

VIRTUAL MUSEUM

ZESPÓŁ SZKOLNO- PRZEDSZKOLNY Nr 1



Source: Wikipedia-Wrocław-SP_nr_113.jpg

Brief history of school:

Primary School is located in a big residential district Nowy Dwór located on the western side of Wrocław. This part of the municipality counts a 30,000 people, mainly middle class population.

At the beginning the only one school in district Nowy Dwór was Primary School No 100. In 1982 all 3rd grade classes were moved to newly built Primary School No 113. At that year teachers could teach only in one sector of school and the rest wasn't ready for teaching a students but in the next year that place was opened for children at all primary stages. About 1984/1985 our school expanded educational work by implementing Kindergarten and Pre-Primary stage of education. Since then, Primary School No 113 has turned into Zespół Szkolno- Przedszkolny nr 1 which means school provides schooling for children from Kindergarten stage right up to 8th grade.

We are the biggest Primary School in Wrocław that consists of 1300 pupils from 3 to 14 years old and over 120 teachers. Our pupils burst with energy and creative solutions. The teachers are very passionate about their job, using the new technologies, innovative teaching strategies and taking part in many European Union granted projects.

The educational system in our school is divided into 4 stages, including Kindergarten, Pre-Primary (Zerówka), Primary Education class I-III, Primary Education class IV-VIII. The children goes through following stages: Firstly, they attend the Kindergarten and Pre-Primary, then start the first grade of the primary school at the age of 7, and go up to the eighth grade, which they finish at the age of 15. Three foreign languages are taught in the school: English, German and French. There are also pupils from other countries besides Poland: over a hundred from Ukraine, and also a few from England, Spain, France Thailand. Since 2019 school is one of the seven schools in Wrocław that runs Preparation Class for foreign students, including such nationalities as: Australia, Brasil, Ukraine, Belarus, Russia.

HERITAGES OF WROCLAW/ LOWER SILESIA REGION

PROPERTY HERITAGES

1. The Cathedral of St. John the Baptist in Wroclaw



This the most prominent medieval roman catholic church is located in Ostrów Tumski (the oldest part of Wrocław). It's built about 10th century in gothic style with neo-gothic additions. The Cathedral has been demeged several times during World War II. In 1951 the church was renovetad and conecrated by Archbishop Stefan Wyszyński.

2.The Centennial Hall



The Centennial Hall is historic building. It was constructed by Max Berg in 1911-1913 when Wrocław was German city called Breslau. The main role of that place was serving an artistic venues such like concerts, opera performances, exhibitions etc. Nowadays, it's used mostly for concerts to Polish and International artists.

3.Grunwald Bridge



One of the longest bridge in Poland that measures 112,5 meters long over Odra river. It was constructed between 1908 and 1910 at the time of Wrocław being German municipality called Breslau. It connects central part of Wrocław with its eastern part.

4.The Raclawice Panorama



The museum of art located in central part of Wrocław. Within the museum there is cycloramic painting made by one of the significant battle painter Wojciech Kossak depicting The Battle of Raclawice.

5.Wrocław Town Hall



The main landmark and monument in Wrocław. Town Hall is located in the middle of Market Square and it was built in 13th century. Within a building there is Great Hall where musical performances take part, museum of middle class art, and basement restaurants.

Sources of pictures:

The author of pictures No 1,2,3,4 is Angelika Jamińska
Picture No 5 is taken from www.visitwroclaw.eu

MATERIAL HERITAGES

Material heritage based on the Household Museum in Ziębice

1. FORMER KITCHEN AND ITS EQUIPMENT.



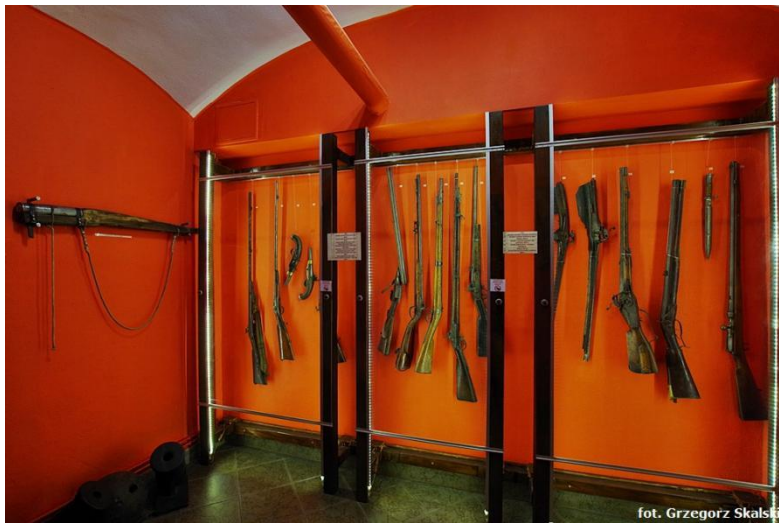
In this exhibition room you can see everything that was used for cooking, frying and baking. These are mainly exhibits from the nineteenth and early Of the twentieth century. a rich collection of copper and brass utensils, wooden gingerbread molds and an interesting collection of dishes for smoking and brewing coffee. If you are interested in collections of mortars, grinders or nutcrackers, you will also find them here in very fancy designs and sizes.

2. LIVING ROOM OF A RICH INHABITANT OF THE CITY



In this room we can see typical for the early 19th century decor of a wealthy Silesian bourgeois salon in the Biedermeier style that was then in force in Central Europe. In addition to interesting furniture, we will also see some porcelain, cutlery, clocks, kerosene lamps and table silver. The walls are decorated with period paintings, mainly bourgeois portraits. The interior is complemented by numerous trinkets: porcelain figurines, dishes, candlesticks so characteristic of the Biedermeier style.

3. WEAPONS COLLECTION



The collection in Ziębice includes both melee and firearms. Among the exhibits of white weapons, the well-preserved executioner's sword from the beginning of the 17th century deserves special attention. It is also worth paying attention to examples of polearm: talons and halberds and other exhibits: sabers, broadswords, etc. Among the exhibits of firearms there is an interesting collection of rifles, both percussion caps and spiers. We also find here an interesting collection of hunting weapons, both firearms: shotguns, rifles and white - cutlasses. The entire collection has been arranged in interesting rooms in the basement of the town hall.

4. ETHNOGRAPHIC HALL



We present here Silesian folk wardrobes from the 18th to the beginning of the 19th century. In the 20th century, and a collection of folk utensils and utensils from a farm on the Silesian-Czech border, mainly from the turn of the 19th and 20th centuries. Due to the lack of other exhibition rooms in this room, we can also see everything that is used for washing and mangle. Washing machines, from the primitive tadpole (mallet) to the mechanical gas-electric washing machine from the beginning of the 20th century Twentieth century and various forms of steam irons.

