# CRACOW

## OJCÓW

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SOCIETY FOR THE PROMOTION OF FOREIGN TRAVEL
IN POLAND, CRACOW

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EDIT

# CRACOW

## OJCÓW • TATRY • PIENINY

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CRACOW 1929
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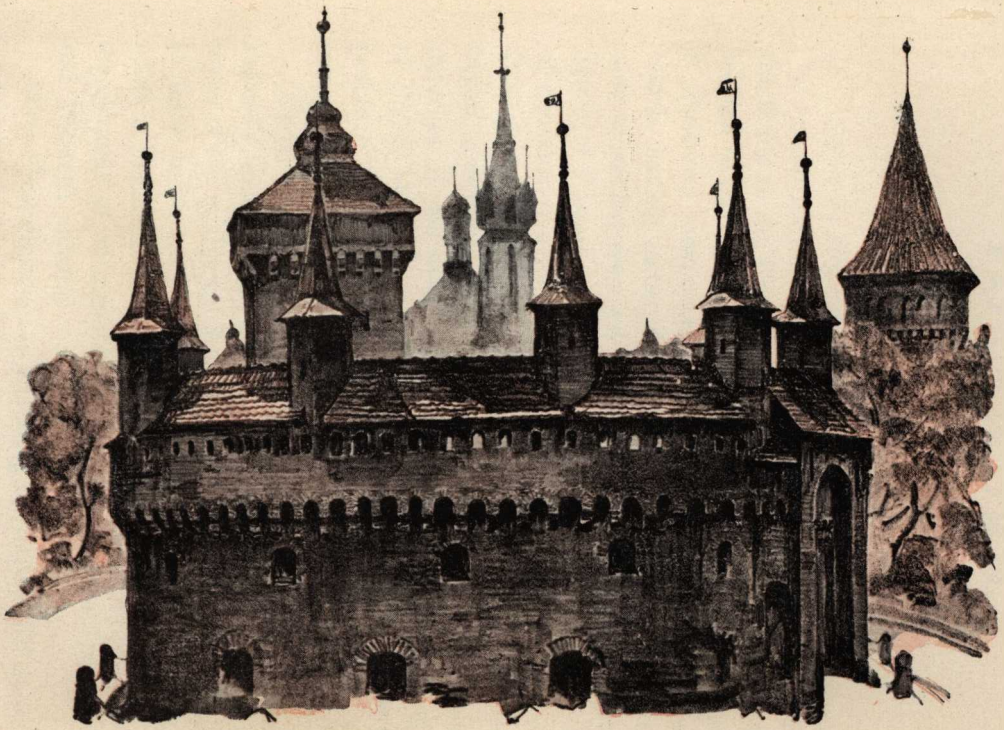
DRUKARNIA LUDOWA W KRAKOWIE



*Cracow: Barbican, Florian's Gate and the steeples of St. Mary's church.*

# FOREWORD.

Cracow, the ancient capital of Poland — for many centuries the metropolis of a Monarchy extending from the Baltic to the Black Sea — unites and represents all that ist best of the culture and architecture of olden-time Poland. It illustrates most magnificently the whole Past of a nation which, having undergone dramatic vicissitudes of fortune, now at last has resumed its due place among the sovereign States of Europe. A century and more of foreign rule and of constant struggle for freedom was the only reason why Cracow, in the period when the modern tourist movement began to develop, dit not attract the attention which it fully deserves. If you wish to hold commune with the very spirit of Polish history, if you desire to realise the historical importance of a large European State now reborn, — you must see Cracow.

There, towering over the whole City, you will behold Poland's ancient Royal Castle on Wawel Hill — the home of the mediaeval dynasties of the Piasts und Jagellons: ist lofty and noble structure charms the eyes of the visitor, while a thousand historical memories surround it with all the glamour of an age-old bulwark of Christian civilisation and Western culture.

Forty-three churches — including the lofty XIII$^{th}$ century Gothic parish church of St. Mary's in the market-place, —

thirty-four convents, eight synagogues, bear witness to the power which profound piety gave to the mediaeval State.

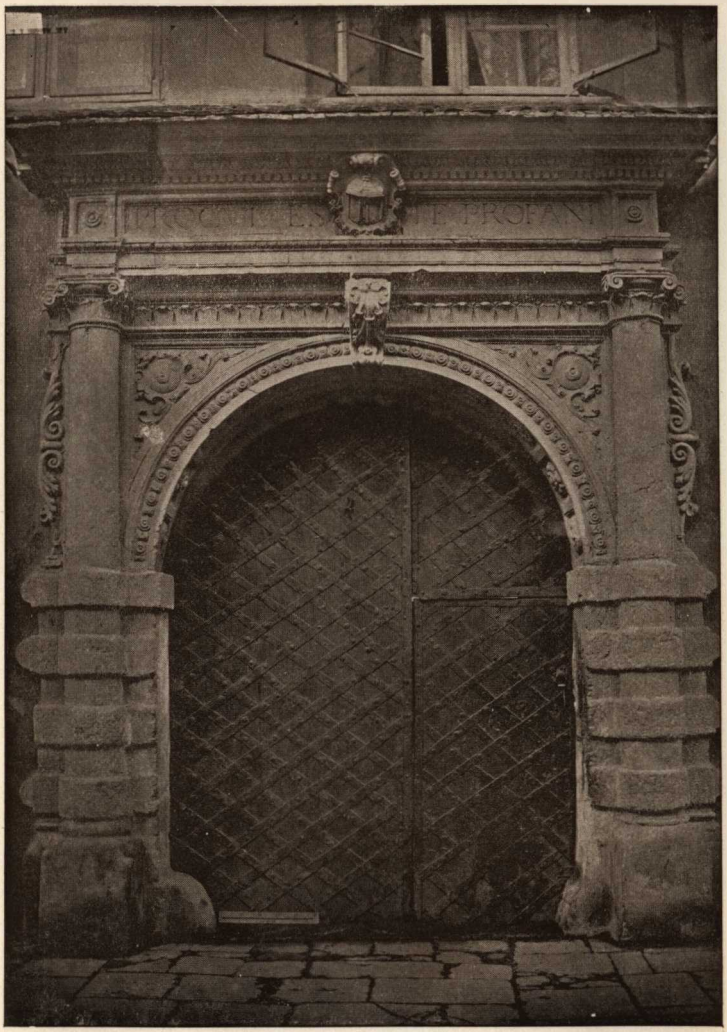
Several museums present the manifold excellences of Polish art, at all times brilliantly expressive of the national genius; they also contain foreign masterpieces — by Leonardo, Titian, Rembrandt, — collected by ancient Poland's kings and magnates.

