for creative writing. And that at the moment that he wants to bid farewell to that mythical post he writes *Leaving*. But the reader, invited to think, cannot help but wonder whether behind Havel's verbal shift in describing the spirit of the state there is not a greater defect than a tendency to playfulness, and whether it is not a defect of values.

Putna's book concludes with a sad chapter on the collapse of Havel's attempt to create "from Czechia something greater than one small regular state, to render it a spiritual, intellectual and moral centre of European and world significance." According to Putna, after Charles IV and Masaryk it is the third running aground of efforts to raise Czechia on the model of the "spiritual state", the third running aground of a "Czech dream". Prior to this, he sums up Havel's various roles, his spiritual dealings and influences, though Havel's spiritual portrait is not equivocal. Putna accurately describes Havel's role as a central point, a point of intersection that takes from all and, in so doing, in a pulverized and insufficient manner. He also describes the diverse faces that Havel has shown at various periods in his life, a compact face, a face full of internal contradictions, an unsettled face, a changeable face, the face of a victor and the face of the fatally injured. This is the point at which in Putna's telling the story reaches both a conclusion and a climax.

There are two sides to a fatal injury, the injured and the injuring. Alongside an inclination towards myth, Putna posits the creation of an "anti-myth", in concrete terms in connection with the indiscriminate attacks of the media and political opponents during Havel's rule. He therefore interprets "*Leaving*" as the unified picture of a fatally injured face. A play about the end of a story, presidential or other, takes on the grimace of caricature that was always in Havel and which in this ultimate form reaches a pinnacle. Its interpretation is suggestive, as are others from among Havel's final plays. It will still occur, however, to a thoughtful and even slightly sceptical reader, and not only in view of Havel's playful designation of his spiritual vision of government, or of the substantive content and dramatic conflict of Havel's description of the end of his story, to ask whether the loss of a mere building linked to the loss of a mere office is worth creating a play out of.

Despite all the possible confrontations of the text, Martin C. Putna has in fact written a wonderful book. Its spirit takes us back to the years when pragmatic and factual was not the only approach to considering the world and ourselves, and in the spasm of today's crisis of public life that is praiseworthy. Without doubt, Putna's rousing of this deep sensation makes it possible for him to emphasise the spiritual impulses that are closest to him and which arise from, in the broadest sense, Catholic Christianity. And separating it from other influences, he explains Havel's "path from positive vision to caricature grimace". Within the bounds of this perspective, Putna's portrayal of the subject is holistic, original and revelatory.

I have just one substantial quibble with what is a rich text: Putna overlooks the spirit of the age that surrounded Havel. Regarding the 1960s he allows for a certain rapprochement with left-wing liberals and reform Communists, for a time dissidents and for a time ruling, but subsequently he mentions this school of opinion only as being unacceptable. However, the anti-totalitarian environment had many layers. For a revolutionary moment Havel represented, let's say, the leader. But if Putna described history factually, he would have to write that Havel was joined by fate with some people from that liberal layer and could not have avoided the influence of their opinions. Here I have in mind, for instance, Jiří Dienstbier, Havel's co-prisoner and the author of a European vision that was implemented as Czech policy. I was also bothered by how breezily he shot down the content of Kundera's dispute with Havel in 1969. And it would be hard to find among the cast of characters the philosopher Milan Šimeček, who just as strongly influenced the underlying philosophy of the dissident sphere as, for instance, Ladislav Hejdránek, and who in 1990 Havel appointed chief of his advisors at the Castle. But this reservation is not significant. Martin C. Putna's method probably allowed him to penetrate Havel more deeply.

Eva Kantůrková, 28. 6. 2011, denikreferendum.cz, Domov

Adéla Gjuričová, Michal Kopeček, Petr Roubal, Jiří Suk, Tomáš Zahradníček: Rozdělení minulosti. (Vytváření politických identit v České republice po roce 1989) (Division of the Past: Creating Political Identity in the Czech Republic after 1989)

A collective monograph by five renowned historians reflecting on the crystallisation of the political-cultural climate in Czech society after 1989.

This book surprised those of us who wrote it. We were researching the shaping of Czech political culture and political-cultural identity after 1989, and we discovered that post-1989 politics is not primarily splintered by ideology; rather, it is "divided by the past". Another of the

book's subjects is the multi-layered role that reflection on the past (and not just the Communist past) has played and still plays in Czech politics. The search for and creation of political traditions, and therefore also pictures of the past, was not arbitrary or random. It sometimes lay deep in the preceding traditions of a given political group, and sometimes was related to who had at one time sat with whom in an office or prison. In other cases, it arose from a pragmatic political battle. The past created strong ties – and all the important actors in Czech politics of the period built their identity upon them.

REACTIONS:

Division of the past?

Five friends, young historians (Adéla Gjuričová, Michal Kopeček, Petr Roubal, Jiří Suk and Tomáš Zahradníček), have brought out an important book on the creation of political identity after 1989. Titled *Rozdělení minulostí* (Division of the Past) (Václav Havel Library, 2011), it is a group effort, an attempt at a generational interpretation and almost a manifesto of shared experience.

Their main thesis (albeit denied in the introduction) is that relationship to the past, and not antithetical future projects, is key to understanding post-1989 politics and the creation of political identity. According to the authors, the division of the past is the most meaningful, if not complete, explanation of the concurrence of two things: imaginary transformational accord, or agreement on one path to the denationalisation of property, and the liberalisation and de facto fragmentation of political consensus at the start of the 1990s. However, while the conceptual approach deserves praise, the interpretation is, to say the least, debatable.

To the fore is a historicising prism that only became established much later. The past has only gradually become an identifying element of individual political streams. While their use did prove to have political resonance during 1990, the past was still too fresh in the memory for it to be used to political ends in a risk-free manner. The authors of *Division of the Past* have taken this projection from the late 1990s (starting above all with the ODS's mobilisation campaign, and flowing beautifully into the opposition agreement) from the political parties and legitimised it by enduring a great deal of evidence touching on the revival of the democratic state.

Their approach is perhaps only justified in the case of Tomáš Zahradníček's study of the Social Democrats, which gave the book its title and subsequently unified its concept. However, what works in the case of the Social Democrats fails in the case of other political groupings, because after the revolution that party had a far broader mix

of members (secret Communist Party allies within the Social Democrats since 1948, post-1948 émigrés, 1968 reformers, post-1968 émigrés, reconstructed economists and new members), with each of these groups to a certain degree insisting on their life experience and their history of the party.

In any case, for the five authors the past mainly concerns the relationship to Communism – and vulgarly put – its pejorative form: anti-Communism. So I ask, who in the years immediately after 1989 gave rise to this anti-Communist passion? Petr Cibulka, with his agent mania; among the media primarily *Respekt*, which was the first to compare the Communist regime to Nazism; and – as Jiří Suk points out – among the public mainly 1950s political prisoners.

