



SILENT HOMILIES

The Chapel They Asked to Be First

*Łagiewniki, and the house where
Divine Mercy found a home*



Silent Homilies

Little Treasures



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*Łagiewniki, and the house where
Divine Mercy found a home*

*A small book of forgotten facts,
short stories, and quiet hope.*

Before You Begin

Most people who come to Kraków for Divine Mercy now see the great basilica first. It is hard to miss. The building is shaped like a ship. A tower stands beside it like a mast. Buses empty into a wide courtyard, and the crowd moves toward a door that can hold thousands. That church is real and it matters. It is not, however, where the story began.

The heart of the place is still a small convent chapel that was never meant for the world.

The chapel belongs to the Sisters of Our Lady of Mercy. It was consecrated to Saint Joseph in 1891. For decades it served only the sisters and the girls they were trying to help begin again. Then a young sister named Helena Kowalska, known in religion as Faustina, lived and died in that house. She wrote, at night and under obedience, what she said Jesus had asked her to write. One of the first requests in that notebook was simple and local. He wanted an image of Himself as Mercy to be honoured first in this chapel, and only then in the whole world.

This little book tells how that first chapel kept the message when almost nobody wanted it. It tells how a wartime painter paid a vow by putting the image on canvas. It tells how a worker from the nearby factory used to come in wooden shoes to pray. And it tells how a Pope who had been that worker later called Łagiewniki the capital of the devotion.

The great basilica of 2002 is the later room. The story begins in the smaller one.

You do not need to settle every question about private revelation in order to understand this place. You only need to see that a closed convent can become a door for the world, and that Mercy, in the

Catholic telling, often begins in rooms that look too small for the work they will later have to do.

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Chapter 1

A House Built for Girls Who Wanted to Change

Eagiewniki was still a village on the edge of Kraków when Prince Aleksander Lubomirski, a Polish philanthropist living in Paris, gave the money for a convent. Land was bought from local farmers. The engineer Karol Zaremba designed a neo-gothic house. On 20 August 1891 Cardinal Albin Dunajewski consecrated a chapel of Saint Joseph and a wing meant for apostolic work. The sisters who received the house belonged to the Congregation of Our Lady of Mercy, founded to help girls and women who wanted to change a life that had gone wrong.

That purpose is easy to forget once the buses arrive. The original house was not a shrine. It was a place of prayer, work and a second chance. The sisters ran workshops for embroidery and bookbinding. They kept a laundry and a farm. Between a hundred and a hundred and sixty residents lived a closed life of routine and dignity. The chapel itself said who the house was for. On the main altar stood Our Lady of Mercy, patroness of the congregation. In the niches stood Saint Stanislaus Kostka, patron of young religious, and Saint Mary Magdalene, patroness of penitents. The whole building was nicknamed Józefów, Joseph's place.

In 1892 a cemetery for sisters and residents was laid out in the garden. In 1909 a Lourdes grotto was added among the trees. During the First World War the grounds held barracks for infected soldiers. The house was already learning how to open itself in a crisis without losing the work it had been given.

If you walk the old courtyard today, it helps to remember that first purpose. Divine Mercy did not land on an empty field. It was entrusted to a congregation whose daily labour was already mercy of a very

practical kind: a bed, a trade, a chance to begin again. The later message did not cancel that work. It named the God who had been behind it all along.

A Small Reflection

Before Łagiewniki was famous, it was a house for people who needed a new start. That is easy to forget when the courtyard is full of pilgrims. Mercy here began as ordinary work: a bed, a skill, a quiet routine. If a place later becomes well known, the first work is still part of the story. A second chance given to one girl in a workshop is not smaller than a basilica. It is the kind of mercy the house was built to give.

A short prayer

Lord of second chances, bless the quiet houses that still teach a girl how to start again before the world has heard of the place. Amen.

Chapter 2

The Sister Who Wrote at Night

Helena Kowalska was born in 1905 in Głogowiec. She entered the Sisters of Our Lady of Mercy in Warsaw and received the name Faustina. She was sent from house to house as cooks and gardeners are sent. Łagiewniki became her last home. She arrived for good in May 1936, already ill with the tuberculosis that would kill her. She died in the convent infirmary on 5 October 1938. She was thirty-three.

