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UNESCO Region: EUROPE AND THE NORTH AMERICA

SITE NAME: Churches of Peace in Jawor and Swidnica

DATE OF INSCRIPTION: 16th December 2001

STATE PARTY: POLAND

CRITERIA: C (iii)(iv)(vi)

DECISION OF THE WORLD HERITAGE COMMITTEE:

Excerpt from the Report of the 25th Session of the World Heritage Committee

The Committee inscribed the Churches of Peace in Jawor and Swidnica on the World Heritage List under criteria (iii), (iv), and (vi):

- Criterion (iii):** The Churches of Peace are outstanding testimony to an exceptional act of tolerance on the part of the Catholic Habsburg Emperor towards Protestant communities in Silesia in the period following the Thirty Years' War in Europe.
- Criterion (iv):** As a result of conditions imposed by the Emperor the Churches of Peace required the builders, to implement pioneering constructional and architectural solutions of a scale and complexity unknown ever before or since in wooden architecture. The success may be judged by their survival to the present day.
- Criterion (vi):** The Churches of Peace bear exceptional witness to a particular political development in Europe in the 17th century of great spiritual power and commitment.

The Observer of Germany noted that the symbolic importance of these two monuments was due to two factors, one historic and the other contemporary: the two churches bear witness to an act of Tolerance that, at the time of their construction, was extremely rare. Furthermore, with regard to their state of conservation, they demonstrate close and fruitful co-operation between the two neighbouring countries, Poland and Germany. The cultural heritage of Silesia, formerly disputed by both countries, is today considered as common heritage for which Poland and Germany are responsible.

BRIEF DESCRIPTIONS

The Churches of Peace in Jawor and Swidnica, the largest timber-framed religious buildings in Europe, were built in the former Silesia in the mid-17th century, at a time of religious strife following the Peace of Westphalia. Constrained by the physical and political conditions, the Churches of Peace bear testimony to the quest for religious freedom and are a rare expression of Lutheran ideology in an idiom generally associated with the Catholic Church.

1.b State, Province or Region: Historic region of Silesia, Principality of Swidnica and Jawor.

1.d Exact location:

Church	Town	Approximate Date	Coordinates
Lutheran Church of Peace under the invocation of the Holy Ghost	Jawor	mid 17th cent.	16°12'E; 51°04'N
Lutheran Church of Peace under the invocation of the Holy Trinity	Swidnica	mid 17th cent.	15°29'E; 50°50'N

NOMINATION OF PROPERTIES FOR INCLUSION ON THE WORLD HERITAGE LIST

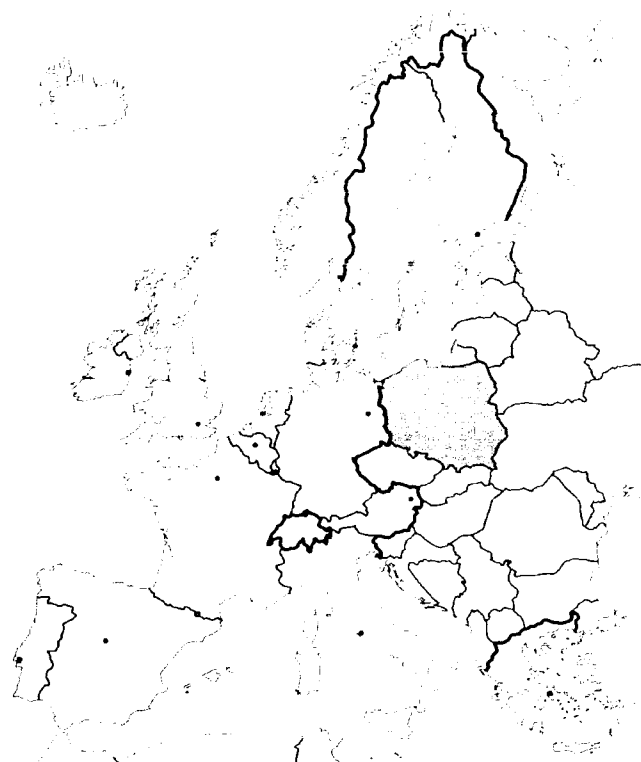
CHURCHES OF PEACE

IN JAWOR AND ŚWIDNICA

POLAND

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1. IDENTIFICATION OF THE PROPERTY

1.1. COUNTRY

Republic of Poland

1.2. PROVINCE OR REGION

Historic region Silesia, principality of Świdnica and Jawor

1.3. NAME OF PROPERTY

JAWOR ▾

Lutheran Church of Peace under the invocation of the Holy Ghost

ŚWIDNICA ▾

Lutheran Church of Peace under the invocation of the Holy Trinity

1.4. GEOGRAPHICAL COORDINATES

JAWOR ▾

Voivodship of Lower Silesia

County town Jawor

Jawor Park Pokoju

Geographical coordinates: 51°04'N; 16°12'E

ŚWIDNICA ▾

Voivodship of Lower Silesia

County town Świdnica

Świdnica Plac Pokoju

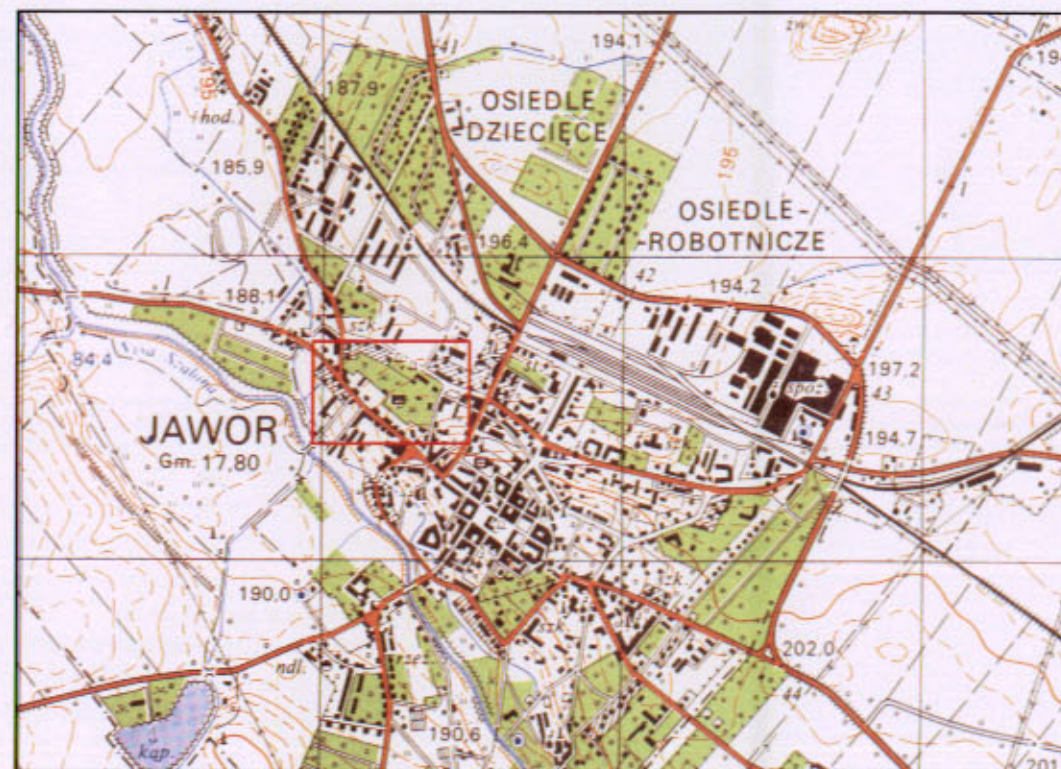
Geographical coordinates: 50°50'N; 15°29'E

5. MAPS AND PLANS

1.6. AREA OF PROPERTY PROPOSED FOR INSCRIPTION AND PROPOSED BUFFER ZONE



scale 1:100 000



scale 1:25 000

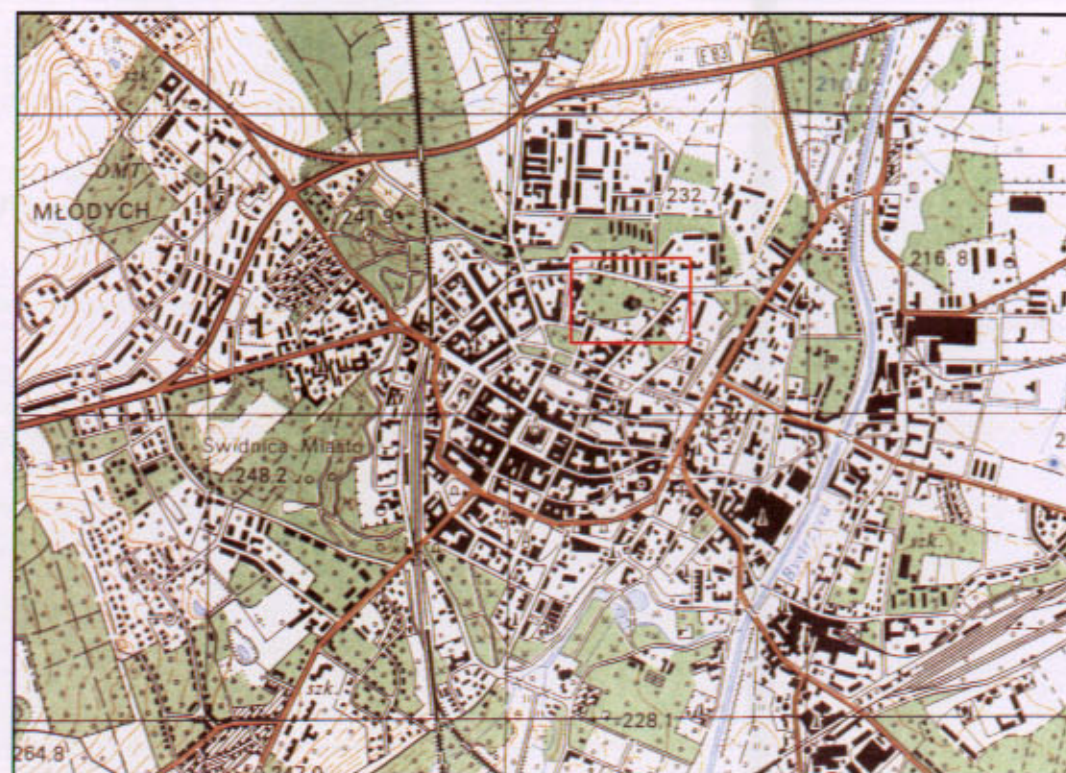
JAWOR

Area of property: 1.200 m²

Area of proposed buffer zone: 7,5 ha.



scale 1:100 000



scale 1:25 000

ŚWIDNICA

Area of property: 1.100 m²

Area of proposed buffer zone: 4,3 ha.

2. JUSTIFICATION FOR INSCRIPTION IN THE WORLD HERITAGE LIST

2.1. STATEMENT OF SIGNIFICANCE

The Thirty Years' War in Europe ended with the Treaty of Westphalia (1648) which upheld the principle *cuius regio eius religio*. The faith professed by the prince was obligatory to his subjects. At that time Silesia was a part of the Catholic Habsburg monarchy. In most of the province Protestants were deprived of the right and possibility to practice their faith. By the agency of the Lutheran king of Sweden the Emperor allowed for the erection of three churches, henceforth known as the Churches of Peace, in Silesian principalities under direct Habsburg rule: in Głogów (Glogau) (which ceased to exist in the 18th century), Jawor (Jauer) and Świdnica (Schweidnitz).

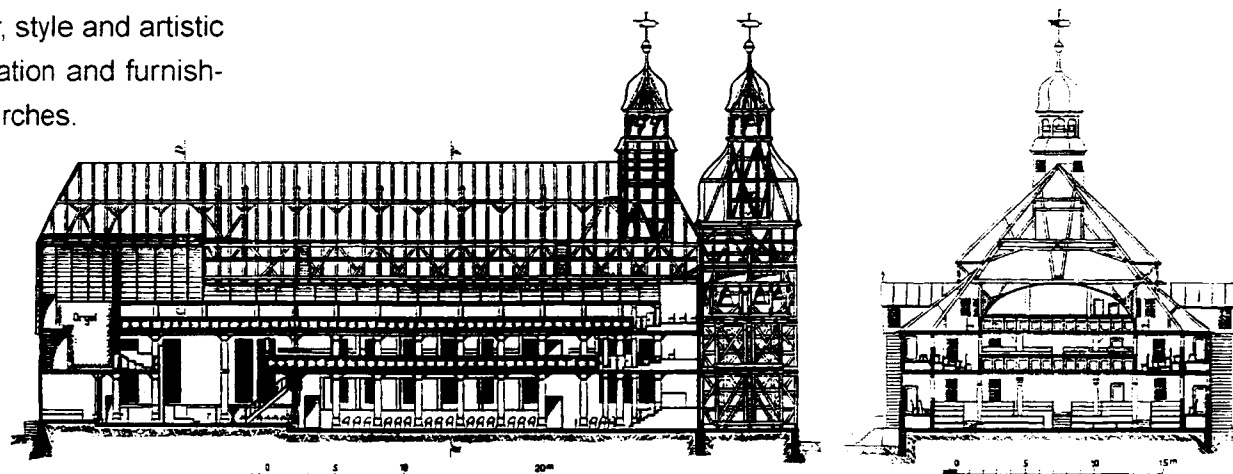
The Emperor's consent was, however, issued upon conditions difficult to meet. The churches had to be built exclusively of perishable materials (wood and clay) and located outside city walls. These restrictions together with the need to provide adequate space for large crowds of worshippers forced the architect (Albrecht von Säbisch, a prominent master-builder and fortification designer active in Wrocław) to implement pioneering constructional and architectural solutions of scale and complexity unknown ever before or after in wooden architecture. The timber frame structures of enormous scale and complexity were assembled. Both churches were erected as basilicas with built-in galleries but their plans and spatial arrangements differed. In their decor, integrated into architectural framework, exuberant Baroque forms and complex imagery were used in a truly unique way to convey concepts of Protestant theology.



2.2. COMPARATIVE ANALYSIS

The decision to submit the present application for the inscription of the Churches of Peace in Świdnica and Jawor in the World Heritage list was preceded by an extensive comparative study, conducted in order to establish the subjects' architectural and artistic rank in relation to other timber frame churches in Europe. The comparative analysis was based on archival records, literature and on-site surveys of extant buildings. The study focused on four basic issues:

- 1) Architectural scale. The objective was to determine whether the Churches of Peace in Jawor and Świdnica were indeed exceptionally monumental structures.
- 2) Plan and architecture. As both subjects are basilicas with galleries, the research was to establish how common this arrangement was among timber frame churches.
- 3) Structural system. Constructional solutions and carpentry techniques employed in the Churches of Peace were studied to determine the degree of complexity, technical difficulty and innovative use of traditional technology as compared to other timber frame churches.
- 4) Decor. The study focused on the character, style and artistic merit of the subjects' polychrome decoration and furnishings as compared to other Lutheran churches.



Lutheran church
in Clausthal,
sections.

ARCHITECTURAL SCALE

The survey of timber frame churches in Europe revealed only two extant structures of size comparable to the subjects. In both cases architectural solutions had no relation to those used in the Churches of Peace.

The Lutheran Church of the Holy Ghost in Clausthal, Lower Saxony, was consecrated in 1642. It is a hall church (nave and two aisles) with two tiers of galleries lining three sides of the interior. Its capacity is 2200. The structure is 36.5 m long, 17.7 m wide. The height is 10.9 m (floor to ceiling) and 19.5 m (floor to roof ridge). The nave is 10.6 m wide.

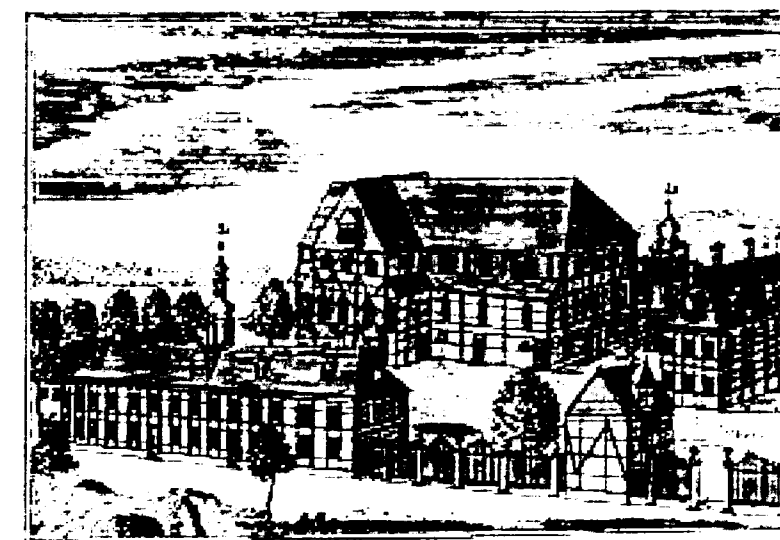
Designed by the American architect E. Lohrmann, the Lutheran church in Kerimaki, Finland, was built around 1848 on the plan of the cross, with a dome above the crossing. Literature provides no precise data about the actual dimensions of the structure but its capacity is estimated at 3400 or 5000, depending on the source.

It thus appears that the Churches of Peace in Jawor and Świdnica with their capacity of 6000 and 7500, respectively, are the largest extant timber frame structures in Europe. It seems very likely that no timber frame structures of comparable scale were erected in Europe in the 17th century and afterwards.

PLAN AND ARCHITECTURE

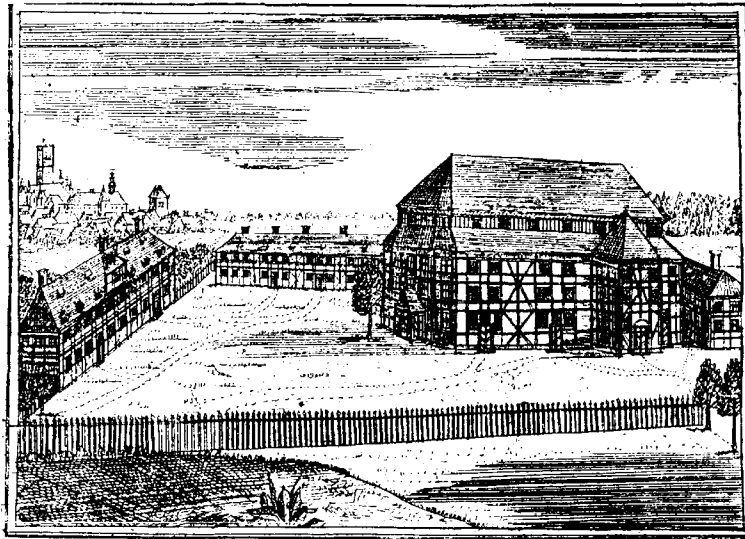
The study showed that the Churches of Peace in Jawor and Świdnica are the only extant timber frame Lutheran churches in the form of basilica with galleries. Most timber frame churches follow a simple aisleless scheme. There are few examples of larger hall churches; the nave may be slightly higher than the aisles but they are under a single, pitched roof. The basilica scheme with the nave much higher than the aisles, under a separate roof, with clerestory windows admitting light to the central part of the church, is the most complex arrangement, presenting the greatest constructional challenge. The complexity of the interior is increased by galleries, lining its three sides in Jawor and encircling its central part in Świdnica. The architecture of the Church of Peace in Świdnica is more complicated of the two because of the monumental transept which emphasises its centralised plan (approaching the Greek cross). The analysis of iconographical sources revealed only several examples of timber frame basilicas, all of them in Silesia and none extant.

The Church of Grace in Kozuchów (Freystadt) was erected in 1709, remodelled in the mid-19th century into a brick structure and destroyed after 1945. It was a basilica (nave and two aisles) with a transept and two tiers of galleries.



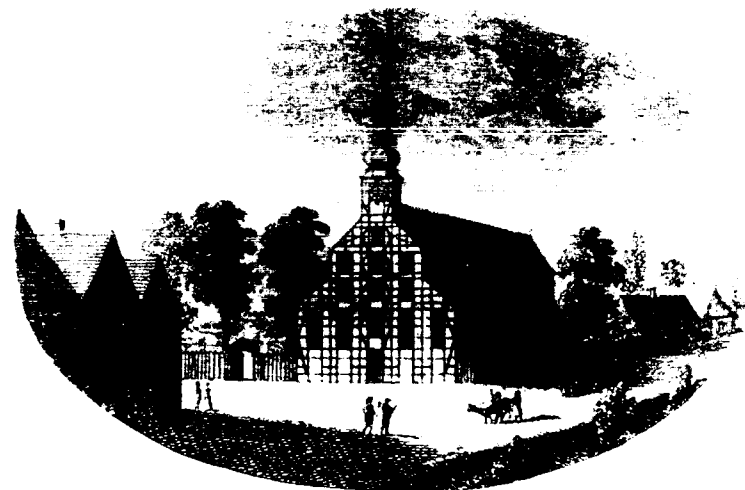
Kozuchów (Freystadt),
Lutheran Church of Grace
(Gnadenkirche).
Copperplate engraving,
F. B. Werner, mid-18th c

The Church of Grace in Żagań (Sagan) was built in 1709 outside the town walls, in the second half of the 19th century replaced by a brick structure that was destroyed in 1945. It was a basilica (nave and two aisles) with no transept. Inside there were two tiers of galleries lining all four sides.



Żagań (Sagan),
Lutheran Church of Grace
(Gnadenkirche).
Copperplate engraving,
F. B. Werner, mid-18th c.

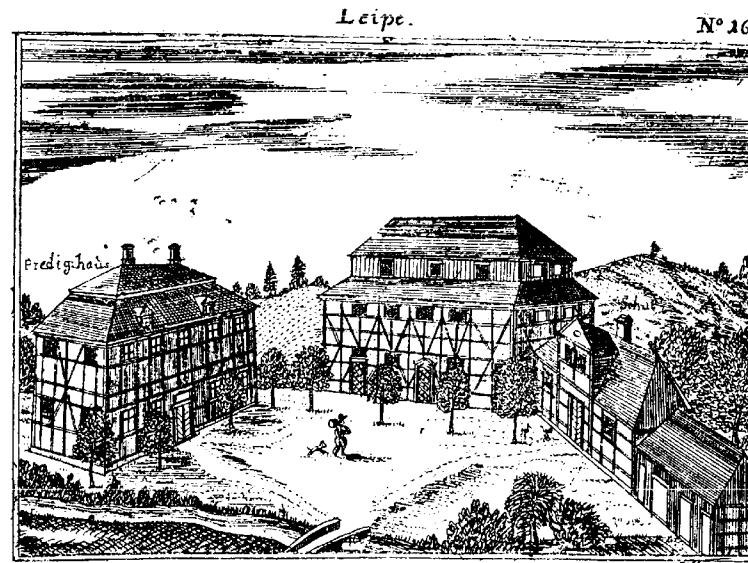
The Church of Eleven Thousand Virgins in Wrocław, built outside the city walls in 1725-1727, was demolished in 1806. It was a basilica (nave and two aisles) with galleries, without a transept. The structure was 42 m long, 21 m wide, 24 m high.



Wrocław (Breslau),
Lutheran Church
of Eleven Thousand Virgins.
Copperplate engraving,
F. G. Endler, early 19th c.

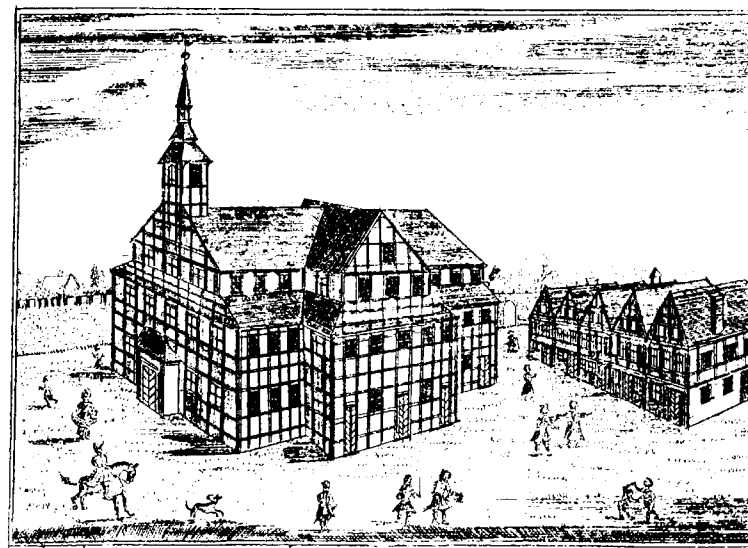
The church in Wojcieszycze (Voigtsdorf) erected in 1742 was a basilica (nave and two aisles) without a transept. It was replaced by a brick church in 1755.

The church in Lipa (Leipe) was erected in 1743 as a basilica (nave and two aisles) without a transept, remodelled in the 19th century and destroyed after 1945.



Lipa (Leipe),
Lutheran church.
Copperplate engraving,
F. B. Werner, mid-18th c.

The church in Góra (Guhrau), erected in 1745 and demolished in 1757, was a basilica (nave and two aisles) with a transept and probably two tiers of galleries.



Góra (Guhrau),
Lutheran church.
Copperplate engraving, F.
B. Werner, mid-18th c.

The comparative study showed that the only likely models for the architectural scheme of the Churches of Peace in Jawor and Świdnica were the monumental brick churches in Silesian cities: Gothic basilicas with galleries built-in later. The Churches of Peace had no analogies or prototypes among the earlier or contemporary timber frame structures and have to be regarded as pioneering and original works of art. Through the mid-18th century, for almost a hundred years following their completion, they continued to inspire timber frame ecclesiastical architecture in Silesia.

The fact that the structures they inspired are known only from archival records and iconographical sources as none has survived, renders a more detailed comparison impossible. It seems likely that other Silesian timber frame basilicas with galleries were generally smaller and less complex structures. Only the Church of Eleven Thousand Virgins, built several decades later, approached the monumental scale of the prototypes.

STRUCTURAL SYSTEM

The enormous scale of the Churches of Peace in Jawor and Świdnica, reflecting the need to provide adequate space for large crowds of worshippers (6000 and 7500 respectively) and the imposed restrictions concerning building materials, presented an unprecedented challenge, testing the limits of timber frame construction. There were no existing timber frame structures of this size to look up for ideas and solutions. The architect and builders relied on skilful and innovative application of time-tested carpentry techniques (skeleton's construction and load distribution, construction of roof trusses, rafter framing and half-timbered walls, extensive repertoire of joints), hitherto employed in ecclesiastical and temporal structures of smaller size. Their genius consisted in an ability to use familiar constructional elements to create structures of unprecedented scale and great complexity, distinguished by architectural clarity and captivating beauty. The iconographical sources documenting the non-extant churches whose architecture was apparently inspired by the churches in Jawor and Świdnica suggest that the prototypes' constructional and architectural perfection was never matched.

DECOR AND FURNISHINGS

At the time of their completion, the Churches of Peace in Jawor and Świdnica (and the non-extant Church of Peace in Głogów) were the only Lutheran churches in the region politically, ideologically and artistically dominated by the Counter-Reformation. Its favoured style was the Roman Baroque in its Austrian version. Baroque art, assertively combining various media and means of expression in order to appeal to worshippers' senses and emotions, ran counter Protestant theology that emphasised the intellectual aspect of faith based solely on Holy Scripture. Unlike the splendid Baroque interiors of Catholic churches, Protestant interiors were usually simple and restrained so as to avoid distraction and create a contemplative mood. However, in the case of Jawor and Świdnica, the psychological pressure of the assertive, triumphant Baroque dominating in Silesian art proved so overwhelming that it influenced the decor of both Lutheran churches: more toned-down and restrained in Jawor, audacious and colourful in Świdnica. The Baroque formal language was used there to create complex iconographical programmes conveying Protestant theology. Reflecting religious rivalry between Protestants and Catholics in Silesia, they constitute a unique phenomenon in Europe, artistic as well as ideological. In both cases the interior's appeal is heightened by the artistic merit and sheer expanse of the polychrome decoration covering almost an entire surface. In other large Lutheran churches erected within Silesia's historic boundaries in the Counter-Reformation period (the so-called Churches of Grace, built after 1707), their decor has not survived except in the Church of Grace in Jelenia Góra (Hirschberg). For this reason the artistic, historic and ideological significance of the polychrome decoration and furnishings of the Churches of Peace in Jawor and Świdnica is exceptional.

2.3. AUTHENTICITY

Both churches are preserved "in full richness of their authenticity", comprising all material and immaterial values:

- substance and form: erected in the mid-17th century, expanded, decorated and furnished in the second half of the 17th century and the first half of the 18th century, they have survived undisturbed without any damage;
- function: they have been used for cult all the time as Lutheran churches and play a cultural role (culture tourism, concerts, exhibitions);
- tradition: they embody history of the Reformation in Silesia and Europe.

2.4. CRITERIA UNDER WHICH INSCRIPTION IS PROPOSED

Based upon submitted documents and justification enclosed hereby the Government of the Republic of Poland has an honour to apply for inscription of the Churches of Peace in Jawor and Świdnica in the World Heritage List in fulfilment of the following criteria:

(III)

The Churches of Peace in Jawor and Świdnica give exceptional testimony to the cultural tradition of timber frame architecture at the peak of its structural and aesthetic potential. They also bear witness to coexistence of Baroque art and Lutheran theology.

(IV)

The Churches of Peace are outstanding, pioneering and unique structures whose construction, spatial arrangement and technology was later imitated only in a simplified and reduced form. Developed in response to imposed external conditions, their architecture satisfied expectations and needs of local communities in terms of space arrangements, architectural forms and ideological content.

(VI)

The Churches of Peace are directly linked to an important historical event (Peace of Westphalia), to a universal idea (religious freedom) and ideology (Christian faith, the Reformation). Their form and symbolism were closely tied to the political situation of a large and dynamic group of population defined by its religious denomination; the group which as a result of internal conflicts and war was reduced to the position of a diaspora barely tolerated by state authorities.

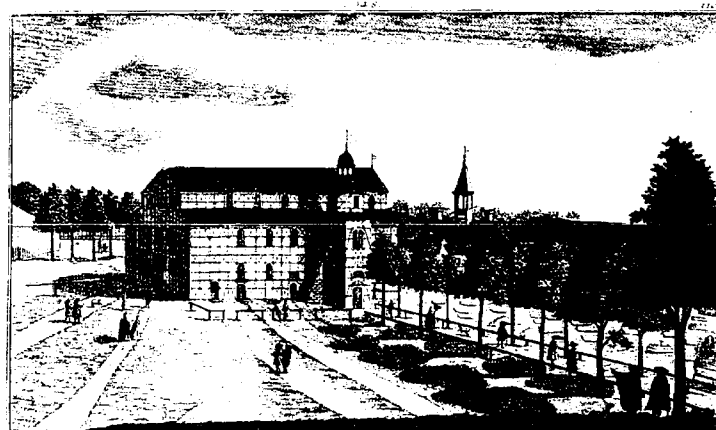
3. DESCRIPTION

3.1. DESCRIPTION OF PROPERTY

JAWOR

Lutheran Church of Peace
under the invocation of the Holy Ghost.

Built in 1654-1655 according to the provisions of the Treaty of Westphalia which ended the Thirty Years' War and a special permission granted by the emperor Ferdinand III to the local Lutheran community. The church was designed by Albrecht von Säbisch, architect and engineer active in Wrocław, and built by the master carpenter Andreas Gamper from Jawor.



Church of Peace in Jawor.
Copperplate engraving,
F. B. Werner, 1748.

Located north-west of the town centre, at a considerable distance from the town's mediaeval and early modern fortifications. Surrounded by a park (former churchyard) with the original layout of tree-lined alleys. The auxiliary buildings (vicarage, bell-ringer's house, late 19th-century Lutheran school and nursery) and neighbouring dwelling houses occupy a quarter between Plac Wolności and Starojaworska and Limanowskiego Streets.

Oriented basilica with a nave, two aisles and presbytery (trilateral termination). Interior with two tiers of principal galleries and two tiers of auxiliary galleries. Double-pitched shingle roof over the nave and lean-to shingle roofs over the aisles and presbytery. Half-timber construction: timber frame filled with vertical wooden chips wrapped in straw and plastered with clay. Exterior partially sided with plain boards. The bell tower adjoining the southern facade was erected in 1707 on a rectangular plan: first storey of brick with buttressed corners, upper storeys half-timbered; octagonal openwork helmet.

Above the nave coffered ceiling with exposed boarded angle struts of the full roof trusses (as opposed to trusses with a reduced number of constructional members). Aisles with four tiers of galleries. The western end of the nave occupied by a musical gallery. Communication through three main staircases located in each aisle. The galleries divided by openwork screens and partition walls into a complex system of interconnected loges for the members of local nobility and balconies for craft guilds. Originally there were only two tiers of galleries (henceforth referred to as principal galleries). In the late 17th-early 18th century two interspersing tiers of auxiliary galleries were added. The original polychrome decoration of the interior consists of ornamental decoration in tones of white and blue and 143 biblical scenes with inscriptions, adorning the panelled parapets of the principal galleries. The paintings, inspired by graphic works of Mathias Merian, were executed by Georg Flegel. The auxiliary galleries are also decorated with biblical scenes, emblematic images and coats of arms. The decor is supplemented by cartouches bearing coats of arms of local noble families and guilds. Particularly richly decorated are the canopied loges of the von Hochberg and von Schweinitz families, projecting before the galleries. Flanking the high altar and supported by pillars, they overhang the main floor. The high altar, (1672) a multi-storey architectural structure, was executed in the workshop of Michael Schneider of Kamienna Góra (Landshut). It is decorated by the figures of Moses and John the Baptist and three figures of angels.

The hexagonal pulpit supported by the figure of angel was executed in 1670-1671 by the sculptor Matthias Knothe of Legnica (Liegnitz). The parapet is decorated by column-flanked niches containing figures of Moses, St Mark, St Luke and St John the Evangelist. The hexagonal sounding board in the form of richly decorated canopy is crowned with a lantern topped by the figure of Christ holding the banner of the Resurrection.

The 1656 Baroque baptismal font was paid for by Georg von Schweinitz and his wife Anna. Made of carved wood, richly decorated with S-scrolls and masks, its form is chalice on a hexagonal foot. The richly decorated pewter water tank fitted inside the font dates to 1694. Along the nave's walls are four confessionals executed in 1683 and 1708, decorated with polychrome panels.

The original organ was built in the 2nd half of the 17th century by J. Hoferichter from Legnica. In 1855 it was replaced by an instrument built by A.A. Lummert from Wrocław, refurbished in 1899 (by Schlag&Sohne from Świdnica) and 1937. The interior and exterior walls of the church are lined with numerous epitaphs, the oldest of which date back to the 17th century.

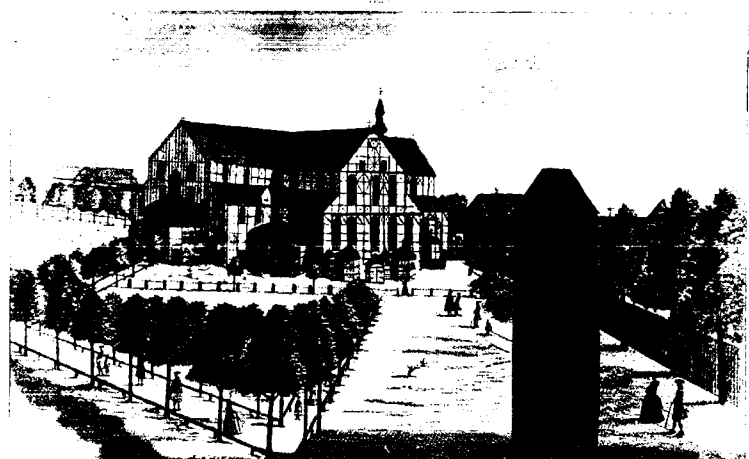
The churchyard was gradually enlarged by incorporating adjoining plots. It was closed in 1972 and subsequently turned into a park. The original layout with tree-lined alleys has been preserved. Few of the auxiliary buildings have survived, including the 1905 deaconesses' house and nursery. Other buildings were demolished or completely remodelled.



ŚWIDNICA

Lutheran Church of Peace
under the invocation of the Holy Trinity.

Erected in 1656-1657 according to the provisions the Treaty of Westphalia, upon obtaining by the local Lutheran community the emperor's permission to start construction work. Erected on the site of an older temporary church. Designed by Albrecht von Säbisch, architect and engineer active in Wrocław, built by the master carpenters Andreas Gamper from Jawor and Kaspar König from Świdnica, and the master mason Heinz Zöllner.



Church of Peace
in Świdnica.
Copperplate engraving. F.
B. Werner, 1748.

The church is located north of the town centre at a considerable distance from the town's mediaeval and early modern fortifications. It was only in the mid-18th century that the church was incorporated into the outer ring of fortifications. The polygonal plot surrounded by walls is occupied by a churchyard. The auxiliary buildings include the residence of head pastor, vicarage, Latin school (Lutherheim), German school, house for clergymen's widows, bell-ringer's house, and teachers' house; some of the structures were erected in the 18th century. The churchyard's original layout, echoed by tree-lined alleys, has been preserved along with a number of funeral chapels and tombstones from the 18th-20th century.

The church is an oriented basilica with a transept and four tiers of galleries. Its plan approaching the Greek cross, the interior recalls a centrally planned structure. There is a polygonal sacristy on the eastern end and a number of outbuildings adjoining the main structure. These are of various shapes and

sizes and house loges and entrance halls. The church's timber frame is filled with vertical chips wrapped in straw and plastered with clay. The two tiers of principal galleries were later interspersed with two tiers of auxiliary galleries and loges.