Each of them for different reasons. Cibulka as part of a Brno political battle within Civic Forum between the mainstream pushing for the model of a state-wide principle of historical compromise over the non-violent handover of power and a lesser de-Communisation demand. *Respekt* as a “dynamic magazine” (Suk's term), when in April 1990 it helped Prague prosecutor Tomáš Sokol to lead a campaign for the banning of the Communist Party. Political prisoners because – as Françoise Mayer showed in the book *Czechs and their Communism* – the opponents of the regime in the 1950s were not reconciled to their past and how they had conformed during normalisation. “They wanted to defend one past and forget the other,” writes Mayer. “They had no other choice but to emphasise their anti-Communist principles.” In general, then, these were extreme voices.

It was only when former party members started to fill in application forms for new parties en masse that anti-Communism gained real political weight, because that transformed party membership served to legitimise. Only then was the anti-Communism of society forced to become a fundamental issue by parties. In his piece on the Civic Democratic Alliance, Petr Roubal (whose piece on Sládek's Republicans is pleasantly independent of the group thesis) therefore introduces the handy phrase anti-Communism of the future. It is built on this moral fraud: Were you a Communist before 1989? And do you admit your mistake? If you're willing today to pledge allegiance to the neo-liberal order, as you did previously to Lenin, you're one of us. It is not then the past that began to divide, but the fight for a place in a present in which the past was only a tool.

The second reservation arises from the first. Historians have quietly accepted the period thesis of the right wing of the Civic Forum on the only possible market transformation, which is, what's more, a technical not an ideological matter and belongs in the hands of economists alone. This is the only possible explanation of the fact that though they set as their target in the foreword “portraying the actions of historical actors in their ambiguity and period uncertainty, in other words in the rich historical context that at any moment offered the real possibility of alternative development” these possibilities are not seriously examined. For

a version based on the tacitly accepted assumption that other development was not possible, it is understandably necessary to find sufficient justifying causes of the pluralisation of the political spectrum elsewhere than in the alternatives of the future. In other words, in the past.

At the same time, when you open Jiří Suk's hefty 2003 *Labyrintem revoluce* (Labyrinth of the Revolution), you find not only Klaus's victorious concept, described without admiration, but also alternatives: a gradualist transformation to take place over 10 years as envisaged by the first chairman of the federal government Valtr Komárek; and a conception that was completely liberal but still supposing the establishment of a legal framework that emerged from around the first chairman of the Czech government, František Vlasák. If the historian admires the victor, despite all the facts he presents his historical work is still an interpretational apologia. This is changed little by the fact that Suk has qualified his defence over the years. Apart from *Labyrinth of the Revolution*, one can find in the treatise of Professor Lubomír Mlčoch that came out in the early 1990s collection *Úvahy o české ekonomické transformaci* (Considerations of Czech Economic Transformation) four different schemes for the restoration of ownership rights: the sale of national property; disassembled joint ownership; de-etatisation of the economy; and reprivatization. Beyond the post-revolution debate, no suggestions appeared concerning the maintenance of plurality of ownership in private, state and co-operative hands, which resonated with the public as part of the common concept of plurality as a desirable principle. Private ownership fundamentalism is again a superfluous projection.

Any possibility of another path by Klaus's economists at that time, after which politicians defending their past and today even some historiographers successfully channel, has not escaped sociologist Ivo Možný: "Even dissidents urgently put one unpleasant question to the nation, to which they did not have a clear answer. It went: OK, but what happens with property?" he writes in the essay *Proč tak snadno? (Why So Easy?)*. "A person fighting for basic human rights for just that nation could find that question narrow-minded and uncouth. But in this respect he remained alone with his kind. And when he did not underestimate it, he found that the question divided his circle."

These post-1989 disputes inundate the authors of *Division of the Past* like underground rivers below the surface of the earth that emerge years later when the debate on the transformation undertaken is academic. Anybody who is not a key source of the identity of general society thought up by Civil Forum or at least particularism renewed as liberalism, conservatism, social democracy, socialism, Greenism, Christian democracy, etc, has no choice but to search for identity in the past.

The third thing is again linked to the first. In order for the past to become a criterion for the present, a radicalized interpretation of the difference of the past has to be accepted; the discontinuity between

the "old regime" and the "new" has to be reinforced. Only in this way is it possible to make political definitions with regard to the past.

A discontinuous interpretation is placed to one side by Michal Pullmann in his *Konci experimentu* (The End of the Experiment), published last year, which illustrates three parallel processes that intersect time-wise with the carrying out of the so-called reconstruction. On one hand, there is the growing cluelessness of the political elite in the face of the de facto breakdown in the functionality of a system utopia. On the other, the increasing plurality of views of the Czechoslovak society of late normalisation and its efforts "to articulate their opinions in a way that would enable their presentation in the given ideological parameters and which would so support their right to existence." At the same, according to Pullmann, there is an emancipation of the economic elites, with respect to both the leaders of the Communist Party and employees. "The holders of political power gave in partly because they already had de facto economic power here," writes Petr Pithart in *Devětaosmdesátém* (Eighty-Nine), which the five authors frequently refer to. In addition, public opinion polls from November and December 1989 provide hard to account for numbers: 3% of respondents in both months were in favour of capitalism, 45% and 41%, respectively, were for socialism, and around 50% were for a combination of the two.

Let's look at two more slightly peculiar examples of continuity. In his study *Podíl ekonomiky na pádu komunismu v Československu* (The Economy's Part in the Fall of Communism in Czechoslovakia), Otakar Turek mentions a 1964 government programme to desulphurize electrical power stations, stating that no plant could be put into operation without desulphurization equipment. In the 1970s, the government repeatedly got around that stipulation, for instance during the construction of the Prunéřov I and II power stations. Two years ago an antiquated project to modernise just that facility shook the cabinet of PM Jan Fischer and led to the resignation of the environment minister. Another example: Photographs in several editions of the publication *Zmizelá Praha* (Disappeared Prague) offer comparisons of the appearance of various places in Prague in different time periods. It is interesting to look at the photos from the 1960s, normalization, shortly after the revolution and today and to see that what are considered breaking point eras did not have an impact on the disappearance of the city. The construction of the Hradčanská metro station (1976–1978) occurred when the Charter and the Anti-charter were made public, and had a similarly destructive impact as the tunnel Blanka 30 years later; the rebuilding of Žižkov after blanket clearance took place during the revolution and stations were threatened with being blown to smithereens under the planners just as they are today under rogue developers.

In both cases it is not merely a matter of administrative momentum but an example of continuity of technocratic thinking. Its extraordinary

influence is one of the most overlooked legacies of normalisation. However, whoever regards the pre-1989 period schematically as “the past” will never explain that link.

