



Polish Intangible Cultural Heritage List



**Niematerialne
Dziedzictwo Kulturowe**
NARODOWY INSTYTUT DZIEDZICTWA



Before the Convention for the Safeguarding of the Intangible Cultural Heritage was adopted by the General Conference of UNESCO in 2003, the notion of intangible heritage itself had not been used very often in public debate, unlike the word “tradition”, which conveys a range of widely accepted norms and assumptions.

The definition of intangible cultural heritage provided in the Convention is very long, and it must be read in its entirety, without omitting any part of the wording, to be well understood. According to it, intangible cultural heritage means “practices, representations, expressions, knowledge, skills (...) that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity”. The originality of this definition lies in the key role of communities in recognising what their own heritage means to them. This underlying principle is at the heart of the Convention and it carries huge consequences for its implementation.

The UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage is an expression of great interest in the issue of safeguarding the intangible cultural heritage in the world and evidence of the need to take international measures towards this goal. It is also the first international treaty to create a legal, administrative and financial framework to support the safeguarding of the intangible cultural heritage and enhance the awareness of its role and significance in social life.

The Convention recommends States Parties to adopt solutions at the national level that support the cultivation and safeguarding of the intangible heritage. As an



inspiration, it provides examples of safeguarding measures aimed to enhance the awareness of the intangible cultural heritage, building the potential and promoting educational activities for the enhancement of the heritage.

Until September 2016, the Convention has been ratified by 170 states, including Poland, which submitted its ratification documents on 16 May 2011, as the 135th state. By joining the Convention, States Parties undertake to draw up inventories of the intangible cultural heritage, and to involve the groups, communities and individuals concerned in the process of its identification and safeguarding. On 15 January 2013, the National List of Intangible Cultural Heritage was established, maintained by the Minister of Culture and National Heritage in cooperation with National Heritage Board of Poland. It is a list of manifestations of the living intangible heritage from the territory of Poland. The list is of a purely informative nature and it contains a description of the phenomena listed, their historical background, information on the place of their occurrence, significance for the communities practising them, as well as photographic records.

17 phenomena from various regions of Poland have been listed so far, presenting the wealth of our intangible heritage. In addition to the Lajkonik tradition and Kraków szopkas (nativity scenes), it also lists Ulanów rafting, the art of bell making in Taciszów, and many other examples of multi-dimensional and diverse heritage from the territory of our country. The submission of an element of intangible cultural heritage for inscription on the National List must always involve broad involvement of the communities associated with the phenomenon concerned (depositaries of intangible cultural heritage) and with their informed and voluntary consent. It should be noted at this point that any measures related to the safeguarding of the intangible cultural heritage are not about the custom, ceremony or skill concerned, but about the people who practise them. It is the human being who is in the focus of attention in the efforts made to safeguard the intangible cultural heritage.

ARTISTIC AND HISTORICAL GUNSMITHING – PRODUCTS MANUFACTURED ACCORDING TO TRADITIONAL CIESZYN SCHOOL

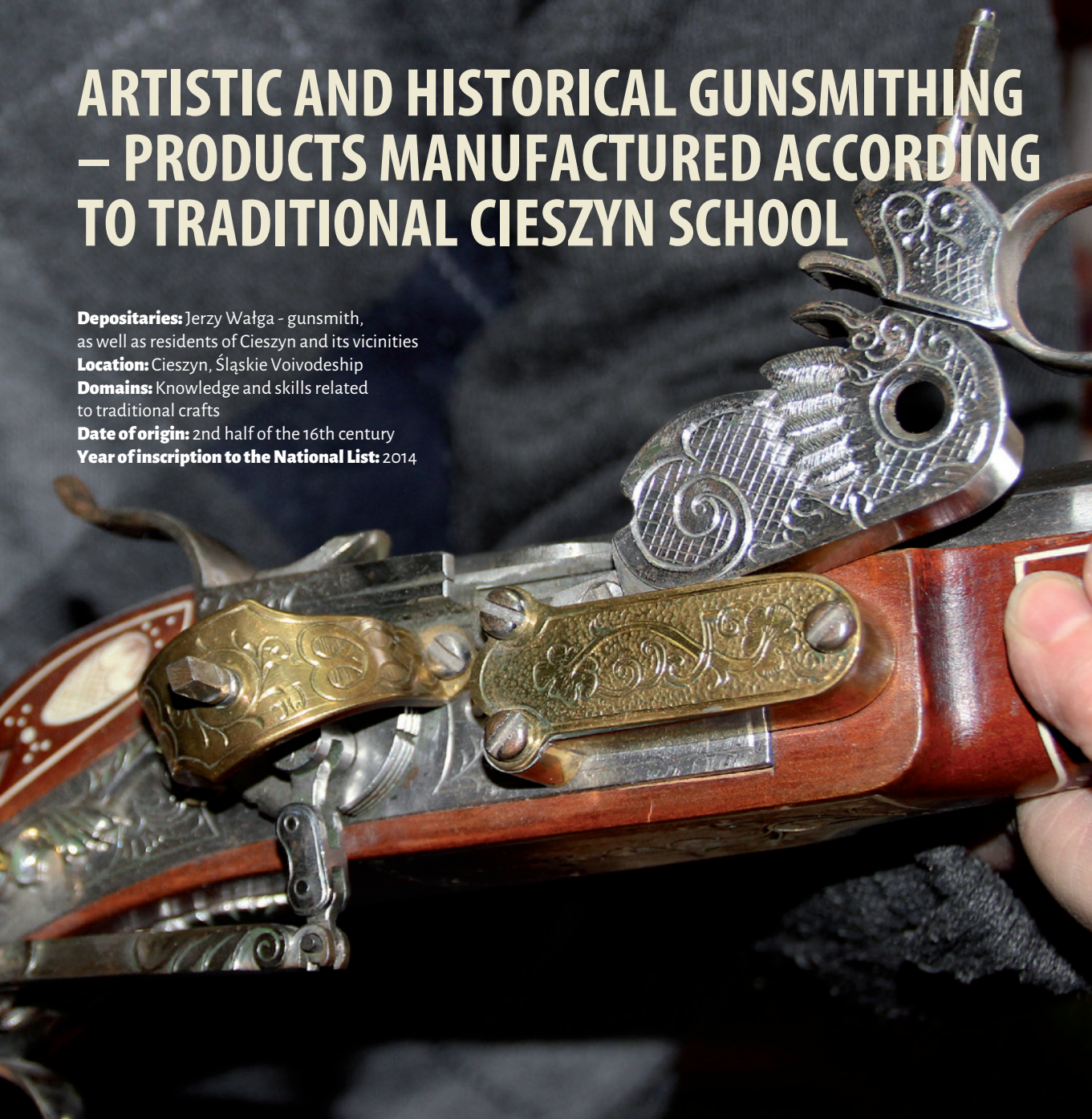
Depositaries: Jerzy Wałga - gunsmith,
as well as residents of Cieszyn and its vicinities