5. J. LANGER COLLECTION



In 1937 Marta Langer-Schlaffke handed over to the town of Ziębice (then Munsterberg) the collections of her deceased husband, a Silesian painter, art restorer, traveler, resident of Ziębice Joseph Langer (1865-1918). In this room, we can see some of the artist's painting output and items from his home. The interior decorated in the atmosphere of the turn of the 19th and 20th centuries is also equipped with items that Langer bought during numerous trips abroad. Among these exhibits, the Greek icon of Saint John the Baptist, the Angel of the Desert, from the first half of the 17th century, deserves special attention.

Virtual walk in the museum:

<https://www.google.pl/maps/place/Muzeum+Sprz%C4%99tu+Gospodarstwa+Domo+wego/@50.6005331,17.0408496,3a,75y,166h,90t/data=!3m6!1e1!3m4!1sAF1QipMpNxsoGx2GmdbSL61Dz3ffBE6H3wf6QJUOkIDF!2e10!7i11696!8i5848!4m5!3m4!1s0x0:0x334f90242c71cf51!8m2!3d50.6005322!4d17.0406506>

INTANGIBLE / IMATERIAL HERITAGE

Social practices

The Orange Alternative (Pomaranczowa Alternatywa)

By opposing conformism and consumerism with intelligent humour, the Orange Alternative (Pomaranczowa Alternatywa) movement achieved a considerable artistic victory over the communist regime. Their continuing influence upon Polish political protest is still apparent today.

With roots in Dada and Surrealism, the Orange Alternative's underground campaign was meant to ridicule the social and political absurdity of the Eastern European situation in the 1980s and 1990s.

Led by founder Waldemar Fydrych (then commonly known as Major), members of the Orange Alternative resorted to graffiti, happenings and samizdat, all of which became a subject of study for researchers from sociology, anthropology, art history as well as political science throughout the movement's active years.

The group initially started painting dwarves on walls that had been freshly painted to cover up anti-government slogans. Waldemar 'Major' Fydrych and Wiesław Cupała painted the first dwarf in 1982, on one of the residential buildings in the Biskupin neighborhood of Wrocław. The action soon sparked interest and resulted in more than a thousand dwarf graffiti throughout major Polish cities, eventually leading to the arrest of several members.

The Orange happenings

Between 1985 through 1990, the Orange Alternative organised a series of over 60 happenings in different Polish cities, including Wrocław, Warsaw, Łódź, and Lublin. Their so-called 'open street formula' allowed all individuals, including random pedestrians, to participate in these happenings. Thanks to this inclusiveness, the happenings could gather thousands of participants in a very short amount of time. The Orange gathering organised on 1st June 1988, also known as the **Revolution of Dwarfs**, attracted more than 10,000 people who marched through the city centre in

Wrocław, wearing orange dwarf hats. Their slogans read: there is no freedom without dwarfs.

The Orange Alternative's surrealist forms of political activism and the open structure of their happenings recalled Tadeusz Kantor's revolutionary performances in the 1960s.

Contemporary influence

Many critics argued that the Orange happenings displayed Mikhail Bakhtin's notion of the 'therapeutic force of laughter'. Through various elements of street theatre and absurd street painting bordering carnivalesque features, the Orange Alternative can be regarded among the pioneers of guerrilla communication and 'carnival resistance' as commonly practised in contemporary political protest.

The book **Lives of the Orange Men: A Biographical History of the Polish Orange Alternative Movement** (2014) is an autobiography by Waldemar 'Major' Fydrych himself. It shines light on the movement's lead figures and keeps a historical account of their carnivalesque oeuvre. The foreword was written by the **Yes Men** of the United States – creative activists who perform non-violent resistance by misleading American mainstream media, as well as pulling pranks on major corporations.

The Orange Alternative is commonly considered as more leftist and less mainstream than the Solidarity movement, but it too contributed to the fall of the communist government in Poland.

Poland's 'Orange Alternative,' a colour distinct from both socialist red and Papal yellow, engaged in an extended communal party deploying street theatre and iconic acts such as banner drops. Orange Alternative became a focal point of conversation across Poland.

From 'Complexity and Social Movements' by Ian Welsh & Graeme Chesters, p. 144
Contemporary actions by imaginative, aesthetic and self-organising activist groups such as the Yes Men, Tactical Frivolity, the Laboratory of Insurrectionary Imagination or even individual forms of protest, such as the Duran Adam (Standing Man) of the Gezi Park protests can be understood in the context of globalisation taking over anarchist movements at large, but also in the historical lineage of street actions carried out in the form of mass happenings.

With their absurdist yet highly complex social acts, the Polish art-activist Orange Alternative seems to be the best bridge across something like the Ukrainian Orange

Revolution (2004-2005) and the most recent Pastafarian Church of the Flying Spaghetti Monster (FSM). The Orange Alternative's influence on contemporary forms of political protest is undeniable, while their socialist surrealism remains a remarkably artistic form of nonconformist philosophy

Written by Elcin Marasli, Winter 2015

Source:

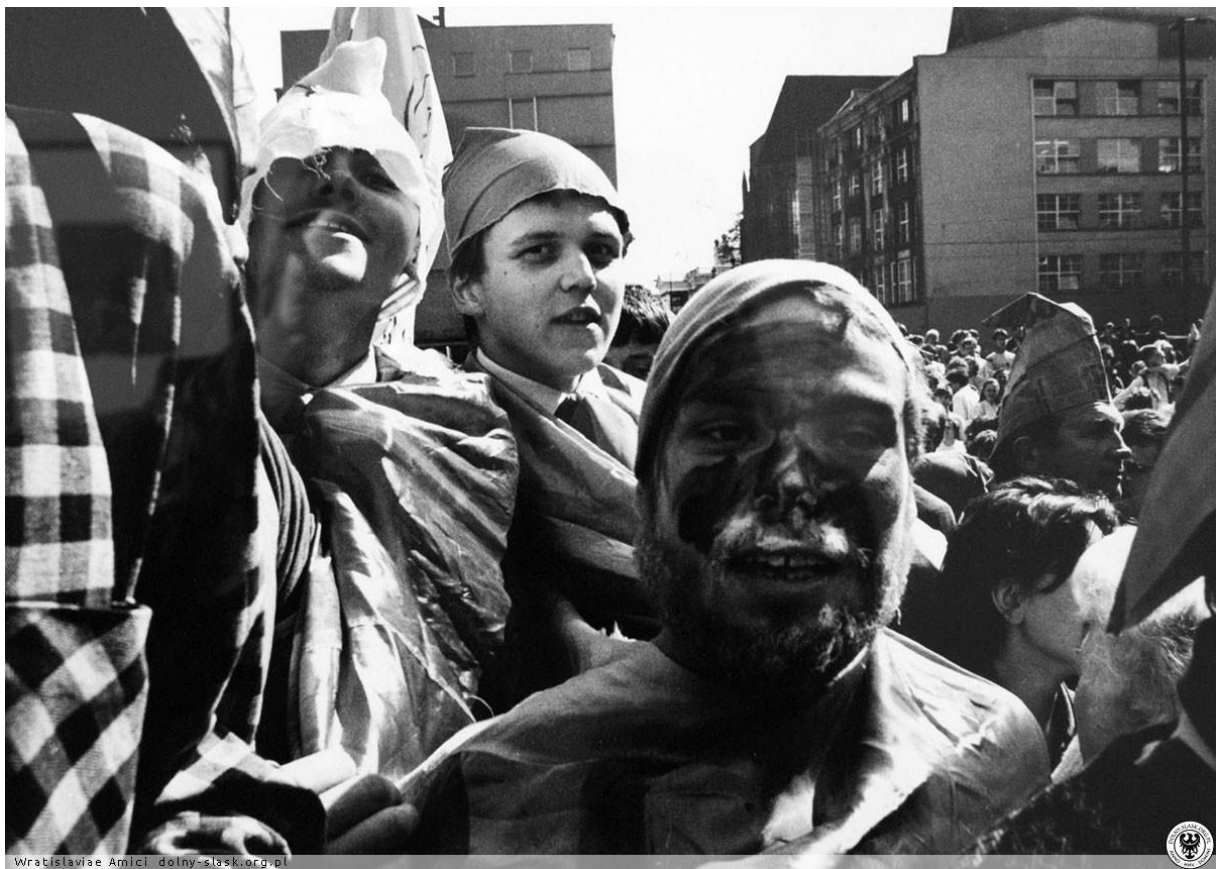
<https://culture.pl/en/article/the-orange-alternative-there-is-no-freedom-without-dwarfs>, 15.02.2021, 16:15 pm

