

# The earliest public green areas connected with Jelenia Góra, part. 2<sup>1</sup>

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**Summary:** In the third part of the 18<sup>th</sup> century the earliest public landscape gardens began to appear in the area of suburban Jelenia Góra. They were the first public parks in Silesia. When establishing them, the natural landscape features of the area were used (Karkonosze). Two of them, Hausberg and Helkon, were created at the end of the 17<sup>th</sup> century on the north-western side of the city.

**Keywords:** landscape gardens, public gardens, Silesia

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## Hausberg (currently Bolesław Krzywousty Hill)

The oldest destination of suburban trips for the inhabitants of Jelenia Góra was a hill located on the west side of the city, in the place where the Kamienna river flows into the Bóbr river<sup>2</sup>. The Bobr river flows there around a regular elevation, which is 375m above the sea level. Currently, this place is called Bolesław III Krzywousty Hill, but until 1945 it was called Hausberg. Both names refer to a castle that once stood there, apparently erected by the prince in 1111, and which was demolished by the people of Jelenia Góra in the middle of the 15<sup>th</sup> century. It was done with the consent of the government, in fear of the Hussites<sup>3</sup>. Not much remained from the original castle; still, the tradition of this place undoubtedly affected the inhabitants of Jelenia Góra. They used to pilgrimage there on Easter Eve and they often had bonfires on Midsummer night, as was reported in the sixteenth century by the poet Valturinus<sup>4</sup> from Jelenia Góra, as well as by the eighteenth-century chronicle writer Kaspar Gottlieb Lindner<sup>5</sup>. Imagination was also fuelled by legends of alleged treasures that were supposed to be hidden in the ruins of the castle, and which could only be found on Christmas Eve<sup>6</sup>. It is also worth mentioning that on the grounds of the Hausberg hill each year (on 7–9 October) pupils from Jelenia Góra, assisted by their teachers, used to fight simulated battles with the use of shields and helmets and weapons in the form of... clumps of grass<sup>7</sup>.

1 The first part of the article was published in the journal *Architecture, Urban Planning and Landscape Studies Folder*, Vol. XIV / 1, 2018, p. 136–145.

2 The earliest descriptions of this place, as a destination for trips, appeared already in the publications from the late eighteenth century. [Zöllner J.F., 1793, p. 260–261], [n.a., 1795, Wegweiser, s. 37], [Weiss M.Ch., 1796, p. 63], [Hensel J.D., 1797, p. 763–764].

3 About the history of the hill [Łaborewicz I., 1998, p. 29–39].

4 Valturinus – actually Pancratius Geier; he was the author of the Latin poem *Panegyricus Silesiacus* praising Silesian cities; it was written in 1506 and published in the section about Jelenia Góra in German translation: [Geier P., 1740] and in the original: [Drechsler P., 1901, p. 52–67].

5 [Lindner K.G., 1742].

6 [Łaborewicz, I., 1998, p. 31].

7 [Łaborewicz, I., 1998, p. 31].

However, the most important reason for wandering to the top of the hill was the opportunity to admire the spectacular view. As Lindner wrote, you could see *not only the nearby Jelenia Góra with its beautiful houses and gardens, not only the nearby rivers and villages and the famous warm spring, not only the stunning old castles, but also the entire range of the magnificent Giant Mountains*<sup>8</sup>.



**Fig. 1.** A fragment of Jelenia Góra's map with the park plan on the Hausberg hill, *Pharus-Plan und Führer durch Hirschberg in Schlesien*, Hirschberg and Schles., n.d.