The work on the complex polychrome decoration started in 1693 under the direction of Christian Süssenbach. The images on the panelled parapets of the galleries, inspired by the Bible, were complemented by emblematic images explained by biblical verses. The same artist executed also the paintings on the ceiling of the nave and aisles: the Holy Trinity and four scenes from the Revelation of John (God the Father, Last Judgement, Celestial Jerusalem, Destruction of Babylon). The loge of the von Hochberg family in the southern transept was added in 1698.

The extant high altar was executed in 1752 by the sculptor Gottfried August Hoffman to replace an older altarpiece. The author of its polychrome decoration is a Świdnica painter Johann Caspar Kolewe (Koleye). The high altar is a three-storey architectural structure with columns framing the sculpture group of the Baptism of Christ, flanked by the statues of Aaron, Moses, St Peter and St Paul.

The pulpit (presently located in the north-eastern corner of the crossing) was executed in 1729 by the already mentioned Gottfried August Hoffman. Its hexagonal parapet with a moulded cornice is decorated by personifications of Faith, Hope, and Charity. The sounding board is a complex canopy crowned by the figure of angel.

The baptismal font (presently located in the sacristy) was financed by six noble families and executed in 1661 by the sculptor Pankratius Werner. Of carved wood, it has the form of chalice, its hexagonal «cup» decorated by the founders' coats of arms and lid topped by a lantern with a sculpture group representing the Baptism of Christ.

The main organ, located on the western gallery, was executed in 1666-1669 by Christoph Klose of Brzeg (Brieg) and underwent many repairs (major overhaul carried in 1776-1784 and most recently in 1834 by Christian Gottlieb Schlag). The 1695 small organ is located on the second tier of the principal

galleries above the high altar. The polychrome decor is supplemented by numerous epitaphs and cartouches bearing coats of arms of noble families and guilds, some from the 17th century. The 18th- and 19th-century stone epitaphs on the facades were transferred from the churchyard in 1852.



CONSTRUCTIONAL SOLUTIONS AND DETAILS

JAWOR

The principal timber frame structure of the Church of Peace in Jawor comprises a basilica with a nave and two aisles, with two tiers of galleries that surround the interior on three sides, and an eastern choir with a polygonal termination. The structure is 43.30 m long (47.70 m with the choir) and 26.85 m wide. The width of the nave is 14.23 m, its height floor to ceiling 16.40 m; floor to roof ridge about 23.70 m. The aisles are 5.50 m wide. The floor of the first tier of galleries rises 5.50 m above the main floor and the second tier is 10.20 m above the main floor.

The main structure consists of eleven (11) transverse timber roof trusses, spaced on average 4.50 m apart: only two easternmost and two westernmost trusses are spaced about 3.55 m apart. Both aisles are independent load-bearing frames adjoining the nave. Truss posts of the aisles are placed inside the church next to those of the nave, thus producing the effect of coupled truss posts. All truss posts are full height of the frame, reaching from the ground sill to the eaves. Lateral stability of roof trusses is ensured by struts and angle braces crossed under the ceiling. Wall spaces between principal vertical members are divided into storeys by means of ground sills, girts, spandrel beams and outermost ceiling beams. Within each storey walls are further divided by means of pans and braces. Exterior walls are stabilised with crisscrossed diagonal braces, placed in symmetrical arrangements above the ground sills and spandrel beams as well as below girts or outermost ceiling beams. Inside the church binding joists and spandrel beams placed between posts are used to create the parapets of galleries, further reinforced by symmetrically arranged crossed diagonal braces. Roof trusses and principal ceiling beams are always perpendicular to the axis, with two or three beams between trusses. The full roof trusses supporting the aisles' lean-to roofs correspond to the trusses of the nave and are joined to truss posts of the nave by means of collar beams and struts. Reduced roof trusses correspond to the placement of ceiling beams. Rafters are supported by the queen post construction. The roof over the nave has a double-collar-beam frame with inclined queen posts and longitudinal bracing, consisting of eleven (11) full trusses and twenty six (26) reduced trusses.

The following types of joints are employed in the church's construction: fish joints, mortise-and-tenon joints, and notched joints. Truss posts are mortised into the ground sill and girt. Spandrel beams and binding joists are mortised into truss posts. Pans have generally a fish joint on one end and a tenon on the other. Crisscrossed diagonal braces are fitted with fish joints but some of the shorter (knee) braces have a tenon on one end. Likewise the uppermost angle braces crossed under the ceiling are mortised into truss posts. Ceiling beams and roof truss beams are notch-joined to girts and binding joists. Ground sills, struts and crossed angle braces above ground sills are made of oak, the remaining members of softwood.

ŚWIDNICA

The timber frame structure of the Church of Peace in Świdnica is a basilica (nave and two aisles) with a transept (also comprising nave and two aisles). The interior is surrounded by two tiers of galleries that occupy the entire width of the aisles. The main structure (nave and aisles) is 45.10 m long and 20.95 m wide; the transept is 20.95 wide, its arms projecting 5.50 to the north and south. The nave's width is 11.50 m and height 14.50 (floor to ceiling) while the roof ridge rises about 22.50 above the floor. The aisles' width is 3.80 m. The first tier of galleries is at 4.70 m and the second tier about 9.50 m above the floor.

The main structure comprises twelve (12) transverse roof trusses, spaced about 4 m apart. Each of the transept's arms comprises two roof trusses spaced about 5.5 m apart. Unlike the Church of Peace in Jawor, its aisles do not constitute independent load-bearing structures but are joined directly to the truss posts of the nave so there is no coupling of posts. However, the structure of exterior walls, galleries and roof trusses in the Church of Peace in Świdnica corresponds to solutions employed in Jawor.

The lean-to roofs of the aisles of the main structure and transept have the same construction. Their full roof trusses correspond to the roof trusses of the nave. They are connected to the truss posts of the nave by means of collar beams

and struts. The reduced trusses correspond to the placement of ceiling beams. The roof frame over the nave is of the same type in the main structure and transept. Like in Jawor, it is a double-collar-beam frame with inclined queen posts and longitudinal bracing. The roof frame over the main structure comprises eleven (11) full trusses and twenty eight (28) reduced trusses. The roof frame over each of the transept arms consists of three (3) full trusses and seven (7) reduced trusses. The repertoire of joints is basically the same as in Jawor.

The partial rebuilding of the northern, eastern and western facades to repair damage suffered during the Seven Years' War (1756-1763) resulted in certain constructional changes. In order to impart extra rigidity to the exterior walls single diagonal braces running across two panels of half-timber construction and K-shaped paired braces were introduced. The braces are mortised into ground sills, spandrel beams and girts and square-joined to the posts.



3.2. HISTORY AND DEVELOPMENT

REFORMATION IN SILESIA

Since the 1520s the Reformation, the great religious and social movement of the 16th century, gradually spread to the entire province of Silesia. Initially the process was relatively peaceful and Lutheranism soon became the dominant religion in all strata of society. In the 2nd half of the 16th century antagonisms between the overwhelmingly Lutheran province and the central authority of the Catholic empire deepened, reflecting the conflict between the monarchical tendencies of the Holy Roman emperors and the Silesian estates' desire to preserve their economic and political independence. The 1609 "Letter of Majesty" issued by the Emperor Rudolf II guaranteed religious liberties and freedom of worship thus confirming the status of the estates and contributing to the development of characteristic forms of artistic and architectural expression, unique to Silesia.

THE THIRTY YEARS' WAR IN SILESIA AND THE PEACE OF WESTPHALIA

Precipitated by the „defenestration” (throwing two imperial councillors from a castle window in Hradcany - Prague Castle) by the deputies of a militant faction of the Bohemian estates) in 1618, the Thirty Years' War quickly spread to Silesia. The persecution of the Protestants began in 1626 when the Bishop of Wrocław who also ruled over the Duchy of Nysa (Němice) ordered his subjects to convert to Catholicism or else emigrate. The Silesian Lutherans hoped their situation would improve upon the arrival of Swedish troops in Silesia in 1639. However, the protracted hostilities resulted only in heavy losses suffered by the civilian population and extensive property damage.

The end of the Thirty Years' War meant aggravation of the religious conflict in Silesia and a dramatic change of political situation: the defeat of the province's estate system, triumph of the centralised tendencies of the Holy Roman emperors, and escalation of the Counter-Reformation. Protestants retained their religious liberties only in Wrocław and the sovereign principalities of Legnica (Liegnitz), Wołów (Wohlau), Brzeg (Brieg) and Oleśnica (Oels) ruled by Protestant princes. In the hereditary lands of the house of Habsburg or domains governed by the

Catholic princes, Protestants lost their churches and religious liberties, facing the choice between conversion to Catholicism and emigration. The majority of Silesian population under the Habsburg rule were Lutherans. Following the Peace of Westphalia and departure of Swedish troops from Silesia, the Emperor issued a special edict ordering an immediate suppression of the Protestant Church organisation in his domains. Over the following few years the imperial revindication commissions escorted by armed squads evicted Lutheran pastors and confiscated their churches, as many as several hundred, frequently under the threat of violence.

POLITICAL CONTEXT OF THE ERECTION OF CHURCHES OF PEACE, BORDER CHURCHES AND CHURCHES OF GRACE

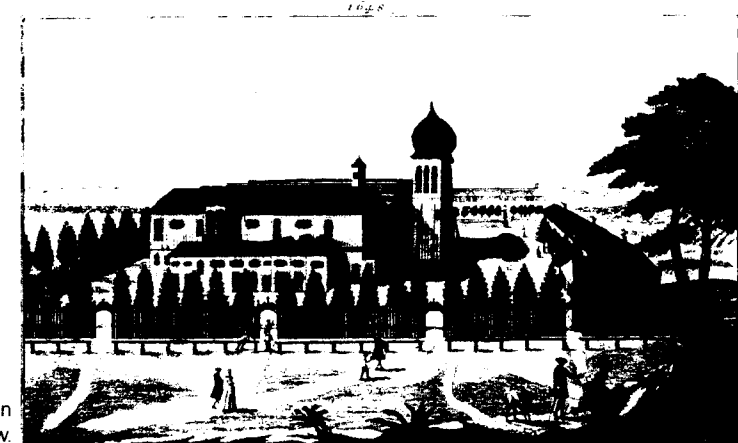
The Swedish delegates negotiating the peace treaty persuaded the Emperor to include in the provisions of the Treaty of Westphalia a promise to grant his Protestant subjects a permission to built churches in Głogów, Jawor and Świdnica. In fact, the actual issuance of building permits depended on the monarch's benevolence. The churches were to be built outside the town walls on sites designated by state officers. Their construction had to be financed by the local Protestant parishes. Additional restrictions appeared in the building permits at last issued after repeated appeals in 1651 (Głogów) and on 3 September 1652 (Jawor and Świdnica).

The churches' location outside town walls was designed to emphasise the exclusion of Protestants from urban communities, the restriction particularly repressive considering the fact that they constituted a majority in the respective principalities. Limiting the choice of building materials to wood and clay (aus Holz und Leimen bauen) was to reduce the churches to cheap temporary structures. Another restriction, the initial ban on towers (considered symbols of independence and prestige), was removed in 1707 as the Emperor Joseph I signed the Treaty of Altranstadt with the Swedish king Charles XII, pledging to grant greater religious freedom to Protestants in Silesia in exchange for the latter's promise not to join France. At the same time the permission was granted to erect six additional Protestant churches later referred to as the Churches of Grace: in Cieszyn (Teschen), Jelenia Góra (Hirschberg), Kamienna Góra (Land-

shut), Kozuchów (Freystadt), Milicz (Militsch), and Żagań (Sagan). Like the Churches of Peace, they were erected outside the city walls. The persecution of Protestants that began during the Thirty Years' War resulted in the emergence of a unique building type, the so-called border church. From the mid-17th century border churches were erected in lands of local Protestant princes and outside Silesia. Many had a timber frame structure. The situation of Protestants in Silesia changed dramatically upon Frederick II the Great gaining control of Silesia and his decreeing the equal status of the Catholic and Protestant religions. From 1741 a surprisingly large number of Lutheran churches were built, some of them in timber frame construction.

HISTORY OF CONSTRUCTION OF CHURCHES OF PEACE IN GŁOGÓW JAWOR ŚWIDNICA

The construction of the churches began despite the mounting difficulties and restrictions imposed by the building permits: first in Głogów, then in Jawor and finally in Świdnica. The designs of all three structures are attributed to Albrecht von Säbisch (1610-1688), an army engineer employed by the magistrate of Wrocław to erect new fortifications.

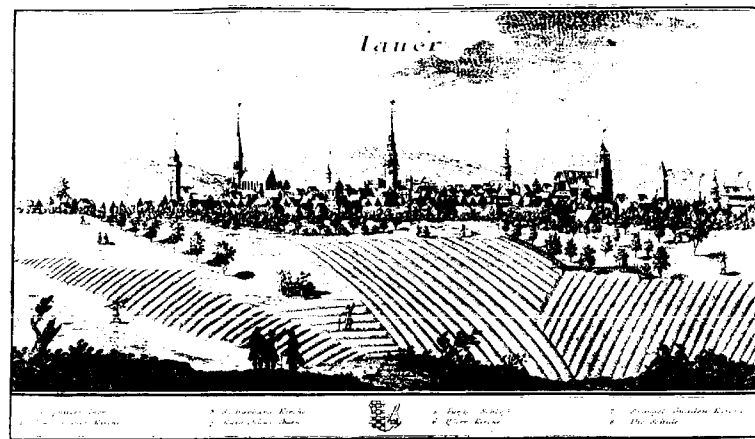


Church of Peace in Głogów.
Copperplate engraving,
F. B. Werner, 1748.

The citizens of Głogów obtained the building permit in 1651. The site was designated on 1 October 1651. It was located 300 m from the city walls and faced a stretch of walls with no gates.

The first service in the newly-built church was held on 25 October 1652. However, the hastily erected structure was destroyed by a particularly violent storm in the summer of 1654. A new church was completed the following summer. It was also a timber frame structure: a basilica with a nave and two aisles, presbytery, and triple saddleback roof. This structure burnt in 1758 and was replaced by a brick church designed by K. G. Langhans.

JAWOR



Panorama of Jawor.
Copperplate engraving,
F. B. Werner, ca. 1750

In Jawor the construction site was designated on 26 September 1652. It was located outside the town walls near the Złotyja Gate (Goldberger Tor). Because of insufficient funds a temporary structure was erected while the collection continued among the coreligionists. The corner stone of the extant church was laid on 24 April 1654. The construction was completed on 30 September 1655 and the church was consecrated on 31 October 1655. Designed by Albrecht von Säbisch, it was built by the master carpenter Andreas Gamper from Jawor. The exterior staircases leading to the loges of the von Hochberg and von Schweinitz families were added after the completion of the main structure. The sacristy on the northern side was added in 1704. In 1707 the tower was erected with a new main entrance arranged on the ground floor. In the late 17th-early 18th century two additional tiers of auxiliary galleries were built in between the existing galleries to accommodate a growing number of parishioners, the increase due to the further reduction of the number of Lutheran churches as the hereditary rule of the house of Habsburg in Silesia expanded. The church's decor and furnishings were funded by local noble families and craftsmen guilds from Jawor and neighbouring towns.

ŚWIDNICA

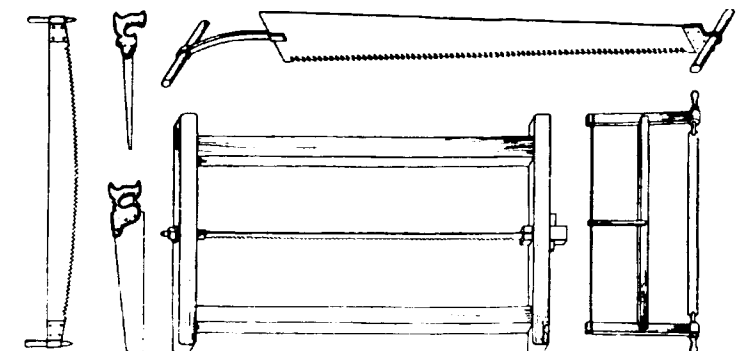


Church of Peace
in Świdnica.
Copperplate engraving,
F. B. Werner, 1748.

The construction site was designated on 23 September 1652. Since the collection funds were insufficient to erect a church of the desired size, a temporary structure called Gotteshüttlein (God's hut) was hastily assembled (29 November - 23 December 1652). The construction of the extant church could begin thanks to the generous donation of Count Hans Heinrich von Hochberg from Książ (Fürstenstein) and support of the Lutheran magistrate of Świdnica.

The church was designed by Albrecht von Säbisch and built by the master carpenters Andreas Gamper from Jawor (who also built the Church of Peace in Jawor) and Kaspar König from Świdnica and master mason Heinz Zöllner. Construction work began on 15 May 1656; the corner stone was laid on 23 August 1656 and the first service was held in the new church under the invocation of the Holy Trinity on 24 June 1657. A new sacristy was erected in 1695. In the late 17th-early 18th century noble families had their private loges built, either adjoining the main structure as outbuildings or built-in between the main floor and the first tier of galleries. The biggest and most splendidly decorated was the loge of the von Hochberg family. In the same period a number of balconies were built by the guilds and several towns of the Principality of Świdnica. Like in Jawor the expansion of the system of loges and balconies was dictated

by the need to increase the church's seating capacity. During the Silesian Wars Świdnica was under siege on several occasions. The hostilities resulted in the destruction of the sacristy and considerable structural damage to the northern wall. Also some auxiliary buildings located on the northern side along the shelling line were demolished. All damage was repaired by 1763. The church's ornate furnishings and decor are from the 17th and 18th century. Already during the construction of the temporary church the work began on the auxiliary buildings: by the mid-18th century they included the residence of head pastor, vicarage (residence to five vicars), Latin school (Lutherheim), German school, house for clergymen's widows, ecclesiastical house, bell-tower, bell-ringer's house, teachers' house, gate-house, tool shop and fire station. A churchyard on the grounds was also founded in the 17th century. Many funeral chapels and tombstones from the 17th-20th century have been preserved.



ORIGINS OF ARCHITECTURE OF THE CHURCHES OF PEACE

No particularly original forms and solutions appeared in the church architecture of the Reformation in Silesia in the 16th and early 17th century. In towns the spreading Reformation usually resulted in confiscation of the Catholic Church property and sale or remodelling of those church buildings that were considered useless. There were very few new churches erected and building activity was generally limited to remodelling the existing Gothic churches to adapt them to the emerging Protestant liturgy. In order to ensure all worshippers attending the service an unobstructed view of the altar and pulpit, benches with folded seats were introduced and in the later 16th century built-in galleries with rising tiers of seats that were to become a characteristic feature of Protestant churches. The aim was to focus the worshippers' attention on the liturgy. In the last quarter of the 16th century, with an increased stress on preaching, the pulpit was moved from the nave towards the presbytery. The baptismal font was placed in front of the high altar. The altar, pulpit, and baptismal font formed the liturgical triad, reflecting the Reformation's emphasis on the renewed Sacraments of Baptism (Taufe), Communion (Abendmahl) and Word of God (Verkündigung). The introduction of galleries emphasised the interior's transverse axis - an arrangement suited to the Lutheran and Calvinist liturgy. For example, in the former Bernardine church in Wrocław (a Late-Gothic basilica) two tiers of galleries were built-in between the pillars in 1609. By 1619 their parapets were decorated with paintings illustrating scenes from the Old and New Testament. The same solution was used in other monumental Gothic town churches: in Brzeg (Brieg), Legnica (Liegnitz), Lwówek Śląski (Löwenberg), Oleśnica (Oels), and Złotoryja (Goldberg). As the need arose, galleries were added along the aisles, altering the space's compositional focus and consolidating it around the altar, pulpit and baptismal font. The gallery panels were decorated with cycles of paintings relying on allegorical and emblematic images to convey reformed theology.

In the country the 16th and early 17th century was a period of considerable building activity as the Protestants modernised existing churches and erected new parish churches to reflect the emerging church organisation. The traditional form of aisleless church with a distinct chancel and western tower was used along new variants of aisleless church without a chancel, so-

metimes centrally planned. The introduction of galleries further emphasised the centralised plan and pivotal central area. Country churches were frequently founded by local nobility. Such patronal churches were distinguished by the presence of a loge, a glazed balcony with a private seating area for the collator and his family, frequently with a separate entrance. Epitaphs and cartouches with coats of arms further emphasised the elevated status of the patron's family.

Despite the innovations the interiors of Protestant churches in Silesia in the 2nd half of the 16th century continued to reflect the Mediaeval tradition. During this period the first Protestant churches employing timber frame construction appeared, of which only a few are extant: in Swojczyce (Breslau-Schwoitsch), built in 1537, enlarged in 1620; Masłów (Massel) 1592, later remodelled; Sułów Wielki (Groß Saul), 1615; Prace Odrzańskie (Breslau-Herrnprotsch), mid-16th century, remodelled in 1644-48. Their interiors were decorated with polychrome ornaments, heraldic and emblematic motifs and biblical scenes that emphasised the architectural symbolism of sacred space.

The value of Silesian church architecture of the Reformation period did not consist in refined architectural forms but in search for new spatial arrangements adequate to the needs of the emerging reformed liturgy. Silesian Protestants regarded their churches as "folds providing shelter to God's flock".

Albrecht von Säbisch (1610 - 1688) was the son of Valentin von Säbisch who designed the earliest Protestant churches in Silesia. An engineer and fortification specialist, Albrecht supervised the modernisation of fortifications in Wrocław where he lived and held high offices in the City Council. Well educated, he made several trips to England, France and the Netherlands where he studied the latest developments in the art of fortification and had an opportunity to see new Protestant churches. He acquired an impressive library reflecting his professional interests (part of it has survived).

Undertaking the design of the Churches of Peace, he faced a difficult task of satisfying the expectations of the diaspora community while conforming to the limitations specified by the building permits. The constructional solutions had to take into account the structural weakness of the imposed materials and the need to seat several thousand people, which had never

been attempted in structures of this kind.

The Church of Peace in Głogów was the first, not fully successful, attempt at solving the problem by designing a hall church with two tiers of galleries. For the later Church of Peace in Jawor the form of basilica was chosen, which proved far more satisfying thanks to its simplified layout and clever arrangement of galleries that provided a large seating area. The placement of the altar, pulpit and baptismal font ensured an unobstructed view and emphasised their liturgical importance. The employed solutions could have been inspired by Protestant churches in the Netherlands and France, particularly by the 1623-1624 Huguenot church at Charenton, designed by Salomon de Brosse. However, it is the monumental Gothic basilicas and hall churches in Silesian towns adapted in the early 17th century that provide a closer analogy. The form of basilica with built-in galleries chosen for the churches in Jawor and Świdnica had an additional advantage of direct illumination of the nave, essential in large interiors.

It was probably the architect's concern with structural stability that dictated a slightly different approach in Świdnica: the centralised ground plan of the basilica with its relatively short nave and extended transept arms approached the Greek cross. Two tiers of galleries running round the interior additionally emphasised the unification of interior space around the central area. The architecture of the Church of Peace in Świdnica seems an original development without any direct predecessors among Lutheran churches.

The Churches of Peace constitute a unique group of structures whose form was dictated by their specific social and religious context. The contrast between their functional, utilitarian architecture and splendid decor is striking, particularly when compared with restrained interiors of Protestant churches in other European countries. Profuse decoration may be viewed as a form of discourse with the art of the Counter-Reformation conducted in the presence of the faithful gathered in the church. The churches' spatial arrangement would later inspire some of the border churches and Churches of Grace.

Worth emphasising is also the technical aspect of employing half-timber construction, hitherto used only in small country or suburban churches, to erect monumental structures.

3.3. FORM AND DATE OF MOST RECENT RECORDS OF PROPERTY

JAWOR

Documentation available in: Lutheran parish in Jawor, Lower Silesian Branch of Historical Monuments Protection Service Office in Legnica and Deutsches Zentrum für Handwerk und Denkmalpflege.

A selection of drawings from the inventory included in point 7.

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3.4. PRESENT STATE OF CONSERVATION

JAWOR

From the completion of construction work in 1655 through the mid-18th century the Protestant community continued to embellish the interior space. In the late 17th-early 18th century two additional tiers of galleries were built, interspersing the two already existing tiers, to provide room for loges to seat nobles and balconies for craft and merchant guilds. In 1704 the sacristy was built and the bell-tower added in 1709. These additions did not affect the basic load-bearing structure.

Major repairs were carried in connection with the church's anniversaries: the 200th anniversary in 1852 and 250th anniversary in 1902. Since the monument's historic, technological and artistic value was recognised, special care was taken to minimise interference into its original structure. Damaged elements of the timber frame construction were repaired. Degraded fragments of clay-plastered wood-and-straw filling of half-timbered walls were restored. Necessary structural reinforcements, for example of the roof frame (completed in the early 20th century), appear but minor interventions. Over the centuries routine conservation and maintenance (like repairs of the shingle roofing or painting the walls) was performed using the traditional methods.

Considerable structural deformations of the timber frame and lack of proper maintenance after World War II caused a threat to the church in the 1970s. In the later 1970s the structure, architectural details and interior decor were surveyed, catalogued and documented. In the 1980s and early 1990s expert opinions were presented and conservation programme proposed. An immediate result was the reinforcement of badly deformed central roof trusses, which prevented any further deterioration without adversely affecting the church's authenticity.

ŚWIDNICA

As in Jawor, the process of embellishing and furnishing the interior began upon the completion of construction work in 1656 and lasted through the mid-18th century. During the same period the interior space was enlarged by outbuildings to accommodate loges for local noble families and balconies for craft guilds. In 1659 a sacristy was erected, adjoining the eastern gable wall.



Siege of Świdnica
by the Prussian army
in 1758.
Copperplate engraving.

During the Seven Years' War, the second siege of Świdnica by the Prussian army in 1762 caused considerable damage to the church. The church's northern facade and sacristy were completely destroyed, eastern and western facades partially damaged. The church had been rebuilt by 1763 and a new timber-frame sacristy was erected. New fragments of the facades were harmoniously combined with the existing original structure but the joinery was characteristic of the 18th century.

Major overhauls were carried out in 1852 and 1902 in connection with the church's 200th and 250th anniversary. In 1852 a new porch was added to the sacristy and the so-called nuptial hall built, adjoining the southern gable wall of the transept. Both were neo-Gothic structures of timber-frame construction. At the same time a hall for baptisms was built inside the church. In 1902 two main entrances received timber-frame porches. Although the new additions reflected contemporary architectural styles, they were harmoniously integrated into the historic structure. Conservation of the timber skeleton was usu-

ally limited to repairing or replacing individual members so the structure has remained basically unaltered since the mid-18th century. Also the interior has retained its original form despite minor changes. After World War II, in the 1960s and 1970s the timber structure was stabilised, consolidated and impregnated and the shingle roofing was repaired.



PRESENT STATE OF CONSERVATION

JAWOR

The protective measures undertaken in the 1990s in the Church of Peace in Jawor removed an immediate threat to its structure but both the skeleton of the timber-framed building and its decor (polychrome decoration and furnishings) require conservation and restoration. Following a thorough survey and analysis of structural stability of the subject and its living pattern of movement (consolidation and static tests, microscopic and mycological examination, soil survey) a phased conservation plan and detailed site work execution scheme were developed. In 1999 the conservation of the church's timber skeleton began, its completion planned for 2001. The next phase will involve the conservation and restoration of the church decor and furnishings. The implementation of the long-term conservation programme and regular maintenance will prevent structural deterioration of the building. In order to preserve and protect the church's authenticity and its artistic and technological integrity, the conservation plan is being implemented under the supervision of the Preservation of Historic Monuments Service. At present there are no significant risks to the building's historic, artistic and technological value.

ŚWIDNICA

As for the Church of Peace in Świdnica, an interdisciplinary, comprehensive conservation programme began in 1992 in the form of a joint Polish and German project. In 1993-1995 the survey and analysis of the building's structural stability were completed. The state of preservation of the church decor was surveyed, types of damage and its causes identified and conservation needs assessed. Following the implementation of a pilot conservation programme, detailed conservation plans for the entire church and its decor were prepared in 1996. At the same time the elements of the church decor were stabilised and consolidated.

In 1996-1997 the roof frame over the nave was conserved and shingle roofing repaired. At the same time the conservation of the half-timbered exterior walls, load-bearing timber skeleton and roof frame over the aisles began. By now about 75% of the structure has been restored and the remaining work will have been completed by 2001. The conservation of the church decor is already in progress. Five paintings (oil on canvas) with scenes from the Revelation of John and the representation of

the Holy Trinity, decorating the ceiling over the nave have already been restored. The restoration was conducted in co-operation with and under the supervision of the Preservation of Historic Monuments Service. As in Jawor, the longterm conservation programme and regular maintenance will prevent structural deterioration of the building in the future. The church's present state of conservation is satisfactory as there are no significant risks to its structural and aesthetic integrity.

3.5. POLICIES AND PROGRAMMES RELATED TO THE PRESENTATION AND PROMOTION OF THE PROPERTY

Both churches are included in regional and local plans of tourism development.

In addition to their religious function the churches are used as concert halls during events of international status and renown: the Wratislavia Cantans Festival, Concerts of Peace, the Organ Week in Świdnica.

The Church of Peace in Świdnica houses a permanent exhibition presenting the church's history and the ongoing conservation programme. A bookshop on site offers books, guides and postcards.

The comprehensive, multidisciplinary research and conservation programmes for both churches, developed as joint projects by Polish and German academic institutions, have been presented at several international exhibitions, conferences and fairs (most recently at denkmal'2000 in Leipzig).

In 1998 the programme was awarded the Gold Medal at the International Conservation Fair in Leipzig.

4. MANAGEMENT

4.1. OWNERSHIP

JAWOR

Lutheran parish in Jawor
Diocese of Wrocław
Park Pokoju 2, 59-400 Jawor

ŚWIDNICA

Lutheran parish in Świdnica
Diocese of Wrocław
Plac Pokoju 6, 58-100 Świdnica

4.2. LEGAL STATUS

Both churches are the freehold property of the respective Lutheran parishes. The parishes are legal persons, their status regulated by the "Law of 13 May 1994 on the State's relations with the Lutheran Church in the Republic of Poland" (art. 7.1).

4.3. PROTECTIVE MEASURES AND MEANS OF IMPLEMENTING THEM

The cultural property was declared a monument by the decision to enter it in the register of monuments in accordance with regulations prescribed in the "Law of 15 February 1962 on protection of cultural property".

JAWOR

Lutheran Church of Peace under the invocation of the Holy Ghost
Church of Peace, register of monuments number 990/173/L, by the decision of Voivodship Conservator of Monuments in Wrocław of 4 September 1963.

ŚWIDNICA

Lutheran Church of Peace under the invocation of the Holy Trinity with cemetery and auxiliary buildings.
Church of Peace, register of monuments number 9/131, by the decision of Voivodship Conservator of Monuments in Wrocław of 2 January 1950.
Residence of head pastor, register of monuments number 35/311, by the decision of Voivodship Conservator of Monuments in Wrocław of 3 May 1956.

Bell tower, register of monuments number 418/1693, by the decision of Voivodship Conservator of Monuments in Wrocław of 12 May 1966.

Lutheran cemetery by the Church of Peace together with cemetery wall, gate and trees, register of monuments number 706/Wł, by the decision of Voivodship Conservator of Monuments in Wałbrzych of 14 December 1978.

4.4. AGENCY WITH MANAGEMENT AUTHORITY

JAWOR

Lutheran parish in Jawor
Diocese of Wrocław
Park Pokoju 2, 59-400 Jawor

ŚWIDNICA

Lutheran parish in Świdnica
Diocese of Wrocław
Plac Pokoju 6, 58-100 Świdnica

4.5. LEVEL AT WHICH MANAGEMENT IS EXERCISED AND NAME AND ADDRESS OF RESPONSIBLE PERSON FOR CONTACT PURPOSES

On the part of owners and users of the churches:

JAWOR

The Lutheran parish in Jawor
Diocese of Wrocław, Rev. Roman Kluz
Park Pokoju 2, 59-400 Jawor

ŚWIDNICA

The Lutheran parish in Świdnica
Diocese of Wrocław, Rev. Waldemar Pytel
Plac Pokoju 6, 58-100 Świdnica

On the part of state administration responsible for protecting historical monuments:

JAWOR

The Church of Peace in Jawor
Lower Silesian Branch of Historical Monuments Protection Service, Office in Legnica
Director of the Office Zdzisław Kurzeja
ul. Zamkowa 2, 59-220 Legnica

ŚWIDNICA

The Church of Peace in Świdnica
Lower Silesian Branch of Historical Monuments Protection Service, Office in Wałbrzych
Director of the Office Barbara Nowak-Obelinda
ul. Zamkowa 1, 58-300 Wałbrzych

The Office is supervised by Voivodship Conservator of Historical Monuments in Wrocław Andrzej Kubik in charge of the Lower Silesian Branch of Historical Monuments Protection Service
ul. Bernardyńska 5, 50-156 Wrocław

General supervision of conservation process is exercised by Commissioner for Historical Monuments
Aleksander Broda
Ksawerów 13, 02-565 Warszawa

4.6. AGREED PLANS RELATED TO PROPERTY

The present interdisciplinary, comprehensive conservation programme of both Churches of Peace is managed by the Deutsches Zentrum für Handwerk und Denkmalpflege, Probstei Johannesberg, Fulda e. V. (German Centre of Craft and Protection of Historical Monuments) represented by General Director Prof. Manfred Gerner, Director of Projects Division Dr. Hella Ruebesam, managers of office in Świdnica and of restoration projects of the Churches of Peace: Ulrich Schaaf, Krzysztof Dyda. Programmes are implemented in close collaboration with the Institute of the Science of Historical Works of Art and Conservation Techniques of the Nicolaus Copernicus University in Toruń headed by Prof. dr. hab. Jan Tajchman, in particular with the Department of Conservation of the Polychrome Painting and Sculpture headed by Prof. dr. hab. Maria Roznerska, with the Department of Conservation of Architectural Elements and Details headed by Prof. dr. hab. Wiesław Domaśłowski, and with the Department of Conservation of Paper and Leather headed by Prof. dr. hab. Alicja Strzelczyk.

LEGAL PROTECTION OF THE SITE

JAWOR

The Church of Peace with a surrounding area (former cemetery and Soviet Army war cemetery) has been placed under protection. The current master plan contains general provisions for protection of the site.

The master plan of Jawor was enacted in the bill of the People's Town Council of Jawor no XX/118/87 of 30 March 1988, with amendments enacted in the bill of the Town Council no VII/34/94 of 9 December 1994 and with amendments enacted in the bill of the Town Council no XXXV/201/96 of 20 November 1996 published in the Official Gazette of Voivodship of Legnica no 77 of 20 December 1996, item 581.

ŚWIDNICA

The Church of Peace with its auxiliary buildings has been placed in zone "A" (strict conservation and archaeological protection) of the historic town centre of Świdnica which has been established and designated in current land use plans.

The zoning plan of the city centre of Świdnica enacted in the bill of the City Council of Świdnica no LI/536/94 of 29 April 1994 published in the Official Gazette of Voivodship of Wałbrzych no 8 of 1 July 1994 item 61.

The master plan of the city of Świdnica enacted in the bill of the city council of Świdnica no VIII/68/94 of 9 December 1994 published in the Official Gazette of Voivodship of Wałbrzych no 16 of 16 December 1994 item 119.

Both churches are also included in all regional and local plans of tourism development.

4.7. SOURCES AND LEVELS OF FINANCE

Parishes are responsible for current maintenance costs.

Sources of financing of the conservation programme:

JAWOR

Government of the Republic of Poland Commissioner for Historical Monuments
Ministerium des Inneren der Bundesrepublik Deutschland
Urząd Marszałka Województwa Dolnośląskiego
Polish-German Co-operation Foundation
Lutheran parish in Jawor
Municipality of Jawor
Erika-Simon-Stiftung
Familiverband von Richthofen
Council of Europe

From 1990 till 2000 3,735,000 zł (950,000 EURO) were spent for conservation purposes.

ŚWIDNICA

Government of the Republic of Poland Commissioner for Historical Monuments
Deutsches Bundesministerium für Forschung und Technologie
Urząd Marszałka Województwa Dolnośląskiego
Polish-German Co-operation Foundation
Deutsche Bundesstiftung Umwelt
Lutheran parish in Świdnica
Municipality of Świdnica

From 1990 till 2000 11,900,000 zł (3,028,000 EURO) were spent for conservation purposes.

The available funds guarantee the completion of the structural conservation but are not sufficient to complete the conservation of decor and furnishings.

4.8. SOURCES OF EXPERTISE AND TRAINING IN CONSERVATION AND MANAGEMENT TECHNIQUES

Developed as model conservation programmes, strictly adhering to modern standards of methodology and execution, the conservation of both buildings is a work-in-progress, carried under the supervision of experts from two well-respected academic institutions: The Nicolaus Copernicus University in Toruń and Deutsches Zentrum für Handwerk und Denkmalpflege. Each phase of the programmes' implementation and their results have been fully documented. The programmes have been successfully presented at international fairs, conferences and seminars and in a number of publications. Detailed instructions concerning the buildings' maintenance are given to the owners.

Interdisciplinary conservation workshops and practical training sessions for students are organised. Plans for the future include a specialised training programme for craftsmen.

4.9. VISITOR FACILITIES AND STATISTICS

Both churches are accessible to individual tourists and organised groups, except for the service hours. Access is also provided for the disabled. Parking space for cars and buses is available on site. The Church of Peace in Świdnica has a cafeteria and lavatories on site, in Jawor the facilities are available at a nearby restaurant. Both buildings are located in cities which offer supplementary tourist accommodation.

Many visitors are foreigners, mostly from Germany, Czech Republic and Austria.

Number of visitors (per year)

Church of Peace in Jawor : 12 000

Church of Peace in Świdnica: 24 000

4.10. PROPERTY MANAGEMENT PLAN AND STATEMENT OF OBJECTIVES

The churches are regularly used for religious purposes. Routine maintenance is carried and financed by the respective parishes.

