

## WHC Nomination Documentation

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UNESCO Region: EUROPE AND THE NORTH AMERICA

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**SITE NAME:** Kalwaria Zebrzydowska: the Mannerist architectural and park landscape complex and pilgrimage park

**DATE OF INSCRIPTION:** 4<sup>th</sup> December 1999

**STATE PARTY:** POLAND

**CRITERIA:** C (ii)(iv)

**DECISION OF THE WORLD HERITAGE COMMITTEE:**

Excerpt from the Report of the 23<sup>rd</sup> Session of the World Heritage Committee

The Committee inscribed the site on the World Heritage List on the basis of *criteria (ii) and (iv)*:

**Criterion (ii):** Kalwaria Zebrzydowska is an exceptional cultural monument in which the natural landscape was used as the setting for a symbolic representation in the form of chapels and avenues of the events of the Passion of Christ. The result is a cultural landscape of great beauty and spiritual quality in which natural and man-made elements combine in a harmonious manner.

**Criterion (iv):** The Counter Reformation in the late 16th century led to a flowering in the creation of Calvaries in Europe. Kalwaria Zebrzydowska is an outstanding example of this type of large-scale landscape design, which incorporates natural beauty with spiritual objectives and the principles of Baroque park design.

### BRIEF DESCRIPTIONS

The Kalwaria Zebrzydowska is a cultural landscape of great beauty and spiritual quality. Its natural setting, in which a linked series of symbolic places of worship relating to the Passion of Jesus Christ and the Life of the Virgin Mary was laid out at the beginning of the 17th century, has remained virtually unchanged. It is still today a place of pilgrimage.

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**1.b State, Province or Region:** Vojevodship of Bielsko-Biala, Kalwaria Zebrzydowska

**1.d Exact location:** 49° 52' N, 19° 40' E

CONVENTION CONCERNING THE PROTECTION OF THE WORLD  
CULTURAL AND NATURAL HERITAGE

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**UNESCO**

**KALWARIA ZEBRZYDOWSKA**

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HISTORICAL (CULTURAL) LANDSCAPE

ARCHITECTURAL AND PARK LANDSCAPE COMPLEX:  
MANNERISTIC CALVARY (PILGRIMAGE CENTRE)



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CULTURAL PROPERTY OF THE POLISH REPUBLIC FOR INCLUSION IN THE  
WORLD HERITAGE LIST

WARSAW 1998

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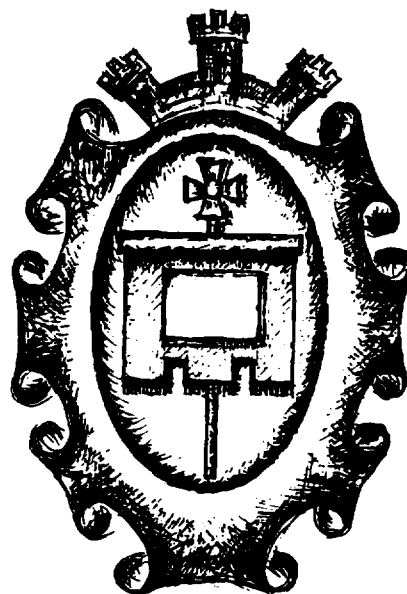
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# 1. GENERAL INFORMATION

## a) Country (state)

Poland (the Republic of Poland)

## b) Administrative Area (region)

vojevodship of Bielsko- Biała, district (gmina) Kalwaria Zebrzydowska (in part also Lanckorona, Stryszów). In the planned administrative reform of the country (1999) the complex will become part of the Małopolska vojevodship, Wadowice powiat, gmina Kalwaria Zebrzydowska (in part Lanckorona, Stryszów).

Historical region (successively): Cracow lands, Little Poland, Galicia).

## c) Name of the site:

*Kalwaria* (Calvary) in Kalwaria Zebrzydowska, i.e., *Manneristic architectural and park landscape complex and pilgrimage park*. The name used in the past for Kalwaria Zebrzydowska was Zebrzydów, Nowy Zebrzydów, Kalwaria.

## d) Cartographic Localisation, geographical co-ordinates:

The complex is located in the southern part of Poland, more than 30 km to the south-west of Cracow and 14 km east of Wadowice between the valleys of the Skawa and Raba (tributaries of the Vistula). It is sited mainly in the areas on the left bank of the Skawinka stream (here named Cedron), by the railway line from Cracow to Zakopane and Bielsko Biała.

Geographical co-ordinates, longitude 19,40", latitude (northern) 49,52"

Average height above sea level: valley of the Cedron 300-530m, Castle Hill 525 m, the pilgrim routes (avenues) 307-397 m, Monastery Hill 530 m.