The technocratic continuum that our revolution attempted to break with a democratic society for all, and which in this sense remains uncompleted, is later increasingly concealed by a radicalisation of the myth of a dark pre-1989 past and the subsequent era of light. In that interpretation, the present is necessarily good, or at the very worst still better than the past. Because *Division of the Past* takes up this prism it is unable to get to that which Michal Kopeček resolved to do in its introduction: “to create a critical distance from the political notion of coming to terms with the Communist past.” The young historians have accepted insufficiently critically the self-interpretations of the actors (chiefly the victors) of post-1989 developments. They put forward as being of general and deep validity that which was nothing more than individuals’ covering manoeuvres of bad conscience and desire to continue their careers after 1989, despite their beginnings. That is evidently what occurred during their adoption of an interpretive framework for the whole book and substantiation of a previously created narrative of one possible post-revolution path. Hopefully, in the case of some of them it is an expression of the path dependency of their own research, rather than the same interpretative framework that the Institute for the Study of Totalitarian Regimes uses as the basis for its somewhat more normative interpretation of the past. But the basic fight for the future occurred elsewhere for the authors of *Division of the Past*. It was in the broader sense a fight over whether the market for some would rule here over democracy for all, or the opposite. And that real fight continues to this day.

Matěj Stropnický, www.novinky.cz, Friday 3 February 2012

Apart from the publications listed, Nina Rutová’s book *Havel in a Nutshell: 14 Lessons on One Person and Every Era for Teachers and Students* was issued. The concept was based on the author’s experience as an instructor at the Václav Havel Library, where for some years she has been preparing a “Critical Thinking Workshop”, a seminar for secondary school students. Employing the critical thinking method, she introduces them to subjects like dissent, conscience, the legacy of the past and democratic discussion.

EDUCATIONAL ACTIVITIES

The educational programme “Critical Thinking Workshop” for secondary school students continues to be held at the

permanent exhibition. Instructor Nina Rutová uses excerpts from the works of Václav Havel and artefacts on display at the exhibition in order to spur independent reflection on the part of the students on the issues freedom, totalitarianism and individual responsibility. The structure is based on the aims of the Framework Educational Programmes for Elementary and Secondary School Students and contains elements from the social sciences (history, literature, civics) and features a cross-section of themes (educating democratic citizens, personal and social education, education in European and global matters, media education). The project provided the basis for Nina Rutová’s methodological guide *Havel in a Nutshell*, which is intended for secondary school teachers and their students.

ARCHIVAL ACTIVITIES

The archive of the Václav Havel Library built on the acquisitions it made in 2010, setting as its priorities the acquisition of more materials and in particular digitising the written materials gathered to date. Around half of the collection of the VHL (ca. 50 archive boxes) was digitised, as was part of the collection of the Czechoslovak Documentation Centre (25 archive boxes), while the digitisation of other, albeit smaller resources, such as loans from around 40 lenders, was completed. Around 11,000 entries were accessible at the website www.vaclavhavel-library.org, while over 3,000 titles were accessible at the VHL’s reference library by the end of the year. The total volume of acquired and at least partially processed archival material reached around 120,000 items. The archive of the VHL responded to 15–20 research inquiries and requests from other interested persons a month.

Material from the archives of the following was acquired for the digital archive of the Václav Havel Library in 2011: Ampapová Ilona, Battěk Rudolf, Bednářová Otta, Benýšek Zbyněk, Besserová Kateřina, Brynda Karel, Cudlín Karel, Čerovská Libuše, Danisz Josef, Dobrovský Luboš, Dus Miloš, Dusová Irena, Dušek David, Dušková Jindřiška, Dutková Jaroslava, Fárová Isabela, Fettes Aleš, Fialková Markéta, Fischerová Táňa, Foll Jan, Grossman Jan, Halík Tomáš, Havel Ivan M., Havel Václav - Hrádeček, Hejdránek Ladislav, Hochová Dagmar, Hornová Elen, Hudeček Václav, Hulík Milan, Hvíždala Karel, Hybler Martin, Chadima Mikoláš, Janouch František, Jirous Ivan Martin, Jonáková

Jana, Jungmannová Lenka, Juncker Klaus, Kohák Erazim, Kohout Pavel, Kopecký Radim, Krafl Martin, Kuběna Jiří, Kubišová Marta, Kulhánková Růžena, Lamper Ivan, Ledererová Elžbieta, Lopatka Jan, Malý Václav, Marhoul Václav, Matzenauer Michal, Medek Ivan, Michl Otakar, Mikeš Petr, Němec Tomki, Novotná Marie, Pajer Alan, Pallas Jiří, Pehe Jiří, Pecháčková Marcela, Pištěk Theodor, Pithart Petr, Plechanov Tolja, Prečan Vilém, Radok Alfréd, Radok David, Rössler Josef, Roubalová Věra, Ruml Jan, Rysová Hana, Seifert Jaroslav, Sklenář Miroslav, Sokol Jan, Svobodová Lucie, Šebestová Magdalena, Šiklová Jiřina, Škvorecký Josef, Špaček Ladislav, Štěpánová Bára, Štork Jiří, Trantina Pavel, Trinkewitz Karel, Tříška Jan, Tuckerová Veronika, Urbánek Zdeněk, Vodňanská Jitka, Zábřana Jan and Zahradníček Luboš.

The Library acquired further archive material in cooperation with the following institutions: Czech Television, the Office of Václav Havel, the National Archive of the Czech Republic, the Museum of Czech Literature, the Robarts Library, the Czechoslovak Documentation Centre, Czech Radio, the Divadlo na zábradlí theatre, Masaryk University, the Parliament of the Czech Republic, the Institute for Czech Literature, the Institute for the Study of Totalitarian Regimes, the Archive of the President's Office, Film & Sociology, Vision 97 and the Harry Ransom Center.

The total volume of newly acquired and processed archive material was around 120,000 units.

Fischerová Táňa, Foll Jan, Grossman Jan, Halík Tomáš, Havel Ivan M., Havel Václav – Hrádeček, Hejdánek Ladislav, Hochová Dagmar, Hornová Elen, Hudeček Václav, Hulík Milan, Hviždala Karel, Hybler Martin, Chadima Míkoláš, Janouch František, Jirous Ivan Martin, Jonáková Jana, Jungmannová Lenka, Juncker Klaus, Kohák Erazim, Kohout Pavel, Kopecký Radim, Krafl Martin, Kuběna Jiří, Kubišová Marta, Kulhánková Růžena, Lamper Ivan, Ledererová Elžbieta, Lopatka Jan, Malý Václav, Marhoul Václav, Matzenauer Michal, Medek Ivan, Michl Otakar, Mikeš Petr, Němec Tomki, Novotná Marie, Pajer Alan, Pallas Jiří, Pehe Jiří, Pecháčková Marcela, Pištěk Theodor, Pithart Petr, Plechanov Tolja, Prečan Vilém, Radok Alfréd, Radok David, Rössler Josef, Roubalová Věra, Ruml Jan, Rysová Hana, Seifert Jaroslav, Sklenář Miroslav, Sokol Jan, Svobodová Lucie, Šebestová Magdalena, Šiklová Jiřina, Škvorecký Josef, Špaček Ladislav, Štěpánová Bára, Štork

Jiří, Trantina Pavel, Trinkewitz Karel, Tříška Jan, Tuckerová Veronika, Urbánek Zdeněk, Vodňanská Jitka, Zábřana Jan a Zahradníček Luboš.