For walkers, before the year 1797<sup>9</sup>, a small wooden pub was initially created, where various drinks and coffee were served, while the Bóbr river, flowing at the foot of the hill with its Kamienna tributary, provided a possibility for bathing. It is shown on one of the old views of Hausberg dating back to 1750. For amateurs of other sports a bowling alley was constructed. In later years, when, at the end of the 18<sup>th</sup> century, two other walking areas were opened for the inhabitants of Jelenia Góra, (namely Kavalierberg and Helikon, which will be discussed later in this article), mainly the poorer groups of local people visited Hausberg<sup>10</sup>. However, this did not prevent the future president of the United States and then the minister in power (that is, the ambassador) of the United States in Prussia, John Quincy Adams, from visiting that place in 1800. He described the impressions from his visit in a letter to his brother as follows: *Between the town and the mountain of Helicon is a smaller hill, called the Hausberg, upon which many of the citizens have formed small shady bowers, and built little fireplaces; so that they can come in the afternoon on summer days, make themselves tea or coffee, and sit and enjoy the beauties of the season and of the country: we saw several of these family parties partaking these innocent and wholesome enjoyments*<sup>11</sup>.

The simple building of the pub with time has begun to take on a more sophisticated shape, as shown on one of the drawings stored in the Jelenia Góra archive. It was probably a project for a new restaurant, which was erected in 1841–1842. We can see there a one-story pavilion in the neo-gothic style, with two rooms and a small service room. In 1866, a shed was added to this building, with a special room devoted to keeping ice used for storing food. Next to it there was also a terrace, from which there was a beautiful view of Jelenia Góra and the surrounding hills. Later, the building took on a more impressive, though quite peculiar form, especially if one considers the features of regional architecture and the competition organized in 1887 in Berlin, in which very interesting solutions were selected. They included – among other things – equipping the new restaurant with a lookout tower. A new arrangement of the surrounding area was also planned. Unfortunately, these projects have never been implemented. Instead, a three-story brick building was erected at the end of the 19<sup>th</sup> century. It was covered with a flat roof, badly fitting into the surroundings, had three floors and a wooden veranda. Inside, there were dining and billiard rooms and two guest rooms.

8 [Lindner K.G., 1742].

9 [Hensel J.D., 1797, p. 764].

10 [Hensel J.D., 1797, p. 764].

11 [Adams J.Q., 1804, p. 57; Łaborewicz, I., 1998, p. 31].



**Fig. 2.** The panorama of Jelenia Góra seen from the Hausberg hill; the restaurant visible below. Lithographic postcard, 1900–1902. Retrieved from <https://polska-org.pl/774773,foto.html?idEntity=516012> [access date: 10.05.2018]



**Fig. 3.** A view of the Hausberg hill, postcard from about 1915. In the foreground Bóbr, further on the Kamienna river. On the hill there is the inn and on top – the Imperial Tower. Retrieved from <https://polska-org.pl/632930,foto.html> [access date: 9.06.1018]

During the construction of the new restaurant some corrections were also made to the development of the hill itself. There, in the 18<sup>th</sup> century, next to the naturally growing clumps of birchwood, new trees were planted. In their shade one could rest after climbing to the top<sup>12</sup>. More extensive works were carried out in the nineteenth century. Local authorities tried to give the hill more of a park character by introducing walking paths and by an appropriate formation of vegetation. A special parking space for vehicles was also prepared. At the same time, the hill was included into the collection of areas under the care of a special garden department appointed by the city council. The rocks located in the western part of the elevation were particularly appreciated as a viewing point. It is worth noting that almost all of the views of Jelenia Góra, starting from the oldest one from 1682, represent the city seen from this very place.

The last major investment before 1945 was the construction of a lookout tower in 1911. The idea of such a building had already appeared in 1891. Initially, it was planned to be located in Kavalierberg (currently Kosciuszko Hill). However, Hausberg was finally chosen and the tower was opened on the 800<sup>th</sup> anniversary of the legendary date of the construction of the castle on the hill by Bolesław Krzywousty. The impressive building, 35 meters high, was called Imperial, which referred to the Emperor Wilhelm II.

12 [Hensel J.D., 1797, p. 764].



After 1945, the Hausberg hill was called Bolesław Krzywousty hill, and the tower – formerly the Imperial one – nowadays is usually called Grzybek (Little Mushroom), which refers to the characteristic shape of the helmet shielding the viewing terrace. The pub located on the hill was destroyed and dismantled, as well as the roofed terrace adjacent to it, where the guest tables were once set up. Today, it is hard to find the place where these buildings were built. Only a part of the retaining wall of the restaurant terrace has survived. The lookout tower, after a long period of neglect, when it lost some parts of the copper cover of the helmet, was carefully restored a few years ago. Corrections of excessively tall trees were also conducted, as their crowns made it practically impossible to admire the view from the top of the tower.