The University, with its „Old College" — now housing the University Library — a fine specimem of XV$^{th}$ century builder's art, — testifies to the efflorescence of Polish scholarship and science in the period of the Revival of Learning.

All these glories of Cracow's mediaeval architecture are encircled by a green belt of gardens which have replaced the old fortifications. Of the city walls of the middle ages, with their towers and outworks, a portion, centering round St. Florian's Gate and the Barbican outside it, has been left standing to adorn the city.

Altough Cracow is not any longer the political capital of Poland, it has always remained the centre of culture science and art, and occupies the first place in that domain. Let us add that the town itself does not exhaust the whole of its susceptible attractions to draw tourists and that its surroundings near or far possess innumberable treasures of natural beauty.

This publication is for the purpose of describing a visit of five days to our town and its suburbs. Such is the idea of the programme of the Tourist Society to encourage tours in Poland.



*Cracow: Sculptured door-way of the house N° 21 in the Cannon Street.*

*Cracow: From the inside of the arch the view of St. Mary's Church.*

Of these five days two are given to visiting Cracow itself and Wieliczka, one day is allowed to visit Ojców, the second, Tatry and the third, the Pieniny. The details of the programme which follow as well as the conditions have been arranged by us separately and adjoined to this publication.

Cracow, May 1929.

*The Society for the Promotion of Foreign Travel.*

*Cracow: Court-yard of the Jagiellonian Library and monument of Nicholas Copernicus.*

## FIRST DAY (Morning).

The tour through the town begins after breakfast at 8·30. — The meeting-place is the square Św. Ducha, in front of the „City-Theatre" (Teatr Słowackiego). — This square groups around some notable remnants of ancient Cracow. On one side of the square, stands the Gothic church, the **„Holy Cross"** (XIV–XV C.). Opposite to it close to the **„Planty"** (gardens, surrouding the inner town) we perceive a single tower, a remnant of the ancient fortifications.

Cracow, the ancient capital of the Kingdom of Poland, the old residence of the first Dukes and Kings was since the X$^{th}$ century a fortress, and during the middle ages the most advanced outpost of Western culture and civilization. Exposed to the attacks of the Tartars, and defending itself against them, the town formed its own defensive system, which depended upon the mediaeval professional guilds (corporations).

These fragments of walls and towers which we see now are remnants of those fortifications that enclosed the original old town. Each tower was maintained, and if necessary defended by its own corporation. From those times only four towers remained till to-day. The second (one we have already mentioned) is called **„Florian's Gate"** (Brama Florjańska). It was formely joined with the **„Barbican"**, and formed the principal entrance into the town. The Barbican, a circular structure, is a rare relic of the European fortifications, of the XV century. Its architecture shows the influence of the Arabian style (like the Carcassone in France), brought into Europe in the time of the Crusaders. The fortifications were demolished a hundred years ago, and in its place the large circle of gardens called „the Planty" was formed.

From the „Florian's Gate" we have a glimpse of the

two towers of the mediaeval church of **St. Mary's.** Continuing our walk, we pass by this church, and come to the principal square of the town, called **„Rynek"**, one of the largest and most picturesque in Europe. Its houses were once the palaces of wealthy patricians. The centre of the square is occupied by a large and oblong building, „The **Clothier's Hall"** (Sukiennice). Next to it stands the little old **St. Adalbert's** chapel (Kościół św. Wojciecha). — The short distance which divides the „Rynek" from the „Wawel" contains a great part of Polish history. — Going up the Grodzka street (from the Rynek towards Wawel) we see on our way, two imposing Gothic churches: the **Franciscan** and **Dominican.** A little farther is the church of **St. Peter's** (Barocco), with the statues of the 12 apostles, along its façade. Adjoining it, stands the small Romanesque church consacrated to **St. Andrew** (św. Andrzeja). It still retains a fortified character, and was centuries ago the only one, besides the Wawel, that resisted the attacks of the Tartars (1421). — A few steps from here we come to the **Kanonicza** (Cannon) street, remarkable for its antique houses with portals and court-yards in Renaissance style.