MARKETING, PUBLIC RELATIONS AND BUSINESS ACTIVITIES

The Library's marketing activities in 2011 chiefly focussed on boosting its "brand" among both academic institutions and the general public at home and abroad. These efforts were seen in, for instance, freshly resumed cooperation with the National Endowment for Democracy, a deepening of cooperation with the association People in Need, and an intensification of cooperation with Slovakia's Nation's Memory Institute, the Institute of Contemporary History, the Institute for the Study of Totalitarian Regimes, the Czechoslovak Documentation Centre and Forum 2000.

2011 also saw the continued publication of occasional printed materials providing information on the VHL's latest events (programme flyers, a poster for an exhibition of Vojmír Vokolek's works, invitations). City light glass advertising cases at connecting metro stations were used in connection with the presentation of an international symposium on free speech. They were again produced in partnership with the company Adjust Art PRO, as was the distribution of programme flyers to over 100 libraries, cafes, literary clubs, theatres and schools.

An intensification in publishing activities resulted in a marked rise in revenues: While in 2010, 10 titles generated CZK **181,135**, in **2011** the Library issued 16 publications and saw total revenues reach CZK **369,000**.

Throughout the year the Library's events achieved visibility by means of print advertisements (in, e.g., *Rodina a škola*, *Respekt*), articles (*Lidové noviny*, *Respekt*, *Hospodářské noviny*) and mentions, interviews and reports (Czech Television's ČT24 and ČT, Czech Radio, TV Prima, NTDTV).

Growing interest in the Václav Havel Library was also seen on social networking sites. For instance, the Library had more than 5,100 fans on Facebook at the close of 2011, compared to just over 3,000 at the end of 2010.

**The Václav Havel Library
Financial Management
in 2011**

**THE BREAKDOWN OF REVENUES
(CZK thousands) 2011
total**

Revenues from own products and goods	440
Changes in the inventory of own productions	422
Other revenues	8 125
Revenues from sales of assets, use of provision and adjustments	0
Received contributions	2
Operating subsidies	0
Total	8 989

**THE BREAKDOWN OF EXPENSES
(CZK thousands) 2011
total**

Consumed purchases	443
Services	5 473
Personnel costs	4 524
Taxes and charges	2
Other expenses	50
Write-offs, sold assets, creation of provisions and adjustments	460
Provided contributions	0
Income tax	0
Total	10 952

**ASSETS
(CZK thousands) 31st December 2011**

Intangible fixed assets	825
Tangible fixed assets	1 437
Accumulated depreciation of fixed assets	-959
Inventory	1 030
Receivables	99
Short-term financial assets	6 300
Other assets	155
Total	8 887

**LIABILITIES AND EQUITY
(CZK thousands) 31st December 2011**

Equity	3 946
Liabilities	4 941
Total	8 887

**FINANCIAL GIFTS AND GRANTS TO THE
VÁCLAV HAVEL LIBRARY IN 2011**

Foundation Zdenek et Michaela Bakala	3 903 660 CZK
RPG RE Commercial, s. r. o	496 374 CZK
Alan Kuběna	1 000 CZK
Martin Chvátal	1 000 CZK

**NON-FINANCIAL GIFTS
AND GRANTS TO THE VÁCLAV HAVEL
LIBRARY IN 2011**

Charter 77 Foundation – notebook IBM T40 in the amount of	1 CZK
BXR Partners – Apple iMac 17” 1.6 GHz in the value of	0 CZK

**WE WOULD LIKE TO THANK
THE FOLLOWING ORGANISATIONS
AND PERSONS FOR ASSISTING
THE VÁCLAV HAVEL LIBRARY IN 2011:**

Adjust Art, spol. s r. o., Adjust Art Pro, s. r. o.,
Amos Typografické studio s. r. o., Jiří Bělohradský,
Bonalingua, Pavel Břach, Buchtý a loutky o. s.,
Carton Clan s. r. o., Karel Cudlín,
Československá obchodní banka, a. s.,
Czech News Agency, Czech Radio,
Czechoslovak Documentation Centre, Czech Television,
4Advantage, s.r.o., JUDr.Lenka Deverová, DILIA o.s.,
Archa Theatre, Nazábradlí Theatre, Ducháček & Abt s. r. o.,
Folio, spol. sr. o., FOFRS software s. r. o., Galén, s. r. o.,
Gallery spol. sr. o., Gastro – Hroch s. r. o., GTS Czech s. r. o.,
Ivan M.Havel, Václav Havel, Dagmar Havlová,
Dagmar Havlová – Ilkovičová, Ladislav Hejdlánek,
Hubert Hesoun, Bohdan Holomíček,

Host – vydavatelství, s. r. o., academic painter Pavel Hrach,
Milada Hrachová, Jiří Jírů, Zachary Jordanov,
Office of Václav Havel, Onřej Kocourek, Kosmas s. r. o.,
KPMG Česká republika, s. r. o., Libri prohibiti, Libri s. r. o.,
INCAD, s. r. o., Linda Malá, Charter 77 Foundation,
Dagmar and Václav Havel Foundation VIZE 97,
Nakladatelství Akropolis s. r. o., Arsci publishing house,
Bonaventura gallery and publishing house,
Meander publishing house, Nakladatelství Paseka s. r. o.,
Torst publishing house, National Theatre,
National Library of the Czech Republic, National Museum,
Iva Nesvadbová, Newton Mailer, Ondřej Němec,
Tomki Němec, Jan Novotný, Michal Osecký, Ostrovy s. r. o.,
Monument of National Literature, Milena Pokorná,
Prague Post, Portál, s. r. o., spol. s r. o.,
prof. PhDr. Vilém Prečan, CSc., Respekt Publishing a. s.,
RPG RE Commercial, s. r. o., Nina Rutová,
Anna Pammrová Society, Student Agency s. r. o.,
Studio Marvil s. r. o., Oldřich Škácha, Jiří Šolc,
Tiskárny Havlíčkův Brod, a. s.,
Universal cleaning service company,
Nation's Memory Institute of Slovakia,
Institute of Contemporary History,
Institute for the Study of Totalitarian Regimes,
Ian Richard Willoughby, Hynek Zlatník.