4.11. STAFFING LEVELS

Each church is staffed by 3 persons employed by the parish whose duties include routine maintenance, cleaning, letting the visitors in, supervising and guiding the tours, selling tickets and publications.

Regular monitoring and supervision of conservation work is carried by the team of 6 specialists (architect, conservator, art historian, master carpenter, two craftsmen) under the auspices of the ZDH. The number of persons involved in conservation work varies from 10 to 40.

5. FACTORS AFFECTING THE PROPERTY

5.1. DEVELOPMENT PRESSURES

There are no plans for changing the churches' form or function. Construction of new structures or adaptation of the existing buildings in their respective buffer zones require the permission of the local conservator of historical monuments and may be carried only under the supervision of the local administration and services responsible for protection of historical monuments and according to their instructions.

There is no agricultural or mining activity within the buffer zones.

5.2. ENVIRONMENTAL PRESSURES

Both churches are located in areas outside traffic pressures; the climate and geological conditions are stable; no pollution threat of any kind has been identified during a five-year monitoring period.

5.3. NATURAL DISASTERS AND PREPAREDNESS

There is no increased risk of natural disasters. Both churches are located in areas free from flood or earthquake threat. They are fitted with lightning conductors and their timber structures have been recently wood-treated against fire and fungi.

5.4. TOURISM PRESSURES

Tourism pressures are moderate, below the buildings' carrying capacity. Visiting hours are adjusted to the churches' religious function but there is no conflict between the needs of the faithful and visitors.

5.5. NUMBER OF INHABITANTS WITHIN PROPERTY, BUFFER ZONE

Number of inhabitants in buffer zone.

Jawor: about 200 persons

Świdnica: about 30 persons

6. MONITORING

6.1. KEY INDICATORS FOR MEASURING STATE OF CONSERVATION

The state of conservation is monitored by a team of specialists. Equipment installed in the buildings measures temperature and humidity levels. The stability of the timber frame is systematically monitored.

6.2. ADMINISTRATIVE ARRANGEMENTS FOR MONITORING PROPERTY

For the maintenance of the properties the owners are responsible - Lutheran parishes in Jawor and Świdnica. Supervision of the maintenance and the conservation is carried by: Voivodship Conservator of Historical Monuments in Wrocław Andrzej Kubik in charge of the Lower Silesian Branch of Historical Monuments Protection Service ul. Bernardyńska 5, 50-156 Wrocław

The conservation is carried by:
Deutsches Zentrum für Handwerk und Denkmalpflege, Probstei Johannesberg, Fulda e. V. (German Centre of Craft and Protection of Historical Monuments) represented by General Director Prof. Manfred Gerner, Director of Projects Division Dr. Hella Ruebesam, managers of office in Świdnica and of restoration projects of the Churches of Peace: Ulrich Schaaf, Krzysztof Dyda.

6.3. RESULTS OF PREVIOUS REPORTING EXERCISES

JAWOR

Considerable structural deformations of the timber frame and lack of proper maintenance after World War II caused a threat to the church in the 1970s. In the later 1970s the structure, architectural details and interior decor were surveyed, catalogued and documented. In the 1980s and early 1990s expert opinions were presented and conservation programme proposed. An immediate result was the reinforcement of badly deformed central roof trusses, which prevented any further deterioration without adversely affecting the church's authenticity.

ŚWIDNICA

In the 1960s and 1970s the timber structure was stabilised, consolidated and impregnated and shingle roofing was repaired.

In both churches restoration of the furnishings has begun. Conservation of organ and baptistery is being currently carried in Jawor. Small organ, baptistery, five paintings (canvas on oil), XVIIth century stone epitaph and XVIIth century bible have been recently restored in Świdnica.

The ongoing conservation programme developed for each church has been structured as two separate projects: structural conservation of the church's architecture and preservation of decor and furnishings. Structural conservation of both churches will be completed in the near future while the pilot programme of decor and furnishing conservation has been implemented and will be continued depending on available funds.

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CHURCH OF PEACE IN ŚWIDNICA.

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45. Church of Peace in Świdnica. Lutherheim, before conservation.
46. Church of Peace in Świdnica. Lutherheim, after conservation.

DOCUMENTATION OF THE CONSERVATION PROGRAMME CARRIED IN THE CHURCH OF PEACE IN ŚWIDNICA.

Structural work

47. Roof frame over the nave. Strut and girt; fish joint protected by waterproof plywood.
48. Roof frame over the nave. Inclined queen post reinforced with a baulk.
49. Roof frame over the nave. Longitudinal reinforcement of the structure; replacement of the damaged fish plate.
50. Roof frame over the nave. Partially replaced girt joined to the inclined queen post.
51. Western gable wall. Replaced damaged bottom parts of the king post and struts; new nogging with clay joint.
52. Lodge in the north-western corner. Partial replacement of the post and angle brace; repaired clay filling.
53. Northern wall of the aisle. Partial replacement of the damaged king post and ground sill.
54. The same fragment after conservation.
55. Eastern gable wall under the sacristy roof. Original plaster with painted decoration.
56. Northern wall of the aisle after conservation of the structural system (excluding windows and doors).

Conservation of the roofing

57. North-eastern side. Roof over the nave and aisle (with lucarnes) with new shingle roofing.
58. Roof ridge over the nave with new shingle roofing and lightning protection system
59. Valley over the nave with new shingle roofing.
60. New hand-split spruce shingles.

Pilot programme of interior conservation

61. Cartouche, before conservation.
62. Cartouche, after cleaning.
63. Cartouche, after conservation.
64. Head of an angel, varnish removal.
65. Head of an angel, after cleaning.
66. Head of an angel, after conservation.
67. Putto, before conservation.
68. Putto, after conservation.
69. Putto, after conservation. Detail.
70. Personification of Peace, oil on canvas, before conservation.
71. Personification of Peace, oil on canvas, after reattaching and securing separated layers. Detail.
72. The Holy Trinity, oil on canvas, before conservation.
73. The Holy Trinity, oil on canvas, after conservation. Detail.
74. Panel facing with painted decoration, before conservation. Detail.
75. Panel facing with painted decoration, filling and retouching of defective areas. Detail.
76. Panel facing with painted decoration, after conservation. Detail.
77. Panel facing with painted decoration, after conservation. Detail.

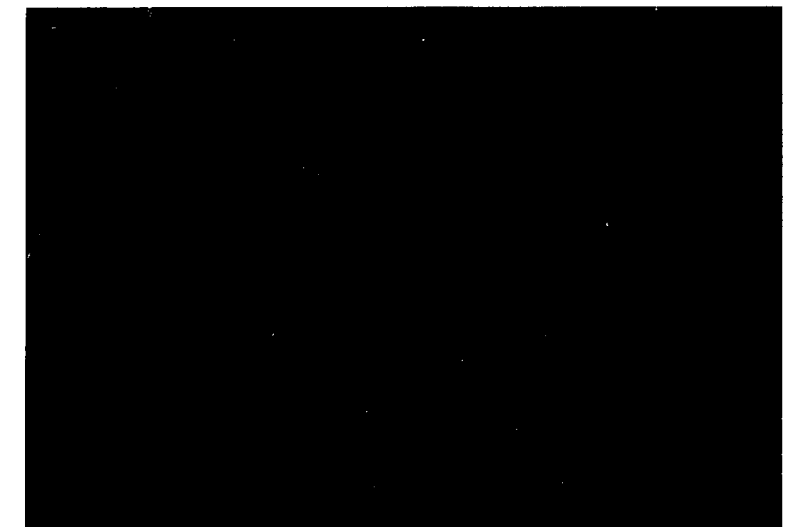
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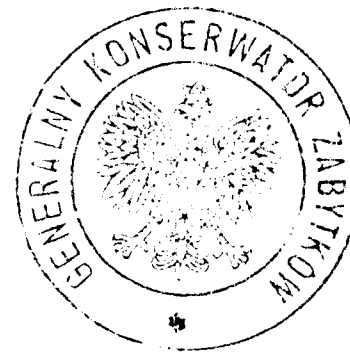
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Akta miasta Świdnica.
Files of the City of Świdnica.
Archiwum Hochbergów.
Hochberg Files.
Śląski Konsystorz Ewangelicki.
Silesian Lutheran Consistory Files.



Church of Peace in Świdnica.
Painted decoration of the gallery with a
view of the church in 1701.

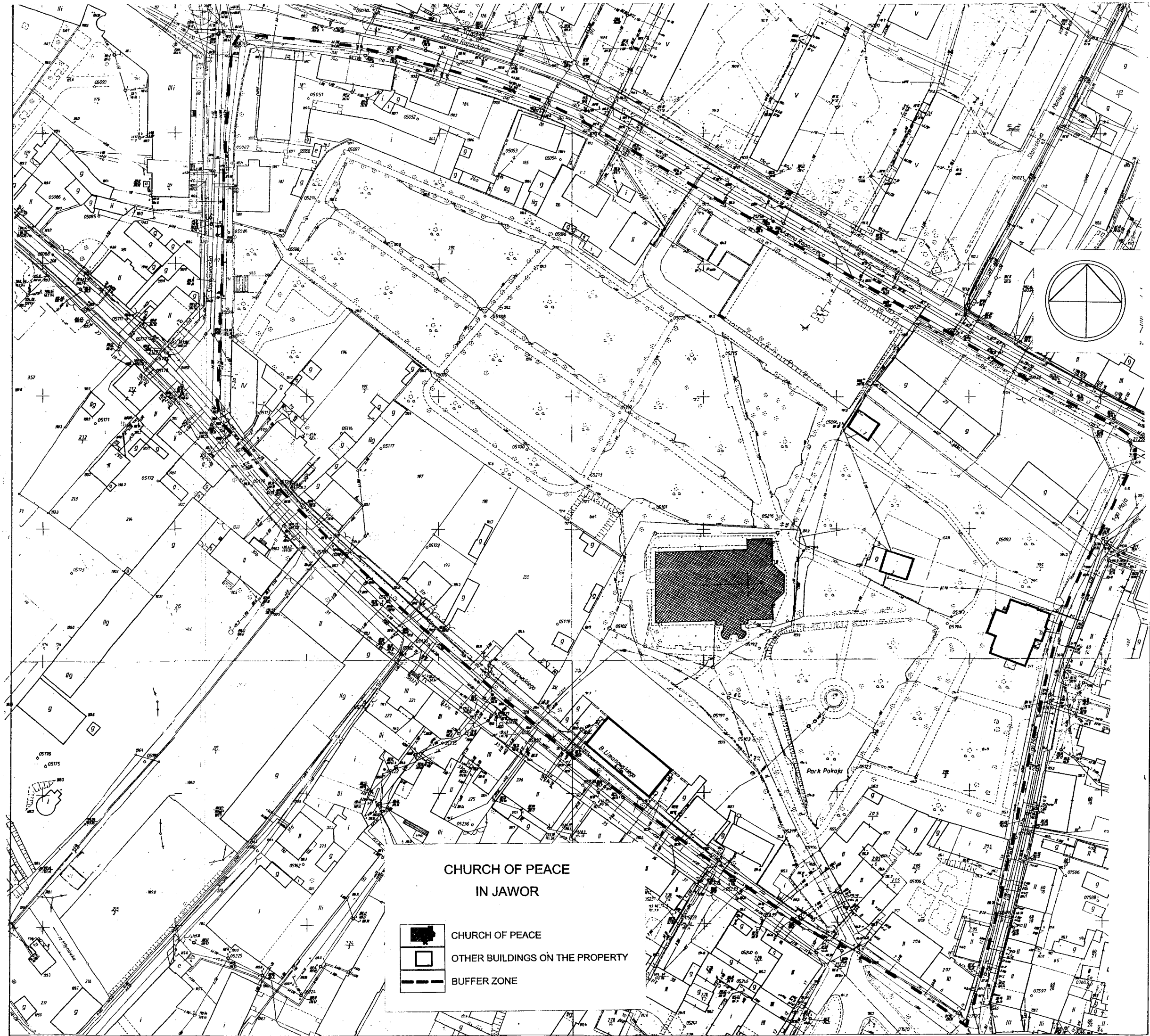
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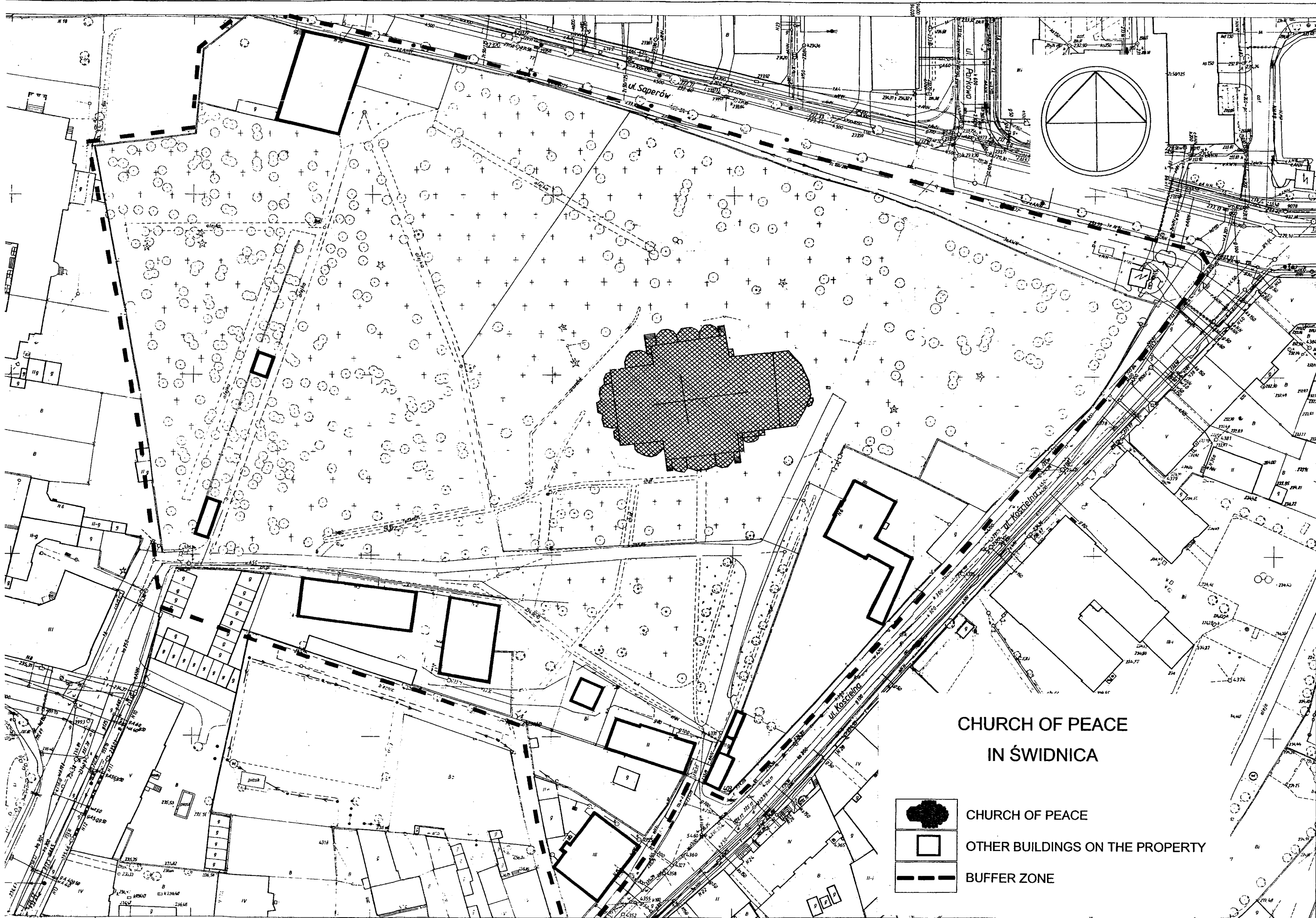
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DATE: 14.09.2000.






CHURCH OF PEACE
IN JAWOR

-  CHURCH OF PEACE
-  OTHER BUILDINGS ON THE PROPERTY
-  BUFFER ZONE



**CHURCH OF PEACE
IN ŚWIDNICA**

-  CHURCH OF PEACE
-  OTHER BUILDINGS ON THE PROPERTY
-  BUFFER ZONE

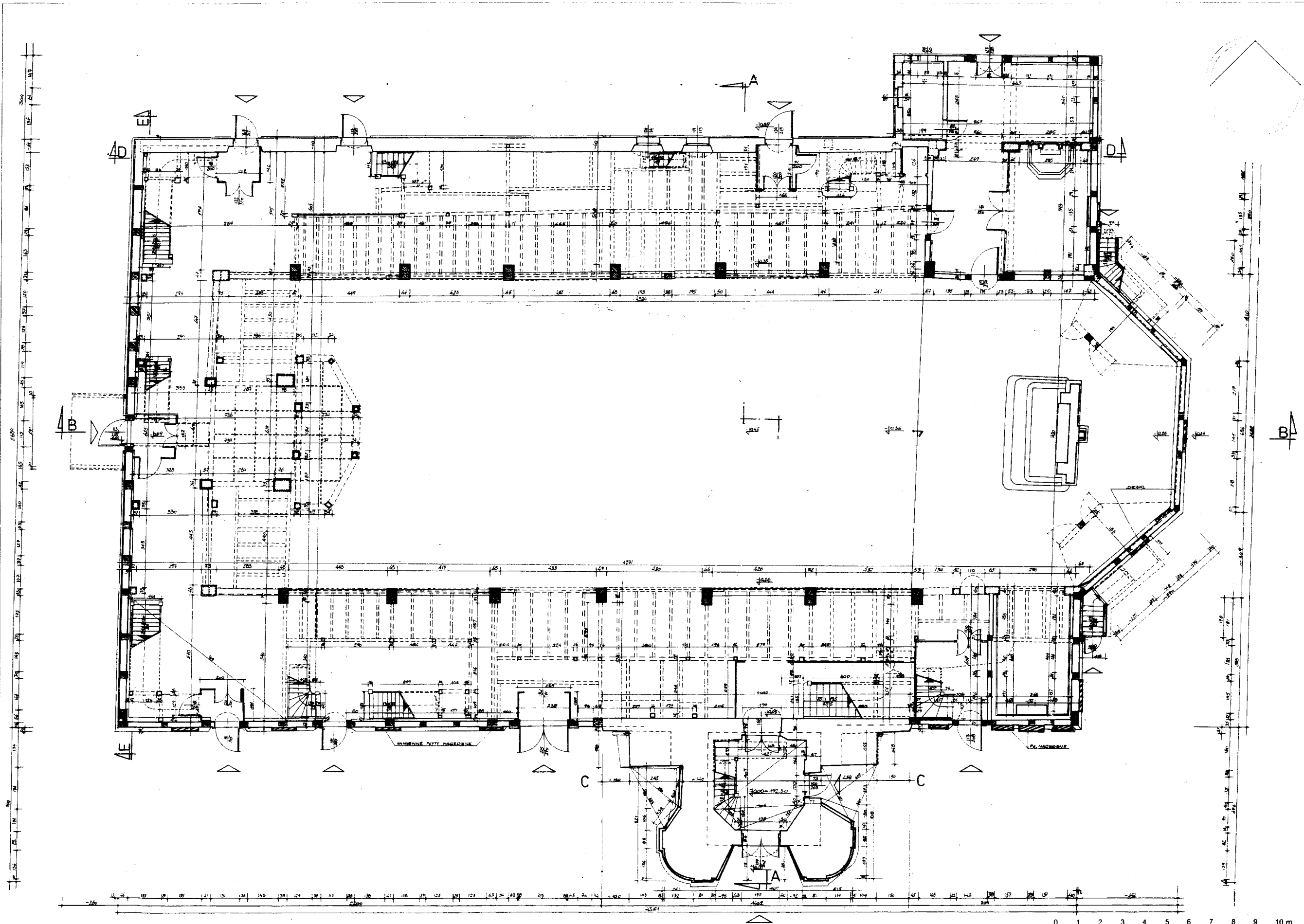
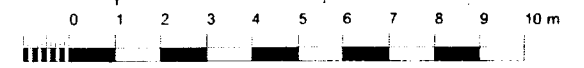


Fig. 1. Church of Peace in Jawor. Plan of the ground floor. Stanisław Niziałkowski, PP PKZ Wrocław.



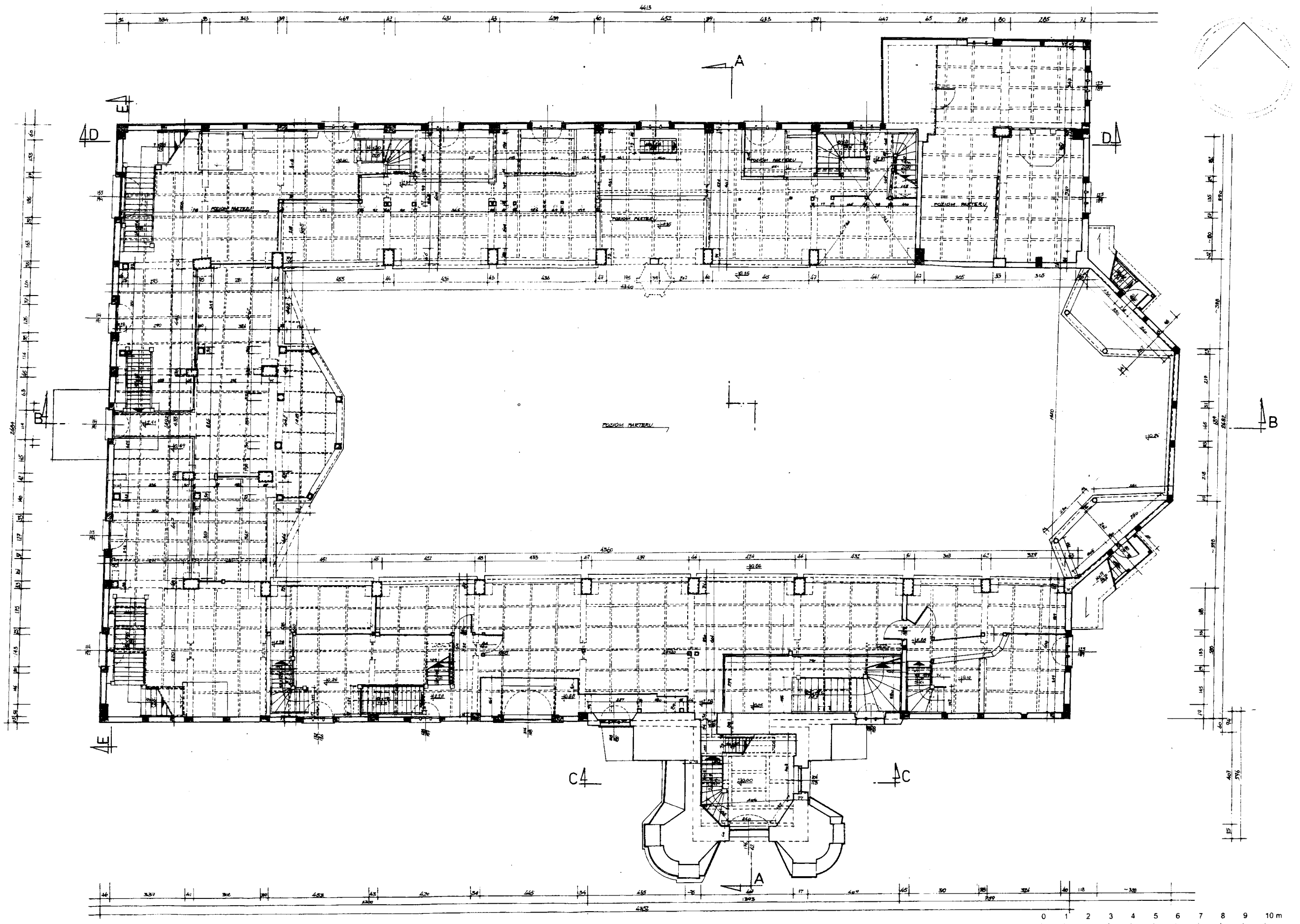


Fig. 2. Church of Peace in Jawor. Plan of the first tier of the auxiliary galleries. Stanisław Niziakowski, PP PKZ Wrocław.

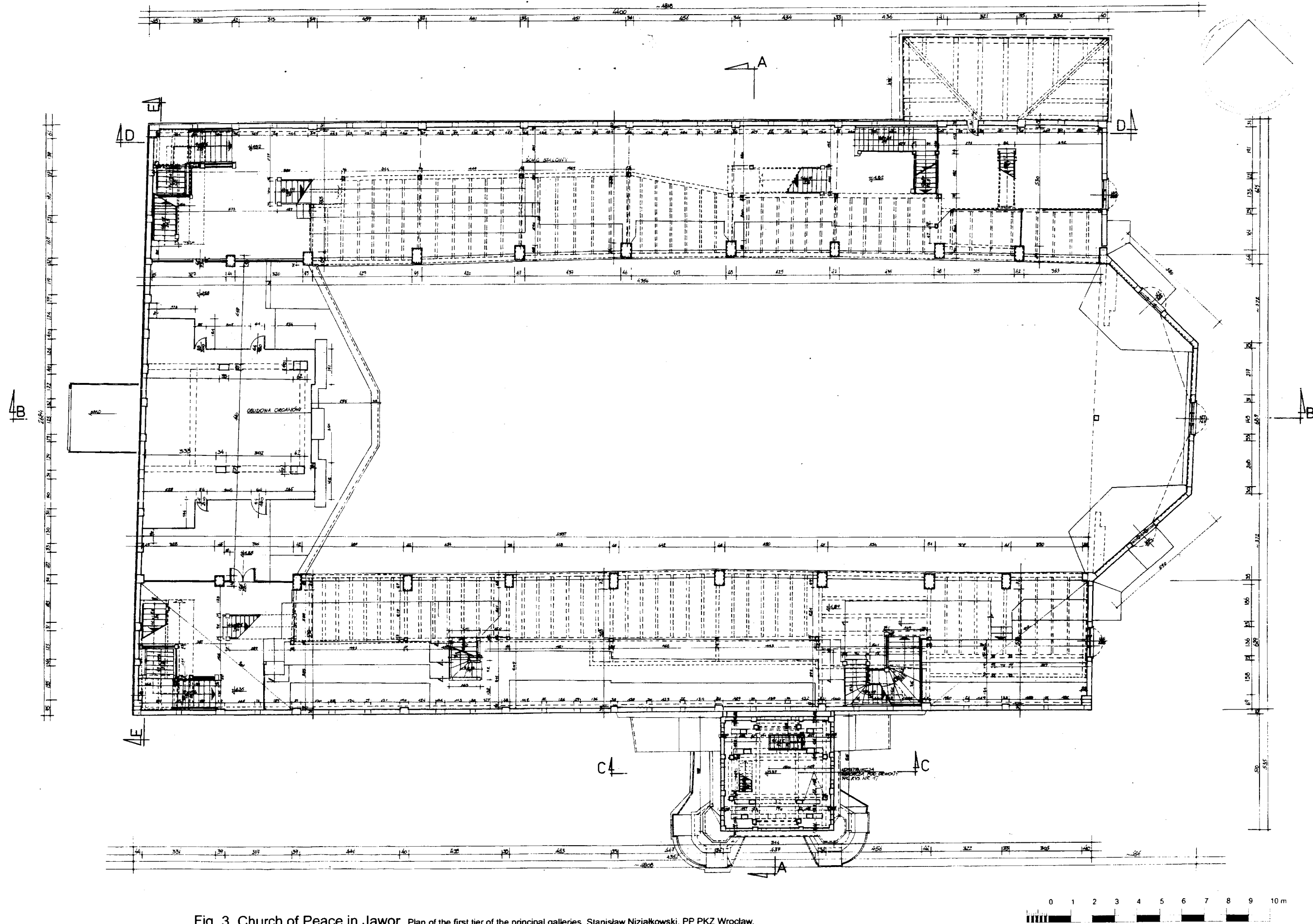


Fig. 3. Church of Peace in Jawor. Plan of the first tier of the principal galleries. Stanisław Niziałkowski, PP PKZ Wrocław.

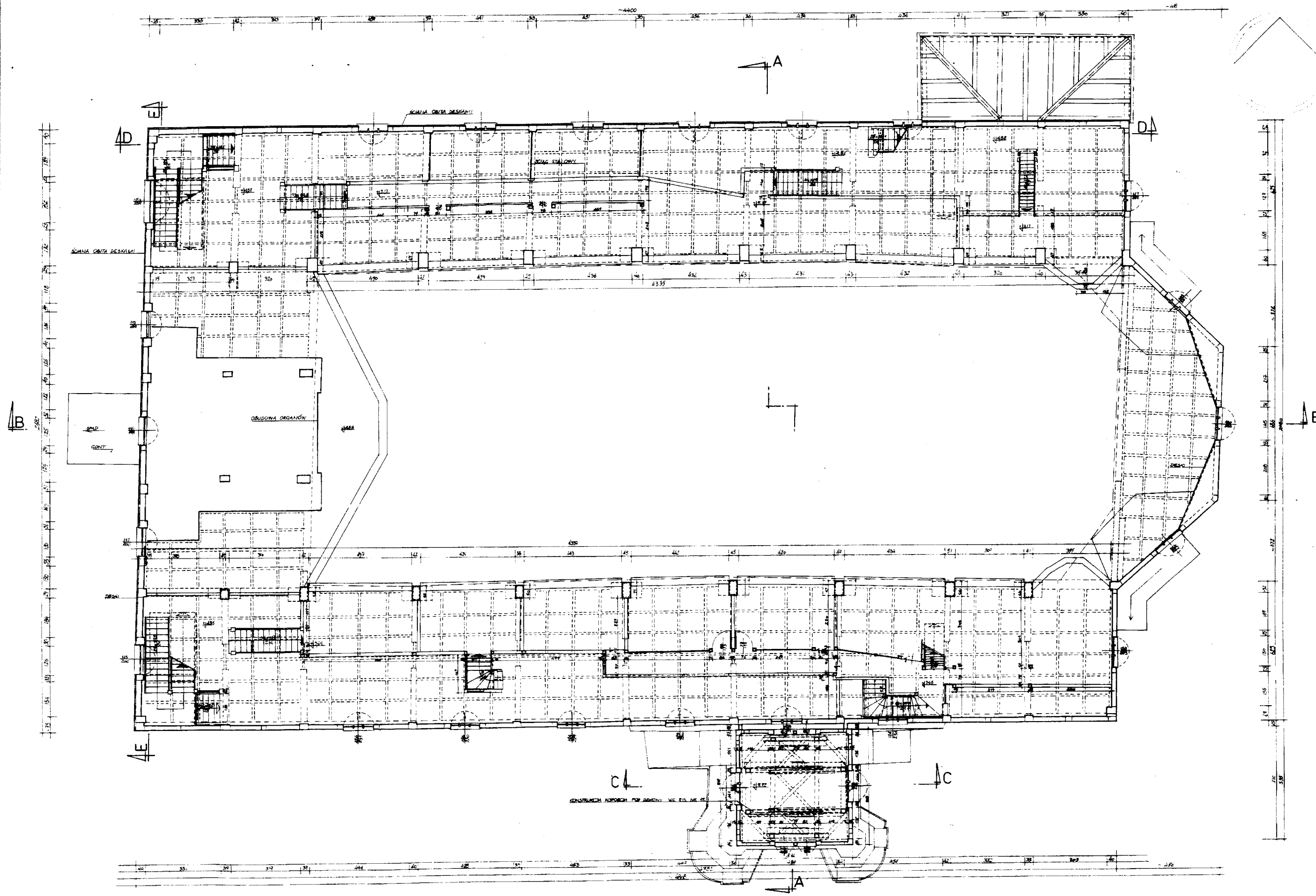
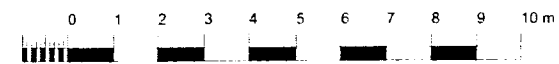


Fig. 4. Church of Peace in Jawor. Plan of the second tier of the auxiliary galleries. Stanisław Niziąkowski, PP PKZ Wrocław.



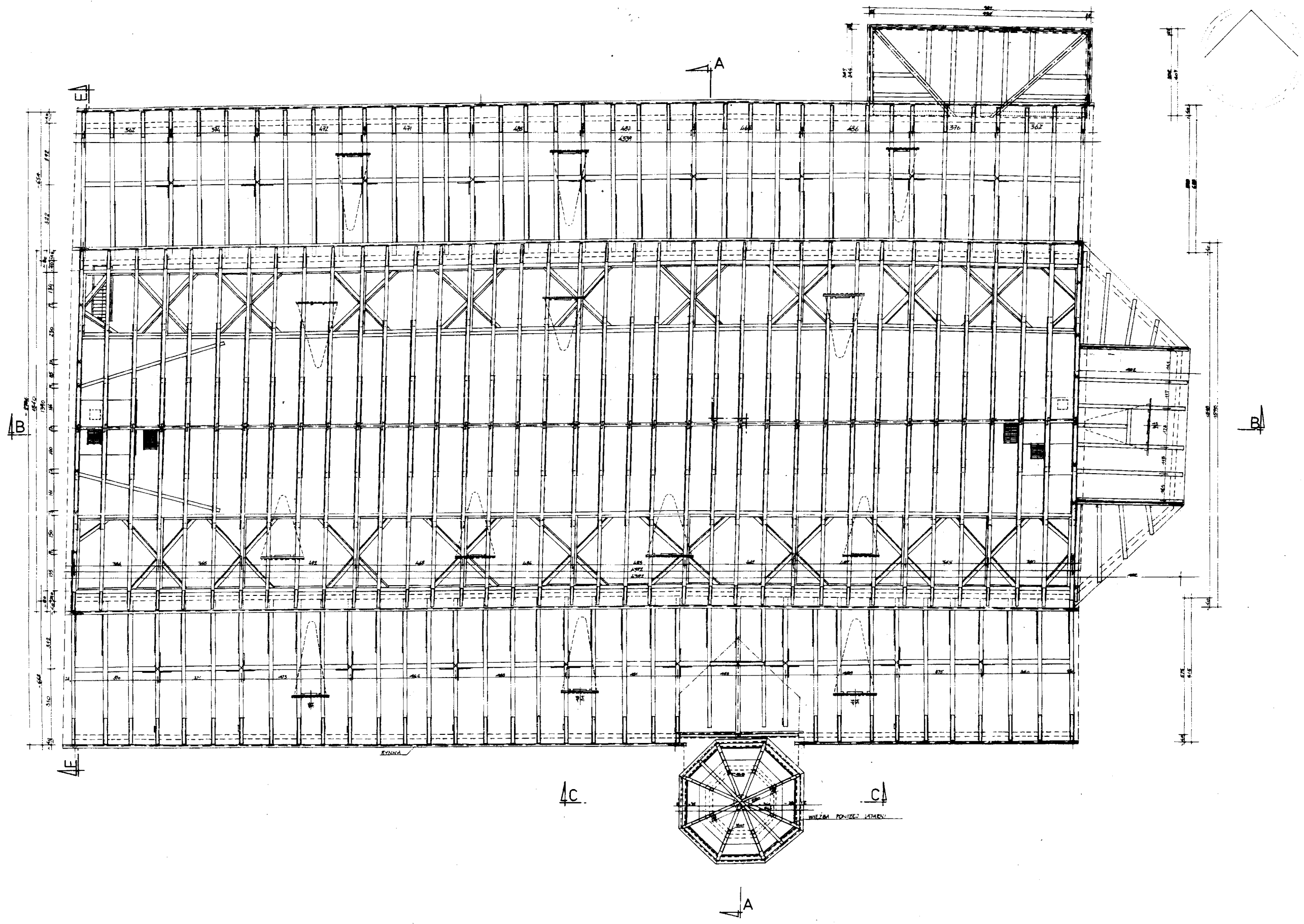
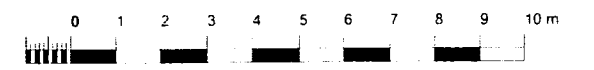


Fig. 5. Church of Peace in Jawor. Roof plan. Stanisław Niziński, PP PKZ Wrocław.