We come now to the **„WAWEL".** On a hill rises the ancient Polish Royal castle, and its splendid Cathedral.

Ad the first entrance we perceive the monument of Thadeus Kościuszko. Passing through the second entrance (Barocco), we arrive before the imposing structure of the Cathedral.

The **CATHEDRAL** is Poland's dearest national Pantheon, the burial-place of its patrons, kings, heroes, and poets. Here were crowned all the Polish Kings, and here, they celebrated their victories. — Above the doorway, are suspended enormous bones of diluvial animals, considered to be the bones of the traditional dragon, killed by Krakus.

The Cathedral is a Gothic structure, dating from the years 1320—1364, with three naves, and eighteen chapels, in different styles. The building is not so imposing as regards its dimensions, as on account of the multitude of

*Cracow: Royal Castle „Wawel" Cathedral King Sigismond's Tower, Tower of the silver bells and cupola of the King Sigismond's chapel.*

objects of art. — On the walls of the main nave hang Flemish tapestries of the XVII$^{th}$ century, representing the the history of Jacob, the Patriarch. The centre of the church is occupied by the splendid chapel of **St. Stanislas,** the patron-saint of Poland. The ashes of this holy martyr are contained in a silver coffin. — Amongst the numerous chapels, we must visit at least the „Holy Cross" and Sigismond's. The former (on the right of the main entrance) is erected in the Gothic style at the beginning of the XV$^{th}$ century. The most notable object in it, is the sarcophagus of Casimir the Jagellonian, King of Poland (d. 1492), carved in red Swedish marble, a masterpiece of Wit Stwosz. — The latter (**Sigismond's**) chapel (built by the Italian, Berecci of Florence) has a gilt cupola, and is considered as a pearl of the Renaissance style. — The most noteworthy in the background of the Cathedral is the middle chapel of the „Holy Sacrament". Is was once connected by a corridor, with the Royal Castle. Against the north wall of the Church, a black Crucifix of extraordinary beauty strikes our attention. It dates from the XIV$^{th}$ century, and is very much venerated in Poland.

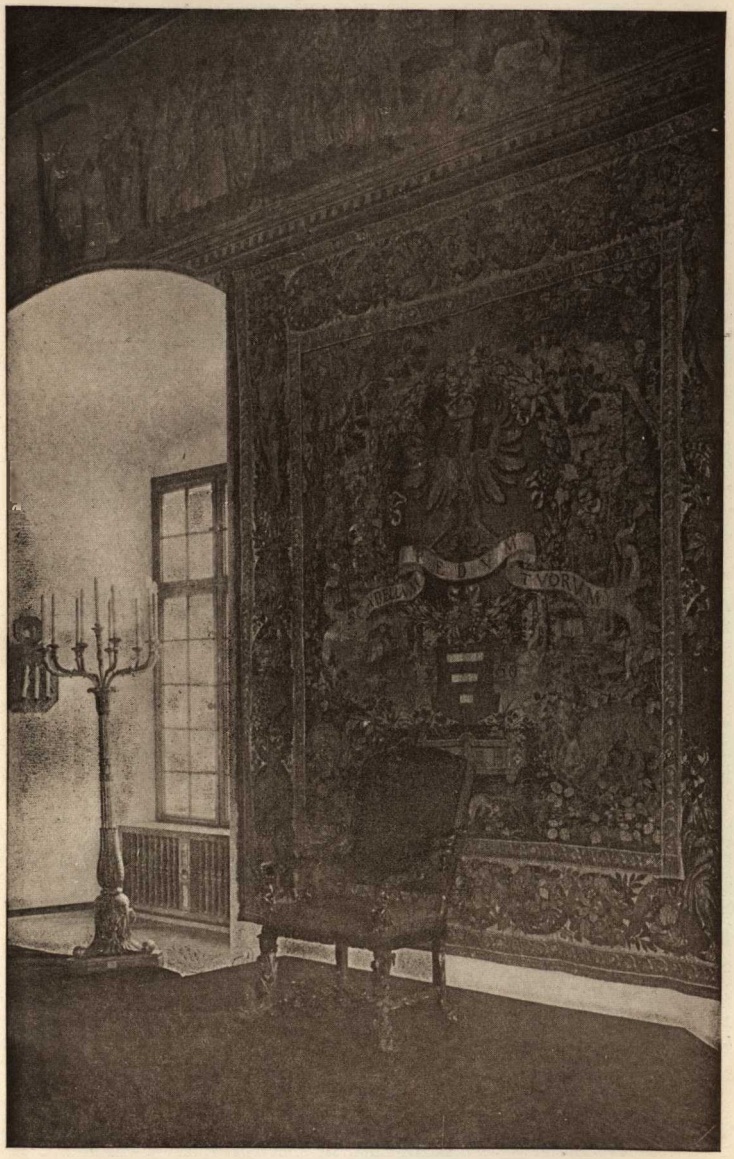
On the left hand is the entrance to the sacristy, and from there, to the Treasury (1488), where we find many precious objects of art (golden relics, ancient Polish regalia, chasubles, sacerdotal vestments etc.). From the sacristy we can reach the Sigismond's tower, with its great bell, cast in 1520 out of cannons, taken as booty, by the King of that name. Before leaving the church, we must pay a visit to the vaults, containing the **tombs of the Polish kings.** (The entrance to it leads from the „Holy Cross" chapel). The first underground crypt was erected in the XI$^{th}$ century. In this, and in the adjoining crypts are placed the coffins of the Kings. Here stand also two marble sarcophagi of the greatest national heroes, Thadeus Kościuszko and Prince Joseph Poniatowski. In the background, that of King John Sobieski, te conqueror of the Turks, attracts our attention.