Location: Cieszyn, Śląskie Voivodeship

Domains: Knowledge and skills related
to traditional crafts

Date of origin: 2nd half of the 16th century

Year of inscription to the National List: 2014





Artistic and historical gunsmithing constitutes an essential part of the artistic culture of Cieszyn Silesia. The rich traditions associated with this craft are recognized as one of the most important achievements of the region, even though these skills are rare today.

In the region of Cieszyn, the tradition of gun manufacture dates back to the second half of the 16th century. The artistry with which these guns were produced made local gunsmiths famous in the then Europe and beyond. In particular, local gunsmiths specialized in producing small calibre hunting rifles, the so-called *ptaszniczki* (bird-hunting rifles). They were mostly used when hunting for sitting birds. The distinguishing feature of guns produced by the masters from Cieszyn were engravings with unique decorative motifs and a specific friction-wheel mechanism causing a spark for firing a firearm, the so-called wheel-lock. .

A distinctive feature of the *ptaszniczka* manufactured in Cieszyn was its slender shape resembling a roe deer's leg. Such effect was obtained owing to a long, threaded barrel and an adequately profiled handguard that was additionally decorated – encrusted with mother of pearl, ivory, horn and brass. Representatives of another craft – completely forgotten nowadays – called gun engraving, dealt with ornamentation of weapons. The guns manufactured by the masters from Cieszyn combined



perfectly produced shooting components with unique decorative elements and came to be known as *cieszynkas* (guns from Cieszyn). They were widely known among purchasers across Europe under this very name.

Today, manufacturing guns from Cieszyn is a multi-stage process that requires carefully selected materials, while the processing of these materials requires skills associated with carpentry, metalwork, engraving and the production of lower handguards. Jerzy Wałga stems from the Cieszyn milieu with rich craft traditions. Inspired by achievements of old masters from Cieszyn, he has attempted to reactivate gunsmithing traditions.

Now Jerzy Wałga is passing on the passion he has been involved in for over forty years to others. His workshop is open to everybody looking for traces of cultural heritage of the Cieszyn Silesia. The Chamber of Cieszyn Masters, presenting outstanding craftsmen from the region, was established upon his initiative. The chamber, adjacent to the workshop of the last gunsmith of Cieszyn and at the same time a “guardian” of local craft traditions, has become a meeting point not only for tourists or enthusiasts, but also for the youth from Polish and Czech schools. Museum, or rather, workshop classes are held here by Jerzy Wałga, who is hoping that he might one day find his successor.

THE SZOPKA OF KRAKOW

Depositaries: Krakow's szopka makers

Location: Kraków, Małopolskie Voivodeship

Domains: Knowledge and skills related to traditional crafts

Date of origin: The mid-19th century.

Year of inscription to the National List: 2014





The first Krakow szopkas (Christmas cribs) were made in the mid 19th century. They were produced by carpenters and bricklayers from the Krakow area, mainly from Zwierzyniec. It enabled them to earn extra income in the dead of winter, when construction jobs were scarce. During Christmas, szopkas were carried by door-to-door carollers who obtained donations in return for a visit. From the second half of the 19th century, the bricklayers and construction workers of Krakow who specialized in making szopkas began to form a kind of a separate guild.


The custom of building szopkas derives from the tradition of stationary Christmas cribs and nativity plays that were staged in churches during Christmas time. Contrary to the first crèche that presented the birth of Christ in a crib against a rocky background, Krakow's szopkas located the Holy Family in the scenery of the city. The szopka's structure is based on the architecture of the city's most important monuments, in particular, the St. Mary's Church. A nativity scene is accompanied by angels, Three Kings, shepherds and animals. Some szopkas also intend to commemorate historical events. They present known figures (national heroes, historical figures) or refer to Krakow legends, urban folklore, traditional folk costumes (Cracovians, highlanders) and renowned contemporary figures. Szopkas are produced from wooden slats or cardboard and decorated with coloured paper and tin foil. Sometimes diodes or movable elements are also incorporated.



Among several dozen active szopka makers, craftsmen who have sustained the tradition and cared for passing it on from generation to generation play a special role in this group.