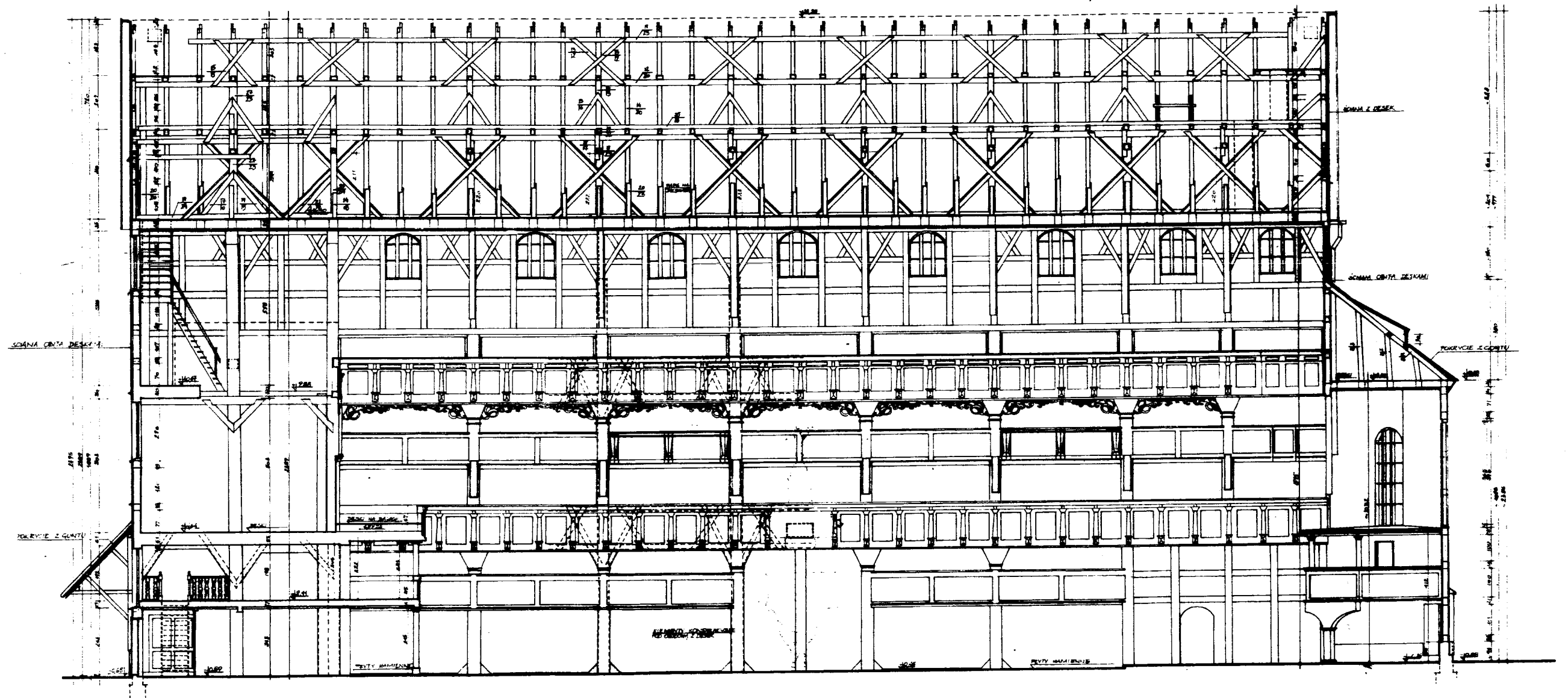
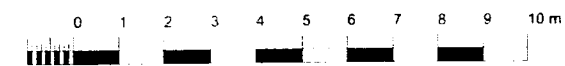


Fig. 6. Church of Peace in Jawor. Longitudinal section B-B. Stanisław Niziałkowski, PP PKZ Wrocław.



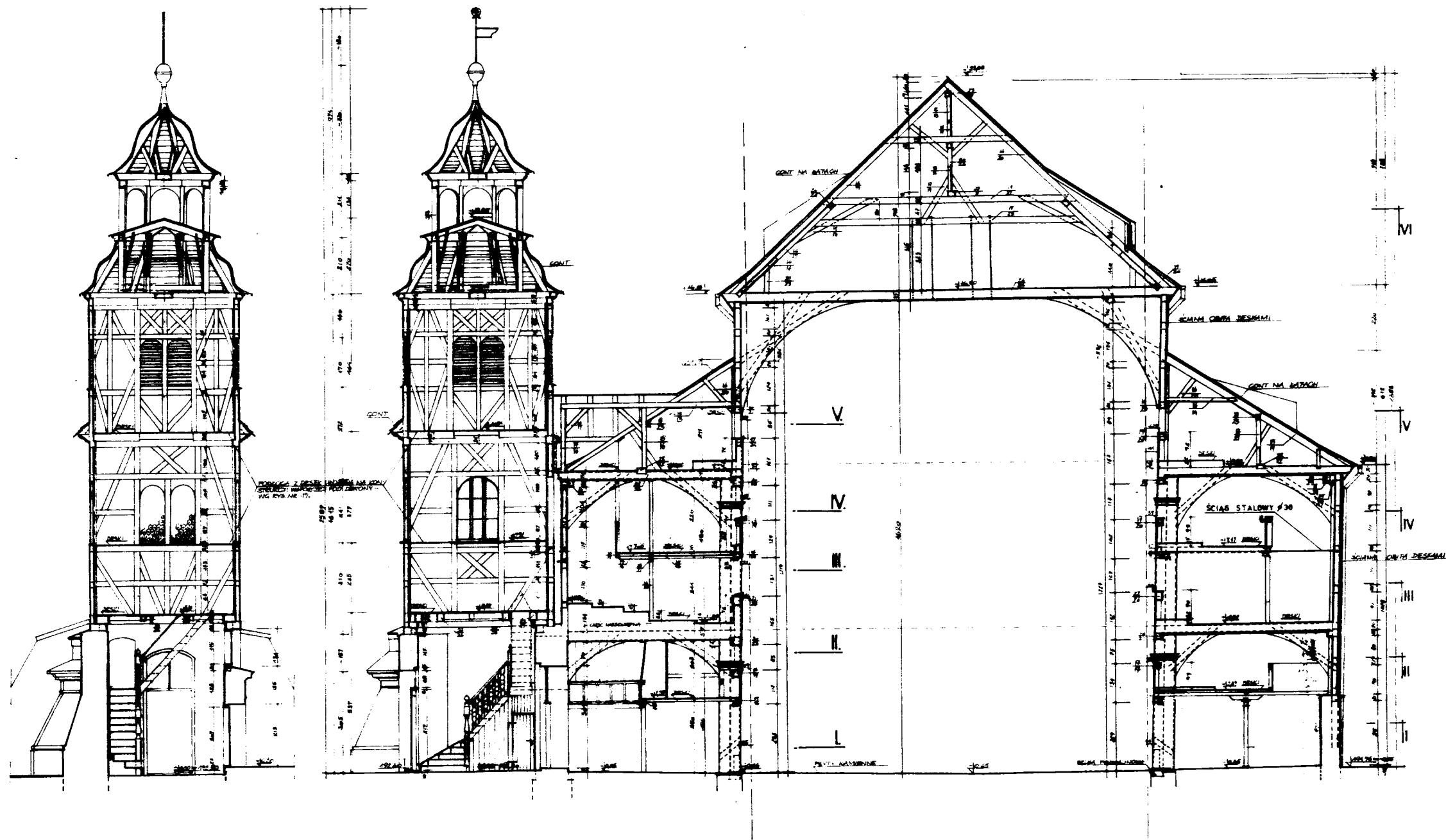


Fig. 7. Church of Peace in Jawor. Transverse section A-A; C-C (on the left). Stanisław Niziński, PP PKZ Wrocław.

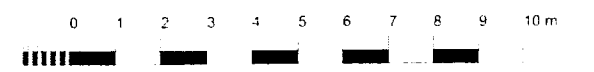
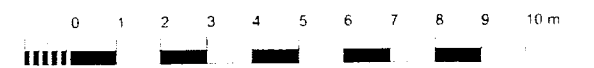




Fig. 8. Church of Peace in Jawor. Eastern facade. Stanislaw Nizialkowski, PP PKZ Wroclaw.



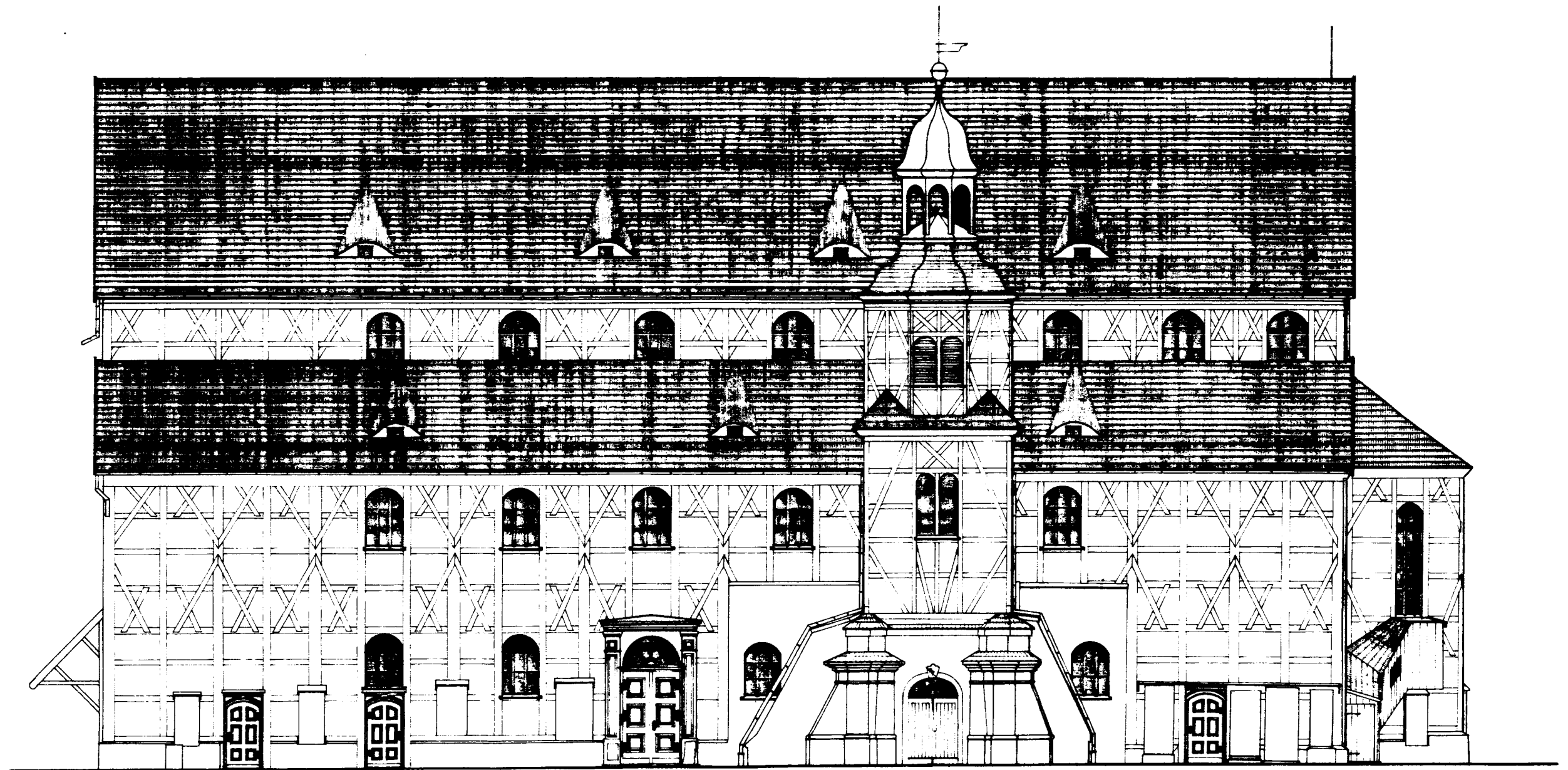
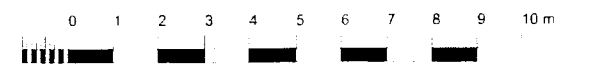


Fig. 9. Church of Peace in Jawor. Southern facade. Stanisław Niziałkowski, PP PKZ Wrocław.



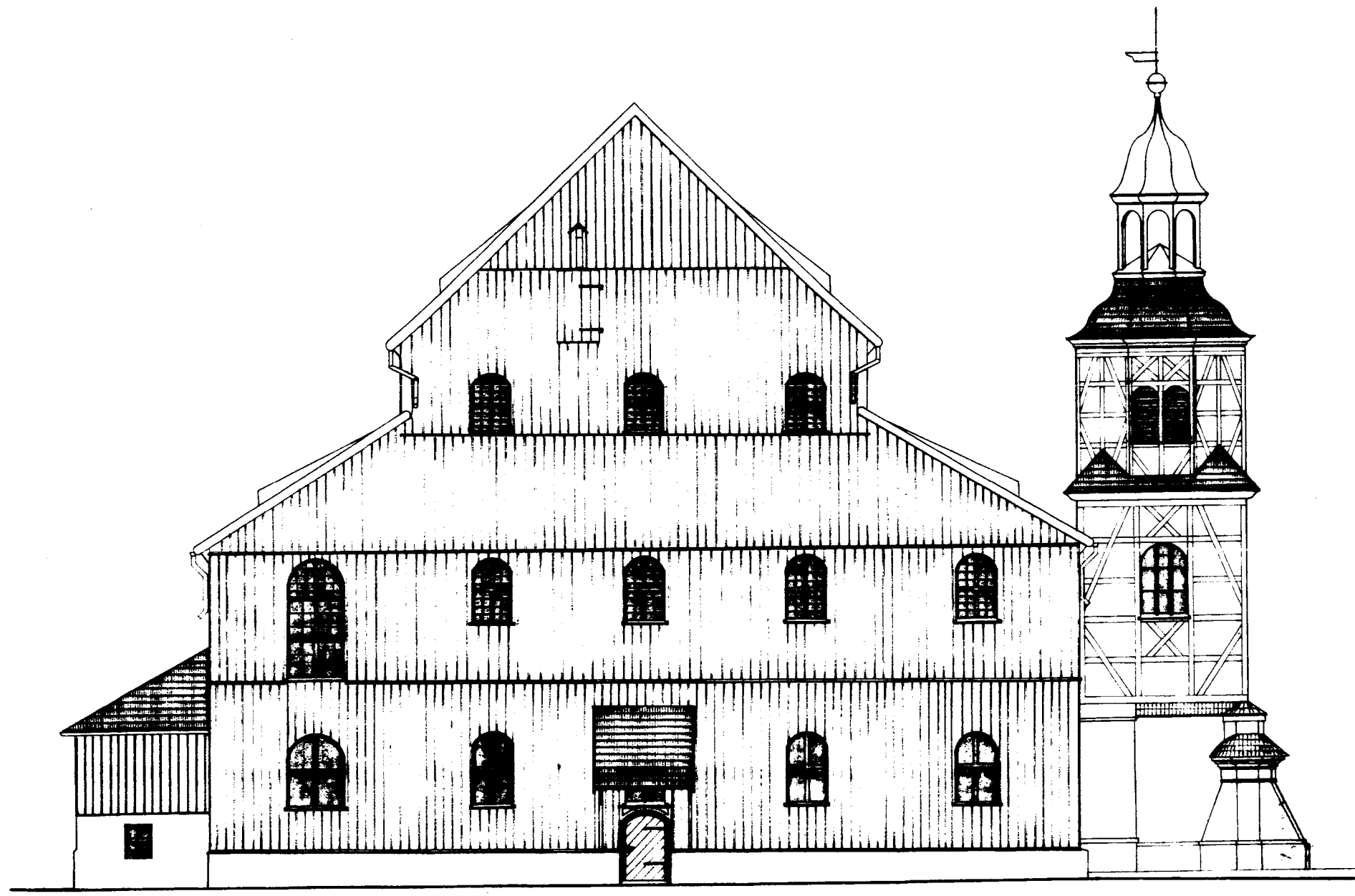
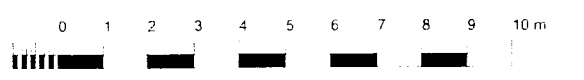


Fig. 10. Church of Peace in Jawor. Western facade. Stanisław Niziałkowski, PP PKZ Wrocław.



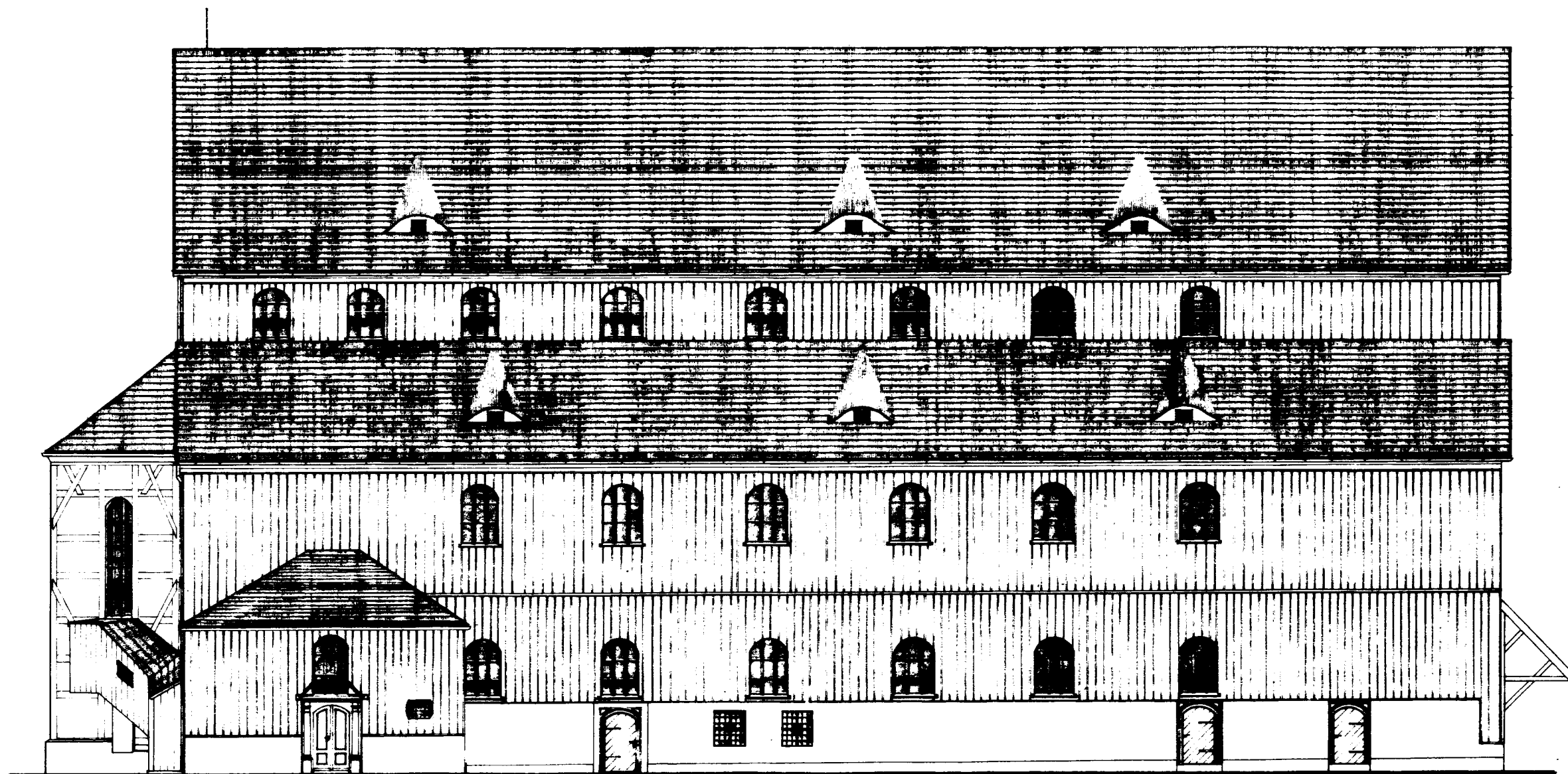
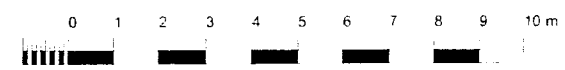


Fig. 11. Church of Peace in Jawor. Northern facade. Stanisław Niziałkowski, PP PKZ Wrocław.



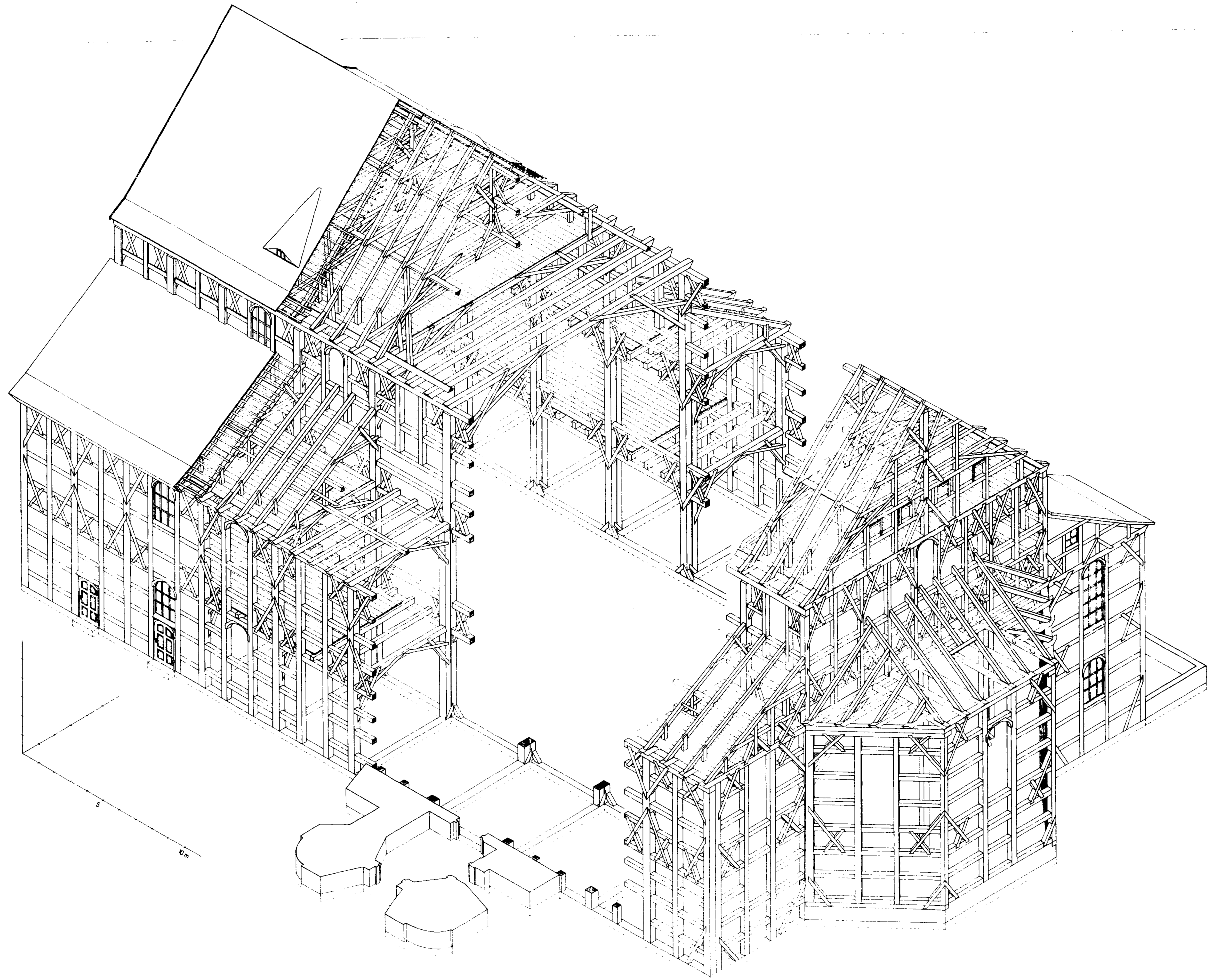


Fig. 12. Church of Peace in Jawor. Isometric projection of the construction. Michael Bormann, Institut für Baugeschichte der Universität Karlsruhe.

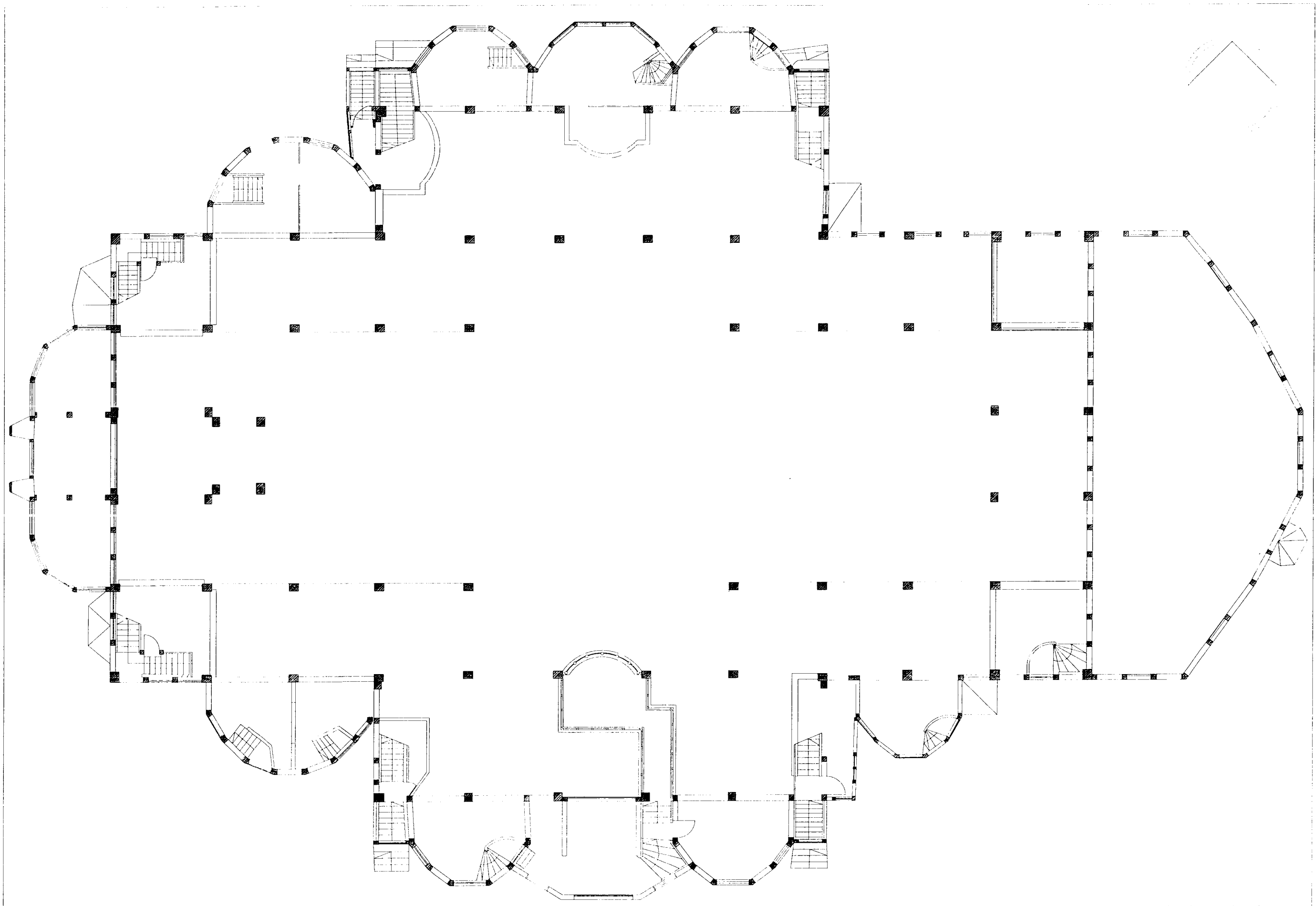
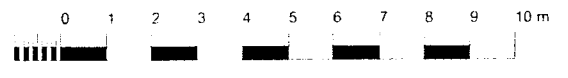


Fig. 13. Church of Peace in Świdnica. Plan of the main floor (at the level of the patron's loge). Ulrich Schaaf, drafted by Agnieszka Głogowiec.



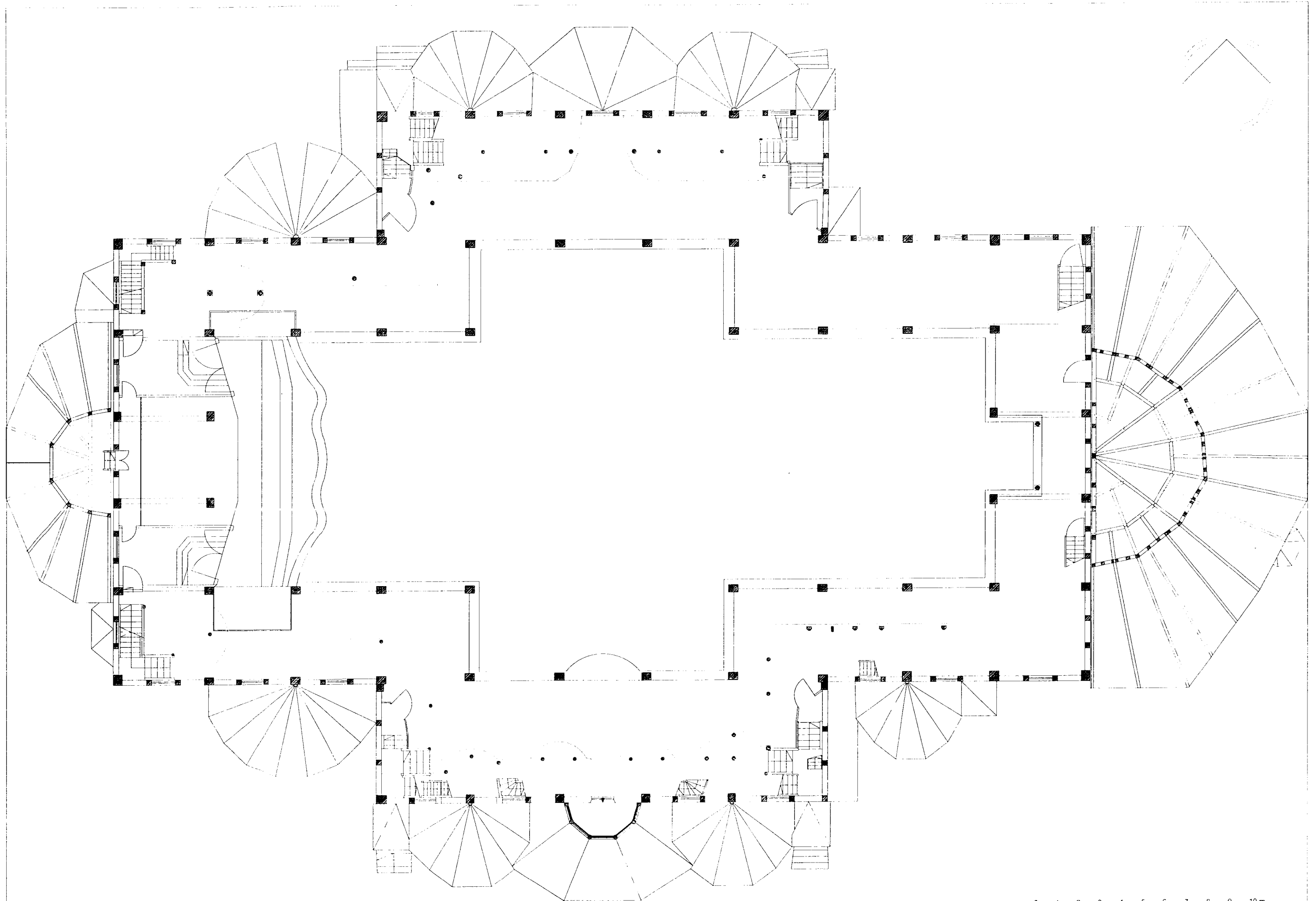
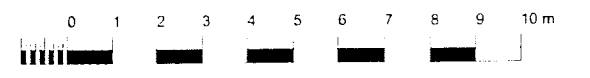


Fig. 14. Church of Peace in Świdnica. Plan of the first tier of principal galleries. Ulrich Schaaf, drafted by Agnieszka Glogowiec.



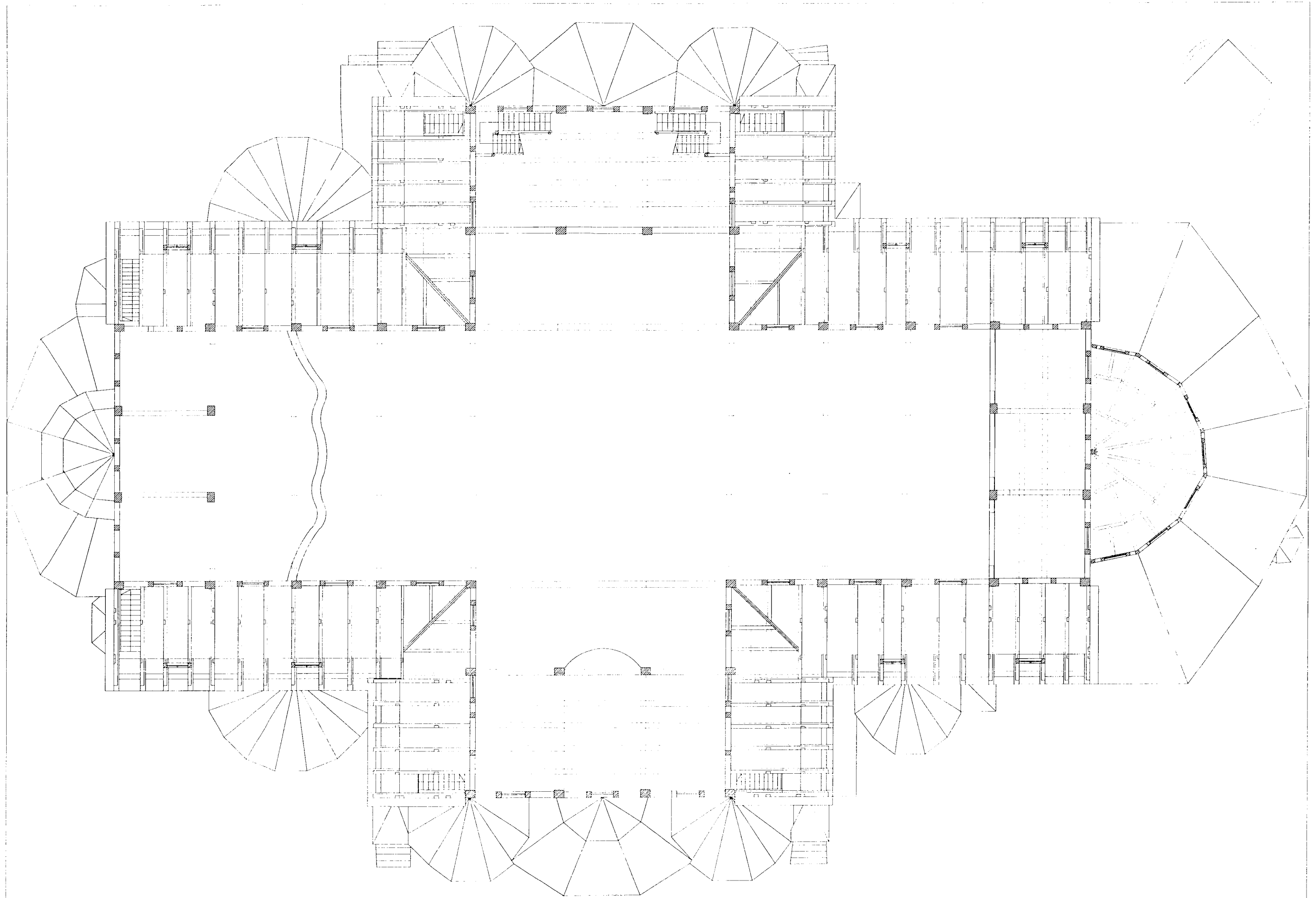
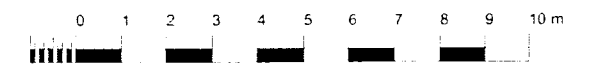


Fig. 15. Church of Peace in Świdnica. Plan of the second tier of the principal galleries. Ulrich Schaaf, drafted by Agnieszka Głogowiec.



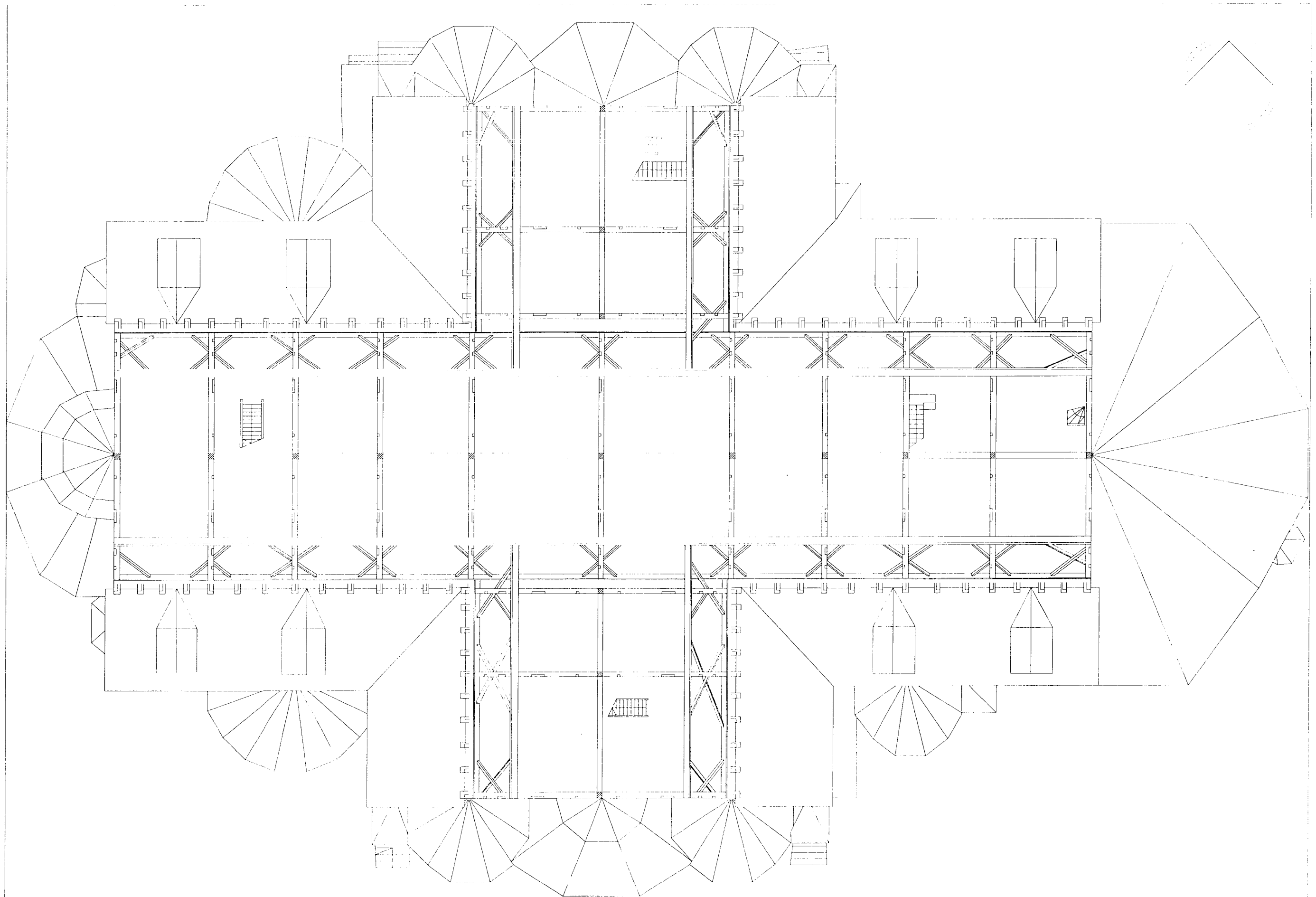
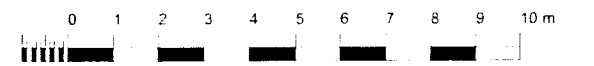


Fig. 16. Church of Peace in Świdnica. Inclined queen post construction. Ulrich Schaaf, drafted by Agnieszka Glogowiec.