After leaving the Cathedral we pass through a Renaissance entrance to the Royal Palace. The **PALACE** is a Renaissance structure, dating from the first half of the XVI$^{th}$ century, built by eminent Florentine architects, Francesco della Lora, and Bartolomeo Berecci.

The quadrangular court-yard is surrounded by two stories of galleries, which are formed by slender columns with arcades. Wonderfully impressive is the lightness and harmony of its construction. This court-yard is the largest Italian „cortile" of that epoch, and was once the place of Court festivities and tourneys. The palace dating from the XVI$^{th}$ century, was considered as once of the most magnificent and richest in Europe. It is now thoroughly renovated, and a part of it is already furnished. Special stress has been paid to its reconstruction, in order to retain its former style, as much as possible.

Two parts of the Castle, dating from before the XVI$^{th}$ century, are still preserved, and successful, archeological researches have been done there. The most important of them is the discovery of Poland's oldest monument of architecture, the Round of **St. Felix and Adauctus** a small chapel, erected by the first christian missionaries in the X$^{th}$ century. (The entrance to it leads from the court-yard).

A visit should be paid to the renovated and furnished parts of the Castle. One wing is already almost entirely restored. In the spacious Renaissance rooms our attention is struck by wonderfully carved doorways (in Gothic-Renaissance transitional style), by frescos (l-st half of the XVI$^{th}$ century), precious furniture, weapons, pictures, and especially arrases. Those **arrases,** appropriated by Russia after the partition of Poland, and given back in the course of the last ten years, were firstly destined to adorn the court for the marriage of Sigismond Augustus with Catherine of Austria. All these masterpieces of Flemish weaving, incomparable with regard to technic and imagination, were executed in Brussels in the years 1553—1564, according to the conception of the famous Flemish artists, Michael



*Cracow, Royal castle Wawel: A portion of the Ambassadors'Hall, called „under the heads".*

Coxcyen, the people of Barendt van Orley. The arrases represent partly scenes of the Genesis (Adam and Eve, Cain and Abel, Noah, the Deluge), partly — animal groups, grotesques, and Royal insignia.

The most beautiful rooms are on the **second floor,** with precious furniture, Italian coffers, and pictures of Raphael, Fra Angelico, and many others. Notable are also the ceilings, decorated with crossbeams and friezes, the latter, painted about the year 1530 by Hans Dürer. The most imposing of all these rooms is the „Hall of the Ambassadors" which served formerly as an Audience Chamber. Frescos of great artistic value, and a ceiling with wooden heads, embellish it considerably.

The adjacent part of this wing has been recently restored, and has now become a residence of the President of Poland. Of particular interest is also a severe Gothic chamber in the ground — floor, which, together with the contiguous room, formed once the Treasury.

If time allows, a short visit should be paid to the Etnographical Museum, and to the Dragon's Pit. The latter is a fantastic grotto, in which, — as a legend tells us — dwelt once a dragon.

## FIRST DAY (Afternoon).

The meeting-place after dinner is again the square of Św. Ducha, from where we will drive to the **Kościuszko's Hill** (Kopiec Kościuszki). — We pass through the centre of the town, the Zwierzyniec-district, at which end we notice the church and the convent of St. Norbert's nuns, and arrive finally through a chestnut avenue to te entrance of a fort, at the base of Kościuszko's Hill.

This artificial hill (34 m. hight) erected by the united efforts of the whole population of Cracow, is a monument to Poland's greatest hero, who fought for the independence

of Poland and America. — At the foot of the hill, at the same place, where was once St. Bronisława's hermitage, stands now a small chapel.

We enjoy from the hill a splendid view of the town, the Vistula, the Monastery of Camaldules, and at a distance the glorious peaks of the **Tatra-mountains.**

(Remark: Retourn the same way).

## SECOND DAY (Morning).

Wee meet at 9.30, in front of the City Theatre (Teatr im. J. Słowackiego), and passing next by the „Florian's Gate" we come to the **Czartoryski Museum.** — It was formerly an arsenal. Its collection contains an immense multitude of different and varied objects of art, of European reputation. There are: admirable tissues, objects of ivory, selected goldsmith's works, enamels from Limoges, ceramics, arrases, Italian majolica etc. — The Armoury (the largest in Poland) is composed of an incomparable collection of weapons which belonged once to distinguished personages. Worthy of mention is also the rich collection of Polish girdles, and many historical souvenirs, as well as Egyptian, Etruscan, Greek and Roman antiquities.

The Picture Gallery may justly boast of possesing originals of the greatest Polish and foreign masters, such as: **Raphael, Laonardo da Vinci,** Boticelli, Murillo, **Rembrandt,** van Dyck, and many others. The greatest treasure of the gallery is the famous portrait of Cecilia Gallerani (Lady with an Ermine, a masterpiece of Leonardo da Vinci). Pictures by the Polish artists (Matejko, Grottger) also claim our attention. In addition to its important collections, the Museum comprises a large library (100.000 volumes, many printed works from the XVI$^{th}$ century), archives, and a great deal of numismatic specimens.