## Helikon

The landscape values of Jelenia Góra described above, the living conditions in the walled city and changes in the relationship between man and nature were the reasons why the city's inhabitants, in the first half of the eighteenth century, drew their attention to the beauty of another hill located northwest of the city called Sättler (Saddle). The magnet for these trips was also the fame of the spring at the foot of the hill, called Mirakelbrunn or Merkelbrunn (Miracle), whose water was believed to possess unusual properties. Another attraction which led the local people to visit this area was a legend from which the place took its name. According to it, a long-time saddler used to live there. Apart from his legal occupation, he was also involved in the production of fake coins. The saddler was punished by being burned at the stake. From that time, his spirit was believed to appear on the hill. This story was quoted by the Jelenia Góra's teacher and poet Daniel Stoppe in the introduction to the collection of his literary works entitled *Der Parnas im Sättler* published in 1737<sup>13</sup>. The author gave an explanation for this intriguing title in the introduction to the work. He wrote that the hill was then a favourite place for walks of Jelenia Góra's inhabitants, who came there in small groups and had bonfires, where they cooked tea or coffee and smoked tobacco. Stoppe and his friends also used to go there. They even constructed a stone stove with a chimney for cooking coffee and two benches under a large rock. All this is shown in the drawing, which is a frontispiece of Stoppe's work. As it turned out, among the friends of the author this place also evoked more intellectually sophisticated feelings. For instance, one of them compared the hill to Parnassus and this name clung to it for the next years. It was confirmed in an article by Lindner (already mentioned many times in this article) who wrote in 1742: ... *the hill is called Saddler*<sup>14</sup>, *where not only the famous fairy tale or wonderful spring murmurs, but also Parnassus of Mr. Stoppe is getting more and more beautiful and laboriously built each year*<sup>15</sup>.

One of the people who frequently visited the place was also the mayor of Jelenia Góra, Johann Christoph Schönau. After completing the main works in Kavalierberg he decided to give a new character to a part of the Sättler hill. Developing connections with the mythology initiated by Stoppe, he decided to create there a place for muses – Helicon<sup>16</sup>. It should be noted here that the muses associated with Helicon were given a special position in Greek mythology. For example it can be seen in the fact that it was from their recall that Hesiod began his *Theogony*<sup>17</sup>, a work certainly known to Schönau:

13 [Stoppe D., 1735]. The reference to the muses from the Sättler hill also appears in the title of one of Stoppe's poems included in his work: *Cantata oder Musicalischer Besuch welchen die so genannten Sattler-Musen bey seiner Wohledlen Herrn Gottlieb Geyern [...] abgelegten* (p. 102–105). The title has the following explanation: Sattler is the name of a well-known forest in this area, which is often visited by Jelenia Góra muses. The Parnassus of Jelenia Góra is also recalled by the Swiss poet Samuel Henzi, critical of Stoppe's work, in the title of his work: [Henzi S., 1745].

14 The current name is Snare. The term Saddler is the result of an incorrect translation from German.

15 [Lindner K.G., 1742, p. 14].

16 The earliest known description of Helicon in Jelenia Góra is provided by [Zöllner Ch., 1793]. Two years later appeared the guidebook on the Sudety Foreland (*Wegweiser durch das Riesengebirge*), inserted in: "Berlinerischer Almanach zum Vergnügung und zur Verbreitung nützlicher Kenntniße für 1796", Berlin 1795. There are pictures showing, among others, the bridge over Kamienna river, across which people used to go towards Helicon, and the kitchen at Merkelbrunn (Wonderful Spring). A detailed presentation of the entire area was placed in [Krahn I., 1796], [Weiss M.Ch., 1796], [Hensel J.D., 1797], [Assmann Ch.G., 1798] and an anonymously published small booklet entitled *Beschreibung des Pflanzberges, Helikons und denen Elisäischen Feldern bei Hirschberg, Hirschberg 1802*. Few years ago appeared the article on Helicon and Pflanzberg [Reelfs H., 2001].