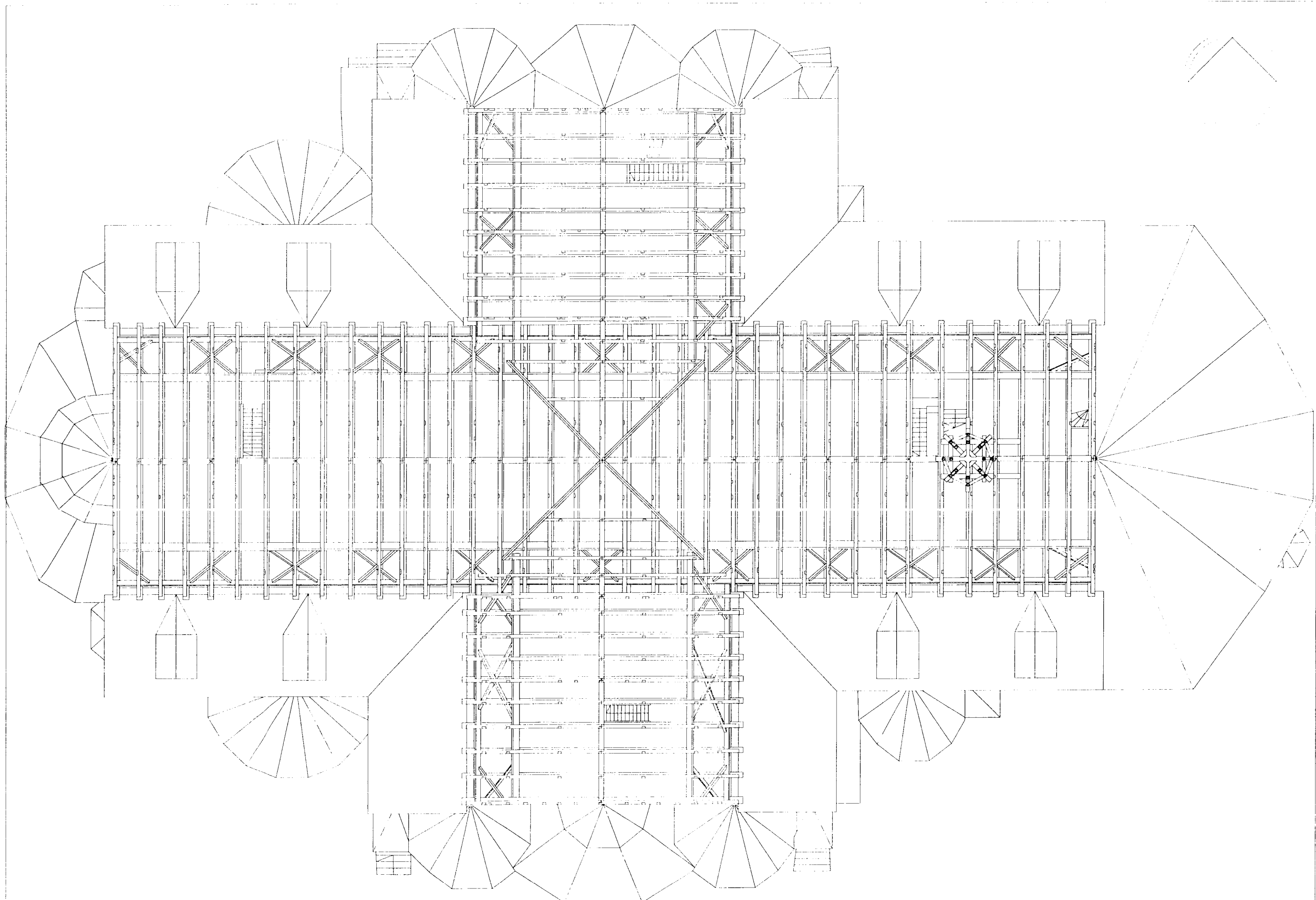
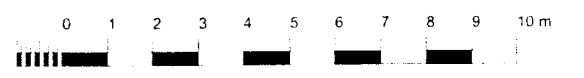


Fig. 17. Church of Peace in Świdnica. Roof plan. Ulrich Schaaf, drafted by Agnieszka Głogowiec.



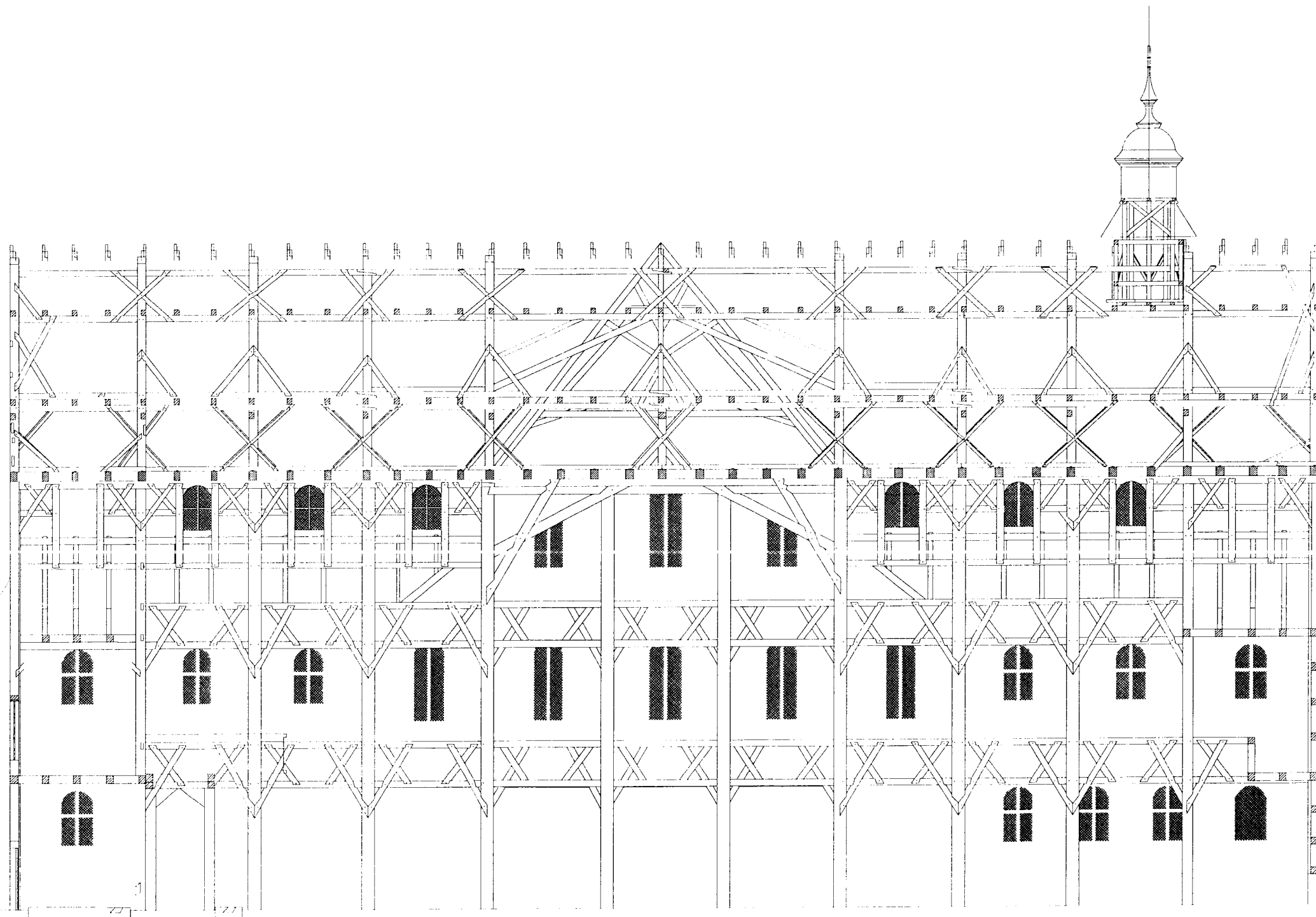
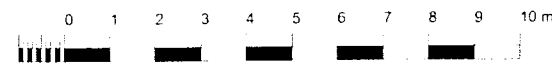
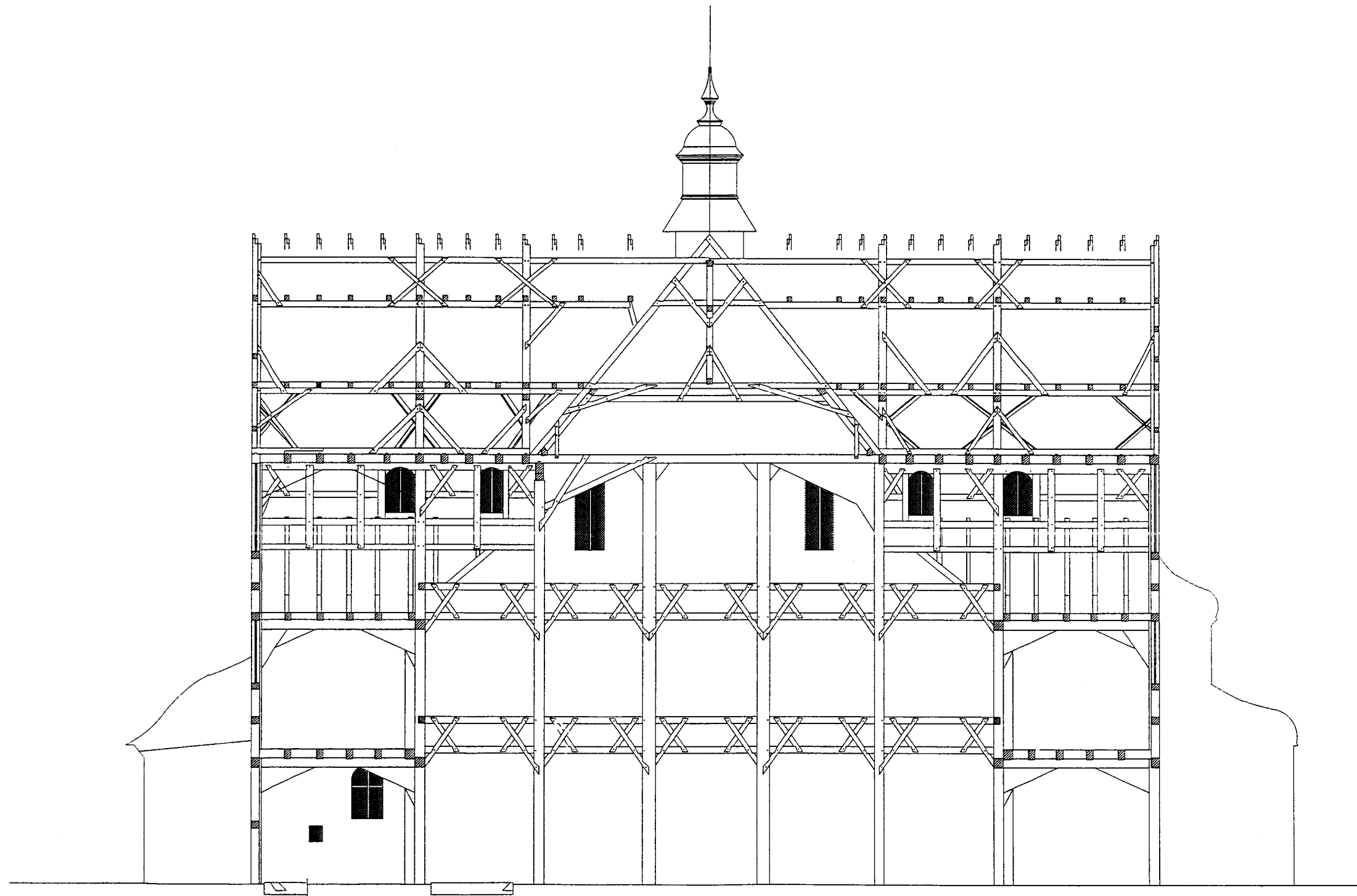
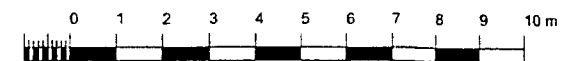


Fig. 18. Church of Peace in Świdnica. Longitudinal section. Ulrich Schaaf, drafted by Agnieszka Głogowiec.





Rys. 19. Kościół Pokoju w Świdnicy, przekrój poprzeczny. Opracował Ulrich Schaaf, rysowała Agnieszka Głogowiec.



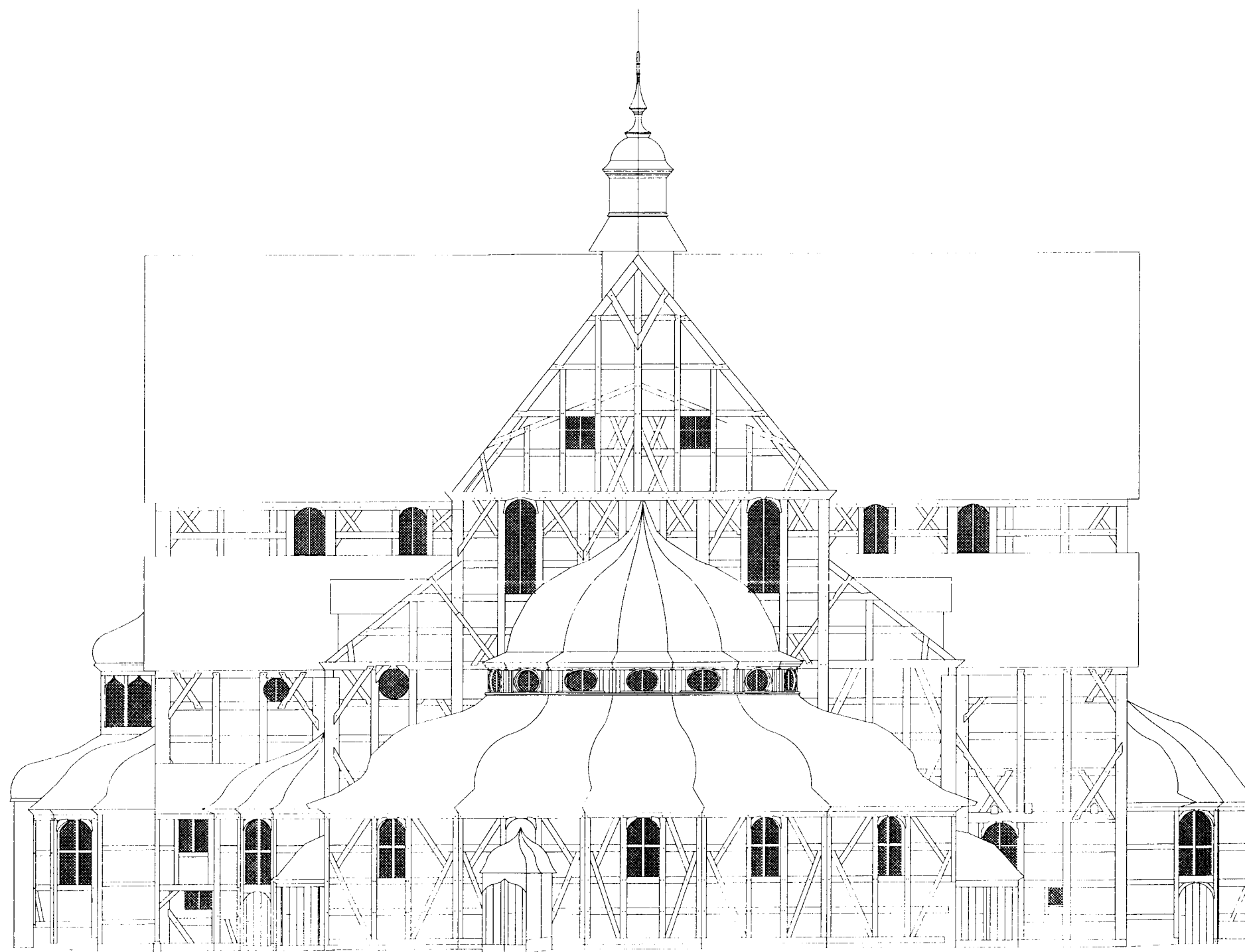
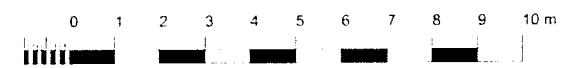


Fig. 20. Church of Peace in Świdnica. Eastern facade. Ulrich Schaaf, drafted by Agnieszka Glogowiec.



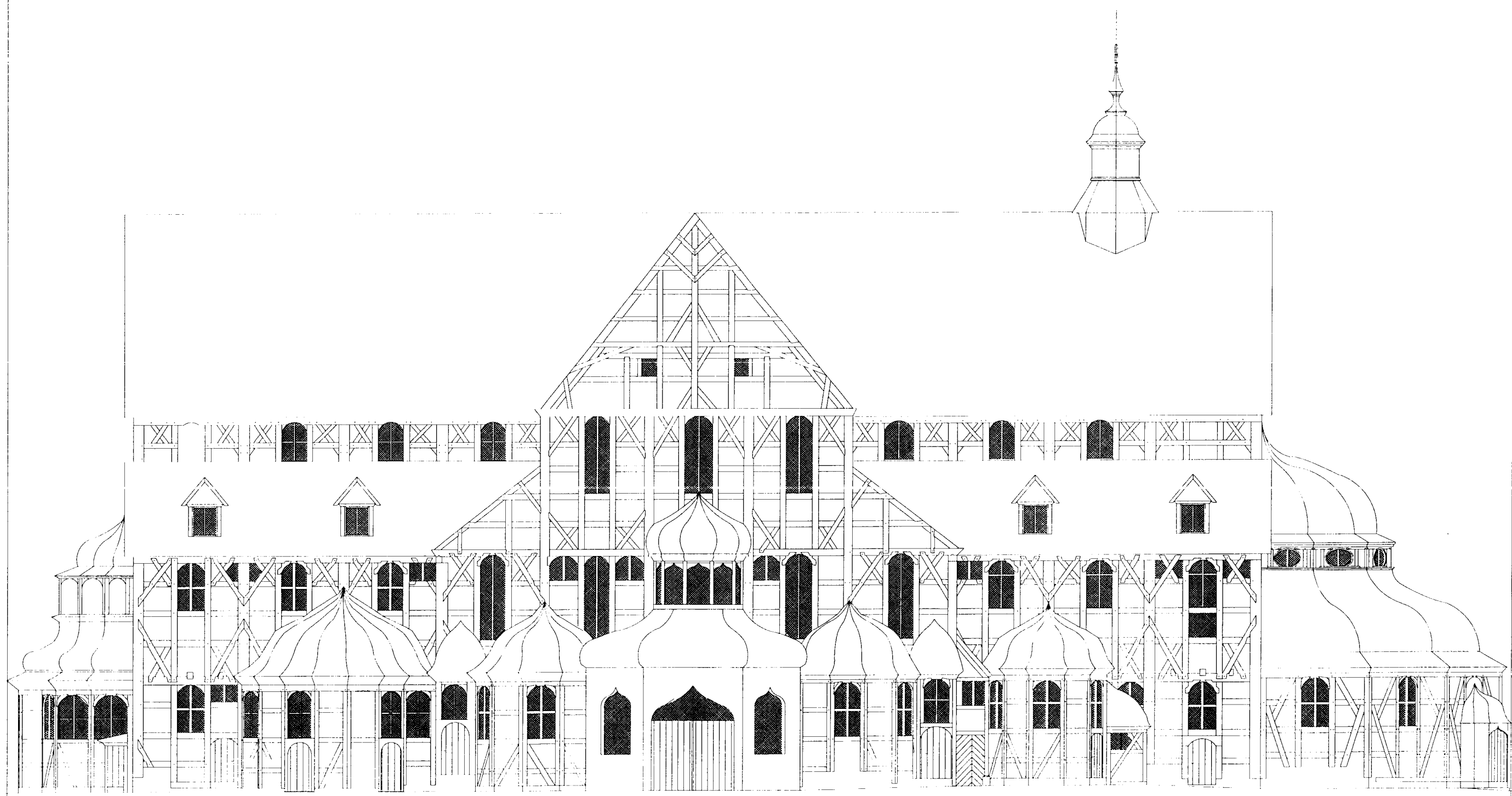
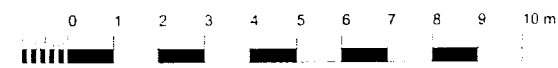


Fig. 21. Church of Peace in Świdnica. Southern facade. Ulrich Schaaf, drafted by Agnieszka Glogowiec.



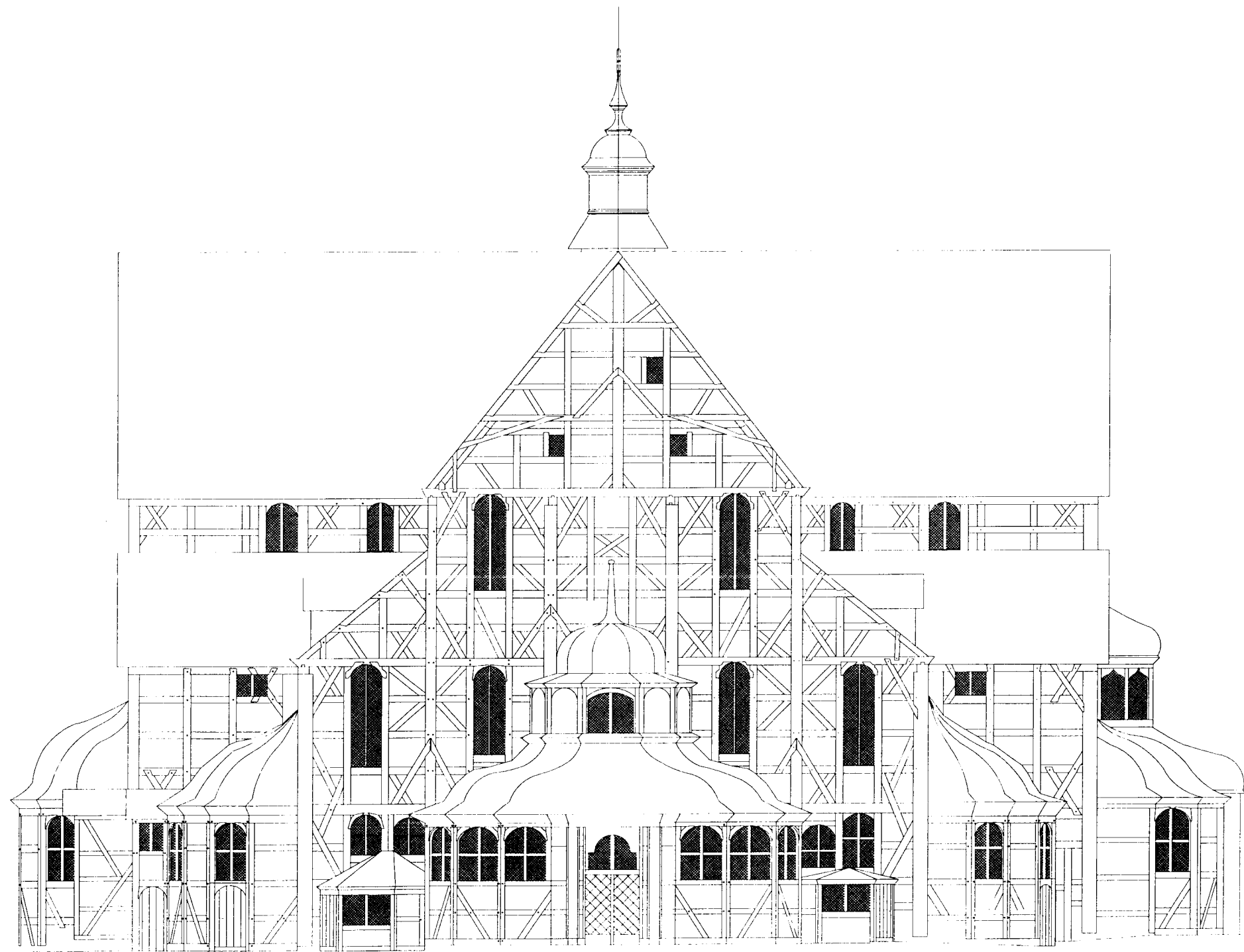
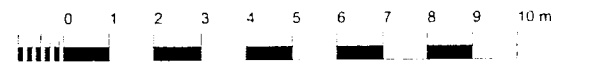


Fig. 22. Church of Peace in Świdnica. Western facade. Ulrich Schaaf, drafted by Agnieszka Głogowiec.



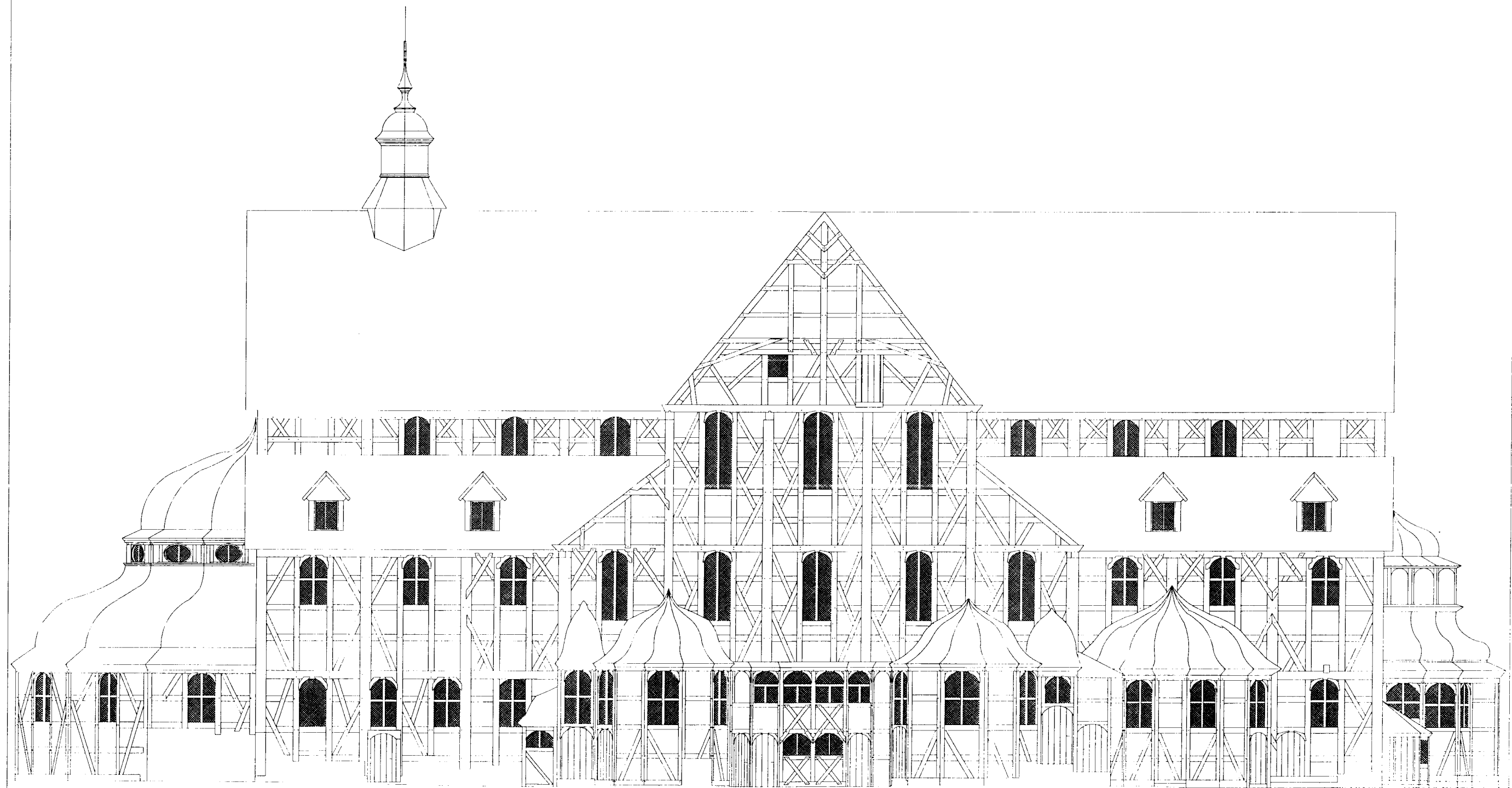


Fig. 23. Church of Peace in Świdnica. Northern facade. Ulrich Schaaf, drafted by Agnieszka Głogowiec.



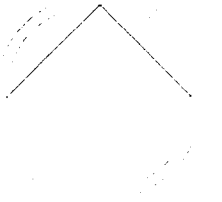
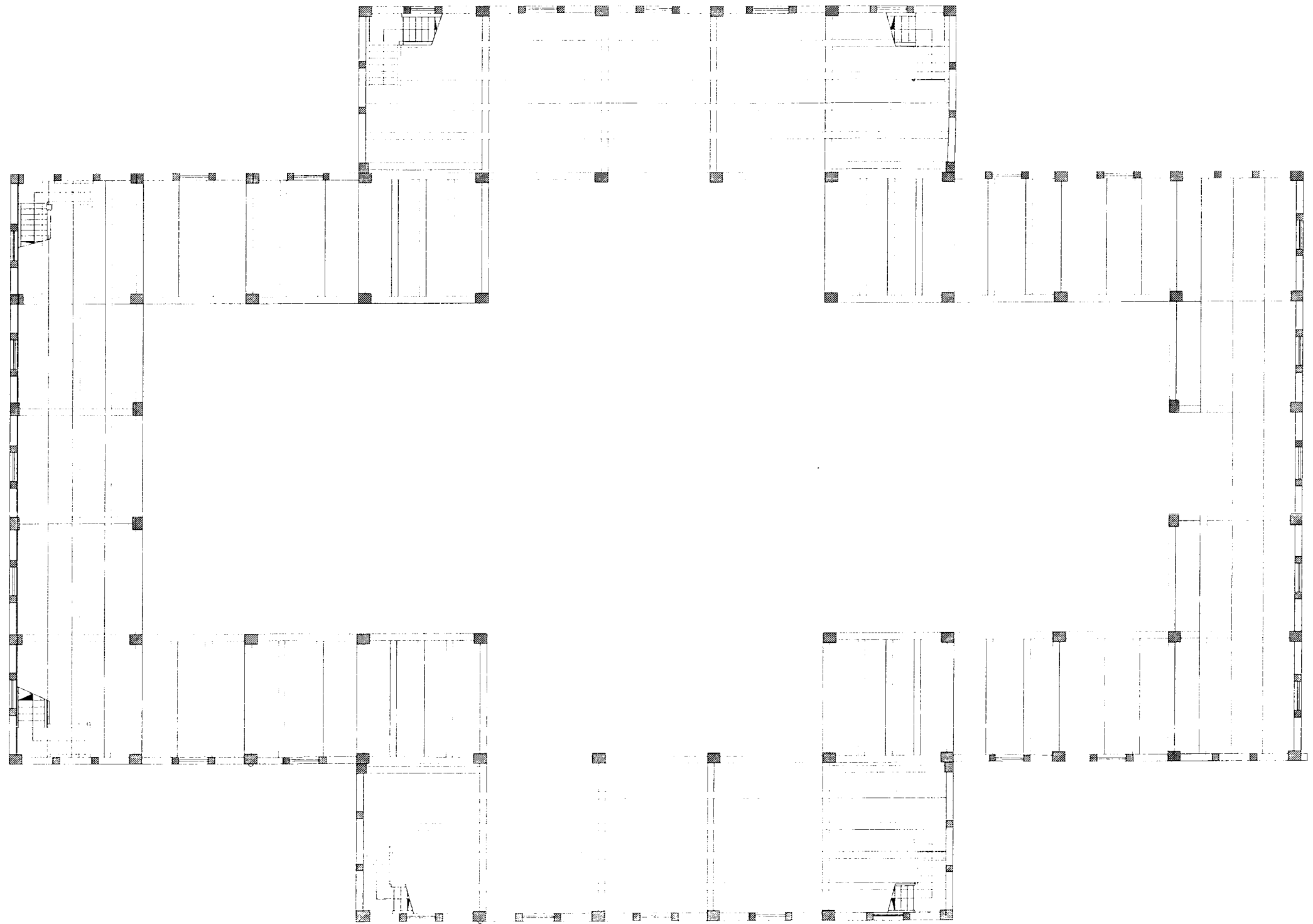
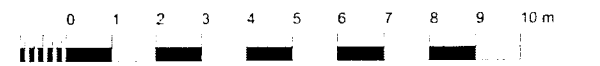


Fig. 24. Church of Peace in Świdnica. First tier of principal galleries. Ulrich Schaaf, drafted by Agnieszka Głogowiec.



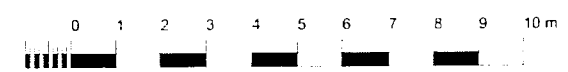
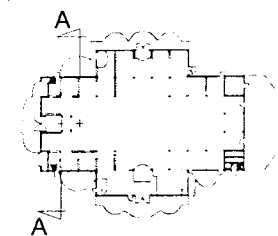
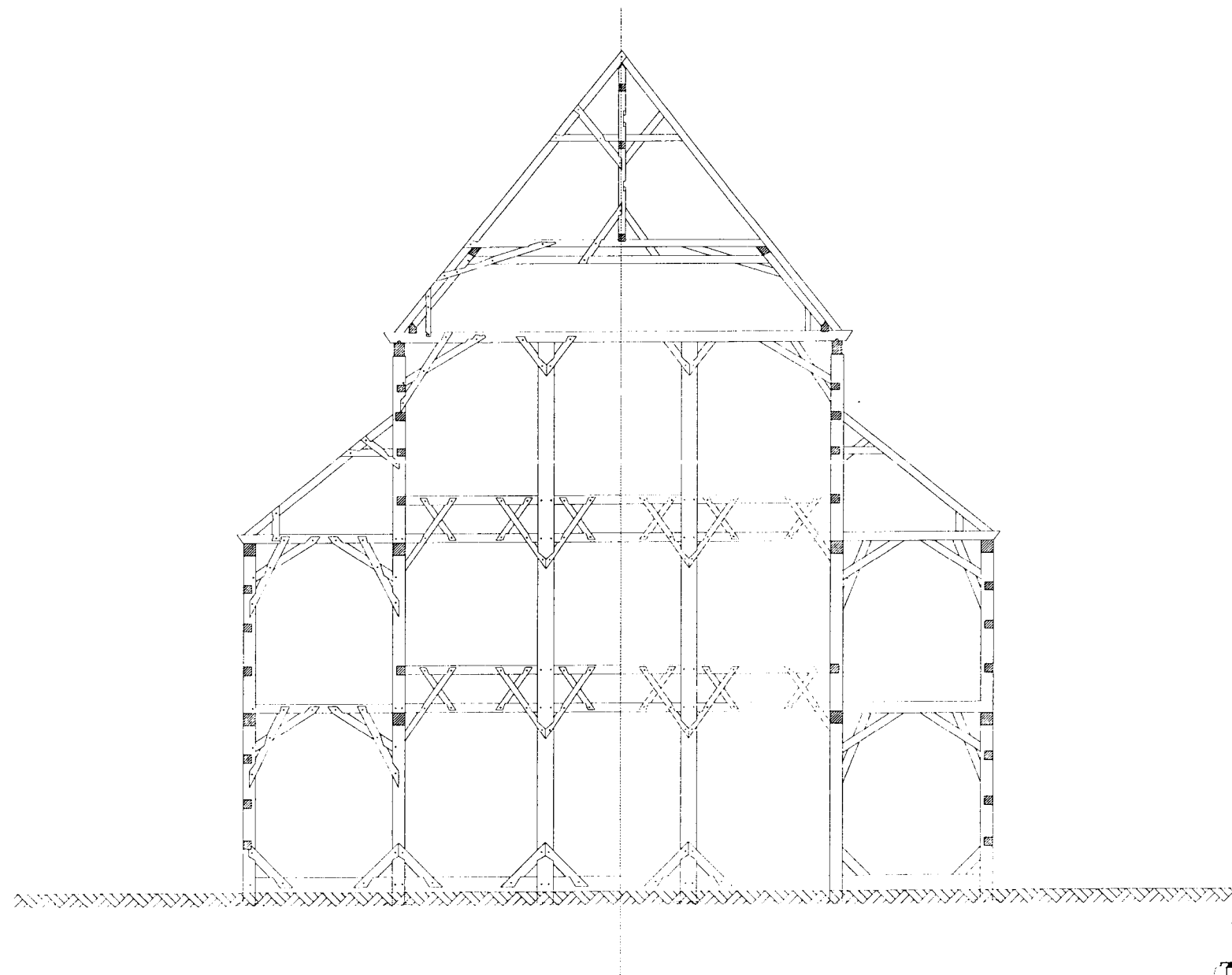


Fig. 25. Church of Peace in Świdnica. Transverse section, full roof truss. Ulrich Schaaf, drafted by Agnieszka Głogowiec.