Leaving the Czartoryski Museum, and going along the „Planty" we reach St. Anne's street. Here stands the Uni-

*Cracow: The interior of St. Mary's Church with the High Altar by Wit Stwosz.*

versity church, consacrated to **St. Anne** (Kościół św. Anny). It was erected at the end of the XVII$^{th}$ century, in Barocco style, has two towers, a cupola, and a beautifully adorned interior. — Opposite it, stands a building with a noteworthy Renaissance court-yard. It contains a part of the Jagellonian Library, reading-rooms, and studies. Next to this edifice is the „Collegium Maius", a master-piece of Gothic architecture, with an admirable court-yard, and a monument of Poland's great astronomer, Nicholas Copernicus. — The „Collegium Maius" was originally the University, and contains at present the immense Jagellonian Library, a collection of more than 900.000 volumes, thousands of engravings, many parchements, manuscripts, and ancient codices. The most valuable codex is that of the Cracow Guilds, by Balthasar Behem, from the year 1505.

We come now to the **RYNEK,** and notice a single high Gothic tower with a Barocco helmet; it is a fragment of the mediaeval Town-Hall, demolished in 1820.

A little farther, stands the **Clothier's Hall** (Sukiennice). This monument of ancient trade was built in the XIV$^{th}$ century, completely rebuilt in the XVI$^{th}$ (The Renaissance attic was added by the Italian architect Padovano), and renovated in the second half of the XIX$^{th}$ century. The first floor of the building is occupied by the **NATIONAL MUSEUM.** (Entrance opposite the monument of Mickiewicz). Its collections consist chiefly of the originals of Polish painters. Among the many excellent works, we can hardly single the most beautiful, and valuable, and with a host of different emotions, we pass from one to the other. — We admire the master-pieces of John Matejko (The Homage of Albert of Brandenburg, Kościuszko victorious at Racławice, Wernyhora), of Siemieradzki (Living Torches of Nero), of Chełmoński (Four horses galloping in harness), of Malczewski (The Death of Ellenaï) and many others, too numerous to mentioned of. An inspection of sculptures, casts, glass, furniture, memorials of Kościuszko and Mickiewicz, should on no account be omitted.

Coming out of the museum, we pass by the monument of Poland's greatest national poet, Adam Mickiewicz, and stop before **St. Mary's** church. Te architecture of this Gothic temple, with its two steeples, a higher and a lower one, — is of uncommon beauty. It was for the first time built in 1226, and dates in its actual state from the XIV$^{th}$ century. According to a legend, the two steeples were erected by two brothers. One of them, seeing that his brother's steeple was higher then his, killed the other. From the lofter steeple a trumpeter blows every hour a chant, called the „hejnał".

The entrance of the church is in Barocco style. The interior consists of three aisles, with chapels on each side; the walls are decorated with polychrome paintings, after the designs of Matejko. In the presbyterium we admire chiefly the High Altar, carved in wood, by **Wit Stwosz** (1477—1489), one of the greatest works of the mediaeval art in Europe. It represents — when closed — twelve episodes from the life of Our Lady, when opened — scenes of Her death. On the supplementary wings are high-reliefs, depicting the life of Christ and the Blessed Virgin. — Of particular beauty are also the mediaeval stained-glass windows, behind the High Altar. The stalls in the presbiterium date from the XVI$^{th}$ century. In the central nave hang eight pictures, representing episodes from the life of St. Catherine, a work of Hans Suess von Kulmbach (XVI C.). It is impossible to mention all the pictures, statues, sculptures, accumulated in the naves. We must admit that perhaps no church in Central Europe leaves such a deep impression on our minds.

Close by St. Mary's church is a little square (Plac Marjacki), which still preserves its mediaeval character. The small church in the background (**Barbara's church,** 1394), the old houses, the large iron rings, in which malefactors were chained and exposed to people's mockery — all that transfers us back to the middleages.

*Cracow. Old Synagogue of the XV-th C.*

## SECOND DAY (Afternoon).

After dinner we leave for **Wieliczka** (14 kiloms from Cracow). This small town is famous for its salt-mines, the oldest and largest in Europe. They were founded, according to a legend, in the XIII$^{th}$ century, by the Polish queen, St. Kinga, but historical researches prove, that salt was exploited far before that time. The mines employ at present over 2000 workmen, and yield about a million cwts of salt annually. Its interior consists of a labyrinth of passages, galleries, halls, and chapels. Three of the seven stories, that form the whole of the salt-mines, have been exploited centuries ago, and are now shown to visitors, while the lower parts of the mines are inaccessible to them. We descend by means of an elevator to the depth of 66 meters, and enter into St. Antony's chapel, where a salt altar of the XVII$^{th}$ century, merits special notice. — All the halls remind us of the gloomy interiors of Gothic temples — when illuminated — they present a fairy-like spectacle. Proceeding with the inspection of the mines, we descend deeper and deeper, and reach a subterranean lake, which we cross on a boat. — Interesting is also the **St. Barbara's** chapel, adorned with statues, candelabra, and other ornaments in rock-salt. The last hall (Sienkiewicz's Room) serves sometimes for a baal-room.

(Remark: End of the inspection-kindly remain together).

## OJCÓW

(20 kiloms from Cracow).