## e) Boundaries of the zone proposed for inclusion and buffer zones.

The Boundaries of the zone proposed for inclusion run through meadows, fields and forested complexes. They have been defined according to the relevant ownership boundaries (see Map III.a). The zone contains architectural features (chapels and churches, free- standing figures, bridges), as well as natural ones (meadows, forests, park avenues, field roads, streams, scarps, valleys, hill slopes, hilltops). These are all included in the *landscape park*. The historical extent of the complex thus defined is confirmed in the iconographic sources, including the views of 1617 and of 1645 (see chapter 7.a): the view of Kalwaria with the inscription *Calvaria Zebrzydoviana* of 1806 together with its revised and coloured form of 1887 (in the graphics collections of the Library of the Jagiellonian University in Cracow). It also corresponds to the view entitled *general view of the roads in Kalwaria Zebrzydowska* of 1902 (in the collection of the Bernardine monastery in Kalwaria Zebrzydowska). The area included in the proposed zone is 380ha.

The boundaries of the proposed buffer zone. Beginning from the northwest edge, the boundaries of the proposed buffer zone run from the base of the rise in the region of Bienkowice in a horizontal line towards the buildings of Zebrzydowice, and after crossing the railway line turn in the region of the base of the hill in the region of Proboszczowa Strona to the southeast along the road to Brody, runs further parallel to the road running to Kalwaria Zebrzydowska, before reaching the fork in the road to Lanckorona, turns to the south, coming to the buildings of the village Jastrzębia and after crossing the ridge turns west beyond the boundary of Lanckorona district, runs further to beyond the hamlet of Syberid, and - running along the top of ridges - comes to the hamlet of Na Pańskim and just after it turns to the north,

and further through Zakrzów and the frontier of the proposed nature reserve and reaches the valley in the vicinity of Paździarek and further through Kamieniec and Czerna reaches Bienkowice. The area of the buffer zone is 2600 ha.

In the definition of the boundaries of the buffer zone the extent of the view-conservation zone (see Map II) have been taken into account. Respecting the boundaries of this zone allows the perception of the area of cultural property in its wider context in the landscape. Also included in the zone are the "Kalwaria Zebrzydowska" and "Lanckorona" natural-landscape areas. In addition to the *pilgrim park* itself, the nearby historical town areas of Kalwaria Zebrzydowska and Lanckorona which have been scheduled as ancient monuments are also taken into account, as are single buildings (such as the Bernardine monastery and castle complex in Zebrzydowice, the manorial complex in Brody the villa of Wojciech Weiss, the stronghold on Żar Mountain).

## 2. THE LEGAL STATUS OF THE COMPLEX

### a) Ownership:

The areas (in total about 100 ha.) of the *cultural landscape of Kalwaria Zebrzydowska*, the routes of the park avenues with the chapels, the northeast parts of the Calvary complex (meadows and forests) are in the private ownership of the Bernardine monastery at Kalwaria Zebrzydowska, the forest complexes of Żar mountain belong partly to the monastery, and partly to the state (state forests, the property of the state treasury). The forest of Lanckorona belongs to various local inhabitants. Within the culture-landscape zone, there are also individual agricultural and residential plots belonging to separate private owners (of area from a few to a few dozen ars).

### b) The status of Legal Protection

The *pilgrim park complex* is included in the register of scheduled monuments (on the basis of a decision issued by the Vojevode of Bielsko-Biała on 8.04.1981 - Nr Register: Book A 392/81). The ruins of the medieval castle on Castle (Lanckorońska) Mountain are the subject of a separate decision including it on the schedule of protected monuments (decision of the Vojevode of Bielsko-Biała on 9.03.1981 - Nr Register: Book A 387/81) as are the ruins of the castle in Barwałd Górny (Book A - 470/86). In Poland the *Act on Protection of Cultural Property* of 15 February 1962 (Dz. Ust. 10 1962, poz. 48 with later amendments especially of 19th July 1990, Dz. Ust. nr 56 poz. 322) establishes legal protection for monuments which are scheduled, and the *Code of Administrative Procedure* article 108 gives this the status of immediate execution. On the local level the complex is protected by the manner of its inclusion in the *Local general plan of spatial development of the town and district of Kalwaria Zebrzydowska* which was passed by the decree nr VII/39/89 on 7.07. 1989 of the People's Council of the Town and District of Kalwaria Zebrzydowska, published in the Legal Journal of the Bielsk vojevodship, and the amendments in this document decreed (XXXV/2/94 of 26.05.1994 and published in the Legal Journal of the Bielsk vojevodship. Part of the complex is protected on the basis of the *Local general plan of spatial development of the district of Lanckorona* of December 1994. These documents became effective on the basis of art. 18 paragraph 2 point 5 and article 40 paragraph 1 of the Act of 8.03.1990 on local government (amended text in Dz. Ust. nr 13 poz. 74 of 1996 with later amendments) and article 26 of the Act on spatial development of 7.07.1994 (Dz. Ust. 89 poz. 415 with later amendments) and art. 7 paragraph 1 of the Act of 3.02.1995 on the *Protection of Agricultural lands and Forested lands* (Dz. Ust. nr 16, poz 78 with later amendments). Besides this several trees in

the Calvary Park are scheduled in the Register of Natural Monuments, in accordance with the requirements of the *Act on the Protection of Nature of 16.11.1991*, they are marked as such in the field.