Links: <https://www.youtube.com/watch?v=GJMmAvYw2Wk> — angielskim dubbingiem

<https://www.youtube.com/watch?v=rnmwpFUsO2o> –z napisami w angielskim

https://youtu.be/1DTrc_bYFaE - angielskie napisy





Artistic traditions

Wrocław's dwarfs



Wrocław's dwarfs (Polish: *krasnale*) are small figurines (20-30 cm) that first appeared in the streets of Wrocław, Poland in 2005. Since then, their numbers have been continually growing, and today they are considered a tourist attraction: those who would like to combine sight-seeing in Wrocław with "Hunting for dwarfs" are offered special brochures with a map and mobile application software for smartphones. In April 2019, there were already 600 dwarfs in the city. Six are located outside the city at the LG plant in Biskupice Podgórne.

History

In 2001, to commemorate the Orange Alternative (Polish anti-communist movement), a monument of a dwarf (the movement's symbol) was officially placed on Świdnicka Street, where the group's gatherings used to take place. In 2003, the Mayor of Wrocław, in an attempt to continue the new tradition, unveiled a small plaque on the door of The Dwarves' Museum. It can be found at the height of human knees on the wall of a historic tenement called Jaś, which is situated between the Market Square and St. Elizabeth's Church.

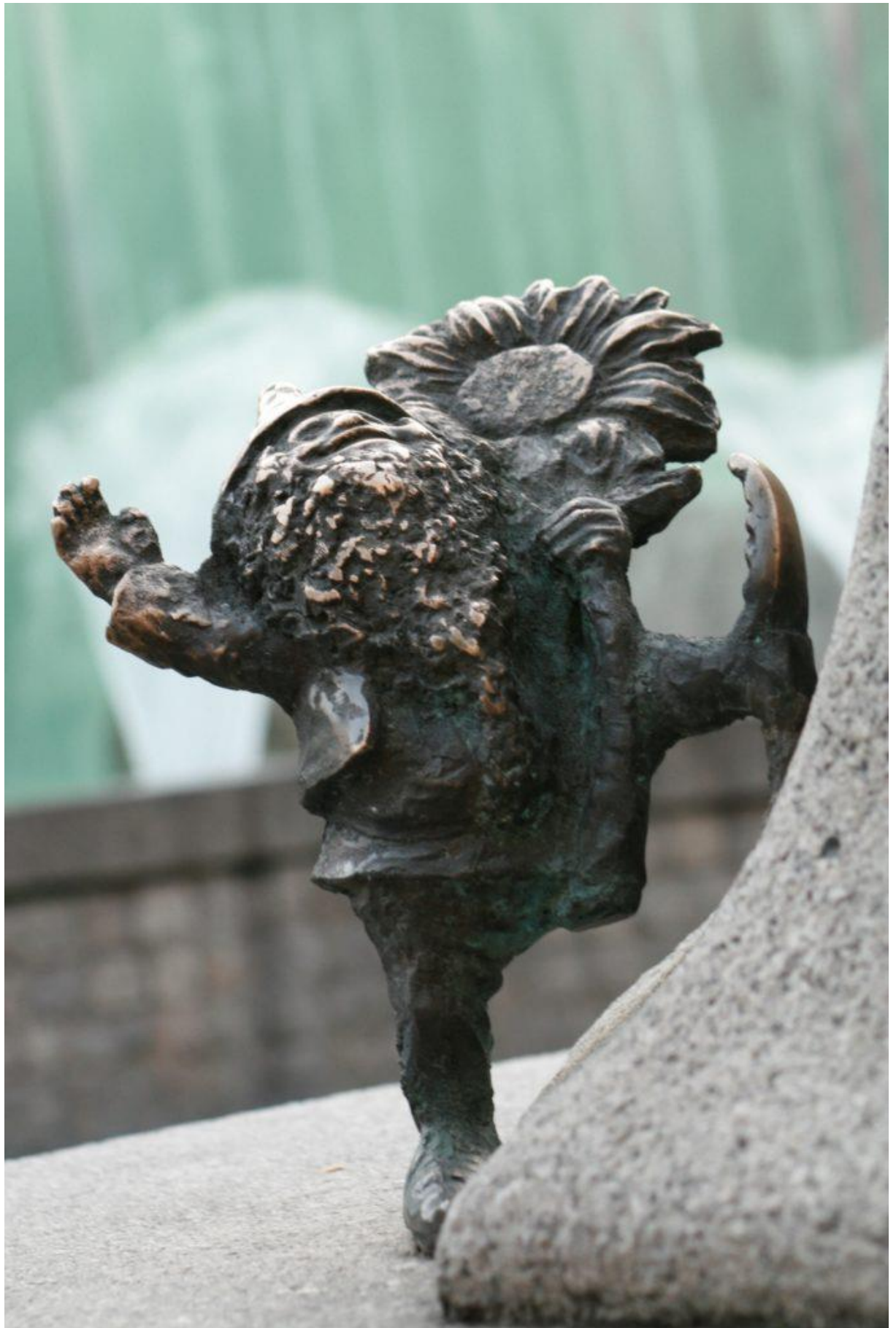
The figures of the dwarves, which are smaller than the Orange Alternative monument on Świdnicka Street, were placed in different parts of the city. The first five, designed by Tomasz Moczek, a graduate of the Academy of Fine Arts in Wrocław, were placed in August 2005. These were the Fencer near the University of Wrocław, the Butcher

in Stare Jatki arcade, two Sisyphuses on Świdnicka Street and the Odra-Washer-Dwarf, near Piaskowy Bridge. The name of the last dwarf is related to Pracze Odrzańskie, an estate on the outskirts of the city. Since that time, the number of figures has continued growing.