What makes the house different is not only that she died there. It is that she wrote there. Under obedience to her confessors she kept a diary of what she believed Jesus was asking of the Church: an image with the words “Jesus, I trust in You”, a feast on the first Sunday after Easter, a chaplet, an hour of mercy at three in the afternoon, and a life of trust toward God and mercy toward the neighbour. The sisters still keep, in a small museum, the lamp by which she wrote, a cup, and a little home altar from her family. The objects are ordinary. The claim attached to them is not.

The congregation counts more than two hundred and eighty revelations connected with this house. A Catholic reader does not have to treat every line as a public dogma. The Church later judged the message worthy of the whole world, and that judgement is enough for this book. What matters for Łagiewniki is simpler. The notebook was written in a room you can still stand near. The message was not delivered to a stadium. It was delivered to a sister who also had to peel vegetables and lie in an infirmary bed.

There is a kindness in that scale. If God wanted the twentieth century to hear again that His last word is mercy, He began with a woman the official world would not have chosen and a house the official world did

not visit. The later basilica is large. The first room was small, and the work done in it was faithful.

A Small Reflection

A great message does not have to begin in a great room. Faustina wrote at night, under obedience, with a lamp that still exists. She also had ordinary duties and a body that was failing. The Church later received what she wrote. That later recognition should not hide the first setting. If God speaks, He is free to begin with a cook, an infirmary and a notebook. We do not need a stadium in order to listen.

A short prayer

Lord who speaks to cooks and to the dying, keep us from thinking that a message must be loud in order to be Yours. Amen.

Chapter 3

The Grave in the Garden

When Sister Faustina died, the sisters buried her in the convent cemetery among the other graves of the house. There was no shrine yet. There was a mound in a garden, and a reputation that had already begun to travel by word of mouth. People who had known her, or who had heard of the image and the chaplet, started to come. The war would multiply those visits.

In 1965 Archbishop Karol Wojtyła opened the process that would examine her life and virtues. The next year, on 25 November 1966, her remains were lifted from the garden and carried into the chapel of Saint Joseph. That translation is one of the quiet turning points of the place. A cemetery grave can be honoured. A body inside a chapel is already being treated as belonging to the prayer of the Church.

After the beatification in 1993 the relics were placed in a new sandalwood casket on the side altar, under the image of Merciful Jesus. That is where most pilgrims now kneel. The garden cemetery is still there. It is worth walking to, because it reminds you that holiness in this house did not begin as a display. It began as a sister buried among her own.

The move from garden to chapel also tells you something about how the Church treats a possible saint. She does not leave a body outside forever once she has begun to believe that God used this life. She brings the remains into the room where Mass is said. Łagiewniki did that long before the basilica existed, and long before the crowds learned the address.

A Small Reflection

The first honour given to Faustina was a grave among the other sisters. That is a good beginning. Fame came later. Many holy lives are first hidden in ordinary ground. If you only kneel at the side altar now, it helps to remember the garden. The Church brought her indoors when she was ready to treat this life as a gift for the whole house. The hidden years still belong to the story.

A short prayer

*Lord of garden graves that later come indoors, teach us to honour the hidden years of a saint before we honour the altar that holds her.
Amen.*

Chapter 4

When the Closed Door Opened

Until the Second World War the convent was a closed house. Outsiders did not wander in. The war changed the rule without changing the vocation. Refugees were taken in. With the municipal committee the sisters served dinners to the unemployed and the poor. People who wanted to pray at Faustina's grave were no longer turned away. The chapel that had belonged to the sisters and their girls was opened to Kraków.

Among the new visitors was a young worker from the Solvay chemical plant nearby. His name was Karol Wojtyła. He walked the road from Borek Fałęcki toward Dębники in wooden shoes, the kind forced labourers wore in those years. He used to stop at the convent and pray in the chapel. Decades later, as Pope, he would stand in the new basilica and say that he still remembered that road and those shoes, and that he could hardly imagine how the man in wooden shoes would one day consecrate a church of Mercy on the same ground.

The opening of the door is easy to treat as a small administrative fact. It is more than that. A congregation founded to give girls a hidden place of repair learned, under occupation, how to give a city a hidden place of prayer. Mercy in this house has always had two movements. One is inward: a life remade in quiet. The other is outward: a door that will not stay locked when people are hungry or afraid.

If you only photograph the basilica you will miss this middle chapter. The devotion did not explode because a committee planned a sanctuary. It grew because a closed convent, in a cruel decade, decided that the chapel and the grave were no longer only family property.