### **c) Organizations Responsible for Protection**

Several organizations are responsible for the Protection of the complex:

The Provincial Conservator of Monuments (the State Service for the Protection of Monuments), ul. Mickiewicza 24 PL 43-300 Bielsko-Biała;

The Provincial Conservator of Nature, ul. Piastowska 44, PL 43-300 Bielsko-Biała;

The Monastery of the Bernardine Fathers, represented by the superior of the monastery, ul. Bernardyńska 46, PL 34-130 Kalwaria Zebrzydowska;

The Town and District Council of Kalwaria Zebrzydowska represented by the Mayor, ul. Mickiewicza 7, PL 34-130 Kalwaria Zebrzydowska;

Town (local government) Conservator of Monuments in Kalwaria Zebrzydowska, ul. Mickiewicza 7, PL 34-130 Kalwaria Zebrzydowska.

## **3. DESCRIPTION OF CULTURAL PROPERTY**

### **a) Description of present state**

Kalwaria Zebrzydowska is located between the valleys of tributaries of the Vistula, the Skawa and Raba, and is situated on the southern edge of the Wielecka mountain foreland, at its junction with the Middle Beskid mountains (in the West Beskid mountains, part of the Polish West Carpathians). In geological terms the area is built of sandstones, marls, conglomerates and silty shales (so-called flysch) of the Cretaceous, Eocene and Oligocene periods. Deep, fertile Brown Soils have been formed here from loess deposits on a bedrock of shales of the Carpathian flysch. The climatic conditions, although affected by the mountain climate, are here relatively mild. Annual rainfall of 750mm, and the great permeability of the deep soils, allows optimal conditions for the growth and development of the most demanding of forest trees, and also favours arable farming.

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The areas of Kalwaria Zebrzydowska stretching between the massifs of Żar and the Lanckorońska mountain form a cultural landscape of high natural value, to a great degree covered in forest ecosystems. There is a clearly-visible boundary between the natural forested areas and the areas of fields and the zone of scattered settlement. The upland mixed forest of Fir- Beech - Spruce with a large contribution of Sycamore and Larch belong to the category of mixed forest (*Abieti-Picetum montanum*). The forest environments are very productive. The forests are to a high degree natural (especially in the upper parts of highlands). On iconographic sources of the 17th to 19th centuries, a considerable degree of aforestation of the slopes of both mountains and the col between them is visible. The forest clearings there were originally aforested with various varieties of trees. The forests have been extensively exploited by managed foresting for local carpentry needs, and one may observe symptoms of the thinning out of the stands of trees. Thick clumps of Brambles [*Rubus hirtus*] hinders the renewing of the fir and the other trees, and even rare herbs and bushes. The undergrowth is exceptionally rich and in spring represented by colourful flowering plants (Anemones, Violets, Primulas, Butterburr, [*Petasites sp.*], Lungwort [*Pulmonaria obscura*], Coralroot [*Dentaria glandulosa*], Ramson [*Allium ursinum*], and many others). The mixed woodland is characterised by a structure of many levels, with a somewhat loose concentration of crowns and thus the forest floor is well-lit. The layer of bushes is also very clear. The leaves and

needles are very colourfully contrasted, especially in the spring and autumn which contribute to the exceptional aesthetic attractiveness of the area.

In the central part of the forest complex on the Žar mountain a exceptionally rare natural stand of fir in a habitat of a Fir forest (*Gallo rotundifolia* - *Abietum*). The habitat reserve proposed here would extend across the northern slopes of the Žar Mountain and include protected or semi-protected plants such as Common Ivy [*Hedera helix*], Willow Gentian [*Gentiana asclepaida*], Guelder Rose [*Viburnum opulus*], Alder Buckthorn [*Frangula alnus*]. The slopes of Žar Mountain are dissected by many streams, some of them rather fierce, and causing erosion of the banks. On the Młynówka stream there is a natural rock exposure, caused by the undercutting of the banks. It is a good illustration of the geological makeup of the area (and qualifies for protection as a site documenting the Tertiary rock formations of the area). A similar rock sequence is visible in two (now disused) quarries. Several trees (oaks and limes) classified as natural monuments grow in the direct vicinity of the Bernardine monastery and on the pilgrim trails. From several places on the slopes of Žar mountain there are views of the majestic panoramas of the Tatra and Babia Góra mountain. On the slopes of the Lackorońska mountain there are plans to create an ecological protection zone to preserve the habitat of the Great Horsetail [*Equisetum maximum*]. There is the potential for the existence of a wide range of species of fauna, among them birds, insects, fish, amphibians and reptiles, in the well-preserved forest and aquatic ecosystems.

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The Calvary Pilgrim Park forms a clearly defined zone of planned historical landscape within the wider context (see the view of 1806) in which the action of Man form an integrated complex with the natural form and cover of the terrain. This has given rise to a fascinating formal effect resulting from satisfying proportions between the various natural and cultural components of the whole area. What is more, in this spatial composition the landscape itself, and thus the mountains, valleys, hillslopes, rivers, gorges, forests, groups of trees, fields and meadows have become an equally important element alongside the cultural elements forming the composition as a whole. The great importance of the natural elements has been achieved by the deliberate assignation of clearly-defined symbolic significance to them which has direct reference to the topography of Jerusalem (the Mounts of Calvary, Moriah, Sion, Olives and the valley of Cedron).