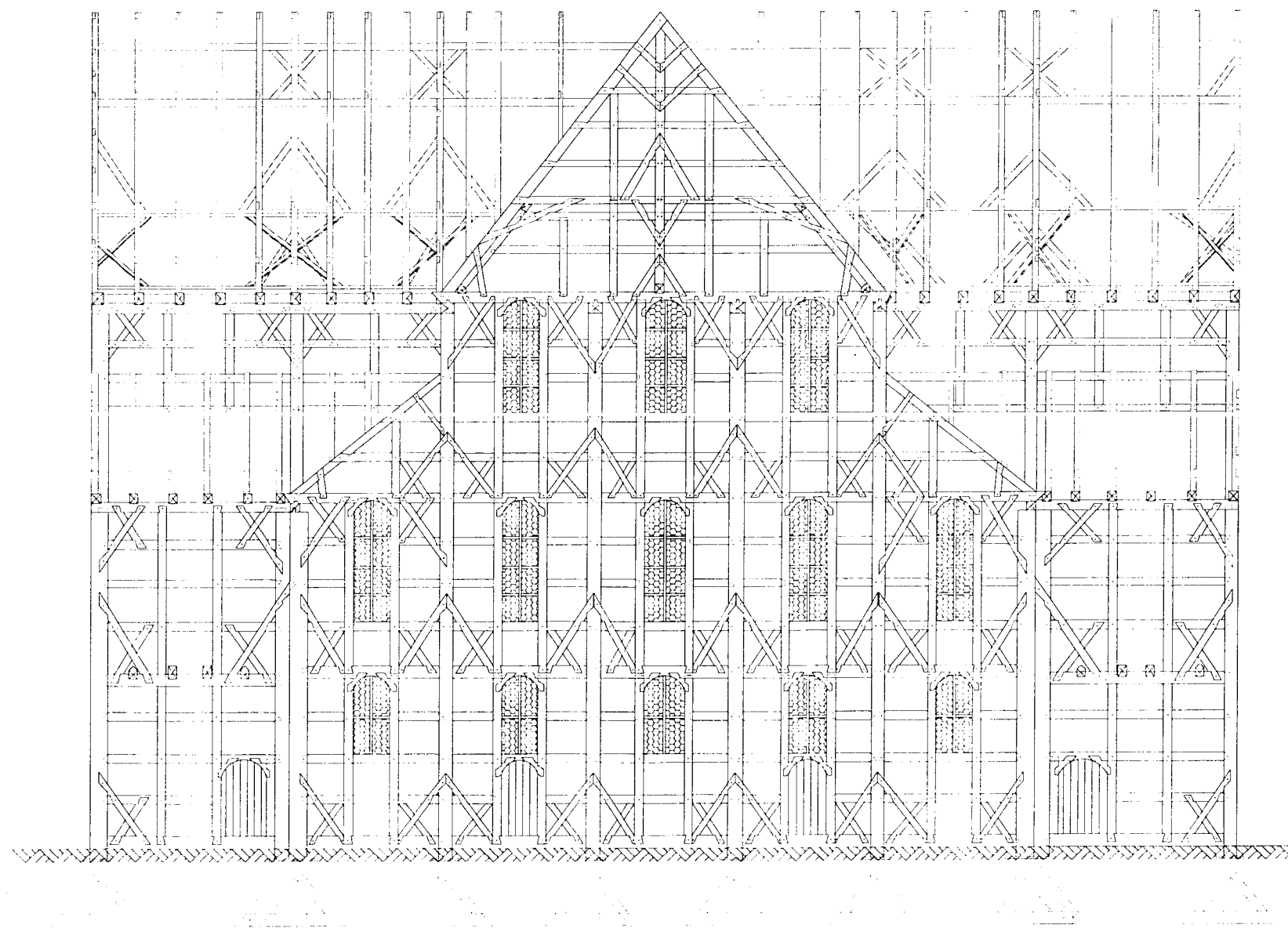
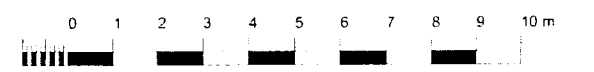


Fig. 26. Church of Peace in Świdnica. Eastern facade, construction and joinery. Ulrich Schaaf, drafted by Agnieszka Głogowiec.



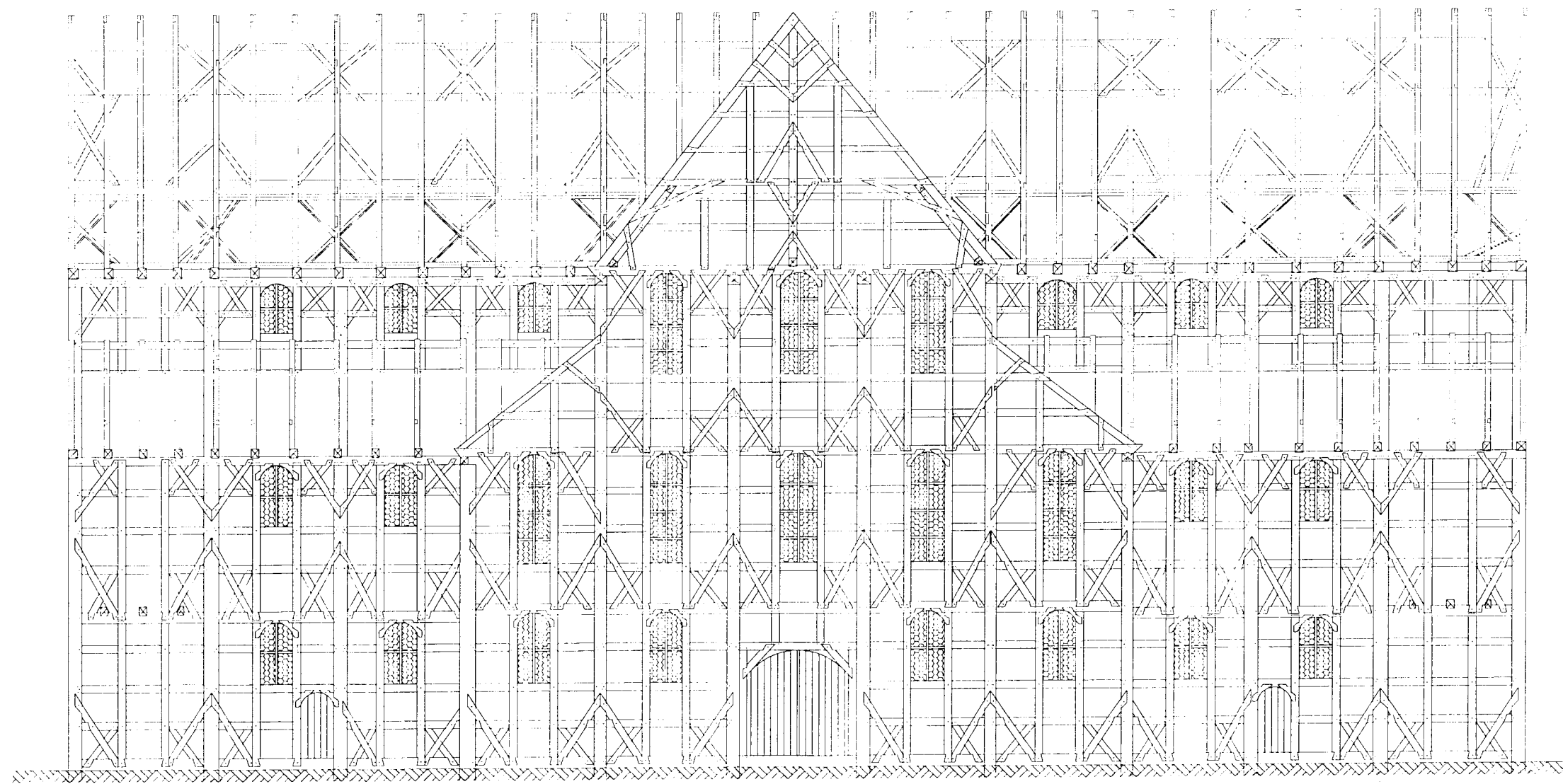
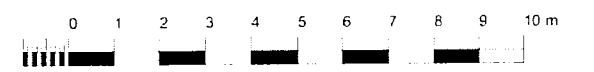


Fig. 27. Church of Peace in Świdnica. Southern facade, construction and joinery. Ulrich Schaaf, drafted by Agnieszka Głogowiec.



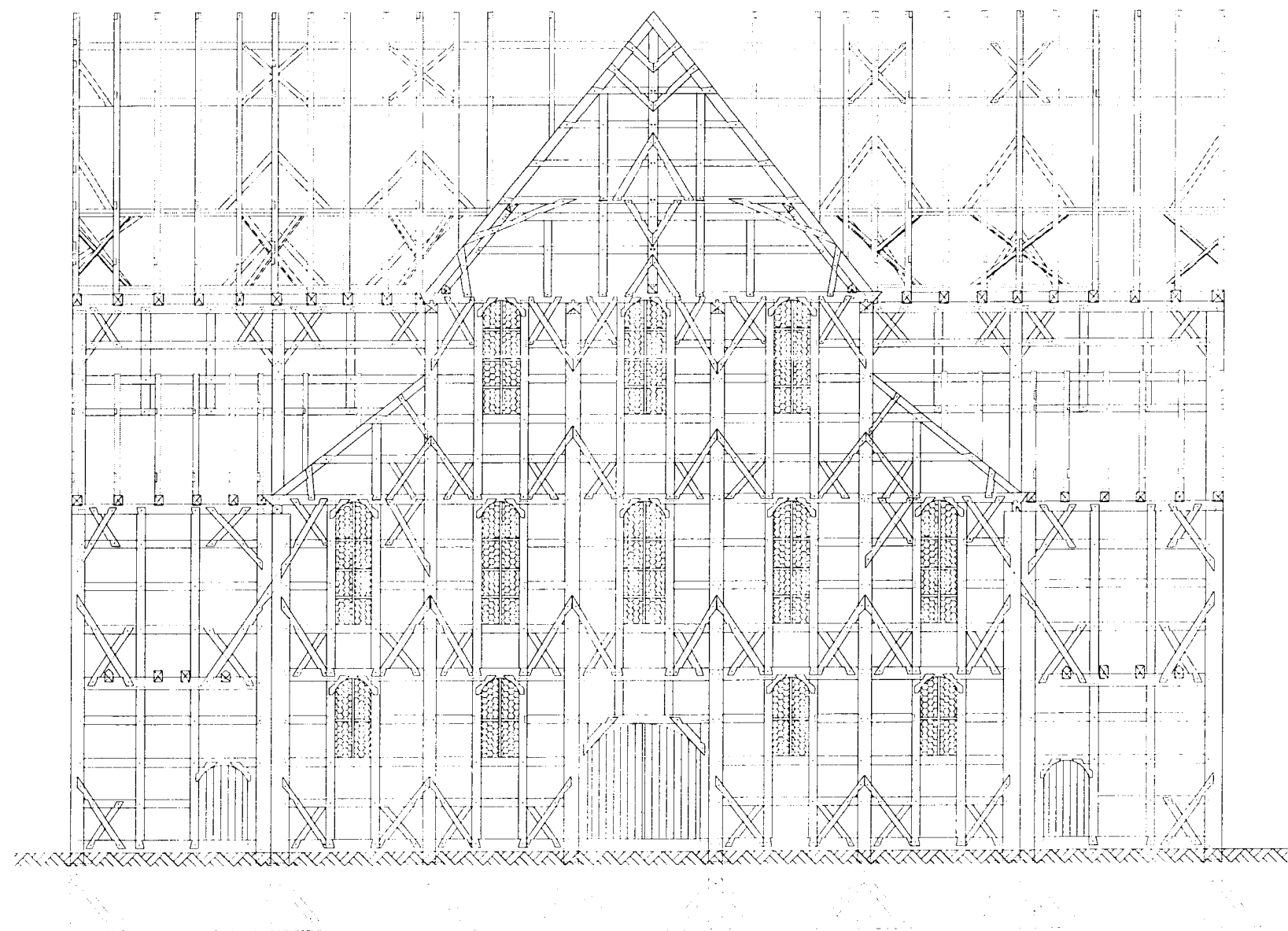
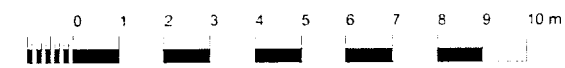


Fig. 28. Church of Peace in Świdnica. Western facade, construction and joinery. Ulrich Schaaf, drafted by Agnieszka Głogowiec.



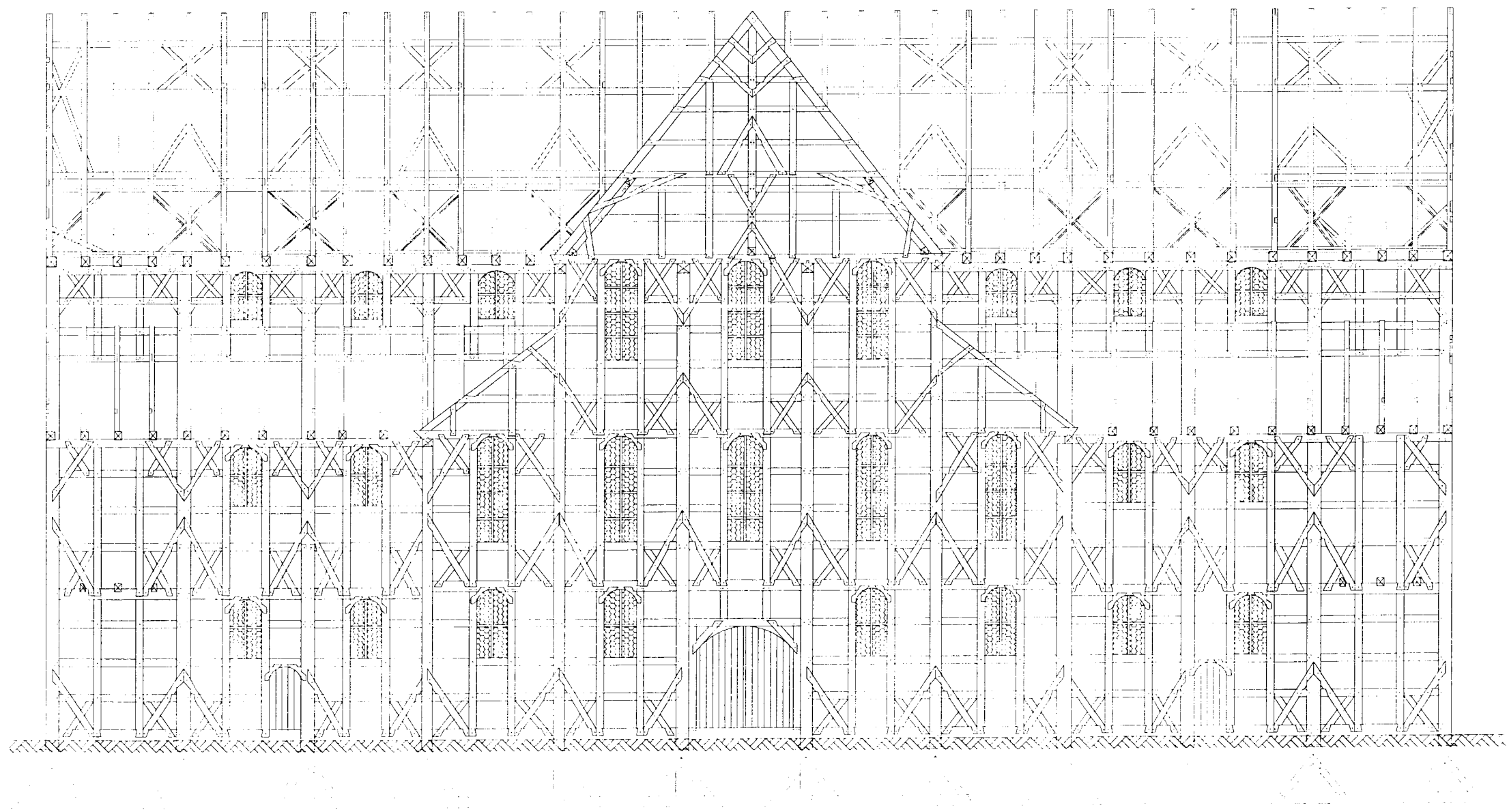
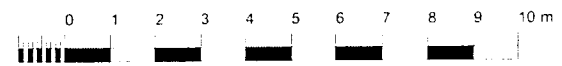


Fig. 29. Church of Peace in Świdnica. Northern facade, construction and joinery. Ulrich Schaaf, drafted by Agnieszka Glogowiec.



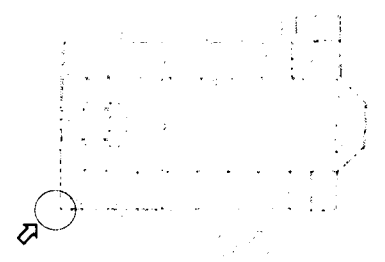
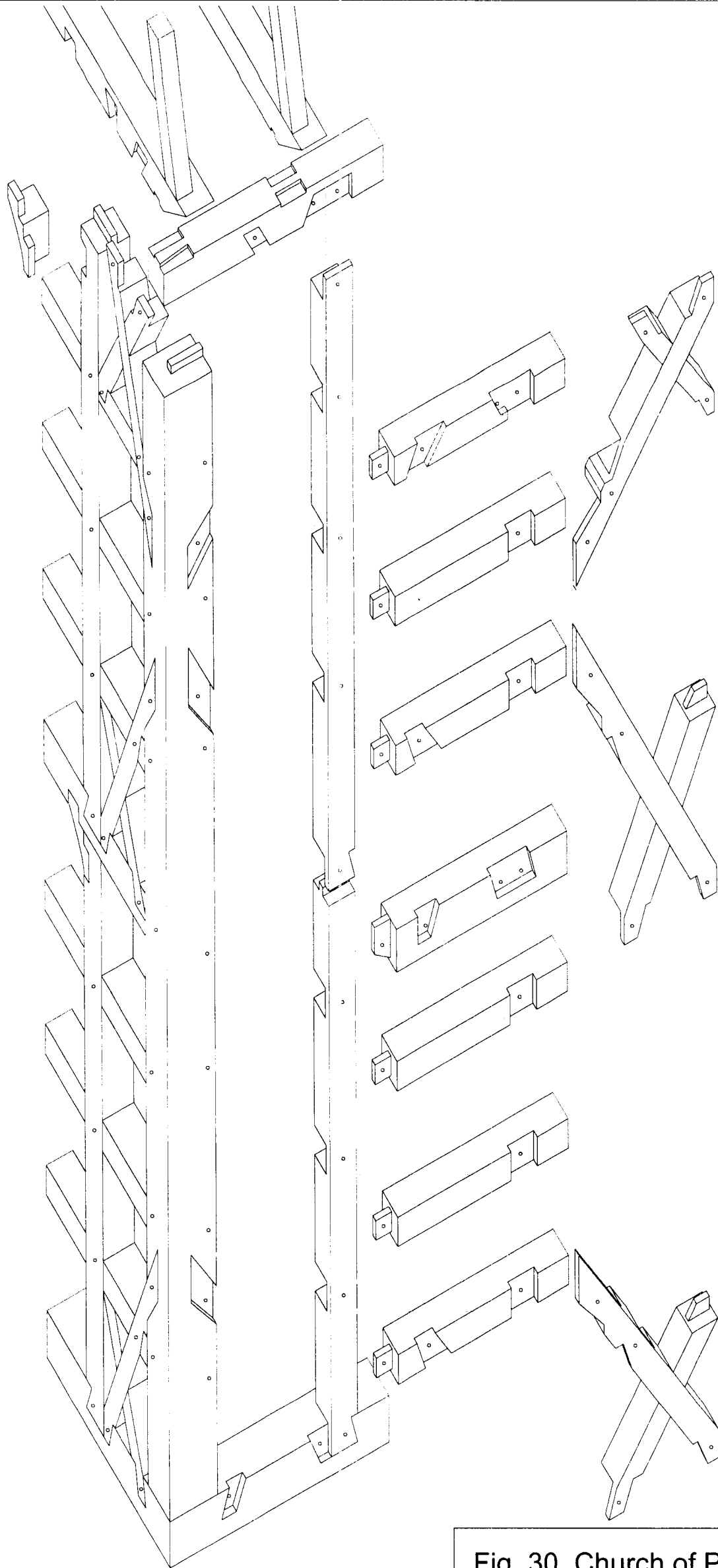
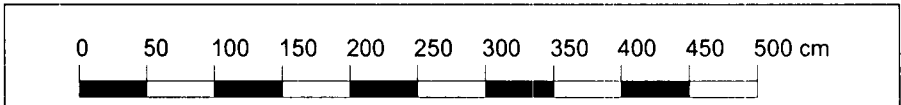


Fig. 30. Church of Peace in Jawor.
South-western corner of the main structure, joinery.

Ulrich Schaaf, drafted by Agnieszka Głogowiec.



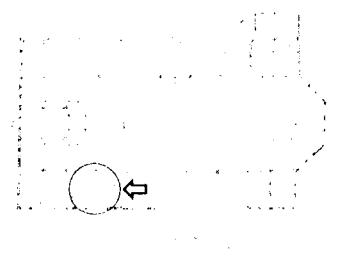
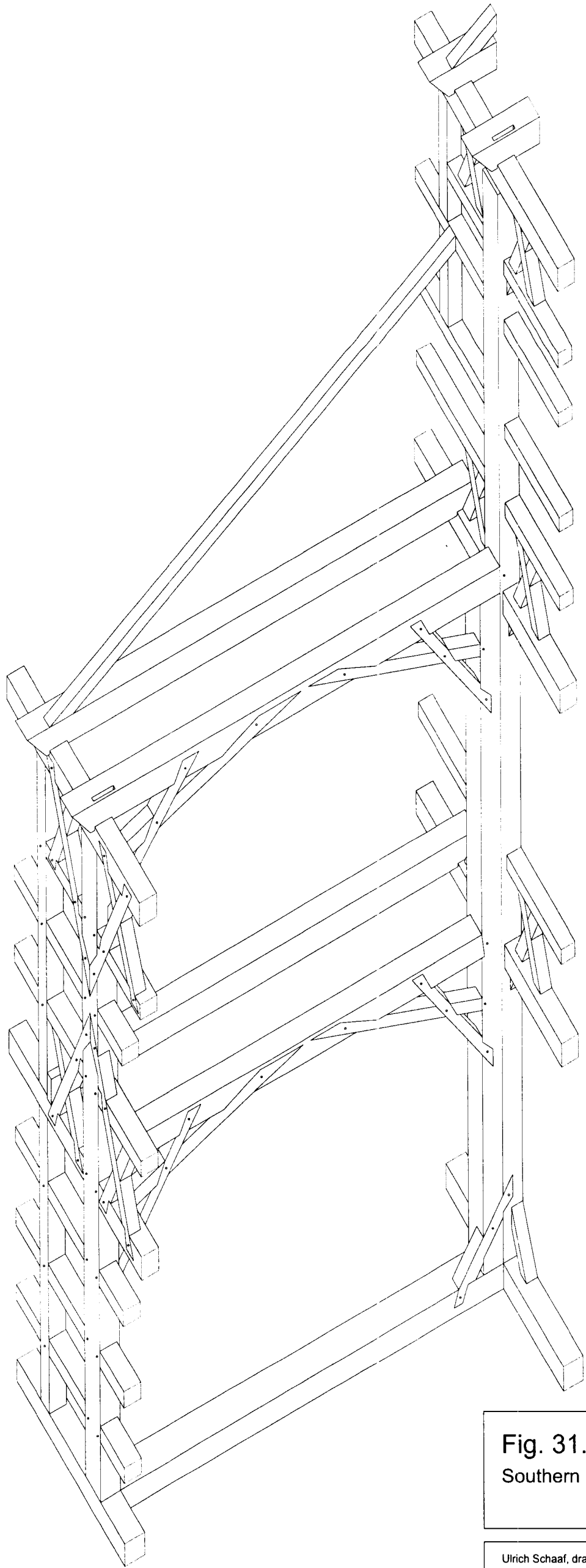
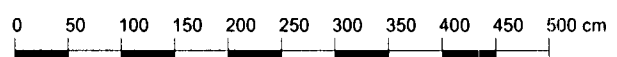


Fig. 31. Church of Peace in Jawor.
Southern aisle, principal roof truss.

Ulrich Schaaf, drafted by Agnieszka Glogowiec.



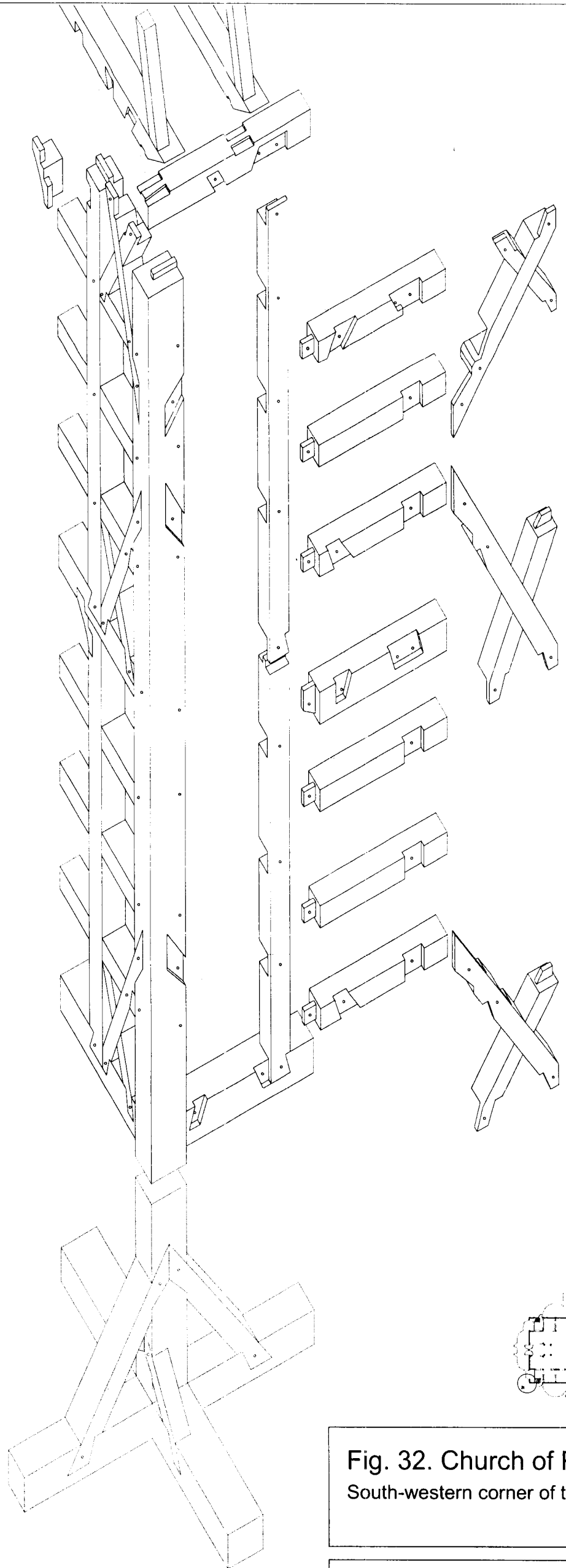
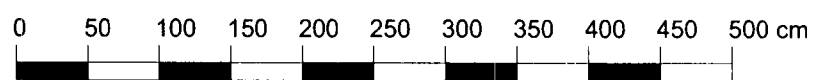


Fig. 32. Church of Peace in Świdnica.
South-western corner of the southern aisle, joinery.

Ulrich Schaaf, drafted by Agnieszka Głogowiec.



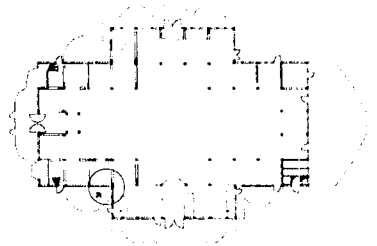
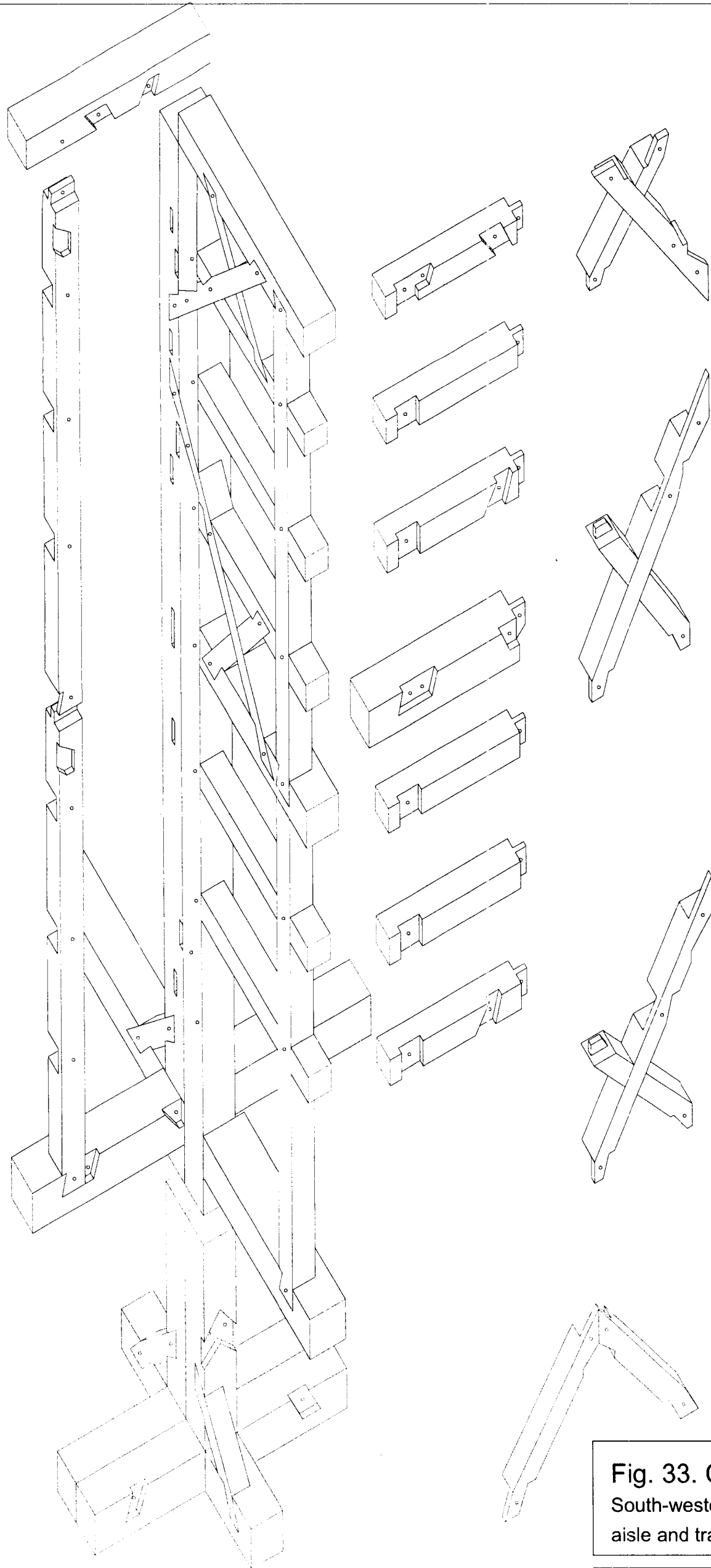
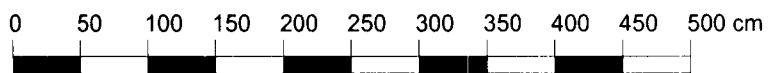


Fig. 33. Church of Peace in Świdnica.
 South-western corner at the intersection of the southern
 aisle and transept.

Ulrich Schaaf, drafted by Agnieszka Glogowiec.



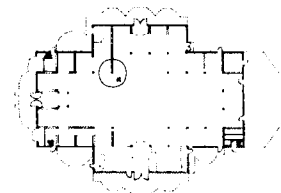
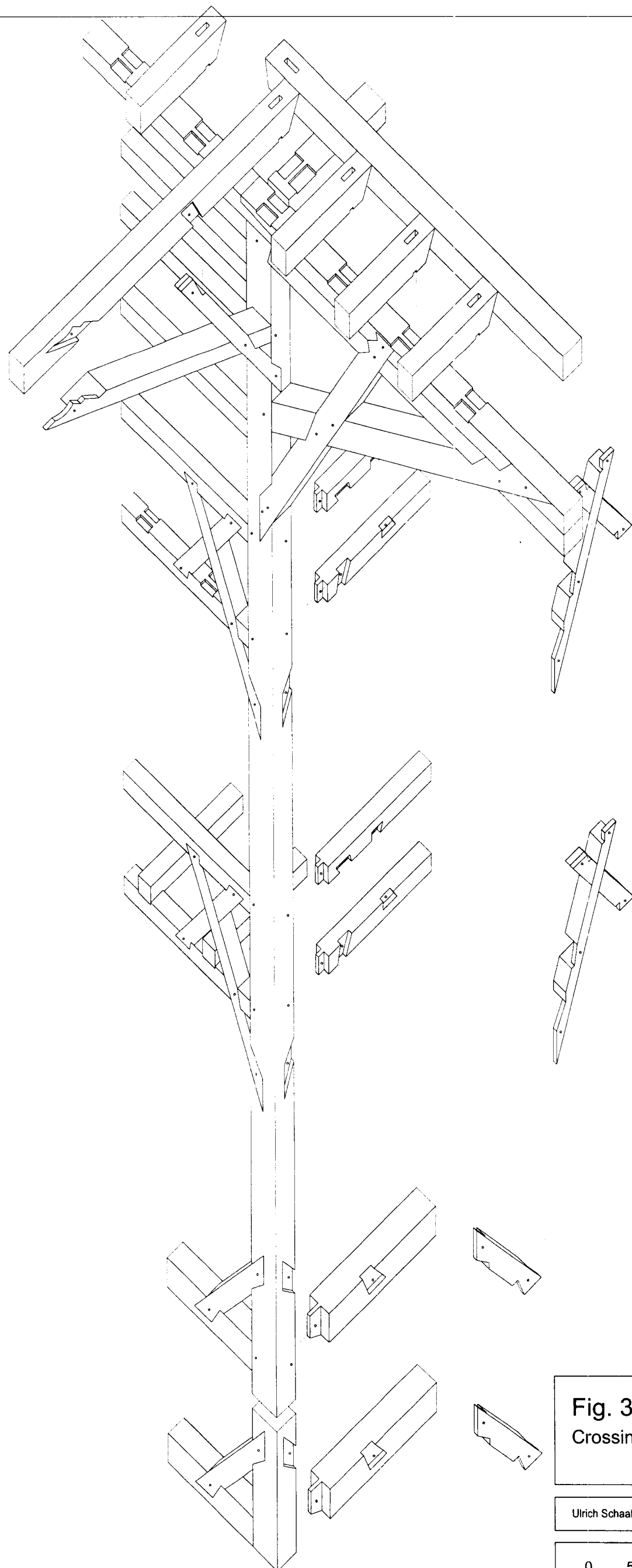
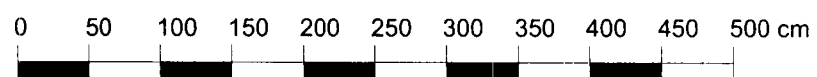


Fig. 34. Church of Peace in Świdnica.
Crossing, joinery.

Ulrich Schaaf, drafted by Agnieszka Głogowiec.