17 Written by Hesiod, probably in the 7<sup>th</sup> century BC, *Theogonia* raises the topic of the origin of the world and describes the successive generations of deities and their connections with nature and man, which are also manifested in the divine origin of rulers' families. Retrieved from <https://pl.wikipedia.org/wiki/Theogonia> [access date: 02/06/2018].

From the Heliconian Muses let us begin to sing, who hold the great and holy mount of Helicon, and dance on soft feet about the deep-blue spring and the altar of the almighty son of Cronos, and, when they have washed their tender bodies in Permessus or in the Horse's Spring or Olmeius, make their fair, lovely dances upon highest Helicon and move with vigorous feet<sup>18</sup>.

Schönau's concept has only slightly interfered with the natural character of this place. In the beginning, the mayor in 1787 ordered to lead the path to the spruce grove growing there. In the following year, he asked the magistrate for a permission to fill the empty, barren and undeveloped places of this hill with new trees (at his own expense). Thanks to his initiative, a place for the amphitheatre was also prepared. It is not known what it looked like or whether it was realized at all. If it was created, probably (just like in the arrangements of other places on the hill) it was made of simple turf benches.

Before Schönau's activities the area did not have a separate name. Now, on one of the hills, which was fenced and planted with carefully selected greenery, a composition was created. It was called the Grove of the Muses or the Pantheon. Then, the name Helicon became popular and over time it began to refer to the whole area.

The associations of Jelenia Góra area with the ancient Helicon were seen in the analogies between the topography of the Jelenia Góra hill and the mountain located on the Corinthian Gulf in Boeotia. Thus, the Wonderful Spring was now called Aganippe, and the former stream of Becker became the Greek Hippokrene (meaning Horse's Fount of Hesiod)<sup>19</sup>. Also, Jelenia Góra was supposed to be the equivalent of the city of Thes-bia located at the foot of Helicon. Hensel, the author of the description of the Jelenia Góra's Muses' headquarters, doubted even whether the view from the Greek Helicon is as beautiful as the one that can be seen from the Jelenia Góra hill<sup>20</sup>.



**Fig. 4.** Sättler Hill, gouache of C. Thümer, 1794. Collections of the Jelenia Góra Museum AH 4287

The path laid out by Schönau led across the bridge over the Kamienna river<sup>21</sup> and further to various picnic places, arranged by several local families. Those places, shaded with firs and beeches growing around them, were equipped with tables and wooden and turf benches surrounding places for fires. From there, a path led to the proper Helicon, where – as Hensel wrote – the M.M. initials were placed on the seats. The initials referred to Mater Musarum (mother of muses) – Mnemosyne. Other places dedicated to individual nymphs were indicated

18 English translation by Hugh G. Evelyn-White. *Theogony*. Cambridge, MA., Harvard University Press; London 1914. Retrieved from <http://www.sacred-texts.com/cla/hesiod/theogony.htm> [access date: 02.06.2018]

19 Both Aganippe and Hippokrene are two springs from Greek Helicon.

20 [Hensel J.D., 1797, p. 759].

21 The view of this bridge is an illustration of the article in *Berlinischer Almanach...*, table III.

by wooden signs with appropriate sentences taken from ancient poetic works<sup>22</sup>. The verses referring to Clio, Euterpe, Melpomene, Polyhymnia and Urania were from the *XX edylla* by Ausonius<sup>23</sup> and from *Georgics* by Virgil. In addition, quotes from Horace and Ovid were used there. And so, the place located near the headquarters of Mnemosyne was dedicated to Clio, the muse of history. It was marked by a sign attached to the spruce with the following inscription: *Clio gesta canens transactis tempora reddit*<sup>24</sup> (*Clio, singing of famous deeds, restores times past to the life*). Next to the road leading to the Euterpe headquarters there was a line from one of the *Georgics* by Virgil: *luvat ire jugis, qua nulla priorum Castaliam molli divertitur orbit clivo* (*Pleased I am to range the mountain-tops, where no path trodden by the ancients winds down with gentle declination to Castalia*)<sup>25</sup>. The site of Euterpe, the muse of lyrical poetry and light bacchanalian music, was marked by the inscription (from Ausonius): *Dulciloquos calamos Euterpe flatibus urget* (*Euterpe's breath fills the sweet-voiced flutes*)<sup>26</sup>.