A ceremony unveiling two other dwarves took place on the day of June 18, 2008. They were situated on Świdnicka Street, next to W-skiers: a dwarf in a wheel chair. The figures represent two disabled dwarves: the Deaf-mute and the Blind. They are part of the Wrocław Without Barriers campaign, which aims at drawing attention to handicapped people living in Wrocław. Five days later, at the Hematology and Pediatric Oncology Clinic in Wrocław, another dwarf was erected. It was to be the third female dwarf, Marzenka, whose design was based on the logo of the *Mam marzenie* charity.

The Dwarves' Festival takes place in Wrocław every year in September.





Performative traditions

Jerzy Grotowski

11.08.1933—14.01.1999

Theatre director and theoretician, educator, creator of acting methods. Born in 1933 in the city of Rzeszów in southeastern Poland and died in 1999 in Pontedera, Italy. He is considered to have been one of the greatest reformers of 20th century theatre.

Laboratory Theatre

Following the closing of the theatre in Opole, Jerzy Grotowski and his ensemble moved to Wrocław. The first premiere of the Teatr Laboratorium 13 Rzędów at its new home was a fourth variation on **Akropolis** (Acropolis) after Stanisław Wyspiański (1965), prepared, as all the previous variations had been, in cooperation with Józef Szajna. The creators of the production put together its fifth and last variation two years later, in 1967.

Still in 1965, the Wrocław theatre, which Grotowski also referred to as the Instytut Badania Metody Aktorskiej / Institute for the Study of Acting Methods, premiered two variations on Słowacki's adaptation of Calderon's **The Constant Prince**. Grotowski went on to present a third variant of the piece in 1968. In 1967 Grotowski and his ensemble abandoned work on a production titled **Ewangelie** (Gospels). Prior to this, however, the troupe held an open rehearsal of the play and several closed showings. These etudes, depicting the life of Christ and the contemporary dimension of taking a Christian stance, found their continuation in a breakthrough production by Grotowski's theatre titled **Apocalypsis Cum Figuris**, which drew on quotes from the Bible, the works of Fyodor Dostoyevsky, Thomas S. Eliot and Simone Weil. **Apocalypsis Cum Figuris**, which alongside **Akropolis** and **The Constant Prince**, became the most famous of Grotowski's productions throughout the world and was ultimately realized in three different versions: the first in 1968, followed by subsequent versions in 1971 and 1973. All of these were produced at the theatre in Wrocław, which acquired a new name in 1971 - the Actors' Institute - Laboratory Theatre. Grotowski created these productions in cooperation with his leading actor, Ryszard Cieślak. In the 1960s and 1970s the Laboratory Theatre went on a series of grand foreign tours and participated in a majority of the world's significant theatre festivals.

In one of his first productions, the controversial **Bogowie deszczu** (Gods of Rain), Grotowski the director, as Zbigniew Osiński recorded in writing, 'collided with the author, while his theatre collided with literature. Grotowski not only changes the title of the play (the original was **Rodzina pechowców** (Unlucky Family)), but interlaced the original text with fragments from other poetic works and added a film as a prologue. In the program to the production, Grotowski quoted one of Meyerhold's maxims: 'To select an author's play, does not mean to share his views.' He was later to expand on this in an interview: 'In terms of my attitude to the dramatic text, I think that the director should treat it solely as a theme upon which he builds a new work of art that is the theatrical spectacle' (R. Konieczna, **Przed premiera 'Pechowców'. Rozmowa z reżyserem** (Before the Premiere of 'The Unlucky' - A Conversation with the Director).

From this moment, he would consistently defend the right of a director to work on the text, with most of his subsequent productions built 'according to' or 'based on the words of' the text's author. His desire was not to tell the story in a traditional manner. He attempted instead to transform plays into mentally coherent stagings. With his next two premieres, **Orfeusz** (Orpheus) and **Kain** (Cain), Grotowski questioned the function that literature traditionally plays in the theatre, editing his productions as a filmmaker might edit a film. He was accused of focusing excessively on formal experimentation. He himself would later admit that **Cain** was 'more an exorcism of conventional theatre than a proposal for a counter-program' (Jerzy Grotowski, **Teatr Laboratorium 13 Rzędów**, in: 5. Festiwal Polskich Sztuk Współczesnych (5th Festival of Contemporary Polish Plays, Wrocław, October 17-25).

Significant Awards and Distinctions:

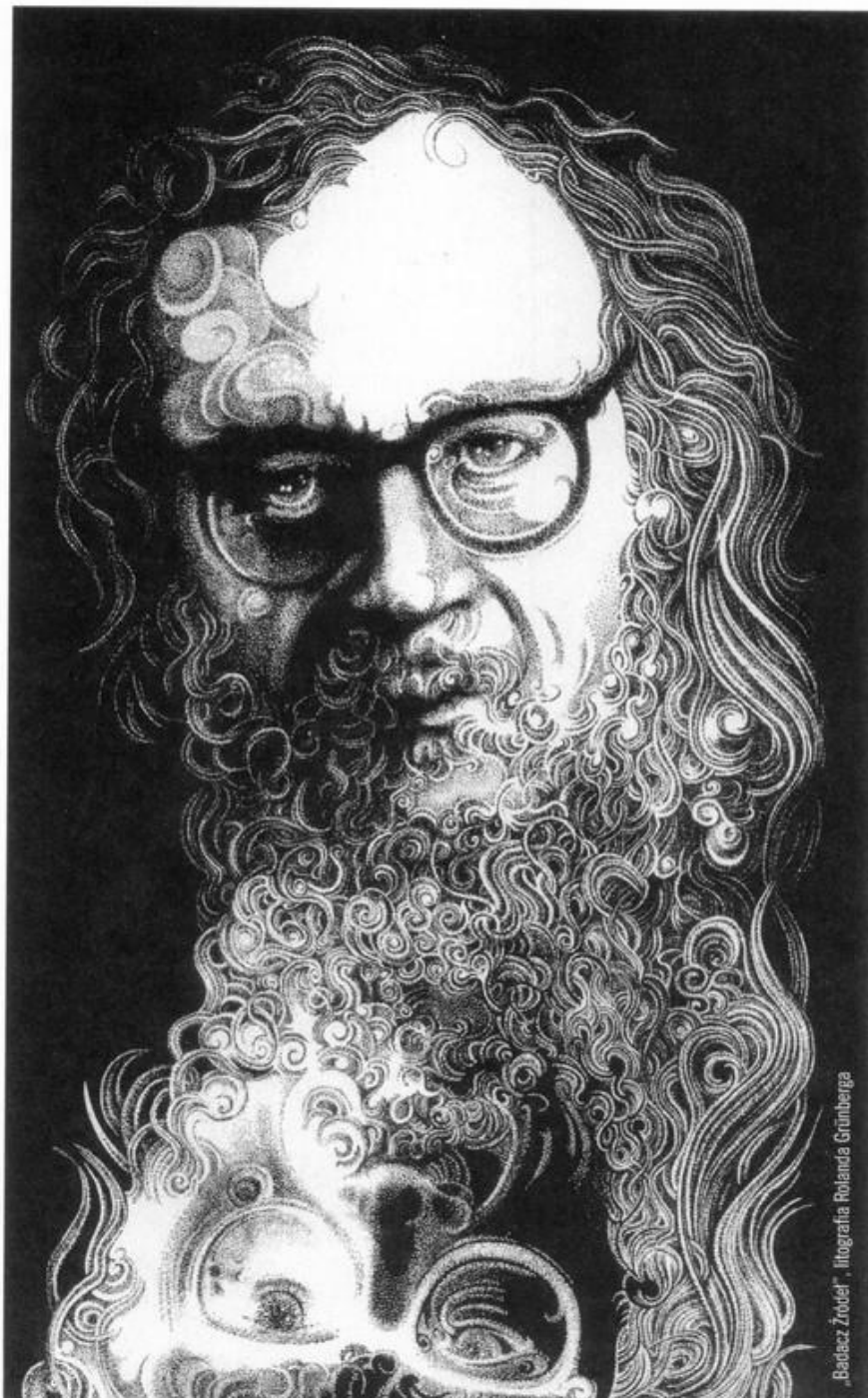
- 1971 - Appointed Full Professor of the Ecole Supérieure d'Art Dramatique in Marseille
- 1972 - State Award 1st class in the realm of art for 'creative activities with the Laboratory Theatre on staging and research into the art of acting'; Diploma of Merit from the National Museum of the USA 'for exceptional contributions to the development of world theatre';
- 1973 - Creation of the American Institution for Research and Studies into the Oeuvre of Jerzy Grotowski, whose primary objective was to 'popularize