Since 1937 - except for the World War II period - a competition presenting such artefacts has taken place each December. These works of art are traditionally brought to the Main Square of Krakow and placed at the feet of the Adam Mickiewicz monument. Since 1946 the Historical Museum of the City of Krakow has been responsible for organising this competition. The annual contest for the most beautiful szopka crowns several months of preparations and labour of the Krakow szopka makers.





LAJKONIK PROCESSION

Depositories: Members of the Lajkonik Cortege

Location: Kraków, Małopolskie Voivodeship

Domains: Performance and musical traditions;
Social and cultural practices

Date of origin: 18th century

Year of inscription to the National List: 2014



The procession of Lajkonik - also known as Zwierzyniec Horse - is a custom that takes place in the streets of Krakow every year, within the octave of Corpus Christi (next Thursday after this holiday), giving the procession participants an impression of belonging to a community that has survived the passage of time and constituting an important factor that forms collective and individual identity.

Members of the group are not actors who act to a predefined scenario, but are persons who have the knowledge about a precisely detailed and unalterable course of the Lajkonik procession that was passed on to them by previous generations (in some cases, their family members) taking part in it. Members of the group are aware of the multi-century tradition of organising the Lajkonik procession, take pride in being a part of the procession and perceive the annual participation in the event as a significant element of their local identity.

The Lajkonik custom is inseparably tied to a certain cultural space, that is, a route followed by the Lajkonik procession for centuries: from Krakow's district of Zwierzyniec to the Main Square. This trail is accompanied by unchanging practices and behaviour of the procession members, above all, Lajkonik's dance with a banner in strictly specified places and at



a scheduled time or visits to venues present there for several dozen years. The procession is associated with distinctive outfits and equipment of members used only once a year during the procession, as well as local music played by the "Mlaskoty" band that complements the procession.

Beyond doubt, the Lajkonik procession is a very important tradition to its participants. Many of them participate as successors of their parents and grandparents. Some have performed certain functions in the procession for 20, 30 or even 40 years now. Most of them have been familiar with the Lajkonik procession since childhood, when they viewed the procession of the cortege.



RAFTING TRADITIONS OF ULANÓW



Depositories: Saint Barbara Rafting Brotherhood in Ulanów

Location: Ulanów, Podkarpackie Voivodeship

Domains: Oral traditions and literature; Performance and musical traditions; Social and cultural practices; Knowledge and practice concerning nature and universe; Knowledge and abilities related to traditional craft.

Date of origin: 18th century

Year of inscription to the National List: 2014



For a long time, Ulanów, situated on the Tanew's estuary to the San river, was an important centre of trade and water transport along the San and Vistula rivers. Therefore, it used to be called the Gdansk of Galicia. Location of the town made residents frequently involve themselves in rafting.

The rafting traditions of Ulanów, in today's recreational and tourist version, are kept alive by members of the St. Barbara Rafting Brotherhood, who pass on their knowledge and skills to the next generations. The statutes of the association provide that the contemporary brotherhood "stands on the ground of historical rafting traditions" and "strives to develop and foster contemporary forms of this tradition and propagate it in the local environment." Since it would be impossible and pointless to recreate the rafting craft in the primary, professional form, a decision was made to promote it in the recreational and tourist version.



The preserved rafting traditions also include other elements of intangible heritage, e.g. local dialects, names, songs and rafting rituals. The ritual in which apprentice rafters are accepted as members of the rafting community as regular or honorary rafters is particularly spectacular. As prescribed by the tradition, it takes place on a raft and is called *chrzest frycowy* (rite of passage for inexperienced rafters).

There is one more custom that is unique for Ulanów. During major Church ceremonies, firing a salute from a preserved wooden salute cannon is still cultivated. Rafters, in their traditional outfits, fire a salute that can be heard across the town. Thereby, they underline their distinctiveness and attachment to their ancestors' customs.



Rafters are also frequently invited to the middle school in Ulanów, where as part of classes dealing with regionalisms, they share their knowledge about rafting traditions of Ulanów as well as experiences and impressions from rafting tours they organise. Thereby, by referring to the past, the Brotherhood attempts at creating a new rafting reality.

CORPUS CHRISTI CELEBRATIONS IN ŁOWICZ

Depositories: Residents of the Łowicz region, the Rosary Brotherhood, the Marian Group, the Catholic Association of Polish Railwaymen

Location: Łódź, Łódzkie Voivodeship

Domains: Social and cultural practices; Knowledge and practice concerning nature and universe

Date of origin: from at least 1357

Year of inscription to the National List: 2014





Corpus Christi is one of the most important holidays in the Catholic Church. In 1264, in a bull addressing patriarchs of the entire Church, pope Urban IV established the Solemnity of the Most Holy Body and Blood of Christ celebration. An essential part of this holiday's festivities is a solemn procession which passes through the streets of the parish and represents an adoration of Jesus Christ as the Host. During the 15th century the holiday became a request for weather, good harvest, avoidance of natural disasters, whereas the procession was enriched by reading or singing fragments of the Gospel at four altars.

The tradition of the Corpus Christi procession in Łowicz is several hundred years old. It makes use of traditional objects of ceremonial significance. It expresses the ties of the town with the cult of the Body and Blood of Christ. The features of the Łowicz procession include participants dressed in festive regional outfits, construction of altars in the same spots and by specific groups dictated by tradition as well as participation of the Town and Firefighters' Brass Band. The tradition is passed on from generation to generation and families get involved in decorating altars, carrying parish banners, figures and paintings depicting saints as well as carrying flags, pillows and showering flowers.