**Fig. 5.** Jelenia Góra, Saddle (mountain), a temple on the Helikon Hill, picture by Scholtz, 1804. Herder Institut, inv. no. P 3612

Further on the Bobr river there was a rock known as Gibraltar, whose name was criticized by Hensel for being unpoetic<sup>27</sup>. A circular square devoted to Terpsichore was located south-west of it. In the middle of the square there was a wooden platform, which was surrounded by nine grassy seats designed for the Muses. There was also a plaque with the inscription: *Terpsichore invitata, duc laeta puella choraes* (*Terpsichore invites, a happy girl leads the crowd*).

The nearby square was devoted to Thalia, with the inscription taken from the second verse of *VI Bucolics* by Virgil: *Nostra nec erebuit sylvas habitare Thalia* (*My Thalia nor blushed to be inhabitant of the woods*)<sup>28</sup>.

22 The information about statues allegedly standing here is false; it is erroneously given, for example, by the portal [https://polska-org.pl/519844,Jelenia\\_Gora,Helikon.html](https://polska-org.pl/519844,Jelenia_Gora,Helikon.html) [access date:10.09.2018]. J. Immanuel Krahn writes about the lack of this type of decoration in the introduction to his publication. [Krahn I., 1742]

23 Decimus Ausonius Magnus (about 310–393) – an ancient Gallic poet and rhetorician.

24 This and the following Latin verses (except for the fragments from the works of Virgil and Ovid come from the work of [Ausonius, 1985, p. 281].

25 [Virgil, 1821, p. 132]

26 [Ausonius, 1985, p. 281]

27 Further, on the top of the rock, there is a place quite unethically and uncritically called Gibraltar, for the rock is slightly beyond the slope of the mountain, and the Bobr River is visible on both sides, as if from the peninsula. However, this name is more and more forgotten. [Hensel, J.D., p. 747]. A similar, critical opinion about the impropriety of naming Gibraltar the rock on the Hill of the Muses was expressed by [Adams J.Q., 1804, p.53].

28 [Virgil, 1821, p. 27]

From the stone bench which was placed there, with stone tables on both sides, there was a beautiful view of the countryside.

The next place was devoted to Melpomene, which was evident from the inscription taken from the above mentioned Ausonius: *Melpomene tragico proclamat moesta boatu* (Melpomene cries aloud with the echoing voices of gloomy tragedy)<sup>29</sup>. Farther along, after climbing the natural stone steps, one could access Polyhymnia Square. It was marked with the inscription (again taken from Ausonius): *Signat cuncta manu, loquitur Polyhymnia gestu* (Polyhymnia expresses all things with her hands and speaks by gesture)<sup>30</sup>. Nearby, there was a small bower with a table and a bench for two people, under the patronage of Erato, with the verse from Book II *Ars Amatoria* by Ovid: *Salve! Erato, dulcis nomen amoris habes* (And thee too, Erato, I invoke, for 'tis, from Love thou dost derive thy name)<sup>31</sup>.

There was also a place for the guide of the Muses – Apollo. In one of the copses a tripod was installed with the inscription *Ligneum pro tempore te facimus / Si tempora juvant, aureus esto*<sup>32</sup> (We made you for this time from wood / When times change, you will be gold). However, as Hensel commented, the god guarding this place proved to be ineffective, because the tripod and the plaque were stolen. In 1797, a new investment was started there, namely the construction of a temple with a form referring to an ancient building with a four-column Doric portico<sup>33</sup>. It was the only permanent architectural element that was created in Helicon. Founded by Senator Geier, the building was erected to commemorate Frederick II. On the frontispiece there was an inscription: *FRIEDRICH DEM EINZIGEN* (To Frederic the One and Only), and inside the temple, by the back wall, on a three-level elevation, a block of Egyptian marble was placed. It was a sacrificial altar. Above it, there was the inscription *DANK SEI IHM* (Let him be thanks) and an extract from the hymn written by the Rector G.N. Fischer from Halberstadt<sup>34</sup>.