We leave for **Ojców** at 9 o'clock a. m., from the square of the Sw. Ducha, opposite the City Theatre. Of the way, we pass through the village Bronowice, immortalized in Polish literature by Wyspiański and Rydel. The closer we approach, the more pleasing appears to us

the romantic, rocky scenery. Especially the zigzagpath on the descent to the valley, affords a most picturesque view. The valley, itself, is a broad ravine, fringed with forests, and rimmed round by fantastic-shaped rocks (lime-stone). Interesting grottos e. g. that of „King Łokietek", and ruins of an old castle, are worthy of being visited.

Ojców is an ideal place for walks and excursions, on account of its exuberant vegetation, and its vivifying air. Until the great war, it was separated from Cracow by the Austrian-Russian frontier, and that is the reason, why this charming summer-resort has been neglected. — In the last few years, it was connected with Cracow by a good road, and preparations are now made, to establish here a modern climatic station.

(Remark: Return at 4 o' clock p. m.).

## ZAKOPANE

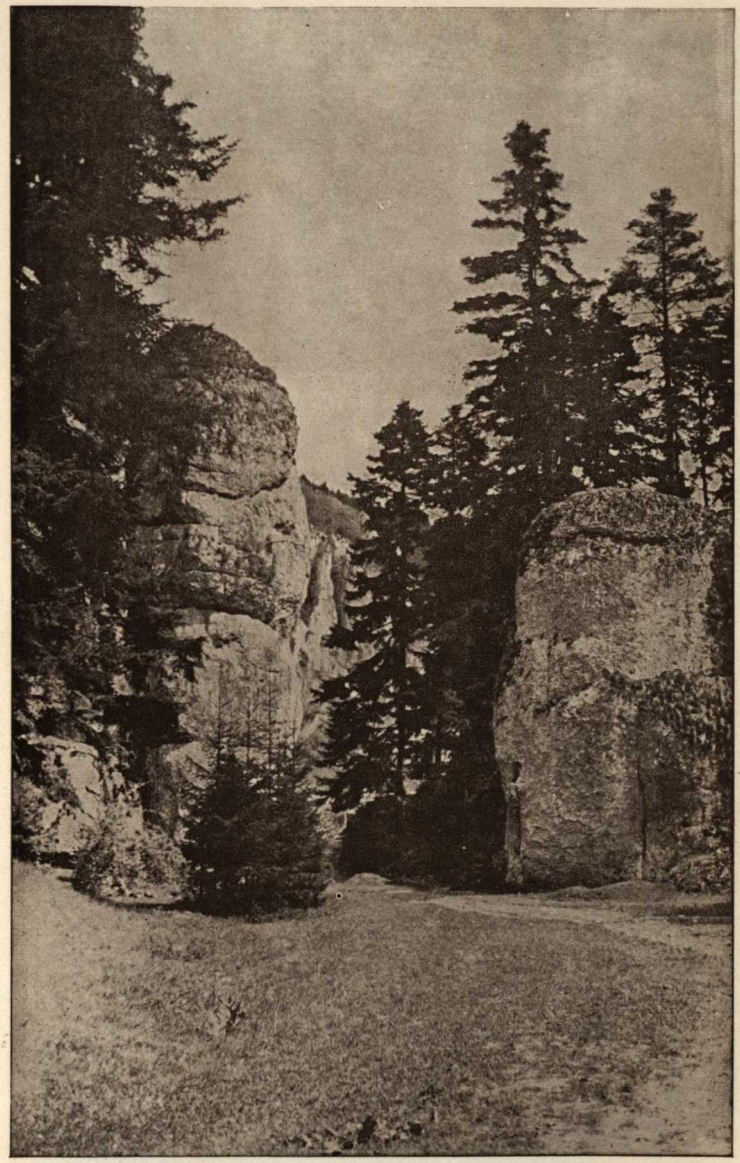
(100 kiloms from Cracow, 3 hours by motor-bus).

Since the introduction of communication by comfortable motors, a whole-day trip to Zakopane has become the chief attraction of tourists, visiting Cracow, and of the inhabitants of this town.

At a short distance from Cracow, we notice already a hilly landscape with a pleasant panorama of corn-fields luxuriant pastures, and shady forests. We cross, on the way prettily situated small towns, villages, wooden churches, and chapels. — Real Polish scenery.

The road runs continually higher, and at a distance of 20 kiloms from Zakopane, we perceive the granite slopes of the Tatra-mountains.

**Zakopane,** situated at its base, is the chief climatic-station, and centre of attraction for tourists, visiting Poland. It is developing from year to year, and in regard to comfort and attraction is not inferior to other similar resorts of Europe. The architecture of Zakopane is characteristic for



*Ojców: Gate of Cracow.*

*Tatra mountains: Eye of the Sea („Morskie Oko").*

its own, peculiar style, which influence may easily be noticed on each of the 200 boarding-houses, hotels — ranging from the most modest to the most elegant. The local population called „Górale" (mountaineer) has still preserved old customs, costumes, and slang, and is all over Poland renowned as a handsome and hardy race.

Zakopane unites comfort and modern culture with its wild and natural charm, and that is one reason more, why it attracts foreigners. The resort has to-day ower 200 boarding-houses, some hotels, and sanatoriums.

More than 40.000 visitors and convalescents pass here in the course of the year, and the number of foreign tourists increases every season. Zakopane lies about 1000 metres above the sea-level, and is the starting-point of all the mountain-excursions.