Corpus Christi is a great holiday for plenty of families and some people have participated in this special celebration for over 54 years; they consider carrying parish banners a great honour and immense award. Corpus Christi celebrations in Łowicz bring families and generations together. Great attachment shown by Łowicz residents to this tradition makes them return from faraway regions of Poland, or even from abroad, to their family homes to take part in this unique celebration each year. Staying in Łowicz during Corpus Christi and participation in the holy mass and procession in regional Łowicz outfits constitutes an important factor for building individual identity and a significant determinant of Łowicz residents' distinctiveness.



ESPERANTO AS A CARRIER OF THE ESPERANTO CULTURE

Depositories: Polish Esperantists and Esperanto enthusiasts

Location: countrywide

Domains: Oral history and traditions, including language as a carrier of intangible cultural heritage;
Performance and musical traditions; Social and cultural practices

Date of origin: 1887

Year of inscription to the National List: 2014





Esperanto is an international language created by Ludwik Zamenhof (1859-1917), born in Białystok. In 1887, he published the first book of Esperanto grammar, under the pseudonym of Dr Esperanto, which means having hope; over time, the word esperanto caught on as the name of the language itself. This artificial language soon began to live a life of its own and became a basis for consolidation of a growing number of persons using it. On the basis of Esperanto, the community of Esperantists has developed, over a period of nearly 130 years, a characteristic vision of the world influenced by the ideas of Zamenhof, as well as a set of customs and traditions, a body of literature, symbols and even a kind of a mythology. Numerous organisations and associations that facilitate maintaining contact and mutual support in activities related to learning and promoting Esperanto and the ideas of human communication related to this language have continued to be active for years.



A strong feeling of identification and group bonds that exceed the boundaries of national and ethnic identity have formed among Esperantists. The fact of being an Esperantist is equivalent to having certain values and opinions. Esperanto users have created idioms, phrases and sayings that bear the values of Esperanto culture and environmental specificity. An example can be a courtesy phrase "Samideano", translated as "fellow-thinker." The



Esperanto culture also comprises community rituals and symbols that are intended to create and maintain the Esperanto identity. They include, most of all, its emblem (a green five-pointed star), hymn ("La Espero" - Hope), flag and the colour of hope - green. Other symbols include contours of the world (global range of the language), a handshake (friendship), the Tower of Babel (inability to communicate) and a tree symbolizing growth. These symbols are used on plenty of objects of everyday use and on commemorative items. The Esperanto mythology comprises, above all, a stereotypical image of the role and opportunities brought by Esperanto, overemphasis of the easiness of the language or belief in the "fina venko" - the ultimate victory, that is, a common introduction of Esperanto to interpersonal contacts.

THE ART OF MAKING AND PLAYING BAGPIPES

Depositories: A group of persons manufacturing and playing bagpipes and Polish Highlanders Alliance of Poland

Location: Zakopane, Małopolskie Voivodeship and selected communes of Podhale

Domains: Performance and musical traditions; Knowledge and skills related to traditional crafts

Date of origin: 16th century

Year of inscription to the National List: 2014





A wind instrument known in the local dialect as *koza* (or bagpipes of Podhale) and bagpipe music are the oldest elements of the old Podhale culture, which stems directly from the Wallachian culture. On the basis of known archival materials we can declare that the method of manufacturing this instrument and its use has been passed on from generation to generation and has functioned in the cultural area of Podhale at least since the 16th century. Music played on bagpipes always played a significant role in the lives of Podhale residents. Bagpipers were often accompanied by musicians playing *złóbcoki* (a kind of *gusle*) and their music could often be heard during weddings and other social events, while shepherds took this instrument with them to pastures where melodies resonated up to the peaks of the Tatra mountains.


A *koza* is a polyphonic instrument capable of replacing an entire band. This is due to the complicated structure of the instrument. Apart from a melody pipe, it is also equipped with a drone pipe (or fixed-pitch pipe), tuned to produce a single



continuous tone. The *koza* is made of leather, wooden and sometimes even metal components. Wooden components are mostly extracted from maple or fruit trees. Wooden components are decorated by cast tin or include carved geometrical motifs. Currently, a very limited number of persons have knowledge and skills necessary to manufacture this instrument.

At the turn of the 19th and 20th centuries, the bagpipes began to be gradually replaced by the violin. In the 1960s, bagpipe-playing skills became a disappearing skill. The last shepherd to play bagpipes on highland pastures of the Tatra Mountains was Józef Galica from Olcza. In late 1960s, owing to enthusiasts such as Bolesław Trzmiel, and in the 1980s, thanks to Tomasz Skupiń, we could observe renewed interest in this instrument, however, it was not played on Podhale pastures again. Instead, it plays a significant role in contemporary highlander music and it can occasionally be heard during concerts and stage performances. At present, 8 persons are learning to play bagpipes at WTCKiS "Jutrzenka" club. The "Bagpipe-Accompanied Shrovetide" - an annual meeting and concert of bagpipers from across Poland and guests from other countries - has taken place since 1998 in Zakopane. The International Festival of Highland Folklore in 2008 included workshops dealing with the manufacturing of this instrument. Contemporary bagpiping in Podhale was presented in a documentary made in 2010.



The background of the entire page is a light-colored fabric with various embroidered motifs. In the top left, there is a blue flower with yellow centers. In the bottom left, a large, detailed embroidery features a blue flower with a yellow center, green leaves, and a black vine with red berries. On the right side, a large black bird, possibly a crow or raven, is embroidered with a yellow beak, a red wattle, and a yellow crown. The bird is facing left.