The southeast edge of the complex is formed by the majestic rise of the Lackorońska Mountain with the dominating form of the medieval castle (the ruins are accessible to visitors). Further the forested slopes of the Lackorońska mountain gradually slope down to the Mount of Olives and the Chapels of the Assumption, Gethsemane, the Arrest of Christ, and the Church of the Tomb of Our Lady (the Mother of God) down to the valley of Cedron. The northwest edge of the complex is enclosed by the imposing forested rise of the Žar Mountain with the Church of the Crucifixion, the chapel of the Holy Sepulchre, the residence by the Holy Sepulchre (now a ruin) and higher up the chapel of the "Five Polish Brothers" and the remains of the castle in Barwald Górný. Below this mountain the early Baroque complex of the pilgrim church of Our Lady of the Angels and monastery of the Bernardine fathers, the form of which perfectly fits into the landscape. A large part of the sacred landscape extends across the depression between the two above-named mountain massifs. In the northern part of the valley there is a predominance of cultivated fields, in among which there are situated various chapels devoted to events in the life of the Virgin Mary. To the south of a dense forest division, the southern part of this area incorporates two important hills, Moriah with the Court of Pilate and several chapels - Stations of the Way of the Cross, as well as the mount of Sion with the Chapel of the House of the Last Supper and the Chapel of the House of Caiphas. The whole of



the landscape composition has a natural backdrop in a so-called 'borrowed landscape', thus visible on the horizon the outlines of Babia Góra and Polica. What is more, from the ruins of the fortifications of Lanckorona there is a superb view to the north of the Vistula, Tęczyn castle, Tyniec monastery, Bielany, Wawel rock and the historic churches of Cracow, and to the south the West Beskid mountains behind which are the Tatra mountains.

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The extensive complex just described forms a unique example of a Manneristic park. It links in a perfect manner the characteristics of a rigorously geometric plan in the Italian (Renaissance) and French (Baroque) manners, with a Manneristic freedom and irregularity, as well as linking symbolism and religious content within its composition. At Kalwaria, we thus have a planned layout in the form of an almost regular ellipse, with the addition in the northeast part of further elements of characteristic garden design such as the so-called "goose's foot" (convergence of avenues in the region of Assumption IV). At both ends of the ellipse are extensions of the garden paths penetrating the surrounding areas: in the northwest from the Church of the Crucifixion and Holy Sepulchre to the chapel (St Mary Magdalene) of the "Five Polish Brothers" located in the thick untouched woodland and further to the traces of the ruins of the castle in Barwałd Górny, to the east from the Grave of Our Lady to the chapels of the Arrest of Christ, Gethsemane and Assumption (Mount of Olives) and further through the forest to the ruins of the castle at Lanckorona. In the southern part, with a soft line in the form of the segment of an ellipse the plan has been extended by enlarging the main element of the plan in the direction of the chapels of the House of Annas, the House of the Last Supper, the House of Caiphas, the House of Our Lady (Mount Sion). This extension of the plan is a unique example of the linking of a symbolic town landscape to a garden composition. The "Jerusalem" of Kalwaria Zebrzydowska, although very subtly indicated in the landscape, by barely visible compositional means, has created a complex of which the plan is legible as the urban layout (according to Adrychomius 1584). It extends between the town gates - the west gate (Christ's Second Fall) and the East Gate.

The curved lines of the layout of the Park avenues are lined with trees characteristic of the local habitat (Chestnut, Lime, Oak, Hornbeam, Ash, Maple). The avenues running through the meadows and cultivated fields are a clearly visible element of the layout of the Park. They sometimes occur in dense Fir-Beech-Spruce forest, planted in narrow cuttings created by felling the forest trees. The avenues create a coherent system of pedestrian communication. Their aesthetic effect is increased by the original surfacing chosen, which varies across the area of the Park. They may be green (grass), white (surfaced with crushed limestone), brown (surfaced with beaten earth), and grey or beige (rough cobbling of broken sandstone).

The avenues are at the same time a necessary communication between particular parts of the Park. The various 'interiors' (landscape spaces) of the park have an entirely irregular form, created with a great degree of freedom and connected to the natural 'interiors' of the landscape itself. Their scale is very varied and the walls forming the framework of these open spaces are created of different kinds of stands of trees forming forested areas or avenues. The central part of the park area is crossed by deep gullies running across the elliptical layout from the region of Mount Moriah to the areas with visible traces of the so-called 'goose-foot' (direction: north-south). A railway line was constructed along these gullies at the end of the 19th century. While it is true that the line of this route cuts through the park, it must be admitted that it is so integrated with the form of the park landscape that it has become an additional element of its composition. What is more this gives the traveller the possibility of admiring the changing views of the complex of pilgrimage paths.