A Small Reflection

A closed house can still learn how to open. The sisters did not stop being a congregation for girls who needed a new start. They simply refused, in wartime, to keep the chapel only for themselves. Mercy that never opens a door remains incomplete. The same is true of a parish, a family or a private devotion. If people are hungry or afraid, the next faithful act may be to let them in.

A short prayer

Lord of doors that open in wartime, make our own houses as willing to receive the frightened as this one was. Amen.

Chapter 5

The Painter Who Paid a Vow

The image most of the world now knows as Divine Mercy is not the first canvas. The first was painted in Vilnius by Eugeniusz Kazimirowski, under the eye of Father Michał Sopoćko, Faustina's director there. The image that hangs in Łagiewniki is the work of another man, Adolf Hyla, and it arrived as a thanksgiving.

Hyla painted it as a votive offering because his family had been saved from wartime accidents. Father Józef Andrasz, the Jesuit who had been Faustina's confessor in Kraków, helped him. On 7 March 1943 Andrasz blessed that first Hyla picture in the convent chapel and began solemn services in honour of Divine Mercy on the third Sunday of each month. Crowds came from the city and the villages around it.

The first canvas did not fit the side altar. Mother Irena Krzyżanowska, the superior, asked Hyla for a second painting, shaped for the niche that had long held an image of the Sacred Heart. Andrasz blessed the new picture on 16 April 1944. The date was not casual. It was the first Sunday after Easter, the day Faustina had said Jesus wanted as the Feast of Mercy. In a city still under occupation, a Jesuit stood in a convent chapel and treated that Sunday as the feast before the universal Church had placed it on any calendar.

Copies of Hyla's second image travelled the world. In that way the Lord's first request was kept in order. The picture was honoured here first. Then it went out. A Catholic who loves the Vilnius painting and a Catholic who loves the Kraków painting are not required to quarrel. Both canvases are attempts to obey the same sentence. Łagiewniki happens to be the house where the sentence said the honouring should begin.

A Small Reflection

Jesus asked for an image to be honoured in this chapel first, and then in the world. The order still matters. We are often more interested in the copy that travels than in the first obedience. Hyła painted because he was grateful. Andrasz blessed the picture on the Sunday Faustina had named. The later fame of the image should not hide that simple beginning: a vow, a canvas, and a chapel that said yes.

A short prayer

*Lord Jesus, You asked for a picture before You asked for a basilica.
Teach us to keep the first obedience and not only the famous one.
Amen.*

Chapter 6

The First Sunday After Easter, 1944

It is worth stopping on that April Sunday. The feast that now gathers the whole Church was, in 1944, a local act of trust. Rome had not yet instituted Divine Mercy Sunday. Many priests had not heard of Faustina. Kraków was still occupied. And yet in Józefów a Jesuit blessed an image and a congregation kept a day their dead sister had been told to keep.

In 1951 Cardinal Adam Sapieha granted a seven-year plenary indulgence to pilgrims who visited the chapel on that Sunday. The old prince-bishop of Kraków, who had ordained Wojtyła and had buried so much of the city's pain, was already treating Łagiewniki as a place of grace. The indulgence is a small official fact. It tells you that the local Church did not wait for a papal feast before she began to bless the people who came.

From 1959, with the consent of Archbishop Eugeniusz Baziak, Hyla's image stayed permanently in the side altar, covering the older Sacred Heart picture. Some visitors still find that covering strange. The sisters were not throwing the Sacred Heart out of the house. They were letting one devotion, grown from the same love, take the place that the message had asked for. The Heart and the Mercy are not two gods. They are two ways of looking at one Lord.

If you are in the chapel on the Sunday after Easter now, you are standing inside a feast that was practised here under occupation, indulged here under Sapieha, and only later given to the whole world by the Pope who used to walk past the wall. The Church's calendar now holds a day that this room kept first.

A Small Reflection

A feast can be real in one chapel before it is printed in every missal. That is not rebellion. It is local faith waiting for the wider Church. Egiewniki kept the Sunday after Easter as a day of Mercy while the city was still occupied. Later the whole Church received the same day. The first keepers of a good thing are often a small group who simply do what they have been asked to do.