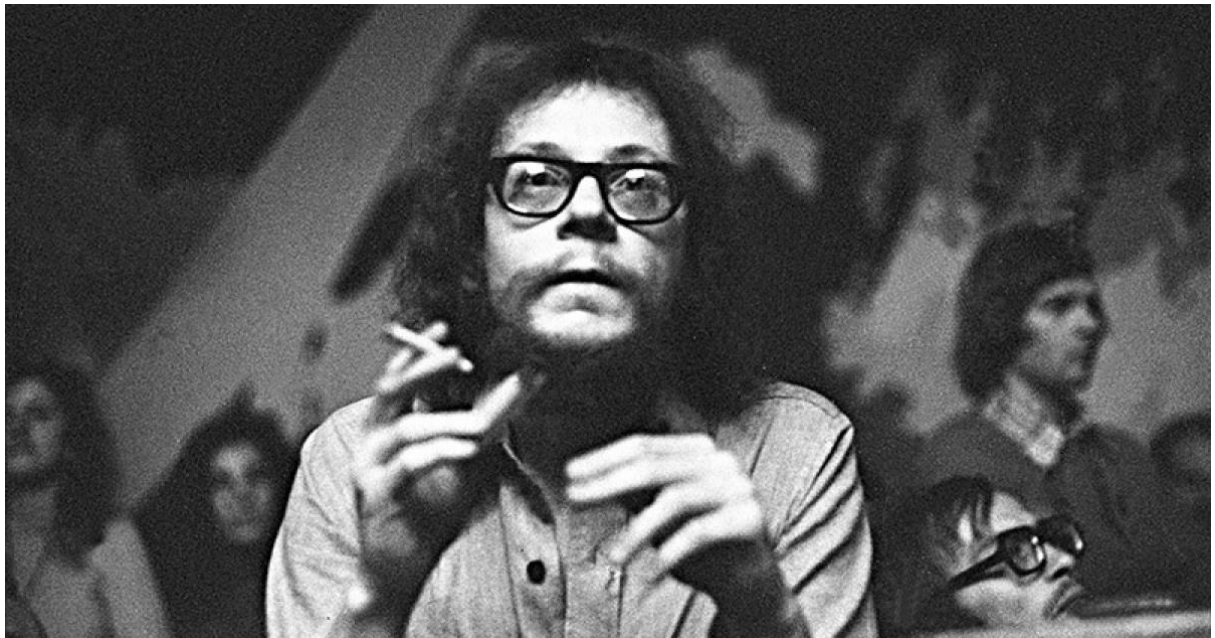
Grotowski's artistic discoveries and ideas in the USA'; Honorary Doctorate of the University of Pittsburgh;

- 1975 - Winner of a Wrocław City Prize for 'his creative activities in the realm of theatre'
- 1985 - Honorary Doctorate of the University of Chicago
- 1991 - Honorary Doctorate of the University of Wrocław
- 1997 - Professor of the College de France

Author: Monika Mokrzycka-Pokora, October 2002, last revised: January 2016

Source: <https://culture.pl/en/artist/jerzy-grotowski>, 15.02.2021, 17:10 pm





Songs

Maria Koterbska (13 July 1924 – 18 January 2021) was a Polish singer who was particularly popular in the 1950s and 1960s. Her biggest hits include *Augustowskie noce*, *Brzydula i rudzielec*, *Karuzela*, *Parasolki*, *Serduszko puka w rytmie cza cza*, *Wrocławska piosenka*, and *Do grającej szafy grosik wrzucić*.

In 1999, Koterbska was awarded the Officer's Cross of the Order of Polonia Restituta. She sang many songs about Wrocław.



Linki do piosenek:

https://www.youtube.com/watch?v=wu20lRZct_c Wrocławska piosenka Wrocław's song

<https://www.youtube.com/watch?v=iGLVfKf6uHo> Wrocławska piosenka Wrocław's song.

Personalities – important people for Wroclaw

Edith Stein



Edith Stein was born in Breslau on 12.10.1891, the day of the largest Jewish festival Yom Kippur (“Day of Reconciliation”), as the youngest child. This day is one of the most important in the Jewish calendar.

For the following ten years she worked in Speyer as a teacher at a Dominican girls’ gymnasium, where she also translated and published scientific works. She has also lectured at numerous congresses and pedagogical lectures in Germany and abroad. In 1931 she accepted a teaching position at the Institute for Pedagogy in Münster. After

Hitler seized power in 1933, she was suspended on the basis of the so-called “Law for the Restoration of the Civil Service”. A great wish of Edith Stein, since the moment of her baptism in 1922, was to join Carmelite Monastery. With the final decision, however, she held back because of her mother. She feared that she would cause this great sorrow. Moreover, her spiritual mentors advised her against this step, arguing that she was more needed “in the world”. But at the moment when the National Socialists deprived her of the opportunity to work, nothing stood in her way to realize her long-prepared plans. In 1933, during a stay in Breslau, she shared her decision with her friends and family. There was no lack of questions and concerns on the part of the family, especially the mother, who made her daughter’s decision difficult. The atmosphere in the family house deteriorated noticeably. When on October 13th, the day after her birthday, Edith was leaving Wrocław, her sisters Erna and Rosa accompanied her on the way to the station.