**THE VÁCLAV HAVEL LIBRARY
THANKS ITS FOUNDERS**

**Dagmar Havlová, Miloslav Petrušek
and Karel Schwarzenberg.**

CONTACT INFORMATION:

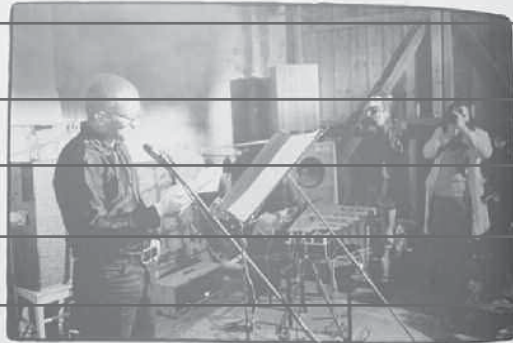
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Tel.: +420222220112, fax: 222212741
E-mail: info@vaclavhavel-library.org
<http://www.vaclavhavel-library.org>

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ČSOB a. s., Na Poříčí 24, 115 20 Praha 1
Bank account numbers:
70777077/0300 CZK
77557755/0300 EUR
77477747/0300 USD

**The Václav Havel Library
Auditor's Report**

**disent_dissent and the Financial Statements
as of 31st December 2011**





KPMG Česká republika Audit, s.r.o.
Pobřežní 848/1a
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This document is an English translation of the Czech auditor's report.
Only the Czech version of the report is legally binding.

Independent Auditor's Report to the Board of Trustees of Knihovna Václava Havla o.p.s.

Financial statements

On the basis of our audit, on 20 April 2012 we issued an auditor's report on the Company's statutory financial statements, which are included in this annual report, and our report was as follows:

"We have audited the accompanying financial statements of Knihovna Václava Havla, o.p.s., which comprise the balance sheet as of 31 December 2011, and the income statement for the year then ended, and the notes to these financial statements including a summary of significant accounting policies and other explanatory notes. Information about the company is set out in Note 1 to these financial statements.

Statutory Body's Responsibility for the Financial Statements

The statutory body of Knihovna Václava Havla, o.p.s. is responsible for the preparation of financial statements that give a true and fair view in accordance with Czech accounting legislation and for such internal controls as the statutory body determines are necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

Our responsibility is to express an opinion on these financial statements based on our audit. We conducted our audit in accordance with the Act on Auditors and International Standards on Auditing and the relevant guidance of the Chamber of Auditors of the Czech Republic. Those standards require that we comply with ethical requirements and plan and perform the audit to obtain reasonable assurance whether the financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgment, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal controls relevant to the entity's preparation and fair presentation of the financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity's internal controls. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Obecní úřad, ul. Vokáčů
Měsáckým sádkám v Praze
okres Čižkova 24188

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Č. úř. 191/12
D/C 020900/096



Opinion

In our opinion, the financial statements give a true and fair view of the assets and liabilities of Knihovna Vaclava Havla, o.p.s. as of 31 December 2011, and of its expenses, revenues and net result for the year then ended in accordance with Czech accounting legislation.”

Annual report

We have audited the consistency of the annual report with the audited financial statements. This annual report is the responsibility of the Company’s statutory body. Our responsibility is to express our opinion on the consistency of the annual report with the audited financial statements based on our audit.

We conducted our audit in accordance with the Act on Auditors and International Standards on Auditing and the relevant guidance of the Chamber of Auditors of the Czech Republic. Those standards require that we plan and perform the audit to obtain reasonable assurance that the information disclosed in the annual report describing matters that are also presented in the financial statements is, in all material respects, consistent with the audited financial statements. We believe that the audit we have conducted provides a reasonable basis for our audit opinion.

In our opinion, the information disclosed in the annual report is, in all material respects, consistent with the audited financial statements.

Prague
29 June 2012


KPMG Česká republika Audit, s.r.o.
Licence number 71


Ing. František Dostálek
Partner
Licence number 176

Drawn up in accordance with Regulation
No. 504/2002 Coll., as amended

Accounting unit's name
The Václav Havel Library
Voršilská 10/130
110 00 Praha 1
Czech Republic
Company Registration Number
271 69 413

BALANCE SHEET

as of 31st December 2011
(in whole thousands of CZK)

ASSETS		Line No.	Balance as of the first day of the accounting period	Balance as of the last day of the accounting period
a		b	1	2
A. Total fixed assets (lines 9 + 20 + 28 + 40)		1	1 763	1 303
I.	Research and development (012)	2		
Intangible fixed asset	Software (013)	3	825	825
	Valuable rights (014)	4		
	Low value intangible fixed assets (018)	5		
	Other intangible fixed assets (019)	6		
	Intangible fixed assets under construction (041)	7		
	Advance payments for intangible fixed assets (051)	8		
I. Total intangible fixed assets (the sum of lines 2 to 8)		9	825	825
II.	Land (031)	10		
Tangible fixed assets	Works of art, items and collections (032)	11	777	651
	Structures (021)	12		
	Property, plant and equipment (022)	13	786	786
	Cultivated areas (025)	14		
	Livestock (026)	15		
	Low value tangible fixed assets (028)	16		
	Other tangible fixed assets (029)	17		
	Tangible fixed assets under construction (042)	18		
	Advance payments for tangible fixed assets (052)	19		
II. Total tangible fixed assets (the sum of lines 10 to 19)		20	1 563	1 437
III.	Investments in group undertakings (061)	21		
Long-term financial assets	Investments in associated companies (062)	22		
	Debt securities held to maturity (063)	23		
	Loans to organisational units (066)	24		
	Other long-term loans (067)	25		
	Other long-term financial assets (069)	26		
	Long-term investments (043)	27		

ASSETS		Line No.	Balance as of the first day of the accounting period	Balance as of the last day of the accounting period
a		b	1	2
III. Total long-term financial assets (the sum of lines 21 to 27)		28		
IV.	Accumulated amortisation of research and development	(072) 29		
Accumulated depreciation of fixed assets	Accumulated amortisation of software	(073) 30	-179	-344
	Accumulated amortisation of valuable rights	(074) 31		
	Accumulated amortisation of low value intangible fixed assets	(078) 32		
	Accumulated amortisation of other intangible fixed assets	(079) 33		
	Accumulated depreciation of structures	(081) 34		
	Accumulated depreciation of property, plant and equipment	(082) 35	-446	-615
	Accumulated depreciation of cultivated areas	(085) 36		
	Accumulated depreciation of livestock	(086) 37		
	Accumulated depreciation of low value tangible fixed assets	(088) 38		
Accumulated depreciation of other tangible fixed assets	(089) 39			
IV. Total accumulated depreciation of fixed assets (the sum of lines 29 to 39)		40	-625	-959

