

THE BROTHERHOOD OF ST JAMES IN WIĘCŁAWICE STARE

**THE MAŁOPOLSKA WAY OF ST JAMES
(SANDOMIERZ–WIĘCŁAWICE STARE–
CRACOW–SZCZYRK)
GUIDE BOOK**

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The founding of the pilgrimage centre in Santiago de Compostela

‘The Lord had said to Abram, “Go from your country, your people and your father’s household to the land I will show you” (Gen 12:1). And just like Abraham, every Christian who is a guest in this land journeys throughout his life towards God in ‘Heavenly Jerusalem’. The tradition of going on pilgrimages is part of a European cultural heritage inseparably connected with the Christian religion and particular holy places: Jerusalem, Rome, and Santiago de Compostela, where the relics of St James the Greater are worshipped.

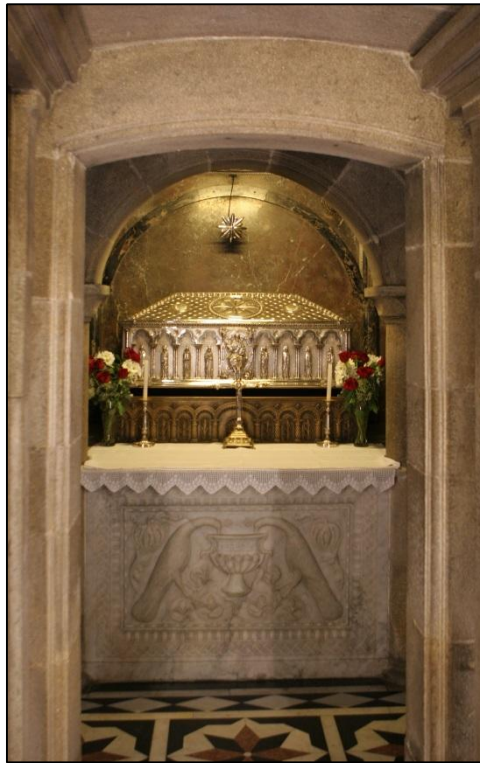
The Way of St James began almost two thousand years ago on the banks of the Sea of Galilee (Lake Tiberias). As Jesus was walking beside the Sea of Galilee, he saw two brothers, Simon called Peter and his brother Andrew. They were casting a net into the lake, for they were fishermen. ‘Come, follow me,’ Jesus said, ‘and I will send you out to fish for people’. At once they left their nets and followed him. Going on from there, he saw two other brothers, James son of Zebedee and his brother John. They were in a boat with their father Zebedee, preparing their nets. Jesus called them, and immediately they left the boat and their father and followed him. (Matthew 4:18–22)



Mortal St James
The painting in Basilica in Pelplin

The path of James the Apostle with Jesus began at that point. All the Evangelists clearly emphasise that James, known for his impulsive nature (thus he was referred to as one of the *boanerges*, the sons of thunder; see Mark 3:17), along with Peter, John and Andrew, belonged to the group of beloved disciples of Jesus. During the decade 30–40 AD, James the Apostle is believed to have performed missionary work on the Iberian Peninsula. After completing his teaching and returning to Jerusalem, he was beheaded on the order of Herod Agrippa between 42 and 44 AD. He was the first among the apostles to die a martyr's death. St Luke mentions this event in the Acts of the Apostles: 'It was about this time that King Herod arrested some who belonged to the church, intending to persecute them. He had James, the brother of John, put to death with the sword' (Acts 12:1–2). Tradition claims that after James died, the disciples Athanasios and Theodore transported his body from the Holy Land to Spanish Galicia; they buried his body at an old Roman cemetery near the town of Iria Flavia, or a place called Asseconia. The burial site was kept a secret; thus, over time, the Apostle's resting place was forgotten. Not until approximately 813/820 AD, according to legend (*Aurea Legenda*), falling stars accompanied by angels' singing directed the hermit Pelagius (Pelayo), who was living in the woods of Libredon, to the Apostle's grave. The bishop of the diocese of Iria Flavia, Teodomiro, was informed of the miraculous event. After reading the Hebrew inscription on the sarcophagus, Bishop Teodomiro announced the discovery of the grave of St James. News of the discovery of the sarcophagus with the grave of the first martyr among the apostles swiftly reached King Alfonso II the Chaste (760–842). The Asturian ruler became the first pilgrim to set out from Oviedo to Compostela to honour the Apostle's relics. This journey entered history as the first Compostelan pilgrimage, and the route from Oviedo to Santiago was named the 'Primary Way' (*Camino Primitivo*). At the same time Bishop Teodomiro decided to relocate his residence from Iria Flavia to the vicinity of St James's grave. Following the order of King Alfonso, the first church was built over the grave of St James; around the sanctuary a settlement named *Locus Sancti Iacobi* (place of James the Apostle), later renamed *Civitas Sancti Iacobi*, developed. It is from this that the first part of the town's name, Santiago, is derived. The name Compostela is connected with a legend and the Latin phrase *Campus stellae* (field of stars). Another hypothesis claims that the sarcophagus with the body of the Saint was found near a small church dedicated to the Holy Mother of God at a Roman cemetery (hence the Latin phrase *compositum tellus*, the resting place of an important person; *compostela* means a field for burial of the dead). However, the oldest written name of St James's resting place dates back to the seventh century and may be found in

Breviarium Apostolorum, where the phrase *Achaia Marmorica* (*Arcis Marmoricis*), i.e. the marble tomb, appears.



Crypt with the tomb St James in cathedral in Santiago de Compostela

According to the sources, the beginning of the worship of St James dates back to the year 885. This date can be found in a document drawn up by the king of Asturia, Alfonso III, who believed in the authenticity of the Apostle's discovered grave. The document also mentions Benedictine monks who, under the guidance of Bishop Sisnandus from the monastery of San Pelayo de Antealtares, were charged with caring for the Apostle's grave. The Asturian ruler founded a cathedral, consecrated in 899, which was unfortunately destroyed during the invasion of the Moors led by Almanzor in the year 997. Around 1075, construction work on a new cathedral was initiated by Bishop Diego Pelaez and King Alfonso VI. From the very start it was meant to be a pilgrimage church; this determined its interior layout, designed to suit the needs of the faithful. The religious significance of St James's grave influenced the appointment of a bishop of Santiago de Compostela in the eleventh century and an archbishop at the beginning of the twelfth century.



The cathedral in Santiago de Compostela

Beginning with the Battle of Clavijo in 844, St James became the patron saint of struggles against the infidel: the *reconquista*. At that time, the words *Santiago, y cierra España*, “*San Tiago*”, ‘Help us, oh Son of Thunder’ became a battle cry. The image of *Matamoros* appeared in the iconography of St James (the word may be translated as ‘the conqueror of Moors’): a rider on horseback, depicted with sword in hand. The Apostle’s ‘assistance’ in the battles against the Moors influenced his selection as the patron saint of Spain. St James’s status as patron of the country was officially announced in the seventeenth century by King Philip IV.

Pilgrimages to Santiago de Compostela

From the time of discovery of the alleged grave of St James, millions of the faithful began to traverse the continent, using already existing communication and trade roads, creating a network of routes which led from the farthest corners of Europe to northern Spain. According to legend, one of the routes supposedly referred to a dream of Charlemagne, in which stars aligned themselves into a path leading from Aachen, the seat of the ruler of the Franks, through France, ending in Galicia. Pope Callixtus II interpreted Charlemagne's vision as a pilgrim's path towards the relics of St James. A compilation of writings called *Liber Sancti Iacobi*, also referred to as *Codex Calixtinus*,¹ was published in 1120. It is a true compendium of knowledge on the history of pilgrimages to the Apostle's shrine. The incorporated texts include prose as well as poetry, including songs with musical notation. The name *Codex Calixtinus* was the result of a letter attributed to Pope Callixtus II which prefaces the compilation. Probably the *Codex* was written by a French monk named Aymeric Picaud. Attributing the authorship of the *Codex* to the pope was meant to bestow greater prestige on the veneration of St James and help to encourage visits to the numerous sanctuaries on the way to Santiago. The contents of the *Codex* are varied. Book I contains antiphons, liturgical texts, and sermons on the history and contemporary activities of the cult of St James. The author also describes the interior of the cathedral and the setting of celebrations honouring the saint, and describes a pilgrim of those times on the way to the Shrine. Book II contains all the known miracles performed by St James. In Book III we find information concerning the method by which the remains of the saint were transported (*translatio*) from Palestine to Galicia and about a festive procession around the temple commemorating the event. Book IV is subtitled *Pseudo Turpin*; it contains a description of a pilgrimage of the emperor Charlemagne to Santiago, his victorious battle against the Saracens, and their banishment from the Peninsula, which ensured the safety of pilgrims. The best known is Book V (*Liber Peregrinationis*) describing a pilgrimage to Compostela made in 1130 by a *cancellarius* (an officer working at a papal court) named Aymericus from Poitiers. It is a handbook for pilgrims, presenting the description of four tracks leading from France to the shrine of St James. The author mentions the daily stages of the journey, towns and villages he passes, churches and monasteries on the way, and relics and shrines that should be venerated; he also cautions his readers against the dangers pilgrims might encounter en route.

¹ *Liber Sancti Iacobi* is a collection of various types of mediaeval copies, summaries, and adaptations of *Codex Calixtinus*. Often the books are identified with one another.

The publication of the *Codex Calixtinus* coincided with the establishment by the pope of a Jubilee year for Santiago de Compostela, to be proclaimed when the date of 25 July (the liturgical memorial of the Apostle St James the Greater) fell on Sunday. The date of 30 December is also celebrated in Spain to commemorate the day the body of St James was transferred to its final resting place (*translatio*). In 1179 Pope Alexander III issued a Papal bull, *Regi Aeternis*, in which he granted the grace of indulgence to pilgrims reaching Santiago. In the Middle Ages, the monks of the Cluny Abbey and two Spanish princes became great advocates of the pilgrimage movement to the Apostle's shrine. Sancho III, ruler of Navarre, is considered to be the actual creator of the first pilgrimage route (the so-called Great Way of St James, or *magnum iter Sancti Jacobi*). In the year 1170 Fernando II founded the Order of St James of the Sword (Order of Santiago), which operated along with the Knights Templar and Joannites to protect pilgrims.



The figure St James in main altar in the cathedral Santiago de Compostela

From the outset of the twelfth century, in particular from the moment of construction of the new cathedral, built in place of the one destroyed by the Moors, millions of pilgrims traversed Europe to pay tribute to the relics of the saint. The climax of the pilgrimage movement took place between the thirteenth and fifteenth centuries. Starting at the time of the Reformation, which negated the worship of saints and their relics along with wars of religion,

the movement of pilgrims to Santiago de Compostela died down for several centuries. Due to a threat posed by the English privateer, Sir Francis Drake, the relics of St James were hidden in 1589. They were not discovered until 1879; their authenticity was confirmed by Pope Leo XIII in a Papal bull, *Omnipotens Deus*, in 1884.



Carte des Chemins de S. Jacques de Compostelle 1648. Camino Francés de Santiago de Compostala.

The *Camino de Santiago* was discovered anew in the twentieth century. As of the mid-1980s, the Spanish Federation of Associations of Friends of *Camino de Santiago* (*Federación Española de Asociaciones de Amigos del Camino de Santiago*) initiated work on the revitalisation and marking of the routes leading to Santiago de Compostela in Spain. The Spanish ministries of infrastructure, culture and transport, and tourism and communication, as well as local authorities of individual regions through which the routes passed, all joined in the project to mark the routes and develop tourist-related infrastructure. These projects were also the impetus for marking the *Camino de Santiago* in France, Germany, Italy, and Switzerland, which initiated a renaissance of pilgrims undertaking walking tours to Santiago de Compostela from areas beyond the Iberian Peninsula. Among the significant events which left substantial traces in the revival of pilgrimages to the Shrine of St James were two papal visits to Santiago de Compostela by Pope John Paul II (1982 and 1989). In 1987, the Council of Europe acknowledged the Way of St James as the first European Cultural Route and encouraged

authorities in other regions to recreate the old pilgrimage paths. The Council of Europe also instituted the logo of the route, a scallop shell (*la coquille*), referring to the legendary genesis of the pilgrims of St James. The Way of St James was added to the UNESCO World Heritage list, in Spain in 1993 and in France in 1998. In July 2015, UNESCO expanded the Way's status by adding four more routes in northern Spain: *Camino Primitivo*, *Camino del Norte (Camino de la Costa)*, *Camino interior del País Vasco y La Rioja* and *Camino de Liébana* – all in all, nearly 1,500 km of the Way of St James. The Council of Europe announced 1993 to be the Year of the Way of St James. The UNESCO Heritage list also encompasses the old town of Santiago de Compostela. This mediaeval route was undoubtedly made famous by the publication of Paulo Coelho's *The Pilgrimage* and Shirley MacLaine's memoir *The Camino*.



Selected sections of *Camino de Santiago* – the Way of St James in Europe

Most mediaeval pilgrims set out on their journeys for pure religious motives: the will to pray in the presence of the relics of St James, to do penance, to win a blessing, or to pay tribute. Dante, in his work *La Vita Nuova*, wrote that although *peregrinos* included all travellers, he used this phrase to refer only to those who journeyed to Santiago de Compostela (he used the word *palmieros* to denote those who travelled to the Holy Land, and *romieros* for those headed for Rome). However, there were also some who set out simply because they were curious about the world and motivated by a desire to learn and to experience firsthand the difficulties of a distant voyage. At the same time the Way of St James was the route along which

Romanesque culture and architecture developed and new ideas and civilisational achievements of the Middle Ages were propagated. Goethe stated that it was along this route that ‘Europe was born; [...] Europe was born from pilgrimages; those who walked the path were connected by a sense of belonging to a European community, which was then represented by the Christian religion.

The shrine and the figure of St James in Santiago de Compostela continue to fascinate and attract the faithful, despite a difficult and dangerous road, creating an exceptional legend which connects and unites pilgrims from the Old World and the entire globe. St John Paul II often talked about the way’s significance for Europe. On 9 November 1982, at the grave of the Apostle St James the Greater, the Polish pope delivered a speech, later known as ‘The European Act’, that was considered one of the most significant documents of his pontificate. It was then that the Holy Father reminded the whole world of the rank of both the shrine of St James and of the pilgrimage routes leading to Compostela: “This place, so dear to the piety of the Galician province and all the Spaniards, became through the ages a point of attraction for Europe and all of Christianity (...) At this moment my gaze envelopes the whole European continent, this huge network of paths which connects towns and nations along the way; I see those paths which, since the Middle Ages, have led to Santiago de Compostela (...) the countless multitudes of pilgrims who came here for the Holy Mass dedicated to James the Apostle (...) from France, Italy, Central Europe, the Nordic countries and Slavic nations came Christians of all ranks and walks of life, from kings to the most humble peasants, Christians of all spiritual levels”

Polish pilgrims to Santiago de Compostela

Among the group of Europeans who set out on their way towards the relics of St James, we also find Poles. They were not, however, as numerous as pilgrims from the western parts of the continent, particularly France and the Netherlands. Polish names can seldom be found in extant historical Spanish, German, or French documents. The small number of Polish travellers resulted from Poland's location in respect to Galician Compostela. Poland was part of the borderland of Eastern Europe, where the influence of the Roman Church ended. Beyond it stretched the lands subject to the Eastern Church and the Orthodox faith. Polish pilgrims had a greater distance to traverse than others. A journey to the other end of Europe was time-consuming, costly, and dangerous.

In the light of the few preserved materials, we can assume that 15 individuals of known identity made the pilgrimage from Poland to Santiago de Compostela in the Middle Ages. Taking into account that each of them certainly had a *comitatus*, or a companion or companions, i.e. a retinue of approximately 7–8 people, we may estimate that circa 100–120 Poles reached the shrine of St James around the turn of the fourteenth and fifteenth centuries. These were mainly knights, often closely associated with the ruling court in Poland. The nature of their pilgrimage was more political or diplomatic than religiously motivated. It constituted an element of education and courtly refinement, giving its members entrée into the circle of European knighthood, an honourable distinction to be inscribed in their coat of arms, and a claim to fame.

In addition to knights, the pilgrimage paths to Santiago were also frequented by townsmen seeking to emphasise their affiliation with the elites of society. The participation of townsfolk and merchants of Hanseatic cities, especially Gdańsk, was particularly significant. Presumably these pilgrims knew a sea route leading along the Baltic coasts through the ports of Germany, the Netherlands, and Castilian and Galician shores, ending in Portuguese seaports. It may be presumed that they combined their peregrination with matters of business.

In comparison to what we know about the group of people who made the pilgrimage to Santiago de Compostela at the turn of the fourteenth and fifteenth centuries, we can say rather less about Polish pilgrimages in the sixteenth to eighteenth centuries. This is the result of the religious transformation resulting from the influence of the Reformation. Protestantism condemned the cult of relics and rejected pilgrimages to holy places. Given the Catholic Church's strong position in Poland, the idea of making pilgrimages to the shrine of St James remained alive. This is reflected in notes (diaries, itineraries, letters) of individuals of known identity who travelled to the Iberian Peninsula mostly for diplomatic purposes or as part of

expeditions connected with visiting pilgrimage centres (the Holy Land, Rome). From these documents, we learn that approximately 10 individuals reached Compostela. Spain was also one of the countries popular in the context of educational journeys (grand tours) made by clergymen and students. Unfortunately, due to a lack of memoirs, we do not know whether these groups reached Santiago. Similarly we have no records of pilgrims whose motivation to travel to the shrine of St James was purely religious.

Apart from knights, townsfolk, noblemen, and merchants, those of lesser rank most undoubtedly undertook the wearisome road to the relics of St James purely out of religious devotion. The land route was theoretically free of charge for pilgrims. They could spend nights in the many monasteries, hospices, and hospitals located along the way. Pilgrims received not only a roof over their heads for the night and nourishment, but often alms as well. In the preserved archives of such facilities, one can find information regarding pilgrims who did not keep notes of their journey and who were not recorded in court censuses. An example of this is Hospital de los Reyes Católicos in Santiago, to which travellers directed their footsteps after arriving in Compostela. On the basis of the 29 preserved books covering the period from 1630 to 1726, it may be assumed that the shrine of St James was visited by 39 or 42 pilgrims who indicated Poland as their land of origin at registration. It is not out of question that the number of Polish pilgrims might have been greater; however, some difficulties in accurate identification occurred as a result of inconsistent registration by the hospital staff (entries made by dictation in Castilian and Galician).

Now, as in the past, Poles are setting out on pilgrimages to the relics of St James in Santiago de Compostela. Their number grows with every passing year. They take various Spanish routes, even from as far as Poland, from the thresholds of their own homes, and thus maintain the traditions of their ancestors.

Routes leading to Santiago de Compostela

In the Middle Ages, there were many tracks leading to the shrine in Santiago de Compostela, crisscrossing almost all of Europe, making use of communication and trade routes. The most important role was played by *Via Regia* (the Royal Highway), a track leading from Kiev, through Poland, Germany, and France, to Spain.

Starting with the discovery of the grave and the construction of the cathedral in the eleventh century, the so-called *French Way (Camino Francés)* was the most significant. Pilgrims from all over Europe converged on four meeting points in order to set out towards the relics of the saint together: **1.** (*via Turonensis*) – from the relics of St Denis in **St Denis/Paris**

or from the relics of St Martin, the patron saint of the Merovingian dynasty in Tours; **2.** (*via Lemovicensis*) – **Vézelay**, where the relics of St Mary Magdalene were held in great veneration in the Romanesque cathedral; **3.** (*via Podiensis*) – **Le Puy-en-Velay** – from the oldest Marian centre in France and **4.** (*via Tolosana*) – **Arles** – from the relics of the first apostle of Gaul, St Trophimus. These four routes crossed the mountain passes of Roncesvalles and Somport in the Pyrenees, entered the territories of the kingdoms of Navarre and Aragon, merging in the town of **Puente la Reina**. From then on, pilgrims followed one common route, called **Camino Grande**, which passed through such towns as Pamplona (Pampeluna), Estella, Burgos, Leon, and Astorga, before ending in Santiago de Compostela.

The oldest route leading to Compostela was the **Primary Way (Camino Primitivo)**, beginning in Oviedo, the capital of Asturias. Most probably it was this route, as already mentioned, that Alfonso II the Chaste took to Santiago following the discovery of the Apostle's grave. The **English Way** was already in use in the eleventh century and was popular among the people of the Baltic countries of Scandinavia, the Netherlands, and the British Isles. English pilgrims set out from seaports along the English Channel, via the Somme valley to Paris or directly from the Isles to La Coruña. Pilgrims from coastal countries also reached Compostela via the **Northern Way**. They came by ship, landing near Bayonne or Irun, to continue their journey in the direction of Vitoria to Burgos, whence they took the French Way to Compostela; another variant was a route leading along the coastline of the Bay of Biscay to Oviedo, merging with the Primary Way. The so-called **Route of Arousa** referred to the hypothetical route by which the Apostle's body was taken from Jerusalem to Spain; the **Portuguese Way(s)** included many variants. Most often pilgrims offset out from Lisbon along two paths: through Alcobaça or Santarém, which merged in Coimbra and continued on to Porto, where it again split into three routes: through Viana to Castelo; through Braga; or through Barcelos. From Valencia and Tui only one common route led to the final destination. After the fall of the last Islamic centre in Grenada in 1492, the Silver Way (**Via de la Plata**), referring to the Roman road along which the ancient Romans had transported ore, emerged. It ran from Seville through Salamanca to Astorga or through the Sanabria and Ourense regions to Santiago de Compostela.



Camino de Santiago in France and north Spain

Traversing any of the Spanish routes today, we pass beautiful cities full of historical monuments, tranquil small towns, and abandoned villages. A difficult segment involves mountains and mesetas, where the road winds through fields, in some places without any trees that might provide shade from the sun. Our symbol is the scallop shell of St James pinned to our backpacks and a special passport (*credencial*), in which we will collect stamps certifying our passage, but which also gives us the right to low-cost accommodation in pilgrim shelters (*albergues*). Finally we cross the borders of Galicia, which may welcome us with rain, but brings us even closer to our desired destination. Our last night is spent on Monte de Gozo, a bath, the pilgrim mass in the Cathedral at noon, and paying tribute to the relics of St James, then picking up *La Compostela*, a ‘mediaeval’ certificate of the completed pilgrimage. For those who still have the time and strength, there is still the road to Finisterre, the end of the world. It is here, according to some, that the pilgrimage route ends; here we find a post with the legend ‘0 km’. And finally, the ritual of burning our pilgrim’s shoes, leaving behind a note of our secret longings, and a bath in the sea. We are happy and fulfilled.

The road to Santiago de Compostela teaches pilgrims humility, courage, patience, and how to struggle with the burning sun, torrential rain, thirst, pain, and exhaustion. But it also testifies to one’s faith in one’s own capabilities, a sense of fulfilment, satisfaction, knowledge, and acknowledging not only oneself but one’s fellow man. Along the way, a pilgrim is never completely alone: he is aware that there have been others before him throughout the centuries and that there will be more to follow him. One can count on solidarity and reciprocal kindness. Those that set out on the Way have their own goals. For some, the goal is a religious one. Others go out of curiosity, to get acquainted with the country, its historical monuments, culture,

and people; still others fulfil their dreams and desires. But what unites all of us is our ability to make the effort and a visible change in our perception of everyday life. We start to notice new values – freedom, safety, silence, a smile, the colours and hues of the world surrounding us, the novel taste of longed-for water or of a bread roll, still warm, given to us by a baker. There is a certain harmony in each human being, peace, a distance from our own lives and from the outside world surrounding us. And this is perhaps the most valuable of all. Behind us, we leave our exhaustion, but also amazing churches, numerous villages and towns situated among cultivated fields, orchards and forests, the abundance and charm of landscapes.



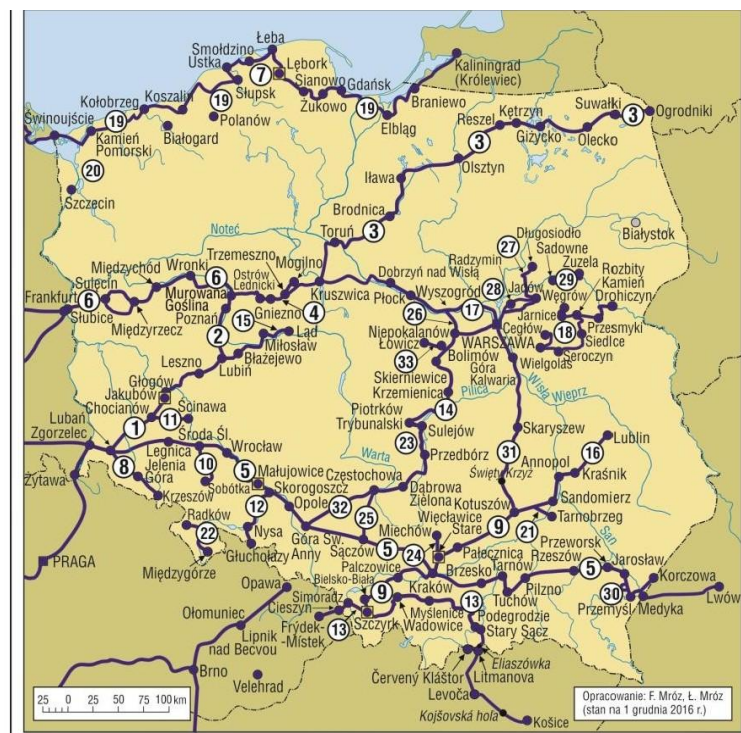
Camino de Santiago

Polish routes of St James

In 2003, the German association Ökumenischer Pilgerweg demarcated the Ecumenical Pilgrims Way (*Ökumenische Pilgerweg*), which starts at the Staromiejski Bridge in Zgorzelec/Görlitz and leads to the town of Vacha. Thus the European network of the Way of St James reached the Polish-German border, and Poland gained access to the *Camino de Santiago* network in Western Europe. A year later, i.e. in 2004, a group of enthusiasts of the Way of St James and pilgrims from Poland who had already experienced the pilgrimage to Santiago de Compostela firsthand made the suggestion, on an internet forum of the Polish Club of Camino de Santiago website, to demarcate and mark the first section of the Way of St James in Poland. The project envisioned the demarcation and marking of the so-called *Polish Way* (*Camino Polaco*), which would lead from Ogrodniki (near the Polish-Lithuanian border)

through Olsztyn, Iława, Brodnica, Toruń, Gniezno, and Poznań to the Polish-German border in Ślubice. Implementation of the project took several years; its first stage was completed on 25 July 2006 with the opening of a 20-kilometre section of the *Polish Way* leading from St James Cathedral in Olsztyn to the Marian shrine in Gietrzwałd.

Independently of the project associated with the *Camino Polaco* represented on the Polish Club of Camino de Santiago internet forum, the worshippers of St James in Lower Silesia and the Głogów area developed the concept of marking the so-called *Lower Silesian Way of St James*, leading from Głogów, by way of Jakubów (the first shrine of St James in Poland), Grodowiec, Polkowice, Chocianów, Bolesławiec, and Lubań, to Zgorzelec (164 km). The route was marked in the years 2004–05 and officially opened on 24 July 2005 as the first Polish section of the *Camino de Santiago*. This initiated impressive development of the Ways of St James in Poland, resulting in (as of 1 December 2016) 34 marked sections, with a total length of over 6,100 km (Fig. 2). Thus the Way of St James is at present the longest pilgrimage route in Poland and at the same time the only marked thematic pedestrian path connecting the Polish borders with Lithuania (*Polish Way*), Ukraine (*Via Regia*), Germany (*Lower Silesian Way of St James*, *Via Regia*, *Lubusz Way* and *Pomeranian Way of St James*), Czechia (*Żytawa Way* and *Beskid Way of St James*) and Russia's Kaliningrad Oblast (*Pomerania Way of St James*).



The Way of St James in Poland (as of 1 December 2016)

Archaeological work conducted in various parts of Poland and archival sources indicate that Poles also made pilgrimages to the grave of St James in the past. The project of recreating their paths was undertaken by associations and brotherhoods of St James as well as by private persons to whom the *Camino de Santiago* was important. It is worth noting that, along with the development of the Way and cult of St James, four shrines of St James were founded in Poland, within several years of the establishment of the Way, in these areas: Jakubów (17 June 2007), Lębork (25 July 2010), Szczyrk (24 April 2011), Więclawice Stare (5 September 2013), and Małujowice (26 April 2016).

The Polish routes have been marked in the same way as the Spanish, using the logo of the European Pilgrimage Route of the Council of Europe. Its symbol is the scallop shell of St James on a blue background along with a yellow arrow. These point the way for the pilgrims who, traversing kilometre after kilometre, experience trouble and exhaustion, moments of contemplation and emotion. Travelling the Camino, whether Spanish or Polish, is a great religious experience and testimony to belief in one's own capabilities.

Just as the Spaniards are friendly towards and full of admiration for pilgrims travelling alone, so should we Poles open our homes and hearts to pilgrims. Let us mark our doorways with the symbol of St James, enabling pilgrims to find long-awaited rest, a bed for the night, and some food. And when they lose their way, let us point them in the right direction, adding a word of comfort and consolation for their continued pilgrimage 'towards eternity'. Let us fulfil the words of Christ: 'set out towards eternal happiness'. *Buen Camino...*

Małopolska Way of St James

The *Małopolska Way of St James*, part of the network of existing routes of St James, alludes to the mediaeval route leading along the banks of the Vistula River, from Lublin through Sandomierz and Wiślica to Cracow. This route constituted one of the branches of the so-called Russian Way leading from Polesie and Russia to the royal capital and to Silesia. This route also corresponds to a section of a mediaeval trading route connecting Poland and Lithuania. Its beginnings date back to 1386, when Władysław Jagiełło set out from Vilnius to Cracow to accept the Polish crown. In the past this route, named the Jagiellonian Road, was travelled by royal retinues, officials, knights, merchants, scholars, and pilgrims.

A project to mark the first section of the *Małopolska Way of St James* from Sandomierz to Cracow was announced during a meeting of Camino enthusiasts and worshippers of St James on 23 June 2007 in the Kazimierz District of Cracow. Another meeting of Małopolska Camino enthusiasts was organised on 21 July 2007 in Więclawice Stare, on the initiative of Father Ryszard Honkisz, parish priest of the church of St James the Greater there. During the meeting a decision was made to mark the *Małopolska Way of St James* and to establish the Division of the Brotherhood of St James in Jakubów in the Więclawice Stare parish. The Brotherhood of St James in Więclawice Stare officially began operations on 8 December 2007; in the same year, its members began work on marking the Way of St James in Małopolska and caring for the pilgrims.



Inauguration of Brotherhood of St James - Więclawice Stare – 8.12.2007

The principal guideline for charting the route was the location of churches of the Apostle St James the Greater. Research conducted with A. Witkowska shows that in the

sixteenth century, within the wide band between Cracow and Sandomierz, there were 12 shrines dedicated to St James. The short distances between towns with parish churches named for the Apostle St James the Greater, situated along a distinct continuous line from Sandomierz through Kotuszów, Szczaworyż, Probołowice, Pałecznicza, Niegardów, Więclawice Stare, Kazimierz, Sanka, and Palczowice to Bestwina, indicate, according to historians, the existence in the Middle Ages of a route of pilgrimage to Santiago de Compostela passing through Małopolska. Mediaevalists emphasise that the sanctuaries of St James located along the route may have held the rank of station churches. Their placement at short distances (not exceeding 30 km along the Sandomierz–Cracow–Palczowice segment) from each other enabled pilgrims to complete each succeeding section of the route within a single day.

In the process of demarcating the *Małopolska Way of St James*, the beauty of nature and the richness of the region's culture were also noted, as well as the location of shrines. The *Małopolska Way of St James* runs through the areas of seven landscape parks: Szaniecki, Nadnidziański, Kozubowski, Dłubniański, Bielańsko-Tyniecki, Rudniański and Beskid Śląski. Each Camino pilgrim following this route has the opportunity to visit shrines in, among others, Sandomierz (Our Lady of the Rosary), Szczaworyż (Our Lady of Grace), Wiślica (the Smiling Virgin Mary), Zielonice (Our Lady of Zielonice), Więclawice Stare (St James), Cracow (in the capital of Małopolska there are over 30 operational shrines), Bielany near Kęty (the Suffering Lord Jesus), Wilamowice (St Archbishop Józef Bilczewski), Hałcnów (Our Lady of Sorrows), and Szczyrk (St James and Our Lady of Good Hope and Queen of Beskid).

Members of the Brotherhood of St James from the parish of St James in Więclawice Stare participated in demarcating the *Małopolska Way of St James*. The city governments of Sandomierz, Staszów, Busko-Zdrój, Skalmierz, Słomniki, and Cracow offered their invaluable assistance and advice, as did the communal authorities of Alwernia, Czarnocin, Kęty, Klimontów, Kocmyrzów-Luborzyca, Koniusza, Liszki, Michałowice, Osiek, Pałecznicza, Radziemice, Szydłów, Wilamowice, Wiślica, Zielonki, and Złota. The project was completed thanks to the financial support of the Marshal's Office of the Małopolska Region.

The grand opening of the first section of the *Małopolska Way of St James* (Pałecznicza–Więclawice Stare–Cracow) took place on 25 October 2008 in the parish of St James Apostle the Great in Więclawice Stare. The segment in the Holy Cross region, from Sandomierz through Kotuszów, Szczaworyż, and Probołowice to Pałecznicza, was opened 23–25 July 2009 in Sandomierz and the parish of St James in Kotuszów.



Inauguration the Małopolska Way of St James in the church St James in Więclawice Stare – 25.10.2008

In the years 2010–16, the members of the Brotherhood of St James in Więclawice Stare, the people of the parish of St James in Kotuszów and Pałecznicza, the members of the Polish Tatra Society in Tarnobrzeg, and the staff of the municipal offices of communes through which the route passes supplemented the marking of the route from Sandomierz to Cracow, and also marked the subsequent sections of the *Małopolska Way of St James* from Cracow through Tyniec, Liszki, Mników, Sanka, Palczowice, Zator, Bielany near Kęty, Wilamowice, and Bielsko-Biała to the shrine of St James in Szczyrk. It is there that the *Małopolska Way* merges with the *Beskid Way of St James*, which then leads to the Polish-Czech border in Cieszyn, and then through Frýdek-Místek to Olomouc. Thus the *Małopolska Way of St James* fulfils the objectives set for it at the outset of the process of marking the route, i.e. it enables the people of Cracow and Małopolska to go on pilgrimage to the grave of St James in Compostela, in compliance with the mediaeval practice, that is, from the thresholds of their own homes.

The *Małopolska Way of St James*, from the church of St James in Sandomierz to the shrine of St James in Szczyrk, is 317 km long. Along the route are ten churches devoted to St James: in Sandomierz, Kotuszów, Szczaworyż, Probołowice, Pałecznicza, Niegardów, Więclawice Stare, Sanka, Palczowice, and Szczyrk.

In Cracow the *Małopolska Way of St James* converges with the *Via Regia Way of St James*, which leads from Lviv through Medyka, Przemyśl, Przeworsk, Rzeszów, Pilzno, Tuchów, Brzesko, Cracow, Piekary Śląskie, Góra Św. Anny, Opole, Skorogoszcz, Brzeg, Wrocław, and Legnica to Zgorzelec (957 km). The extension of the *Małopolska Way of St James* in the north-eastern direction, a route leading from Lublin to Sandomierz (136 km), is known as the *Lublin Way of St James*.

The path was marked with the traditional symbol of the scallop shell of St James used along *Camino de Santiago* in such countries as Spain, France, and Germany, along with yellow arrows. There are also thirty or so concrete posts with the scallop shell of St James, also modelled on the Spanish markers, placed along the route.



The Way of St James in south-eastern Poland (as of 1 October 2016)



Mark on the Malopolska Way of St James

History of Małopolska

Małopolska is a historical region situated in the basin of the upper and middle segments of the Vistula River. The name *Małopolska* (Lesser Poland), or *Polonia Minor*, appears for the first time in state documents at the end of the fifteenth century. In the more distant past, the territory had belonged to the Vistulan tribe. By the end of the tenth century it had been conquered by Duke Mieszko I, who incorporated the land of the Vistulans into the state ruled by the first representatives of the Piast dynasty. At first the name Małopolska was understood to mean the lands/duchies of Cracow and Sandomierz. Between the fifteenth and eighteenth centuries the Małopolska region was extended even further, through annexation of the duchies of Oświęcim, Zator, and Siewierz, as well as the region of Lublin.