An inseparable element of the composition of the park are also the natural elements such as forests, woods, "Franciscan" meadows, lawns, pastures, cultivated fields, many gullies with streams, scarps, hillsides (Mount of Olives, Mount Moriah, Mount Sion) and larger mountain massifs (Lanckorońska Mountain, Żar Mountain). The carefully considered proportions of the areas of forest and "Franciscan" meadows extending across the mild slopes give a landscape form of natural appearance, characterised by an exceptional charm of form. The main areas of meadow are sited in the northeast part of the complex, on the slopes between the Bridge of the Angels and the Chapel of the Assumption V, in the region of the Church of the Grave of Our Lady and the chapel of the Angel (Bethsaida Pool) and on both sides of the park avenues between the West Gate and the Chapel of the Weeping Women. Small woods with irregular boundaries extend across the area from the Chapel of the Court of Pilate to the Chapel of the Angel. Dense complexes of forest fill a large part of the interior of the compositional skeleton formed by the avenues. They also cover the slopes of Żar Mountain and the western slope of Lanckorońska Mountain. The Cedron stream also belongs among the natural landscape forms, and has an important symbolic role. It also forms a characteristic aquatic biotope with semi-natural stands of waterside trees.

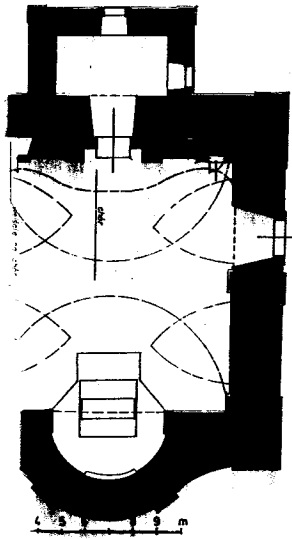
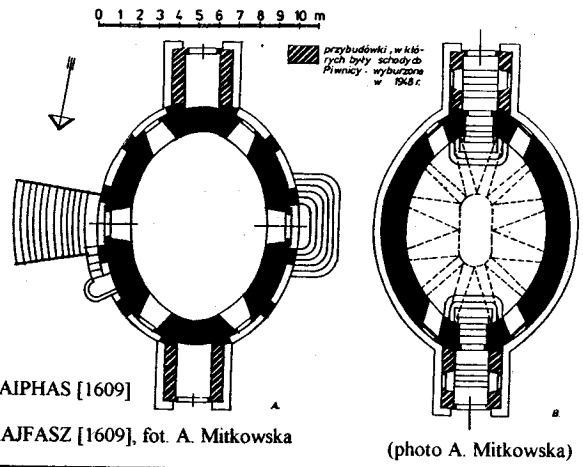
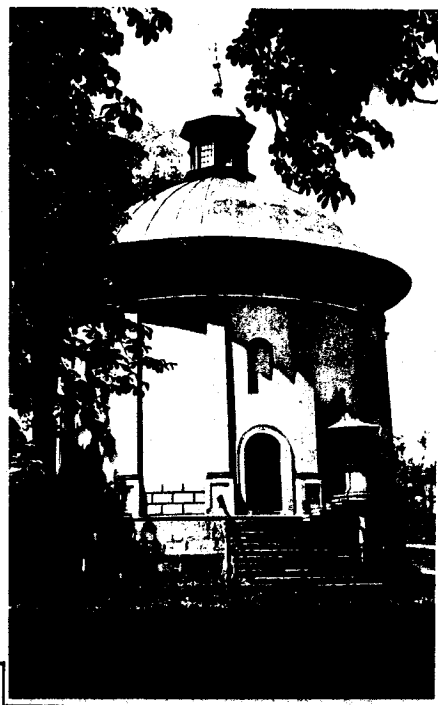
An especial element which allows the assignation of this complex to the Manneristic style rather than the Baroque are the many optical axes (axes of views) which cross the whole area independently of the plan of the layout. The most important of these (within the boundaries of the Calvary Park) are: the direct optical connection between the northern part of the park (with the chapels connected with the life of the Virgin Mary) and the dominant element of the church and monastic complex; the optical connection between the main church and the mount of Olives (the Chapel of Gethsemane and the Arrest of Christ); the optical connection between the Mount of Olives with Calvary (the Chapel of the Third Fall of Christ, the Chapel of the Holy Sepulchre); the optical connection between the Mount of Olives and Mount Moriah (the Court of Pilate); the connection between the Mount of Olives and the Chapel of the Angel (the Pool of Bethsaida); the optical connection between the Mount of Sion (the House of Caiphas) with the monastic church complex; the optical connection between the monastic complex and Lanckorońska the Mountain and the ruins of Lanckorońska Castle.

Equally important are the optical connections which extend beyond the area of the park. They draw the attention of the viewer to important elements enclosing the whole complex. These are for example the optical connection between the region of the main church with the town of Kalwaria Zebrzydowska and the adjacent agricultural areas, and also the mountain massif of Babia Góra, Polica and the panorama of the Tatra mountains visible from the south slopes of Żar mountain.

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The chapels and churches scattered among the hills, mountainsides, valleys and gullies in an important fashion complete the composition of the park. The suggestive seminatural landscape is enlivened in all near and distant panoramic views by the architectural masses emerging unexpectedly from the dense bodies of forest vegetation (the Court of Pilate, the Chapel of St Mary Magdalene). They are represented by divers forms of towers, pinnacles, cupolas and groups of cupolas, lanterns, steeples, different forms of roofs, richly-ornamented cornices, buttresses, projecting facades, and various sculptural elements. Some chapels located in the middle of meadows appear from the pilgrimage routes in all the glory of their complex forms (the Church of the Grave of Our Lady, the Ascension, the chapel of the Assumption, the East Gate, the West Gate, the bridge over the Cedron, the Bridge of the Angels).