On 14.10.1933 she joined the Carmelite Monastery in Cologne. Six months passed until her solemn attire, during which she adopted the sisters name Teresia Benedicta from the Cross (Teresia Benedicta a Cruce). In the convent she continued to work on scientific tasks. She finished her important work *Finite and Eternal Being*. Rosa Stein, who had also converted to the Catholic faith, joined the Carmelite Monastery in Cologne and did not become a nun herself. In 1938 Teresia Benedicta took the eternal vow of the cross. After the events of the “Reichskristallnacht” (Crystal Night) in November 1938, people of Jewish descent in Germany could no longer feel safe. It was decided to move the two sisters to the Carmelite monastery in Echt, Holland, on New Year’s Eve 1938. There Sister Teresia Benedicta of the Cross worked on the work “Kreuzeswissenschaft” (Science of crucifixion), which deals with the person of St. John of the Cross, the reformer of the Carmelite orders. She could no longer finish the work, since she was arrested by the Gestapo on 2 August 1942 together with her sister Rosa. Through the interim camps in Amersfoort and Westerbork, the two sisters were deported to Auschwitz-Birkenau. There they were murdered, probably on 9.08.1942, in the gas chamber. In this way the life of an extraordinary woman, Jewish women, philosopher and catholic nun ended.

Timeline

12 X 1891 Born in Breslau (Wrocław)

12 X 1891 Entered Viktoria School in Breslau Wrocław)

1908-1911 Attended the Oberlyceum of Viktoria School

1911 *Abitur* (Comprehensive final exam) in Breslau, with distinction

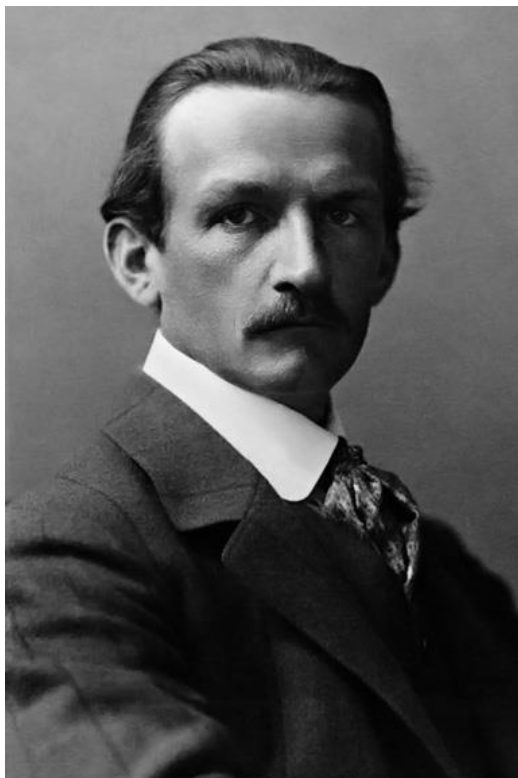
1911-1913 Studies at University in Breslau: German Studies, History, Psychology, Philosophy (Wrocław)

The Edith Stein Society is one of the oldest non-governmental organizations established in Poland after the turn of 1989. It was established on the initiative of a group of people fascinated by the life and philosophical thought of Edith Stein. Among them were: Father Jerzy Witek, Ernest Niemczyk and Danuta Skraba – associated with the parish of St. Michael the Archangel in Wrocław, Sławomir Kowalewski – historian, as well as a group of young people from the University of Wrocław under the leadership of Rafał Dutkiewicz (former president of Wrocław) and Wojciech Hann, who soon became the first president of the Edith Stein Society.

In 1995 the Society became the owner of Edyta Stein's family house at 38 Nowowiejska Street, where it has had its official head office since 1999. From that moment the striving to professionalise its activity began. The most important step was the establishment of the Program Department in 2003, thanks to which the Society can boast about its rich cultural offer, and the Edith Stein House is vibrant with life.

Max Berg

Max Berg (17 April 1870 – 22 January 1947) was a German architect and urban planner.





Centennial Hall, Wrocław, 2010.



Hydroelectric plant in Wrocław, 2006.

Biography

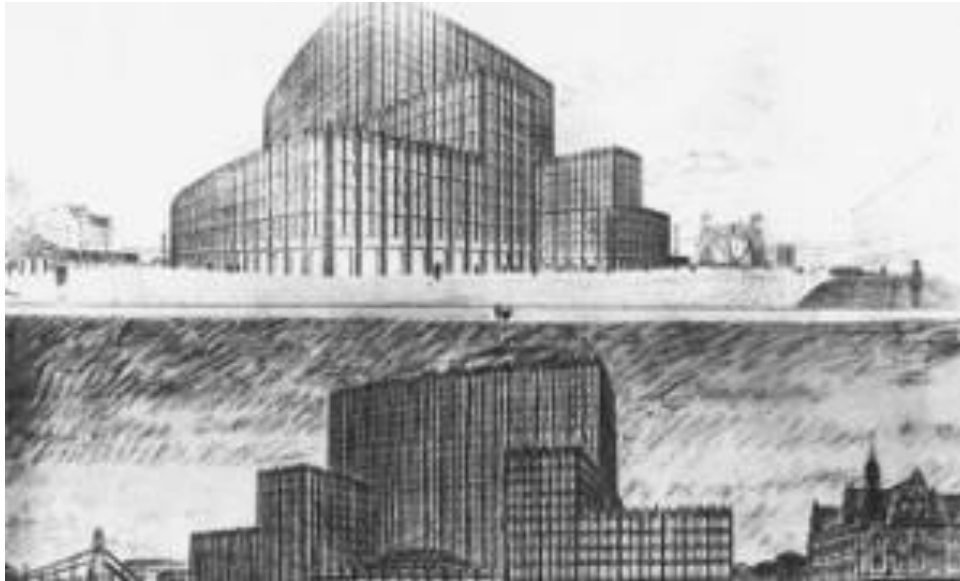
Berg was born in Stettin (now Szczecin, Poland) in Pomerania, then part of the German Empire. He attended the Technical University in Charlottenburg, where he was taught by Carl Schäfer who favoured Gothic architecture. Berg was also taught by Franz Adickes (1846–1915), an important urban planner.

In 1909 Berg was appointed senior building official in Breslau (now Wrocław, Poland), in Silesia. His most notable contribution to architecture is the Jahrhunderthalle (Centennial Hall) built between 1911 and 1913 as part of a series of works commemorating the 100th anniversary of the 1813 War of Liberation against Napoleon Bonaparte. The Hall, an important early landmark of European reinforced

concrete buildings, survived World War II, and in 2006 was designated a UNESCO World Heritage Site.