A short prayer

Lord of Sundays that begin in one chapel before they belong to every altar, thank You for the courage of a feast kept before it was safe or official. Amen.

Chapter 7

The Young Worker in Wooden Shoes

Karol Wojtyła's connection to Łagiewniki is often told as if it were a legend added after the papacy. The dates do not allow that. He worked at Solvay during the occupation. The plant stood close enough that the convent was on his daily road. He prayed in the chapel. He knew the sisters' house as a labourer knows a church he can reach before a shift or after one.

As archbishop he did more than remember. Between 1965 and 1967 he opened and accompanied the process that examined Faustina's life. On 22 June 1968 he placed the convent chapel, with its image and its grave, on the list of sanctuaries of the Archdiocese of Kraków. That listing is the first legal name the place received as a shrine. It came from a man who had already knelt there when he owned nothing but wooden shoes and a secret seminary.

In 1985, speaking as Pope, he called Łagiewniki the capital of the cult of Divine Mercy. Capitals are usually chosen by governments. This one was named by a pilgrim who had grown up into the chair of Peter and had not forgotten the side chapel. When he published the encyclical *Dives in Misericordia* in 1980, and when he beatified Faustina in 1993 and canonised her in 2000, he was not discovering a Polish curiosity. He was completing a loyalty that had begun on a factory road.

On 17 August 2002, after he had consecrated the new basilica, he said so out loud. He recalled the street, the shoes, the impossibility of imagining that the worker would one day dedicate this church. The sentence is almost shy. It is also the key to the place. Łagiewniki is not only Faustina's house. It is the house a future Pope used when he was nobody the world was watching.

A Small Reflection

The wooden shoes are not a decoration added later. They are a fact from the occupation. A young worker prayed in this chapel on his way to the factory. Years later the same man, as Pope, still remembered the road. Most of our own prayers are made in the same hidden way: before work, after work, in shoes nobody will keep. Those prayers are not wasted because they look ordinary. This place exists partly because one labourer kept coming.

A short prayer

*Lord who let a labourer learn Mercy before he learned how to be Pope,
keep our own walking prayers from seeming too small to matter.
Amen.*

Chapter 8

The Years When Rome Said Wait

The devotion did not rise in a straight line. In 1959 the Holy Office in Rome issued a notification that restricted the spreading of images and writings connected with Faustina's visions. The reasons were mixed: faulty translations, confusion about private revelation, and a caution that was typical of the period. For almost twenty years the official path was narrow. Sisters and priests who loved the message had to be careful.

Łagiewniki did not empty. The image stayed. People still came. The sisters still knew what they had been given. What changed was the public voice. A message can be true and still have to wait for the Church to find the right words and the right moment. Waiting is not the same as dying. In 1978, shortly before Karol Wojtyła became Pope, the notification was withdrawn. The road opened again.

In 1981 the congregation published Faustina's Diary. Devotions that Andrasz had begun in 1943 were celebrated again with a freer hand. Cardinal Macharski moved the monthly services from the third Sunday to the third Friday, and in 1985 he introduced the Feast of Mercy across the whole diocese, with the main celebration at Łagiewniki. The local Church was already living the feast that the universal Church would receive in the year 2000.

This chapter is important because it keeps the shrine honest. Mercy is not a brand that always grows. For two decades the public promotion of the devotion was restricted, and yet people continued to pray. The devotion did not disappear. A pilgrim who only knows the triumphant years after the canonisation has not yet met the patience of the place.

A Small Reflection

The Church is allowed to be slow with private revelation. That slowness can wound people who already love a devotion. It can also protect the Church from treating every vision as if it were the Creed. Both things can be true at once. At Łagiewniki the image stayed and the people kept coming. Faithfulness during a restriction is not the same as rebellion. It is prayer that refuses to treat an official caution as the end of the story.

A short prayer

Lord of delayed permissions, thank You for the people who kept praying when the official letter was still cautious. Amen.

Chapter 9

How a Small Chapel Became a Shrine

On 1 November 1992 Cardinal Franciszek Macharski issued the decree that formally established the convent chapel of Saint Joseph as the Sanctuary of Divine Mercy. He gave as his reason the living growth of the cult. The legal act came late on purpose. By then the chapel had already been a shrine in practice for a generation.