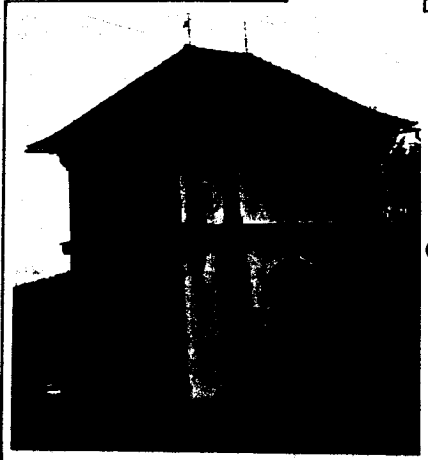
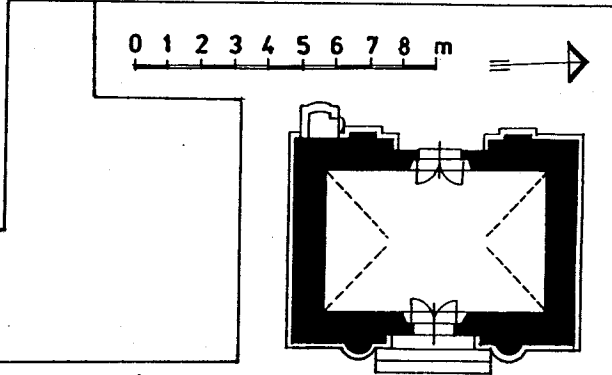
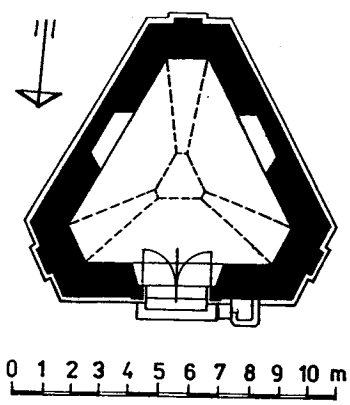
The chapels situated by the park avenues fulfil the roles of garden pavilions. They exhibit a high degree of artistic value, originality of architectural form, and a care for detail displaying

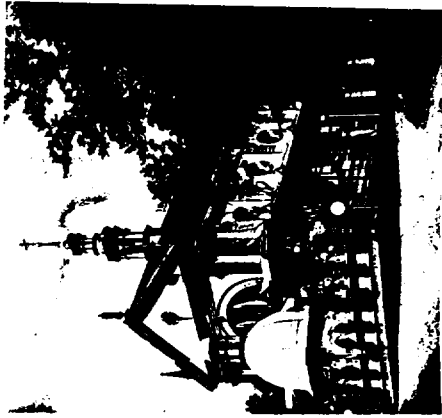


ADEK [1754], fot. J. Witaliński  
LL [1754] (photo J. Witaliński)



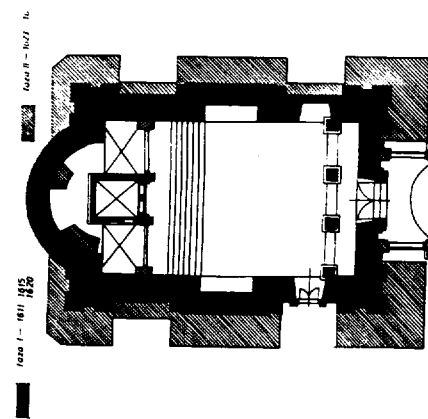
ANNASZ [1609], fot. A. Mitkowska  
ANNAS [1609] (photo A. Mitkowska)





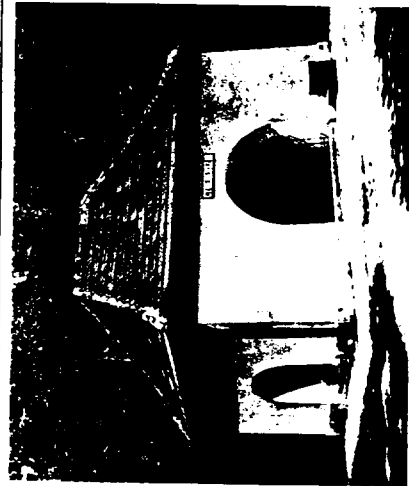
GRÓB MATKI BOSKIEJ fot. Z. Sieraczyński

[1611, 1615-1620, 1623-1630]. GRAVE OF OUR LADY



[1611, 1615-1620, 1623-1630] (photo Z. Sieraczyński)