The role of Małopolska increased considerably after the Czech duke Bretislav raided Wielkopolska (1038), the principle dominion of the Piast dynasty. Casimir I the Restorer undertook to rebuild the country, reinstating state and church structures. Due to the destruction wrought in Wielkopolska, Cracow became the duke's main seat. It would fulfil this role of until the end of the sixteenth century. The testament of Bolesław III Wrymouth, dated 1138, divided Poland into provinces to be shared among Bolesław's sons. A considerable part of Małopolska became the so-called senioral province, serving as the seat of the high duke wielding power over other provinces. The period of Poland's fragmentation into provinces (thirteenth and fourteenth centuries) was a time of struggle over the Polish crown, but also a time of destruction in Małopolska and Cracow due to Mongol raids. The conquest of the senioral province by Władysław the Elbow-high was an exceptionally significant event, along with his coronation as king of Poland, which took place in Wawel Cathedral in 1320. From that moment on, the cathedral became the site of coronations and royal burials until the mid-eighteenth century. Małopolska developed considerably during the reign of Casimir the Great, the last of the Piast dynasty, and during the Jagiellonian dynasty, becoming the political, economic, cultural, and scientific centre of Poland. The main trade routes passed through Małopolska, running from western Europe towards the east and from the south towards the Baltic Sea. In 1589 the existing Małopolska territory was expanded through annexation of the lands east of the San River. The Swedish Deluge bore tragic consequences for Poland, including Małopolska, in 1655. Following the partitions, most of Małopolska fell under Austrian rule, with Russia ruling the rest. As a result of the Congress of Vienna in 1815 and an understanding between Austria and Russia, an independent city-state was created within the territory of Małopolska, i.e. the Republic of Cracow with the Free City of Cracow, which

survived until 1848 when it was annexed by Austria. Following the regaining of Polish independence in 1918 and after the Second World War, Małopolska, though it does not fall within its historical boundaries, is part of the Polish state.

Geographical regions along the Małopolska Way of St James

The *Małopolska Way of St James* crosses several geographical regions, resulting in a diversity of topographical relief. The route starts in:

- Sandomierz – situated between the regions of the Kielce Upland (Sandomierz Upland) and the Sandomierz Valley (Nadwiślańska Lowland, Tarnobrzeg Plain).

Its midpoint is:

- Cracow – situated at a junction of two regions: the Cracow-Częstochowa Upland (Krzeszowice Trench, Tenczyn Hummock) and the Sandomierz Valley (Nadwiślańska Lowland) and Cracow Gate (Cracow Bridge, Skawina Trench, Cholierzyn Depression).

The route leads through:

- I. the **Kielce Upland**, which includes: the Sandomierz Upland (Sandomierz, Klimontów) and the Szydłów Plateau (Smerdyna, Wiśniowa Kotuszów, Szydłów);
- II. the **Nida Basin**, which includes: the Połaniec Basin (Kargów), Pińczów Hummock (Strzałków, Szczaworyż), Solec Basin (Chotel Czerwony), Nida Valley (Wiślica), Wodzisław Hummock (Pełczyska, Probołowice, Czarnocin), Proszowice Plateau (Skalbmierz, Pałecznicza, Niegardów), and Miechów Upland (Polanowice, Goszcza, Więclawice Stare);
- III. the **Cracow-Częstochowa Upland**, which includes the Tenczyn Hummock (reserve “Mnikowska Valley”; reserve “Zimny Dół”), and Krzeszowice Trench; and
- IV. the **Cracow Gate** (Kraków, Tyniec, Piekary) which includes the Cholierzyn Depression and Krakowski Platform
- V. the **Oświęcim Valley** which includes the Upper Vistula Valley (Spytkowice, Zator) and the Wilamowice Foothills (Bielany koło Kęt, Wilamowice)
- VI. the **West Beskids Foothills** which includes mezoregion the Silesian Foothills (Bielsko – Biała)
- VII. the **Western Beskids** which includes the Silesian Beskids (Szczyrk)



The Małopolska Way St James; The Way St James *Via Regia* and the Beskidzka Way St James on geographical regions in Poland.

I. Kielce Upland

The upland is geologically made up of Palaeozoic, Triassic, and Jurassic rocks. The Świętokrzyskie (Holy Cross) Mountains, the oldest in Poland, lie in the centre. The extension of this range forms the Sandomierz Upland, with altitudes not exceeding 300 m a.s.l., to the south-east and the Szydłów Plateau to the south.

The Sandomierz Upland (Sandomierz, Klimontów) is, in geological terms, an extension of the Świętokrzyskie Mountains, differing from this range in terms of altitude and landscape. The Upland is relatively flat and covered with a thick stratum of loess, including a network of ravines created as a result of erosive processes. It includes low hills referred to as the Pieprzowe (Pepper) Mountains, which descend along a ridge to the Vistula River valley. The mountain mass is the oldest exposure of mid-Cambrian slate and conglomerates in Europe; its age is estimated at approximately 500 million years. The name of the range derives from its brown and grey rocks, which, due to erosion, tend to break down into small lumps similar in colour to grains of pepper. The mountains are covered with a layer of loess in which many ravines have been created. The route from Sandomierz leads through the Pepper Mountains Nature Reserve established in this area; it encompasses xerothermic grasslands, clusters of wild rose and dwarf cherry, and, in the oxbow lake of the Vistula River, water caltrop, i.e. the so-called buffalo nut or water chestnut.

The Szydłów Plateau (Smerdyna, Wiśniowa, Kotuszów, Szydłów) is a transitional region leading to the Nida Basin, featuring Palaeozoic, Jurassic and Cretaceous rocks. The altitudes exceed 300 m a.s.l. Karst forms appear in some places.

II. Nida Basin

The **Nida Basin**, situated between the Kielce Upland to the east and the Cracow-Częstochowa Upland to the west, is a basin-like depression made up of Cretaceous rocks. This mesoregion includes:

The Połaniec Basin (e.g. from Szydłów to Kargów) is an extensive tectonic depression between the Szydłów Plateau and Pińczów Hummock, filled with loam, gypsum, and sand. Karst processes may appear here. Parts of this area are characterised by relative altitudes of approximately 180–230 m, dropping 40–50 m at an angle towards the Sandomierz Valley.

The Pińczów Hummock (e.g. from Kargów to Szczaworyż) is an elevation composed of Cretaceous marlstone, with altitudes ranging from 100 to 300 m a.s.l. This is an agricultural area, with a small percentage of its area occupied by woodlands. Parts of the Hummock area are occupied by the Nida Landscape Park and a portion of the Szaniec Landscape Park, which encompasses landscapes with Cretaceous hills and gypsum exposures in multicrystalline forms and clusters of xerothermic and mire vegetation.

The Solec Basin (e.g. from Szczaworyż to Chotel Czerwony), to the west of the Nida Valley, is made up of Cretaceous marlstone and Miocene gypsum, attaining elevations up to 250 m a.s.l. The gypsum contains elements of karst topography (caves, sinkholes, gates, and rock karren).

The Nida Valley (e.g. Gorzysławice, Wiślica), 2–3 km wide, is dominated by a flat lowland landscape, although elevations composed chiefly of gypsum rock do appear. Here we encounter oxbow lakes, meanders, wetlands, meadows, mires, and fish ponds. Grasslands and pasture dominate the area. The valley of the Nida River is the site of the Nida Landscape Park, which protects both the oxbow lakes and the vegetation of the river, along with elements of karst topography appearing in limestone and gypsum.

The Wodzisław Hummock (e.g. Probołowice, Czarnocin) encompasses a band of diversified altitudes, from approximately 360 m a.s.l. in the west to 260 m a.s.l. in the depression of the Nida River, composed of chalk and covered with loess divided by numerous ravines and gorges. This is mainly an agricultural area, although many woodlands appear there as well.

The Proszowice Plateau (e.g. Skalbmierz, Pałecznicza, Niegardów) is a secondary tectonic

basin made up of deep-sea sediments covered with loess. The plateau surface is divided by a network of ravines and valleys between hills with altitudes up to 250 m a.s.l. which reach as far as the Vistula River valley. There are scarcely any woodlands. Due to its fertile soil, it is mainly an agricultural area.

The Miechów Plateau (e.g. Więclawice Stare) is a transitional area extending from the Nida Basin to the Cracow-Częstochowa Upland. The altitudes here reach 400 m a.s.l. The landscape is diversified with tectonic elevations and depressions (vales). A considerable part of the surface area is covered by loess. Part of the area has been incorporated into the Dłubnia Landscape Park.

III. Cracow-Częstochowa Upland

The upland is made up of limestone, with altitudes ranging from 300 to 500 m a.s.l. and a large number of outlier limestone rocks. On the south the Upland is crisscrossed with tectonic fractures, creating the Krzeszowice Trench and dividing the Tenczyn Hummock from the Olkusz Upland. Limestone fault blocks are an extension of the hummocks of e.g. Tyniec, Wawel, and Skalka. Travelling from Cracow to Tyniec, we will enter the land of the Cracow Gate, which includes the Cracow Bridge. Three landscape parks in the area are part of the Complex of Jurassic Landscape Parks:

The Bielany-Tyniec Landscape Park (e.g. Tyniec), covering a portion of the Vistula River valley and the limestone elevations in the Cracow area. Apart from its natural environment values, the park also protects material heritage (churches, chapels, and manor houses, along with parks).

The Tenczyn Landscape Park (e.g. Sanka) covers the range of the Tenczyn Hummock and, partially, the Krzeszowice Trench. The landscape is varied, with many karst forms (e.g. outliers). A considerable surface of the Park is occupied by woodlands with abundant vegetation. Numerous architectural examples (castles, forts, churches) are under protection here.

The Rudno Landscape Park (e.g. Palczowice) covers the southern part of the Tenczyn Hummock, in which nature, both animate and inanimate, is under protection.

IV. Cracow Gate

Cracow Gate is situated on the north the Pogórze Wielickie and south the Tenczyn Hummock. Its border with the Oświęcim Valley on the west and Sandomierska Valley on the east. Area of region is 275km². This microregion includes: Skawiński Trench, Cholerzyński Depression,

Krakowski Platform. The Cracow Gate is part of river the Vistula valley; has length about 45km. Cracow is situation on the east. Geological attractions are outlier limestone rocks.

V. Oświęcim Valley

The **Oświęcim Valley** is situated in the river basin of the upper Vistula, bordering the Cracow Gate on the east; on the south are the Wieliczka Foothills and the Maków and Little Beskids. This area a hilltop covered with clays and gravels, crisscrossed by northbound rivers towards the Vistula valley, e.g. the Skawa valley. The valley bed is situated at an average altitude of approximately 230 m. This is an agricultural and industrial area. Travelling along the valley we will pass:

1. The **Upper Vistula Valley** (Zator, Spytkowice), which is the central part of the Oświęcim Valley, created by a large alluvial fan. The valley between Skoczów and Spytkowice is approximately 8 km wide and 70 km long. The floodplain of the valley, situated at an altitude of 220–240 m a.s.l., is accompanied by sandy terraces with small dunes (10–20 m). Many fish ponds have been created in the valley bed and in the estuarial zones of Carpathian tributaries. The Skawa River flows into the Vistula River near the town of Zator.
2. The **Wilamowice Foothills** are situated between the Vistula River valley to the north and Silesian Foothills to the south. These are uplands (280–300 m a.s.l.) on a Miocene substrate, covered with Carpathian gravel, the residue of moraine cover, and loess, raised approximately 35–70 m above the valleys of Vistula tributaries (e.g. the Soła). A funnel-like outlet of the Soła River valley from the Little Beskids is filled with an alluvial fan upon which the town of Kęty was founded. This is a heavy populated agricultural area.

VI. West Beskids Foothills

The **West Beskids Foothills** extend from the Moravian Gate in the west to the Dunajec River valley in the east, with altitudes ranging from 300 to 500 m a.s.l., descending towards the Subcarpathian basin via a denudation level associated with the forward overthrust of the Carpathian nappe. Its flat hummocks are made up of sandstone, slate, and limestone. The area is agricultural and is densely developed. Along the route we will be crossing its mesoregion:

1. The **Silesian Foothills**, constituting the westernmost part of the foothills of the Western Beskids, are composed of flysch, with elements of limestone and teschenite. The altitude

varies here, from 280–300 m along the borderline with Oświęcim Valley up to 400–450 m at the foothills of the Silesian and Little Beskids. The area is crisscrossed with the valleys of rivers (e.g. Vistula, Soła, Biała) flowing from the Beskids. The valleys are cut into intervalley divisions and covered with clay. The Wilkowice Gate and the Biała River define the borderline between the Silesian Foothills and Beskids.

VII. Western Beskids

The **Western Beskids** are composed of Magura sandstone; depending on the altitude of individual mountain groups, there are two to five landscape zones. The route includes one of the mountain ranges:

1. The **Silesian Beskids** are situated between the Olza River valley to the west, the Soła River valley and the Wilkowice Gate to the east, and the Żywiec Valley to the south, dropping with a high ledge to the north towards the Silesian Foothills. The area varies in terms of structure and landscape. The northern part consists of two ranges, the Barania Góra and the Vistula, separated by the Vistula River valley. The area is composed of resistant Godula and Istebna sandstone. Characteristic qualities are rock outcrops and caves in flysch rocks. The highest peaks are Skrzyczne, 1,257 m a.s.l., and Barania Góra, 1,220 m a.s.l.

Etap I

Sandomierz – Klimontów – 28 km

Sandomierz 0 km

The *Małopolska Way of St. James* begins in Sandomierz, one of Poland's oldest cities, situated on the left bank of the Vistula River in the Pieprzowe (Pepper) Mountains range, which is part of the Sandomierz Upland. The name of the mountains derives from the brown and grey rocks which, due to erosion, break down into small lumps similar in colour to pepper grains. Hills sloping steeply towards the Vistula River are covered with a layer of loess, in which many ravines have formed. Since the early Middle Ages, Sandomierz has been a major settlement centre. Its economic development was influenced by its location at the crossroads of important communication and trade routes leading from Western Europe, through Cracow towards Russia and further on towards the countries of Asia Minor, and, later on, towards Lithuania as well. During the times of Bolesław the Brave, at the top of today's Castle Hill (Wzgórze Zamkowe), a castle was built, becoming the site of the first defensive fortifications, whereas on the adjacent Old Town Hill (Wzgórze Staromiejski), a settlement developed. By the end of the twelfth century there were four churches in Sandomierz: the Blessed Virgin Mary, St John's, St James's, and St Peter's. During the period of provincial fragmentation following the last will and testament of Bolesław Wrymouth, dated 1138, the town became the capital of the Sandomierz Duchy. In the mid-thirteenth century the city was raided by the Tartars (1241, 1259–60), who destroyed the existing buildings. In 1286 Sandomierz received city rights from Duke Leszek the Black on the basis of the Magdeburg Law. A rectangular market square was demarcated and surrounded with town houses and a network of streets crisscrossing one another at right angles. In the fourteenth century, Casimir the Great surrounded the city with defensive walls approximately 1,700 m long, with four gates (Zawichoska, Lubelska, Krakowska, Opatowska) and two wicket gates, of which only the Dominican, also called the 'Eye of the Needle', has been preserved. Also built during this time were a castle, a cathedral, and the town hall, which served as the seat of the hereditary *wójt* (local authority) and the town council, fulfilling the function of a court. In time, the city elders were represented as well, in the form of the so-called city council, headed by the mayor. Sandomierz, situated along the trade routes, also received rights to mint coins and trade privileges, including the 'staple right' obliging merchants travelling through the city to display their goods for sale. A river port was constructed as along with numerous granaries, as the city

brokered the grain trade between the south and Gdańsk. The city's peak development occurred during the sixteenth century, a period when cultural and scientific life flourished. It was then that the castle was enlarged in Renaissance style, the town hall rebuilt, and a water supply system, rare in Poland at that time, installed.

In subsequent centuries, Sandomierz lost its economic significance, partly due to the seventeenth-century Swedish Deluge, which ravaged and plundered the town. During the times of partition, the role of economic centre of the region was taken over by Radom. The city walls were demolished in the nineteenth century. During the Nazi occupation the city was not destroyed; however, some of its citizens were transported to the Auschwitz concentration camp.

Currently Sandomierz is a *powiat* city within the limits of the Świętokrzyskie (Holy Cross) Region. The city itself is listed in the register of historical monuments as an urban, architectural, and landscape complex.



Sandomierz: a view of the Old Town from the south-east

A visit to Sandomierz should begin with two buildings located outside the Old Town: the Church of St Joseph and the Church of St Michael on ul. Sienkiewicza.

The Church of St Joseph and former monastery of the Reformed Franciscan Fathers, constructed in Baroque style in the seventeenth century, is a single-nave sanctuary with a simple closed chancel. The main altar and six side altars are made from boards covered with illusionist paintings. The church crypt contains a glass sarcophagus with the preserved remains of Teresa Morsztynówna (died 1698), daughter of Stanisław Morsztyn, the Voivode of Sandomierz. This pious and beautiful girl took vows of chastity in childhood. She died at the age of 18 in the odour of sanctity, and her body, despite the passage of time, never decomposed, but remained in perfect condition. On the south side of the church are buildings of the former monastery; on the west, a courtyard surrounded with a wall with chapels representing the Stations of the Cross dating to the eighteenth century.

On the opposite side of the street are the **Church of St Michael and the former monastery of the Benedictine Sisters**, the latter considered one of the greatest and most beautiful Baroque monastery complexes in Poland. The Benedictine Sisters were brought to Sandomierz in 1613 by Elżbieta Sieniawska, wife of the Grand Hetman of the Crown from Chełmno Pomorskie. The first wooden buildings burnt down in 1623 and were replaced by a complex of monastery buildings (built in 1627–39), next to which Marcin Zamoyski founded the Church of St Michael (constructed between 1686 and 1692), a single-nave three-bay sanctuary with a narrower chancel roofed with a barrel vault. The walls are decorated with high arcade niches separated by Ionian pilasters.

Among the most valuable of the church's interior elements is the seventeenth-century pulpit, the work of Mateusz Rozkwitowicz, which takes the form of a genealogical tree growing from the chest of the reclining form of St Benedict. Among the branches entwining the pulpit are the figures of church fathers and holy Benedictines. Two side altars and the choir stalls in the chancel with painted scenes from the lives of the saintly Benedictine hermits also date back to the seventeenth century.

At the beginning of the twentieth century, a theological seminary, constituting part of the Faculty of Theology of the Catholic University of Lublin, was housed in the buildings of the former monastery complex. The existing library collection includes over 130,000 volumes, including many valuable manuscripts, including 15 handwritten liturgical and theological codices as well as the text 'Bogurodzica' (*Theotokos*) dating back to the fifteenth century.

Outside the church are figures of St Benedictine and St Scholastica (the twin sister of St Benedict and founder of the Benedictine Convent) and St Roch dressed in pilgrim's garb. The entire complex is enclosed by a wall with a bell tower, a chaplain's hut, and a monastery wicket gate.

By way of ul. Sienkiewicza we reach ul. Opatowska, where we turn right, head uphill, and enter the Old Town through the **Opatowska Gate**, the only surviving gate within the former city walls of Casimir the Great, consisting of a multi-storey Gothic building 33 m high, crowned with a sixteenth-century Renaissance attic with dovetail pinnacles. Currently the gate is accessible to tourists and serves as an attractive vantage point. Looking out from the viewing deck to the north we can see part of the Lublin Upland; to the west is the Kielce-Sandomierz Upland and Łysogóry mountain range with its highest peak, Łysica; to the east, the Pepper Mountains and the Vistula River valley along with its oxbow lake, and further on, Stalowa Wola; to the south, Tarnobrzeg with its sulphur mine, Machów.



Sandomierz: the Opatowska Gate

After passing through the Opatowska Gate, we pass the **Church of the Holy Spirit** on the left. The first sanctuary in this location was built at the beginning of the fourteenth century for the Order of the Holy Ghost (also known as *Duchacy*). Destroyed at the end of the fourteenth century, it was rebuilt in Baroque style; a classicist facade was added in the nineteenth century. Inside the church, the chapel of Merciful Jesus, its walls decorated with a Rococo polychrome, is worthy of note. There is also a figure of a Pensive Christ dating back to the fifteenth century and known for its miracles. The present-day church belongs to the Order of Sisters of Charity (known also as the Grey Sisters).

Starting in 1312, the buildings next to the church housed a hospital founded by the Order, which ran hospitals and helped the sick and poor throughout Europe. Their insignia, which was sewn onto their black habits, was a cross with two horizontal, double-ended beams. The order was brought to Sandomierz by the Castellan of Cracow, Żegota. Among the former hospital buildings, only the western wing of the monastery complex has been preserved until the present day. After the order was dissolved in 1783, operation of the hospital was taken over by the Sisters of Charity until 1982.

Running parallel to ul. Opatowska is ul. Żydowska. Prior to the Second World War, Sandomierz was Małopolska's second largest city (after Cracow) in terms of its Jewish population. Of the former Jewish buildings, only the **synagogue**, built in the mid-eighteenth

century, has been preserved. Destroyed during the Second World War, it was later renovated and adapted to house the State Archives.

Turning left behind the synagogue into ul. Oleśnickiego we come to a town house where the **Underground Tourist Route** begins. This route runs through tunnels dug out in the thirteenth and fourteenth centuries in the soft loess rock. At one time these cellars functioned as storehouses for goods (wine, salt, herring) transported by merchants to Russia and Hungary. As trade developed and storage needs increased, the cellars were dug at various levels, under the streets, the main square, and the town houses. In the 1960s, the Old Town of Sandomierz experienced construction disasters, as streets and houses started to collapse. As a result of intensive work to secure the historical buildings of the city, a considerable number of old storage spaces were liquidated. Only some of the cellars were preserved, by virtue of their eminent historical value, and linked to create the Underground Tourist Route, which includes 34 chambers situated at various levels, leading under eight town houses, the main square, and several streets: ul. Opatowska, ul. Oleśnickiego, and ul. Bartolona. The route is 470 m long, with the deepest excavations situated 12 m below the surface. In summer the temperature in the deepest tunnel reaches 12–14°C, whereas in winter it is higher than on the surface. In connection with the Sandomierz underground, the following legend is recounted: during a thirteenth-century Tartar raid, a young inhabitant of Sandomierz named Halina Krępianka lost all her loved ones. She decided that she would take revenge on the Tartars during their next raid. To do so she stole into the enemy's camp, told them that the people of Sandomierz had mistreated her, and offered to lead them into the city through the secret tunnels. For a long time, Halina zigzagged through the dark dungeons. Meanwhile, the people of Sandomierz, who were in on the deception, filled the tunnel entrances. All the Tartars perished, along with the heroic girl. Her ghost continues to wander the Sandomierz underground.

Sandomierz Market Square, laid out at the time the town received city rights, is surrounded by historical town houses. Among the most valuable of these are two Gothic-Renaissance houses, the house of the Dutreppi family (No. 31) and the arcaded house of Łazarczyk the Hungarian (No. 27). Also interesting are the town house of Kojzorz the Greek (No. 23), featuring the preserved original eighteenth-century interior layout, and the late-Baroque town house of the Oleśnicki family (No. 10), where the so-called Sandomierz Consensus was signed in 1570. This was an agreement, concluded between Reformation Protestant denominations (Lutherans, Calvinists, and Bohemian Brethren) with the aim of defending themselves against the Counter-Reformation and halting their mutual conflicts, in which it was decided to organise common synods and to recognise one another's sacraments

and preaching offices. The Sandomierz Consensus is considered the oldest ecumenical act in Europe. At No. 14 is the house of Mikołaj Gomółka, a royal musician and composer of the most significant works of Old Polish music, *Melodies for the Polish Psalter*, a musical collection of 150 psalms translated by Jan Kochanowski. In 1566–78, Gomółka held the position of *wójt* in Sandomierz.

The building of the Sandomierz **town hall** is one of the most beautiful structures of its kind in Poland. Built of brick in the fourteenth century, primarily in Gothic style, in the sixteenth century it was reconstructed in Renaissance style. The multi-storey building was crowned with a decorative attic, presumed to be the work of the royal sculptor, Jan Maria Padovano. The town hall's façade is ornamented with a twentieth-century *sgraffito* sundial designed by a collector of chronometers, Tadeusz Przytkowski of Jędrzejów. A tower, square at the bottom and octagonal above, was added to the structure in the seventeenth century.

Currently the town hall houses a branch of the District Museum, where a permanent exhibition entitled 'The History of Sandomierz' is presented. Here one can see, among other items, the founding document issued by Leszek the Black granting the town city rights. Other valuable exhibits include an almost complete twelfth-century chess set made of deer horn and the gloves of the Queen St Hedwig, which, according to legend, she presented as a gift to the people of nearby Świątniki. Also situated in the town hall are the offices of the Registrar; the Sandomierz Cultural Association, 'Lapidarium', operates in the cellar.



The town hall in Sandomierz

From the square we head towards the cathedral via ul. Mariacka. On our way on the left we pass the **Bishop's Palace**. Situated in a semicircular corner of this neoclassical structure is a chapel.

Turning before the palace into ul. Ks. Rewery, we come to **Collegium Gostomianum**, a complex of buildings housing one of the oldest schools in Poland, established by Hieronim Gostomski in 1602–15. The multi-storey building includes two levels of basements, with an elliptical staircase which is the only structure of its kind in Poland, as well as a functional attic level, the first in Poland. Formerly the building housed a monastery and a Jesuit college; currently it accommodates a secondary school.

Nearby is the **Długosz House**. This Gothic structure, which dates back to 1476, was funded by Jan Długosz, a well-known historian and a canon in Sandomierz. It was intended for a congregation of missionary priests who, until the order was dissolved in the nineteenth century, performed their service in the Sandomierz collegiate. Standing on a stone foundation and built of Polish brick, the building is decorated with diamond-shaped designs made of darker ceramic brick. Above the entrance is a foundation plaque with the coat of arms of the founder, Wieniawa. In the years 1934–35 the Długosz House was completely rebuilt to suit the needs of the Diocese Museum. Its most valuable collections include a painting, dated 1440, presenting Sts Martha, Agnes, and Clare; a 1520 painting by the German painter Lucas Cranach the Elder, *Madonna and Child and St Catherine*; a thirteenth-century figure of a Madonna with the baby Jesus; and Gothic-Baroque liturgical cloths.

From the viewing deck situated next to the Długosz House extends a view of the Vistula River and the Pepper Mountains. Proceeding along the embankment, we come to the **Cathedral of the Nativity of the Virgin Mary**. Originally this was the location of a twelfth-century Romanesque church founded by Casimir the Just, next to which a collegiate was established. The church was destroyed during the Tartar raids of the thirteenth and the Lithuanian raids of the fourteenth century. In the 1360s, a new sanctuary was founded by Casimir the Great. This is one of the so-called expiatory churches built as a form of atonement after the king had killed the priest Marcin Baryczka, who had criticised the ruler for his promiscuous lifestyle. Penitential churches were built in Kargów, Stopnica, Szydłów, Wiślica, and Zagość in addition to Sandomierz. When the Sandomierz diocese was established in the nineteenth century, the collegiate church became a cathedral. According to the decision of Pope John XXIII, the cathedral holds the rank of a minor basilica. It is a triple-nave hall church, whose three-sided closed chancel is decorated with a fresco of the Russian-Byzantine school, commissioned by Władysław Jagiełło, who visited Sandomierz many times (initially

on his way to Cracow to marry Hedwig). The frescoes, discovered at the beginning of the twentieth century, present scenes from the lives of Jesus and Mary, fitting into the canon of Eastern paintings but adapted to the requirements of the Latin church. The scene of the Dormition of Our Lady, in which the figure of Christ, encircled by a mandorla, raises Mary's soul in his hand, is worthy of note.

The cathedral's interior is roofed with a cross-ribbed vault with keystones ornamented with the coats of arms of mediaeval Polish regions. Fragments of stone blocks from the original structure can be seen embedded in the temple walls. The interior decoration is dominated by the Baroque and Rococo styles. Eighteenth-century paintings commemorating significant events in the history of Sandomierz adorn the walls: the Tartar raid, the martyrdom of the townsfolk and Dominican friars, and the destruction of the castle during the Swedish Deluge.

In the main altar, made of black Dębniaki marble and designed by the royal architect and sculptor Franciszek Placidi, is a nineteenth-century painting showing the scene of the Nativity of the Virgin Mary. The remaining altars are also made of black marble, decorated in addition with rose-coloured marble. Also worth noting are Renaissance choir stalls dating back to the mid-seventeenth century and a fifteenth-century crucifix placed on a pillar. The cathedral treasure vault stores historical *incunabula*, liturgical cloths and vessels, and reliquaries. The most valuable is the so-called Grunwald reliquary containing remnants of the Tree of the Holy Cross, originally located in a church in Brodnica; following the victorious battle of Grunwald, it was donated by King Władysław Jagiełło to the Sandomierz collegiate.



The painting of *Apostle St James the Greater* in the cathedral of the Nativity of the Virgin Mary

Upon exiting the church, we direct our steps down the street leading to the castle. Originally there was a bridge between the cathedral and the castle, suspended over a loess

ravine. The Sandomierz **castle** was built on the site of a wooden settlement which functioned here probably as early as the ninth century. Upon the initiative of Casimir the Great in the fourteenth century, a walled castle was built, with an octagonal tower which then stood on the north-western part of the hill. In the times of Casimir Jagiellon, the south tower was erected, the so-called 'hen's foot', which is currently the oldest preserved part of the old structure.

During the sixteenth-century reign of Sigismund the Old, whose coat of arms is visible over the portal, the castle took on the character of a Renaissance residence. The work was conducted by Benedykt from Sandomierz, who was the designer of the two-storey arcade cloisters around the courtyard, among others. The work continued during the reigns of Sigismund Augustus and Stephen Báthory, with the participation of the outstanding Italian architect and sculptor, Santi Gucci. The completed structure became the seat of the town *starosta*, which also functioned as a court of law and an administrative centre. During the Swedish Deluge in 1655 the castle was blown up by the Swedes. Only the western wing survived. In the subsequent centuries, as a result of lack of interest on the part of the ruling kings, the remnants of the castle fell to ruin.

At the beginning of the nineteenth century the building was taken over by the Austrians, who transformed it into a prison. The castle fulfilled this function until 1959. In the years 1960–87 the structure was completely renovated to meet the needs of the District Museum. The permanent exhibitions are devoted to the history of the Sandomierz region, the folk culture of the old Sandomierz countryside, and the poet Jarosław Iwaszkiewicz, who was closely associated with the city.

Leaving the castle, we turn left into ul. Staromiejska, leading to the **Church of St James**, located on a hill described by Kazimierz Stronczyński in the nineteenth century: "On the south-western side of the city of Sandomierz, atop a small hill, stands a Gothic temple surrounded by ancient linden trees. Gaze upon its structure, simple but bold, upon the moss overgrowing its walls, upon the low wide gate, and with one glimpse of the eye you will judge that it is not the work of our day, that this edifice has overcome more than a single reverse and borne witness to more than a single triumph (...) from its exterior, at the first glance, the construction of the church presents nothing worthy of attention: sufficiently high walls covered with wooden shingles; on the roof, a small turret; next to the church a bell tower, constructed (as it seems) at a later date. There is only one entrance, through a porch added to the side, a low semicircular entrance, decorated above in Gothic style, while the interior resembles a cave rather than a church ..."



The Church of St. James in Sandomierz (view from the north)

The Church of St James in Sandomierz, along with its adjacent monastery buildings, is one of the oldest and most valuable brick churches in Poland. Built in a late-Romanesque style, it was established by a Cracovian bishop, Iwo Odrowąż, who also founded a second (after the one in Cracow) seat of the Dominican Order here. One tragic event in the lives of Sandomierz Dominicans was the infamous massacre of 49 friars, killed during a Tartar raid in 1260.

As early as in the twelfth century, an older sanctuary, also devoted to St James, stood on the site of the present-day church. It was sponsored by Adelaide, the daughter of Casimir the Just. The only preserved fragment of this structure, revealed during conservation work, is a portion of flooring near the western pillar of the church's southern nave. This consists of slabs, presumably tombstones, with engraved decorations including the motif of a sword. The current church was built in the years 1226–50 by a group of craftsmen brought over from Lombardy. At the beginning of the fourteenth century, a bell tower was added to the church, along with two bells that are among the oldest in Poland: the smaller dating back to 1314 and the larger to 1389. Following destruction and fire, the church was rebuilt in the seventeenth century; barrel vaults with stucco decoration were constructed and the chapel of Sandomierz martyrs added on the north side. In the eighteenth century the monastery complex began to gradually fall to ruin. In 1864 the monastery was dissolved, and the buildings were adapted for barracks. In the years 1905–09, the church was thoroughly restored to its former Romanesque character. Of the thirteenth-century monastery buildings, only part of the eastern wing, housing the remains of a Gothic *viridarium*, formerly surrounded by cloisters, has been preserved. The western wing of the convent houses a contemporary chapel of St Hyacinth. The Dominican brothers returned to the monastery in 2001.



The painting of the Apostle St James the Greater in the Church of St James in Sandomierz

The triangular external gables of the church are decorated with lattice friezes. Similar decorative friezes cover the exterior facades: by the chancel, an arcade frieze composed of two intersecting sequences of semicircular arcs; in the upper part of the nave wall, a frieze bearing a plaited motif. A fragment stored in the sacristy indicates that the frieze bands were originally covered with ceramic glaze. The lower part of the entire facade was decorated with an undulating braid motif.

The entrance to the church leads through the thirteenth-century recessed north portal known as the ‘Gate of Heaven’, one of the symbols of Sandomierz. The double portal, clover-shaped at the top, is decorated with profiled brick, originally glazed, forming rosettes and plaits, floral and zoomorphic elements, and tiny crowned heads. A head on the left side of the frame is, according to tradition, a depiction of the Duchess Adelaide or Duke Leszek the White. The head on the opposite side, with its characteristic bangs, might represent Iwo Odrowąż or St James. On the right side of the entrance, in the plait decoration, a scallop shell, a symbol connected with pilgrimages to the grave of St James, is visible.

The church is a triple-nave basilica with ogival arcades, supported on pillars, between naves, and a simple closed chancel. The main nave is covered with a wooden vault, and a roof truss is visible in the side naves. The chancel is roofed with a three-bay barrel vault with lunettes supported on pilaster columns. The vault is decorated with stucco work with geometrical motifs. In the chancel are three Secession stained glass windows: on the left, Wincenty Kadłubek; in the centre, a depiction of the martyrdom of the Dominican friars; on the right, bishop Iwo Odrowąż. The body of the nave is separated from the chancel by a rood beam adorned with a crucifix.

The interior furnishings are extremely modest. Worthy of attention is a painting of Our Lady of the Rosary surrounded by the figures of Sts Dominic and Catherine of Siena, along with a host of kneeling clerical and lay dignitaries, which occupies the original central area of the former altar from the end of the sixteenth century. Among tombstone art, worthy of note is the seventeenth-century Baroque sarcophagus of Duchess Adelaide situated in the chancel, made of a single piece of oak and representing the reclining figure of the duchess dressed in representative attire. The sarcophagus is supported on the backs of lions *couchant*. The surface is covered with floral designs and heraldic cartouches.

The reconstruction of the chapel of the Sandomierz Martyrs at the end of the northern nave was sponsored by the Szemberek family at the beginning of the seventeenth century. The remains of the friars murdered by the Tartars rest in an underground crypt. The late-Renaissance chapel, built on a square plan, is covered with a dome supported by an octagonal cylinder. Its interior is decorated with early-Baroque stuccowork in the Lublin-Kalisz style. A tombstone dated to the fifteenth century representing the figure of Duchess Adelaide, the sponsor of the Romanesque church, is embedded in the wall of the chapel of the Sandomierz Martyrs.



Pilgrims by a road map and sign of the Malopolska Way of St James near the Church of St James in Sandomierz (17 March 2013)

In the church where the *Matopolska Way of St James* begins, we can view an artistically rendered figure of the Apostle, the patron saint of churches and pilgrims, as the chancel contains a painting of St James in which the Apostle is presented in rich attire, but with bare feet, carrying a pilgrim's staff and an open book; the representation in the stained glass window shows him with a sword and a pilgrim's staff.



Stained glass window of the *Apostle St James the Greater* in the chancel of the Church of St James in Sandomierz

From the Church of St James we continue along ul. Staromiejska to St Paul's Hill, the name of, which derives from the Gothic **Church of St Paul**. After the Dominican Order was introduced to Sandomierz and the monastery church was built, Iwo Odrowąż also decided to sponsor a parish church for the Sandomierz settlement. This was a wooden structure, destroyed during the Tartar raids. In the mid-fifteenth century it was replaced by a brick single-nave sanctuary with a short chancel. In the seventeenth century, the original single-span nave was enlarged by means of the addition of another span and covered by a barrel vault decorated with stuccowork: banners, cartouches, garlands, and floral designs. In the eighteenth century the chapel of St Barbara was added on the southern side and the rood decorated with Baroque gables. The interior furnishings are richly decorated with wood carvings in auricular ornaments, acanthus motifs, and herm elements. The main altar, featuring the painting *The Conversion of St Paul*, deserves attention, along with the side altars; a crucifix, supported on the rood beam, placed on a palm with the crucified Christ,

the figures of the Virgin Mary and St John; and a Mannerist pulpit, choir stalls, confessionals, and organ housing. A Baroque bell tower, crowned with a spire, stands by the church gate leading to the cemetery.

During the fighting with the Austrians in June 1809, one of the twelve batteries defending the city stood by the church, while the nearby fields served as an arena for battling bayonets. These war events were described in Stefan Żeromski's novel *Ashes*. During the church renovations, preserved cannon balls were found embedded in the walls.