ŻUKOWO SCHOOL OF THE KASHUBIAN EMBROIDERY

Depositories: Kashubian embroiderers of the Żukowo school

Location: Żukowo, Pomorskie Voivodeship

Domains: Knowledge and skills related to traditional crafts

Dated: 19th century.

Year of inscription to the National List: 2015



Kashubian hand embroidery (Żukowo School) is a part of the culture of Kashubia, which dates back to the 19th century. Knowledge and skills related to this craft have been passed on from generation to generation and constantly recreated by embroiderers who consider it an important part of Kashubian heritage. This heritage is still alive and Kashubian folk artists continue to create new configurations of embroidery components and come up with new patterns.

Over centuries various Kashubian embroidery schools had emerged. The Żukowo school is one of them. The Kashubian embroideries of the Żukowo school are usually made on a white, seldom grey, linen canvas. They are used for decorating: blouses, aprons, large tablecloths, table runners, napkins, pillowcases, wall hangings, shawls, shopping bags... They are characterised by seven main colours: light-blue, medium-blue, dark-blue, olive green, sunflower yellow, red and black. Colours are not sharp, often shaded and with a very modest pattern, referring to monastic embroideries. Tulips, rosettes, hearts (filled with a chequered pattern) and clover rank as the most popular motifs.



The embroidery process begins with sketching a pattern on a colourless tracing paper. Then a matrix is created, by means of which the pattern is superimposed on a fabric. Afterwards, embroidering can begin. The inspiration for Kashubian embroidery motifs, which are usually floral, comes from lavishly ornamented liturgical robes. Every element of embroidered patterns has its own name such as stalk, bell, rosette, butterfly, cherry, beetle, thistle leaf. There are four basic types of stitches: 1) water stitch, 2) flat stitch, 3) cross stitch and 4) knot stitch. Today, the art of Kashubian embroidery is alive mainly among older people, although there are efforts to pass this knowledge and skills to the next generation. Tradition determines the method of embroidering particular motifs. Embroidery edges are often finished with drawn thread work, seldom with serrated motifs or fringes.



FALCONRY — A LIVING TRADITION

Depositories: Falconers, members of the Polish Falconers' Club "Falconers' Nest" of the Polish Hunting Association and the Society for Wild Animals "Falcon"

Location: countrywide

Domains: Oral traditions and literature; Social and cultural practices; Knowledge and practice concerning nature and universe; Knowledge and abilities related to traditional craft

Date of origin: 10th century

Year of inscription to the National List: 2015





Falconry means hunting by means of a trained bird of prey. It is one of the oldest hunting methods, dating back to thousands of years ago. It had initially arisen from the practical need to find food. Gradually, however, it became art and an element of culture of many nations. Nowadays, falconry is one of the increasingly rare examples of traditional bond and cooperation between a human being and an animal. It contains elements of centuries-old traditions and recent knowledge and technology.

In Poland, this type of hunting was reserved for the royalty since the Middle Ages. Hunting with falcons was a favourite pastime of rulers, as evidenced by the medieval *falcatio* law, under which protection for falcon nests had to be provided under the pain of strict punishment. The *falcatio* law is one of the oldest nature preservation laws. Over time, broader social groups obtained the right to hunt: knighthood, clergy and later nobility.

Falconry is a traditional form of hunting that allows close interaction with the nature. Centuries-old traditions of the Polish falconry are deeply rooted in our culture. It is attested by material evidence - coins, seals, engravings, paintings, sculptures, utensils,



i.e. artefacts directly related to falconry, or presence of bones of predatory birds in excavations - and by works of practical literature or fiction concerning falconry (albums, books and articles).

For thousands of years falconry has been based on the same rules of working with predatory birds; for example, numerous falconry utensils have remained unchanged for centuries. Falconry is very much alive, combining traditional elements with contemporary advances and adapting them to falconers' needs in a creative way. The falconry tradition is passed on from generation to generation, however, falconers are not a closed group. Falconry constantly attracts new enthusiasts, both among those who have heard about it from their families and among those who have never had anything to do with it before.



Contemporary falconers cultivate and promote the traditions of hunting with birds of prey in accordance with historical Polish practices. Falconry is still evolving today without losing its historical significance. This is due to the activity of falconers who treat it as a life passion. Training a falcon for hunting requires at least several weeks of extensive work.

POLISH NATIONAL DANCES

Depositaries: Polish Section of the International Council of Organizations of Folklore Festivals and Folk Art CIOFF®

Location: countrywide

Domains: Performance and musical traditions; Social and cultural practices

Date of origin: 16th century

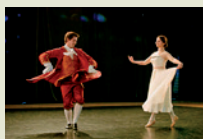
Year of inscription to the National List: 2015





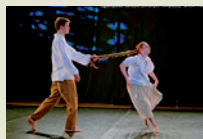
Polish national dances is a cultural phenomenon that dates back at least to the 16th century and has since played an important role in our nation's history. Polish national dances, that is, Polonaise, Mazur, Krakowiak, Kujawiak and Oberek, were known across Poland and danced by members of various social groups that considered them a part of their cultural heritage. They derive from rural communities they are strongly associated with. However, along with their historical development, they were assimilated by the higher strata of the Polish society as well. The oldest dances (Polonaise and Mazur) were an inseparable element of noble and royal ceremonial related to various stages of the Polish history, tradition and customs. They were considered a decoration of balls organised by the largest European courts. National dances found their place in musical and opera works, ballet, music, literature and oral stories. Their reminiscences can be found in the music of great composers: Fryderyk Chopin, Michał Kleofas Ogiński, Karol Kurpiński, Stanisław Moniuszko and Henryk Wieniawski. They were also explored as a topic of paintings, mainly from the 19th century and the first half of the 20th century, by: Włodzimierz Tetmajer, Józef Chełmoński, Jacek Malczewski and Zofia Stryjeńska, to name a few.