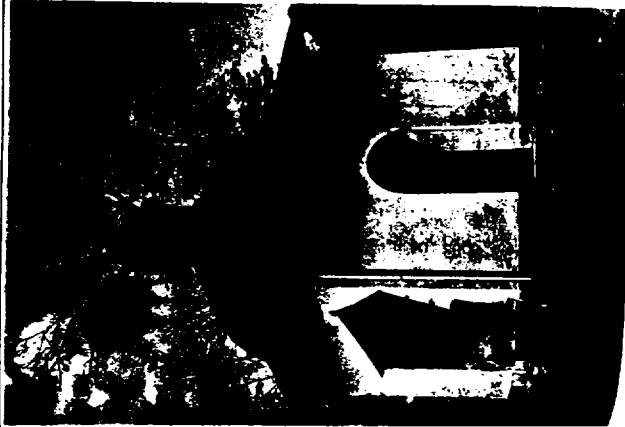
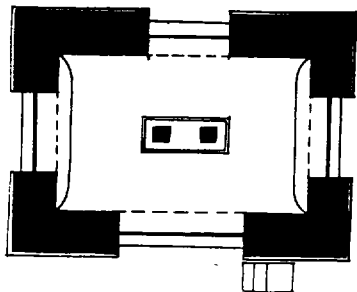
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CYRENEUSZ [-1632], fot. A. Mitkowska

THE CYRENE [c. 1632] (photo A. Mitkowska)

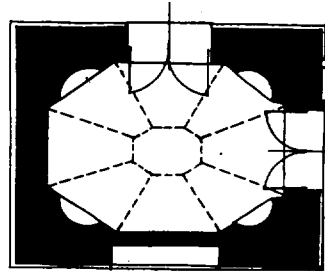
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POJMANIE [1609], fot. A. Mitkowska

ARREST OF CHRIST [1609]

(photo A. Mitkowska)



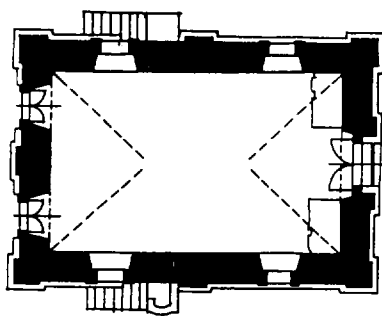
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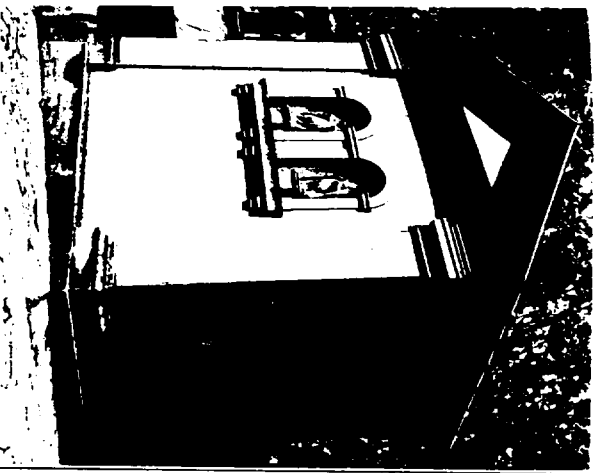
WIECZERNIK [1614-1615], fot. A. Mitkowska

THE LAST SUPPER [1614-1615]

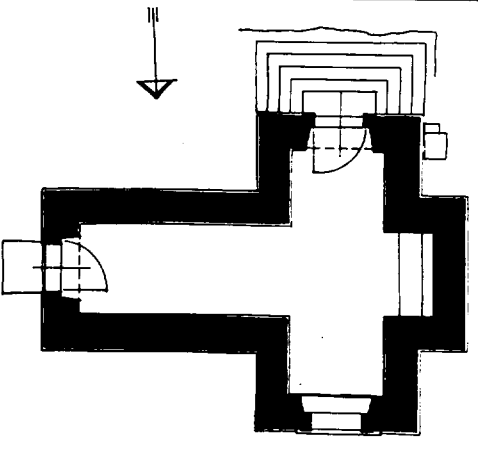
(photo A. Mitkowska)



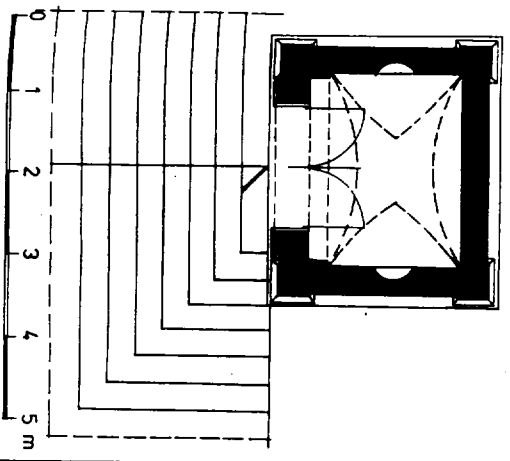
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WYBIEGANIE KRZYŻA [1614 (1830)] (photo A. Mitkowska)  
 fot. A. Mitkowska



0 1 2 3 4 5 6 m



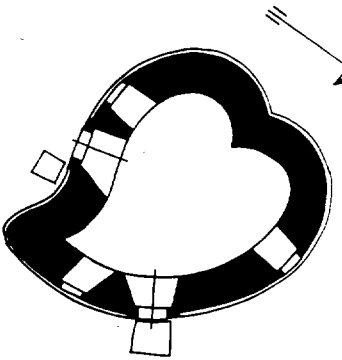
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NAMASZCZENIE [1754 (1935)], fot. A. Mitkowska  
 THE ANNOINTMENT [1754 (1935)]