Klasztor dominikanów (Dominican monastery)

27-600 Sandomierz

ul. Staromiejska 3

phone 15 832 37 74

phone 733 680 556 - you can call 10 a.m. – 6 p.m.

www.sandomierz.dominikanie.pl

You may also receive your *Credencial* in the Dominican monastery



Information on other accommodation facilities in Sandomierz is available at:
www.pttk-sandomierz.pl



After leaving the Church of St Paul, we proceed for about 200 m along ul. Staromiejska. On our way, we pass a figure of St Paul the Apostle to the left and a cemetery to the right. At the next crossing, we turn left into ul. Rokitek and proceed straight, passing the crossings of ul. Rokitek with ul. Kosely and ul. Salve Regina. To the right, we can see a residential area. After 200 m, the tarmac road turns right, but we continue along the concrete ul. Rokitek, down into a loess gorge. When we reach the next crossing, we turn left into a paved road which leads us to another crossing (with a tarmac road) and the village of Kobierniki. The place takes its name from the Polish word kobierzec (carpet), as the inhabitants used to weave carpets for the castle town of Sandomierz. We turn left at the crossing and proceed straight among houses and beautiful orchards. At the fish ponds, we head towards Łojowice. On our way to the village, we can take a look at Kwacal's Mound. Once we reach Łojowice, we turn right and come to Malice. From there, we take a turn to the

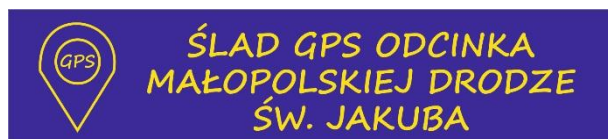
left and head south. At the crossing, we can admire an eighteenth-century sculpture group presenting the Transfiguration of Jesus: Christ raises his hand to give a blessing; St Peter holding a book and a key, near stands St James the Apostle, who, according to the Gospel, witnessed the Transfiguration on Mount Tabor.



Malice: the sculpture group *Transfiguration of Christ*



We continue past the sculptures, turn right, and proceed across the fields in order to reach Dębiany. After passing a signpost for Klimontów, we turn right. The trail takes us first to Bilcza and then to Świątniki. We proceed straight, following the signpost for Chrobrzany, and come to a local church.



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Świątniki

Świątniki is a former service village subject to the Sandomierz Collegiate. The inhabitants were obliged to serve at the sanctuary and provide care for pilgrims and travellers. The village was known for its woven products. Old legends link Świątniki with Queen Hedwig. As the story goes, the queen's sledge became stuck in a snowdrift; the people of the village helped to pull it out. In gratitude St Hedwig gave them her gloves as a present. Today the gloves may be seen in the Diocese Museum in Sandomierz. A small

shrine founded to commemorate this event burnt down in the nineteenth century. The inhabitants built a new one, this time of brick; in time, the new shrine took over the role of a church. The current Parish Church of St Hedwig of Silesia was constructed as recently as 1976.



Świątyniki

Parafia p.w. Św. Jadwigi Śląskiej

Contact: ks. kan. Ignacy Koziński, parish priest

27-641 Obrazów, Świątyniki 146

phone 15 836 51 49 – you can call 8-9 a.m (exeption Tuesday and Friday) or after 7 p.m

Przybysławice

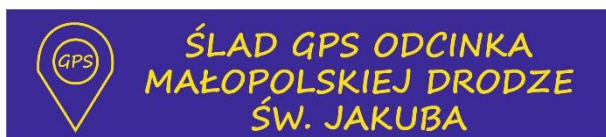
Dwór na Wichrowym Wzgórzu

Contact: Jarosław Paczkowski

phone 604 287 125



We go past the church, turn to the right, and continue straight ahead, passing fish ponds, and turn right again at the Chapel of the Virgin Mary. We leave the municipality of Obrazów and enter the administrative area of Klimontów. The municipality is situated in the Kielecko-Sandomierska Upland, a flat loess highland at 220–290 m a.s.l consisting of a dense network of loess valleys and gorges. After about 2.5 km, we come to the village of Nasławice. About 400 m past the bend in the road, after we have passed the first houses, our trail turns right. We follow a green trail to Ossolin.



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Ossolin

Ossolin, founded approximately 1350, was the family seat of the **Ossoliński** family bearing the Topór coat of arms. The family's progenitor was Jan Topór, son of the Sandomierz castellan. He founded the village and named it Ossolin to commemorate a hero known as Osa. At the top of a hill, he built a wood and brick stronghold. At this site,

in 1635, Jerzy Ossoliński, who later became a crown chancellor and a patron of the arts, built a late-Renaissance castle surrounded by a geometrical Italian garden. The project architect was Wawrzyniec Senes, who designed many structures built by the Ossoliński Family, e.g. the castle of Krzyżtopór in Ujazd. The Ossoliński castle was surrounded by an outer wall with four towers and three gates. An arcade bridge constructed over a ravine led to the castle grounds, connecting the castle with its bailey, situated on a nearby hill, which also housed farm buildings. The castle, two storeys high and crowned with an attic, was built on a quadrangular plan, with a courtyard in the centre; it contained 22 chambers, two representative halls and a chapel situated in a corner entrance gate. The whole project was surrounded by bastions. Thanks to this building, Ossolin took on the character of a great lord's residence, and the village received town rights in 1633. It lost these rights, however, when the new owner, Antoni Ledóchowski, ordered the castle to be demolished. The residence received its final blow in the Second World War. The retreating German army blew up the ruins, including the castle tower, heretofore preserved in its entirety. Only the arcades of the bridge over the ravine and lower fragments of the entrance gate remain until today.



Castle with its outer buildings, seen from the north. Watercolour by J. Klauzmont, 1794
(source: Guerquin, B., *Zamki w Polsce*, Arkady 1984)

Near the village is the brick Bethlehem Shrine. Built in 1640 by Jerzy Ossoliński at a former family cemetery, it consists of an earthen mound, covered, according to tradition, by soil brought from the place where Christ was born. An arcade entrance leads to the interior, with stone epitaphs of Teresa Ossolińskiej *née* Stadnicka, wife of a Wołyń voivode, who died in 1776, and Józef Kanty Ossoliński, a voivode of Wołyń, who died in 1780.

The ruins of the Ossolin castle are haunted by a ghost whom the people living nearby

call ‘The Red Lordling’ (*Czerwony Panek*), wearing a red coat and hat. During the day he hides in the castle cellar; at night he appears, riding a red steed, crossing the bridge over the ravine to the site of an old distillery. Upon meeting a living person, the ghost drags him down to the castle dungeons or throws him from the castle walls. While wandering around the area, he avoids the Bethlehem shrine (which is hallowed ground) like the plague.



The castle seen from the south-west. Watercolour by Z. Vogel, 1794
(source: Guerquin, B., *Zamki w Polsce*, Arkady1984)



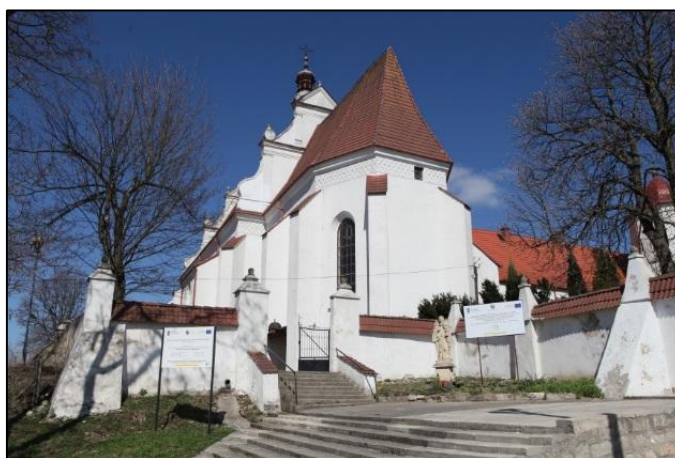
The Bethlehem Shrine in Ossolin



We proceed through Ossolin and turn into the first road on the right. This takes us to Pęchowo, a village whose origins date back to the Middle Ages. The nineteenth-century brick manor house of Pęchowo was visited by the famous Polish writer Stefan Żeromski. After leaving the village, we reach national road no. 9 (Radom–Rzeszów). We proceed south along this road, passing a monastery orchard and coming ultimately to Klimontów.

Klimontów

The history of Klimontów combines the stories of two settlements: Klementów and Ramuntowice. The settlement of Klementów takes its name from its founder, the Cracow castellan Klemens of Brzeźnica, who bore the coat of arms of Gryf (Griffin). Following his death, the village was taken over by his nephew Klemens of Ruszcza. In the fifteenth century the Klementów properties fell into the possession of the Ossoliński family, one of whose members, the castellan Jan Zbigniew Ossoliński, decided to found a town near the settlement of Ramuntowice on the Koprzywianka River. The new town received town rights according to the Magdeburg Law in 1604. Royal trade privileges were issued – two market days and three annual fairs (on the days of Sts Adalbert, Bartholomew, and Catherine) – contributing to the development of the settlement. Ossoliński, having been awarded the title of voivode of Sandomierz, initiated the construction of a monastery complex for the Dominican order. His son Jerzy continued to expand the town, completing the construction of the Dominican church and monastery and sponsoring the impressive collegiate of St Joseph. As of the end of the seventeenth century, Klimontów was administered by the Morsztyn and, subsequently, the Sanguszek and Ledóchowski families. In 1869 Klimontów lost its town rights as punishment for the participation of its inhabitants in the January Uprising. Currently Klimontów is a small village with a preserved historical city layout.



The Dominican monastery complex with the Church of St Mary and St Hyacinth in Klimontów

After entering Klimontów on the right we pass the late-Renaissance **Dominican monastery complex with the Church of St Mary and St Hyacinth**, built through the efforts of Jan Zbigniew Ossoliński for the Dominican order, brought here in 1613. Ossoliński's grave is located in the porch under the church threshold.

The church possesses a single nave with a polygonally enclosed chancel, surrounded by external embankments and lancet windows. An annex housing a staircase leading to the monastery is situated near the chancel, to the north. The western facade is crowned by triangular gables with volutes. Beneath the roof, a geometric sgraffito decoration is visible. Preserved on the outer wall is a seventeenth-century fresco depicting Christ in Gethsemane as an angel hands him his bitter cup. The nave is covered by a barrel vault with lunettes, while cross vaults are used in the chancel and sacristy. The vaults are covered with modest geometric stucco work of the Kalisz-Lublin type. In the chancel is a seventeenth-century columnar altar with a painting, associated with the Cracow workshop of Tommaso Dolabella, depicting St Hyacinth.



Klimontów: the main altar in the dominican church

On the sliding panel of the altar is a painting of St Nicholas. Statues of St Hyacinth and St Thomas Aquinas appear on the sides, and the entire altar is crowned by a figure of the Archangel Michael. Seventeenth-century choir stalls are preserved in the chancel, their backrests decorated with eagles and paintings presenting the miracles of St Dominic (on the right) and St Hyacinth (on the left). The nave houses six symmetrically positioned altars with rich woodwork decorations, among which are painting and sculptures of Dominican

saints. Worthy of note is the altar of Our Lady of the Rosary, featuring a Madonna and Child, painted on wood and covered with a silver cloth, famous for numerous miracles. According to legend it was brought by the church's sponsor from a trip to Moscow and presented to the Dominicans in 1620. It is also worth pausing at the three-level altar of the Holy Cross, with richly ornamented woodwork. In the predella is a reclining figure of Jesse, with the Crucified Christ in the arcade above; still higher is a painting of a seated Christ crowned with a representation of the Veil of Veronica. Vine branches and clusters of grapes, in which busts of Jewish kings are intertwined grow around the whole altar. The pulpit and the organ casing are also covered with abundant woodwork decorations. The music loge, where the Ossoliński family ensemble sometimes performed, is a curiosity.

On the northern side, next to the church, is a monastery complex with a viridarium surrounded by vaulted cloisters. Despite the dissolution of the order, the Dominican friars stayed here until the beginning of the twentieth century. Later the building operated as a court of law, a general school, and, after the Second World War, as a high school. Currently the monastery rooms are being renovated, leading to the discovery of rich fresco decorations. Particularly valuable are those in the former cell of the prior, the library, and in the monastery corridors. Behind the church, by the side of the road leading to the Klimontów collegiate, is a Baroque stone sculpture of a Madonna and Child.

The **post-collegiate church of St Joseph** was built in the years 1643–50, sponsored by the chancellor Jerzy Ossoliński. The building was designed by the Italian Wawrzyniec Senes (Laurentius de Sent). The collegiate plan refers to incomplete Roman designs by Vignola, namely, the churches Il Gesu and S. Spirito dei Napoletani and the existing church of Sant'Anna dei Palafrenieri. The sanctuary is built on an elliptical plan, rarely encountered in seventeenth-century Polish architecture. The nave was surrounded by two storeys of barrel galleries, the lower one an ambulatory and the upper a matroneum. Embedded within the pillar niches from the side of the nave are huge columns. The chancel and the entrance are located along the long axis of the ellipsis. The church, destroyed during the Swedish wars, was rebuilt in the eighteenth century. A massive dome, with a lantern supported on a high cylinder, was added over the nave. Two towers, their corners attached to the main body of the church, were constructed in the entrance facade. Between them, a narthex with columns was created and crowned with a balustrade with statues of St Joseph with the Christ Child and the four Evangelists. The chancel is decorated with floral stuccowork by Giovanni Battista Falconi. The main columnar altar features a painting of St Joseph and sculptures representing Sts Anthony and John Cantius. On the walls of the ambulatory of the

nave are numerous portraits, tombstones, and epitaphs of the Ossoliński family. The portals of the sanctuary date from Baroque times, whereas the organs, pulpit, and polychromes in the vestibule are Rococo. The collegiate cellars house the coffins of the sponsor, his family and heirs, and mitred prelates of Klimontów. Leading to the square in front of the church is a massive gate decorated with sculptures representing Faith and Hope. On the right is an eighteenth-century columned manor house housing the rectory.



Klimontów: the collegiate church

To the east of the square is a building of a late Classic **synagogue** built in the mid-nineteenth century. The front elevation is made up of a four-column Ionian portico crowned with a gable. A double staircase leads to the interior, which is badly damaged and used only for chamber concerts during the so-called Brunonalia, or events dedicated to Bruno Jasiński. Only the niche for the *aron-ha-kodesh*, where the Torah was kept, has been preserved. Behind the synagogue there are remnants of a Jewish cemetery with several matzevahs, or tombstones dating back to the eighteenth and nineteenth centuries.



**NOCLEG NA
MAŁOPOLSKIEJ DRODZE
ŚW. JAKUBA**

Klimontów

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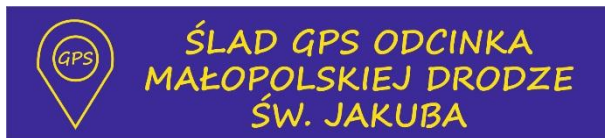
Etap II

Klimontów – Kotuszów – 38 km



From Klimontów, we continue our journey south towards Szymanowice. For 6 km, we follow the Koprzywianka River, the longest in the Sandomierska Upland, in the direction of Rybnica. At Szymanowice, we can see two lagoons, one used for bathing and swimming, the other, covering 55 ha, for fishing. The water is extremely clean, as confirmed by the presence of crayfish. As we continue along our way, we pass a chapel and come to the village of Nawodzice, whose history can be traced back to the thirteenth century. In the nineteenth century, the area was owned by the Ledóchowski family and then by Count Stanisław Karcki. The tarmac ends after about 1.5 km; we continue along the unpaved road to Rybnica and then west, following the Karcki Way, to Smerdyna.

The trail takes us along the base of the Szydłowskie Foothills, the southern part of the Kielecko-Sandomierska Upland. The area is drained by the Czarna Nida River to the west and two other water channels (the Czarna and Koprzywianka Rivers) to the east. Situated at 300 m a.s.l., the Szydłowskie Foothills are a transitional area between the Świętokrzyskie Mountains to the north and the Połaniecka Basin to the south. The region is interesting for its karst formations. Older sedimentary rocks from the Palaeozoic and the Mesozoic are mostly hidden under more recent sediments from the Miocene sea, such as limestones.



www.polskiedrogi.kompant.pl

Rybnica

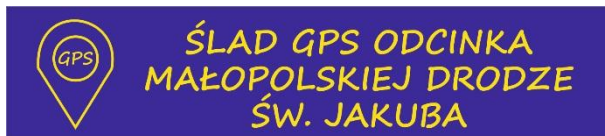
A small village, where a battle was fought on 20 October 1863 during the January Uprising against the Russian occupiers. At the edge of the forest, in the south-west part of the village, a stone monument with an iron Orthodox cross and an illegible Russian inscription was erected over the common grave of Russian soldiers killed in the battle.

Smerdyna

The village was founded in the twelfth century. Its name comes from the old Slavic word *smerd*, which referred to a member of a free peasant community. The peasants formed communities known as *mirs*, in which arable land was individually owned, while forests, pastures, and water were common property. The inhabitants of the community formed an organisational unit with specific powers, and paid only a certain amount in tribute to the local prince. The term *smerd* is found in Polish written sources dating from as early as the twelfth and thirteenth centuries. It was also used by such nineteenth-century Polish period novelists as Józef Ignacy Kraszewski and Henryk Sienkiewicz. Legend has it that the name of the village derives from the fact that the local magnate built a bell tower in the village to call people to work. The murmur of the river (in Polish, *szmer*) and the sound of bells, ringing ‘ding, ding’, (in Polish, *dyna, dyna*) could be heard at the same time, hence the name of Smerdyna. For centuries, local people have extracted sandstone and calcium from nearby quarries. It was with stone quarried here that the defensive walls of the nearby towns of Szydłów and Sandomierz were built, as well as churches and palaces, among others, in Koprzywnica, Staszów, Klimontów and Goźlice.



Leaving Smerdyna, we head towards Staszów, passing on our way a stone cross sponsored by Count Julian Ledóchowski in 1854. As we come to the village of Czajków, we turn into the second street to the right, pass Wola Wiśniowska, and come to Wiśniowa.



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Wiśniowa

The village is situated on the Kacanka River. Its name (Polish for *Cherry Town*) probably derives from the scrubs of steppe cherry which once grew in the area. The first mention of a settlement, then called Stara Wieś (Old Village), dates back to the thirteenth century. The village, located along a trade route leading from Cracow by way of Sandomierz to Lublin,

changed hands over the centuries, ultimately becoming the property of the Kołłątaj family in the eighteenth century. It was Rafał Kołłątaj who built a neoclassical two-storey palace, surrounded by a park, at the site of the former manor. One of the renowned visitors to the village was Hugo Kołłątaj, a scholar, journalist, founder of the National Education Commission, and co-author of Poland's Constitution of 3 May 1791. It was at his initiative that a library was set up in the residence. Near the palace is the Baroque, single-nave parish church of the Transfiguration of the Lord. An urn containing the heart of Hugo Kołłątaj can be found in the wall of the semicircular chancel.



The Palace Kołłątaj in Wiśniowa



The parish church of the Transfiguration of the Lord in Wiśniowa



Parafia p.w. Przemienienia Pańskiego i Św. Ducha
Wiśniowa Poduchowna 2
28-200 Staszów



After leaving Wiśniowa, we continue for about 5 km towards the village of Sztombergi and then cross the busy road no. 757, which leads to Staszów. We take a forest trail which leads us through Czernica and Wola Osowa to Kotuszów. If we stray a bit from the trail before reaching Kotuszów, we can find accommodation in the village of Jasień.



The path from Wiśniowa to Kotuszów

Kotuszów

The origins of human settlement in Kotuszów date back to the first half of the fourteenth century. The parish church of St James the Apostle, erected before 1326, served the surrounding towns, including Kurozwęki and Staszów. In the fifteenth century, a wooden church was erected in the village, but subsequently demolished at the orders of the Radom castellan Krzysztof Lanckoroński, a Calvinist. A new Baroque church was built by the Lanckoroński family in the seventeenth century. In the eighteenth century, Kotuszów belonged to the Czartoryski family, who erected a manor complex surrounded by a park in which a stable was located. Later, the village belonged to the Lubomirski, Potocki, and Radziwiłł families, finally becoming the property of the Popiel family from nearby Kurozwęki in the twentieth century. During World War II, the buildings and church of Kotuszów were completely destroyed. The church in its present form was rebuilt thanks to the efforts of the parish priest, Antoni Sobczyk. **The Church of St James the Apostle** is a single-nave cruciform brick building, its arms formed by the chapels of St Anthony and St Joseph. The chancel is narrower than the aisle, ending in a semi-circular apse. The church is decorated in the Baroque style.



The Church of St James the Apostle in Kotuszów

A miraculous painting of Our Lady of Kotuszów, a copy of the original lost during World War II, can be found at the main altar.



Kotuszów: the painting of *Our Lady*

On the screen in front of the altar is a painting depicting St James the Apostle with an open book and a pilgrim's stick. At the saint's feet, a sword, the instrument of death, can be seen.



Kotuszów: the painting of *St James the Apostle* in the church

The tabernacle in the altar is from the palace chapel in Kurozwęki. In the church, three Rococo reliquaries, of Sts Celestine and Justinian, St Francis, and the Holy Cross, can be found. On the west, annexed to the nave, is a four-storey rectangular tower..

Approximately 3 km north of Kotuszów, at some distance from the Way, is the Chańcza artificial lake. Built on the Czarna River, it is the largest artificial lake in the Kielce region, serving as a reservoir for firefighting and a source of electricity. A pleasant place to relax, it is also a tourist attraction.



Parafia p.w. św. Jakuba Starszego Apostoła w Kotuszowie

28-225 Szydłów, Kotuszów 62

Contact: Jerzy Sobczyk, parish priest

phone. 41 354 07 66

phone. 604 621 247

www.kotuszow.pl

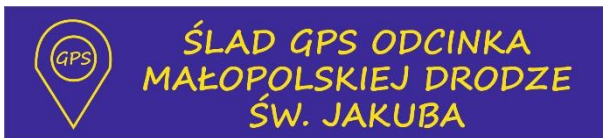
Ekorab Ecotourism Farm
28-800 Staszów
Jasień 59
Elżbieta and Bogdan Chara
Phone: 603 560 975
Phone: 601 340 206
The hosts offer discounts for pilgrims.

Etap III

Kotuszów – Szczaworyż – 31 km



After visiting the Kotuszów church, we turn left and come to a tarmac road. We turn right and follow this road for 5 km among orchards and fields. Then we come to road no. 756 (Raków–Szydłów), turn left, and find ourselves in Szydłów. At the crossing with voivodeship road no. 765 (Chmielnik–Osiek), we turn right. Before our eyes stretches the beautiful vista of Szydłów, dubbed ‘the Polish Carcassonne’. We continue past a car park to the town walls, where we enter through a small gate and see the Old Town and the local parish church dedicated to St Ladislaus.



Ślad GPS odcinka Kotuszów – Szczaworyż (30,7 km):

<https://pl.wikiloc.com/wikiloc/spatialArtifacts.do?event=setCurrentSpatialArtifact&id=17816872>

Szydłów

The town of Szydłów is often called **Poland’s Carcassonne**, due to its similarity to the French city, which is characterised by the best-preserved mediaeval urban grid in Europe. Szydłów is first mentioned in historical documents in 1191 in the context of information concerning the tithing obligations of the inhabitants to the Sandomierz collegiate church. Thanks to its location on the Cracow-Opatów and Jędrzejów-Sandomierz trade routes, the town developed very rapidly. In 1329, it was granted town status by King Władysław Jagiełło. During the reign of Casimir the Great, defensive walls were constructed around the town, due to its position and military importance, along with a castle and a church. Szydłów prospered thanks to trade and craftsmanship. Numerous fairs were held, and guilds of blacksmiths, swordsmen, coppersmiths, coopers, potters, and cobblers were active. The town was renowned for its production of cloth, and its tailors’ guild built the Cloth Hall. Thanks to privileges granted by King Sigismund the Old, water mains and municipal baths were created. The era of Szydłów’s prosperity ended with the fires of 1565 and 1630. The town was also

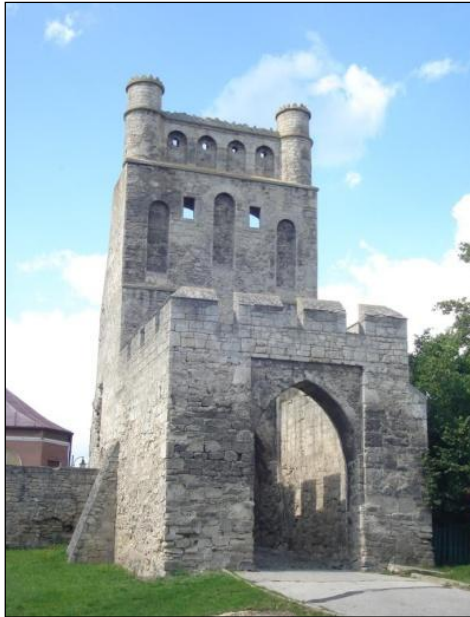
greatly damaged during the Polish-Swedish war of 1655–60, and never returned to its former glory. Szydłów lost its town rights in 1869 following the suppression of the January Uprising against Russia. A major part of the town was destroyed by military operations in 1944. Today, the town's architecture has been largely restored, and its mediaeval buildings are open to tourists.

Among Szydłów's most interesting historical monuments is its preserved mediaeval urban layout, including defensive walls. In the southern part of the town, a rectangular market square is located; from its corners lead perpendicularly-aligned streets.



Szydłów: view of the city walls

The town walls were designed with regard to the natural terrain. On one side, they ended at a cliff, and on the other, access was hindered by ditches and earthen embankments. Access to the town was only possible through three gates: Cracow, Opatów, and Sandomierz. Within the walls, crenellated towers were erected. Of the three old gates, only the stone Cracow Gate survives to this day. Its upper floors were refurbished in the sixteenth century, at which time a Renaissance attic was added, with embrasures and circular towers. A portcullis was placed in the overhanging part of the building to close the entrance. In front of the gates, on the side of the moat, a drawbridge was located.



The Cracow Gate in Szydłów

The **royal castle**, erected in the fourteenth century at the orders of King Casimir the Great at the site of the former princely palace, was a rectangular building with a courtyard closed on two sides by a city wall and, from the south, a square projection where the castle's chapel was to be housed. The building consisted of two storeys, with two halls at each level. Of the original structure, only the ruins of the Knight's Hall survive. On the north side of the courtyard, the so-called **Little Treasury**, erected in the sixteenth century to replace the refurbished defensive tower, has been preserved, and now houses a library and a museum. The complex can be accessed from the town through an entrance gate erected at the beginning of the seventeenth century.

The parish **Church of St Ladislaus of Hungary**, one of the churches which Casimir the Great had erected as expiation for the murder of the priest Marcin Baryczka, was built around 1355 at the site of an older wooden church. Destroyed by the 1630 fire, the church was rebuilt; however, only the original Gothic shape of the chancel was preserved. The sanctuary suffered its greatest losses during the Second World War, after which it was renovated. It is a brick building, with ceramic brick and stone inlays used for structural and decorative elements. The church had a main entrance and a side entrance from the south (now walled in). The top of the facade is decorated with blind arcades framed by high, steep roofs; the lower part of the facade is tripartite, divided by buttresses, with the original Gothic entrance portal located between them. The church is a double-naved structure, with the vault supported by octagonal pillars. The chancel is narrower than the nave, ending in a polygonal shape, and features a

sixteenth-century winged altarpiece. In the central part of the triptych, sculptures of the Madonna and Child and Sts Peter and Paul can be admired; the wings depict St Peter receiving the keys to the Kingdom of Heaven, the conversion of St Paul, and the martyrdom of both saints. On the northern side, the so-called Literary Chapel was added the seventeenth century, in which a late-Renaissance altar with Gothic sculptures of the Virgin Mary and St John the Baptist can be seen; on the wings are paintings of Sts Casimir and Florian. Next to the church is an eighteenth-century bell tower, remodelled from a defensive tower whose embrasures have been preserved.



Szydłów: the triptych in main altar in Church of St Ladislaus of Hungary

Szydłów was inhabited by a large Jewish community. Legend has it that King Casimir the Great set up a **synagogue** here for the sake of his Jewish mistress, Esther. The present form of the building, which dates back to the sixteenth century, exemplifies a fortified synagogue, with a masonry wall and external buttresses. The walls are crowned by an attic wall with battlements that hide a low roof. Adjoining the synagogue is an annex which once housed the women's gallery. The barrel-vault prayer hall contains a preserved *aron ha-kodesh* with a visible Hebrew inscription. At present, the synagogue houses a museum of Jewish culture. Among its exhibits are liturgical items and religious books. In front of the building are wooden statues of King Casimir and Esther.



Szydłów: the synagogue

Outside the town walls is a Gothic stone structure, **All Saints Church**, a fourteenth-century, single-nave sanctuary with an arcade leading to a simple closed chancel, adjacent to which a sacristy was built in the fifteenth century. Three of the church's Gothic stone portals have been preserved. The inner walls of the sanctuary are covered with figurative polychromes from the second half of the fourteenth century, discovered in 1946, depicting New Testament scenes, the Seven Joys of the Virgin Mary, scenes of the Passion, and the Seven Deadly Sins. At present, the church is undergoing conservation work.

Legend has it that both the sanctuary and the name of the town of Szydłów owe their existence to an infamous robber by the name of Szydło, who, helped by his companions, attacked passing merchants. Supposedly his hiding place was a cave under the present All Saints Church. At one point, Szydło's band attacked a group they believed to consist of merchants, but in fact was composed of disguised knights. The bandits were captured and executed, and the king ordered the money and valuables found to be used to found a settlement and build a church in thanksgiving.



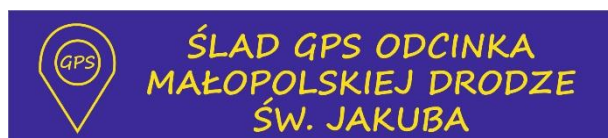
Gminne Centrum Kultury w Szydłowie
ul. Targowa 3
28-225 Szydłów
phone. 41 354 53 13

Accommodation - Szwarcowie Family

ul. Staszowska 5 (near market square)

28-225 Szydłów

phone. 504 468 153



Ślad GPS odcinka Katuszów – Szczaworyż (30,7 km):

<https://pl.wikiloc.com/wikiloc/spatialArtifacts.do?event=setCurrentSpatialArtifact&id=17816872>



We leave the Church of St Ladislaus and proceed towards the market square, then turn left and come to the Cracow Gate. After passing through the Gate, we come to voivodeship road no. 765 and follow it towards the village of Sachalin for 2.6 km, continuing straight ahead at all crossings with green trails. Then we turn to the right and continue to the village of Wola Żyzna, where we proceed straight for 800 m and turn left. The tarmac road ends and we continue along a green trail which leads us to a forest. We carry on for 3 km to the village of Grzymala. Continuing straight ahead, we pass two crossings, a brick chapel from 1931, and a double railway (the narrow-gauge Sławków–Hrubieszów and the standard-gauge Włoszczowice–Chmielów, no. 70). After 1 km, we reach the village of Chałupki and continue straight along the main road, which runs between houses. We pass two crossings, then cross a bridge over the Wschodnia River; after another 500 m, we come to the village of Kargów. At the crossing with voivodeship road no. 756 (Starachowice–Stopnica) we turn right and proceed to the Church of Our Lady of Częstochowa in Kargów.

Kargów

A parish church in Kargów may have existed as early as at the beginning of the fourteenth century. The brick church, built by King Casimir the Great at the site of an older wooden sanctuary, was among the group of churches offered by the king in expiation. During World War II, the structure was almost completely destroyed. The present **Church of Our Lady of Częstochowa and St Joseph** was built after the war, using the surviving elements of the previous church, including the lower stone parts of the chancel, vault keystones, stone window frames, and the portal over the walled entrance from the south. Of the original furnishings, only the organ (unfortunately non-functional) and a painting of St Dominic have been preserved.



Kargów: the Church of Our Lady of Częstochowa



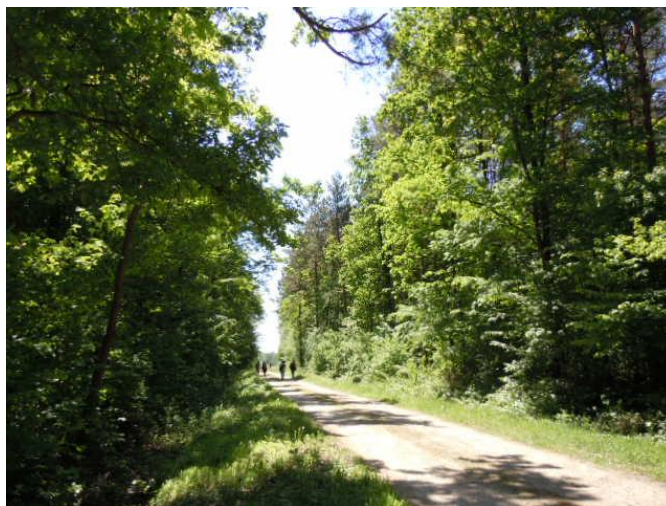
At the crossroads near the church, we turn left into a road leading towards Zator. To the left, we can see a cemetery. After 1.2 km, we come to a bridge on the Sanica River (the right-bank tributary of the Wschodnia River), followed by the village of Zaborze. One of its hamlets is named 'Jakubiec' in honour of St James. We visit the Chapel of the Virgin Mary and come to another crossing. Here, we turn right and proceed along the tarmac road for about 500 m. Then, we turn left into a forest path which we follow for 900 m. At the next crossing we turn left, and, after another 200 m, turn right. Coming to Palestyna, a hamlet of the village of Kołaczkowice, we proceed for around 400 m, turn left, then continue for more than 1.4 km past the houses and through the fields of Palestyna until we reach a crossing. We turn into the Widuchowa–Stopnica road, which leads to the centre of the village of Strzałków. We turn right and then, after about 40 m, turn left behind an obelisk erected in honour of General Henryk Dembiński.



**ŚLAD GPS ODCINKA
MAŁOPOLSKIEJ DRODZE
ŚW. JAKUBA**

Ślad GPS odcinka Katuszów – Szczaworyż (30,7 km):

<https://pl.wikiloc.com/wikiloc/spatialArtifacts.do?event=setCurrentSpatialArtifact&id=17816872>



The Małopolska Way of St James - path to Strzałków

In the village of **Strzałków**, we can see an obelisk dedicated to Henryk Dembiński, born in Strzałków in 1791, a Polish general of the Napoleonic era, traveller, and engineer. Dembiński commanded Polish troops during the November Uprising in 1830, after which he emigrated to France, joining the Polish government in exile there, before participating in the Hungarian uprising of 1849, during which he commanded the Hungarian Northern Army.



Having passed the statue of General Dembiński, we continue our journey to the south-west along the tarmac road (following a black bicycle trail) which takes us to the village of Błonieć. We turn right at the crossing in the village centre, then turn left and continue along the tarmac road. Before we pass the last house, we take a green trail which diverges from the main road, leading us downhill. We proceed across the orchards towards Szczaworyż.

The Way of St James now takes us through the Ponidzie region, the part of the Nidziańska Basin situated along the Nida River, between the Kielecko-Sandomierska and Krakowsko-Częstochowska Uplands. The landscape features Miocene hills made mostly of gypsum rocks; its southern part is dominated by lowlands. The Landscape Park Complex, including Nadnidziański, Kozubowski, and Szaniecki Parks, was established here in order to preserve the nature and culture of the region. The multiple nature reserves of Ponidzie contain some remnants of steppe-like vegetation. Wet meadows, peat moors, and fish ponds are a common sight. Ponidzie is an agricultural region; among its most important towns are Pińczów, Busko-Zdrój, Jędrzejów, and Kazimierza Wielka.



The Malopolska Way of St James - path to Szczaworyż

Szczaworyż

The village of Szczaworyż is situated among the hills of the Pińczowski Hummock on the border of the Szaniec Landscape Park. Archaeological research led to the discovery on Kapturowa Mountain of a fortified wall, surrounded by an earthen embankment, dating back to the seventh century. Elements of arms and fragments of vessels of Roman and local origin, dated from the seventh to twelfth centuries, were found here. In the Middle Ages, Szczaworyż served as a so-called refuge city during periods of danger.

On a small hill, the **Church of St James the Greater**, with a history dating back to the beginning of the twelfth century, can be seen. The first brick church was erected at the spot in 1430, as evidenced by a stone pillar located in the cemetery, bearing an inscription with information concerning the foundation of the church. The sanctuary was rebuilt at the beginning of the seventeenth century. The original Gothic church became the chancel, with the remains of the original structure (buttresses and supports) still visible. A new roof was added as well, in the form of a dome with a lantern. After another expansion in the eighteenth and nineteenth centuries, in which two Baroque side chapels were added, the church was given the seldom-encountered shape of a Greek cross. To the west, a porch was added, over which looms a tower with three bells known as Mary, James, and Paul. The interior features an interesting geometric stucco decoration, characteristic of the Lublin Renaissance, covering the barrel vault and lunettes.



Szczaworyż: the Church of St James

The monumental main altar consists of columns set in perspective on pedestals; between them are statues of Sts Anne and Joachim, on the left, and Norbert and Anthony of Padua, on the right. The columns support undulating entablatures with figures of angels. The whole is crowned by a *gloria* with the monogram of the Virgin Mary surrounded by putti. In the central part of the altar is a sixteenth-century painting of Our Lady of Grace, known as the Szczaworyż Madonna, surrounded by a stylised lambrequin and the heads of angels.