It is also known that Schönau's intention was to extend Helicon to include a place defined by him as the Elysian Fields. According to the book by Immanuel Krahn, published in 1796, entitled *Vom Helikon und Elisäischen Felder bei Hirschberg*, this place was to be located in the part of Sättler hill stretching along the Bóbr River. This publication's individual parts referred to the text of the 6<sup>th</sup> book of *Aeneid* by Virgil. It describes the journey of Aeneas, in the company of Sybille, into the afterlife in search of his father. The parts of Aeneas' journey were to refer to the paths that ran through the forest, rocky meadows and open spaces. The only more significant motif was the rock that symbolized Cerberus. The text was completed with numerous Latin quotes from Virgil's work. It seems that perhaps the author of the book was Schönau himself, who, during the seven-year war, while he was in Austrian captivity, devoted himself to studying ancient works<sup>35</sup>.

Referring mainly to associations requiring classical education, the concept did not take the form of a distinctive shape, and Hensel, the author of the chronicles of Jelenia Góra, wrote that although this area was called the Elysian Fields, not much was actually created here<sup>36</sup>.

Schönau's simple arrangement of Helicon did not stand the test of time, and a year after his death almost everything was destroyed, partly due to the natural impermanence of wooden signs and grassy seats, partly as a result of ordinary vandalism<sup>37</sup>. In the later descriptions of Helicon only the most significant elements of the

29 [Ausonius, 1985, p. 281]

30 [Ausonius, 1985, p. 281]

31 [Ovid, 2005, p. 123]

32 This is a paraphrase of the couplet *Nunc te marmoreum pro tempore fecimus; at tu/Si fetura gregem suppleverit, aureus esto* from the work of Virgil [Virgil, 1821, p. 34].

33 G. Grundmann published in 1941 an article on the temple and posted two archival design drawings of the building. [Grundmann G., 1969]. H. Reelfs in her article noticed influence of masonic connotations in the temple. [Reelfs H., 2001].

34 *Friedrichs des Einzigen Denkmal auf dem Hirschberger Helikon*, "Schlesische Provinzial Blätter", 1800. In 1840 the widow of the founder donated the temple to the city. [Vogt M., 1875, p. 565].

J.Q. Adams wrote in one of his letters about the temple: A merchant from this city, with more money than taste, built a different stone temple dedicated to Frideric near the Temple of Apollo. [Adams J.Q., 1804, p. 54].

The Temple of Apollo was also mentioned in an article from 1805 [n.a., 1805, p. 33] and the demolition of its remains, around 1877, was mentioned by [Fiek E., 1887, p. 12].

35 [Donat T., 1882, p. 3].

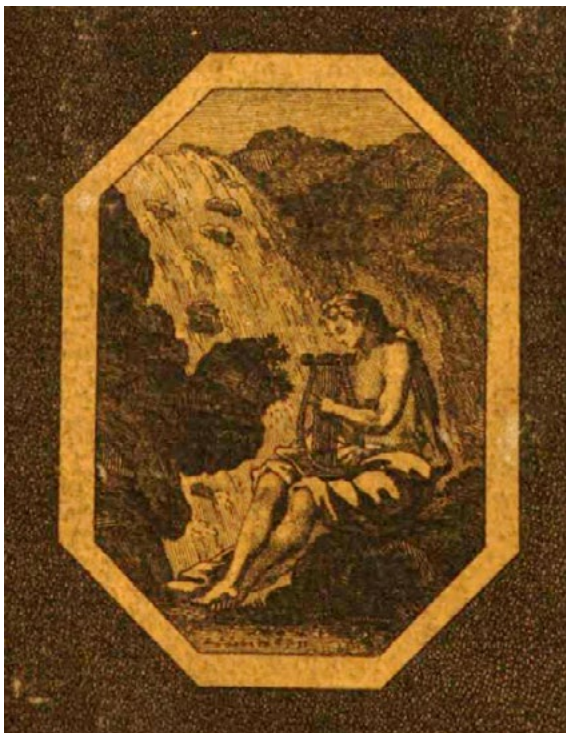
36 [Hensel J. D., 1797, p. 759].