Since the end of World War II, the stage form of Polish national dances presented during numerous



celebrations, concerts and national holidays has enjoyed the greatest popularity. It continues to be regarded as a determinant of the national identity. Since the end-1970s they have been explored as ballroom dance types. Currently, this tradition is passed and developed by hundreds of art groups of the non-professional movement, allowing thousands of children, teenagers and adults to foster centuries-old dancing customs by participating in Polish dance tournaments and competitions.

Presently, the Polish society is eagerly reaching back to the tradition of balls and aristocratic salons, reactivating the salon form of Polish dances. Polonaise has a special place in contemporary society, as it opens nearly all secondary school prom balls. Additionally, "Debutante Balls" and "Polish Salon Balls", where Polish national dances represent a regular and obligatory point in their schedule, enjoy an increasing popularity.



Polish national dances are a very important element of intangible heritage. They are of priority significance to educating younger generations, our culture, identity and national pride as well as the feeling of community shared by the Polish society.

CELEBRATIONS IN HONOUR OF ST ROCH WITH THE BLESSING OF ANIMALS

Depositories: community of the Holy Trinity Roman-Catholic parish in Mikstat, in the area where the Saint Roch Diocesan Sanctuary is located

Location: Mikstat, Southern Wielkopolska

Domains: Oral traditions and literature; Performance and musical traditions; Social and cultural practices; Knowledge and practice concerning nature and universe; Knowledge and skills related to traditional crafts.

Date of origin: 18th century

Year of inscription to the National List: 2015





The festivities at St Roch parish fair, combined with the blessing of animals, are connected with the cult of Saint Roch. They have been held every year for three hundred years, being passed on from one generation to the next. Generations of Mikstat residents have treated the parish fair as a votive offering to Saint Roch for having protected the town during one of the cholera plagues that swept across the region.


The main parish fair festivities in Mikstat always take place on 16 August. One of the key elements of that event is the blessing of animals, which takes place after the votive holy mass, celebrated at 8 a.m. The blessing ceremony itself follows an established procedure. Just as it was in the past, a priest stands next to the cemetery entrance gate, on a specially prepared platform, and sprinkles holy water on animals, which pass before him in a strictly specified order. Nowadays, however, one can see fewer and fewer cows, goats and sheep during this unique ceremony. Instead, dogs, cats, rabbits, fish or even parrots, turtles or iguanas are brought for the blessing of livestock. The ceremony is attended not only by parishioners from Mikstat, but also by guests from all over the country. When we look at the list of animals we can imagine how colorful is this procession.

The indulgence festivities would be incomplete without a solemn mass. It is celebrated at 11 a.m. The fair is closed with a holy mass at 6 p.m. During



that mass, special blessing is given to children. Afterwards, the procession with the Most Blessed Sacrament returns to the parish church. This way celebration begin representatives of the oldest generation, then the ceremony of the blessing of animals is held and everything is ended by the blessing of children. Thereby to some extent the circle of intergenerational transmission is closed. Successive generations enrich the celebration of the new elements related to the socio-cultural changes, so that the tradition becomes a living part of the heritage of the community.

TRADITIONAL BRONZE WORK TECHNIQUE USED BY THE FELCZYŃSKI FAMILY FOR PRODUCING BELLS IN TACISZÓW



Depositories: Representatives of the Felczyński family
Location: Taciszów village near Gliwice, Śląskie Voivodeship
Domains: Oral traditions and literature; Knowledge and practice concerning nature and universe; Knowledge and skills related to traditional crafts.
Date of Origin: 19th/20th century
Year of inscription to the National List: 2015



Traditional bell foundry techniques and skills, still used at the Felczyńskis' bell foundry in Taciszów, have been passed on from generation to generation within this family. The most important and key resource is knowledge of applying a traditional, centuries-old technique of manual moulding and casting musical instruments, for beyond doubt, bells belong to this category. A part of this legacy are specific technical skills, learned by members of the Felczyńskis family, which enable them to prepare some tools, mixtures of materials and shape-forming tools on their own (stencils, moulds). In their work, they are strongly inspired by nature. The manufacturing process mainly uses basic materials (clay, sand, water, wax) and depends on seasons and weather: in winter bells need more time to produce, while in summer the sun and warm wind help dry them. The casting - key stage of the production process - can take place only under favourable atmospheric conditions (wind helps heating up a shaft furnace).

The technique of producing bronze bells by means of a lost-wax casting method was first described in the Middle Ages by the Benedictine monk Theophilus. It took its final shape in the Renaissance and spread across Europe. In such shape it was known as late as at the turn of the 18th and 19th century when a representative of the Felczyńskis family went to Germany to practice at local bell founders. Confident of his skills, he



returned and established the first bell foundry in Kałusz, a town now belonging to Ukraine. Since then, that is, since 1808, the secrets of the profession have been passed down to successive generations of bell founders, who continue to produce bells in subsequent plants that changed their location due to the vicissitudes of history, strictly following the traditions of bell-foundry that date back to Renaissance.

Having mastered these exceptional skills, the Felczyńskis family is trying to popularize knowledge about their unique profession. This is why they invite non-professionals to see how their bell foundry works and to watch successive stages of production. Guests are always welcome at the bell foundry in Taciszów. The workshop attracts many visitors, including both adult groups and school parties.