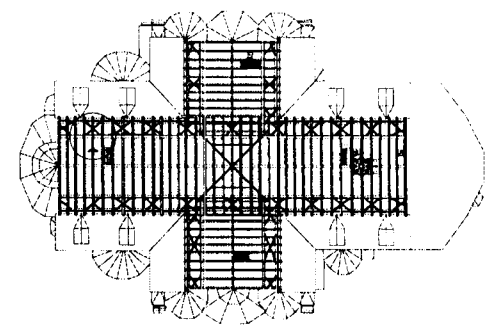
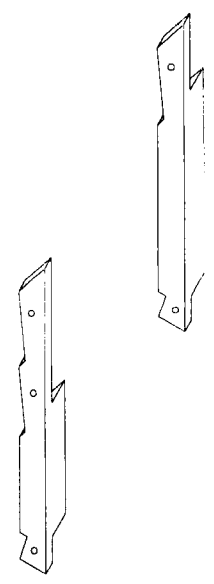
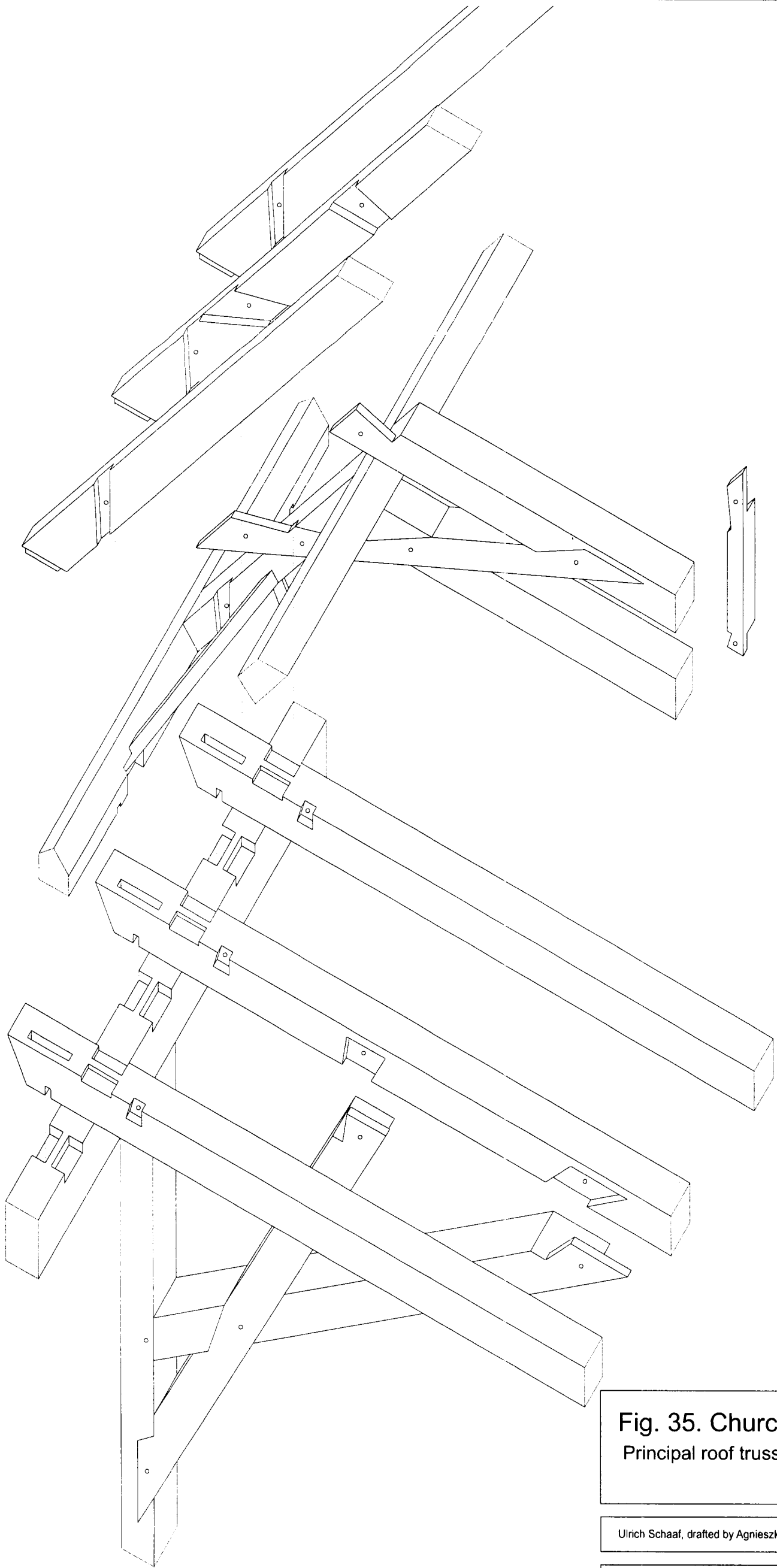
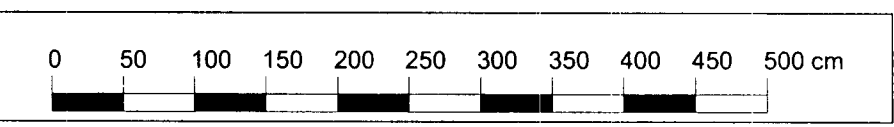


Fig. 35. Church of Peace in Świdnica.
Principal roof truss (second from west) of the main structure.

Ulrich Schaaf, drafted by Agnieszka Glogowiec.



MORTISE- AND TENON- JOINTS

FISH JOINTS

NOTCHED JOINTS

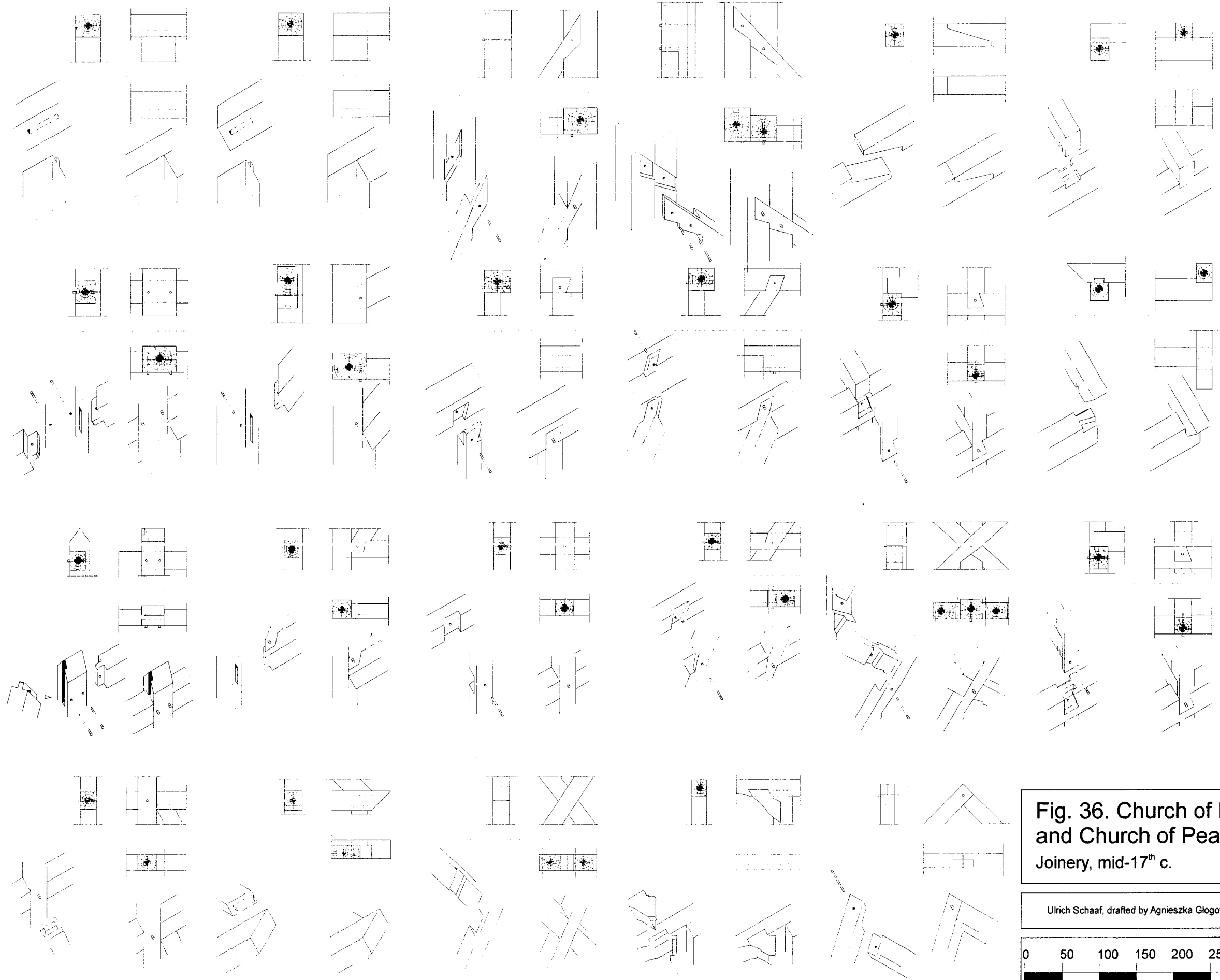
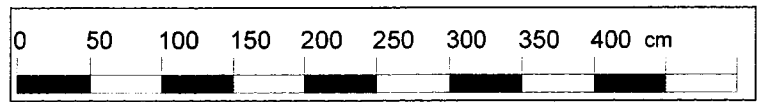
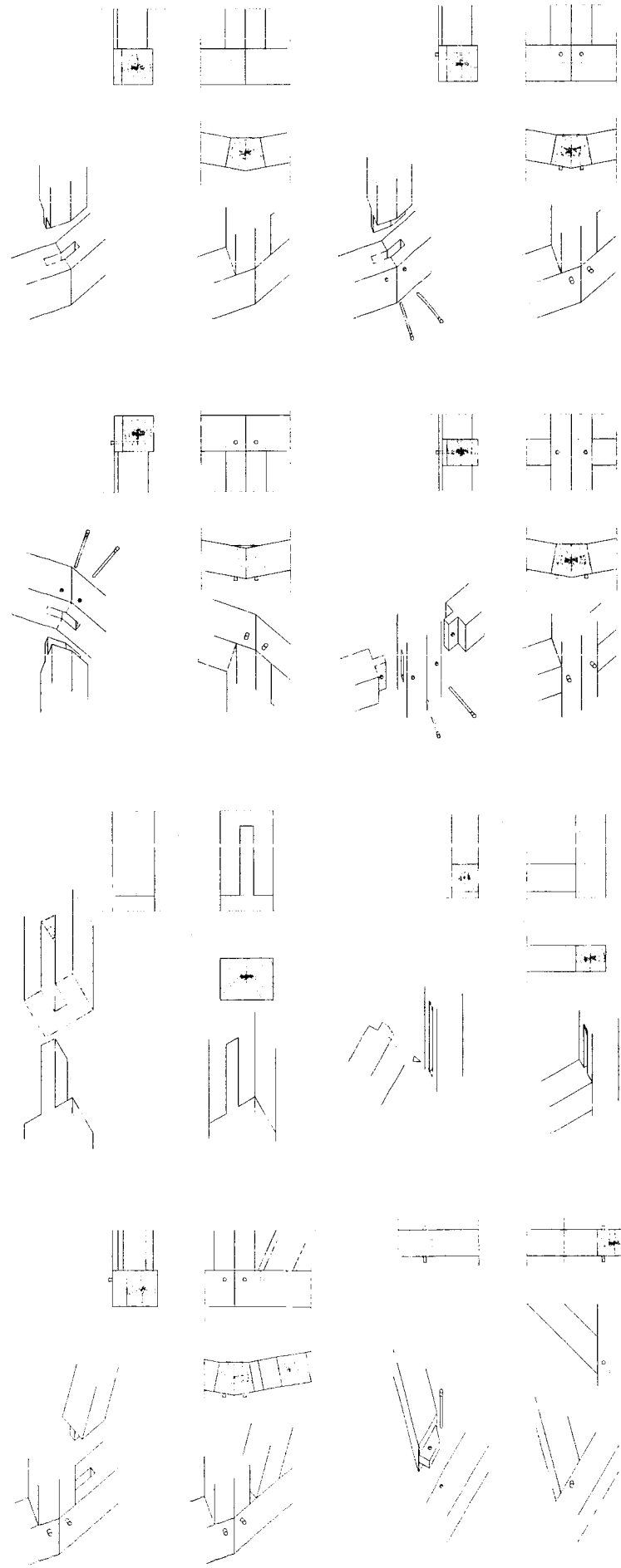


Fig. 36. Church of Peace in Jawor and Church of Peace in Świdnica. Joinery, mid-17th c.

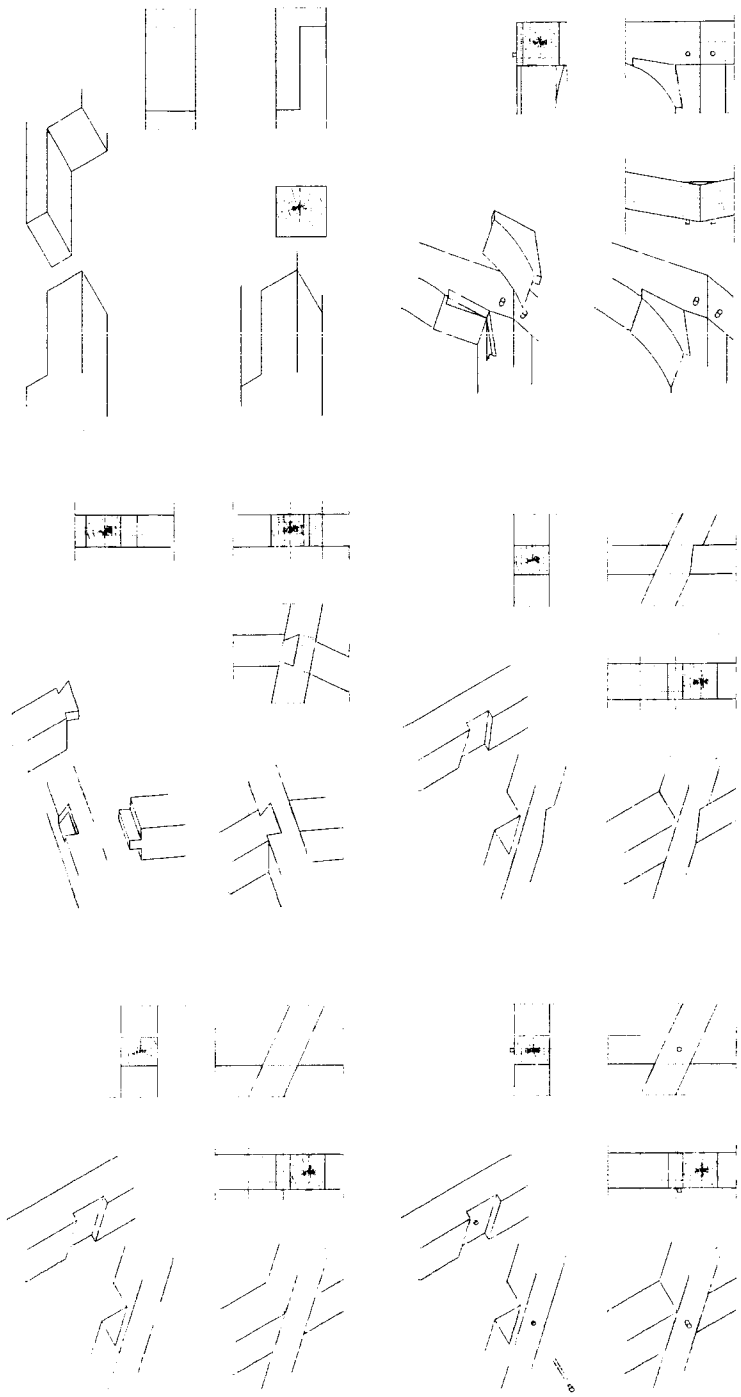
Ulrich Schaaf, drafted by Agnieszka Głogowiec.



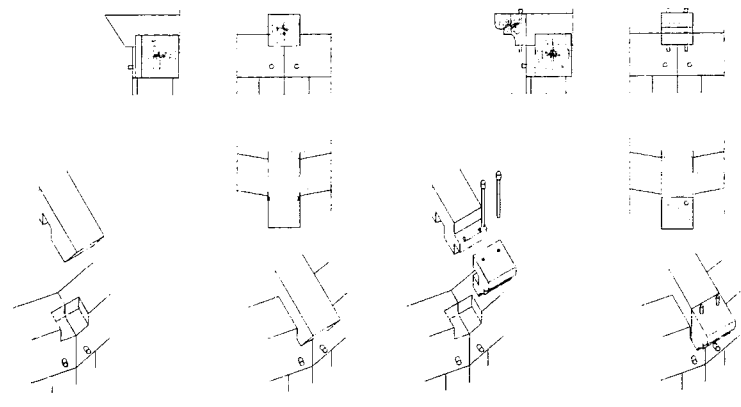
MORTISE- AND TENON- JOINTS



FISH JOINTS



NOTCHED JOINTS



SQUARE JOINTS

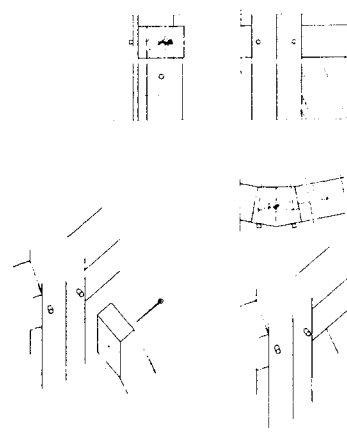
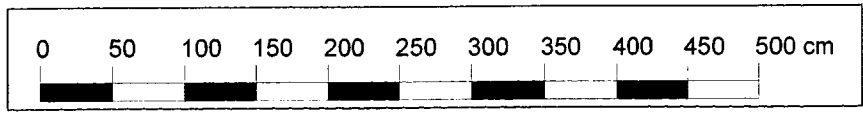
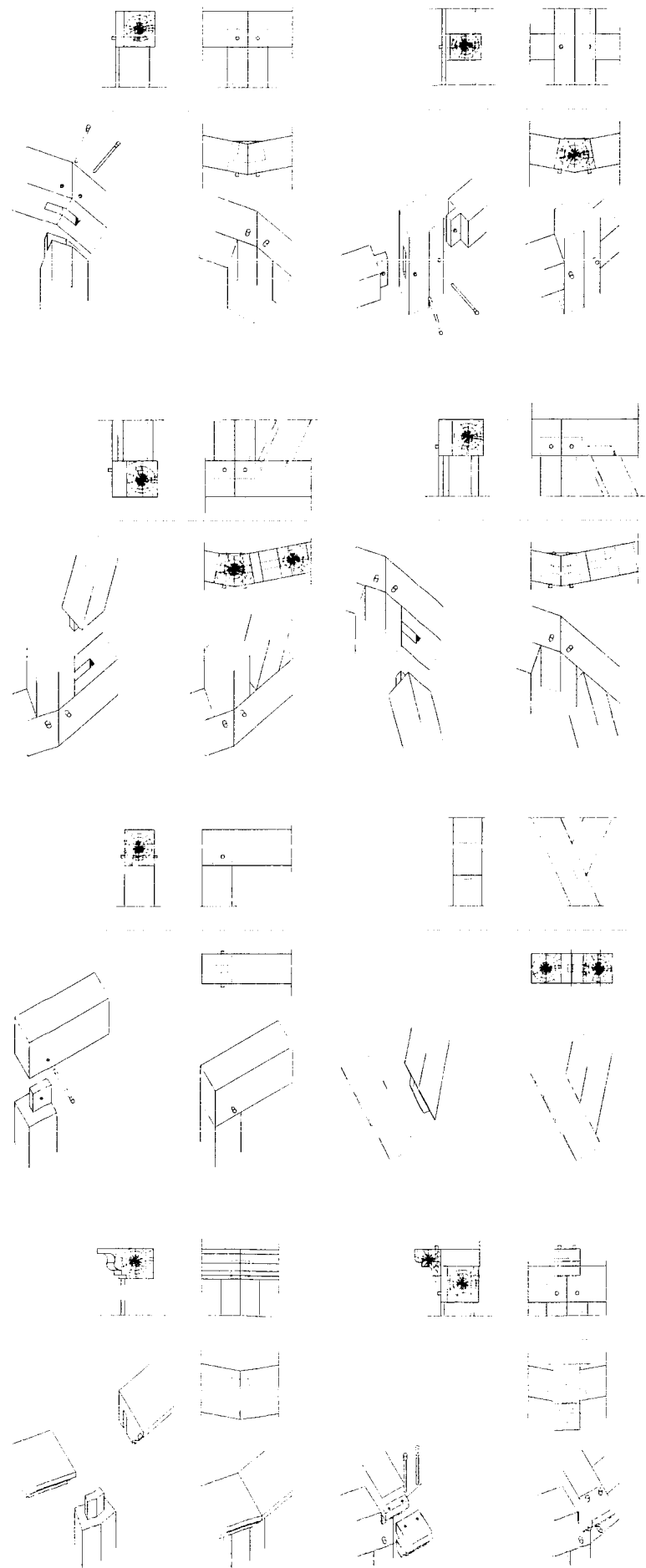


Fig. 37. Church of Peace in Świdnica.
Joinery, 2nd half of the 17th c.

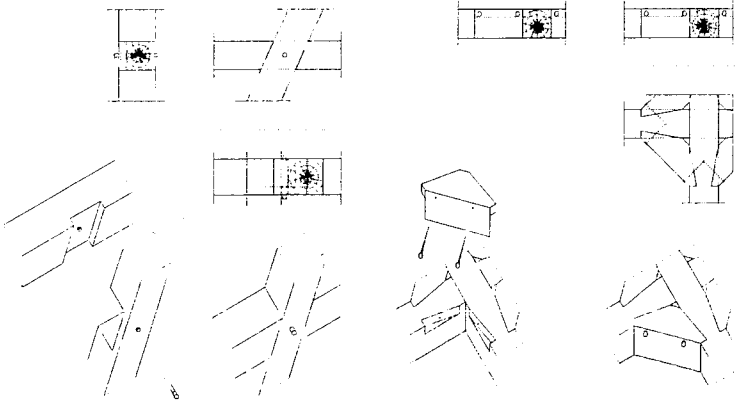
Ulrich Schaaf, drafted by Agnieszka Głogowiec



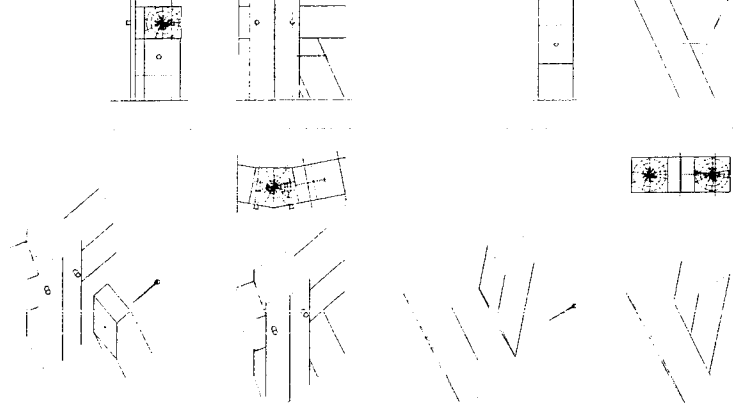
MORTISE- AND TENON- JOINTS



FISH JOINTS



SQUARE JOINTS



NOTCHED JOINTS

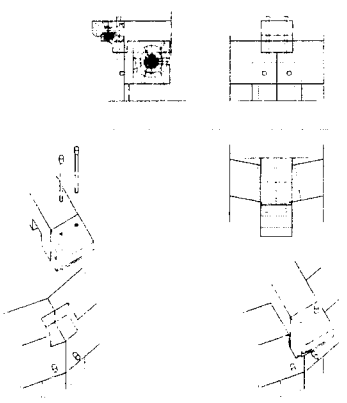
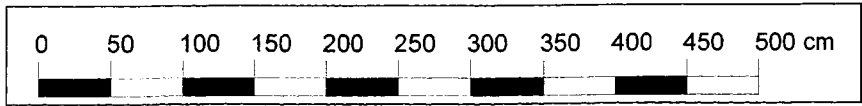


Fig. 38. Church of Peace in Świdnica.
Joinery, 18th c.

Ulrich Schaaf, drafted by Agnieszka Głogowiec.



MORTISE- AND TENON- JOINTS

FISH JOINTS

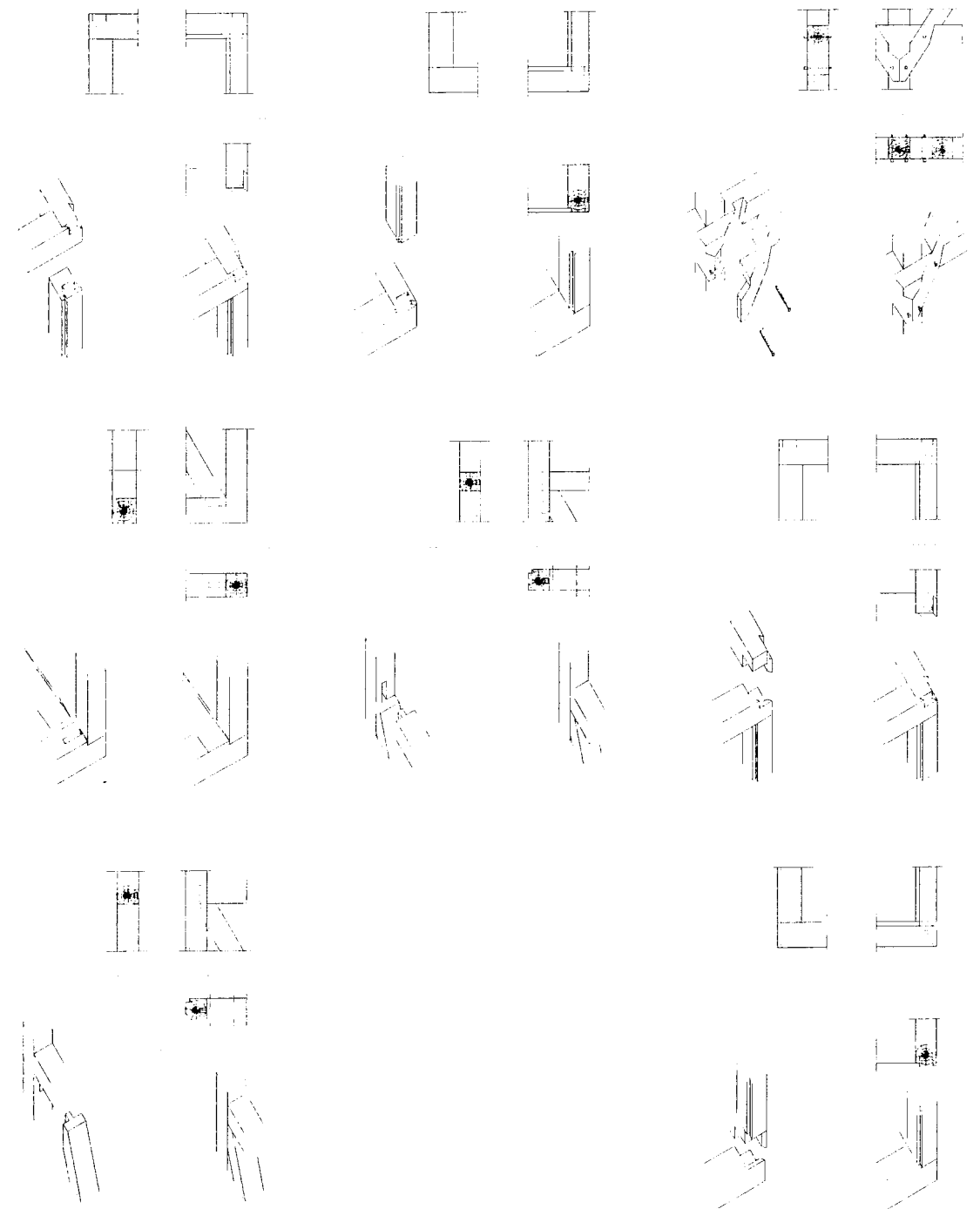
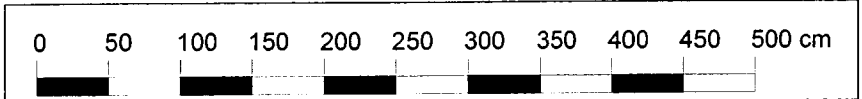
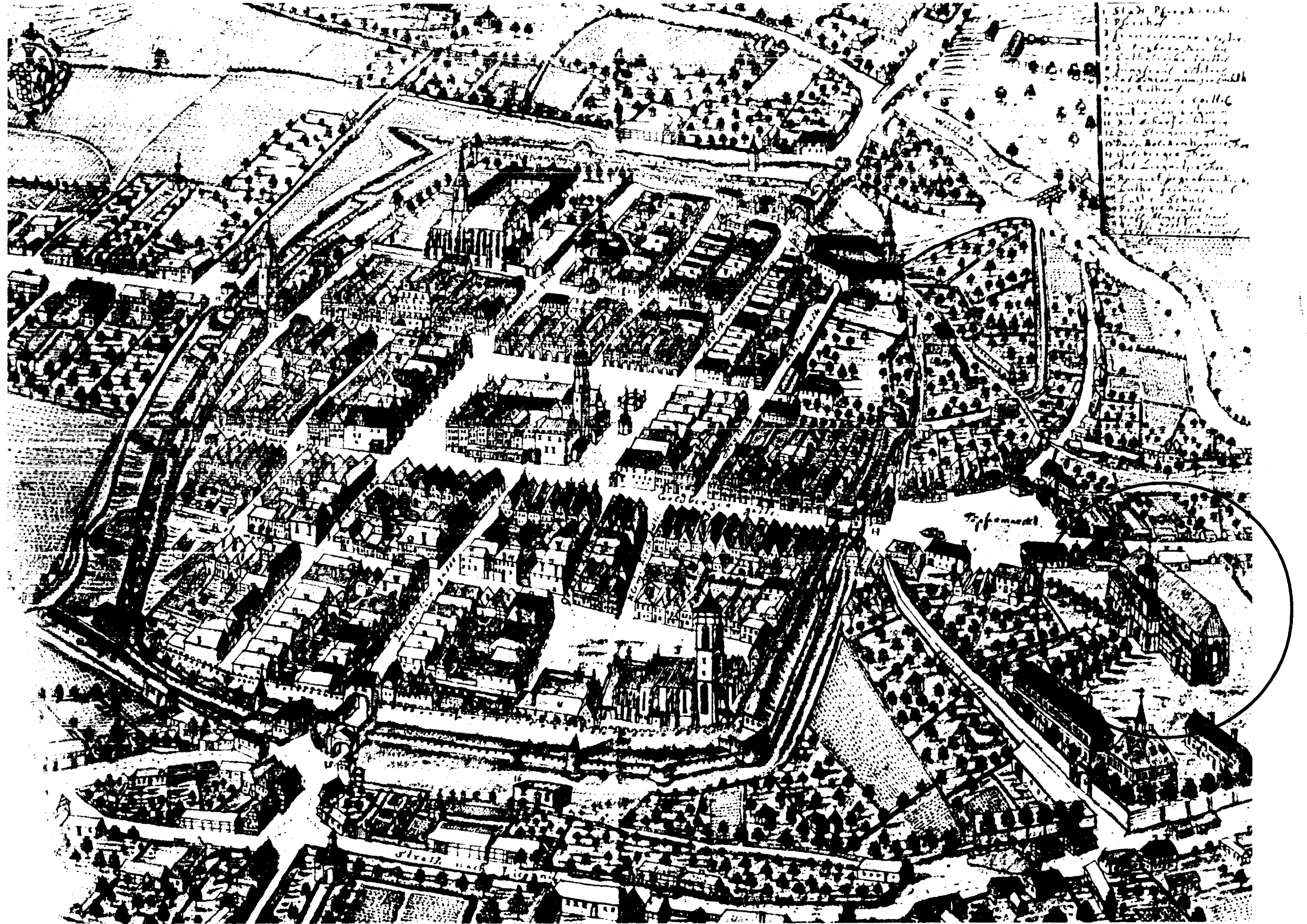


Fig. 39. Church of Peace in Świdnica.
Joinery, early 20th c.

Ulrich Schaaf, drafted by Agnieszka Głogowiec.





1. A bird's eye view of Jawor. Drawing, F.B. Werner, ca. 1750.



2. Church of Peace in Jawor from the south-east.



25. Church of Peace in Świdnica, before conservation.



6. Church of Peace in Jawor, interior (view from the west).



28. Church of Peace in Świdnica. High altar

28. Church of Peace in Świdnica. Interior (view from the west).



Plan von Świdnitz.
 Zwischen 1743 u. 1747.

23. A bird's eye view of Świdnica. Drawing (copy), F.B. Werner, between 1743 and 1747.

NOMINATION OF PROPERTIES FOR INCLUSION ON THE WORLD HERITAGE LIST — CHURCHES OF PEACE IN JAWOR AND ŚWIDNICA POLAND

4.10. Property management plan and statement of objectives — appendix

Property management of the Churches of Peace in Jawor and Świdnica is carried on three levels:

I. Property management

The churches are regularly used for religious purposes. Routine maintenance is carried and financed by the parishes: the Lutheran parish in Jawor and Lutheran parish in Świdnica. The parish council and pastor plan the budget and allocate funds for the maintenance of the church. They also set the opening hours for visitors and decide how and on what conditions the church may be used for other than liturgical purposes. The parish covers all costs of routine maintenance related to its religious, cultural and tourist function.

II. Management of the conservation programme

In both churches the conservation programme is managed by the Deutsches Zentrum für Handwerk und Denkmalpflege, Probstei Johannesberg, Fulda e.V (ZHD) which acts on the behalf and on the authority of the respective parishes. The plan is presented in 3.4 of the present application. The ZHD is responsible for the procurement of funds, preparing and carrying out the necessary bidding procedures to chose sub-contractors, supervision and final acceptance of the finished job, preparing financial documents and settling the accounts. After the on-going conservation of the churches' construction is completed in 2001, the ZHD will conduct a systematic monitoring of both churches over the next 20 years in order to insure their satisfactory condition and quick reaction to any arising threats. The ZHD's supervising agency is an international committee of experts. Permission to carry works under the consecutive stages of the conservation programme is issued by appropriate local organs of Historical Monuments Protection Service. The level and sources of financing of the conservation programme are specified in 4.7 of the present application.

III. Site management

The Church of Peace in Jawor is surrounded by a municipal park open to the public (founded on the site of the former churchyard). The municipal authorities are responsible for its maintenance. The current land use plan provides for retaining its present function and character.

The Church of Peace in Świdnica is surrounded by a churchyard and auxiliary buildings. The current land use plan provides for retaining their current function. The property within the strict conservation protection zone, once owned by the parish, is now divided between several owners. The efforts are being made to unify the property again under the church ownership.

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 - b) co-editions with private publishing houses for World Heritage publications: a percentage of the profits will be given to the World Heritage Fund;
 - c) postcards - to be sold at the sites protected under the World Heritage Convention through national parks services or antiquities (profits, if any, will be divided between the services in question and the World Heritage Fund);
 - d) slide series - to be sold to schools, libraries, other institutions and eventually at the sites (profits, if any, will go to the World Heritage Fund);
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Świdnica

16.10.00

H. M.

Place

date

Signature, title or function of the person
duly authorized

NIEMIECKIE CENTRUM RZEMIOSŁA
I OCHRONY ZABYTKÓW
PROPSTEI JOHANNESBURG
36041 FULDA e V
FILIA 58-100 ŚWIDNICA
Plac Pokoju 21, 58-100 Świdnica
ZENTRUM FÜR HANDWERK
UND DENKMALPFLEGE
PROPSTEI JOHANNESBURG
36041 - FULDA e V
V R 7 4 8

VERTE!

AUTHORIZATION

Regionalny Ośrodek Studiów i Ochrony Środowiska
Kulturowego we Wrocławiu

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 - a) Unesco publications;
 - b) co-editions with private publishing houses for World Heritage publications: a percentage of the profits will be given to the World Heritage Fund;
 - c) postcards - to be sold at the sites protected under the World Heritage Convention through national parks services or antiquities (profits, if any, will be divided between the services in question and the World Heritage Fund);
 - d) slide series - to be sold to schools, libraries, other institutions and eventually at the sites (profits, if any, will go to the World Heritage Fund);
 - e) exhibitions, etc.
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5. All photographs and/or slides will be duly credited. The photographer's moral rights will be respected. Please indicate the exact wording to be used for the photographic credit.
6. I hereby declare and certify that I am duly authorized to grant the rights mentioned in paragraph 1 of the present authorization.
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8. Any differences or disputes which may arise from the exercise of the rights granted to Unesco will be settled in a friendly way. Reference to courts or arbitration is excluded.

Wrocław

Place

17.X.2000

date

DYREKTOR

Grzegorz

mgr Grzegorz Gratewski

Signature, title or function of the person
duly authorized

verte !

Churches of Peace (Poland)

No 1054

Identification

<i>Nomination</i>	Churches of Peace in Jawor and Swidnica
<i>Location</i>	Historic region of Silesia, Principality of Swidnica and Jawor
<i>State Party</i>	Republic of Poland
<i>Date</i>	30 June 2000

Justification by State Party

The Churches of Peace in Jawor and Swidnica give exceptional testimony to the cultural tradition of timber-frame architecture at the peak of its structural and aesthetic potential. They also bear witness to the coexistence of Baroque art and Lutheran theology. **Criterion iii**

The Churches of Peace are outstanding, pioneering, and unique structures, the construction, spatial arrangement, and technology of which were later imitated only in a simplified and reduced form. Developed in response to imposed external conditions, their architecture satisfied the expectations and needs of local communities in terms of space arrangements, architectural forms, and ideological content. **Criterion iv**

The Churches of Peace are directly linked to an important historical event (the Peace of Westphalia), to a universal idea (religious freedom), and to ideology (the Christian faith, the Reformation). Their form and symbolism were closely linked with the political situation of a large and dynamic population group defined by its religious denomination – a group which, as a result of internal conflicts and war, was reduced to the position of a diaspora barely tolerated by state authorities. **Criterion vi**

Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, these are *monuments*.

History and Description

History

The Thirty Years' War in Europe ended with the Treaty of Westphalia (1648), which upheld the principle of *cuius regio eius religio*, ie the faith professed by the ruler was obligatory

for his subjects. At that time Silesia was a part of the Catholic Habsburg monarchy. In most of the province Protestants were persecuted and deprived of the right and possibility to practise their faith. Through the agency of the Lutheran king of Sweden, the Emperor finally allowed (1651–52) the erection of three churches, henceforth known as the Churches of Peace, in Silesian principalities under direct Habsburg rule in Glogow (Glogau), which ceased to exist in the 18th century, Jawor (Jauer), and Swidnica (Schweidnitz) in the south-west part of present-day Poland. The Emperor's consent was, however, given upon conditions that were difficult to comply with. The churches had to be built exclusively of perishable materials (wood and clay), located outside city walls, and built in a limited period of time. These restrictions, together with the need to provide adequate space for large crowds of worshippers, forced the architect, Albrecht von Sabisch (1610–88), a prominent master-builder and fortification designer active in Wroclaw, to implement pioneering constructional and architectural solutions of a scale and complexity unknown ever before or since in wooden architecture. The timber-framed structures of enormous scale and complexity were assembled. The Churches of Peace, as they are still called today, were to be as inconspicuous as possible in the townscape; they were to be the refuge of a legally disadvantaged and only reluctantly tolerated minority, whose role as outsiders should be evident in the location of the churches outside the protective city walls.