37 Minister von Hoym was to issue a regulation to re-arrange the Helikon area, but it is not known whether this decision was implemented. The town authorities only renovated the temple in 1840, which was not in good condition when it was handed over to the city by the councilman Geier widow. [n.a., 1805, p. 33]



area are mentioned, such as the temple and the rock of Gibraltar. The names of routes running around the hill, used during Schönau's days – referred to as paths of Nymphs and Poets – were also still used. From the old places dedicated to particular muses only one was still remembered. It was the one dedicated to Urania, which was located at the highest point of the hill. The original state of Helicon has been so much forgotten, that in the later descriptions it was even said, contrary to the truth, that there were also statues there<sup>38</sup>. Still, until the end of the 1930s, travel guides mentioned Helicon as the destination of trips in the vicinity of Jelenia Góra<sup>39</sup>.

After World War II, the temple dedicated to King Frederic II was demolished and its location can be found only thanks to the characteristic rock on which it was constructed, and the rubble of bricks and lumps of mortar covered with the grass and bushes. Almost no trace was left of the Muses' place. Although the course of the old paths can be found due to the fragmentary tree rows, it is quite a challenge to try to locate the places dedicated to particular muses, currently hidden in the thicket of trees and shrubs<sup>40</sup>. However, it should be added that in the area of the former Helicon works have recently been undertaken to clear it, including setting information boards and improving the condition of pedestrian routes.



**Fig. 6.** Apollo playing on a lyre in a mountainous environment. In: "Berlinischer Almanach zum Vergnügung und zur Verbreitung nützlicher Kenntniße für 1796", Berlin 1795, front page



**Fig. 7.** Kitchen near Merkelbrunn (Wonderful Source) on the Sattler Hill. In: "Berlinischer Almanach zum Vergnügung und zur Verbreitung nützlicher Kenntniße für 1796", Berlin 1795, after p. 38.

38 [Vogt M., 1875, p. 265].

39 [Fiek E., 1893]; [n.a., 1921].

40 An attempt to determine the location of these places is taken by a Jelenia Góra researcher, Eugeniusz Gronostaj, but how difficult this task is, leading to very inconsistent findings, is proved by the comparison of different results contained in the paper by Eugeniusz Gronostaj, Local tourism in getting to know the history of Jelenia Góra and interesting places in the Landscape Park of Bóbr Valley, which was announced in 2014 and in the subsequent publication 3 years later. Compare: [https://turystyka.jeleniagora.pl/sites/default/files/Kultura/turystyka/seminarium\\_turystyczne\\_DZPK.pdf](https://turystyka.jeleniagora.pl/sites/default/files/Kultura/turystyka/seminarium_turystyczne_DZPK.pdf) and [Gronostaj E., Łętkowska A., 2017, il. 5], also [http://wpt.kpswjg.pl/public/ckfinder/userfiles/files/borowy\\_jar\\_valory\\_15\\_09\\_17.pdf](http://wpt.kpswjg.pl/public/ckfinder/userfiles/files/borowy_jar_valory_15_09_17.pdf) [access date: 2.09.2018]



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## Najwcześniejsze publiczne założenia zieleni związane z Jelenią Górą, cz. 2.

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**Streszczenie:** W trzeciej tercji XVIII w. zaczęły powstawać na ówczesnych terenach podmiejskich Jeleniej Góry, najwcześniejsze na terenie Śląska publiczne założenia krajobrazowe przeznaczone dla wszystkich mieszkańców. Przy ich aranżowaniu wykorzystano naturalne walory krajobrazowe okolicy (Karkonosze). Dwa z nich Hausberg i Helikon powstały pod koniec XVII w. po północno – zachodniej stronie miasta.

**Słowa kluczowe:** ogrody krajobrazowe, ogrody publiczne, Śląsk

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