Other works in Breslau (Wrocław) include the market hall (a huge concrete structure of elliptical arches, but appearing more traditional externally) and a large office building on the SW corner of the Main Market Square.

In 1925, the year he retired from his architectural career for Christian mysticism Berg moved to Berlin and then to Baden-Baden, where he died in 1947, aged 76.



Festives

SIMHA - Festival of Jewish Culture in Wrocław





SIMHA - Festival of Jewish Culture in Wroclaw

This is a famous Jewish culture festival which presents its diversity and wealth through music, education, food, meetings and common artistic actions. Since 1999 The Simha Festival popularizes the knowledge of Jewish culture, extends thinking horizons, and breaks stereotypes. This event takes place in The White Stork Synagogue and invites to discover Jewish traces in Wroclaw.

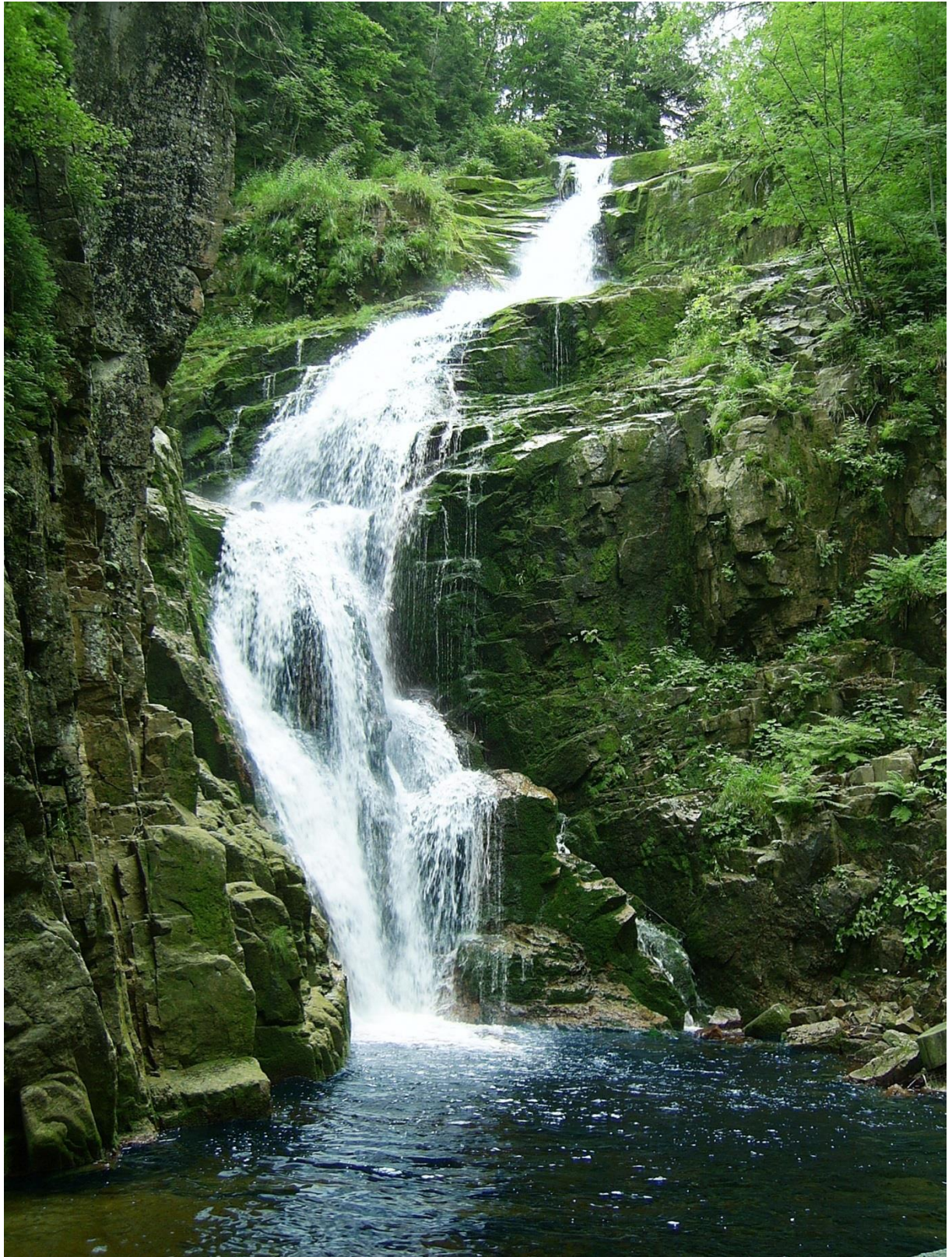
The Simha Festival is the highest artistic level, meetings with the unique figures from Jewish culture, openness and dialogue with other people in a historical space – in Wroclaw city.

Food

Stuffed carp fish in jelly from Milicz is a traditional Christmas Eve dish in our region of Lower Silesia. First it's cleaned of fish bones and then boiled in vegetable decoction. People add fresh parsley and fried onion and additionally they wait a whole dish in liquid jelly and put into the fridge until it freezes. Delicious, healthy and original dish.



NATURAL HERITGES



By Mietax007 – Own work, Public domain,
<https://commons.wikimedia.org/w/index.php?curid=11141413>

Karkonosze Mountains

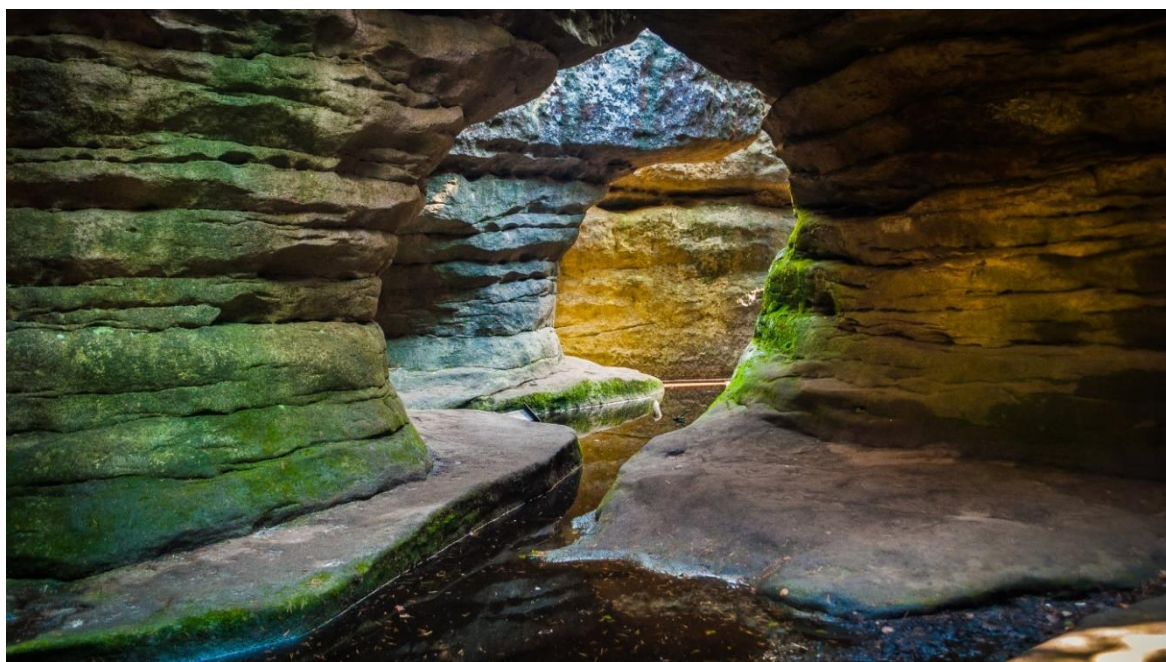
The Karkonosze Mountains constitute the highest range in the Sudety Mountains and cover the area of approximately 650 km², of which 185 km² belong to Poland. Śnieżka is the highest peak in the Polish part of the Karkonosze Mountains located at 1,602 metres above sea level.