EASTER RHYMES IN SZYMBORZE

Depositaries: Members of the Bachelors' Club Association in Szymborze

Location: Szymborze, Kujawsko-Pomorskie Voivodeship

Domains: Oral traditions and literature; Performance and musical traditions; Social and cultural practices;

Date of Origin: 1st half of the 19th century.

Year of inscription to the National List: 2016





Easter Monday Calls is a two-day custom related to the celebration of Easter that was widespread in Kujawy until World War II and practiced in certain villages until 1960s. Currently organised in Szymborze, a former village that now forms one of Inowrocław's districts.

Easter Monday Calls are short texts referring to each miss from a given village. Currently, they only refer to misses of Szymborze and nearby areas. Each poem consisted of an introduction of a miss and a description of her virtues (or vices), a declaration of how much water would be poured on her on Easter Monday and an announcement, whether somebody - a bachelor - was interested in her. *Przywołówka* always ends with the words: Let her sleep, let her not be afraid, because..... is standing behind her. He has paid ransom for her!

Members of the Bachelors' Club Association, founded at the turn of 1833 and 1834, deal with creating *przywołówki*. The association is a group of men (there should be 10 of them according to the statutes, however, the number is volatile), who should be bachelors, as the name suggests, of unblemished repute. Some of them have participated in this rite for around ten years now and some of them, as a result of family ties, have been linked to the Bachelors' Club for several generations.



The Easter Monday calls of Szymborze are both festive and spectacular. They take place on the main square on Easter Sunday, after the evening mass for the deceased members of the Club. The ceremony is watched not only by inhabitants of Szymborze, but also by visitors from nearby towns. Preparations start two weeks before Easter, when members of the Club are on duty in the Club house, waiting for men to come and pay "ransom" for their girls. Most often, ransom is a small donation of money. Club members write down information about who paid ransom for whom and, on this basis, they compose Easter Monday calls. Not only do they have a flirtatious and sociable character, but also tend to educate as they publicly praise positive attitudes and behaviours and stigmatise negative ones.



Easter Monday calls differ from the ones that used to be organized on other villages. This difference is associated with the fact that they are not spontaneous, but are deliberately organized as part of a continuous tradition, both oral and written, because these texts are written down in a special book and stored for many years.

A photograph of two men performing on a wooden stage. The man on the left is wearing a white shirt and a red vest, holding a microphone and gesturing with his hand. The man on the right is wearing a blue coat over a white shirt and a blue sash, also holding a microphone. They are standing in front of a wooden lattice backdrop. The stage is decorated with yellow and green streamers and a bouquet of pink roses. The background shows green trees and a wooden roof structure.

WARMIA DIALECT AS A CARRIER OF ORAL TRADITIONS

Depositories: native residents of Warmia, contemporary residents of the Southern Warmia region, Izabela Lewandowska, Edward Cyfus, Łukasz Ruch

Location: Southern Warmia

Domains: Oral traditions and literature

Date of origin: 15th–18th century

Year of inscription to the National List: 2016



The Warmia dialect was formed as a result of various linguistic phenomena overlapping one another - starting from the Old Prussian language, through the language of German and Polish settlers, Old Polish that was widespread across the Prussian land in the early modern era, to Germanisms introduced in the 19th century.

The Warmia dialect was mostly spoken at home, by Poles and Germans alike. This made it easy for neighbours to communicate with one another. The situation changed after the Second World War. Until the war, the Warmia dialect was considered to be a variety of the Polish language. After the war, however, it came to be associated with the German language and almost disappeared in the subsequent period. When Warmians began leaving for Germany and aspiring at modernity, the tradition, including the language of ancestors, was left behind. Only from the 1990s onwards can we observe a return and willingness to rediscover the local dialect of Warmia.

The protection and popularization of the Warmia dialect is very important for post-war generations. Looking openly into the future, they are trying to find their place in Warmia. However, one cannot build one's future without knowing the past and without being able to identify with it. In recent years the local dialect has been popularised through



printing Warmian tales in the local press and the reading thereof in Radio Olsztyn. Training courses on the basis of the *Primer of the Warmia Dialect* are organised and a "Warmia dialect" fanpage is run on Facebook. Around a dozen families who know and understand the local dialect have remained in the area. More and more people wish to become familiar with the dialect to incorporate localisms in their vocabulary. The local dialect is used by musical and choral bands. Recitation competitions are organised for children.

Rather than making it compulsory for everyone to learn the Warmia dialect, it is a better idea to enable the local residents to get to know and understand particular words, phrases, short texts and dialogues. In this way, they will acquire some knowledge about traditional customs, values and mindsets of previous generations. Valuable elements of the cultural heritage will thus be transferred to the modern, globalized society.





TOY MAKING TRADITIONS IN ŻYWIEC AND SUCHA BESKIDZKA

Depositories: Folk artists dealing with making of wooden folk toys at the Żywiec-Sucha Beskidzka toy center

Location: Żywiec and Sucha Beskidzka districts

Domains: Knowledge and skills related to traditional crafts

Date of Origin: 1st half of the 19th century.

Year of inscription to the National List: 2016



The toy-making craftsmanship in the area situated between Żywiec and Sucha Beskidzka is first mentioned in historical records of the 18th century. However, the development of the toy-making craft there did not gain its momentum until the mid 19th century. Although toys were initially a by-product of manufacturing other wooden objects, they were treated as an additional way to earn extra income. After some time toy-making became an independent craft. Particular family members specialized in different stages of toy production - planing, painting, carving, etc. As entire families were involved in the business, toy-making traditions were passed on from one generation to the next.