ASSETS		Line No.	Balance as of the first day of the accounting period	Balance as of the last day of the accounting period
a		b	1	2
B. Total short-term assets (lines 51 + 71 + 80 + 84)		41	8 438	7 584
I.	Material in stock	(112)	42	
	Material in transit	(119)	43	
Inventory	Work in progress	(121)	44	
	Semifinished products	(122)	45	
	Finished products	(123)	46	522
	Livestock	(124)	47	944
	Goods in store and at sales outlets	(132)	48	70
	Goods in transit	(139)	49	76
	Advance payment for inventory	(314)	50	175
I. Total inventory (the sum of lines 42 to 50)		51	767	1 030
II.	Customers	(311)	52	86
	Bills for collection	(312)	53	76
Receivables	Receivables from securities	(313)	54	
	Advances for operations	(314-line 50)	55	162
	Other receivables	(315)	56	149
	Receivables due from employees	(335)	57	
	Receivables due from social security and public health insurance institutions	(336)	58	
	Income tax	(341)	59	
	Other direct taxes	(342)	60	
	Value added tax	(343)	61	
	Other taxes and charges	(345)	62	
	Entitlements to subsidies and other settlements with the state budget	(346)	63	
	Entitlements to subsidies and other settlements with the budget in the semiautonomous regions	(348)	64	
	Receivables due from association members	(358)	65	
	Receivables from fixed term operations and options	(373)	66	
	Receivables from issued bonds	(375)	67	
	Other receivables	(378)	68	
	Conjectural receivables	(388)	69	5
	Adjustments to receivables	(391)	70	1

ASSETS		Line No.	Balance as of the first day of the accounting period	Balance as of the last day of the accountingperiod
a		b	1	2
II. Total receivables (the sum of lines 52 to 70)		71	402	99
III.	Petty cash	(211) 72	19	37
	Valuables	(213) 73		
Short-term	Bank accounts	(221) 74	6 497	6 263
financial	Asset securities for trading	(251) 75		
assets	Debt securities for trading	(253) 76		
	Other securities	(256) 77		
	Acquired short-term financial assets	(259) 78		
	Money in transit	(+/-261) 79		
III. Total short-term financial assets (the sum of lines 72 to 79)		80	6 516	6 300
IV.	Prepaid expenses	(381) 81	728	155
Other	Accrued revenues	(385) 82		
assets	Exchange rate gains	(386) 83	25	
IV. Total other assets (the sum of lines 81 to 83)		84	753	155
TOTAL ASSETS		line 1 + 41 85	10 201	8 887
	Check number	line 1 to 85 997	40 804	35 548

LIABILITIES

		Line No.	Balance as of the first day of the accounting period	Balance as of the last day of the accounting period
c		d	3	4
A. Total own funds	(lines 90 + 94)	86	9 605	3 946
1.	Registered capital (901)	87	66	66
Equity	Funds (911)	88	15 715	12 019
	Valuation differences from the revaluation of financial assets and liabilities (921)	89		
1. Total equity	(the sum of lines 87 to 89)	90	15 781	12 085
2.	Current year result (+/-963)	91	X	-1 963
Financial	Financial result in approval proceedings (+/-931)	92		
result	Retained earnings, accumulated losses from previous years (+/-932)	93	-6 176	-6 176
2. Total financial result	(the sum of lines 91 to 93)	94	-6 176	-8 139
B. Total liabilities	(lines 97 + 105 + 129 + 133)	95	596	4 941
1.	Provisions (941)	96		
1. Total provisions	(the sum of line 96)	97		
2.	Long-term bank loans (953)	98		
Long-term	Issued bonds (953)	99		
liabilities	Rental liabilities (954)	100		
	Received long-term advances (955)	101		
	Payable long-term bills (958)	102		
	Conjectural liabilities (389)	103		
	Other long-term liabilities (959)	104		3 744
2. Total long-term liabilities	(the sum of lines 98 to 104)	105		3 744
3.	Suppliers (321)	106	65	558
Short-term	Payable bills (322)	107		
liabilities	Received advances (324)	108		
	Other liabilities (325)	109	12	2
	Employees (331)	110	240	234
	Other payables to employees (333)	111		
	Social security and health insurance liabilities (336)	112	128	115
	Income tax (341)	113		
	Other direct taxes (342)	114	58	44
	Value added tax (343)	115		
	Other tax and charges (345)	116		
	Liabilities in relation to the state budget (346)	117		
	Liabilities in relation to budget bodies in territories of the semiautonomous regions (348)	118		
	Liabilities from subscribed unpaid securities and investment contributions (367)	119		
	Liabilities towards association participants (368)	120		
	Liabilities from fixed term operations and options (373)	121		

LIABILITIES		Line No.	Balance as of the first day of the accounting period	Balance as of the last day of the accounting period
c		d	3	4
	Other liabilities	(379) 122	34	82
	Short-term bank loans	(231) 123		
	Discount loans	(232) 124		
	Issued short-term bonds	(241) 125		
	Own bonds	(255) 126		
	Conjectural liabilities	(389) 127	59	162
	Other short-term financial assistance	(379) 128		
3.	Total short-term liabilities (the sum of lines 106 to 128)	129	596	1 197
4.	Accrued expenses	(383) 130		
Other	Deferred revenues	(384) 131		
liabilities	Exchange rate losses	(387) 132		
4.	Total other liabilities (the sum of lines 130 to 132)	133		
THE SUM OF THE LIABILITIES		lines 86 + 95	10 201	8 887
Check number (lines 86 to 133)		998	40 804	35 548

Date: 20th April 2012

The signature of the statutory body or the physical entity
which is responsible for the accounting unit:

doc. RNDr. Martin Palouš, PhD.



Drawn up in accordance with Regulation
No. 504/2002 Coll., as amended

Accounting unit's name
The Václav Havel Library
Voršilská 10/130
110 00 Praha 1
Czech Republic
Company Registration Number
271 69 413

PROFIT AND LOSS STATEMENT

as of 31st December 2011
(in whole thousands of CZK)

Acc. No.	Indicator name	Line No.	main	Activities economic	x	total
			5	6	7	8
A. COSTS						
I. Total consumed purchases			443			443
501	Material consumption	1	372			372
502	Energy consumption	2	75			75
503	Consumption of other unstorable deliveries	3				
504	Cost of goods sold	4	-4			-4
II. Total services			5 473			5 473
511	Repairs and maintenance	5	14			14
512	Travel expenses	6	371			371
513	Representation costs	7	129			129
518	Other services	8	4 959			4 959
III. Total personnel costs			4 524			4 524
521	Wage costs	9	3 524			3 524
524	Legal social security	10	1 000			1 000
525	Other social insurance	11				
527	Legal social costs	12				
528	Other social costs	13				
IV. Total taxes and charges			2			2
531	Road tax	14				
532	Real estate tax	15				
538	Other taxes and charges	16	2			2
V. Total other costs			50			50
541	Contractual penalties and default interest	17				
542	Other fines and penalties	18	2			2
543	Write-offs of unrecoverable receivables	19				
544	Interest	20				
545	Exchange rate losses	21	6			6
546	Gifts	22				
548	Shortages and damage	23				
549	Other costs	24	42			42

Acc. No.	Indicator name	Line No.	main	Activities economic	x	total
			5	6	7	8
VI. Total write-offs, sold assets and the creation of provisions and adjustments			460			460
551	Write-offs of tangible and intangible fixed assets	25	460			460
552	Net book value of sold intangible and tangible fixed assets	26				
553	Social securities and shares	27				
554	Sold material	28				
556	Creation of provisions	29				
559	Creation of adjustments	30				
VII. Total provided contributions						
581	Provided contributions charged between organisational units	31				
582	Provided membership contributions	32				
VIII. Total income tax						
595	Additional levies of income tax	33				
Account Class 5 – total (sum of lines 1 to 33)			10 952			10 952