The first permit was given to Glogow (1651) and the site was located 300m outside the city walls. Building started quickly and the first service was held in October 1652, but the church was destroyed by a violent storm in the summer of 1654. A new church was built the following year, but this burnt down in 1758 and was then replaced by a brick building. The permit for the other two churches was given in 1652. The church of Jawor was built in 1654–55. In Swidnica a temporary structure (*Gotteshüttlein*, God's Hut) was built in 1652 and the actual construction was able to take place in 1656–57, thanks to the donation of Count Hans Heinrich von Hochberg and support from the Lutheran magistrate of Swidnica. A new sacristy was erected in 1695 and private pews were built by noble families in the early 18th century. Several auxiliary buildings were added to the ensemble, including the residences of the pastor and the vicars, a Latin school, and a German school. The two churches were designed as basilicas with built-in galleries but their plans and spatial arrangements differed. In their décor, integrated into the architectural framework, exuberant Baroque forms and complex imagery were used in a truly unique way to convey concepts of Protestant theology. During the Silesian War, Swidnica was under siege on several occasions, and the hostilities resulted in the destruction of the sacristy and structural damage to the northern wall. All the damage was repaired by 1763.

Description

Unlike the Baroque Catholic churches of Silesia, the Churches of Peace do not represent a self-confident mission-oriented religion, triumphant in its victory over heretics, but rather they embody a place of refuge for an oppressed religious minority that wanted to assert its faith, to remain conscious of its individuality, and to preserve the communal cult of its traditions and practices. Stability and durability were achieved by means of an efficient structural system and careful use of traditional techniques in handling

the materials and in connecting the individual timbers with one another. The Churches of Peace are among the latest examples of an architecture that combines post-and-beam construction (building with one-piece wall-high posts) with the techniques of halved joints; the structural framework of regularly placed uprights and horizontal connecting rails is reinforced by means of diagonal crossed struts that are inserted in the posts and rails in a way that makes shifting of the structural framework impossible. As post-and-beam buildings, the Churches of Peace are part of a European tradition that goes back to the 12th century (the Norwegian stave churches, one of which found its way to Silesia in the 19th century) and continued into the 18th century (eg the Churches of Grace). The churches in Jawor and Swidnica differ from one another in the character of their floor plans. Both have three aisles, both terminate in a polygonal east end, but whereas in Jawor the eastern end is still a true chancel, in Swidnica it is only the formal remembrance of such: its function has become that of a sacristy.

- THE LUTHERAN CHURCH OF PEACE IN JAWOR

The church was designed by the architect Albert von Sabisch and constructed by the master carpenter Andreas Gamper from Jawor in 1654–55. Located outside the town, the church is surrounded by a park, the former graveyard, with the original layout of tree-lined alleys. The auxiliary buildings occupy a quarter of the site. The church is in the form of a basilica with one nave, two aisles, and a presbytery. The building is a timber-framed structure, filled with vertical wooden chips wrapped in straw and plastered with clay. It is covered with shingle roofs. The bell-tower adjoining the south elevation was erected in 1707 on a rectangular plan, the first storey in brick and the upper storeys timber-framed, with an octagonal helmet on top. The building is 43.3m long and 26.8m wide. Its height from floor to ceiling is 16.4m and externally to the rooftop 23.7m.

The interior has two tiers of principal galleries and two tiers of auxiliary galleries. The auxiliary galleries were added in the 18th century. The galleries are divided by screens and partitions into a complex system of interconnected pews for local nobility and craft guilds. The original polychrome decoration consists of ornaments in tones of white and blue and of 143 biblical scenes with inscriptions. The paintings, inspired by Mathias Merian, were executed by Georg Flegel. Similar decoration is also on the auxiliary galleries, and the décor is supplemented by cartouches bearing coats of arms. The high altar (1672) is a multi-storeyed structure executed by the workshop of Michael Schneider of Landshut.

- THE LUTHERAN CHURCH OF PEACE IN SWIDNICA

The church was designed by the same architect as the Church of Jawor, Albert von Sabisch, and built by master carpenters Andreas Gamper (from Jawor) and Kaspar König (from Swidnica) in 1656–57. It is located north of the town centre and was incorporated into the outer ring of fortifications in the mid-18th century. The polygonal site is occupied by the churchyard with its original layout and surrounded by walls. The auxiliary buildings include the residence of the head pastor, the vicarage, and two schools. The church is in the form of a basilica with a transept and four tiers of galleries. Its plan is close to a Greek cross. The structure is similar to the Jawor church. The church is 45.1m long and 20.9m wide; the nave is 11.5m wide and 14.5m high. Externally the building is 22.5m tall. The polychrome decoration of the interior, started in 1693 under the direction of Christian

Sussenbach, was inspired by the Bible. The high altar was executed in 1752 by the sculptor Gottfried August Hoffman, replacing an old altarpiece, and he also built the pulpit. The main organ was built by Christoph Klose in 1666–69; it was repaired several times in the 18th century and more recently in 1834.

Management and Protection

Legal status

The churches of Jawor and Swidnica are both property of the Diocese of Wrocław.

The Church of Jawor and its surrounding area (former cemetery and a Soviet army cemetery) are legally protected as monuments (No 990/173/L, as of 1963). The current master plan contains provisions for the protection of the site (1988, amended in 1994 and 1996).

The Church of Swidnica and its auxiliary buildings are legally protected as monuments (No 9/131 of 1950) and have been placed in Zone A (strict conservation and archaeological protection) of the historic town, designated in the current master plan (1994).

Management

The Churches of Jawor and Swidnica are regularly used for religious purposes and there is no intention to change this. The general management and routine maintenance are carried out and financed by the respective parishes. There are no particular environmental pressures that would threaten the churches.

The conservation management of the church of Jawor is the responsibility of the Lower Branch of Historical Monuments Protection Service in Legnica and in the case of Swidnica of the corresponding office in Walbrzych. The protection is supervised by the Voivodship Conservator's office in Wrocław and the Commissioner for Historic Monuments in Warsaw. Regular monitoring is carried out by specialists.

Both churches are currently subject to a comprehensive conservation programme by the Deutsches Zentrum für Handwerk und Denkmalpflege, Probstei Johannesberg, Fulda e.V. The programmes are implemented in close collaboration with the Institute of Science of Historical Works of Art and Conservation Techniques of the Nicolaus Copernicus University in Toruń; the conservation of decorations is the responsibility of the Department of Conservation of the Polychrome Paintings and Sculpture and the Department of Conservation of Paper and Leather.

Both churches are included in regional and local tourism development plans. The sites are accessible to groups and individual visitors, and have the necessary facilities. Most visitors come from Germany, the Czech Republic, and Austria, and amount to 12,000 per year in Jawor and 24,000 in Swidnica.

Conservation and Authenticity

Conservation history

The embellishment and decoration of both churches lasted well into the 18th century, including additional structures on the site. In Jawor some major repairs were undertaken in the

occasion of the anniversaries in 1852 and 1902. Recognizing the significance of the building, special care was taken to minimize interference with the original structure, but involving repair and replacement of fillings and clay renderings. The church had structural deformations and, because of the lack of proper maintenance during and after World War II, its condition caused serious concern in the 1970s. Thorough survey and recording were undertaken in this period, followed by the development of conservation programmes in the 1980s. An immediate result was the reinforcement of the deformed central roof trusses, thus preventing further deterioration and without compromising the authenticity of the building.

In the case of Swidnica, the Seven Years' War and the siege by the Prussian army in 1762 caused considerable damage to the church. The facade away from the city received so many direct hits that large parts had to be renewed during repairs the year after the peace treaty. The new sections were harmoniously integrated with the existing structure but using joinery characteristic of the 18th century. A new timber-framed sacristy was also built. As in Jawor, further repairs were carried out in 1852 and 1902. In 1852, a new porch was added to the sacristy and the so-called nuptial hall was built, both in neo-Gothic style. A baptism hall was built inside the church. In 1902 the main entrances received timber-framed porches. Structural repairs were as a rule limited to the replacement of individual members and the construction has remained basically that of 18th century. The timber structure was stabilized and consolidated in the 1960s and 1970s and the shingle roof was replaced.

Both churches are currently subject to conservation programmes, in two parts, one dealing with structural consolidation and the other with interior decoration and furnishings. The structural work will be completed in the near future. The conservation of the décor has been initiated with a pilot phase and will be continued subject to obtaining funds.

Authenticity

Both Churches of Peace have a very high degree of historical authenticity. Their basic historic fabric and their formal appearance have remained unchanged since they were built. Any later elements in the interior fit in well with the older components in the existing architecture and form an artistic whole. The construction and roof forms of the external additions are adapted to those of the main building. Although the churches have had some restoration, this has been carried out in a correct and respectful manner. Lutheran services have continued being held in both Churches of Peace without interruption since the time of construction, and their relationship with the setting has remained intact. The churches can therefore be judged to pass the test of authenticity.

Evaluation

Action by ICOMOS

An ICOMOS expert mission visited the site in January 2001, and ICOMOS scientific committees were consulted on the quality of the architecture concerned.

Qualities

Protestant churches were generally built in simple forms, avoiding excessive decoration. In the case of Silesia, with an impact of the Counter-Reformation, the Churches of Peace were the only Lutheran churches in an otherwise Catholic context. Because of the context and an obvious competition between the two religions, these churches set out to match the Baroque language used by the Catholics. This resulted in a unique phenomenon in Europe both ideologically and artistically, and gave a particular significance to these buildings.

The two churches are the only examples of their kind. They have been built using old traditional techniques, but reaching exceptional dimensions which have required high technical mastery as well as outstanding quality in their architecture. The buildings, in fact, should not be considered vernacular but as outstanding examples of 17th century architecture.

Comparative analysis

Before proposing the properties for inscription, the State Party carried out a thorough comparative study. It is understood that the two extant Churches of Peace represent a particular phenomenon in the history of art and architecture with no real analogies elsewhere. This is due not only to the ideological and artistic content of their design and construction but also to their size and type of construction.

The scale of the Churches of Peace is nearly matched by only two other wooden churches. The Lutheran church of the Holy Ghost in Clausthal, Lower Saxony, consecrated in 1642, is a hall church with two aisles and two tiers of galleries. It is 36.5m long and 17.7m wide, with an overall height of 19.5m, and accommodates some 2200 persons. The Lutheran church in Kerimäki, Finland, was built entirely in wood in 1848. This building has a cross plan with a dome over the crossing. The main nave is 45m long and the transept 42m long; the building is 24m high to the rooftop. In the past it could accommodate 3600 persons; now this has been reduced to 3300. Jawor with its 6000 seats and Swidnica with 7500 thus represent the largest existing wooden church buildings.

The study indicates that most timber-framed buildings have followed a simple scheme without aisles. There are few examples of larger hall churches, and the basilica type is the most complex. Of the two Churches of Peace, the plan of Swidnica is the more complicated owing to its large transept. A limited number of timber-framed churches with similar structural system were erected in the early 18th century (Freystadt, Sagan, Wrocław, Voigtsdorf, Leipe, Guhrau) but all of these have since been destroyed or demolished. The only existing ones of this type are the two Churches of Peace. Considering the required size of the churches and the conditions imposed on building materials, the builders had to use the utmost inventiveness to apply time-tested carpentry techniques at this scale, resulting in a sophisticated use of such technology.

The other wooden church buildings on the World Heritage List include the medieval Urnes Stave Church (inscribed on the List in 1979: criteria i, ii, iii) in Norway, Kizhi Pogost (1990: i, iv, v) in the Russian Federation (Carelia), Petäjävesi Old Church (1994: iv) in Finland, built by a peasant master builder in 1763–64; the Wooden Churches of Maramures (1999: iv) in Romania, and the Churches of

Chiloé (2000: ii, iii) in Chile. Furthermore, a selection of wooden churches in Southern Poland is presented for nomination in 2001. On the occasion of the nomination of the Petäjävesi church a comparative study identified and evaluated the different types of wooden churches in northern Europe. It is noted that the buildings mentioned above represent different types of all-wooden construction, whereas the Churches of Peace are timber-framed constructions. Furthermore, the case of the Churches of Peace is fundamentally the result of a particular political and cultural situation in Europe at the time, and the consequent challenges to find technical, architectural, and artistic solutions for their design and construction.

In this context the Churches of Peace are distinguished as exceptional because of their typology and the application of timber-frame construction to congregation buildings of this size. At the same time their particular value lies in the ideological significance of their construction and artistic expression, where they remain unique. These churches are the largest sacred timber-framed buildings in Europe and as such are an engineering achievement that has never been surpassed in this material and in this building technology. The construction method and the structural system of the Churches of Peace are both the result of an historical situation that existed nowhere other than in Silesia and at no other time than after the Thirty Years' War. There was a need for churches that combined a minimum of expense and an extremely short building period (one year) with maximum accommodation for the faithful. The emphasis was not on development of the liturgy or cultivation of private piety but rather for the congregation to be brought as close as possible to the point from which the word of God was proclaimed. These were the premises for the spatial design, from which the architect developed a convincing solution in Swidnica: the cross-shaped central plan with surrounding galleries, which was prototypical for Protestant church construction up until the end of the 18th century.

Brief description

The Churches of Peace in Jawor and Swidnica in Poland are an exceptional achievement, the largest religious timber-framed buildings in Europe, at the time of the religious dispute after the Peace of Westphalia in the former Silesia in the mid-17th century. Constrained by physical and political conditions, the Churches of Peace are testimony of the search for religious freedom and a rare expression given to Lutheran ideology in using the means generally associated with the Catholic Church.

Statement of Significance

The Churches of Peace bear exceptional witness to a particular political and spiritual development in Europe and represent outstanding technical and architectural solutions to meet the difficult conditions imposed on the builders and the community, using age-old traditional techniques. They represent architectural and artistic evidence of the faith of a religious community and its will to survive. Under difficult circumstances this community created, in an unparalleled *tour de force*, the spaces it needed to exercise its faith up to the present day. The Churches of Peace are masterpieces of skilled handicraft, demonstrating what men are capable of when the utmost is demanded from them.

ICOMOS Recommendation

That this property be inscribed on the World Heritage List on the basis of *criteria iii, iv, and vi*:

Criterion iii The Churches of Peace are outstanding testimony to an exceptional act of tolerance on the part of the Catholic Habsburg Emperor towards Protestant communities in Silesia in the period following the Thirty Years' War in Europe.

Criterion iv As a result of conditions imposed by the Emperor the Churches of Peace required the builders, to implement pioneering constructional and architectural solutions of a scale and complexity unknown ever before or since in wooden architecture. The success may be judged by their survival to the present day.

Criterion vi The Churches of Peace bear exceptional witness to a particular political development in Europe in the 17th century of great spiritual power and commitment.

Bureau Recommendation

That the Churches of Peace in Jawor and Swidnica be inscribed on the World Heritage List on the basis of *criteria iii, iv, and vi*.

ICOMOS, September 2001

Églises de la Paix (Pologne)

No 1054

Identification

<i>Bien proposé</i>	Églises de la Paix à Jawor et Swidnica
<i>Lieu</i>	Région historique de Silésie, principautés de Swidnica et Jawor
<i>État partie</i>	République de Pologne
<i>Date</i>	30 juin 2000

Justification émanant de l'État partie

Les églises de la Paix à Jawor et Swidnica sont un témoignage exceptionnel de la tradition culturelle de l'architecture en pan de bois à l'apogée de son potentiel structurel et esthétique. Elles attestent également de la coexistence de l'art baroque et de la théologie luthérienne.

Critère iii

Les églises de la Paix sont des structures remarquables, pionnières et uniques, dont la construction, la disposition spatiale et la technologie ont été plus tard imitées mais jamais égalées. Élaborée en réponse à des facteurs extérieurs imposés, leur architecture satisfaisait les attentes et les besoins des communautés locales en termes de disposition spatiale, de formes architecturales et de contenu idéologique.

Critère iv

Les églises de la Paix sont directement associées à un important événement historique (la paix de Westphalie), à un concept universel (la liberté religieuse) et à une idéologie (la foi chrétienne, la Réforme). Leur forme et leur symbolisme étaient étroitement liés à la situation politique d'un important et dynamique groupe de population, défini par sa confession religieuse, un groupe qui, par suite de conflits internes et de guerres, fut réduit à la position d'une diaspora à peine tolérée par les autorités publiques.

Critère vi

Catégorie de bien

En termes des catégories de biens culturels, telles qu'elles sont définies à l'article premier de la Convention du Patrimoine mondial de 1972, il s'agit d'un *monument*.

Histoire et description

Histoire

En Europe, la guerre des Trente Ans prend fin avec la signature du traité de Westphalie (1648), qui fait valoir le principe : *cuius regio eius religio*. La foi professée par le prince est imposée à ses sujets. À cette époque, la Silésie fait partie de la monarchie catholique des Habsbourg. Dans la majeure partie de la province, les protestants sont persécutés et privés du droit et de la possibilité de pratiquer leur religion. Cédant aux instances du roi luthérien de Suède, l'empereur autorise finalement (1651-1652) l'édification de trois églises, connues depuis sous le nom des Églises de la Paix, dans les principautés silésiennes sous souveraineté directe des Habsbourg, à Głogów (Glogau) (qui disparaîtra au XVIII^e siècle), à Jawor (Jauer), et à Swidnica (Schweidnitz), dans le sud-ouest du territoire actuel de la Pologne. Le consentement de l'empereur est cependant soumis à des conditions difficiles à remplir. Les églises doivent être exclusivement construites en matériaux périssables (bois et argile) et situées en dehors de l'enceinte de la ville. Ces restrictions, combinées à la nécessité de bâtir un espace capable d'accueillir une foule de croyants, forcent l'architecte Albrecht von Säbisch (1610-1688), éminent maître d'ouvrage et constructeur de fortifications travaillant à Wrocław, à mettre en œuvre des solutions novatrices en matière de construction et d'architecture, d'une envergure et d'une complexité encore jamais vues, ni retrouvées ensuite, dans l'architecture de bois. Des structures de bois d'une taille gigantesque et d'une fabuleuse complexité sont assemblées. Les églises de la Paix, comme on les appelle toujours aujourd'hui, devaient se fondre dans le paysage urbain de façon aussi discrète que possible ; elles devaient être le refuge d'une minorité juridiquement défavorisée, à peine tolérée, dont le rôle d'exclu dans la communauté devait se refléter de façon évidente dans l'emplacement de ces églises, en dehors des remparts protecteurs de la ville.

Le premier permis est accordé à Głogów (1651), pour un site situé à 300 m en dehors de l'enceinte de la ville. La construction ne tarde pas à commencer, et le premier service a lieu en octobre 1652, mais l'église est détruite par un violent orage pendant l'été 1654. Une nouvelle la remplace l'année suivante, mais elle est à son tour détruite, cette fois par un incendie, en 1758, et remplacée par un bâtiment en briques. Le permis pour les deux autres églises est concédé en 1652. L'église de Jawor est édifiée en 1654-1655. À Swidnica, une structure provisoire (*Gotteshüttlein*, la cabane de Dieu) est bâtie en 1652, et la construction actuelle peut avoir lieu en 1656-1657, grâce à une donation faite par le comte Hans Heinrich von Hochberg et au soutien du magistrat luthérien de Swidnica. Une nouvelle sacristie est érigée en 1695, et des loges privées construites par des familles nobles au début du XVIII^e siècle. Plusieurs annexes sont ajoutées à l'ensemble, dont les résidences du pasteur et des vicaires, une école latine et une école allemande. Les deux églises sont conçues comme des basiliques, avec des galeries intégrées, mais leur plan et leur disposition dans l'espace diffèrent. Dans leur décor, intégré à la structure architecturale, des formes baroques exubérantes et une imagerie complexe communiquent de façon véritablement unique les concepts de la théologie protestante. Pendant la guerre de Silésie, Swidnica est assiégée à plusieurs reprises, et les hostilités entraînent la destruction de la sacristie et des

dommages structurels au mur du nord, mais l'ensemble des dégâts sont réparés en 1763.

Description

Contrairement aux églises catholiques baroques de Silésie, les églises de la Paix ne représentent pas une religion pleine d'assurance, missionnaire, empli du triomphe de sa victoire contre les hérétiques, mais plutôt le refuge d'une minorité religieuse opprimée désireuse d'affirmer sa foi, de rester consciente de son individualité et de préserver le culte communal de ses traditions et de ses pratiques. Un système structurel efficace et une utilisation intelligente de techniques traditionnelles pour les matériaux et les jointures entre les différents éléments de bois leur confèrent stabilité et durabilité. Les églises de la Paix comptent parmi les derniers exemples d'une architecture mariant la construction à poteaux et poutres (avec des poteaux d'un seul tenant s'élevant sur toute la hauteur d'une pièce) avec les techniques d'assemblage à mi-bois ; le cadre structurel des poteaux à intervalles réguliers et des poutres horizontales qui les relie est renforcé au moyen d'entretoises croisées en diagonale et insérées dans les poteaux et les poutres de manière à interdire tout déplacement de la structure. En leur qualité de constructions à poteaux et poutres, les églises de la Paix s'inscrivent dans une tradition européenne remontant au XIIe siècle (les *stavkirker* norvégiennes dont une devait se frayer un chemin jusqu'en Silésie au XIXe siècle) et qui s'est poursuivie jusqu'au XVIIIe siècle (entre autres avec les églises de la Paix). Les églises de Jawor et de Swidnica diffèrent entre elles de par leur plan au sol. Toutes deux ont trois vaisseaux, toutes deux se terminent sur une extrémité orientale polygonale. Mais s'il s'agit à Jawor d'un véritable chœur, ce n'en est que le souvenir formel à Swidnica, où il tient désormais lieu de sacristie.

Église luthérienne de la Paix à Jawor : L'église a été conçue par l'architecte Albrecht von Säbisch et bâtie par le maître charpentier Andreas Gamper, de Jawor, en 1654-1655. Située en dehors de la ville, elle est entourée d'un parc, l'ancien cimetière, disposé comme à l'origine en allées bordées d'arbres. Les bâtiments annexes occupent un quart du site. L'église a la forme d'une basilique, avec une nef, deux bas-côtés et un presbytère. La structure est en pan de bois, et remplie à la verticale de copeaux de bois entourés de paille et plâtrés à l'argile. Elle est recouverte d'un toit à bardeaux. Le clocher adjacent à l'élévation sud a été dressé en 1707, sur un plan rectangulaire, avec un rez-de-chaussée en briques et des étages en pan de bois, surmontés d'un sommet octogonal. Le bâtiment fait 43,3 m de long et 26,8 m de large. Du sol au plafond, il mesure 16,4 m, et 23,7 à l'extérieur, jusqu'au sommet du toit.

L'intérieur possède deux niveaux de galeries principales, et deux autres de galeries auxiliaires, ajoutées au XVIIIe siècle. Des écrans et des cloisons divisent les galeries en un système complexe de loges reliées entre elles, destinées à la noblesse locale et aux guildes d'artisans. La décoration polychrome originale consiste en ornements déclinant le blanc et le bleu, et en 143 scènes bibliques décorées d'inscriptions. Les peintures, inspirées de Mathias Merian, sont l'œuvre de Georg Flegel. Une décoration similaire se retrouve dans les galeries auxiliaires, et le décor est complété par des cartouches portant des armoiries. Le maître-autel élevé

(1672) est une structure de plusieurs niveaux, exécutée par l'atelier de Michael Schneider de Landshut.

Église luthérienne de la Paix à Swidnica : L'église est conçue par le même architecte que celle de Jawor, Albert von Säbisch, et construite par les maîtres charpentiers Andreas Gamper (de Jawor) et Kaspar König (de Swidnica) en 1656-1657. Elle est située au nord du centre ville, et incorporée à l'anneau extérieur de fortifications au milieu du XVIIIe siècle. Le site polygonal est occupé par le cimetière, dans sa disposition originale, et entouré de murs. Les annexes comprennent la résidence du pasteur, le presbytère et deux écoles. L'église a la forme d'une basilique, avec un transept et quatre niveaux de galeries. Son plan évoque une croix grecque. La structure s'apparente à celle de l'église de Jawor. L'église fait 45,1 m de long et 20,9 m de large ; la nef 11,5 m de large et 14,5 m de haut. À l'extérieur, l'édifice fait 22,5 m de haut. La décoration polychrome de l'intérieur commence en 1693, sous la direction de Christian Süssenbach, et s'inspire de la Bible. L'autel a été exécuté en 1752 par le sculpteur Gottfried August Hoffman, remplaçant un ancien retable ; c'est aussi à lui que l'on doit la chaire. L'orgue principal a été construit par Christoph Klose en 1666-1669 ; il a été réparé plusieurs fois au XVIIIe siècle et, plus récemment, en 1834.

Gestion et protection

Statut juridique

Les églises de Jawor et de Swidnica appartiennent toutes deux au diocèse de Wrocław.

L'église de Jawor et ses environs (ancien cimetière et cimetière militaire soviétique) sont légalement protégés en tant que monuments classés (n° 990/173/L, 1963). Le plan directeur actuel contient des dispositions pour la protection du site (1988, amendé en 1994 et en 1996).

L'église de Swidnica et ses bâtiments annexes sont légalement protégés en tant que monuments classés (n° 9/131 de 1950), et ont été placés en zone « A » (conservation et protection archéologique strictes) de la ville historique, désignée par le plan directeur actuel (1994).

Gestion

Les églises de Jawor et de Swidnica sont régulièrement utilisées à des fins religieuses, et il n'y a aucune intention de changer cet état de fait. Chaque paroisse assure et finance la gestion générale et l'entretien de routine. Aucune pression environnementale particulière ne menace les églises.

La gestion de la conservation de l'église de Jawor est sous la responsabilité de la Branche inférieure du service de protection des monuments historiques à Legnica, et, dans le cas de Swidnica, de l'office correspondant à Walbrzych. La protection est sous la direction de l'office du conservateur de la Voïvodie et du commissaire aux monuments historiques à Varsovie. Des spécialistes se chargent du suivi régulier.

Les deux églises font actuellement l'objet d'un programme de conservation exhaustif du *Deutsches Zentrum für Handwerk und Denkmalpflege*, Probstei Johannesberg, Fulda e.V. Les programmes sont mis en œuvre dans le cadre d'une étroite collaboration avec l'Institut de la science des œuvres d'art historiques et des techniques de conservation de l'université Nicolas Copernic, à Torun ; quant à la conservation des décorations, elle incombe au département de la Conservation des peintures et sculptures polychromes et au département de la Conservation du papier et du cuir.

Elles sont toutes deux couvertes par des plans de développement du tourisme régional et local. Les sites sont ouverts au public, qu'il s'agisse de groupes ou de visites individuelles, et possèdent les installations nécessaires. La plupart des visiteurs viennent d'Allemagne, de République tchèque et d'Autriche ; ils sont 12 000 par an à Jawor, et 24 000 à Swidnica.

Conservation et authenticité

Historique de la conservation

L'embellissement et la décoration des deux églises se sont poursuivis pendant le XVIII^e siècle, et de nouvelles structures ont même été ajoutées au site. À Jawor, certaines grandes réparations ont été entreprises à l'occasion des anniversaires, en 1852 et 1902. Reconnaisant la valeur de l'édifice, un soin tout particulier fut apporté à minimiser les interférences avec la structure originale, en réparant et en remplaçant toutefois les remplissages et les enduits d'argile. L'église avait subi des déformations structurelles et, faute d'une maintenance correcte pendant et après la Seconde Guerre mondiale, son état devint très préoccupant dans les années 1970. Une étude et un inventaire complets ont été entrepris à cette époque, suivis par la mise au point de programmes de conservation dans les années 1980. La conséquence immédiate fut le renforcement des fermes centrales déformées, mettant ainsi un frein à la détérioration, sans pour autant compromettre l'authenticité du bâtiment.

Dans le cas de Swidnica, la guerre de Sept Ans et le siège de l'armée prusse en 1762 causèrent des dommages considérables à l'église. La façade touchée directement à de nombreuses reprises fut renouvelée au cours de travaux de réparation dans l'année qui suivit le traité de paix. Les nouvelles sections furent harmonieusement intégrées à la structure existante, en utilisant la menuiserie caractéristique du XVIII^e siècle. Une nouvelle sacristie à pan de bois fut érigée. Comme à Jawor, d'autres réparations furent effectuées en 1852 et en 1902. En 1852, un nouveau porche fut ajouté à la sacristie, et la salle dite nuptiale fut construite ; tous deux sont de style néogothique. Une salle de baptême fut édifée dans l'église. En 1902, les entrées principales furent dotées de porches en bois. En règle générale, les réparations structurelles se limitaient au remplacement des membres individuels, et la construction est fondamentalement demeurée celle du XVIII^e siècle. La structure de bois a été stabilisée et consolidée dans les années 1960 et 1970, et le toit à bardeaux remplacé.

Les deux églises font actuellement l'objet de programmes de conservation articulés autour de deux axes, le premier portant sur la consolidation structurelle, l'autre sur la décoration intérieure et l'ameublement. Les travaux structurels seront achevés dans un proche avenir. La conservation du décor a commencé par une phase pilote, et continuera sous réserve de l'obtention de fonds.

Authenticité

Les deux églises de la Paix présentent un très haut degré d'authenticité. Leur tissu historique fondamental et leur aspect formel sont demeurés inchangés depuis leur édification. Les éléments intérieurs postérieurs se mélangent bien aux composants architecturaux plus anciens et forment un tout artistique. La construction et le toit des ajouts extérieurs sont des adaptations du bâtiment principal. Quoique les églises aient fait l'objet de quelques travaux de restaurations, ceux-ci ont été corrects et respectueux. Dans les deux églises de la Paix, des services luthériens continuent d'être célébrés, sans interruption, depuis l'époque de la construction, et leur relation à leur environnement est intacte. On peut donc considérer que ces églises remplissent les critères d'authenticité.

Évaluation

Action de l'ICOMOS

Une mission d'expertise de l'ICOMOS s'est rendue sur le site en février 2001, et les comités scientifiques de l'ICOMOS ont été consultés à propos de la qualité de l'architecture concernée.

Caractéristiques

Les formes des églises protestantes étaient généralement simples, sans décoration excessive. En Silésie, avec l'impact de la Contre-Réforme, les églises de la Paix étaient les seules églises luthériennes dans un contexte par ailleurs catholique. Du fait du contexte et de la concurrence évidente entre les deux religions, ces églises cherchaient à rivaliser avec le langage baroque auquel recouraient les Catholiques : d'où l'apparition d'un phénomène unique en Europe, à la fois sur le plan idéologique et artistique, qui donne une signification particulière à ces édifices.

Les deux églises sont uniques en leur genre. Construites à l'aide de techniques traditionnelles ancestrales, elles atteignent des dimensions exceptionnelles, qui ont nécessité une totale maîtrise technique, ainsi qu'une exceptionnelle qualité de l'architecture. Les bâtiments, en fait, ne sauraient être considérés comme vernaculaires, mais plutôt comme des exemples remarquables de l'architecture du XVII^e siècle.

Analyse comparative

Avant de proposer les biens pour inscription, l'État partie a entrepris une étude comparative exhaustive. Cependant, il est entendu que les deux églises de la Paix représentent un phénomène particulier dans l'histoire de l'art et de l'architecture, sans aucune référence réellement comparable ailleurs, en raison de la teneur idéologique et artistique de

leur conception et de la construction, mais aussi du fait de leur taille et du type de construction.

Seules deux autres églises de bois peuvent égaler les dimensions des églises de la Paix. L'église luthérienne du Saint-Esprit à Clausthal, en Basse Saxe, consacrée en 1642, est une église-halle et comporte deux bas-côtés et deux niveaux de galeries. Elle fait 36,5 m de long et 17,7 m de large, pour une hauteur globale de 19,5 m, et peut accueillir quelques 2200 personnes. L'église luthérienne de Kerimäki, en Finlande, a été pour sa part entièrement construite en bois en 1848. L'édifice possède un plan en croix, un dôme surplombant la croisée du transept. La nef principale fait 45 m de long et le transept 42 m de long ; le bâtiment fait 24 m de haut jusqu'au sommet du toit. Par le passé, il pouvait accueillir 3600 personnes, mais ce nombre a aujourd'hui été réduit à 3300. Jawor, avec ses 6000 places, et Swidnica, avec ses 7500, représentent ainsi les plus grandes églises en bois existantes.

L'étude indique que la plupart des bâtiments en bois ont suivi un plan simple, sans bas-côtés. Il n'existe que peu d'exemples d'église-halle plus vastes, et le type basilique est le plus élaboré. En ce qui concerne les deux églises de la Paix, le plan de Swidnica est le plus complexe, du fait de son grand transept. Quelques rares églises de bois au système structurel analogue ont été édifiées au début du XVIII^e siècle (Freystadt, Sagan, Wrocław, Voigtsdorf, Leipe, Guhrau), mais toutes ont depuis été détruites ou démolies. Les seules de ce type qui demeurent sont les deux églises de la Paix. Considérant la taille requise des églises, et les conditions imposées eu égard aux matériaux de construction, les constructeurs ont dû déployer des trésors d'ingéniosité pour appliquer des techniques de charpenterie séculaires à une telle échelle, ce qui a abouti à un usage extrêmement intelligent de ces technologies.

Parmi les autres églises de bois inscrites sur la Liste du patrimoine mondial figurent : la « stavkirke » d'Urnes [inscrite sur la Liste du patrimoine mondial en 1979 : critères i, ii, iii] en Norvège ; Kizhi Pogost [1990 : i, iv, v] en Fédération de Russie (Carélie) ; la vieille église de Petäjävesi [1994 : iv] en Finlande, construite par un maître d'ouvrage paysan en 1763-1764 ; les églises en bois de Maramures [1999 : iv] en Roumanie ; les églises de Chiloé [2000 : ii, iii] au Chili. En outre, une sélection d'églises en bois dans le sud de la Pologne est proposée pour inscription cette année, en 2001. À l'occasion de la proposition d'inscription de l'église de Petäjävesi, une étude comparative a identifié et évalué les différents types d'églises de bois en Europe du nord. On note que les bâtiments susmentionnés représentent différents types de construction tout en bois, tandis que les églises de la Paix sont des constructions à charpente de bois. En outre, le cas des églises de la Paix est fondamentalement le résultat d'une situation politique et culturelle particulière en Europe à l'époque, et des défis qui s'ensuivent, à savoir trouver des solutions techniques, architecturales et artistiques spécialement adaptées à leur conception et à leur construction.

Dans ce contexte, les églises de la Paix sont exceptionnelles, de par leur typologie et l'application d'une construction à pan de bois à des édifices religieux de cette taille. Parallèlement, leur valeur particulière réside dans la signification idéologique de leur construction et de leur expression artistique, ce en quoi elles sont uniques.

Ces églises sont les plus grands édifices sacrés à assemblage à pan de bois en Europe ; ils constituent d'ailleurs dans ce domaine une merveille d'ingénierie qui n'a jamais été surpassée avec ces matériaux et cette technique de construction. La méthode de construction et le système structurel des églises de la Paix sont tous deux le fruit d'une situation historique qui n'existait nulle part ailleurs qu'en Silésie, et à aucune époque autre que la guerre de Trente Ans : il fallait des églises à la fois peu onéreuses et extrêmement rapides à construire (un an), mais permettant aussi d'accueillir un grand nombre de fidèles. L'accent n'était pas mis sur le développement de la liturgie ou la culture de la piété individuelle ; il s'agissait plutôt de rapprocher autant que possible la congrégation du point où était proclamée la parole de Dieu. C'est là-dessus que repose la conception spatiale, à partir de laquelle l'architecte a élaboré une solution convaincante à Swidnica : un plan central en forme de croix entouré de galeries, qui demeura un modèle pour les églises protestantes jusqu'à la fin du XVIII^e siècle.

Breve description

Les églises de la Paix à Jawor et à Swidnica, en Pologne, ont été construites comme de grands bâtiments à charpente de bois dans l'ancienne Silésie, à l'époque du conflit religieux qui suivit la paix de Westphalie, au milieu du XVII^e siècle. Modelées par des facteurs physiques et politiques, elles sont le témoignage de la quête de liberté religieuse et l'occasion, rarement accordée à l'idéologie luthérienne, de s'exprimer en faisant appel aux moyens généralement associés à l'Église catholique.

Déclaration de valeur

Les églises de la Paix sont des témoignages exceptionnels d'un développement politique et spirituel particulier en Europe, et illustrent des solutions techniques et architecturales conçues pour s'adapter aux conditions difficiles imposées aux constructeurs et à la communauté. Elles sont des témoignages architecturaux et artistiques de la foi d'une communauté religieuse et de sa volonté de survivre. Dans des circonstances difficiles, cette dernière créa, dans un tour de force sans égal, l'espace dont elle avait besoin pour pratiquer son culte jusqu'à aujourd'hui encore. Les églises de la Paix sont des prodiges d'artisanat, illustrant les capacités de l'homme lorsqu'il est poussé dans ses derniers retranchements.

Recommandation de l'ICOMOS

Que ce bien soit inscrit sur la Liste du patrimoine mondial sur la base des *critères iii, iv et vi* :

Critère iii Les églises de la Paix sont le témoignage d'un acte de tolérance exceptionnelle de la part de l'empereur Habsbourg catholique envers les communautés protestantes de Silésie, dans la période qui suivit la guerre de Trente Ans en Europe.

Critère iv Du fait des conditions imposées par l'empereur à la construction des églises de la Paix, les bâtisseurs ont dû mettre en œuvre des solutions pionnières en matière de construction et d'architecture, à une échelle et un degré de complexité jusque-là inégalés dans l'architecture en bois. Leur survie à ce jour atteste de leur réussite.

Critère vi Les églises de la Paix sont le témoignage exceptionnel d'un développement politique particulier dans l'Europe du XVIIe siècle, d'un grand pouvoir et d'un grand engagement spirituel.

Recommandation du Bureau

Que les églises de la Paix à Jawor et Swidnica soient inscrites sur la Liste du patrimoine mondial sur la base des *critères iii, iv et vi*.

ICOMOS, septembre 2001