Szczaworyż: the main altar with the painting *Our Lady of Grace*

The image of Mary represents the so-called Eleusa type, with Christ nestled against His Mother's face. The Child stands on His Mother's lap, and holds an apple in His hand. The painting is overlaid with an embossed silver cloth. The Szczaworyż Madonna has been known for centuries for its miracles; thus the church was a famous pilgrimage site.

On the right side of the altar, on the chancel wall, is a painting of the church's patron, St James, originally located on the shutters of the main altar. The saint is dressed in a pilgrim's costume, with shells attached to his long mantle, a rosary and a wineskin at his belt, a hat tied on his back, a walking stick in his hand, and sandals on his feet. In the upper background, putti appear in the sky; in the lower background, a landscape with a church is visible. At the saint's feet is a scroll with a written inscription. On the north wall of the chancel, a fragment of a sixteenth-century polychrome with a Latin inscription has been preserved.



Szczaworyż: the painting of *St James the Greater* in the church

The painting hanging in the chancel representing St James the Greater is not the only one in the church: a second painting, found during twentieth-century renovations, is currently located in the sacristy. The painting was probably part of the furnishings of the original church. In this painting, St James the Apostle wears a short cape with a visible shell, trousers, and high boots, and holds a hat and a walking stick in his hands.

There are five interesting seventeenth- and eighteenth-century altar pieces in the

church. On the rood screen separating the chancel from the nave, two early Baroque altars can be seen: one on the left, with a painting depicting the Virgin Mary and Child with Sts Anne, Isidore, and Stanislaus Kostka, and, at the top, St Christopher; and another on the right side, depicting St Leonard. In the southern chapel, in the central part of the column altar, a sculpture of the Crucified Christ can be seen; on the sliding panel, a painting of St Nicholas; and at the top, a painting of Our Lady of the Scapular. In the second northern chapel, in the central part of the altar, is a painting of Our Lady of Sorrows enclosed by columns, and above, a painting of Christ, accompanied by angels holding the instruments of His Passion.

The Baroque interior is complemented by a pulpit, a choir, and numerous plaques bearing epitaphs. Under the northern chapel is a crypt holding a coffin with the remains of the sponsors of the church, the Kostecki family.

Near the sanctuary is the seventeenth-century former rectory building, first converted into a chapel of the Immaculate Conception, now functioning as a pre-burial chapel. Below the church, on a slight slope, is the so-called hermitage, a place of contemplation and silence; nearby is a well from which miraculous water with reportedly rejuvenating properties is drawn.



Information and accommodation

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Etap IV

Szczaworyż – Wiślica – 17 km



Leaving the Church of St James in Szczaworyż, we proceed south along the road and, after continuing downhill for about 30 or 40 metres, we turn right. We cross the busy national road no. 73, using the pedestrian crossing, and follow a narrow tarmac road. Seeing a statue of St Barbara on the right, we turn right at a crossing and follow a tarmac road which leads us along a black bicycle trail, among the last houses of Szczaworyż. After about 1.7 km, we find ourselves in the village of Skotniki Małe. At the crossing near the fire station, we turn right. We reach another crossing, turn left, and come to the main road in Skotniki Duże. We cross the road and turn into a country lane. We proceed uphill, leaving the area of the Szaniecki Landscape Park and entering its buffer zone. As we descend the hill, we continue along the lane and pass through a small grove. Upon leaving the grove, we walk for another 2 km to reach the village of Dobrowoda and voivodeship road no. 973. Turning left, we see the Church of St Mary Magdalene in Dobrowoda to our left. We pass a grocery and, after about 100 m, leave the voivodeship road, turning right into a tarmac road. We continue straight ahead, passing a rubbish dump to our right. We turn into another green trail which will lead us to the first houses of the village of Chotel Czerwony. At the crossing, we can turn right to visit the Gothic Church of King St Stephen and St Bartholomew, which is worth seeing. Continuing straight along the tarmac road, we follow the Way of St James and the blue hiking trail.



The Malopolska Way of St James – path after Szczaworyż



ŚLAD GPS ODCINKA MAŁOPOLSKIEJ DRODZE ŚW. JAKUBA

Ślad GPS odcinka Szczaworyż – Wiślica - Probołowice (27,3 km):

<https://pl.wikiloc.com/wikiloc/spatialArtifacts.do?event=setCurrentSpatialArtifact&id=17828289>



The Malopolska Way St James: path Dobrowoda – Chotel Czerwony

Chotel Czerwony

The Gothic **Church of Sts Bartholomew and Stephen the King**, towering over the town on a gypsum hill, was built in the mid-fifteenth century. It was built by the Cracow canon Jan Długosz, replacing an earlier fourteenth-century wooden church. The sanctuary is surrounded by the remains of a cemetery wall. On the lintel of the stone gate of the cemetery, a faded emblem of the Polish eagle can be seen. The church is a single-nave, roughly square structure; the nave is bordered by two porches, with a sundial visible on one of them. Over the portal leading to the nave, a foundation stone from 1450 can be seen: a bas-relief in an inscribed frame representing the figures of the Virgin Mary and Child and Sts Stephen and Jerome. The church is characterised by a Gothic rib vault with keystones on which the following crests are represented: in the chancel, the Polish eagle, and in the nave, Wieniawa of Jan Długosz and Dębno of Zbigniew Oleśnicki. On the walls of the chancel and the nave are fragments of a sixteenth-century polychrome, discovered in 1957. The late-Baroque main altar holds a Gothic crucifix from the fifteenth century, along with two sculptures: a Gothic Our Lady of Sorrows, and a Baroque St John. Behind the altar is a Gothic-style tabernacle for

storing the Blessed Sacrament and sacred oils, with a canopy decorated with tracery and pinnacles. On the rood screen are two Rococo side altars with paintings representing the Immaculate Conception and St Bartholomew.

Below the church is a small cave of crystalline gypsum forming structures called swallowtails. The world's largest specimens of this type can be admired in the Prześlin reserve not far from the church.



We proceed along the tarmac road to the south-west. We cross a bridge over the Maskalis River (the left-bank tributary of the Nida River), pass a parish cemetery, and come to Gorzysławice. At the crossing with voivodeship road no. 776 (Cracow–Busko Zdrój), we turn left. As we continue along the pavement, we can see the Church of St Lawrence in Gorzysławice to our right.

Gorzysławice

In Gorzysławice, once a suburb of Wiślica, we pass the parish **Church of St Lawrence**, located on a small hill. This single-nave sanctuary was erected in the mid-sixteenth century, using the white stone of Pińczów, to replace an earlier wooden church. The nave is roughly square, with a slightly narrower, simple closed chancel, in which a late Renaissance portal leading to the sacristy is visible, along with fragments of polychrome. The church entrance is located to the south. The ribbed vault connected to the wall supports has been preserved only in the chancel; in the nave, the ceiling is wooden. In the seventeenth century, the Żelazowski family built a square chapel adjacent to the temple, covered by a dome with a lantern. The chapel is located, atypically, along the church's axis, on the west side. The early Baroque main altar holds a painting representing Sts Lawrence and Stephen and the church's sponsor, the canon of Wiślica, Jakub Gromecki. On the rood beam, a crucifix and statues of Our Lady of Sorrows and St John can be seen. The side altars date to the Baroque period; the one on the right holds a late Gothic sculpture of the Madonna and Child in a flaming sixteenth-century halo, the one on the left a Crucifixion. Despite the value represented by the church, visits are difficult, as it is open only sporadically.



Gorzysławice: the Church of St Lawrence



We proceed along voivodeship road no. 776 towards Wiślica, passing Kasztelański Zajazd (Castellan's Inn) to the right, and turn left into ul. Batalionów Chłopskich, which we follow to the centre of Wiślica.

Wiślica

Wiślica, its origins lost in the mists of history, is situated on the left bank of the Nida River amid floodplains and wetlands. The first settlement, part of the Vistulan State, was probably established here before the tenth century. At the turn of the tenth and eleventh centuries, the town became part of the Polan state, and, along with Cracow and Sandomierz, served as one of its main administrative centres. Due to its strategic position at a crossing over the Nida River, it served as a defensive fortress, next to which a market settlement existed. It was at that time that the first stone houses were built. In the twelfth century, when Duke Bolesław Wrymouth divided his lands among his sons, Wiślica became part of the senioral district. The town owes its development to two dukes: Henry of Sandomierz, who founded the collegiate church, and Casimir the Just, who maintained his residence, two palaces with rotundas, in the town. The development of the settlement was arrested by the Tartar invasion of 1241, during which the castle and settlement were destroyed. However, the town was of such great political and economic significance that it arose from the devastation. During the struggle for the throne in Cracow, Wiślica supported Władysław the Elbow-high, who repaid the debt by granting the settlement town rights in 1326, later confirmed by King Casimir the Great. The town was founded on an island called Regia between branches of the Nida River.

It was surrounded by defensive walls, including the Cracow, Busko, and Castle Gates, and could be accessed by means of three bridges and the Cracow Causeway with six bridges. Its main axis was ul. Buska, a part of the trade route between Cracow and Ruthenia. The town boasted a main market square with a town hall, along with salt and meat markets; here, a new (third) collegiate church and a small castle were erected. Outside the walls, two suburbs were created: Św. Wawrzyńca (later to become Gorzysławice), and Kuchary, beyond the Cracow Causeway. During the reigns of the last kings of the Piast dynasty, Wiślica hosted numerous assemblies of the nobility. It was here that the so-called Wiślica Statutes, a legal document which provided the basis for further work on the nationwide collection of land laws, were issued in 1347; here also, Sigismund III Vasa was elected King of Poland during the congress of 1587. During the fifteenth and sixteenth centuries, the town experienced an economic boom: it enjoyed the privilege of selling precious salt and maintaining a municipal scale, and possessed 12 guilds, cloth stalls, numerous breweries, and waterworks. The end of the town's splendour was due to the Swedish invasion and Rákóczi's War of (Hungarian) Independence in the early eighteenth century. The devastation caused by these events prevented the city from regaining its former glory. At the turn of the eighteenth and nineteenth centuries, the city walls, the town hall, the castle, and the churches of the Holy Spirit and St Martin were dismantled. In 1863, Wiślica lost its town rights. During the interwar period, the collegiate church, destroyed during the First World War, was renovated. Following the Second World War, archaeological research began in Wiślica, yielding the discovery of many Romanesque buildings dating back to the period of the town's splendour during the Middle Ages.



Wiślica: the Church of the Nativity of the Most Holy Virgin

At the spot where today's collegiate **Church of the Nativity of the Most Holy Virgin** stands, a single-nave sanctuary existed as early as in the twelfth century, with a western gallery and a narrower chancel closed by an apse, under which a triple-nave crypt was located. The church was begun by Duke Henry of Sandomierz and completed by Duke Casimir the Just. At the beginning of the thirteenth century, it was replaced by the triple-nave basilica church of the Holy Trinity and Nativity of the Blessed Virgin Mary, with a two-storey facade. The church in its present Gothic form was built by King Casimir the Great as one of the so-called expiatory Baryczków churches; its Romanesque architectural and sculptural details have been preserved. The entrance to the sanctuary is located in the south. Over the ogival portal, a foundation stone with an inscription reading 1464 can be seen; it depicts the figure of King Casimir the Great on his knees, and standing behind him, the Bishop of Cracow, Jan Bodzanta. The king is handing a model of the church to a Madonna and Child.



Wiślica: the foundation stone the Church of the Nativity of the Most Holy Virgin

The church interior features a four-span triple vault with ribs continuing down to polygonal pillars, which divide the interior into two naves. The main structure is adjoined by a narrower three-span polygonal chancel with a ribbed double barrel vault. In the vault keystones, the coats of arms of the Kingdom of Poland, the head of Christ, the symbols of the Evangelists, and knightly coats of arms (Leliwa, Rawicz, Szeliga) can be seen. On the chancel walls, the remains of a Ruthenian-Byzantine polychrome founded by King Władysław Jagiełło are visible, presenting, in a spherical layout, in the upper band, scenes from the life of Virgin Mary; in the lower, those of Christ, the figures of saints, as well as ornamental motifs

and illegible remnants of Latin and Old Church Slavonic inscriptions. At the entrance to the sacristy is a Gothic-style tabernacle for the Eucharist and sacred oils, with triangular tracery finishing. Below the lancet chancel windows are the remnants of trifoliate tracery decorations and the late Renaissance epitaphs of Wiślica, Iacobus Vegrinius, Wojciech Chotelski, and the parish priest Piotr Waligórski.



Wiślica: the miraculous statue of the Elbow-high *Virgin Mary* in the basilica

At the main altar is a fourteenth-century stone sculpture of the so-called Elbow-high Mother of God. In her right hand, a figure of a smiling Madonna holds a figure of Christ, who extends one hand in a gesture of blessing and in the other carries an orb and cross. Legend has it that King Władysław the Elbow-high prayed before the figure of Mary when he fought for the throne of Cracow and the unification of the Polish lands. The chancel is separated from the nave by an eighteenth-century rood beam with a crucifix. In the nave, two Gothic antependia have been preserved; in the left-hand altar is a sixteenth-century crucifix with the figures of Our Lady of Sorrows and St John.

In the cellar of the collegiate church is an archaeological reserve, exhibiting the oldest fragments of the sanctuary. Over its entrance is a bas-relief in the form of a cross with a rosette at the bottom, supported by two griffins, and on the vestibule walls, sculptural details from the Second Collegiate can be seen. Other parts of the exhibition present the remnants of the twelfth-century church: the preserved lower parts of the walls, the foundations of columns

which once supported the vault, and magnificent fragments of a unique plasterboard floor, the so-called 'Prayer Tile' decorated with sculpted, black impasto figurative representations, surrounded by a border with animal and plant motifs, and above it, an inscription in capitals: 'They wish to be trodden upon in order to rise to the stars'. Six figures are visible on the two fields of the tile, three on each, heads raised and arms folded at the elbows in a gesture of prayer, hence the name 'Prayer Tile'. These figures are often interpreted as those of the sponsors of the collegiate church: in the lower field, Casimir the Just with his wife Helena and son Bolesław; in the upper, eastern field, the figures of man in a long robe with a tonsure (the collegiate church provost?), an old man (Henry of Sandomierz?), and a boy (Casimir the Just's firstborn son, Casimir?). The tile is decorated, in lieu of a border, with the Tree of Life, with two lions guarding the sacred space around the preserved altar table.

In front of the Collegiate Church stands a bell tower, erected in the fifteenth century by Jan Długosz. The structure is square, with four storeys separated by cornices, stone at the bottom and Polish-style brickwork, decorated with ceramic brick, above. The lancet windows are surrounded by stone facings. Below the roof is a tracery frieze with the coats of arms of the Kingdom of Poland and Lithuania.

To the south of the collegiate church stands the former vicarage, the so-called **Długosz House**, a rectangular two-storey brick building topped by blind arcade peaks in which stone tablets with the Wieniawa coat of arms can be seen. The building was erected in 1460 at the initiative of Jan Długosz. It housed a vicarage, a library, three halls, a kitchen, a steam room, and a well. The house was heated and surrounded by a garden. In the building, Gothic portals, wooden ceilings, and fragments of late Gothic wall polychrome have been preserved. At present, the Długosz House houses the parish offices and the Regional Museum.

The presence of canons in Wiślica was the result of the foundation of the congregation and the construction of the collegiate church by Duke Henry of Sandomierz. The Vistula Chapter was the third most important, after Cracow and Sandomierz, in the Cracow diocese. As early as in the thirteenth century, it possessed its own seal. A school operated at the collegiate church. The most famous personality associated with the congregation was Jan Długosz, the parish priest and Vistula curator, who in the fifteenth century recorded in writing all the documents and privileges of the collegiate church (*The Vistula Cartulary*, now at the Diocesan Museum in Kielce). He also sponsored the *Wiślice Gradual*, a collection of prayers and hymns for the whole liturgical year, dating back to ca 1300.



Wiślica: the Długosz House

Only a short distance from the Collegiate Church, at Plac Solny, is the other archaeological reserve in Wiślica: the remains of the small **Church of St Nicholas**, probably erected between the tenth and eleventh centuries, and destroyed in 1135. Built on a rectangular plan, the church measured 4.65 by 3.30 m, with a narrow, semi-circularly closed apse, to which a rectangular hall, serving as a funeral chapel, was added. Under the foundations of the nave, a circular trough, which may have been a baptismal font, was found and dated to the ninth century. The remains of a cemetery were discovered near the sanctuary.

On Regia Hill, located to the west of the centre of Wiślica, the ruins of a castle from the turn of the tenth and eleventh centuries have been discovered, with fragments of a palisade and a moat. Archaeological research also led to the discovery at the site of the ruins of a residential complex from the twelfth century, with buildings probably dating back to the reign of Duke Casimir the Just. The complex included a two-part palace with a cylindrical rotunda with seven horseshoe niches, and a second bipartite palace including a rotunda with one polygonal apse. The later fate of this settlement is unclear. During the reign of Casimir the Great, a cemetery was erected over the remnants of the Romanesque settlement, and the area was surrounded by city walls. At present, the ruins of the Regia settlement, concealed under private houses, can no longer be seen.

Five hundred metres south-east of the town centre is a fortified **settlement**. The first settlement, surrounded by an embankment, existed here as early as in the eleventh century. Its role was to control the trade and transport route and to defend the town of Wiślica. The settlement was burnt down in the twelfth century and replaced by another, erected at the turn of the twelfth and thirteenth centuries, which survived until the Tartar invasion of 1241,

when it was abandoned by the residents and burnt down. Archaeological work revealed the layout of building houses and streets, a water tank, and a well carved into the rock.



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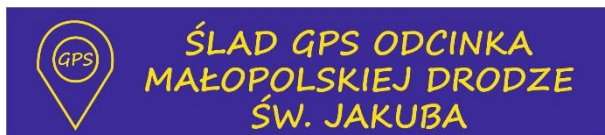
Accommodation in Wiślica - www.wislica.pl

Etap V

Wiślica – Probolowice – 17 km



After leaving the Wiślica basilica and coming to the market square, we turn left into ul. Długosza and reach voivodeship road no. 771 (Wiślica–Strożyska). We continue straight ahead, passing the Ponidzie restaurant to the left, until we reach voivodeship road no. 776 (Kraków–Busko Zdrój). We turn left and follow the pavement, passing the last houses of Wiślica and crossing a bridge over the Nida River built on the former Cracow Embankment. We enter the village of Konieczmosty, being sure to take a look at the seventeenth-century Chapel of St John Nepomucene to the right. We come to a crossing and turn right, continuing along voivodeship road no. 776. After about thirty metres, we leave this road, turn right, and follow a road towards Jurków and Pelczyska. We proceed along the narrow-gauge railway for 2 km. As we reach the first houses of Jurków, just before a chapel featuring a crucifix (visible to the right), we turn left into a paved road. We continue along the inactive narrow-gauge railway. To the right, we can see the houses of Jurków, a village established in the Middle Ages. The settlement was run by the collegiate church in Wiślica. We continue straight for 700 m and then take a slight turn to the left. At a signpost for the Way of St James, we turn right into the road that will take us to the Church of St Adalbert in Pelczyska.



Ślad GPS odcinka Szczaworyż – Wiślica - Probolowice (27,3 km)

<https://pl.wikiloc.com/wikiloc/spatialArtifacts.do?event=setCurrentSpatialArtifact&id=17828289>



River Nida behind Wiślica

Pelczyska

The history of the village dates back to the Middle Ages, with the first known mention of the settlement dating from 1224. Over the centuries, the village often changed hands. Its name probably comes from an old Polish word for a military camp or muddy terrain, or from the first name Pelk, which was common in the Putysłowicz family, the owners of the area. In the village is the **Church of St Adalbert**, which dates back to the eighteenth century, when it replaced the original Gothic church erected on the site in ca 1325. It is a single-nave structure covered by a barrel vault with lunettes. The chancel is separated from the nave by a Rococo rood beam with a crucifix, and covered by a double barrel vault with arches. In the apse is an eighteenth-century altar with a painting of the Madonna and Child, decorated with a silver robe and crowns; next to it are statues of Sts Peter and Paul. The remaining church furnishings, i.e. the side altars, the pulpit, the baptismal font, and the altar forefront, are uniformly in the Rococo style.

However, Pelczyce's biggest attraction is the remnants of a settlement dating from various historical periods, discovered in 2001. The earliest artefacts found at the site date back to the epipalaeolithic Age (the Linear Pottery culture, ca 7500 BC); alongside them are the remains of Neolithic and Early Slavic settlements (eighth and ninth centuries AD). On the southern cliffs of the village are a Lusatian-culture cemetery and a Neolithic settlement from the period of the Funnelbeaker and Comb Ceramic cultures, as well as Roman influences (the Przeworsk culture), have been discovered, while to the east (the hamlet of Strugi, Błonie) is a Celtic settlement of craftsmen-tradesmen (third to first centuries BC, later taken over by the people of the Przeworsk culture, which flourished from the first century BC to the fourth century AD). In addition to ceramics, Roman and Celtic coins, glassware, iron tools, and decorations (pins, bracelets, beads) were found here. In the vicinity of the church, on the top of Zawinnica Hill, the remains of a twelfth- or thirteenth- century castle can be seen. It was here that Władysław the Elbow-high is believed to have resided during his struggle for the throne of Cracow. The remnants of defensive embankments and the moat of the former castle have been preserved to this day.



We leave the church in Pelczyska and proceed south-east for less than 100 m. We pass one crossing and turn right at the next one (about 100 m further) into a paved road, which turns into a green trail leading us to a small hill. On the right side of the hill, we can see the Church of St James the Greater in Probołowice. We turn right, pass the parish cemetery, and come to the Probołowice sanctuary.



The Malopolska Way of St James: path Pelczyska – Probołowice

Probołowice

The first mention of the Probołowice church and parish dates from 1326. In the fifteenth century, the existence of a wooden **Church of the Apostle St James the Greater** is mentioned in the chronicle of Jan Długosz. In the sixteenth century, a second wooden church probably existed in the village. Both sanctuaries were taken over by Protestants. The present church, erected on a square plan in 1759 at the initiative of the parish priest, Jacek Kowalski, is a small wooden sanctuary on a stone foundation, with a log frame structure and timbered exterior. The three-sided chancel is covered by a flat coved ceiling supported by two wall pillars and pilasters. The body of the interior is divided into three parts by two rows of pillars and covered with a trompe-l'œil barrel vault. The choir is supported by two columns. The ceilings and walls are covered by precious polychromes on canvas in rich ornamental frames, representing scenes from the life of the Virgin Mary, scenes with the instruments of the Passion of Our Lord, and symbols of faith. On the rood arch can be seen a crucifix in a flaming halo, and at the main Rococo altar, between the columns, is an image of Christ Crucified (with a rare depiction of the Saviour's head turned to the left); above it is an image of the Holy Spirit in the form of a dove with a halo. Sculptures of Sts Peter and Paul are located to the sides. On the sliding altar panel is a painting of the Transfiguration; on the side wall of the chancel, a late Gothic painting with the image of the Holy Family. In the left-hand altar near the rood screen is the miraculous seventeenth-century painting of the so-called Probołowice Madonna and Child in a gilded and silver robe, and in the right-hand altar, a painting of St James the Greater.



Probolowice: The altar of St James at the Church of St James

The Apostle is depicted with a pilgrim's stick, a book, and a veil; he wears a rich robe of silver and gold, which testifies to the one-time cult of the painting. On the sliding altar panel is a painting representing St Isidore, depicted with a six-fingered hand. The remaining church furnishings – a pulpit with images of the four Evangelists, a baptismal font, and a confessional – mostly date back to the eighteenth century.

Outside the chancel, in the eastern part of the church, is a small chapel with a stone statue of the Immaculate Virgin Mary. In front of the church is a nineteenth-century wooden bell tower with a pillar-frame structure.



Probolowice: the Church of St James



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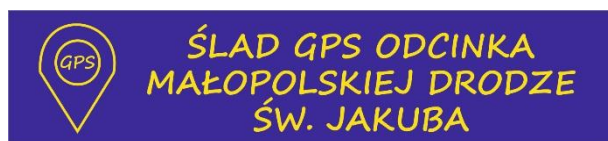
www.gminazlota.pl

Etap VI

Probołowice – Palecznica – 24 km



We leave the Probołowice church, cross the parking lot, and turn right near the cemetery. We pass the clergy house, turn right at the crossing, proceed for about 10–20 m, and take a slight turn to the left. We continue downhill for 500 m and turn left again at the next crossing. We follow the tarmac road, passing the last houses of Probołowice, and turn right at a crossing where a small wayside shrine is placed on a wooden post. The paved road turns left after 100 m, but we continue straight ahead along a green trail. We come to the first houses of Czarnocin and continue straight ahead for 2.2 km to the crossing at the parish cemetery, turn right, continue for another 100 m, and turn left. To the right, we can see the Church of the Assumption of Mary in Czarnocin, which is worth visiting.



Ślad GPS odcinka Probołowice – Palecznica (24,3 km):
<https://pl.wikiloc.com/wikiloc/view.do?id=17893900>

Czarnocin

The origins of the local parish church, located on a hill, date back to the mid-thirteenth century. The Gothic stone **Church of the Assumption of the Blessed Virgin Mary** was built in 1360 by Otton of Mstyczowa (Lis coat of arms), a Sandomierz money changer and advisor to King Casimir the Great. In the sixteenth century, the church, like many others in this area, became a Protestant sanctuary, to be transformed back into a Catholic church only in the early seventeenth century. At the beginning of the nineteenth century, the church was partly destroyed by lightning; at the end of the century, it underwent a thorough renovation (a sacristy was erected at the chancel, along with a porch), causing it to lose its original appearance. The sanctuary is a single-nave structure with a triangular chancel. The nave is covered with a coved ceiling, the chancel with a ribbed double barrel vault with keystones. In the rood arch is a decorated beam supporting a crucifix, with

figures of angels placed at the ends of its beams. At the main altar is a painting of the Assumption of the Virgin Mary. The church furnishings, two side altars, and the pulpit are in the Rococo style. Of particular interest is the rectangular stone baptismal font, probably remodelled from a roadside statue. It is decorated with eighteenth-century folklore bas-reliefs with a Crucifixion scene and the figures of Our Lady of Sorrows and St John the Evangelist. In the northern wall of the nave is a stone carving of the church sponsor's coat of arms. The church tower is dominated by a tall, flat-roofed tower supported by corbels and adorned by a small lantern; powerful buttresses were added at the corners of the tower in the nineteenth century. In the vicinity of the church is a wooden bell tower, along with a nineteenth-century landscaped park, which once surrounded a now non-existent neo-Gothic manor.



As we leave Czarnocin, we proceed towards main road no. 770. Crossing it, we continue straight ahead for 300 m, then turn left towards Koryto. Continuing along a green trail among the fields, we reach the village. After continuing straight ahead for 2 km, we see the chapel of St John Nepomucene among the trees, and pass a bus stop.



Koryto: the wayside shrine with figure St Jan Nepomucen



The Malopolska Way of St James: path Koryto – Kobylniki



As we continue our journey, we pass the last houses and follow a green trail. Turning right into another green trail, we proceed straight ahead for more than 3.6 km, passing a wooden crucifix to the right. The trail leads us to the mediaeval village of Kobylniki, where the locals once reared mares for the needs of a castle town (kobyła in Polish means mare). In the village, we turn right at the crossing and continue straight ahead for 200 m, going past a shop and a bus stop, and turn left at the next crossing into the main road. We follow it for 300 m, turn left, and leave the village. After crossing a bridge over the Nidzica River, we pass a green trail to the right, come to a crossing, and turn right into a road that will lead us directly to Skalbmierz.

Skalbmierz

Local tradition has it that the village was founded by Skarbimir of the Awdaniec clan, a palatine of Duke Bolesław Wrymouth, who was blinded and banished from the country as punishment for taking part in a conspiracy against the ruler; his lands were turned over to the bishops of Cracow. The first source document in which Skalbmierz is mentioned dates from 1217, noting the existence of a settlement located on the trade route leading from Wrocław through Cracow and Sandomierz towards Ruthenia. During the period of Poland's feudal division (from the mid-twelfth to the early fourteenth century), Skalbmierz was incorporated into the realm of Konrad of Masovia, who had the existing church rebuilt into a stronghold. During the Tartar invasion in the mid-thirteenth century, the town was devastated; however, it retained its importance in trade.

In 1342, King Casimir the Great granted the settlement town rights, which marked the beginning of Skalbmierz's rapid development. The town, headed by a City Council and a mayor, was self-governing. Skalbmierz owed its economic boom to trade: merchants organised into guilds traded horses, pigs, cattle, grain, hops, and salt. Cultural and scientific life flourished as well. As early as 1309, a school operated at the collegiate church; among its graduates was Stanisław of Skalbmierz, lawyer and canon of Cracow's Wawel Cathedral and the first rector of Cracow's Jagiellonian University, considered, along with Paweł Włodkowic (also known as Paulus Vladimiri), the founder of the Polish school of international law. Another famous graduate was Mikołaj Rej, the Renaissance poet and writer, the first Polish author to write exclusively in the vernacular.

Skalbmierz's development was halted in the seventeenth century, when fires, epidemics, and invasions by the Swedes, Hungarians, and Cossacks led to the complete destruction of the town. A further blow was dealt when Skalbmierz was deprived of town status in 1870, which it regained only in 1927.

The town's most valuable historical monument is the parish **Church of St John the Baptist**, built before 1217. Until 1819, it served as a collegiate church. The sanctuary, which may have been built by Skarbimir or one of the bishops of Cracow, was a single-nave Romanesque structure with towers in the western facade, of which two towers and the lower parts of the chancel wall survive to this day. In 1235, Duke Konrad of Masovia rebuilt the church, converting it into a fortified structure. The church in its present form was erected in the fifteenth century, using elements of the earlier building. It is built of stone; only the fifteenth-century annexes, i.e. the sacristy and the treasury, over which the collegial chapter house was located, are built of brick. It is a triple-nave basilica-type structure, with an extended chancel typical of the Cracow region. On the west and north are porches. The chancel is covered by a cross-ribbed vault, the nave by a cross-barrel vault.

The early-twentieth-century main altar is modelled after the 1626 original. A painting, located centrally between two decorated columns and interrupted beams, represents the Annunciation; above it is an image of the Holy Trinity. On the sides are statues of Sts Peter and Paul, at the lower level, of Sts Adalbert and Stanislaus, above them; and of the Archangel Michael at the top of the altar, between a pair of angels. Next to the altar is Baroque panelling with four paintings, as well as seventeenth-century choir stalls with scenes representing the life of John the Baptist carved on the back. The chancel is separated from the nave by an arched, profiled rood beam with a frame on which angels can be seen. On the beam stands a two-sided crucifix with angels and the figures of Our Lady of

Sorrows and St John; above is an oval painting of St Joseph and Child. The whole is crowned by a triangular pediment.



Skalbierz: the main altar in the Church of St John the Baptist

In the nave are eight altars, mostly Baroque. On the rood screen is an altar with a painting of the Madonna and Child in a silver robe, and on the sliding panel, Our Lady of the Rosary; on the opposite side is an eighteenth-century painting of the Virgin and Child with St Anne from the eighteenth century, and on the panel, St Stanislaus Kostka. The remaining altars are located near the ogival pillars between naves. In the right-hand nave is an image of the Adoration of the Magi, attributed to the Flemish painter Jacob Jordaens (1593–1678), whose work shows the influence of Caravaggio and Rubens. The painting constitutes the most valuable piece of Western European art in the region. On the walls of the church, numerous epitaph plaques can be seen, among them that of Stanisław of Skalbierz, found under the choir.



Skalbmierz: the monument of St John Paul II in front the Church of St John the Baptist



Parafia p.w. św. Jana Chrzciciela w Skalbmierzu

ul. Partyzantów 2

28-530 Skalbmierz

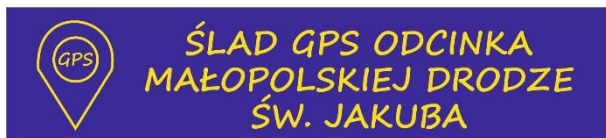
phone 41 352 90 25

Contact: priest Marian Fatyga

www.parafiaskalbmierz.pl



We leave the Skalbmierze church and come to a square. We proceed for 500 m along ul. Kanonijaska to a crossing, where we turn left. We follow the main road, pass the Kaprys Wedding House, and take a slight turn to the right. After continuing straight ahead for 1.2 km, we come to a crossing in Tempoczów. We turn left, continue for 200 m, and turn right. We follow the tarmac road for about 800 m and turn left (to the south) into a green trail. We cross the border of the Świętokrzyskie and Małopolskie provinces and reach the houses of Winiary. At the crossing, we turn right into a tarmac road and take another turn to the right at the next crossing. After continuing for 300 m, we turn left and follow a narrow tarmac road heading south-west. We pass a grove and a small tourist shelter. We come to a crossing with the main road and turn left. As the houses of Palecznica come into view, we continue straight ahead along ul. św. Jakuba, passing the municipal office, a pharmacy, and a shop to our right before finally coming to the Church of St James.



Ślad GPS odcinka Probołowice – Paiecznica (24,3 km):
<https://pl.wikiloc.com/wikiloc/view.do?id=17893900>



The Małopolska Way of St James: path Tempoczów – Paiecznica

Paiecznica

The history of the village of Paiecznica dates back to the Middle Ages; it is mentioned in the *Liber beneficiorum* of Jan Długosz, first in 1325, when Paiecznica is mentioned as a royal village, and again in 1337, when it is described as the property of Mszczuj, the voivode of Sandomierz. The name of the village may have originated from the former name of the stream (Pelcznica) crossing the village, the Old Polish word for a marshy area (*pelk*), or an unidentified person by the name of Pelk.

The development of the village was facilitated by its location on the trade route leading from Cracow through Wiślica to Sandomierz. For centuries, the village belonged to knightly and noble rulers. During the Partitions, it was placed first under Austrian rule, then within the Kingdom of Poland, to become part of the Russian-occupied territories in 1914. In the nineteenth century, the village became the seat of a commune. Since 2004, it has possessed its own coat of arms, on which the figure of St James is represented against a blue

background, standing on a golden hill, wearing a hat and a white robe tied with a strap, with a bag, a golden coat on his shoulders, and a seashell and a pilgrim's stick in his hands.



Pilgrims in the Church of the Apostle St James the Greater – Pałecznicza 29.05.2016

In the centre of the village, on a hill, stands the parish **Church of the Apostle St James the Greater**. The parish in Pałecznicza probably existed as early as in the thirteenth century, but the first official record of the brick church dates back to 1325. During the Reformation, in 1553, the sanctuary was converted into a Calvinist church by the Łęczycza chamberlain Stanisław Lasocki. When Lasocki became a member of the Polish Brethren, the church changed denominations again, and the Arian council (1557) and synod (1568) were held here. During the Counter-Reformation, the sanctuary was returned to the Catholics; after undergoing alterations, it was re-consecrated in 1695 by the Bishop of Cracow, Stanisław Szembek. In 1826, the church was thoroughly restored in the neo-Gothic style: the sanctuary was extended along its length and chapels were added. It is a single-nave structure with a simple closed chancel, narrower than the nave. Between the chancel and nave is a sculpted rood arch with a crucifix; at the top, angels hold the instruments of the Passion of Our Lord. The church ceiling is flat. The church furnishings are dated from the second half of the seventeenth to the end of the nineteenth century; the most interesting elements include a seventeenth-century pulpit and a nineteenth-century baptismal font. The carved main altar includes an image of Christ Crucified; above it, an image of St Veronica with the Veil. On the walls next to the altar are late-Baroque painted choir stalls with scenes of the Passion of Our Lord, dated between 1695 and 1737. Near the rood screen, on the right side, is an altar with a painting of the Madonna and Child in a robe; to the left is an image of

St James in a rich gilded frame, with a silver robe. The saint is represented from the waist up, wearing a cloak on which a seashell is displayed, carrying a pilgrim's stick and a wineskin.



Palecznica: the painting of *St James* in the church

At the western end of the church is a square tower with a high, steep dome; the entrance is at the south, by way of the porch. In the square in front of the church where the cemetery was once located are two figures on high pedestals: the Immaculate Virgin Mary and Christ carrying the cross.



Palecznica: the Church of St James



Urząd Gminy Pałecznicza

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Etap VII

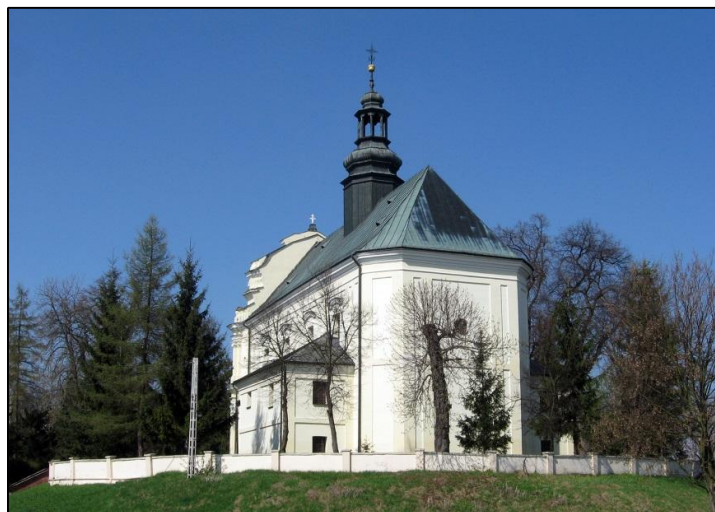
Paiecznica – Niegardów – 25km



As we leave the Church of St James in Paiecznica, we turn left and proceed for about 30 or 40 metres until we reach the Municipality Office. At that point, we turn into ul. Francuska, which we follow to a crossing in Lelowice-Kolonia, where we turn right. The symbol of the shell of St James on a post should also point us in the right direction. We head north for about 600 m and turn left at a crossing. Then, we continue straight ahead until we come to the Church of St Andrew in Wrocimowice.