The Tatra-mountains with their hundreds of peaks' passes, gorges, valleys, all retained in their savage, natural state, are an inexhaustible source of marvellous excursions.

We remain only a short time in Zakopane, for we want to reach as soon as possible, the wonderfully beautiful lake of **„Morskie Oko"** (Eye of the Sea), lying in the heart of the Tatra, 1393 m. above sea-level.

The way to „Morskie Oko" commands the most admirable views, and the carving zigzag-road is one of the best constructed in Poland. In less than an hour we arrive, and we are enthralled at the fascinating picture. Not far from here is the „Czarny Staw" (Black Lake), enclosed by the slopes of mighty, rocky granites. This lake is also worth seeing.

(Remark: Luncheon at the restaurant, at the entrance to the „Morskie Oko", — afterwards return to Cracow).

## PIENINY.

The Society for the Promotion of Foreign Travel (Związek Turystyczny) will finally arrange a whole-day trip to the „Pieniny", including a romantic and impressive crossing in boats on the river **Dunajec.** The motorbus

starts from Cracow at 8 o' clock a. m., from the square of the Św. Ducha, running by the Zakopane track, till Nowy-Targ. From Nowy-Targ we turn east, to the ruins of the Czorsztyn-castle, which dominate the panorama of „Pieniny". The „Pieniny", an isolated mountain-range differs in character from the Tatra-mountains, but is not inferior in regard to beauty and romanticism. Its peaks are much lower than that of the „Tatra", but in spite of it, the scenery is fascinating. The steep rocks are concentrated within restricted limits, and look like theatrical decorations.

The greatest impression is made by the breach in the river Dunajec, which charm consists in vertiginous curves. We enter the boats at a bridge on the Dunajec at Czorsztyn. These boats are quite original, being made out of hollowed trunks of trees, bound together by three or four. In the beginning, this boating is not particularly interesting, but from the „Red Cloister" to Szczawnica we are transfered into a fairy-land of nature. Each curve raises our curiosity, and we wonder, what will happen next on this rushing river, sometimes foamy-crested like a sea, and again calm as a lake. Finally we reach Szczawnica, a summerresort much frequented on account of its mild climate, and invigorating mineral waters. — We recommend strongly this excursion, because, those who like nature, will find here its most perfect master-piece.

(Remark: Luncheon in Szczawnica, — return to Cracow).

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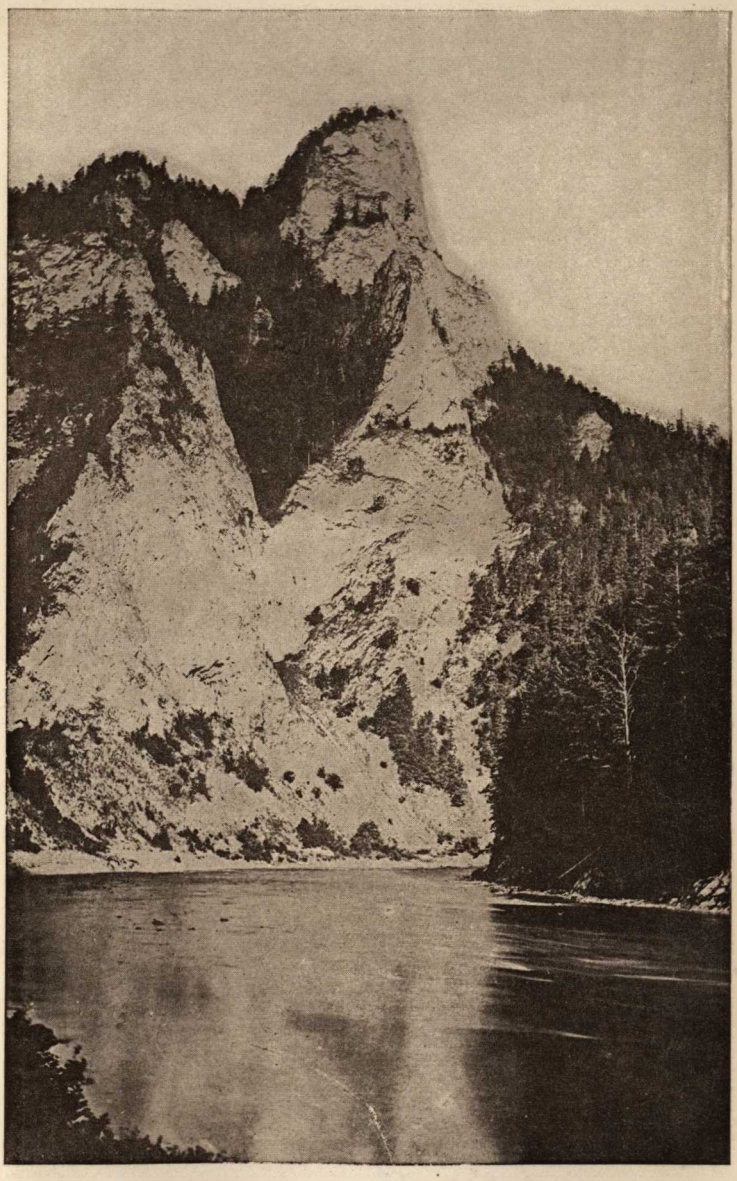
**Remark:**

In the programme of the first and second day of the sojourn in Cracow, some hours have been left to the disposition of the visitors. In case, they would like to see some of the other places of interest, which have not been included in the programme, we should recommend the Jewish Ghetto to them. It is called „Kazimierz", and was formerly a separate town, — founded by the King Casimir