The landscape of the Karkonosze Mountains is characterised by picturesque rock formations. Owing to the sophisticated and fantastic shapes exhibited by the rocks, as well as the numerous legends pertaining thereto, these formations bear peculiar names, such as: Owce Skąły [Sheep Rocks], Ptasie Gniazda [Bird Nests], Kukułcze Skąły [Cuckoo Rocks], Końskie Łby [Horse Heads], Kotki [Kittens], Słonecznik [Sunflower].

As a result of mountain glaciation during the Pleistocene the northern slope of the Karkonosze Mountains features six postglacial kettles. Consequently, in the Polish part of the mountains we can admire the twin Śnieżne Kotły [Snowy Kettles], Kocioł Małego Stawu [Small Pond Kettle] or the Kocioł Wielkiego Stawu [Great Pond Kettle], among others.

The streams of the Karkonosze Mountains create exceptionally beautiful waterfalls, of which Kamieńczyk, Szklarka, Wrzosówka i Łomniczki are the most well-known.

Owing to the unique landscape and the diversity of the fauna and flora, the Karkonosze Mountains belong to the UNESCO's World Network of Biosphere Reserves.



By Tomasz Przywecki – Own work, CC BY 3.0, <https://commons.wikimedia.org/w/index.php?curid=40243332>

Stołowe Mountains National Park

The Stołowe Mountains National Park was established in 1993. It covers the area of 63 square kilometres.

The Table Mountains constitute the major attraction of the Park. They are an atypical rock formation which, from a distance, looks like a giant, flat table. It is a mountain range devoid of any peaks, covered with coniferous forest. It is composed of rocks that easily undergo erosion as a result of which characteristic rock formations have emerged. The most well-known of these is the rock labyrinth called Błędne Skały [Errant Rocks].

Szczeliniec Wielki is the highest peak at the Table Mountains located at 919 metres above sea level. The erosive processes within the area of Szczeliniec caused the creation of intriguing rock formations, as well as narrow, deep ravines and crevices. You can find your way up to Szczeliniec Wielki by means of a winding trail which dates back to the 19th century. The trail is composed of almost 700 stairs and it has been used, with minor alterations, for approximately 200 years. Szczeliniec Wielki is located within the area of the Stołowe Mountains National Park and therefore during the tourist season access to the trail is paid. Right next to Szczeliniec Wielki you will find Szczeliniec Mały – a slightly lower peak (896 m above sea level) subject to protection. Thus, it is not open to any tourist traffic whatsoever.

The area of the Park features around 100 kilometres of tourist trails, as well as numerous cycling routes. The closest vicinity of the Stołowe Mountains National Park encompasses renowned health resorts of the Lower Silesia such as: Polanica Zdrój, Duszniki Zdrój, Kudowa Zdrój and Wambierzyce.



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Barycz Valley Landscape Park

The Barycz Valley encompasses the largest landscape park in Poland. Its territory comprises the valley of the Barycz River that is extremely valuable naturewise. The Barycz Valley Landscape Park was established in 1996 for the purpose of protecting the extraordinary aqueous habitats which constitute a true birds' paradise.

- The Barycz Valley is the largest fishpond complex in Europe
- The Barycz Valley is the largest Ornithological Reserve in Poland
- The Barycz River is the most sluggish river in Poland, of the length of 133 km

The Barycz Valley is considered to be the European Bird Sanctuary, protected as part of the European Union's Nature 2000 Network. The rich bird world of the Barycz Valley includes almost 300 species, out of which 11 nesting species that have their habitats in the Barycz Valley are entered into the Polish Red Book of Animals which is a record of endangered animal species in Poland. These protected species include, among others: little bittern, black kite, red kite, white-tailed eagle, whiskered tern or bluethroat. Moreover, the following species can be found here: buzzard, osprey, cormorant, black stork, great white heron, common snipe or the rare rosy pelican.

The Milicz Ponds are considered to be the most valuable area in the Barycz Valley which belongs to wetland areas of international significance, subject to the Ramsar Convention on Wetlands. The ponds were established as early as in the Middle Ages by monks who, owing to numerous fast days, were in everyday need of fish. However, they also ate the meat of a beaver, since its tail is covered with scales, similar to the fish body.



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Rudawy Landscape Park

The Rudawy Landscape Park is located in the borderland between the Western and Middle Sudety Mountains. It comprises the mountain range of Rudawy Janowickie, Góry Sokole [Falcon Mountains] and Góry Ołowiane [Lead Mountains]. The dominant element of the landscape of the Park is the main ridge of Rudawy Janowickie, which presents itself as a tremendous ridge having an even surface and relatively steep slopes. The ridge separates two extensive depressions from each other: the Jeleniogórska Valley and the Kamiennogórska Valley.

The highest peak within the Park is the Skalnik located at 945 m above sea level, whereas the lowest place found within is the channel of the Bóbr River in the vicinity of Wojanów and Bobrów, situated at 350 m above sea level.

A characteristic feature of the landscape of Rudawy Janowickie is the diversified morphology of the main mountain ridges, numerous hills and peaks, as well as the accompanying rocks or rock groups.



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Bear Cave in Kletno

The Bear Cave in Kletno is the longest cave in the Śnieżnik Mountain massif, which is part of the Sudety Mountains. It is also one of the longest and deepest caves in Poland. It was discovered by accident in 1966 during marble deposits extraction works.

The cave is horizontally arranged at three levels. The known length of the halls and corridors amounts to more than 5 km, whereas the depth of the cave is more than 100 m. The upper level has been preserved fragmentarily only. The middle level of the cave features an attractive tourist route made available to tourists, displaying a unique and well-preserved dripstone formations and a considerable amount of Ice Age animal bones. The lower levels are not accessible to tourists.