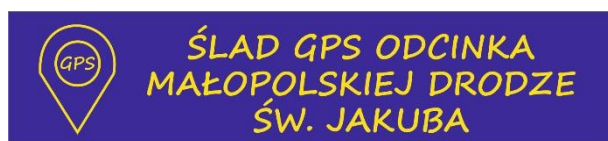
Wrocimowice

Over the centuries, the village changed hands between the Wielogłowski, Oraczewski, and other families. At the end of the sixteenth century, its last owner, Mikołaj Koryciński, a mine district official (*żupnik*) from Cracow, offered Wrocimowice to the brothers of Order of the Holy Sepulchre, then residing in Miechów. The first mention of the local wooden church dates from 1326. The church was probably sponsored by the knight Marcin Wrocimowski, of the Półkozice coat of arms, known as the Cracow standard bearer who bore the Polish army's largest ensign during the war with the Teutonic Knights in 1410. Wrocimowski was portrayed in Jan Matejko's painting *The Battle of Grunwald* and immortalised in Henryk Sienkiewicz's novel *The Knights of the Cross*.



Wrocimowice: the Church of St Andrew

The present church, erected in 1748–54 by Maciej Ciepigowski, is a brick Baroque sanctuary possessing a single nave with two annexes but lacking a clearly delimited chancel. The south annex includes the sacristy near the eastern span; the north annex includes a vestibule (formerly a treasury). Double pilasters, blind arcades, and timbering divide the surface of the wall. The church is covered with a barrel vault with lunettes. The main eighteenth-century Rococo altar features a nineteenth-century representation of St Andrew by Wincenty Wodzinowski in the central panel, flanked by the Transfiguration of Jesus and the Assumption of Mary (based on a painting by Bartolomé Esteban Murillo, a seventeenth-century Spanish painter). At the side altars are paintings presenting St John the Baptist and St Joseph with the Infant Jesus. The eighteenth-century Rococo altars in the chapels feature representations of the Miracle of the Jug of St John Cantius and Our Lady of the Scapular. The latter is covered with a copy of *The Annunciation* by Giovanni Battista Pittoni from St Mary's Church in Cracow. Other objects of interest include the Rococo pulpit and the confessionals. A tower overlooking the church is crowned with a tented roof with a domed turret at the top. The bell chamber, wider than the whole structure, houses a bell from 1530.



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After leaving the church, we proceed a hundred metres towards a crossing, where we turn left. We continue 100 metres to another crossing, where we continue straight ahead to Niegardów. Passing a bus stop and a parish cemetery on the right, we come to Kaczowice. We turn right at the crossing and follow the main road. Passing through Smoniwice, we continue straight ahead to Zielenice and the Sanctuary of Our Lady of Zielenice.

Zielenice

The first mention of the existence of the parish and the wooden **Church of St Nicholas** in the village dates from 1326–46. At the end of the sixteenth century, Zielenice was given to Jesuit monks, who ruled the village until the dissolution of the order in 1773. It

was the Jesuits who, in 1613, transported to Zielenice an image of Our Lady of the Snows which had been worshipped in their Cracow novitiate. When Piotr Gembicki, Bishop of Cracow, issued a decree confirming the holiness of the image in 1654, it was decided to build a new church. Completed in 1660, this was also a wooden structure. The spread of the cult of the Zielenice image, which attracted pilgrims from all over Poland and Europe, led to the decision to build a larger sanctuary. A brick church, sponsored by the *starost* Franciszek Szembek, who had been healed through the intercession of the image, was constructed between 1681 and 1691. In 1795, Pope Pius VI granted the Zielenice sanctuary the privilege of granting indulgences. In the eighteenth century, following the Partitions, the number of pilgrims declined, but has been on the rise since the interwar period. The image of the Zielenice Madonna, which Cardinal Stefan Wyszyński referred to as *Salus Populi Polonici* (Salvation of the Polish People), was granted papal crowns in 1983 at the Jasna Góra monastery by St John Paul II.

The Church of the Immaculate Conception of Mary stands on an elevation known as the Hill of Providence. The western facade of the church is divided by pilasters; the entrance portal is in the central area, with niches in the side areas; above the cornice is a peak flanked by pilasters with triangular pediments and volutes on the sides. The interior comprises a rectangular three-span nave and a roughly square chancel. The nave is covered by a vaulted ceiling with lunettes on double arches, supported by pillars with pilasters and beams. The chancel, divided by pilasters in the corners and by beams, is covered with a dome with a lantern on pendentives.

The monumental main altar is made of black polychrome wood, partially gilded. At the lower level, between columns with acanthus capitals, is an image of Our Lady of Zielenice in a gilded robe, created in 1676 by the Cracow jeweller Szymon Zmysłny. On the upper level, between columns, is an oval image of Christ Crucified. The whole is crowned by a cross. On the sides of the altar, in niches and on pedestals, are gilded statues of saints.

The revered seventeenth-century painting of the Zielenice Madonna is a faithful copy of the image found in Rome's Santa Maria Maggiore basilica, the so-called *Salus Populi Romani* (Salvation of the Roman People), dating back to the twelfth century. Legend has it that the church housing the image of Mary owes its existence to the fact that Pope Liberius and a Roman patrician named John had similar dreams in which the Virgin Mary appeared, demanding that a church be built at a site where snow would fall during the summer. On the night of 5 August 352 AD, at the height of the Roman summer, snow fell on the summit of the Esquiline Hill. The Pope went to the site and drew the outline of the

church in the snow. Therefore, the basilica is also known under the name of Sanctae Mariae ad Nives (Our Lady of the Snows).

The Zielenice Madonna follows the conventions of Eastern painting. The standing figure of Mary is shown at 3/4 length; with her right hand she supports the Christ Child, who sits on her left shoulder. She is wearing a purple robe with a dark blue coat thrown over it, a maphorion decorated with three stars (a symbol of virginity), a necklace with a cross on her neck, and a ring on her finger. Christ is dressed in a golden robe, His face turned towards Mary, one hand extended in blessing, the other holding a book (the Gospel).

Near the rood screen are two altars, dated to earlier than 1691; the remaining nave altars, in the Rococo style (1775–80), are placed on the walls between pilasters. Here also, numerous votives and epitaphs, including that of the church's sponsor, Franciszek Szembek, can be found. The choir, supported by four columns, and the protruding organ casing date to the seventeenth century.

In the vicinity of the church are Stations of the Cross, erected in 1785. The station chapels, featuring figurative scenes in bronze, are scattered over an area of 3 ha.



After visiting the sanctuary, we turn right and take a tarmac road south to Łętkowice, a royal village confiscated by Władysław the Elbow-high from the Order of the Holy Sepulchre of Miechów as a response to the participation of residents of Cracow in the rebellion of the mayor Albert. We cross the Proszowice Plateau, passing crosses and shrines. Coming to a crossing in Łętkowice, we continue straight ahead and cross a bridge over the Kniejówka River. After 1 km, we come to a crossing, where we turn left and continue to the centre of Piotrkowice Wielkie. We pass a shrine with a cross on the left; subsequently we come to another crossing, where we turn left. We continue along the Szreniawa River to Niegardów. We come to a crossing with a shrine featuring a cross on the right. We turn left, cross a bridge over the Szreniawa River, and come to a car park (on the right) at the Church of St James the Apostle in Niegardów..



The Malopolska Way of St James

Niegardów

The history of the village dates back to the thirteenth century, when it was the property of the Gryfit family. The village was granted by Castellan Klemens of Ruszcza to the Benedictine cloister of Staniątki, of which his daughter Wizenna was the abbess; it belonged to the cloister until the end of the eighteenth century. Klemens also built the first wooden church in Niegardów, the **Church of the Apostle St James the Greater**, in 1244. In 1578, a second sanctuary was erected; built of brick, it has been renovated and rebuilt many times over the centuries. The church has lost its original appearance, and cannot be identified with any particular style. Of the original structure, only the ogival stone nave door frame, decorated with Gothic Renaissance braids and rosettes, has survived. The chancel is rectangular, closed with a half-circular apse decorated with a Secession polychrome. The nineteenth-century main altar holds the miraculous Baroque painting of the Madonna and Child in a silver robe, a copy of the painting found in Rome's Santa Maria Maggiore basilica. The painting was probably donated to the church by the Blessed Zofia Czeska-Maciejowska, who later founded the order of the Sisters of the Presentation. Zofia belonged to the Archconfraternity of Charity at the Jesuit Church of St Barbara in Cracow, from which she received the painting. On the altar cover is a painting (ca 1880) by Walery Eljasz-Radzikowski of St James the Apostle baptising the kneeling magician Hermogenes.



Niegarów: the painting of *St James* at the Church of the Apostle St James the Greater

The image is associated with a mediaeval legend about the sorcerer Hermogenes, ruler of impure forces, whose sorcery prevented the Apostle from carrying out the evangelisation of Judea. However, thanks to the perseverance and forgiveness of St James, the magician was converted and became one of the most zealous followers of Jesus. In the side altar is a painting of St Charles Borromeo, likewise painted by Eljasz. Next to the church is a nineteenth-century wooden bell tower supported by posts, with sloping walls and a hipped roof.



Niegardów: the Church of St James the Greater



Pilgrims in the church - Niegardów, 29.05.2016



Parafia p.w. św. Jakuba Starszego Apostoła w Niegardowie

Niegardów nr 29;

32-104 Koniusza

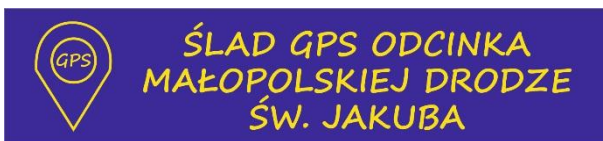
Contact: ks. Marek Piasecki

phone 12 386 93 02 16

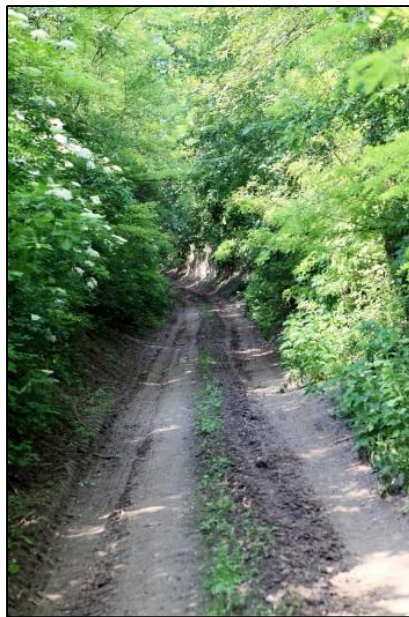
Etap VIII

Niegardów – Więclawice Stare – 17 km

Leaving the Church of St James in Niegardów, we turn right at a nearby car park. We pass a signpost for the Małopolska Way of St James (a post with the scallop shell of St James), cross voivodeship road no. 775 (Słomniki–Ispina), and continue south. Passing a parish cemetery on the right, we come to Niegardów-Kolonia. At a crossing before a bus stop, we turn right and take a tarmac road. After 300 m, we turn left and take a narrow dirt road to a culvert near a small waterway.



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The Małopolska Way of St James: path Niegardów-Kolonia



We continue straight ahead for 400 m and turn left, to the south, towards the school buildings in Skrzyszowice visible down in the valley. Coming to a crossing with a tarmac road, we turn right, pass through Skrzyszowice, and come to another crossing near a grocery (on the left). We turn right and, after 300 m, at the next crossing, turn left. We pass a shrine built in 1797. We follow a tarmac road, which, after a few hundred metres, becomes a dirt road. We walk through picturesque fields, and, after 2 km, come to Szczepanowice.



Meeting pilgrims with archbishop Juliána Barrio Barrio, metropolita of Santiago de Compostela Goszcza, 2.05.2010

We pass a bus stop on the right and come to a crossing where we turn left. After the culvert, at the next crossing, we turn right. Passing another bus stop on the left, we continue straight ahead for several hundred metres. When the tarmac road turns to the left, we follow the dirt road towards Polanowice. We come to a football pitch on the right and a crossing with a tarmac road. We take the main road through Polanowice. We pass the U Kazia shop on the right, walk underneath the railway viaduct, and come to a bus stop surrounded by chestnut trees. Passing it, we take the dirt road to the left. Reaching the border of the forest, we turn right, as indicated by the signpost of the Małopolska Way of St James. We follow the forest border to a gate; passing through it, we enter the Goszcza Forest. We follow the forest signs to the shrine of St Nicholas.



The Małopolska Way of St James: path Niegardów - Kolonia – Skrzyszowice



From the shrine of St Nicholas, we continue towards the forest car park. We turn right and take the paved trail into the forest. We come to a metal gate and leave the forest, turn right, and, after about 30 or 40 metres, take the tarmac road at the crossing. We turn left and head towards Wola Więclawska. We pass through a village to a fork in the road and turn left at the signpost for the Małopolska Way of St James, then climb a hill. At the next fork in the road, where the tarmac road continues to the left, we follow the dirt road to the right along the forest. We come down to a crossing, where we turn left and continue towards Więclawice Dworskie. Following the tarmac road through the village, after 2 km we come to Więclawice Stare and the Diocesan Sanctuary of St James.

Więclawice Stare

The first mention of the village dates back to 1325–26, when a parish church was erected here. The village, the property of the Jesuits from the sixteenth century until the dissolution of the order in 1773, was subsequently incorporated into the royal possessions. The wooden **Church of the Apostle St James the Greater** was erected ca 1340, from larch wood on a brick foundation. In 1748, it underwent thorough renovation, which included changing the interior decor. The church, re-consecrated in 1757, is a wooden sanctuary with framework construction and a timbered exterior, possessing a single nave with a triangularly closed chancel, adjoined on the north by a small treasury, formerly a sacristy, and on the south by a new sacristy, erected in the nineteenth century. The entrance to the church leads through porches located on the south and west sides. Above the nave, a small turret can be seen. Inside the church, a wooden polychromed coved ceiling has been preserved in the nave, with flat sections of the ceiling on the sides, supported by wall pillars. The nave is separated from the narrower, lower chancel by a rood beam with a late-Baroque crucifix (seventeenth century) and late-Gothic gilded statues of the Virgin Mary and St John the Evangelist (sixteenth century). In the western part is a choir supported by columns, with a concave sill. The church's interior and exterior walls are divided by pilasters. In the sanctuary are three Rococo altars with seventeenth-century paintings and statues.



Więclawice Stare: The Diocesan Sanctuary of St James

The main altar, placed against the wall, possesses two levels. In the lower part, between pilasters, is a painting with a figure of St James and his attributes: a shell, a wineskin, a pilgrim's stick, and a sword. The saint wears a grey robe and a red velvet coat and holds a book in his hand. At his feet are two angels; above his head, a third angel holds a palm branch and a crown of glory. In the background is a landscape. Above the beams are volute portions of capitals upon which angels sit. In the profiled finial of the altar is a painting of St Thecla. In front of the pilasters adorning the altar are statues of Sts Peter and Paul; over the passages leading to the back of the altar, on volutes, are statues of Sts Stanislaus and Adalbert.



Więclawice Stare: the main altar in the Diocesan Sanctuary of St James

The furnishings of the nave include two Rococo altars. On the right side is the altar of St Isidore, the second patron of the church, whose cult in the Więclawice parish was extremely vital; its Confraternity, approved by a decree of Pope Urban VII in 1633, enjoyed many papal privileges, including that of indulgence on 10 May. In the central part of the altar, between the pilasters, is a figure of Christ with a flaming heart; on the shutter is an image of St Isidore, the patron saint of farmers; below is a small image of St Teresa of Avila; and at the top, under a shell, is an image of St Valentine. Sculptures of Sts Aloysius and Francis Xavier are placed against a background of pilasters framing the central part. Next to them, on the wall, is a painting of St Isidore the Labourer praying at the cross; On the wall, nearby, there is a painting depicting St James the Ploughman praying under the crucifix, as well as a bronze memorial. This is a copy of the plaque donated by the Cracovian Sharpshooters Society to the Cathedral of Santiago de Compostela, on the occasion of the thirtieth anniversary of the *European Act* declared by the Pope John Paul II (9.11.1982 – 9.11.2012 r.); nearby is a black marble baptismal font in the form of a floral chalice with a brass lid in a pyramidal shape (dating from the turn of the eighteenth and nineteenth centuries). The structure of the left-hand altar is similar to that of the right-hand; the altar is dedicated to the Virgin Mary. In the lower part of the altar is a painting of St Stanislaus Kostka dating from before 1630; in the central part is a copy of the Roman image of Our Lady of the Snows painted on canvas, with a golden robe; and at the top is St Joseph. On the sides are statues of Sts Ignatius of Loyola and Stanislaus Kostka. The placement of Jesuit saints in the altars testifies to Więclawice's dependence on this order.

On the north wall of the church are two of its most valuable monuments: a statue of the Madonna and Child from ca 1410 (also dated to the end of the fourteenth century, to 1400, or to 1420 and a triptych of St Nicholas from ca 1477.



Więclawice Stare: the triptych of St Nicholas and a statue of the Madonna and Child

The statue of the Madonna and Child known as the 'Więclawice Madonna' is 128 cm high, made of linden wood, hollow and cut off at the back. The figure is positioned frontally, with a curved silhouette, in *contrapposto*, with Mary's head turned toward the child, her face oval, wavy hair lining her face, tied back; she is wearing an open crown with triple blossoms. The figure is dressed in a draped robe; on her shoulders is a gilded mantle, thrown forward and cascading down in soft arched folds. On the right forearm, she holds the Christ Child, while holding her mantle with her left hand. Jesus is turned towards His Mother, holding her breast in His left hand, and a golden orb and cross in His right. He is dressed in a golden tunic. The figure represents the early style of the so-called Beautiful Madonnas.

A 1477 triptych of St Nicholas is painted in tempera on board, plated with gold on the inside. In the central image, St Nicholas is sitting on a throne; alongside are Sts Lawrence and Stephen with palm tree branches. The image was repainted in the seventeenth century to represent the Holy Trinity, and its original appearance was restored only after renovation. On the wings, on the inside, are Sts Andrew and John the Baptist; Sts Stanislaus the Bishop and Erasmus; on the opposite side, Sts Bartholomew and James wearing a hat with a shell; below, Sts Florian and George.



Wieclawice Stare: *St James* on the triptych *St Nicholas* in the Diocesan Sanctuary of St James

When the triptych is closed, images of Sts Urban and Valentine, Sts Helena and Sophia with their daughters Sts Clara and Odile, and Sts Apollonia and Afra can be seen. There is also a date, 1477, and a capital A, possibly the monogram of the painter Adam of Lublin. Crowning the triptych is a representation of the beautiful Madonna of Więclawice.

In front of the church stands a wooden bell tower with a pillar structure erected in 1846. In 2007, during the celebrations of the 250th anniversary of the church's consecration, relics of Sts James and Bartholomew were ceremonially introduced into the church. Since 2013, as a result of the decision of the Cardinal of Cracow, Stanisław Dziwisz, the church in Więclawice Stare has been recognised as a Diocesan Sanctuary in which the Apostle St James the Greater is worshipped. One manifestation of reverence is the celebration of Holy Masses on the 25th day of each month. The Brotherhood of St James also functions at the church. The Brotherhood of St James Brotherhood was incorporated to the Universal Confraternity of St. James in Santiago de Compostela (Archicofradía Universal del Apóstol Santiago). The ceremony of inclusion, celebrated by the representatives of the chapter of the Spanish Archicofradía Universal del Apóstol Santiago, was held during the solemn mass celebrated by Bishop Grzegorz Ryś on 5 September 2013 in the Diocesan Sanctuary of St James in Więclawice Stare.



Ceremony incorporated the Brotherhood of St James to Universal Confraternity of St. James (Archicofradía Universal del Apóstol Santiago) in Santiago de Compostela – Więclawice Stare, 8.09.2013

In 2013 cardinal Stanisław Dziwisz proposed the creation of a chapel dedicated to the patron saint of pilgrims – St. James, in the Sanctuary of St. John Paul II in Cracow – Łagiewniki. The project was taken up by father Ryszard Honkisz, the custodian of the Diocesan Sanctuary of St. James in Więclawice Stare, as well as members of both, the church community and Brotherhood of St James. Polish and foreign Jacobean pilgrims also made significant contribution to the project. The chapel was consecrated by bishop Grzegorz Ryś on October 12th 2016. The dominant colours of the chapel are white and blue; both, the *European Act*, as well as a map of the European Jacobean routes leading to Santiago de Compostela, are placed on the walls. The main altar is decorated with the scallop shell and is crowned by the figure of St James.



Kraków—Łagiewniki: the chapel of St James in Sanctuary St John Paul II



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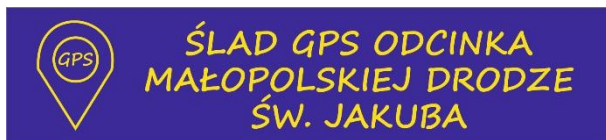
Etap IX

Więclawice Stare – Kraków (Pałac Biskupi “Okno papieskie”) – 16,5 km



At the crossing in front of the church, we follow the tarmac road to Zdzieszawice, then continue straight ahead on the former royal road to Książniczki. In the centre of the village, we turn right, cross the Dłubnia River towards Zarzeczce, then turn right again. We continue for 200 m on the tarmac road towards Młodziejowice Forest. Continuing through the forest, we come to Bosutów, then proceed towards Węgrzce. We pass a school and continue towards Sudół. Crossing railway tracks and a footbridge, we come to Batowice Cemetery in Cracow, located in Prądnik Czerwony, a mediaeval village, once the property of the Dominican Order, where mills and paper factories formerly operated. After crossing the tracks, we come to ul. Powstańców. We turn right, following ul. Powstańców. After passing the Reduta Centre, ul. Strzelców, and a guarded car park, we turn left towards a housing estate, past building no. 46 to the left, and take a wide street running through the centre of the estate. We pass sports pitches and come to Primary School No. 2. As we leave the school behind on the left, we come to a bridge over a stream called Sudół and continue towards the Church of St John the Baptist. The canonical structure of this modernist sanctuary dates back to 1982. We take the path on the right side of the church to ul. Dobrego Pasterza, where we turn left. We pass through the estate and Enchanted Cab Park (Park Zaczarowanych Dorożek) and come to ul. Lublańska.

Alternative route to Ecce Homo: after visiting the church, we take ul. Dobrego Pasterza and turn left. We pass through the estate and the Enchanted Cab Park, then take ul. Dominikanów, ul. Rzedzowa, and ul. Woronicza. Then we continue to the Ecce Homo Sanctuary of St Brother Albert. As we leave the sanctuary, we turn right into ul. Woronicza. Upon reaching ul. Jasnorzewska, we turn into it and, at the end, turn left, bringing us to ul. Lublańska, where two roads converge near a pedestrian crossing and petrol station. We cross to the far side and continue to the crossing with ul. Brogi. We take this to the underpass beneath the railway tracks and come to ul. Rakowicka. We pass the cemetery at ul. Prandota to the right and the tram terminus, after which we see the main gate to the Rakowicki Cemetery. We take ul. Rakowicka and follow it to the underpass.



Ślad GPS odcinka Więclawice Stare –Kraków („Okno Papieskie”) - 16,4 km
<https://pl.wikiloc.com/wikiloc/view.do?id=6306375>
Cracow

Cracow is one of the oldest cities in Poland, its origins shrouded in legends recorded in Wincenty Kadłubek's *Chronica Polonorum* and Jan Długosz's *Annales seu cronici incliti regni Poloniae*. The oldest historical document mentioning the town, by the Hispano-Arabic merchant Ibrahim ibn Yaqub, dates to 965 AD, permitting the assumption that at that time Cracow must have been a significant town situated on the main trade routes leading from southern Europe to the Baltic Sea and from western Europe through Wrocław to Ruthenia. Apart from the main castle on Wawel Hill, many smaller settlements existed, centred around churches, e.g. at Salwator, Skalka, in today's Kazimierz quarter, or at the Main Square.

At the end of the tenth century, Cracow, previously a part of the Vistulan state, was incorporated into the state ruled by the Piast dynasty. At the Congress of Gniezno in 1000, the seat of a bishopric was created in the town; during the reign of Duke Casimir I the Restorer (1039–58), it became the main princely residence. From 1320 to 1734, Cracow was the capital of the state and the seat of the rulers of Poland.

The town was established in accordance with the Magdeburg Law by Duke Bolesław V the Chaste on 5 June 1257. It was at that point that the city's characteristic chessboard layout was created, including a centrally located town hall, whose authority extended over the existing settlements. In 1306, the town was granted the 'staple right', requiring passing merchants to display their goods for sale for a certain period; this resulted in the expansion of commercial buildings located on the Main Square, including the Cloth Hall and the Great and Small Weigh Houses. In the fourteenth century, two competing towns were established in the suburbs of Cracow: Kazimierz to the south (1335) and Kleparz to the north (1366).

During the reign of the Jagiellonian dynasty (fifteenth and sixteenth centuries) the town experienced a period of dynamic development in terms of architecture, commerce, craftsmanship, culture, and science. The existing Gothic castle on Wawel Hill was rebuilt in the Renaissance style; and the Jagiellonian University, founded by King Casimir the Great in 1364, was reincorporated in 1399. Cracow's significance within the Commonwealth of Poland declined during the reigns of the Vasa dynasty and the elected kings. In 1596, the seat of the Royal Court was moved to Warsaw, but Cracow remained the site of royal

coronations and burials. The demise of the city, which finally lost its status as the state capital in 1734, began in the seventeenth century. In 1655, it was devastated during the Swedish invasion, and in later years, it was conquered by the Prussian, Austrian, and Russian armies. After the third partition of Poland in 1795, the city was occupied by the Austrians, who established the competing town of Podgórze on the opposite bank of the Vistula River in 1784. On 14 October 1809, under the Treaty of Schönbrunn during the Napoleonic wars, Cracow and Podgórze were ceded to the newly-created Duchy of Warsaw and became the capital of its department. Between 1815 and 1846, the town was the capital of the Republic of Cracow, a small, semi-independent city-state created by the Congress of Vienna. It was during this period that thorough modernisation and refurbishment of the town began: most of the existing city walls were demolished, the surrounding moat filled in, and the Planty park created to replace the walls and moat. In 1846, after a failed uprising against its Austrian occupiers, the town was incorporated into Austrian territory, to regain independence only in 1918.

During the Nazi occupation (1939–45), Cracow was the capital of the General Government, the German zone of occupation. A part of the Podgórze quarter and the former Jewish district of Kazimierz were transformed into a ghetto, and the mass extermination of the Jewish population, which had constituted 25% of the city's population, was carried out. A large number of artworks were also removed from Cracow museums and churches and transported to Germany; many of them were never returned to Poland. On 18 January 1945, Cracow was liberated by Soviet troops. After the war, the city experienced a period of territorial and population expansion. In 1951, the newly-created industrial area of Nowa Huta, originally planned to function as a separate city, was incorporated into Cracow.

Currently, Cracow is the capital of Małopolska province, as well as the main metropolitan centre of the Cracow agglomeration. The city performs administrative, cultural, educational, economic, service, and tourism functions. It is home to many institutions of national importance, including the National Museum, the Jagiellonian University, and the Jagiellonian Library. The Old Town area, including Wawel Hill and the Jewish district of Kazimierz, was added to the UNESCO World Heritage List in 1978. The city is one of the most famous urban centres in the world. In 2000, it was awarded the title of European Capital of Culture. In June 2007, Cracow celebrated the 750th anniversary of its foundation.

Rakowicki is the oldest municipal cemetery in Cracow. Entering through the main gate, we can see a plaque on the left-hand wall, commemorating the first burial here, 15 January 1803, when a citizen of Cracow, Apolonia Bursikowa *née* Lubowicka, was buried.

At the end of the alley is a chapel founded by the Helcel family in 1861. The necropolis is home to the graves of many local celebrities: mayors, artists, writers, cultural figures, and scholars, including the painters Teodor Axentowicz, Jan Matejko, Józef Mehoffer, and Piotr Michałowski; the poets Andrzej Bursa and Wisława Szymborska; the theatrical directors Tadeusz Kantor and Piotr Skrzynecki; the actress Helena Modrzejewska; the politicians Mikołaj Zybkiewicz and Ignacy Daszyński; and many other outstanding figures of Polish cultural and social life. At the cemetery, separate quarters were set up for soldiers who had perished during the First and Second World Wars. Many of the tombstones are the work of eminent sculptors, among others, Xawery Dunikowski, Konstanty Laszczka, Franciszek Mączyński, Feliks Księżarski, Sławomir Odrzywolski, and Bronisław Chromy.

The second part of the necropolis is formed by Prandoty Cemetery, which houses a military cemetery founded in 1920, now the resting place of those who served in Poland's defence, as well as of Soviet, British, and German soldiers. It is here also that the grave of the parents of Karol Wojtyła, Pope John Paul II, is located.

Continuing along ul. Rakowicka, we pass military facilities, and farther on, at the junction with ul. Wita Stwosza, on the left side, is the campus of the Cracow University of Economics, the second-oldest state economics school in Poland. The main building, a monumental structure in the style of a French palace, designed by Tadeusz Stryjeński and Władysław Ekielski, once housed an orphanage for abandoned boys founded by Prince Aleksander Lubomirski in 1893. During the First World War, the building housed first a hospital, then a boys' educational centre run by the Salesians of Don Bosco. The Lubomirski Foundation ceased to exist in 1952, and its facilities were transferred to the university. On the right side of the street, the church of the Barefoot Carmelites can be seen. Walking past the sanctuary, we can see, at the side entrance, a metal cross, once located at a toll house at the entrance to the city, which was transferred here to commemorate the extension of the tramway line to Rakowicki Cemetery.

The church and monastery of **the Barefoot Carmelites** were constructed in two stages: in 1907, and between 1929 and 1932. The Neo-Romanesque complex was created according to the designs of two outstanding Cracow architects, Tadeusz Stryjeński and Franciszek Mączyński. On the church facade, a mosaic representing the Virgin Mary being adored by St John of the Cross and St Teresa of Avila can be seen. The church is a three-nave, basilica-type structure with a two-part pentagonal chancel. The decor is mainly executed in alabaster. In the left nave is a Baroque painting of St Joseph, transferred from the now non-existent Church of Sts Michael and Joseph at ul. Senacka. Also of note is the

porch, where the relics of St Rafał Kalinowski are kept. Formerly the church was also the home of the relics of Adam Chmielowski (Brother Albert), transferred from Rakowicki Cemetery in 1948, and venerated at the temple until the saint's beatification in 1983. At present, the saint's relics are stored at the Ecce Homo Sanctuary in ul. Woronicza.



We take the underpass across ul. Wita Stwosza, then follow ul. Rakowicka to the crossing with ul. Topolowa. There we turn right and come to the Strzelecki Garden, where we find the seat of the Fowler Brotherhood (since 1831: the Shooting Society), called Celestat (Zielstätte: German for a shooting range)

The Association (**Sharpshooters' Society**) was founded at the turn of the thirteenth and fourteenth centuries; it trained its members, who hailed from various Cracow craftsmen's guilds, in the art of war. Every year, a chicken-shooting tournament was held to award the title of best sharpshooter. The tradition has survived to this day. The members of the Association parade in historical costumes, and the king wears a silver chicken – the symbol of his rule, given to the Association by King Sigismund II Augustus – on his chest. The Association's first shooting range, the so-called Celestat, was located near the Mikołajska Gate, the second in the Palace Park in the Łobzów quarter, and the third, since 1837, in a garden which has come to be known by the name of Park Strzelecki. In addition to serving as a shooting range, the park became a place for local inhabitants to congregate and go for walks, and where statues of the kings Sigismund II Augustus and John III Sobieski, and, more recently, of John Paul II were placed. In the middle of the nineteenth century, a neo-Gothic palace was built in the garden, boasting the city's largest ballroom. At present, the palace is the home of a branch of the Cracow Historical Museum, presenting the history of the Association and a collection of memorabilia and documents. Today, the Association numbers nearly 200 members; among its honorary members are former US president George W. Bush, Poland's former presidents Lech Wałęsa, the late Ryszard Kaczorowski, and Aleksander Kwasniewski, and Cardinal Stanisław Dziwisz. Another honorary member, decorated with the Grand Cross of the Association, was John Paul II.



Celestat: a fragment of the old shooting range



After leaving the park, we come to ul. Lubicz. Crossing it, we follow ul. Strzelecka. Then we turn right into ul. Kopernika and continue until we reach ul. Westerplatte.

At the end of ul. Strzelecka is the former **Carmelite Church of the Immaculate Conception of the Virgin Mary**, also known by the name St Lazarus. Constructed in the mid-seventeenth century on the example of Rome's Santa Maria della Scala, it is a Baroque single-nave structure with side chapels that open via arcades into the nave. Of note are the altars, made of black marble, especially the main altar with an extensive spatial composition devoted to the Immaculate Conception of Mary. The former monastery buildings behind the church house a department of the hospital of Jagiellonian University's Collegium Medicum, part of a large university hospital and clinic complex whose history dates back to the construction of St Lazarus Hospital on the outskirts of the Old Town in 1788.

Continuing along ul. Kopernika, we enter a mediaeval suburb of Cracow called Wesola. Through this suburb, the trade route from Cracow led to the village of Mogila with its Cistercian abbey, to Sandomierz, and further on, to Ruthenia. The suburb also housed a city slaughterhouse, mills, and a cloth-bleaching facility. On our right is the **Basilica of the Sacred Heart of Jesus**, founded at the initiative of the Jesuit Order in 1909–21 and designed by Franciszek Mączyński. The modernist structure, boasting a tower 68 m tall, displays elements of Romanesque, Gothic, Baroque, Classical, and Secession styles. The sculpture of Christ above the main portal is the work of the renowned sculptor Xawery

Dunikowski, who also immortalised himself, holding a model of the church, in a sculpture placed between the church and the convent. The interior of the church boasts a breathtaking mosaic decoration and Secession polychrome. Above the main altar is a frieze by Piotr Stachiewicz and Wojciech Pieczonka, depicting a symbolic tribute paid by the Polish people to the Heart of God. The vaults are covered with a polychrome created by Jan Bukowski. The sculptures of saints in the side altars are the work of Karol Hukan; the Crucifixion scene at the rood beam is by Jan Raszka. In 1960, Pope John XXIII granted the church the status of a *minor basilica*.



The basilica of the Sacred Heart of Jesus



Interior the basilica of the Sacred Heart of Jesus

We continue along ul. Kopernika, passing under a railway bridge, and come to the **Church of St Nicholas**, one of the oldest in Cracow. Archaeologists date the beginnings of the church to the eleventh century. The first mention of the existence of a chapel at the spot dates back to 1229. The Romanesque church, along with the settlement of weavers and clothiers built around it, initially belonged to the Benedictine order of Tynieć. In the fourteenth century, the sanctuary became a parish church. Near the church was a school that taught the fundamentals of reading and writing. In the fourteenth or fifteenth century, the sanctuary was dismantled, and the material thus acquired used to build a new Gothic church with a mansion house. In 1655, the church was destroyed during the Swedish invasion; only fragments of the chancel walls survived. It was rebuilt thirty years later in the Baroque style. Its furnishings date mostly from the second half of the eighteenth century. At the main altar, which is probably the work of Francesco Placidi, a painting of St Nicholas and figures of the Fathers of the Eastern Church, Sts Basil, Gregory of Nazianzus, John of Damascus, and John Chrysostom, can be found. In the chancel are noteworthy eighteenth-century choir stalls with the crest of the Jagiellonian University and scenes from the life of Christ. In the right-hand nave is a fifteenth-century late-Gothic pentptych with a scene of the Coronation of the Virgin Mary, brought here from the Church of St Gertrude, which was dismantled in the nineteenth century. Next to it is an early-Renaissance painting of the Madonna with Sts Adalbert and Stanislaus. Another interesting element of the decor is the 1536 bronze baptismal font.

Near the church is a fourteenth-century stone turret, a so-called ‘lantern of the dead’, from the courtyard of the St Valentine Hospital for lepers in the Kleparz suburb, placed here

in 1871. Near the church is also a *khachkar*, an Armenian cross-stone commemorating the genocide of the Armenians in 1915 in Turkey.