The best known types of locally produced toys, already popular before World War I, include toy horse-drawn carriages called "karetki", cradles called "kolybki", rattles called "scyrkowce" and wheelbarrows. At the beginning of the 20th century, toy birds produced in Stryżawa became popular, too. The best known ones are the so-called "birds of paradise", i.e. very colourful birds which cannot be found in nature. Such small birds have been used to decorate Christmas trees



in Stryżawa. In the inter-war period horses on a support, horses with rack wagons, movable klepoks, that is, birds flapping their wings, and small merry-go-rounds began to appear.

At first, simple tools, often produced by the artists themselves, were used to manufacture toys. Some of these tools are used even today, e.g. a sharp shoemaking knife called gnyp, a compass for decorating toys with geometrical patterns and a wooden vise with a seat base called "grandpa".

Modern times are marked by an increasing interest in traditional wooden toys as well as cultivating family toy-making traditions - both using old toy models and seeking new tradition-inspired forms, especially by young artists.



The toy-making traditions of Żywiec and Sucha Beskidzka are preserved by local residents as a part of the cultural heritage that they are proud of. They represent a special value for local residents as something that makes their region distinguishable from other regions and determines their identity.



HONEY HUNTING

Depositories: Individual residents of the Augustów Primeval Forest, Kurpie and Białowieża Forest as well as new groups fostering bee-keeping traditions

Location: Kurpie, Augustów Primeval Forest, Białowieża Forest, Mazovia

Domains: Oral traditions and literature; Knowledge and practice concerning nature and universe; Knowledge and skills related to traditional crafts

Date of origin: -

Year of inscription to the National List: 2016



Bee-keeping relies on a set of practices, knowledge and traditions concerning honey bees and their habits, preferences and behaviours in interaction with humans and the surrounding nature. It is based on a belief that honey bees are better off living and developing high above the ground and that human should not interfere with the development of a bee family. Therefore, bee keepers make hollows in the trunks of living trees or in logs made of felled trunks, called *barcie* (wild beehives), intended for bees to nest in. The process of making a *barc*, called *dzianie*, takes place by means of *piesznia*, that is, a special chisel with a blade that is 4-5 cm wide, mounted on a long, massive handle.

Wild beehives are prepared either in living trees (pines, oaks, limes or spruces), at a height of over 4.5 metres, or in logs acquired from felled trees. Next, a log with a hollow is fixed to a tree at a height of at least 4 metres and certain measures are applied to attract bees by use of propolis liqueurs, herbs and fragments of honeycomb. In the season, bee keepers visit their wild beehives several times, only to



harvest a small quantity of honey after the Nativity of the Blessed Virgin Mary (8 September). A bee keeper does not take the entire amount of honey so as not to expose the swarm of bees to starvation during the winter and avoid feeding them with honey substitutes.

Bee keeping involves a certain ethics and a conviction that only a righteous and honest person should be allowed to keep bees. For depositaries of wild forest bee-keeping traditions and for those whose ancestors kept wild bees for several generations, the status of a beekeeper is something to be proud of. Bee keeping is a matter of pride for a small group of persons associated in the Bee-Keepers Brotherhood. They stand as guardians of ways of living in accord with nature and respecting its laws as well as respecting bees and their everlasting customs. Bee keeping is also a method of spending leisure time in the spirit of mutual aid and common labour at establishing and tending wild beehives as well as making hollows in logs together.





PEREBORY – WEAVING TRADITIONS IN THE BUG RIVER REGION

Depositaries: Weavers looming perebory

Location: the Bug river area of the Southern Podlasie and Polesie of eastern Lublin region

Domains: Knowledge and skills related to traditional crafts

Date of Origin: 1st half of the 19th century.

Year of inscription to the National List: 2016



Perebor is a decorative stripe made on linen fabric, with a coloured motif on a white warp. It is used for decorating shirts, skirts and sleeves. It is an element which is characteristic for the Bug River region. It is difficult to pinpoint the exact time when this decorative element came into being in Southern Podhale and Eastern Lublin region. The region situated along the administrative, religious and cultural border was where different influences and traditions clashed and merged with each other. It was a border area where different influences came into play, as the area was inhabited by Poles, Russians, Lithuanian and other minorities.

Outfits decorated this way were worn by the majority of local residents. The word *perebory* itself comes from the language spoken by Ruthenians – indigenous native people of these lands. The name *perebor* is reminiscent of warp threads being sorted by a flat strip of wood. This stringent activity needs to be repeated time and again. This technique is extremely time-consuming and difficult, therefore *perebory* were treated as a treasure. Stripes with embroidered rhombuses, stars and squares were sewn onto white linen shirts and when the clothing became worn, an ornament was ripped away and used to decorate another sleeve or stand-up collar.

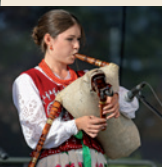
Characteristic striped patterns began to vanish from the Polish territory already at the turn of the 19th and 20th century. This process gained momentum in the



1920s and 1930s and it was further accelerated by World War II. However, owing to zeal and motivation of persons wishing to save this pattern from oblivion, a number of workshops that foster these looming traditions have been established.

In contemporary times, *perebor* serves as a source of inspiration to explore the past, to learn from that knowledge and to make sure that the relevant skills are passed down to future generations. These skills were not common, as *perebory* ornaments were mostly produced by women with a good memory and dexterous hands. The process of learning those skills is painstaking and demanding. It mostly consists of observing older persons at work and helping them.







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