*The breach of the river Dunajec in the Pieniny mountains.*

the Great. From this ancient town remained ruins of fortifications, by which it was surrounded, and many churches. The Gothic church of Corpus Christi (Bożego Ciała), with a high helmet, and an interior possessing many art-treasures, especially fine carved works in Barocco style. The Catherine's Church (św. Katarzyny) built in the second half of the XIV$^{th}$ century, is a splendid Gothic, with porticos, and an interesting sacristy. The most notable object there, is a triptych with episodes of St. John's life (XVI$^{th}$ century). The Barocco church in Skałka, where the patron-Saint of Poland, St. Stanislas was slain, is not to be omitted, as is the burial-place of the most distinguished Polish poets, writers, and painters. In the „Kazimierz"-district stand also many Jewish synagogues, the most beautiful of which, is a Gothic building with Renaissance attic, erected in the XVI$^{th}$ century. „Kazimierz", nowadays makes the impression of a Jewish town. Characteristic types of orthodox Jews, in original, festival attire, may be seen on Friday afternoon and Saturday.

**Remark:**

For further particulars, concerning places of interest, as well as information of every kind, please refer to

Office of the Society for the Promotion of Foreign Travel (Związek Turystyczny) 36, Szpitalna Street.

the Great. From this ancient town remained only a few ruins, by which it was surrounded, and many churches. The Gothic church of Corpus Christi (Boiego Ciała) with a high belfry, and an interior possessing many art treasures, especially fine carved works in Baroque style. The Cathedral Church (św. Katarzyny) built in the second half of the XIV^th^ century, is a splendid Gothic with portal, and an interesting sacristy. The most notable object there is a triptych with episodes of St. John's life (XVI^th^ century). The Baroque church in Skałka, where the patron saint of Poland, St. Stanisław was slain, is not to be overlooked as the burial place of the most distinguished Polish poets, writers, and painters. In the „Kazimierz"-district there are many Jewish synagogues, the most beautiful of which, is a Gothic building with Renaissance aisle, created in the XVI^th^ century. „Kazimierz", nowadays makes the impression of a Jewish town. Characteristic types of orthodox Jews in original festival attire, may be seen on Friday afternoon and Saturday.

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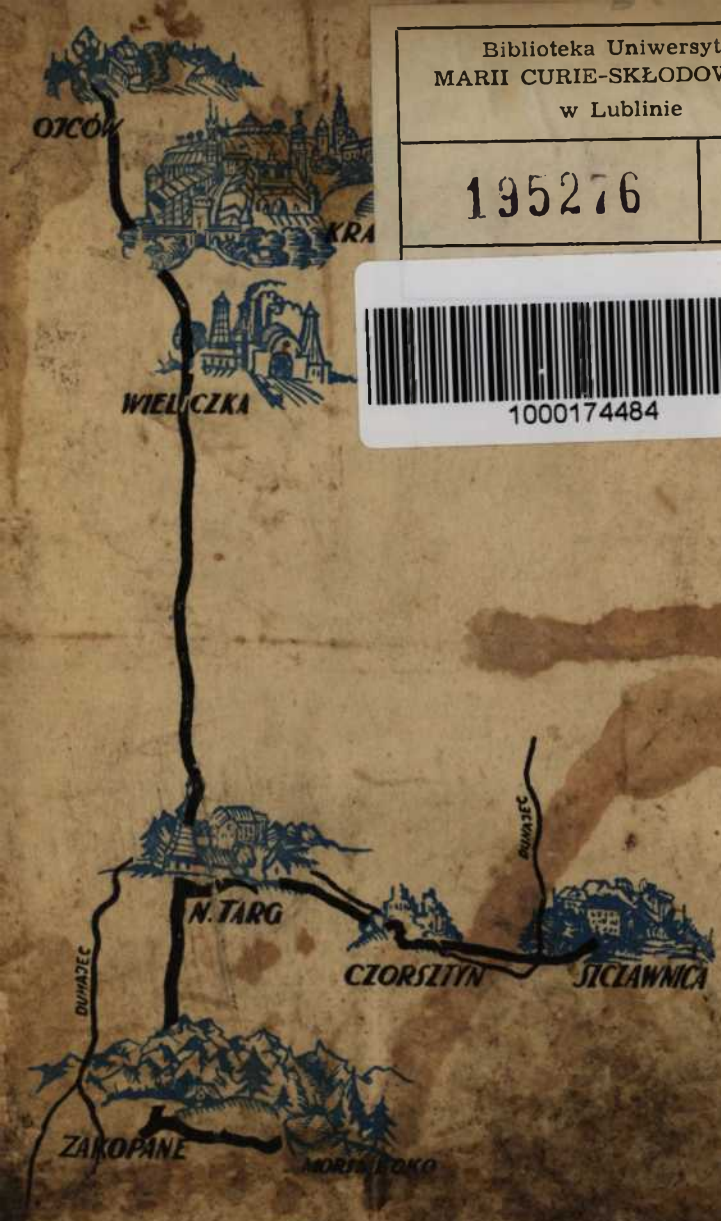
For further particulars, concerning places of interest, as well as information of every kind, please refer to

Office of the Society for the Promotion of Foreign Travel (Związek Turystyczny) 46, Sapieżna Street.

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