"Lantern of the dead" and *khachkar* (an Armenian cross-stone) near the church St Nicholas



We take ul. Westerplatte to Planty, a park created at the beginning of the nineteenth century by removing the moat and destroying the city walls. Today, the location of former towers and gates is indicated by low stone walls with information boards. The city gardens were developed by Feliks Radwański, who also contributed to saving a fragment of the fortifications, along with St Florian's Gate and three towers. The circumference of the park is about 4 km, surrounding Cracow's Old Town, the oldest part of the city. We follow ul. Mikołajska to ul. Krzyża; crossing it, we turn right and come to the Small Market Square. We walk to the end of ul. Stolarska, turn right and follow ul. Franciszkańska through Plac Wszystkich Świętych (All Saints' Square) to the Cracow Curia. We turn left and proceed to Wawel Hill through Planty.



A part of the Planty park near the Convent of the Dominican Sisters

At the centre of Cracow's **Old Town** is Rynek Główny, the Main Market Square, from which streets depart at right angles. The chessboard outlay has been preserved since the foundation of the city in 1257. The main historical monuments located in the Market Square include St Mary's Church, the Cloth Hall, and the Town Hall Tower. Not far from the Main Square are the remains of the town fortifications: St Florian's Gate, the preserved Haberdashers', Carpenters', and Joiners' Towers, the old Arsenal, and ramparts, including the Barbican.

At ul. Mikołajska, we pass the **Church of Our Lady of the Snows and the Convent of the Dominican Sisters**. The area where this building is located was of great defensive importance. At the end of the thirteenth century, a city gate called the St Nicholas Gate (after the nearby St Nicholas Church) was built here. The remains of the gate can be seen in the monastery walls from the Planty side.

It was here that the manor of the mayor Albert, leader of the 1312 revolt of the German community in Cracow against King Władysław the Elbow-high, was located in the fourteenth century. The rebellion was quashed, and the king had the mayor's manor demolished, building a fortified castle at the site known as the Little Castle to distinguish it from the great castle on Wawel Hill. At the end of the fifteenth century, the building burnt down, and a new residence was erected in its place. The building was acquired in the seventeenth century by Anna Lubomirska, and adapted it in 1627–32 for the needs of the cloister of the Dominican Sisters. It was also Lubomirska who founded the Church of Our Lady of the Snows, consecrated in 1634. Legend has it that Lubomirska, the mother of the

governor of Cracow and the Grand Crown Marshal Stanisław Lubomirski, founded the convent and the church as a votive offering of thanksgiving for her son's victory at the battle of Khotyn in 1621: our Lady of the Snows, the patroness of the fight against the infidels, was supposed to have helped the Polish troops in the battle against the Cossacks. Another legend about the cloister's origins is depicted in the image painted on the plaster on its facade on the Planty side. According to this legend, during the siege of Cracow by the Swedes in 1655, the Virgin Mary appeared, shielding the cloister with her mantle, forcing the Swedes to stop the attack and thereby saving the cloister. To commemorate this miracle, the painting known as the Swedish Madonna was created.



The Convent of the Dominican Sisters: the painting *Our Lady of the Snows* in the Church of Our Lady of the Snows

In the eighteenth century, the cloister buildings were looted and burned down by Russian troops. The cloister survived the disbanding of the order in the nineteenth century; the nuns ran a school for girls until the order was reformed in 1938. After the Second World War, the complex was taken over by Warsaw's Ujazdowski Hospital, but was soon afterwards returned to the order, and cloistered life was restored.

The church is a single-nave structure without a separate chancel, with a choir connected to the cloister and decorated with a polychrome depicting the Instruments of the

Passion of Our Lord. The main altar houses a miraculous seventeenth-century image of Our Lady of the Snows, with the Virgin Mary's figure set against a scene recalling the history of the construction of the church of Santa Maria Maggiore in Rome in the fourth century AD. On the wall are a pulpit with rich wood carvings and a preserved sixteenth-century lavabo, in which priests washed their hands prior to administering the Eucharist.

We continue along ul. Mikołajska and enter the **Little Market Square**, formerly Cracow's second marketplace, with butchers' stands selling meat and sausages. The narrow townhouses preserved on side of the market mostly date to the fourteenth and fifteenth centuries, although the facades, with buttresses erected to support the walls, have been refurbished. In the fifteenth-century house at no. 7, Renaissance wooden porches on columns and seventeenth-century portals have been preserved. The opposite side of the square is adjacent to the parish buildings of St Mary's Church, behind which the church chancel is visible, and St Barbara's Church along with the buildings of a former Jesuit monastery and college.



The Little Market Square

St. Barbara's Church was originally a two-nave, three-span structure with a vault supported by pillars, serving as a cemetery chapel. It was founded ca 1338 at the initiative of the Cracow burgher Mikołaj Wierzynek to serve Polish citizens whom German patricians had banned from St Mary's Church. In 1583, the church was transferred to the Jesuit order, who founded a monastery and a college, centred around a courtyard, with a refectory on ul. Sienna. The complex was thoroughly refurbished in the seventeenth century, with the church decor being changed from Gothic to Baroque style. Its present-day furnishings date

from the eighteenth century. After the Jesuit order was disbanded in 1773, the sanctuary was taken over by the Congregation of Merchants and the Knights of the Holy Sepulchre of Miechów, and was not returned to the Jesuits until 1875. It is a rectangular, single-nave structure, with a five-span barrel vault with lunettes on the keystones and a hemispherically vaulted apse. The interior is decorated with an elaborate late-Baroque polychrome with the figures of Christ, the Virgin Mary, and saints; an apotheosis of Sts Barbara and Ignatius Loyola; and personifications of four continents. The main altar, framed by multiple pilasters with statues of Jesuit saints, is crowned with a hieroglyph of Christ in Glory and angels. At the centre is a carved crucifix from 1420, surrounded by late-Baroque statues of the Virgin Mary and Sts John and Mary Magdalene. On the left side of the nave are the Chapel of Our Lady of Sorrows, with a very valuable Pieta dating from 1410, and the Chapel of the Name of Jesus. At the entrance to the church from the side of St Mary's Basilica is a late-Gothic Gethsemane cemetery chapel in the shape of an irregular hexagon. Under the open arcades is a late-Gothic group representing Jesus's Agony at Gethsemane, with three apostles carved in stone. This work was created either by the famous sculptor Wit Stwosz (Veit Stoss) or in his workshop. According to legend, St Barbara's Church was erected by Cracow bricklayers, using bricks left over from the construction of St Mary's Church.



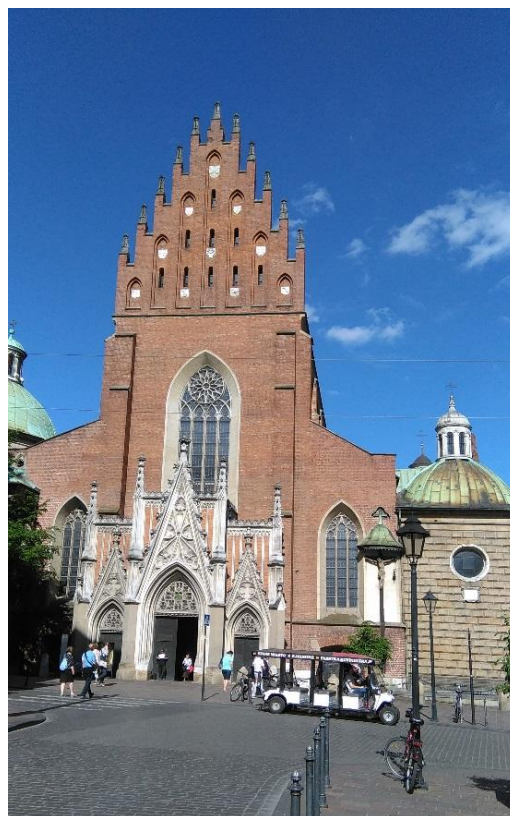
We continue along ul. Stolarska. Look for Camino, a pilgrim-friendly bar worth visiting where we can get a passport stamp or leave a message for our friends.

Moving on, we pass roofed "Dominican stall"s constructed in the nineteenth century on the site of a former square and pharmacy.



Ul. Stolarska – bar *El Camino*

The Church of the Holy Trinity and the Dominican Monastery. The first Dominican convent in Poland was founded by monks who came to Cracow from Bologna in 1221/22, brought over by St Hyacinth, O.P., and the Bishop of Cracow Iwo Odrowąż. They took over the parish Church of the Holy Trinity, consecrated in 1223, remnants of which form the present monastery's refectory. After the Tartar invasion of 1241, construction of an early-Gothic, hall-shape church was begun. In 1289, Duke Leszek II the Black was buried in the church chancel. In the fourteenth and fifteenth centuries, the sanctuary was given the form of a basilica: a new building was constructed on the basis of the old peripheral walls, the chancel was raised, new vaults were built, and family and guild chapels were added to the aisles. In the sixteenth century, the first chapel, that of St Hyacinth, was built, and in the seventeenth, new burial chapels of the Myszkowski, Lubomirski, and Zbaraski families, covered with domes. The Chapel of St Hyacinth was also refurbished. The great fire of 1850, which devastated a large part of the city of Cracow, also led to considerable destruction in the church. The interior of the sanctuary was burnt, except the chapels; the vault in the nave collapsed, and the western facade was destroyed. The restoration was completed in 1872, and the church was re-consecrated in 1884. In 1957, Pope Pius XII granted the church the status of a *minor basilica*.



The Church of the Holy Trinity

Today's Gothic Dominican church was built of brick in a monk bond arrangement with stone elements in structural and decorative details. Of the early-Gothic church, only a chancel with three square spans and the remains of the crypt have been preserved, and of the original, hall-shaped structure, only parts of the side nave walls. The church's shape, with a pillar and rib system, and elongated, simply closed chancel, is typical of the Cracow architectural style. The entrance to the temple leads through a neo-Gothic porch in which a pointed, broken-angle portal from the end of the fourteenth century, with a rich figurative-vegetal sculptural decoration, is visible. The chancel is covered by a ribbed barrel vault; the nave by a star-shaped one; and the naves by a double barrel ribbed one. On the chancel wall, two tombstones can be seen: one of stone, dedicated to Duke Leszek II the Black, and the other of bronze, to Filippo Buonaccorsi, called 'Callimachus', a fifteenth-century humanist and tutor of the sons of King Casimir IV Jagiellon, after a design by the famous sculptor Veit Stoss (Wit Stwosz), and cast in the workshop of Peter Vischer the Elder in Nuremberg. Among the church's many chapels, of particular note is the Chapel of St Dominic (the Myszkowski family chapel) located near the southern nave of the church, created in the workshop of the Italian sculptor Santi Gucci. Erected between 1603 and 1614 in the Mannerist style to replace the Gothic chapel of the carpenters' guild, the chapel was planned as a family mausoleum. It is square in shape, covered with a dome on pendentives with an octagonal tholobate topped with a lantern. The chapel interior is lined with Kielce marble, and its walls include clear architectural divisions formed by pairs of columns supporting the beam structure and arcade niches. In the dome, a gallery of bas-relief busts of members of the Myszkowski family can be seen. The main marble altar of 1909 features a painting of St Dominic, brought from Italy in 1642. At the end of the southern nave is the Chapel of Our Lady of the Rosary, dating back to the fifteenth and rebuilt in the seventeenth century. The chapel takes the shape of a Greek cross, with a dome on pendentives topped by a lantern. It was created to commemorate King John III Sobieski's victory over the Ottoman Empire at Vienna in 1683. The chapel ceiling is covered by an eighteenth- and nineteenth-century polychrome depicting the mysteries of the Holy Rosary, scenes from the lives of Virgin Mary and Christ, Polish saints, saints of the Dominican Order, and a choir of angels. The chapel's altars are in the Late Baroque style, made of black marble with stucco decoration. In the main altar is a copy of the image from the Basilica of Santa Maria Maggiore, the so-called Rosary Madonna with Child, crowned and dressed in a robe; next to it are statues of St Pius V and the blessed Benedict IX; at the top is a Holy Trinity group. On the altar cover, a painting of Our Lady of the Rosary with Sts Dominic and Catherine of Siena can be seen.



The Church of the Holy Trinity: the Chapel of St Hyacinth

The church's most impressive chapel is the Renaissance Chapel of St Hyacinth, containing the saint's tomb, situated by the wall of the northern aisle. It is accessed by a staircase decorated with paintings by Tommaso Dolabella, a court painter of the Vasa dynasty: *The Wedding in Cana* and *The Last Supper*. The first chapel at the site was founded by Sigismund I the Old, bishops of Cracow, and the cathedral chapter between 1537 and 1543, then dismantled and rebuilt between 1581 and 1583 on the occasion of St Hyacinth's canonisation in 1595. At the beginning of the seventeenth century, it was thoroughly refurbished and given a Baroque character. The chapel is square in shape, covered with a dome on pendentives with a tall lantern, with walls in the shape of a triumphal arch with images and stucco decorations. The interior decoration, an extensive apotheosis and personification of St Hyacinth, is supplemented by a grotesque bas-relief with the layout of a candelabrum; the stucco decorations are the work of Baldassare Fontana, the polychrome of Karl Dankwart. At the centre of the chapel, the late-Baroque tomb of the saint is located. The altar was erected to replace the original wooden retable of 1543, which was first replaced by a marble tombstone. At the beginning of the seventeenth century, the tombstone was removed and the stone used for creating choir stalls and portals at the nearby Church of St Giles. The altar in its present form, created by Baldassare Fontana between 1695 and 1703, is a freestanding sarcophagus supported by four carved angels, with a statue of St Hyacinth amidst clouds and angels.

To reach the monastery, we pass under the steps leading to the Chapel of St Hyacinth and enter the so-called small sacristy, the former Gothic Chapel of the Magi (also known as the Brotherhood of the Rosary, or St Pius Chapel). We cross it, passing by the new sacristy. The monastery buildings are grouped around three garths. Garth I is the oldest and most beautiful part of the monastery, surrounded by a Gothic cloister, near which the chapter house, a hall, and a refectory, the remnant of the oldest church from the first half of the thirteenth century (with irregular limestone cubes visible on the walls of the cloisters), are located. In the cloister, old monuments, epitaphs, paintings, and portraits can be found.



After visiting the church, we continue straight ahead through Plac Dominikanów and Plac Wszystkich Świętych and along ul. Franciszkańska, and come to the Cracow Bishops' Palace, the present seat of the Curia.

The current **Dominikański Square** was a centre of trade and commerce, one of the oldest in Cracow. The settlement included the parish Holy Trinity Church, taken over by the Dominicans, along with the Church of All Saints, which is no longer extant, having been demolished in the nineteenth century, and the Franciscan Church. The settlement was bordered on the south by Okół, a settlement functioning as a suburb (the far end of ul. Grodzka going towards Wawel) and by settlements around the churches in the present area of the Main Market Square.

The Wielopolski Palace is situated in the heart of the square, where the current City Hall is located. Sculptures of former presidents of Cracow are located at the front of the building: a bust of Mikołaj Zyblikiewicz and a statue of Józef Dietl by the sculptor Xawery Dunikowski. The square is enclosed on the south by the 'Wyspiański 2000' Exhibition and Information Pavilion, where three stained-glass windows, unfinished during the artist's life, have been installed: those of Casimir the Great, St Stanislaus, and Henry the Pious.

We now come to the **Church of St Francis of Assisi** and the **cloister of the Franciscan Order**. The monks, also known as Little Brothers, were brought to Cracow from Prague in 1237 by Duke Henry the Pious. The church, funded by Duke Bolesław the Chaste and designed with a Greek cross layout, was consecrated in 1269. In the fourteenth and fifteenth centuries, the sanctuary was expanded through the elongation of the nave, enclosure of the chancel with a three-sided apse, and construction of a sacristy and side chapels. At the same time, monastic buildings were erected. After numerous fires, in 1462, 1476, 1655, and particularly in 1850, the mediaeval furnishings of the interior were destroyed, and the tower

collapsed. A major restoration gave the interior features of the Neo-Gothic style. Of particular interest are stained- glass windows and a polychrome by Stanisław Wyspiański. Above the main entrance is the window ‘God the Father – Arise’; in the chancel are windows representing the blessed Salomea, St Francis, and the four elements. Paintings in the transept and chancel primarily present floristic and geometric motives and figures: *Madonna with Child*, *Caritas*, *The Archangel Michael*, and *Casting of the Angels into Hell*.

The church possesses three chapels: that of the blessed Salomea, in which she and her brother, Duke Bolesław the Chaste, were buried; the Chapel of the Passion of Our Lord, containing a full-sized replica of the Shroud of Turin as well as the Stations of the Cross by Józef Mehoffer; and the Lady of Sorrows Chapel with a miraculous picture of the Virgin Mary.

Fragments of a floral-figural polychrome from the fifteenth century, deriving from the influence of the art of Giotto and Simone Martini, are located in the monastic cloisters, along with Baroque polychromes from the seventeenth century. There is an unusually precious gallery with portraits of Cracow’s bishops from the sixteenth century to our own times.



The Church of St Francis of Assisi and the cloister of the Franciscan Order.

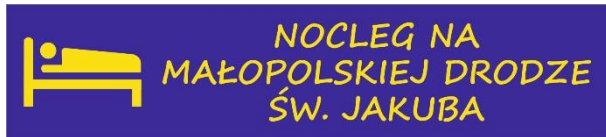
Several historical and legendary events are associated with the Church and the Franciscan Order. It is said that it was from here that Władysław the Elbow-high, disguised as a monk, fled Cracow when the city was taken over by the hostile Duke of Silesia, Henry II; in the refectory of the cloister, Jadwiga had a clandestine meeting with the Austrian archduke Wilhelm, to whom she was engaged; Władysław Jagiełło was baptised in this church in 1386 prior to his wedding to Jadwiga and subsequent coronation; the castellan Andrzej Tęczyński, having affronted the armourer Kliment, was murdered in the sacristy by townsfolk in 1461.

The Bishops' Palace is situated opposite the church, where Cracow's metropolitan Curia is located. The first bishops' residence was established in the fourteenth century on a parcel purchased from the Franciscan Order. The original building burned down in the fifteenth century and a new palace was erected in its place, expanded in the sixteenth century. Works commissioned by Bp. Piotr Tomicki and subsequently by Piotr Myszkowski were conducted by the royal architect, Jan Maria Padovano, among others. From this building, the pillared loggia on the ground floor, along with one of the portals in the cloisters leading to the bishop's apartments, has survived until our times. Another reconstruction in the spirit of the Baroque was carried out in the seventeenth century, in the times of Bp. Piotr Gembicki. A building with an irregular quadrangular layout was erected, enclosing the courtyard. The present-day portals of entry, from ul. Franciszkańska and from ul. Wiślna (formerly the main entrance to the palace), date from the same period. The west wing, from the Planty side, was added at the end of the seventeenth century, when Jan Małachowski was bishop. During the times of Bp. Jan Paweł Woronicz, a Romantic museum was established in the palace, housing, among others, the reliquary of Bolesław the Brave. At the time of Cracow's great fire in 1850, the palace sustained enormous damage. The Cracow architect Tomasz Pryliński reconstructed the palace in the spirit of the Renaissance. In the second half of the nineteenth century, a city school and the Society of the Friends of Fine Arts were situated there. The last great reconstruction took place in the years 1881–84.

In 1964–78, the Bishop of Cracow, Karol Wojtyła, resided in the palace. During his pilgrimages to Poland as Pope John Paul II, he spoke to the crowds gathered in the square in front of the palace from the window above the main gate. His successors, Popes Benedict XVI and Francis I, did the same. It is believed that the building housing the window is the world's most famous address: 'Franciszkańska 3'.



The Bishops' Palace with the Pope's window



Information about accommodation in Cracow:
www.krakow.pl/odwiedz_krakow/264,glowna.html

Etap X

Kraków (“Okno papieskie”) – Tyniec – 14 km



We turn left, going through Planty towards Wawel. Near the Cracow Seminary are two alternative routes: by way of Wawel Hill towards the Church of St James (no longer extant) or bypassing the hill and heading towards Dębnicki Bridge. These two routes converge on the banks beyond Dębnicki Bridge.

For the route bypassing Wawel Hill: from the Seminary building, we turn right towards ul. Podzamcze and proceed to ul. Zwierzyniecka. Here we turn left and pass under the bridge via the pedestrian tunnel. At the end of the tunnel, we walk down to the Vistula Embankment, which leads us to Tyniec.

We enter the premises of the Royal Castle from ul. Kanoniczna, via the so-called Herbowa Gate, and descend to ul. Bernardyńska via the Bernardyńska Gate. **The Royal Castle and Wawel Cathedral**, resting on Jurassic limestone at an elevation of about 228 m.a.s.l., loom over Cracow. This elevated hill has been a natural defence point since prehistoric times, with humans finding protection in its rocky setbacks and caves. According to the oldest legends, this was the abode of Krak, who killed a dragon and named the city after himself. From the records of Długosz we learn that Krak had two sons, Krak and Lech, and one daughter, Wanda, who, having taken over the government of the city, refused to marry a German prince and threw herself into the Vistula for the good of the country. Two of Cracow's prehistoric mounds are associated with Krak and Wanda: Krakus Mound on the Lasota hill in the Krzemionki district, and Wanda's Mound in the Nowa Huta-Mogiła district. In the beginning of the ninth century, there was a tribal settlement of Vistulans on Wawel Hill, which fell under the rule of the Polans at the end of the following century. At the beginning of the eleventh century the location began to play its role as the centre of national political power. The first pre-Romanesque sacred buildings, as well as the ducal palace, were constructed on the hill.

After 1000, when an episcopate was established in Cracow, a stone cathedral was erected at Wawel. At the end of the eleventh century, Władysław Herman began the construction of a second Romanesque cathedral, consecrated in 1142, of which only part of the Silver Bell Tower and St Leonard's Crypt have survived. The third and current Gothic cathedral was erected during the times of Władysław the Elbow-high and Casimir the Great. The former ruler was crowned in this temple in 1320. Subsequently, all rulers, with the exception of Stanisław August Poniatowski, were crowned here as kings of Poland. This

cathedral, consecrated in 1364, was constructed in the form of a basilica with three naves, using pillar and rib construction, with a short transept and an enclosed rectangular chancel and ambit. The three-span chancel, transept, main body and ambit are roofed with a groined vault with ornamental keystones. Chapels and outbuildings have grown around the main cathedral through the ages. In the sixteenth century, on the command of Sigismund the Old, the Italian architect Bartolommeo Berrecci constructed the Renaissance Sigismund Chapel, the mausoleum of the last Jagiellonians; in the seventeenth century the Vasa Chapel was erected on the pattern of the Sigismund Chapel; in the following years the chancel's ambit was elevated and the interior furnishing was changed, with the Gothic parts of the chapels being reconstructed in the spirit of the Renaissance, Baroque, or Classicism. Many renowned artists worked in the Cathedral, among others the above-mentioned Berrecci, as well as Santi Gucci and Jan Maria Padovano. At the intersection of the transept and naves, the seventeenth-century Chapel and Mausoleum of St Stanislaus was erected over the Gothic altar. Under a gilded dome supported on four pillars rests a silver coffin with the relics of St Stanislaus, covered with reliefs with floral motives, angels, and scenes from the saint's life. On the axis of the column are bronze statues of Sts Adalbert and Stanislaus, Wenceslaus and Sigismund, Casimir and Hyacinth, Florian and Ignatius Loyola. At the corners of the dome are wooden statues of the Evangelists.

The Baroque main altar was funded in the seventeenth century by Bp. Piotr Gembicki. Between the pillars is a painting of the Crucified Christ by Jan Tretka or Tommaso (known in Poland as Tomasz) Dolabella; in the finial is a statue of the Risen Christ. The vault of Frederick Jagiellon is located under the steps leading to the altar, covered with a plate bearing an image of the deceased in pontifical attire. The bishop's throne is located on the platform.

Royal tombstones are found in the Wawel Cathedral; in the main nave are the Gothic tombstones of Władysław the Elbow-high, Casimir the Great, and Władysław Jagiełło, with a Renaissance canopy, and the neo-Gothic tombstone of Władysław of Varna. In the ambit are the neo-Gothic tombstone of the queen St Hedwig and the Baroque epitaphs of Michał Korybut Wiśniowiecki and John III Sobieski; in the chapels, the Gothic tombstone of Casimir Jagiellon by Wit Stwoszcz, the Renaissance tombstone of John Albert, the last Jagiellon, and Baroque epitaphs of Vasa dynasty.

From the nineteenth to the twenty-first century, the Cathedral as a symbol of Polishness and national identity has been the place of many celebrations on the anniversaries of important events in Polish history. Under the Cathedral, national heroes are buried: Tadeusz Kościuszko, Prince Józef Poniatowski, Adam Mickiewicz, Juliusz Słowacki, Cyprian

Kamil Norwid, Józef Piłsudski, Władysław Sikorski, and the presidential couple, Lech and Maria Kaczyński.



The Wawel cathedral

The former residence of the Polish kings is situated next to the Cathedral. The first residential building was a palace dating approximately from the tenth/eleventh century, of which a hall with 24 pillars and the ruins of a tower remain. Over time, new residential and commercial buildings appeared and the fortifications were expanded. The fourteenth century brought major changes. Casimir the Great constructed a new Gothic residence during his reign. The existing buildings were grouped around an irregular courtyard partially encircled with cloisters. Władysław Jagiełło expanded the building, adding a Gothic pavilion. Following a fire in 1499, King Alexander Jagiellon and Prince Sigismund initiated a reconstruction under the direction of the Italian architect and sculptor Francisco Florentino. As of 1507, work was continued by Sigismund the Elder, who employed Bartolommeo Berrecci on this occasion. The Renaissance residence was constructed on the example of Florentine palaces, featuring a quadrangular layout and an interior courtyard with arcades and pillars. Three wings of the castle were residential; the fourth, due to the terrain, took on the character of a screening wall. Painted decorations were executed along the cloister walls, fragments of which have survived only in parts of the eastern wing. The residential interiors were extremely rich, including coffered ceilings, painted friezes, Flemish tapestries (arrases), Italian furniture, and paintings. Fire broke out at Wawel in 1595 and consumed the northern

and western wings of the residence. Its reconstruction was managed by Giovanni Battista (known in Poland as Jan) Trevano, who gave the interior a new Baroque character. When the court was relocated to Warsaw, Wawel began to decline. The Swedish Deluge wrought significant devastation. Attempts to save the residence were undertaken by John Sobieski, the ruling Saxons, and Stanisław August Poniatowski, who, during his own reign, erected a hall of columns, the work of Domenico Merlini, in classical style. When Poland lost its independence in 1795, the castle was occupied by the armies of the countries responsible for the partition. During the period of Austrian occupation, military barracks were placed in the castle and some of the buildings on the hill demolished. As of 1880, Wawel was granted to the Austrian Emperor Franz Joseph I. To save the former residence, the Wawel buildings were repurchased from the Austrians at the beginning of the twentieth century. Major restoration projects were managed by, *inter alia*, Tomasz Pryliński, Zygmunt Hendel, and Alfred Szyszko-Bohusz. During the German occupation of the Second World War, Wawel was the residence of the governor, Hans Frank. When independence was regained, restoration work in the castle was undertaken once more.

Wawel Hill is currently open for sightseeing. It is possible to visit the interior of the Cathedral, including the royal tombs and the Sigismund Bell and Cathedral Museum, and, in the castle itself, the Royal Chambers, Representative Chambers, Treasury, an exhibition of Turkish tents, and periodic exhibitions. ‘Lost Wawel’ is located next to the former fortifications; here, it is possible to admire Wawel Hill’s history and oldest buildings.



We descend from the Cathedral towards the Bernardyńska Gate. Visible on the left are the ruins of two pre-Roman churches, St George’s and St Michael’s. On the right are the Presbytery and a series of former capitular buildings, ending with the Thieves’ Tower. From the terrace, there are views of the Vistula River and Cracow; visible in the distance is the remote Camaldolese Monastery on Srebrna Góra. After crossing Most Grunwaldzki (the Grunwald Bridge), we head down towards the embankment, turn right and walk along the Vistula River as far as Most Dębnicki (Dębniki Bridge), where the optional route bypassing Wawel Hill joins the one we are taking. To reach Tyniec, we continue along the Vistula pedestrian path; on our way, we pass the Salesian Congregation, or the so-called ‘Łosiówka’.

We have very little information about the non-extant **St. James’s Parish Church** in Kazimierz. The sanctuary, which may have existed as early as in the twelfth century, was

made of stone or timber; it stood on a hill in one of the loops of the Vistula, probably with a settlement surrounding it. The first known reference to the church is in a document dated to 1313 in which Jan, the church's provost and vicar, undertakes to uphold all rights resulting from the purchase of the parcel. A second church, probably founded privately by the knightly Strzemińczyk family, was constructed of brick construction, possibly on the foundations of the original building. At one corner of the church was a square bell tower; surrounding the church was the parish cemetery, with a parish school and presbytery located nearby. The church's furnishings comprised seven altars. The next extant reference to the church, dating from 1484, confirms the existence of a nearby brotherhood of the poor. The church suffered greatly at the time of the Swedish Deluge, after which no renovation work was undertaken. Given the very poor technical state of the building, Primate Michał Poniatowski abolished the church and parish in 1783, and the church building was demolished several years later. Additionally, all traces of the sanctuary's existence were eliminated by a lime kiln established in the vicinity.

The name St James appears as well in association with another non-extant Cracow church. A sanctuary or chapel under the protection of Sts Philip and James, mentioned in a book of Cracow assessors dated to 1373, existed at the site of Kleparz. Like the church in Kazimierz, it was demolished in the eighteenth century.

After crossing the Grunwaldzki Bridge, we turn right, following the Vistula, up to the Dębnicki Bridge, and pass the modern **Manggha Museum of Japanese Art and Technology**. The building was erected on the initiative of the foundation of Andrzej Wajda, who, having received the Japanese Kyoto City Award in 1987, dedicated the prize money to the organisation of a centre dedicated to Feliks Jasiński and his collection. The building, designed by the Japanese architect Arata Isozaki and erected in 1994, houses a museum in which the art of the Far East is presented in the form of Europe's largest collection of Japanese woodcuts, from the collection of Feliks Jasiński. The museum also presents periodical exhibitions and lectures dedicated to Japanese culture.



We pass underneath the Dębnicki Bridge via the Vistula Embankment. Here the two routes meet. We continue along the Vistula Embankment until we reach Tyniec.

Past the Dębnicki Bridge, on the left, we pass the buildings of a former village, now a district of Cracow known as Dębniki. During the Second World War, Karol Wojtyła lived in

No. 10, ul. Tyniecka. On the other side of the river, where the Rudawa flows into the Vistula, we can see one of Cracow's oldest sacred buildings, **the Church of Sts Augustine and John the Baptist and the Norbertine Cloister** in Zwierzyniec, a former neighbouring village. The original church and monastery were established in the twelfth century by the ruler Jaksza Gryfita of Miechów. At the time of the Tartar invasion in 1241, the building was destroyed; only remnants of the walls survived. The building was reconstructed, only to be destroyed once more by a succeeding Mongolian invasion. In the following centuries, the monastery experienced the tragic effects of events such as the stationing of Archduke Maximilian Habsburg's army during its siege of Cracow, the Swedish Deluge, flooding of the Vistula, and fires. The present appearance of the church generally results from a seventeenth-century reconstruction, with preserved Romanesque and Gothic elements. It contains a single nave, separated from the chancel by a semicircular rainbow arch. The nave features a barrel vault with lunettes; the chancel features a cross-ribbed vault. In the interior furnishings, the Baroque and Classical styles predominate. Adjacent to the church is an extensive monastic complex clustered around the courtyard and two garths. The Norbertine nuns came to Cracow about 1158–62 from a Czech abbey in Doksany. They constitute the oldest female religious community in Poland. Two of Cracow's traditions are associated with the Norbertine Church: a traditional church fair, called Emaus, is held on Easter Monday; the Lajkonik procession sets off from the Norbertine Church towards the Main Market Square during the Octave of Corpus Christi.



The Norbertine Cloister Monastery

Continuing along the Vistula River, on the left we pass the buildings of a former royal village, which later belonged to the Order of the Pauline Fathers and which today constitutes

one of the districts of Cracow: **Dębniki**. During the war Karol Wojtyła lived at 10 ul. Tyniecka. The address 29 ul. Tyniecka is known as 'Łosiówka' from the name of the former owners, Łosiowie (Polish, meaning the Łoś family). In 1777, a hunting lodge was built here, housing a small (3 × 3 metres) private chapel. The building was bought in the nineteenth century by the Kirchmayer family. Countess Euzebia Kirchmayer married Count Wincenty Łoś, bringing the lodge (including the land) into her husband's family as dowry. In 1874 she decided to renovate the lodge chapel. In 1918 the estate was purchased by the Salesian Order, which opened the religious house of Our Lady of Immaculate Conception, which in turn housed a Middle School for Boys. The school was replaced in 1931 by an institution known as the Theologate, which operates to this day as the Higher Seminary of the Salesian Association. The Order gradually expanded the lodge, adding, in the years 1919–21, an eastern wing which today still houses the seminary chapel; the old lodge chapel serves as its vestibule. In the 1930s, two storeys were added to the lodge, and a new one-storey building was erected, containing rooms for games and entertainment; in the 1970s and 80s, the attic was remodelled and the facilities of the so-called new seminary built. It is in the latter that the Salesian Mission Voluntary Service, WDM (Education and Christian Ministry of Youth), and SALOS (Salesian Sports Organisation) operate.

In the 1930s, **the Church of Mary Help of Christians** was built within the area of the Salesian buildings. Its construction was associated with the creation of a workers' housing estate in the years 1933–35. The faithful attended holy masses and church services at the Salesian parish church of St Stanislaus Kostka or to the seminary chapel. Salesians, wishing to provide an improved Christian ministry, decided to build a new external chapel in the area of their own buildings. This was possible thanks to the generosity of benefactors, in particular the Polish Community in America (Polnia Amerykańska). The church structure was officially opened with the act of consecration on 19 September 1936. The building's superstructure was constructed before World War Two erupted: the first storey contained the sacral part, the ground floor a theatre hall. The church's interior was completed after the war and the sanctuary was consecrated by Cardinal Adam Sapieha on 4 May 1947. The church operated at first as a so-called public chapel; since 2 February 1966 it has been a rectoral church. Its name is connected with the Salesian Congregation, which had significant input in the development of the cult of Mary Help of Christians. The cult was officially approved in 1571 by Pope Pius V, when the address Help of Christians was incorporated into the Litany of Loreto. St John Bosco selected this title in 1865 for the Salesian churches then being built.

Around the church is the Biblical Garden of God, comprising three parts: the Paschal;

the Church; and Faith, Hope, and Love. It may be visited from April until November, following the Sunday mass, from 1 p.m., following prior notification.



The Church of Mary Help of Christians



Kościół Rektoralny Salezjanów p.w. Matki Bożej Wspomożenia Wiernych

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30-323 Kraków
phone 12 266 36 11
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The route continues along the crown of the embankment to the Kościuszko barrage. On the other side of the river, on the hill, we can see the remote Camaldolese Monastery; somewhat closer is the Castle in Przegorzały (currently the Jagiellonian University Institute of Polish Diaspora). This section of the route follows a paved asphalt street before returning to the embankment. We arrive at the Kolna Sport and Recreation Centre, following the kayak track; then, under the bridge, we take a paved side road leading to a beach on the Vistula, above which is the Benedictine Abbey in Tyniec. Its buildings are situated on the territory of Bielany-Tyniec Landscape Park. Here under the abbey, steep limestone slopes form the picturesque gorge of the Vistula. For centuries, Tyniec was a fortified city; its name comes from the old Polish word tyn, meaning a wall or fence.