Acc. No.	Indicator name	Line No.	main	Activities economic	x	total
			5	6	7	8
B. REVENUES						
I. Total revenues from own performance and goods			440			440
601	Revenues from own products	34	369			369
602	Revenues from sales of services	35	60			60
604	Revenues from sold goods	36	11			11
II. Total change in inventory inside the organisation			422			422
611	Change in work in progress	37				
612	Changes in semi-finished products	38				
613	Change in finished products	39	422			422
614	Changes in livestock	40				
III. Total capitalisation						
621	Capitalisation of materials and goods	41				
622	Capitalisation of services inside the organisation	42				
623	Capitalisation of intangible fixed assets	43				
624	Capitalisation of tangible fixed assets	44				
IV. Total other revenues			8 125			8 125
641	Contractual penalties and default interest	45				
642	Other fines and penalties	46				
643	Payments for written-off receivables	47				
644	Interest	48	28			28
645	Exchange rate gains	49	14			14
648	Utilisation of funds	50	8 071			8 071
649	Other revenues	51	12			12
V. Total revenues from sales of property and the use of provisions and adjustments						
652	Revenues from sales of intangible and tangible fixed assets	52				
653	Revenues from the sale of securities and shares	53				
654	Revenues from sales of materials	54				
655	Revenues from short-term financial assets	55				
656	Utilisation of provisions	56				
657	Revenues from long-term financial assets	57				
659	Utilisation of adjustments	58				
VI. Total received contributions			2			2
681	Received contributions charged between organisational units	59				
682	Received contributions (gifts)	60	2			2
684	Received membership contributions	61				
VII. Total operating subsidies						
691	Operating subsidies	62				
Account Class 6 – total (the sum of lines 34 to 62)			8 989			8 989

Acc. No.	Indicator name	Line No.	Activities			total
			main	economic	x	
			5	6	7	8
C. PRE-TAX FINANCIAL RESULT			-1 963			-1 963
591	Income tax	63				
D. FINANCIAL RESULT AFTER TAX			-1 963			-1 963
	Check number	999	55 897			55 897

Date: 20th April 2012

The signature of the statutory body or the physical entity
which is responsible for the accounting unit:

doc. RNDr. Martin Palouš, PhD.



prezidentství_presidency

disent



The Václav Havel Library
Notes to the statutory financial statements (non-consolidated)

Year ended on 31st December 2011
(in CZK thousands)

1. Characteristics and main activities**The establishment and characteristics of the company**

Knihovna Václava Havla, o.p.s. (“the company”) was established on 26th July 2004.

The main purpose of the establishment of the company is the execution of archive, research, documentary and library activities focused on the works of Václav Havel and documents or items associated with his activities, expert analysis thereof and related educational and popularising activities.

The company’s registered office

Knihovna Václava Havla, o.p.s.
Voršilská 10/130
110 00 Praha 1
Czech Republic

Company Registration Number

271 69 413

Members of the Board of Trustees as of 31st December 2011

Jan Macháček (the Chairman of the Board)
Božena Jirků (Vice – Chairman)
Dagmar Havlová
Eva Holubová
Michal Horáček
Mark F. Vydra
Taťana Fischerová
Bessel Kok

The statutory body of the company is Mr. Martin Palouš.

The Václav Havel Library **Notes to the statutory financial statements** (non-consolidated)

Year ended on 31st December 2011
(in CZK thousands)

Members of the Board of Trustees as of 31st December 2010

Zdeněk Bakala (the Chairman of the Board)
Božena Jirků (Vice – Chairman)
Dagmar Havlová
Eva Holubová
Michal Horáček
Mark F. Vydra
Jan Macháček
Tařana Fischerová
Bessel Kok

Members of the Supervisory Board as of 31st December 2011

Dita Stejskalová
Mgr. Emil Holub
Ondřej Jonáš

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Members of the Supervisory Board as of 31st December 2010

Dita Stejskalová
Mgr. Emil Holub
Ondřej Jonáš

The company founders

Dagmar Havlová
Miloslav Petrusek
Karel Schwarzenberg

Upon establishing, the company founders pledged investment contributions at a total amount of CZK 3 thousand. These investment contributions were paid in full and are not entered in the Register of Public Benefit Companies.

Changes in the Register of Public Benefit Companies

On 1st December 2011 Mr. Zdeněk Bakala resigned from the function of the Chairman of the Board of Trustees, this fact was entered in the Register of Public Benefit Companies on 16th March 2012. Mr. Jan Macháček was appointed to his position with effect from 1st December 2011. This fact was entered in the Register of Public Benefit Companies on 16th March 2012.

The Václav Havel Library
Notes to the statutory financial statements (non-consolidated)

Year ended on 31st December 2011
(in CZK thousands)

2. The fundamental accounting policies applied by the company

(a) The method of processing the accounting records and the method and place of their storage

External company Ducháček&Abrt, spol.s r.o., keeps accounting. Company books are processed in the FOFRS economic system.

(b) Fixed tangible assets

Fixed tangible and intangible assets are recorded at their acquisition price. Fixed tangible assets with the acquisition price of up to CZK 40 thousand and fixed intangible assets with the acquisition price of up to CZK 60 thousand are not recorded in the balance sheet and are charged to expenses in the year of acquisition.

The following table sets out the methods and depreciation periods according to the groups of assets:

Assets	Method	Period
Office equipment, furniture	Linear	6 years
Software	Linear	5 years

(c) The conversion of foreign currencies

When converting foreign currencies, the company uses the Czech National Bank's daily exchange rate valid on the day of the clearance of the transaction. Only realised exchange rate gains and losses are entered in books in the course of the year.

Assets and liabilities in foreign currencies are converted as of the balance sheet day according to the exchange rate on the foreign exchange market published by the Czech National Bank. Unrealised foreign exchange gains and losses are recorded in the balance sheet.

The Václav Havel Library

Notes to the statutory financial statements (non-consolidated)

Year ended on 31st December 2011
(in CZK thousands)

(d) Inventory

The finished products (books) include material, wages and other direct costs. The goods are valued at the acquisition prices. The acquisition price includes the price of acquisition and any secondary acquisition costs (e.g. transport).

Books purchased for the purpose of activity of the Archive of the Library are entered in the account of balance sheet and charged to expenses for the time of 5 years.

(e) Received and provided gifts

Company keeps account of the financial means received on the basis of a deed of gift to account Funds, from which these received financial means, according to the character of their utilisation, are entered in the following ways:

- to Profit and Loss Statement for the benefit of Funds Accounting up to the level of expenses spent on individual projects (centres) or operating activity in the respective accounting period;
- against a bank account in case of provision of financial means to projects of third parties that were collected within individual projects of the company.