Beatification in 1993 and canonisation on 30 April 2000 changed the scale. On the day he canonised Faustina, John Paul II also placed Divine Mercy Sunday on the calendar of the whole Church. The request written in a Kraków notebook had become a feast for every parish on earth. Łagiewniki suddenly had a problem that looks like a blessing. The old chapel could not hold the people.

The sisters and the archdiocese answered without demolishing the heart. In 1986 a Chapel of the Passion was arranged under the image. An outdoor altar was built in 1988. Stations of the Cross were set in the grounds in 1996. The attic became a novitiate chapel. The infirmary where Faustina died became an oratory. Each addition was a way of saying: the small room remains first; the house will grow around it.

Macharski also founded, in 1996, the Faustinum Association of Apostles of Divine Mercy, so that the message would have living people and not only buildings. A shrine that only gathers visitors has already begun to forget its work. Łagiewniki was being asked to form apostles, which is a slower work than pouring concrete.

A Small Reflection

A legal title arrived after the people had already come. That is often how the Church names a holy place. First there is prayer. Then there is a decree. The more important question is what happens next. Buildings can multiply and still leave the heart empty if nobody is formed. Faustinum was founded so that Mercy would have living people, not only a new nave. A shrine is doing its work when someone leaves more merciful than they arrived.

A short prayer

Lord of decrees that arrive after the people have already come, keep this sanctuary a school of mercy and not only a destination. Amen.

Chapter 10

A Ship Built for Five Thousand

In 1996 the cardinal set up a foundation to gather money and to build a church that could hold about five thousand people, with rooms for pilgrims beside it. The architect Witold Cęckiewicz designed a two-storey ellipse that looks like a ship, an ark for anyone who wants to put their hope in Mercy. A tower of seventy-seven metres stands like a mast. On 7 June 1997 John Paul II blessed a cornerstone brought from Calvary and signed the model of the project. Building began in 1999. It was finished in three years, paid for by gifts. About forty-two thousand donors were named in a book given to the Pope on the day of consecration. He himself contributed.

Inside, a stone altar stands before a tabernacle shaped like the globe. Around the globe a great windswept bush suggests a world that is being blown about. In that frame hangs an image of Merciful Jesus by Jan Chrzęszcz. Some visitors see in the whole arrangement the burning bush from which God spoke to Moses. You may see it or not. The intention is clear enough. Mercy is being offered as the still point in a weather that does not calm down.

Around the basilica other rooms were given by other Churches: a Hungarian chapel of the Communion of Saints, an Italian chapel of Saint Faustina, a Greek-Catholic chapel of Saint Andrew, a Slovak chapel of Our Lady of Sorrows, a German chapel of the Holy Cross. A chapel of perpetual adoration stands apart, with a “fire of mercy” later blessed in connection with John Paul II. In 2015, during the Year of Mercy, a Gate of Mercy was opened at the entrance, inscribed with the works of mercy in body and in soul.

All of this can dazzle a first-time visitor into thinking that the basilica is the shrine. It is the new nave of the shrine. The older chapel is still the place where the image that was asked to be first continues to hang, and where the relics of the secretary of Mercy continue to rest. A wise pilgrim does both rooms, and does the small one without hurry.

A Small Reflection

A large church can hide the room that made it necessary. Forty-two thousand donors helped build the basilica. That generosity is part of the story. It does not replace the first chapel. If you only enter the ship, you may miss the harbour. The image Jesus asked to be honoured first still hangs in the older room. The size of the new church is a response to crowds. The meaning of the place is still in the small door.

A short prayer

Lord of arks and of side chapels, do not let the large ship make us forget the harbour it was built to serve. Amen.

Chapter 11

The Day He Entrusted the World

On 17 August 2002, during his last pilgrimage to Poland, John Paul II consecrated the new church and made an act of entrustment of the whole world to Divine Mercy. He thanked Cardinal Macharski and the donors. Then he said what he had come to say. He wanted the message announced here through Sister Faustina to reach every inhabitant of the earth and to fill hearts with hope. Two years earlier, at the canonisation, he had already spoken of a civilisation of love. Łagiewniki was the place he chose to hand that hope to the planet in a liturgical act.

Three Popes have now prayed here. Benedict XVI came on 27 May 2006. Francis came on 30 July 2016, during World Youth Day, and heard confessions in the basilica. The line of shepherds matters, because it shows that the devotion is not the private memory of one Polish pontiff. It has been received by the office itself.