Tyniec

The Benedictine Abbey with the Church of Sts Peter and Paul. At the site, a fortified settlement of the Lusatian Iron Age culture was located, and another town was erected when Celtic settlers arrived (II-I c. BC). The origins of the settlement are demonstrated by ancient ceramics, armaments, and jewellery found at the site, which can be admired at an exhibition at the Tyniec Abbey. The period of ancient settlement in Tyniec ends with the Migration Period in early centuries AD, when the town was burned. The site was developed again in the eleventh century with the arrival of Benedictine monks, who were brought to Poland in 1044 by King Casimir I the Restorer, and initially settled at Cracow's Wawel Cathedral. Bishop Aron, who arrived with the monks, soon became an archbishop and the first Abbot of the Tyniec monastery. The monastery was probably founded by the son of King Casimir, Boleslaus II the Generous, who had the monks settle at the Tyniec Hill in the 1070s. However, given the fact that the King was covered in shame as a result of a conflict with Saint Bishop Stanislaus, which led to the Saint's tragic death, Boleslaus is rarely mentioned as the founder of the Tyniec Monastery, and the site's foundation is attributed instead to King Casimir the Restorer. It is possible that the King Boleslaus is buried in the basement of the Abbey. The original Romanesque church was a three-aisle structure, with each aisle closed by an apse. The church and the monastery buildings were completely destroyed during the Tatar invasion of 1260. The remains of the walls of the original church, with abbots' tombs and liturgical objects (including a rare golden travel 11th c. chalice), were discovered under the current church floor. After the destruction, the church and the monastery were not only rebuilt, but greatly enlarged, and also fortified with bastions by Abbot Kosmas, with the support of Duke Leszek the Black. To this day, only the southern wall with the Romanesque portal, the foundations of the cloister and the refectory, and fragments of the architectural decoration have survived. The monastery buildings were again destroyed during the struggle for the throne of Krakow between King Ladislaus the Elbow-high, whom the Benedictines supported, and Wenceslaus II of Bohemia. The monastery experienced a period of its greatest prosperity during the reign of Casimir the Great; it provided care for the surrounding villages, and was the richest abbey in Poland. Its abbot was known as "the abbot of one hundred villages", a title which possibly reflects the monastery's endowment by King Boleslaus the Generous. In the fifteenth century, a new Gothic church was built, with the polygonally enclosed chancel extended, and a new chapter house with a double barrel vault erected in the monastery buildings. Numerous elements of the temple survive to this day: the foundations, buttresses,

chancel windows, and floor tiles. The church was remodelled again between 1622 and 1642, when it was given a Baroque character, which has survived to this day. The abbey suffered considerable destruction during the Swedish invasion of 1655-1660, and especially during the civil war during the Bar Confederation between 1768 and 1772, when it was turned into a fortress. It was from here that the Confederates started their successful campaign ending with the capture of the royal fortress at the Wawel Hill in Cracow. During the war against the Russian invaders at the end of the eighteenth century, the monks fiercely defended the monastery, but were forced to surrender due to the lack of food. After the First Partition of Poland in 1772, Tyniec became a part of the Austrian-controlled territory, and the monastery was liquidated in 1817. The abbey's demise was sealed by a great fire in 1831, as a result of which the abbey buildings were abandoned. The site was left unoccupied for over 100 years and fell into ruin. The Tyniec Hill was only returned to the Benedictines by Cardinal Adam Sapieha in 1939, when 11 Belgian monks settled here. After the Second World War, the monastery was rebuilt, and it gained the rank of an abbey again in 1969.

We approach the abbey through an alley leading along the garden wall. We pass the abbey house with two gates, and enter the inner courtyard with a seventeenth century wooden well; the courtyard is closed on the south side by one of the wings of monastery buildings. The facade of the Baroque Church of Sts Peter and Paul is flanked by two towers, and on the buttresses, the statues of the patrons of the church are situated. It is a four-span basilica-type structure with a barrel vault, with an extended four-span chancel and a nave, onto which three pairs of chapels open. In the corner between the chancel and the nave, the main double-barrel-vault Blessed Sacrament Chapel is located, accessible from the aisle. The vaults are covered with a geometric stucco decoration. In the chapel domes, a polychrome by Andrzej Radwański can be admired. Of note are the eighteenth century Baroque pulpit in the form of a boat and the black marble main altar attributed to Francesco Placidi, who is also believed to be the author of the altars in the chapels of St Benedict and St Scholastica. In the chancel, eighteenth century choir stalls with paintings depicting the life of St Benedict and the history of the Order have been preserved. Under the chancel, the remnants of the first Romanesque temple are located. On the walls, fragments of murals dating back to the early sixteenth century have been preserved.



The Benedictine Abbey with the Church of Sts Peter and Paul In Tyniec



Opactwo Benedyktynów w Tyńcu

ul. Benedyktyńska 37

30-398 Kraków

phone 12 688 54 50 or 52

Etap XI

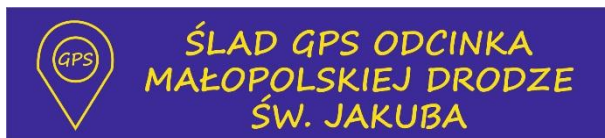
Tyniec – Sanka – 22 km



From the Benedictine Abbey in Tyniec we descend along ul. Benedyktyńska to the banks of the Vistula River. Near the Klasztor Tyniec stop of the Water Tramway and the Pod Lutym Turem bar, we turn right into ul. Promowa. We follow this street towards the highway, walk under the highway, and then turn right onto the foot and bike bridge by the Kościuszko barrage. We cross the footbridge alongside the highway to the other side of the Vistula River, then turn left. Once again we walk under the highway, along ul. Mirowska towards Piekary. On the left we pass the offices of the Cracow Vistula River Basin Management and a Shell petrol station. Along our way we pass a panoramic point of Skalki Piekarskie (Piekarskie Rocks) from which we can admire a view of the Benedictine Abbey. We reach Piekary. We pass a green square with a boulder commemorating the pacification of the village on 4 July 1943 and a signpost with the scallop shell of St James. At the crossroads we turn right and walk along ul. Tyniecka towards Liszki. After 2.7 km we reach the centre of Liszki. There is an information board for the Małopolska Way of St James by the Church of St Nicholas.

Important! *During summertime, from mid-June to mid-September, we have the option of taking the water tramway from Tyniec to Piekary.*

North-west of Liszki is a region of sub-Cracovian valleys, which constitute a specific aspect of the sub-Cracovian landscape. Sculpted in Jurassic limestone, these are karst canyons, with rocky slopes crisscrossed by side valleys. The rocks often take on fantastic shapes; some stand alone, while others are combined into long rock chains. The rocks conceal caves decorated with calcite speleothems. Winding streams often flow along the valley beds.



Ślad GPS odcinka Tyniec – Sanka

<http://pl.wikiloc.com/wikiloc/view.do?id=6306348>

Skalki Piekarskie (the Rocks of Piekary) are part of the Cracow-Częstochowa Highland. They comprise a complex of rocks which include Stróżnica and Okrażek Hills, as well as caves and grottoes. Archaeological research conducted since the 1870s has shown traces of

one of the oldest Polish settlements dating from various prehistoric periods, including some which predate the Palaeolite (approximately 120,000 BC). Moreover, remnants of a mediaeval mid-thirteenth-century settlement were discovered atop Stróżnica Hill. This settlement was associated with High Duke Konrad of Masovia, who fought to take over Cracow during the period of Poland's fragmentation of provinces.

Piekary

The town is attractively situated, with a panoramic view and a rich history reaching back to prehistoric times. For a long time it was associated with the monastery in Tyniec as an ancillary settlement. The etymology of the name derives from either the baking of bread (Polish *pieczenie*) or the numerous caves in the area (Polish *pieczara*). The oldest written sources, dating back to the turn of the twelfth and thirteenth centuries, confirm the existence of the settlement in this location as part of Tyniec. However, the first mention of a separate village, *Pekare*, was discovered in a document written by High Duke Leszek the Black in 1286. In the fifteenth century the settlement was granted the Magdeburg rights by King Casimir Jagiellon. By the end of the eighteenth century the village belonged to the parish of St Nicholas in Liszki. During the time of the Bar Confederation, Russian troops were stationed here as part of an attempt to take over the Tyniec Abbey. In the mid-nineteenth century, Piekary was bought by Alfred Milewski, who built a neo-Gothic villa designed by Filip Pokutyński. The building was surrounded by a romantic park; nearby were farm facilities, including a brick granary, a coach house, and a brewery. Currently it is a privately-owned facility, inaccessible to visitors. The Good News 2000 Educational Centre, an education and leisure complex constructed by the Father Siemaszko Foundation and run by the Congregation of the Mission, was established in the 1990s; its objective is the education of gifted youth from underprivileged communities. The centre includes the General Knowledge High School building, a sports hall, a swimming pool, a boarding house, buildings for guests, and the Church of the Nativity, whose architecture, interior decoration, and symbolic message refer to the stable in Bethlehem and the rich Christmas tradition.



Piekary: the sign-point with St James shell in center

Liszki

A village located in the region of the Cracow Gate, famous both for its long-standing tradition of carving cuckoos from wood and for its food products: *kolachs* (braided bread) baked with flaxseed oil and exquisite *Lisiecka* sausage. At the heart of the village stands a church dedicated to St Nicholas. The first mentions of the Liszki parish can be found in *Liber Beneficiorum*, written by Jan Długosz in 1325–27. The original wooden sanctuary was replaced around 1585 with a brick structure. The neo-Romanesque building we see now was erected in the nineteenth century. Among the works of art inside the church are eighteenth-century painted representations of St Nicholas and St John Cantius at the side altars and an eighteenth-century crucifix with figures of the Virgin Mary and St John. There is also a Baroque marble lavabo near the sacristy.



Liszki: the church of St Nicholas



Urząd Gminy w Liszkach

Liszki 230

32-230 Liszki

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Leaving the Church of St Nicholas in Liszki, we turn right towards Czernichów and follow ul. Św. Jana Kantego. After 300 metres we turn right into ul. Kaszowska, which we take towards Kaszów. Upon reaching road no. 780, we turn right and continue through Kaszów. After 650 m we turn right once again, into a narrow asphalt road. We pass the Decorative Shrubs and Roses Nursery and the Estal Powder Paint Shop. Past this shop, we turn left into a road which will take us to Mników. Upon reaching a crossing in the centre of Mników, we continue straight ahead, passing the Prince Józef Poniatowski Middle School on the left. At the next crossing we turn left into a road that will take us to Mników Valley Nature Reserve, a karst canyon of the Sanka River approximately 2 km long, with interesting limestone slopes and diverse vegetation. In the bend in the valley we may encounter Stations of the Cross interestingly situated, ending with a painting of Our Lady of the Rock (Polish Skalska), painted at the end of the nineteenth century on a limestone wall. Leaving the Mników Valley behind, we continue left along an asphalt road. After 1.2 km we reach a crossing and bear right slightly. At the next crossing we turn left. We enter the Zimny Dół Nature Reserve. The road leads uphill (the difference in altitude is over 100 m). We walk along an asphalt road, then turn right; at the first crossing we continue straight ahead to the centre of Sanka. At the next crossing we turn left and reach the Church of St James.



The Małopolska Way of St James: path Kaszów - Mników

Mników

The oldest information about the village, once owned by Vladimir of Mników, dates from the year 1384. In his chronicles, Jan Długosz wrote that, in the mid-fifteenth century, Mników belonged to Marcin Frykacz, of the Topór coat of arms; later it was ruled by Gabriel of Tenczyn. In 1605 the Grand Marshall of the Crown Mikołaj Wolski brought over the Camaldolese Order to Poland. He settled them on top of ‘Silver Mountain’ (Srebrna Góra) in the outskirts of Cracow, offering them the village of Mników as an emolument. The Camaldolese monks built an early-Baroque mansion which was the seat of the secular administrator of the state. In 1928, the farm, along with the mansion, was leased by a congregation of Albertine Sisters who have run their religious house at the site to the present day. Near the mansion there is the contemporary Church of St Brother Albert, which is the beginning of the Stations of the Cross leading towards Mników Valley with the picture of the Virgin Mary. In the years 1882–96 Witold Pruszkowski lived in Mników; he was a known painter, student of Jan Matejko, and a follower of the Munich School whose works can be admired in the National Museums in Cracow, Wrocław, Warsaw, and Lviv.

Inside the Mników mansion is a chapel with the image of Our Lady of the Rocks consecrated by Cardinal Karol Wojtyła. The painting of the Madonna is modelled on the one painted on the limestone rocks in a certain natural stone niche in the picturesque Mników Valley. The image of Our Lady of the Rock, several metres high, was created in 1863 by a painter and mountaineer, Walery Eliasz Radzikowski. It was here, on 27 April 1952, that Father Karol Wojtyła prayed during a hike. The young priest was accompanied by his friend, Jacek Fedorowicz. This trek was the beginning of the hikes of Karol Wojtyła, later Pope John Paul II, in Poland and all over the world.



The Mników Valley: the painting of *Our Lady of the Rock*

There are two legends connected with the painting of Our Lady of the Rock; according to one, the painting was commissioned by Countess Potocka, the owner of the nearby village of Krzeszowice. The countess, who had been fervently praying to God for the health of her little daughter who was ill, dreamed about a rock with the image of the Virgin Mary. When her daughter recovered, the overjoyed countess searched far and wide for the rock. Finding it in the Mników Valley, she commissioned an image of the Virgin Mary to be painted there. The other legend about the painting is connected with the January Uprising. Several insurgents seeking a safe place to hide from Russian troops found their way to the Mników Valley. When in their desperation they were unable to find a hiding place, a woman came to their aid, leading them to a rock cavern. After the danger passed, they wanted to thank the stranger and began to look for her; however, she had vanished. They guessed that the woman had been the Virgin Mary. To thank her for saving their lives, they painted her image on the rock wall.

In the town of Czułów (Liszki commune) is an inanimate nature reserve, **Zimny Dół**, with a surface area of 2.22 hectares, including the right slope of the valley, which contains rarely encountered rock formations resulting from karst processes. Near the reserve, a karst spring flows from a cave. In the upper part of the valley (near the red hiking trail) are contemporary karst formations. The reserve is not only a geological attraction but also a fascinating place for nature lovers. Its vegetation is natural; there are 230 species of vascular plants, of which 21 species are under strict or partial protection. Old specimens of flowering European ivy climb to the very tops of trees. The entrance to the reserve is next to the road leading from Mników to Baczyn on the crossroads next to the shrine. We can also walk along the black hiking trail from the parking lot by the Mników Valley Nature Reserve, visiting on our way the remains of a settlement dating back to the ninth and tenth centuries.

Sanka

St James's parish in Sanka is first mentioned in records concerning the collection of Peter's pence from 1325/7. Jan Długosz remarks in *Liber Beneficiorum* that the original church was built of white stone. For a short period at the end of the sixteenth century, Marcin Świerczowski, owner of the village, turned the sanctuary into a Calvinist church, ruining its interior in the process. Upon regaining control over the building, in 1618–24, Catholics remodelled it entirely. The church was re-consecrated by Tomasz Oborski, bishop of Cracow, in 1626.



Pilgrimes near the Church St James in Sanka, 23.03.2014 r.

The church is surrounded by a nineteenth-century wall, forming a quadrangle with bevelled corners, each marked with a small shrine. The west side features a square tower, built of brick at the bottom and of wood at the top, covered with a hipped roof with a small belfry. The east side of the nave is topped with a crow-stepped gable. The church contains a single nave and a narrower, short, semi-circular chancel adjacent to the sacristy. The false barrel vault was completed in the nineteenth century by Wincenty Kowalczyk and Szymon Kadłuczka, a carpenter from Frywałd. At the main altar, between a pair of columns, we can see a Baroque painting of the Madonna and Child, depicting the Virgin Mary in a silver robe. The painting, to which many votive offerings have been made due to its reputed miraculous powers, was officially crowned in 2016.



Coronation painting of the *Madonna and Child "Sanecka"* - Sanka, 22.05.2016

The chancel wall features an altar with a Baroque painting from 1793 showing St James in a silver robe. Until 1844, the painting was located at the main altar. The apostle is presented wearing a coat and holding a pilgrim's staff and a wineskin in his hands. Over his head is a luminous halo. At the altar on the other side of the wall, a painting of similar composition depicts St Anne with the Virgin Mary. The walls are covered with numerous grave markers and epitaphs, including a marble epitaph to the church's sponsor, Marcin Świerczowski, featuring his portrait painted on wood. The Neoclassical pulpit was built in 1790. To the west, two pillars support a choir. The church's original liturgical paraments are now lost, having been handed over to help the Kościuszko Uprising. The oldest surviving object inside the church is a wooden baptismal font with a brass cover, dating from 1644. In 1737, relics of St James arrived here from Rome, a momentous event in the history of the church. The relics were placed in a silver reliquary which was, lamentably, stolen. The Brotherhood of St James and John Paul II is active at the church and strives to preserve the cult of its patron saint.



Sanka: *St James* in a silver robe in the church



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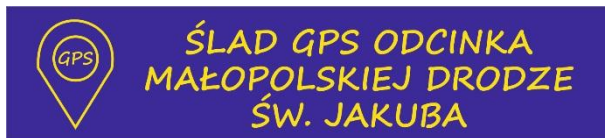
www.parafiasanka.pl/

Etap XII

Sanka – Zator – 21,5 km



Leaving the Church of St James in Sanka, we direct our steps left towards a narrow asphalt road (ul. Spacerowa). Then we turn left and walk 300 metres along a parish cemetery wall, after which we turn right (into ul. Graniczna) and continue straight ahead 700 m to a crossing. Here we turn right into ul. Górna, follow it to a crossing in the village of Głuchówki, turn left, and continue straight towards Wielka Góra Hill (385.9 m a.s.l.). At the summit is a telecommunications transmitter. We descend Wielka Góra Hill and come to a crossing in the hamlet of Wrzosey, where we turn left into a road that will lead us to the village of Brodła. We reach a crossing with road no. 780 and proceed straight ahead to ul. Na Podlas. At the next crossing we turn right (ul. Św. Floriana). After 400 m, we turn left into a road (ul. Edukacyjna, later ul. Mirowska), which will lead us to Mirów. Here, we direct our steps towards the ferry crossing of the Vistula River in Podłęże. We take the ferry to the other side of the Vistula River, then turn left, passing through Dębina and coming to Spytkowice. At the crossing before the railway tracks we turn right into a road that will take us to the palace of a prince in Spytkowice.



Ślad GPS odcinka Sanka – Zator:

<http://pl.wikiloc.com/wikiloc/spatialArtifacts.do?event=setCurrentSpatialArtifact&id=6413377>

Podłęże - Przewóz

The village of Podłęże is situated between the hills of Winnica (314 m a.s.l.) and Chełm (301 m a.s.l.). Its history dates back to the Middle Ages, when Sieciech, the voivode of Cracow, handed over the area to his son Żegota. Until the nineteenth century, it was a hamlet neighbouring another village named Mirów, owned by the Potocki family. Podłęże became famous for so-called ‘calvaries’: festivals organised by the village people to welcome back pilgrims returning from Kalwaria Zebrzydowska, where they celebrated the

Assumption of Mary. The festivities took place near the ferry transporting pilgrims across the Vistula. People sang songs to the Virgin Mary, danced, and bought food from stalls. Another place of interest is a votive shrine from the nineteenth century, erected in memory of the victims of an epidemic. Near the village, we can see an outcrop from the Jura period and currently inactive quarries. At the roadside are wooden statues dating from 1723 showing Christ as the Man of Sorrows and St John Nepomucene. A ferry across the Vistula, expediting the journey to Spytkowice, is an attraction of the village.



Ferry on Vistula River (Podłęże – Przewóz)

Spytkowice

People have lived in the vicinity of the commune of Spytkowice since antiquity. The earliest traces of settlements date back to the Neolithic period. From the fourth century BC to the fourth century AD, the land was inhabited by Lusatian, Celtic, and German peoples. As of the seventh century, Slavs began to penetrate the region and to inhabit old abandoned settlements. Probably in the eighth and ninth centuries the area was in the possession of a Vistulan tribe, then became dependent on Moravia and the Duchy of Bohemia. In the tenth century, it was subjugated by the Piast dynasty. As a border area between the regions of Cracow and Silesia, it was soon riddled with watchtowers, around which villages grew. The testament of Bolesław Wrymouth conferred the land upon Mieszko Tanglefoot, duke of Opole and Racibórz. In 1282, Władysław of Opole divided the duchy between his sons. The areas surrounding Spytkowice fell to the Oświęcim duchy, remaining a part of it until 1316. The next owner, Jan the Scholastic, turned Spytkowice into a Czech fief in 1327. When the Duchy of Oświęcim was split in two in 1445, Spytkowice became a part of the small Duchy

of Zator. In 1488, it was bought by Piotr Myszkowski of the Jastrzębiec coat of arms, castellan of Sącz. The Myszkowski family owned the town until 1617. In later centuries, Spytkowice frequently changed hands, belonging to the family of Szyszkowski of the Ostoja coat of arms (until the end of the seventeenth century), the Opaliński family of the Łódzia coat of arms, and the Lubomirski family of the Szreniawa coat of arms. From 1832 to 1945 it was in the possession of the Potocki family of the Pilawa coat of arms.

Despite its turbulent history, historical sources regarding the area are few and far between. The first historical mention of a fortified settlement called Spytkowice (Spitkowicz; Spythkowicze) dates from 1229, referring to events which took place at a grand meeting convened by the Silesian prince Henry the Bearded, and a mass during which he was abducted by Konrad of Masovia and taken to Płock. The village, a settlement providing service to the Lanckorona castle, was probably granted town rights in the thirteenth or fourteenth century. In the sixteenth and seventeenth centuries, Spytkowice became a centre of the metalworking industry, using deposits of bog iron from the nearby village of Rudnik. The town owes much of its growth to the invaluable contributions made by the Myszkowski and the Szyszkowski families. To this day, we can see the buildings they erected.

The castle, located outside the village on the Bachówka River, was originally a fortified manor house erected by Piotr Myszkowski at the beginning of the sixteenth century, partly from wood and partly from brick. His son Wawrzyniec transformed it into a brick Renaissance castle by adding two wings to the existing structure and raising the height of the corner tower. Marcin Szyszkowski, bishop of Cracow and the next owner of the property, turned the castle into an imposing Baroque residence around 1630. Today, it is a three-wing building with a square inner courtyard. The central wing of the castle once possessed galleries on the first and second floor. The facade features corner towers with tented roofs, with both towers the same height as the wing itself. To the front, a stone bridge over a wide moat leads to the entrance gate. During the war, the residence was gravely damaged and had to undergo lengthy renovation. Currently, the interior houses a branch office of the National Archives in Cracow.



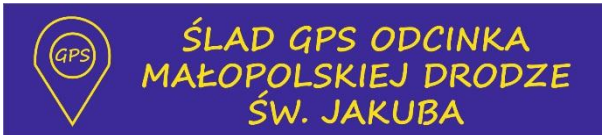
Spytkowice: the castle

At the heart of the village stands the parish **Church of St Catherine**. The site was probably the location of the wooden sanctuary from which Henry the Bearded was abducted in 1229. The present-day building was built in 1633 by Mikołaj Szyszkowski, bishop of Warmia, and completed under the supervision of Łukasz Opaliński, treasurer of Poznań, in 1683. The church contains a single nave and a two-span chancel enclosed with a semi-circular apse under a hemispherical vault. A tower with a bulbous domelike roof soars to the west; a sacristy and a treasury flank the south wall of the church. Adjacent to the north wall stands the Rosary chapel, erected in 1698. Visitors enter through the west porch under a triangular roof. The interior walls are decorated with pilasters. A three-span nave is covered with a barrel vault with lunettes, featuring the coats of arms of the Szyszkowski (Ostoja) and Potocki (Pilawa) families. The chancel arch holds a beam with a crucifix and figures of the Virgin Mary and St John. The main altar was completed by Jerzy Cymerman, a Cracow carpenter, in 1645. In the central area between the columns, a painting brought from Rome in 1646 depicts the martyrdom of St Catherine of Alexandria, patron saint of the church. Beneath the painting is a Baroque tabernacle. The chancel arch includes two side altars; the right-hand one, completed in 1753, features a venerated painting of the Madonna and Child, with the Virgin Mary wearing a robe and crown and holding a sceptre. Every Wednesday, the Madonna and Child is covered in order to reveal a painting located in the sliding panel of the altar, presenting a figure of St Joseph, completed by the Cracow painter Józef Kopaciński. The left-hand altar, made by the Cracow carpenter and woodcarver Michał Dobkowski in 1754, features a painting of the Crucifixion and a figure of St Antoni

Padewski. The remaining elements of the interior and chapel date back to the Baroque era.



Passing the palace on the right and the Ko-bo poultry slaughterhouse in Spytkowice, we turn left, and, after 100 metres, right. We cross the fields of the village of Stawy, and then, following a road between ponds, we come to the Church of St James in Palczowice.



Ślad GPS odcinka Sanka – Zator:

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Ponds near Palczowice

Palczowice

The parish of St James in Palczowice is first mentioned in 1325. Later, in *Liber Beneficiorum*, Jan Długosz refers to a wooden church from 1498 owned by the Myszkowski family. In the sixteenth century, the village was taken over by Zygmunt Palczowski, who turned the sanctuary into a Calvinist church. The original church survived until 1894, when it was replaced with a new wooden structure. The **church of St James** possesses a single nave and a narrower chancel, enclosed on three sides. To the west, a square tower with a post-frame construction holds an octagonal bell chamber under a tented roof with four turrets. The church is covered with a gabled, shingled roof with a small belfry. On the inside, nineteenth-century polychrome decorations present the Virgin Mary and Christ against a blue sky and a figure of St James with a golden halo, holding a pilgrim's staff in his hand.



Palczowice: the figure of *St James* in golden halo

At the main altar is a Renaissance painting of the Crucifixion, featuring figures of the church's sponsors, supported by two angels and a lamb crowned with a halo. Near the chancel wall are two late-Renaissance side altars from 1602–17, the left-hand altar featuring a Baroque painting of Virgin Mary, featuring the coats of arms of the Radwan and Biberstein families, the right-hand one a painting of St James.



Palczowice: the Church of St James



Leaving the church, we turn left. After 250 m we come to a crossing and turn right into ul. Grunwaldzka, which will take us to al. Kasztanowa. We turn left, cross the railway tracks and come to a crossing with national road no. 44, where we turn right. We follow the pavement along ul. Krakowska and cross the bridge over the Skawa River. We reach the crossing of ul. Krakowska and Kościuszki, where there is a statue of St Roch. We turn left into ul. Kościuszki, which takes us to the centre of Zator.



ŚLAD GPS ODCINKA MAŁOPOLSKIEJ DRODZE ŚW. JAKUBA

Ślad GPS odcinka Sanka – Zator:

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Zator: the figure of St Roch

Zator

Formerly inhabited by tribes of Vistulans, this area was incorporated into the territory of the early Piast dynasty at the end of the tenth century. The existing castle towns were located in the valleys of the Skawa, Soła, and Vistula Rivers. In 1179, King Casimir the Just decided to include them in the province of Silesia as part of the Duchy of Racibórz and Opole. The border between the duchy and the Cracow province followed the Skawa River. It was probably at that time that a small fortified settlement on the Skawa was established to protect the border and the trade route between Cracow and Wrocław. This could explain the name of Zator, which in Polish means ‘an obstacle blocking a river channel or a road’.

The village was first mentioned in 1228, as land bestowed on Klemens of Ruszcza, voivode of Opole. Klemens then offered the village to the Benedictine Sisters of Staniątki near Cracow. After the Duchy of Racibórz and Opole was divided in 1282, Duke Władysław of Opole incorporated Zator into the new Duchy of Cieszyn. Its ruler, Mieszko,

granted town privileges to the village, modelling them on the Magdeburg town rights. In the fourteenth century, Zator was a part of the new Duchy of Oświęcim; following the division of that Duchy, it became the capital of the small Duchy of Zator in 1445–1564. In 1494, the last Duke of Zator from the Piast dynasty, Janusz, sold the duchy to King John I Albert while retaining the title for the duration of his life. In a conflict over the ponds in Zator, Janusz was murdered by Wawrzyniec Myszkowski, owner of the neighbouring village of Spytkowice. As a result, Zator became a part of the Cracow voivodeship, preserving its separate rights and the title of a duchy. The town, as a crown possession enjoying privileges granted by the king, flourished, thanks to the trade and fisheries which served as the source of its wealth. However, its development was soon thwarted by wars with Sweden, frequent fires, epidemics, and years of poor harvests. As a result of the first partition, Zator fell to Austria, with the Austrian emperor adopting the title of Duke of Zator. In 1778, Austria sold the area to Fryderyk Piotr Dunin, the last *starost* (head) of the duchy. In later times, Zator changed hands between the Poniatowski, Tyszkiewicz, and Wąsowski families. Prior to World War II, it was in the possession of the Potocki family.

The town is located on the Skawa River at the junction of two trade routes, one east-west along the Vistula River (Oświęcim, Skawina, Cracow), the other north-south along the left bank of the Skawa (Wadowice, Sucha). There is a market square in the town centre, with eight streets starting at its corners. Noteworthy buildings in the square include a church and some ten to twenty nineteenth-century wooden houses.



Zator: the Church of Sts Adalbert of Prague and George

The parish **Church of Sts Adalbert of Prague and George** was first mentioned in 1292. The original church structure was replaced at the end of the fourteenth century. In later years, the building underwent several renovations. It is a brick church with a patterned facade made of cut stone at the bottom, ashlar blocks in the detail work, and glazed brick. The church contains three naves, separated by arcades. The side naves are enclosed with polygonal chapels and covered with false barrel vaults from the turn of the eighteenth and nineteenth centuries. The three-span chancel is covered with a groin vault. A Gothic portal with an ogee-arched lintel leads to a two-storey sacristy. Lancet windows are located between the buttresses supporting the construction. The west facade is decorated with a crow-stepped gable; along its axis is the entrance. To the left, a four-storey tower juts out from the façade, forming a delicate avant-corps; three storeys date from the Gothic period, while the top storey is more recent. Window tracery from the late Gothic period and an oval stone with the Leliwa coat of arms are built into the lower part of the tower. The main altar, a neo-Gothic construction made of Pińczów stone, sponsored by the countess Natalia Potocka in 1886, features a painting of the Madonna and Child, with the Virgin Mary in a robe and a crown. A Gothic crucifix from the sixteenth century hangs on the chancel wall, with a bronze baptismal font completed at the end of the fifteenth century located nearby. In addition, there are stone fragments – sculptures and architectural details – of a Renaissance altar from Wawel Cathedral. Traces of polychrome decorations remaining on the south wall of the side nave depict the Madonna and Child and scenes of the Passion of Christ in the circles below.



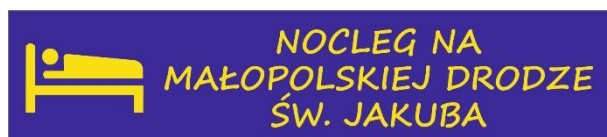
Zator: the Church of Sts Adalbert of Prague and George: *Madonna and Child*

Not far from the town centre, perched on a slope leading down to the Skawa River, stands a **castle**, once the seat of the Duchy of Zator. Built after 1455, the castle owes its present condition to a general remodelling completed in the nineteenth century by an architect named Franciszek Maria Lanci. At one time, a geometric garden surrounded the castle; a landscape garden was maintained at the foot of the hill, with the ponds of Zator extending beyond it. The castle is a rectangular two-storey construction flanked with side buildings. The entrance can be found in a four-storey avant-corps, crenellated at the top and jutting out from the central part of the façade. On the ground floor are partially-preserved rooms: golden, ivy, fern, and hunting, decorated with neo-Renaissance stucco and murals, executed by Kajetan Goliński and an Italian artist named Laiatti. The lavish furnishings have been lost, except for a marble plate with an inscription in Ottoman Turkish, stating that the Grand Vizier Ali Pasha sponsored a mosque in 1716. The layout of the second floor is symmetrical, with a large hall in the centre.

Next to the palace stands a neo-Gothic annex. A Renaissance cartouche built in its wall frames the Łodzia coat of arms of the Opaliński family. The wall surrounding the castle features architectural and sculptural details transported here from various sites outside Zator. Since 2013, the castle has been the private property of the descendants of the Potocki family.



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Accommodation in Zator: www.eholiday.pl/noclegi-Zator or www.nocowanie.pl/noclegi/Zator

Etap XIII

Zator – Bielany koło Kęt – 21,5 km



Leaving the Church of Sts Adalbert and George in Zator, we continue straight ahead. We pass Plac Kościuszki, the Main Square and then through Plac Marszałka Józefa Piłsudskiego. We pass the City Hall and the Public Library and come to a crossing with ul. Ogrodowa, where we turn left. After 100 m we turn right into ul. 26 stycznia, and then left into ul. Kongresowa. At the next crossing we turn right into ul. Palimąki and after 100 m left into ul. Mickiewicza, which will take us to a crossing with ul. Jana Pawła II. Here we turn right and continue straight ahead (ul. Jana Pawła II, later ul. Bugajska). On the left, we pass two ponds (Burkat and Górny) and come to a crossing, where we turn right. After 1.1 km we come to yet another crossing and continue straight ahead. The road will lead us to the centre of the village of Piotrowice (2.8 km). We reach a crossing in Piotrowice, where we continue straight ahead. As soon as we pass Equestrian Sports, we turn left into ul. Wrzosowa. At the next crossing we walk straight towards yet another crossing, where we make a sharp right turn and continue on to Dalachowice, a hamlet associated with the village of Polanka Wielka. Through the next two crossings we continue straight ahead to Osiek. Here we come to a crossing and turn right into the road that will take us to the Church of St Andrew in Osiek.

Osiek

The history of Osiek can be traced back to the Middle Ages. The name *Ossech* is first mentioned in a source from 1278, and the village of *Ossek* is listed in records of the collection of Peter's pence from 1326. The name may be related to defensive structures protecting the border or the trade route running along the village, which were built using tree trunks called *osieki*. Initially a property of the crown, Osiek was later incorporated into the Duchy of Oświęcim. It was returned to the crown in the mid-fifteenth century, then sold in 1504 to Baltazar Dębowski (Kornicz coat of arms), thus becoming private property. The village changed hands in subsequent centuries until finally coming into the hands of Baron Oskar Rudziński of Rudno (Prus III coat of arms) who encouraged the development of agriculture, fisheries, and animal husbandry in the village and who built a distillery, a brewery, and brickworks. Osiek remained in the hands of the Rudziński family until 1940, when the Germans deported the owners along with most of the village's inhabitants.

In the middle of the village stands the wooden **Church of St Andrew**, formerly a parish

church, now a museum. Sponsored by Seweryn Boner in 1538–49, it probably replaced an earlier sanctuary. The church was first expanded in the beginning of the seventeenth century to include a tower, and then in the eighteenth century to include a roofed open-air gallery and a new sacristy. Currently, it is a framework church with a square nave, a multilaterally enclosed chancel, and a surrounding open-air gallery. A small belfry juts out of the double-ridged shingled roof covering the nave. A tented roof crowns the bell chamber at the top of the tower.



Osiek: the wooden church of St Andrew

The interior possesses a flat ceiling covered with eighteenth- and nineteenth-century polychrome decorations, which include representations of the Holy Trinity (in the chancel), fifteen Mysteries of the Rosary on sheet metal, and the Archangel Michael slaying the devil (in the vestibule). A Rococo altar features a painting of the Annunciation and a portrait of St Andrew, patron of the church. Formerly, the Annunciation was part of the sliding panel which usually covered the high altar, while the altar itself featured a painting of the Entombment of Christ, displayed only on special occasions. One of the unusually valuable objects in the interior is the eighteenth-century boat-shaped pulpit.



Osiek: boat-shaped pulpit (XVII w.) in the Church of St Andrew

On the rood beam is a sculpture group representing the Passion of Christ, flanked by two seventeenth-century side altars. The left-hand altar features a painting of Our Lady of Piekary from 1700 with sculptures of Sts Andrew the Apostle and Stanislaus; the right-hand altar features an early-Baroque painting of St Charles Borromeo. On the walls are numerous epitaphs commemorating former owners of Osiek, the oldest dating from the sixteenth and the most recent from the eighteenth century. A sixteenth-century stone baptismal font is the most valuable object in the interior.

At present the role of parish church is filled by a new church, built in 1904–08 in the neo-Gothic style. Another surviving structure in the village is an eighteenth-century palace, remodelled in Oriental style by the Larisch family and designed by Franciszek Maria Lanci. It is surrounded by a landscape garden scattered with Classical and Neo-Gothic buildings.



Pilgrims in front the Church of St Andrew; Osiek, 6.04.2014



From the Church of St Andrew in Osiek we walk south along ul. Kościelna to a crossroads with ul. Główna. We cross the bridge over the Osieczanka River and turn right at the crossing. Passing the Municipality Offices and Kazimierz Jędrzejewski Middle School, we come to roundabout at which we turn left into ul. Karolina. We continue straight ahead to a crossing with ul. Spacerowa, where we turn right. Then we continue straight ahead through the next crossing. We walk between ponds and reach a crossing with regional road no. 948 (Oświęcim–Żywiec) and the village of Bielany near Kęty. At the crossing we continue straight ahead, coming to the Shrine of Jesus the Suffering in Bielany.

Bielany koło Kęt

In 1493, the independent **parish of St Matthias** was established. In the seventeenth century, the original chapel was replaced by a new wooden church. A painting of the patron saint of the parish once hung at the high altar. In the middle of the eighteenth century, Anna Rossocka of Graboszyce sponsored a chapel, which was built adjacent to the church. The parish is known for its representation of Christ as the Man of Sorrows, painted on canvas in the seventeenth century by an unknown artist. The arrival of the painting in Bielany is shrouded in mystery. According to tradition, it was fished out of the Soła River and placed in the chapel. From the beginning, the painting ‘demonstrated signs of the Passion of our Lord’, which influenced the development of the cult of, and pilgrimages to, the miraculous painting. At the end of the eighteenth century, Zofia Dunin *née* Małachowska, wife of the *starost* of Zator, made a significant contribution to the construction of a new brick sanctuary, which took more than 30 years. The church was consecrated in 1833 and has survived to the present day. It contains a single nave and a semi-circular chancel, with an imposing tower overlooking the west facade. The church boasts a lavish interior. A barrel vault covers the three-span nave; pilasters decorate the walls. Pillars supporting the choir form eye-catching arcades. The chancel is crowned with a dome on pendentives. The wooden Baroque altar, divided into three panels, fills the entire apse. Gilded columns surround a miraculous painting of Christ after the Flagellation placed in the middle, presenting Christ in a silver robe and a crown of thorns against the brown background. Christ holds a reed in His tied hands; a luminous halo floats over His head.