3. Long-term assets

(a) Long-term intangible assets

	Software	Total
Acquisition price		
Balance as of 1 st January 2011	825	825
Increases	--	--
Disposals	--	--
Transfers	--	--
Balance as of 31 st December 2011	825	825
Accumulated depreciation		
Balance as of 1 st January 2011	179	179

The Václav Havel Library
Notes to the statutory financial statements (non-consolidated)

Year ended on 31st December 2011
(in CZK thousands)

	Software	Total
Depreciation expense	165	165
Disposals	--	--
Transfers	--	--
Balance as of 31 st December 2011	344	344
Residual value 1st January 2011	646	646
Residual value 31st December 2011	481	481

(b) Fixed tangible assets

	Office equipment, furniture	Works of art, items and collections	Total
Acquisition price			
Balance as of 1 st January 2011	786	777	1563
Increases	--	--	--
Disposals	--	125	125
Transfers	--	--	--
Balance as of 31 st December 2011	786	651	1437
Accumulated depreciation			
Balance as of 1 st January 2011	446	--	446
Depreciation expense	169	--	169
Disposals	--	--	--
Transfers	--	--	--
Balance as of 31 st December 2011	615	--	615
Residual value 1st January 2011	340	777	1117
Residual value 31st December 2011	171	651	822

The Václav Havel Library **Notes to the statutory financial statements** (non-consolidated)

Year ended on 31st December 2011
(in CZK thousands)

4. Accounts in banks

The funds are held in current accounts in the currencies of CZK, USD and EUR. The balance in the bank accounts as of 31st December 2011 was CZK 6,263 thousand (2010 – CZK 6,497thousand).

5. Short-term receivables and liabilities

(a) Receivables

Receivables amount to a total of CZK 99 thousand (2010 – CZK 402 thousand), of which receivables after maturity account for CZK 0 thousand (2010 – CZK 0 thousand).

(b) Liabilities

Short-term liabilities amount to a total of CZK 1,197 thousand (2010 – CZK 596 thousand), of which liabilities after maturity account for CZK 0 thousand (2010 – CZK 0 thousand).

Long-term liability of the company as on 31st December 2011 is an interest-free loan in the amount of CZK 3,744 thousand provided to the company in January 2011 for securing its operations, which is due by 11th January 2014 at the latest.

6. Expenses of future periods

Expenses of future periods amount to CZK 155 thousand (2010 – CZK 728 thousand) and include especially the accrual of expenses on books purchased to the archive.

7. Inventory

The inventory of finished products as of 31st December 2011 amounted to a total of CZK 944 thousand (2010 – CZK 522 thousand) and consists of stock of the books produced by the Library.

The inventory of goods as of 31st December 2011 amounted to a total of CZK 76 thousand (2010 – CZK 70 thousand) and consists of books and DVDs intended for sale within the “Václav Havel – Czech Myth or Havel in a Nutshell” exposition.

As of 31st December 2011 the total volume of inventory not shown in the balance sheet was CZK 1,502 thousand (2010 – CZK 1,175 thousand), of which foreign books in consignment sale were CZK 116 thousand (2010 – CZK 122 thousand), borrowed books CZK 976 thousand (2010 – CZK 754 thousand) and books registered in the Archive CZK 410 thousand (2010 – CZK 282 thousand).

The Václav Havel Library
Notes to the statutory financial statements (non-consolidated)

Year ended on 31st December 2011
(in CZK thousands)

8. Own funds

	Registered capital	Funds	Reserve fund	Profit/- loss in the current period	Accumulated losses/retained profits from previous years	Total
Balance as of 1 st January 2011	66	14 375	1 340	--	- 6 176	9 605
Change in fund balance	--	-3 696	--	--	--	-3 696
Profit/loss in 2011	--	--	--	-1 963	--	-1 963
Balance as of 31st December 2011	66	10 679	1 340	-1 963	-6 176	3 946

9. Employees and executive workers

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The average number of employees and personnel costs in 2011 and 2010:

Year	Average No. of employees	Wage costs	Social security and health insurance costs	Social expenses
2011				
Employees	7	3 524	1 000	--
2010				
Employees	6	2 430	771	--

10. Rewards and loans to the members of statutory and supervisory boards

No rewards or loans were paid out or provided to the members of the statutory and supervisory bodies in the course of 2011 and 2010. No contracts binding the company to pay out any benefits in the case of the termination of the activities of individual members of the statutory and supervisory bodies were concluded either.

The Václav Havel Library **Notes to the statutory financial statements** (non-consolidated)

Year ended on 31st December 2011
(in CZK thousands)

11. Social security and health insurance liabilities

The social security and health insurance liabilities amounted to CZK 115 thousand (2010 – CZK 128 thousand), of which social security accounted for CZK 80 thousand (2010 – CZK 89 thousand) and health insurance accounted for CZK 35 thousand (2010 – CZK 39 thousand). None of these liabilities are after maturity.

12. Other direct taxes and subsidies

Other direct taxes representing advances for personnel income tax amounted to CZK 44 thousand (2010 – CZK 58 thousand). None of these liabilities are after maturity.

The company did not receive any subsidy in 2011 as well as in 2010.

13. Information on the projects of the company

As in previous period, the company organised a number of public and club meetings in the course of 2011. “Václav Havel – Czech Myth” exposition is open to public in the Montmartre Gallery in Řetězová Street in Prague’s Old Town.

All of the company activities are described in detail in the Annual Report. At the same time, all of the received and provided gifts will also be listed in the Annual Report.

14. Income tax

The company reported zero tax liability from its activities subjected to corporate income tax in 2011 and 2010.

Its other revenues are not subject to income tax in accordance with the provisions of section 18 of Income Tax Act No. 586/1992 Coll., as amended, because they were acquired from activities arising from the purpose of a public benefit organisation.

15. Administrative costs

Administrative costs of the company in 2011 amount to CZK 5,012 thousand (2010 – CZK 5,847 thousand). Their structure is as follows:

The Václav Havel Library
Notes to the statutory financial statements (non-consolidated)

Year ended on 31st December 2011
(in CZK thousands)

2011	Total costs	From this administrative costs
Consumed purchases	443	145
Services	5 473	1 695
Personnel costs	4 524	2 675
Taxes and charges	2	--
Other costs	50	37
Write-offs, sold assets, provisions and adjustments creation	460	460
Total	10 952	5 012

2010	Total costs	From this administrative costs
Consumed purchases	838	632
Services	3 051	1 767
Personnel costs	3 201	2 960
Taxes and charges	--	--
Other costs	71	96
Write-offs, sold assets, provisions and adjustments creation	392	392
Total	7 553	5 847

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16. Material subsequent event

On the date of elaboration of the statement of finances, no material subsequent events are known to the company management which would affect the statement of finances as of 31st December 2011.

Date: 20th April 2012

The signature of the statutory body or the physical entity
which is the accounting unit:

Doc. RNDr. Martin Palouš, PhD.