On 6 March 2003 the church received the title of minor basilica. Titles are only titles. What they mark in this case is a recognition that the local house now serves the universal Church. People arrive from Slovakia and Hungary and the United States, and also from Brazil, India and the Philippines, where the chaplet has found a second native language.

The Pope who entrusted the world here was the same man who had once clocked in at Solvay. That is the sentence Łagiewniki keeps repeating, in stone and in story, until a visitor finally hears it. Mercy is not an idea for the successful. It is the last word spoken over a worker, a dying sister, a wartime city, and, on one August day, over the map of the earth.

A Small Reflection

A man who once came here in wooden shoes later stood here and entrusted the world to Mercy. The power of that fact does not need extra language. It means that the Church's highest office can remember an ordinary chapel. It also means that the message given to Faustina was not meant to stay in one city. If you kneel here, you are standing where a local house was asked to serve the whole earth. The next step is to take some of that trust home.

A short prayer

*Lord Jesus, in this place a labourer entrusted the world to Your mercy.
Let that act continue in every person who kneels here and then goes
home. Amen.*

Chapter 12

How to Walk Here Without Missing the Heart

If you come, resist the habit of starting at the largest door. Begin in the old chapel of Saint Joseph. Stand before Hyla's image. Read the words at the bottom as if they were being said for the first time. Kneel at the relics. Give the small room the time a first room deserves. The basilica will still be there when you are ready.

Walk the garden if you can. The Lourdes grotto of 1909 and the old cemetery tell you that this was a working convent before it was a capital. Look at the infirmary oratory if it is open. Mercy was written by a woman who also had to be nursed. That fact keeps the message from floating away into a poster.

Living with Łagiewniki after you leave is not complicated. Say the chaplet. Keep, if you can, the hour at three o'clock. Practise one corporal work of mercy and one spiritual work, which is what the Gate of Mercy is there to list. Trust is not a feeling you wait for. It is a sentence you repeat until your life begins to agree with it: Jesus, I trust in You.

The chapel that was asked to be first is still first. The world has copied the image. The feast is on every calendar. The basilica can hold a crowd. None of that replaces the original obedience, which was to honour Mercy in a convent room and then to let the honour travel. If this little book has done its work, you will remember the small door when the large one is busy, and you will understand why a Pope in white could still see, behind the new ship, a young man in wooden shoes coming in to pray.

A Small Reflection

You do not have to stand in Kraków in order to keep this story. The chaplet, the three o'clock hour, one act of mercy, and the sentence Jesus, I trust in You can live in any parish. The chapel asked to be first because the message needed a real room before it needed a crowd. Your own first room may be a kitchen, a hospital corridor or a quiet pew. The work is the same: honour Mercy where you are, and then let it travel.

A short prayer

Merciful Jesus, You asked for this chapel first. Keep us faithful to the first things: trust, the neighbour, and a door that opens when someone is in need. Amen.

A Last Word

In 1891 a chapel of Saint Joseph was blessed for sisters and for girls who wanted a different life. In that house a sister wrote a message about Mercy and died. In wartime the door opened. A painter paid a vow. A Jesuit blessed an image on the Sunday after Easter. A worker in wooden shoes learned to pray there and later, as Pope, called the place the capital of the devotion and entrusted the world to the Mercy he had first met in a side chapel.

The great basilica is the later room of that story. The first room is still there. If you remember only one thing, remember the order Jesus asked for. First this chapel. Then the world. Łagiewniki kept the order. The rest of the Church has been invited to keep it too.

May every visitor leave trusting a little more than they did when they arrived. And may those who never see Kraków still find, in their own parish, a small place where Mercy is allowed to begin.

Saint Faustina, secretary of Mercy, pray for us.

Saint John Paul II, who came back in white to the chapel of his wooden shoes, pray for us.

Sisters of Our Lady of Mercy, who kept the first room ready, pray for us.



Silent Homilies
Little Treasures

A word of thanks

If these pages have helped you see why the small chapel still matters beside the great basilica, a small gift on the Silent Homilies website would be received with real gratitude. It is never asked as a condition of reading — only as a kindness, if you wish and if you can.

Printing tip

*This booklet is designed in A5 format. For best results print double-sided on A5 paper (or print two pages per A4 sheet and cut).
Recommended paper: 80–100 gsm for a pleasant reading feel.*

Written to be read in one or two sittings.