Bielany kolo Kęt: the Diocese Sanctuary of Lord Jesus the Suffering, the painting *Christ after the Flagellation*

The piece, painted on a canvas measuring 180×120 cm, is covered by a painting on a sliding panel of Our Lady of Sorrows holding a sword. The side altar on the right presents ‘moving pictures’ of Sts Urban and John Nepomucene, with St Adalbert of Prague at the top. On the opposite side is a painting of Our Lady of Consolation, sponsored by the priest A. Gralewski in the nineteenth century. Next to it, a wooden altar presents the Descent of the Holy Spirit, with a painting of Sts Peter and Paul on the sliding panel and of St Helen at the top. The nineteenth-century Stations of the Cross on the walls were painted by Piotr Bohun. The pulpit, located near the chancel wall, is decorated with figures of the Evangelists. A golden halo crowns the sounding board above it. The entire interior is covered with contemporary polychrome decorations featuring floral and geometrical motives, inspired by Secession art. Roundels of the Apostles embellish the vault.



Bielany kolo Kęt: the Diocese Sanctuary of Lord Jesus the Suffering

In 1974, the Church in Bielany received the privilege of granting jubilee indulgences from Cardinal Karol Wojtyła; this was confirmed in 1999. Based on a decree of Bishop Tadeusz Rakoczy, dated 12 March 2000, it was declared the Diocese Sanctuary of Lord Jesus the Suffering.



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Etap XIII

Bielany koło Kęt – Bielsko-Biała– 17 km



From the church in Bielany, we follow the signs to Wilamowice. We have approx. 5 km to walk. Approximately 500 m from the bridge, we turn left and follow an asphalt road for approximately 1.5 km in the direction of Zasole Bielańskie. There, we again turn left, walking along the pavement for approximately 2.5 km. Once again we bear left slightly; after 500 m we turn right and immediately right once again. We reach the centre of Wilamowice along ul. Sobieskiego, passing residential buildings and the Volunteer Fire Brigade. At the end of the street we turn left and find ourselves in the square, with the church building visible straight ahead of us.



Wilamowice: the Church of the Holy Trinity

Wilamowice

Wilamowice is located on the border of the Silesian and Wilamowice Foothills, forming part of the Little Beskids. It was established in the thirteenth century by settlers from western Europe, specifically Flanders and Frisia. The town takes its name from William, its first *lokator* (a contractor hired by the landowner to survey and apportion land at a new settlement), probably a Scotsman. The settlement is first mentioned in records of the collection of Peter's pence from 1326. It is listed as *Novovillamowicz*, which suggests that the parish of St Stanislaus may have been established here earlier. In 1315, the village became a

part of the Duchy of Oświęcim, which became a Czech fief after 1327. In the sixteenth and the seventeenth centuries, it remained a burgeoning centre of Calvinism. Jan Przykowski, owner of Wilamowice and an Arian, abolished serfdom throughout his land, as he believed peasants to be ‘creatures of the same Creator’. Town rights were granted to the village and a market day was fixed in 1818, a memorable year for Wilamowice. Citizens of the new town relied on trade and crafts, particularly weaving, to earn their livelihood. In the interwar period, Wilamowice became a part of the new Polish state. It was at that time that the construction of a new neo-Gothic church **the Holy Trinity** was initiated. The church was finally completed in the 1980s, with the erection of an imposing tower, seventy-two metres high. The interior holds a marvellous main altar twelve metres high, designed as a triptych, with the Last Supper in its central panel. All of the altars in the church were sculpted by Kazimierz Danek.



Wilamowice: the main altar

The Church of the Holy Trinity in Wilamowice is the Diocese Sanctuary of St Józef Bilczewski (1860–1923), the archbishop of the Latin rite in Lviv and a rector of Lviv University, canonised by Pope Benedict XVI on 23 October 2005 in Rome. Józef Bilczewski was born in Wilamowice (26 April 1860). It was here as well that he attended a folk school in the years 1868–71. The sanctuary contains a chapel of St Józef Bilczewski with a painting representing the saint and his relics.



Wilamowice: the chapel of St Józef Bilczewski in the Diocese Sanctuary

Interestingly, the people of Wilamowice used to speak their own language, an ethnolect called Wymysorys (Vilamovian, Wilamowicean) which combines various elements of Dutch, Scottish, Frisian, Low Saxon, and Polish. It was in use until 1945, but is spoken now by only about seventy people. The ethnolect is a cultural legacy of the town's settlers, who arrived from western Europe and continued to live in isolation, cultivating their own traditions. In 2007, the language was listed in the register of world languages kept by the US Library of Congress, where it was assigned the code ISO 639-3 with the abbreviation 'wym'. Flemish influence pervades not only the language but also local folklore and garments.



From the church in Wilamowice we follow a road (ul. Paderewskiego) in the direction of Bielsko-Biala through Piszczowice for 4 km. We pass a health centre, a bank, and a Biedronka supermarket before coming to a roundabout, where we continue straight ahead. The pavement ends after the roundabout and we walk along the shoulder of the road to the border of Piszczowice, passing ponds on both sides. After we pass the sign, the pavement begins again, leading us to the church in Piszczowice.

Piszczowice

The origins of the village can be traced back to the Middle Ages, as the settlement is first mentioned in records of the collection of Peter's pence from 1326. Several years later (in 1335) it became a parish town whose jurisdiction also covered the nearby village of Hecznarowice. Jan Długosz lists the parish of *Pyszczowicze* in the Book of Endowments

(*Liber Beneficiorum*) of churches in Małopolska. The settlement takes its name from its owners, the Pisarzowski family, who ensured its development and kept the local **Church of St Martin** in good condition. In the fourteenth century, the village was granted Madgeburg rights and in times of the Reformation, the church belonged to the Calvinists. Pillaged after the wars with Sweden, it was later rebuilt by people who venerated the church's painting of Our Lady of Scapular. The Marian cult was developed by the local brethren of the Scapular and of the Rosary. When the original church burnt down in 1965, the venerated painting of Our Lady of the Scapular miraculously survived the fire. In the 1970s, it was moved to a new church designed by Zbigniew Zgud and consecrated in 1973.

The painting is an example of a *Santa Conversazione*. The Virgin Mary stands on a crescent, holding the naked Holy Child on her right arm, clearly visible against the golden background with an engraved floral ornament. Jesus raises one hand to give a blessing and holds an apple in the other. The Virgin Mary is dressed in a brocade dress and has a buckled coat thrown over her shoulders. She wears a golden crown and her long hair flows down her back. On her right, St Urban, dressed in papal robes with a tiara on his head, holds the three-tiered cross of the papacy and a book in his hand. On the left, St Martin stands with a coat folded over his arm, cutting a piece of cloth to help a beggar who is kneeling next to him. Halos surround the heads of Mary, Jesus, and the saints. The painting is an example of art of the Cracow school from the beginning of the sixteenth century. Art historians agree that it used to occupy the central panel of a triptych from the late Gothic period.



Pisarzowice: *Santa Conversazione*

The former church of St Martin in Piszczowice was a wooden structure with a tower on its western side. Originally, it had a rectangular nave and a multilaterally enclosed chancel. In the seventeenth century, the nave was extended and widened. The chancel was covered with a false barrel vault, the nave with a flat ceiling. The Crucifixion, the Virgin Mary, and John the Evangelist were displayed on a beam in the rood arch. The interior has changed over the centuries; when the church burnt down, it consisted mostly of objects from the turn of the seventeenth and the eighteenth centuries. The high altar featured the central part of a sixteenth-century triptych with a representation of the Madonna and Child surrounded by saints.



We set out from the church in Piszczowice towards Hałcnów. We follow the road between buildings, using the pavement, although in places the pavement ends and we walk along the shoulder of the road once again. We reach the shrine in Hałcnów after approximately 5.5 km.

Hałcnów

The fifteenth-century village of Hałcnów, now formally a part of the city of Bielsko-Biała, is known for its **sanctuary dedicated to the Visitation**. However, what made it truly famous is a figurine of Our Lady of Sorrows holding the dead body of Christ in her arms. The miraculous Pieta figurine, situated in an oak tree, was first mentioned in 1764. Written sources from the local manor house of the Pruszczyński family comment on the flocks of pilgrims who visited the figurine to ask for mercy or a cure, and to thank it for the gifts they had received. According to the records, the figurine once fell from the tree during a violent storm. It was found by Michał Chrapczyński from Kęty, who first decided to take it home but then, struck by pangs of conscience, brought the venerated figurine back to the tree. During the next storm, the figurine once again fell to the ground. This time, the village people took it to the owner of the village, Pruszczyński, and asked to place the figurine in the chapel at the manor house. Since the Pruszczyński family was well aware of the veneration inspired by Our Lady of Sorrows, they decided to build a small chapel for it next to the oak. As the cult gained momentum and the number of votive offerings increased, a new church was erected in 1777–84 and consecrated in 1825. In 1844, Pope Gregory VI gave it permission to grant plenary indulgences on 2 July, when the Visitation of Mary is celebrated. In recognition of the veneration it inspired, the miraculous figurine of Our Lady of Sorrows was crowned in 1926. Unfortunately, the golden crowns were stolen. The worshippers financed new ones,

and another coronation was held at the village ten years later. At the end of World War II, artillery fire destroyed the church, along with the miraculous figurine inside. Yet again, the worshippers joined forces to rebuild their sanctuary. The construction took two years and, in 1948, a copy of the figurine of Our Lady of Sorrows was ceremoniously placed in the high altar. The sculpture depicts the Virgin Mary standing, holding Christ's hand and supporting His body with her right arm. The body of Christ, clad in a perizoma, bears no signs of suffering except for the spear wound in His side and the nail wounds in His palms. Both the Virgin Mary and Christ are crowned.

In later years, the Hałcnów church was enlarged. Two additional chapels were built adjacent to the main nave: the Chapel of Mercy and the Chapel of St Judas Thaddaeus. The old cult of the figurine reached its apogee when the Pieta was crowned with papal crowns in 1993. In 2016, the church was given the title of *basilica minor*.



Hałcnów: the miraculous figurine of *Our Lady of Sorrows*



From the shrine in Hałcnów, the route takes us along ul. Wyzwolenia. We turn left at the roundabout and continue straight, crossing over the highway. The road then descends to road no. 940. We turn left at the lights and, continuing straight ahead for approximately 2.5 km, we reach the most significant church in the former town of Biała: the Church of Divine Providence.

As we approach Halcnów and Bielsko-Biała, we will pass through the Silesian Foothills. Leaving Bielsko-Biała, we see Ganges Mountain on the horizon, part of the Barania Góra range, which also includes the Klimczok range with the visible peak of Szyndzielnia (1026 m a.s.l.) and the western slope of the Little Beskids (Mikuszowice). In Bystra we can see the eastern slope of the Silesian Beskids, including the Klimczok range (1117 m a.s.l.) and, in Mieszna, the Wilkowicka Gate. While continuing on to Szczyrk along the Żylica River, we will continue to see the Barania Góra range, which includes the Skrzyczne range (1257 m a.s.l.)

Bielsko-Biała

The city is situated at the foot of Mount Szyndzielnia and Mount Kozia in the region of the Silesian Foothills on both banks of the Biała River. It was officially established by joining the town of Bielsko (then in the Katowice voivodeship) and the town of Biała (Cracow voivodeship) in 1951.

In the area of **Bielsko**, an old fortified settlement, including the parish church of St Stanislaus the Martyr, existed as early as in the twelfth century. The settlement was inhabited by weavers. In 1263, the village of Old Bielsko (the Duchy of Cieszyn) was granted Magdeburg rights. In 1327, Casimir I, duke of Cieszyn, vowed fealty to John of Bohemia, while preserving autonomy on his territory. At the time, the town witnessed an influx of mostly German settlers, who built the suburbs of Bielsko (Górne, Dolne, Żywieckie). In 1424, the parish seat was moved from Old Bielsko to the new town of Bielsko. Even though the main religion of Bielsko was Catholicism, in 1545 Wenceslaus III Adam of Cieszyn imposed Lutheranism on the entire Duchy of Cieszyn. Internal conflicts in the Duchy led to the establishment of 'independent' states in 1572. Bielsko became first one of those states, then the capital of a separate Duchy of Bielsko (which existed until 1848). At that time, the town was owned by Karol Promnitz; many of its inhabitants were German. The town specialised in crafts, particularly weaving and pottery. Flax, originally used as basic raw material for weaving, was soon replaced by wool, available thanks to widespread sheep husbandry in the areas of Cieszyn and Żywiec. Bielsko enjoyed the privilege of labelling its goods with an original town mark. In Europe, its products competed with those of Opava and Krnov (Bohemia). The weaving industry was further developed by subsequent town owners, including the Sułkowski family (from 1752). In the nineteenth century, the introduction of new machinery (spinning frames, carding engines) created a real boom within the textile industry. These innovations contributed to an increase in population and changes in the urban

landscape. Particularly in the suburb of Dolne, factory owners built impressive townhouses, villas, and administrative buildings inspired by the fashionable Secession style and by historicism. They have remained the town's pride and joy.

The neighbouring settlement of **Biała** also owes its growth to the weaving industry. It was a hamlet neighbouring the village of Lipnik until 1613, when it became a separate rural municipality. In 1723, King Augustus III conferred town rights upon the village. A few years later, he granted Biała the privilege of establishing its own guilds of artisans. Following the first partition of Poland in 1772, the town fell to Austria. The opening of the first textile factory in Biała at the beginning of the nineteenth century marked the decline of the traditional weaving industry. Starting in 1820, the city was included in the Prussian Partition for several decades. As a result, it was inhabited mainly by Germans. Thus, in the interwar period, it was the most German town of the region. In 1925, Biała was expanded to include the rural municipality of Lipnik and changed its name to Biała Krakowska.

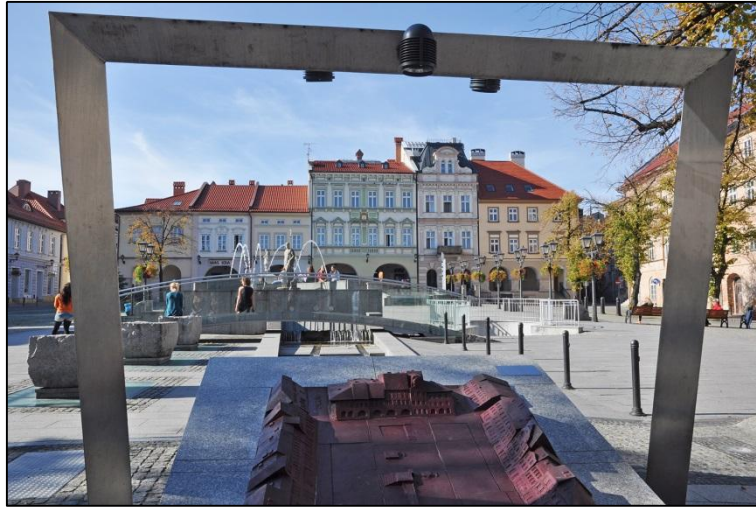
The first fusion of two towns into one (named *Bielitz*) took place during the occupation in 1941. Ten years later, the second fusion resulted in the establishment of Bielsko-Biała.



The history of Bielsko has its roots in the Old Town, which is currently the most important historical area of Bielsko-Biała. The Old Town is not located along the Way of St James. To reach it from the Church of Divine Providence, we follow ul. Stojałowskiego for about 1 km to reach the castle, located in Plac Bolesława Chrobrego. We take ul. Orkana and go uphill, turn left into ul. Słowackiego, and come to the old market square of Bielsko. In the middle of the square stand a sculpture of St John Nepomucene and the remains of the town scales. From the square, ul. Klasztorna leads us to the cathedral of St Nicholas. After visiting the site, we take ul. Wzgórze to return to ul. Orkana Street and Plac Bolesława Chrobrego. Then, we retrace our steps along ul. Stojałowskiego in order to ultimately return to the Church of Divine Providence and to the Way of St James.

The Old Town is located on Wzgórze Miejskie (the Town Hill), which is characterised by natural defensive qualities. Its streets start at the market square in the centre. Due to frequent fires, most of the original wooden architecture was replaced in the seventeenth century with stone townhouses. The buildings we see now were erected in the nineteenth century. In the middle of the market square stand a sculpture of St John Nepomucene and the remains of the old town scales. Beginning in the fourteenth century, Bielsko had defensive walls with fortified towers and three gates, which were repeatedly destroyed and rebuilt, then finally

demolished at the end of the nineteenth century. Only a small fragment in ul. Orkana has survived.



Bielsko-Biala: Old Town - the Market Square

Not far from the market square, there is a **cathedral dedicated to St Nicholas**. It was built in the Gothic style in 1443–47, when the Bielsko parish was established under the Wrocław diocese. The construction was sponsored by Wenceslaus I of Cieszyn. St Nicholas, patron saint of merchants, was selected as the church's patron saint because Bielsko was a stop on the trade route between Cracow and Moravia. During the Reformation, Bielsko included a strong Protestant community, and so, beginning in 1559, the church was used by Lutherans. It was returned to the Catholics in 1630. However, not even thirty years later a fire burnt the city to the ground along with the church. It was then rebuilt and expanded by Baron Juliusz Sunnegh, owner of the town. However, as the cathedral was later destroyed in the fires of 1750, 1808, and 1836, its appearance has changed. Currently, it is a showcase for architectural styles ranging from the Gothic era to the Modernist period, with the chancel retaining the oldest parts.

The church is dominated by a monumental bell tower, 61 metres high, flanked by two smaller towers. In the vestibule, there is a portal depicting Christ, the twelve apostles, St Nicholas, St John Nepomucene, and St Hedwig. The interior consists of three naves under a barrel vault. The four-span chancel is elongated and enclosed with a semi-circular apse. Pilasters decorate its walls. Adjacent to the chancel is the Sunnegh family chapel, housing a venerated seventeenth-century painting of Our Lady of Częstochowa. The chapel's interior is

covered with geometrical polychrome decorations and roundels with saints; the Last Supper is depicted on the chancel wall. The high altar features a nineteenth-century triptych: St Nicholas, surrounded by angels, occupies the centre, St Paul and Father Albert Chmielowski are depicted in side panels, and symbols of the Evangelists embellish the corners. The painting below the middle panel shows a group of sailors saved by St Nicholas from drowning at sea. The cathedral catches the eye thanks to its beautiful stained-glass windows depicting the Stations of the Cross and scenes from the lives of Jesus, the Virgin Mary, and Joseph.



Bielsko-Biala: the castle of the Sulkowski

Not far from the cathedral stands **the castle of the Sulkowski** family, erected in the fourteenth century as the seat of the Piasts of Cieszyn thanks to Przemyslaus I. As a part of the Bielsko defence system, it protected the border between the provinces of Małopolska and Silesia (and between Poland and Bohemia as well). In the sixteenth century, the castle was remodelled, becoming a manor house, the administrative centre of an independent state, and the seat of its owners: the German families of Promnitz, Schaffgotsch, Sunnegh, Solms, and Haugwitz. In 1752, the state was granted the title of the Duchy of Bielsko, ruled by Duke Aleksander Józef Sułkowski. The Sułkowski family owned the castle and various sites around the city until 1945. As a result of numerous renovations, the castle has lost its original appearance and style. Currently, it is a museum.

The former town of Biała

The history of **the Church of Divine Providence** in Biała, which dates back to the

beginnings of the eighteenth century, is inextricably linked with Baltazar Dymek, once the wealthiest textile merchant in Biała, as well as the city's mayor. Legend has it that Dymek had a vision of a miraculous heavenly light. He built a cross at the site of his vision and later, during the Swedish invasion, barely escaped death from the hands of a Swedish soldier at the same location. To thank God for His mercy, Dymek decided to build a small chapel, giving it the name Divine Providence. The chapel was later destroyed by the Protestants, who composed a substantial community in Biała. In 1760–69, the brick church of St Ignatius of Loyola, designed by Jan Józef Polaczek, was erected at the site. The church, sponsored by Henryk von Brühl, the *starost* (head) of Lipnik, was offered to the Jesuits, who strove to convert the Lutherans of Biała to Catholicism. In 1789, a parish was established at the church. Three years later, the sanctuary was consecrated and its name changed to the Church of Divine Providence. Originally, the church possessed a square nave placed between two smallish towers. In the nineteenth century it was renovated (twice) and expanded: the nave was extended and surrounded by side galleries, and the choir was widened. The facade was also remodelled as a two-storey structure, crowned with a segmental pediment. The lower storey is embellished with pilasters and recesses. The upper storey features a clock. The vestibule runs along the axis of the facade, crowned with a semi-circular window with a segmental pediment. Two high towers soaring at the sides are crowned with transparent roofs.



Bielsko-Biała: the Church of Divine Providence

To complete the remodelling of the church, the Gethsemane Chapel was built in its north wing. Currently, the structure possesses a single nave and a chancel enclosed with a semi-circular apse. The interior is crowned with a barrel vault covered with figural and floral stucco decorations. The apse features representations of Polish saints.



Bielsko-Biala: the main altar in the Church of Divine Providence

At the high altar is a painted scene of the feeding of the multitude, flanked by two gilded columns with angels sitting at the imposts. Sculptures of saints emerge from between the columns: St John the Baptist to the left, Sts Paul and Zachary to the right. The central part is occupied by a boat-shaped Rococo pulpit, decorated with a representation of Jonah in the mouth of a fish. Opposite the pulpit is a sculpted eighteenth-century baptismal font presenting (from the bottom) the Baptism of Jesus at the Jordan River, the Holy Spirit, and God the Father surrounded by angels. The west side of the nave features four neo-Baroque altars and statues of saints, some of which were sculpted at the atelier of Ferdinand Stuflesser in the Tyrol. Two other nineteenth-century altars are located in side galleries. The Stations of the Cross, painted by Peter Bohúň, hang on the walls. The rest of the interior, i.e. the organ and the confessionals, dates back to the 1880s.



**NOCLEG NA
MAŁOPOLSKIEJ DRODZE
ŚW. JAKUBA**

Parafia p.w. Opatrzności Bożej w Bielsku-Białej

Pl. Opatrzności Bożej 19

43-300 Bielsko-Biała

Tel. 33 814 59 59

Contact: Andrzej Mojżeszko, parish priest

Important: The parish buildings offer accommodation and luggage storage if needed.



Upon reaching the Church of Divine Providence, we can take a break and walk around the old town of Biała. Many secular buildings, as well as the Evangelical Church of Martin Luther located in the vicinity, are certainly worth a look.

We leave the church and proceed across a garden square. Then, we take ul. Szkolna and continue straight ahead until we reach ul. 11 Listopada. This is the old Kaiser-Chausse built in 1775–85, a continuation of the Imperial Route which led throughout Austrian territory, passing through Cieszyn, Biała, Kraków, Tarnów, Rzeszów, and Przemyśl and ending in Lviv, traced along an old trade route used to transport salt from Wieliczka and Bochnia to Moravia and Bohemia in the Middle Ages. Eighteenth- and nineteenth-century houses, erected in the Josephinist style, border ul. 11 Listopada from both sides. At Plac Wolności, once the town centre of Biała, we find the Pod Orłem (literally: Under the Eagle) Hotel, once an inn constituting a stop along the Imperial Route. However, the original building was replaced with the present edifice, erected in 1905 at the initiative of Jakub Gross, owner of a vodka and liqueur factory. The facade, which catches the eye with its pilasters, medallions, and vases, is crowned with a segmental pediment featuring a sculpted eagle surrounded by cherubs. Inside, we can admire a ballroom with a neo-Renaissance plafond and lavish stucco decorations. We leave the Pod Orłem Hotel and continue our journey along ul. 11 Listopada, coming to Plac Wojska Polskiego (Polish Army Square). In the near right-hand corner is the Pod Żabami (literally: Under the Frogs) House, one of Bielsko-Biała's most delightful buildings. The structure was completed in 1903 in the Secession style at the initiative of Rudolf Nahowski, whose winery occupied the building. The facade of the three-storey townhouse imitates timber framing. At one corner is a false tower with an imposing cornice. Two sculpted frogs in tailcoats sit above the entrance from ul. Targowa. One is playing the mandolin; the other, leaning against a barrel, holds a wine glass and a long pipe in its hands.

The entire facade is riddled with reliefs of insects, plants, and geometric shapes. Opposite the Pod Żabami House is the Evangelical Church of the Augsburg Confession dedicated to Martin Luther.

Many inhabitants of Biała belonged to the Protestant community. After the Holy Roman Emperor Joseph II issued the Patent of Toleration, granting civil rights and full freedom of worship to Protestants and Orthodox believers, the Evangelicals established their own parish in 1782. The construction of a brick Neoclassical sanctuary was completed in 1788. The newly built **Evangelical Church** of the Augsburg Confession dedicated to Martin Luther replaced an earlier wooden sanctuary.

The church possesses a single nave with two-storey galleries supporting the barrel vault. The altar, located in the apse, is a semi-circular pedimented portico supported by four Corinthian columns which stand behind the statues of the four Evangelists. The altar features a painting of Christ in the Garden of Gethsemane by Dornhäuser, an artist from Vienna. The Eye of Divine Providence watches over the structure from the pediment. The pride and joy of the sanctuary is its organ, with moving figurines and 1,550 pipes, completed at the atelier of Karol Kuttler in Opava.

*We leave ul. 11 Listopada and turn into ul. Ratuszowa, which will lead us to the neo-Renaissance **Town Hall** erected in 1895–97.* The authorities of Bielsko, having decided that the old town hall failed to fulfil its representative function, announced a contest for a new design, which was won by Emanuel Rost. The location of the town hall was changed as well; the new site was not far from the Lipnik manor house, the old seat of the Lipnik *starostwo*. The building itself is a three-storey rectangular structure, with an avant-corps protruding from the central part of the facade. The entrance forms a three-part loggia supported by arches, with a balcony above. The upper part of the avant-corps is decorated with pilasters in an imposing order. The triangular gable features volutes and Dutch Renaissance obelisks. A statue of Plutus (the god of wealth) and Eirene (the goddess of peace), who is holding a horn of plenty, occupies the niche. The cartouche above them features a bee, the symbol of industriousness. The entire avant-corps is covered with ornaments in the Dutch style: cartouches, crests, curtains festooned with flowers, human figures, palm leaves, and laurel leaves. Two smaller avant-corps jut out from the facade at the corners. A domelike roof with a spire crowns the clock tower, where the observation deck is located. The tower, soaring above the town hall, was a symbol of the city's independence and self-government. The whole structure is covered by a mansard roof.

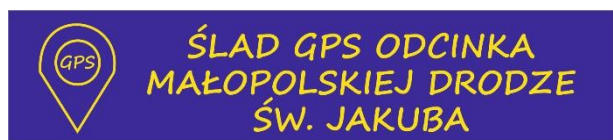
Etap XIV

Bielsko-Biala – Szczyrk – 16,5 km (317 km)



We leave the town hall, the current residence of the president of Bielsko-Biala, and continue along ul. Stojalowskiego, to find ourselves once again at the Church of Divine Providence. Now we can continue our journey towards Szczyrk, looking for scallop shells marking the Way of St James. We start from Plac Opatrzności Bożej (Divine Providence Square), turn left, and cross ul. Broniewskiego, then proceed through the Śródmiejskie residential area to reach ul. Dmowskiego. We turn left, cross a roundabout (ul. Kollątaja/Dmowskiego), and come to ul. Sempołowska. We proceed straight across the railway crossing and another roundabout (ul. 1 Maja/PCK), finally turning left into ul. Leszczyńska at the next roundabout. We proceed along ul. Leszczyńska for about 1 km, passing a military unit, a mall (Gemini Park), Karczma Rogata (Rogata Inn), and a warehouse. We turn onto ul. Gen. Maczka, pass another warehouse and a restaurant (Blu), then turn left into ul. Kolejowa (following the yellow arrow on a post), which runs along the railway (for about 2 km) until it reaches ul. Morelowa. At this crossing, we turn right, proceed for about 30 metres and turn left onto ul. Cyprysowa. To the right, we can see the old wooden church of St Barbara in Mikuszowice, a nineteenth-century stone sculpture of Christ of Nazareth on a pole, and a gilded cross made of stone. At the crossing, we turn left (ul. Bajka) and then turn right before the railway crossing. We leave the paved road and follow the red bicycle trail leading along the railway for about 500 metres, passing a grove, a stream, and the Biala River. We find ourselves in Wilkowice. Proceeding along ul. Kamienna, we pass a flyover, turn into ul. Grabecznika, and then turn left. We cross the park, passing the Commune Office, then turn right into ul. Wyzwolenia and take it to a crossing with ul. Szczyrkowska (road no. 942). We take ul. Klimczoka, proceed for about 300 metres, and turn left onto ul. Kościelna. We then climb a hill to see the church dedicated to the Precious Blood of Jesus, erected in the twentieth century in Bystra (there is also a nearby museum commemorating the painter Julian Fałat). We pass the church and follow a bicycle trail for about 1 km until we reach the town of Mieszna, situated on the slopes of Mount Magura. We pass the contemporary church of the Immaculate Heart of Mary, proceed along ul. Kościelna through a residential area, turn right, and come to a birch grove. Then we bear left, pass several buildings, and turn right, taking a path through the fields which should

lead us to the village of Buczkowice, situated on the border of the Silesian Beskids and the Żywiec Basin. We turn right once again and follow the meandering streets until we reach and cross ul. Szczyrkowska. Then, we cross the bridge over the Żylica River and turn right. We continue our journey along the river and come to Szczyrk, which welcomes us with a wooden statue of St James. We cross the bridge, turn left into ul. Beskidzka, and follow it to the sanctuary of St James, perched on a hill.



Ślad GPS odcinka Bielsko-Biała – Szczyrk (16,4 km):

<http://pl.wikiloc.com/wikiloc/spatialArtifacts.do?event=setCurrentSpatialArtifact&id=7241378>

Mikuszowice, currently a district of Bielsko-Biała

Mikuszowice is first mentioned in a document issued by Mieszko III, the Duke of Cieszyn, which granted the people of Bielsko the right to use the land of Kozi Las. The village was established around 1300 by its *lokator*, Mikołusz, who colonised the area following the Tartar invasion. As the village was situated near the Biała River, which formed the border between the Duchy of Cieszyn and the Duchy of Oświęcim, it was split into two parts: Silesian Mikuszowice on the left bank and Cracovian Mikuszowice on the other. The first wooden church, located on the Silesian side, was damaged in a flood and replaced with another structure in the mid-fifteenth century. For a short while, the sanctuary was an independent parish, though later included in the parish of Łodygowice. The Reformation exposed religious discord in Mikuszowice: the Silesian part of the town was inhabited by Lutherans, the Cracovian part by Catholics and Calvinists. The church itself was used by the Protestants until 1615, when it was returned to the Catholics. To make matters worse, Mikuszowice quarrelled with Bielsko over the ownership of Kozi Las. The Habsburg army exploited the conflicts to seize Silesian Mikuszowice, establishing the Austrian border with Poland on the Biała River. As the river channel had shifted in the meantime, the sanctuary, by the seventeenth century, was located in Cracovian Mikuszowice. Swedish invaders razed the village to the ground, but the church survived. Lamentably, it was struck by lightning and burnt down in 1687. The people decided to rebuild the sanctuary.

At the request of the Łodygowice parish priest, the carpenter Piotr Piotrowski erected the third structure in 1690. In the nineteenth century, another conflict arose between the people of Mikuszowice and the Łodygowice parish which governed the church. As a result, Austrian authorities closed the sanctuary and put it up for auction. Generous contributions allowed the people of Cracovian Mikuszowice to repurchase the church in 1894. Since then, the parish has been under the jurisdiction of the Cracow diocese. An independent parish was established by the Archbishop of Cracow, Karol Wojtyła, in 1965.

St Barbara's Church at ul. Cyprysowa is built of larch wood and contains a rectangular nave and an octagonally enclosed chancel. The church is unconventionally oriented, with the chancel to the south and the entrance to the east. It is covered with a two-ridge shingle roof (the ridge over the chancel is lower) and surrounded by an open-air gallery. A massive tower crowned with a dome-like roof overlooks the whole structure.



Mikuszowice: the Church of St Barbara's Church

The interior features flat ceilings with impressive stucco decorations, completed by Jan Mentil of Bielsko in 1723. The themes presented revolve around St Barbara, including her life, martyrdom, and apotheosis, but also include representations of apostles and saints (Sts George and Nicholas, the Holy Trinity), along with acanthus and floral ornaments. The high altar features a copy of the original Gothic triptych.

The central part is occupied by a representation of the Dispersion of the Apostles (each

apostle has the country of his destination written on a sash); the left panel depicts Sts Gregory and Jerome, the right Sts Augustine and Ambrose. The reverse side of the triptych presents the Calling of Sts Peter and Andrew, a vision of St John, St Paul's escape from Damascus, and the conversion of Queen Candace by St Philip. The altar is flanked by sculptures of St John the Evangelist and St Luke which once belonged to the Evangelical church of Martin Luther in Biała. Originally, the triptych was located in one of the chapels at Wawel Cathedral, but was probably transported to Mikuszowice to celebrate the consecration of the church in 1692. The original version of the altar is exhibited in the National Museum in Cracow. Between the chancel and the nave is a beam with a crucifix. The left-hand altar holds another treasure of the church, a Gothic sculpture of the Madonna and Child completed in 1420 in the Beautiful Madonna style. The right-hand altar features a representation of St Catherine. The church also contains a Rococo tabernacle from the church in Wilkowice, an eighteenth-century stone baptismal font, and a choir. The church is surrounded with an eighteenth-century wooden fence with two gates. From the east, it is bordered by a cemetery with a stone crucifix.



The Małopolska Way of St James: path Bielsko-Biała – Buczkowice

Szczyrk

A town located in the Silesian Beskids, in the valley of the Żylica River. The origins of the village are related to the wave of migrants from the Vistula River towards the mountains. Among those making up the wave were the Vlachs, who influenced the pastoral character of the village. Some people also earned their livelihood by farming; first, though, they had to clear the forest, a process which left its trace in the name of the Szczyrk district of Zapalenica (*zapalać* means ‘to ignite’), probably referring to the process of fertilising the soil with ashes.

The village changed hands between owners of Łodygowice until the last owner, Countess Marcelina Borzęcka, sold the land to the dukes of Pszczyna, who initiated extensive forest clearing to build steel mills. In 1920, Szczyrk, by virtue of its natural features, became a tourist and sports centre. Today, it is one of the top ski resorts in Poland. The main street welcomes visitors with a wooden sculpture of St James. On a hill, the parish church of St James the Greater remains hidden among trees.



Szczyrk: the Sanctuary of St James

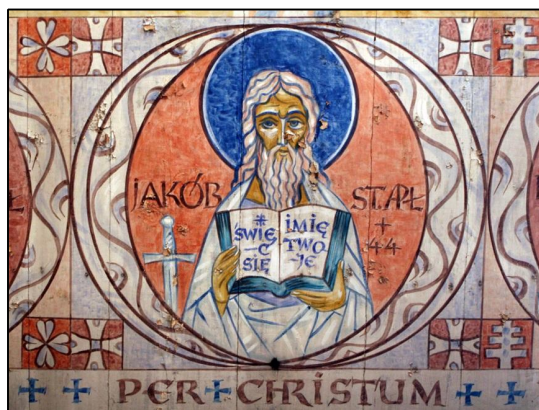
The first settlers of Szczyrk were parishioners of the Church of Sts Simon and Judas Thaddaeus in Łodygowice. At the end of the eighteenth century, they decided to build their own church, erected in 1797–1800, a three-part wooden structure with a multilaterally enclosed chancel, a sacristy located to the north, a wider nave, and a tower. The chancel is covered with a two-ridge roof; a tented roof crowns the bell tower. The interior possesses a

flat ceiling with contemporary stucco decorations. The furnishings, transported from a Norbertine monastery in Nowy Sącz, are older than the church itself. The church possesses three Baroque altars. The high altar features a representation of St James (under the central arcade) in a robe, a coat slung over his arm, a traveller's bag at his side, and a cross and a book in his hand. St Peter stands to his left, St Stanislaus Kostka to his right. Angels and a halo crown the whole piece.



Szczyrk: the figure of *St James* in main altar in Sanctuary

The altar on the right side of the nave depicts St John Nepomucene, while that on the left presents the Most Sacred Heart of Jesus. A Rococo crucifix hangs on the chancel wall. A Baroque pulpit with a sounding board is decorated with the seated figures of four Evangelists and a representation of St Ambrose holding a flaming heart. The Stations of the Cross, painted on canvas, decorate the walls of the church.



Szczyrk: the painting with picture of *St James* in Sanctuary

The church possesses relics of St James. The Brotherhood of St James active at the church has charted and marked a Way of St James leading from Stary Sącz through Limanowa, Myślenice, Lanckorona, Kalwaria Zebrzydowska, Wadowice, Żywiec, Szczyrk, the Karkoszczonek Pass, Ropice, and Frydek-Mistek before finally reaching Olomouc.



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The Brotherhood of St James

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Accommodation in Szczyrk: www.szczyrk.pl/baza-noclegowa

The church of St James in Szczyrk is the last stop on the Małopolska Way of St James. The Jacobean route continues however, via Czech Republic, Germany, Switzerland, France, finally reaching Spain. There is the ultimate destination St James Apostol the Greater's tomb, to which pilgrims have been heading over the centuries.

Buen camino...