(photo A. Mitkowska)



SERCE MARII [1615], fot. Z. Sieraczynski  
 THE HEART OF MARY [1615]

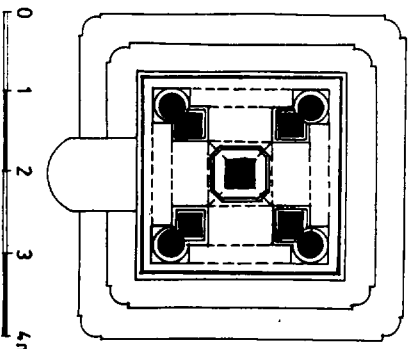


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(photo Z. Sieraczynski)

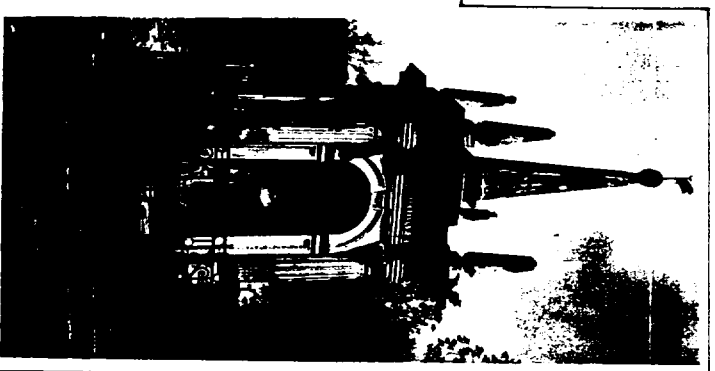


KATALOG KAPLIC - arkusz 3 (opr. A. Mitkowska, A. Zachariasz)

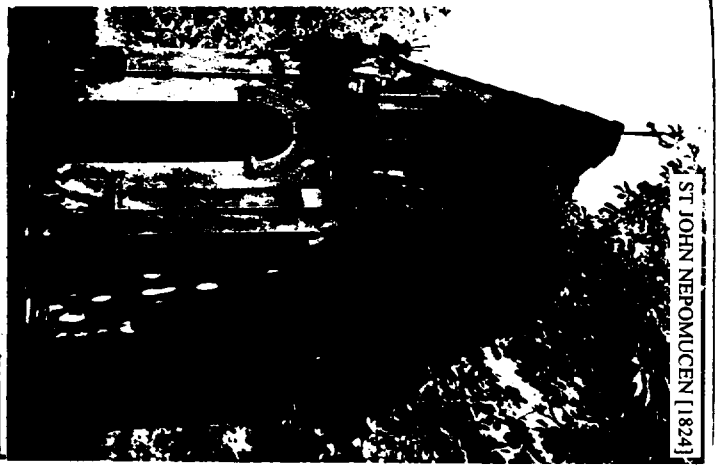


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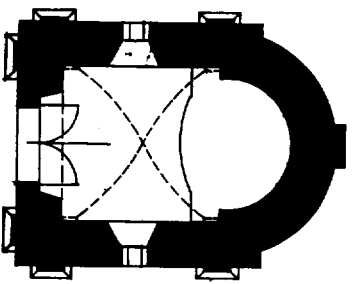
SW WERONIKA [- 1632 (1926)], fot. A. Mitkowska ST. VERONICA [- 1632 (1926)]



CATALOGUE OF CHAPELS - PLATE III (A. Mitkowska, A. Zachariasz)



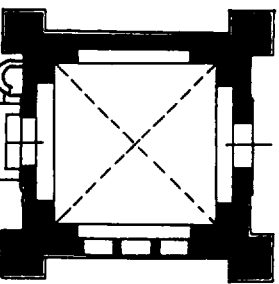
ST JOHN NEPOMUCEN [1824]



(photo A. Mitkowska)



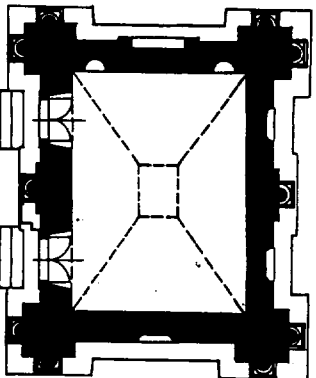
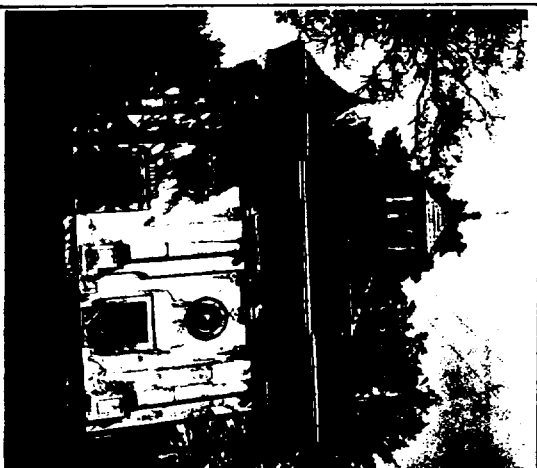
SW. JAN NEPOMUCEN [1824],  
for: A. Mitkowska



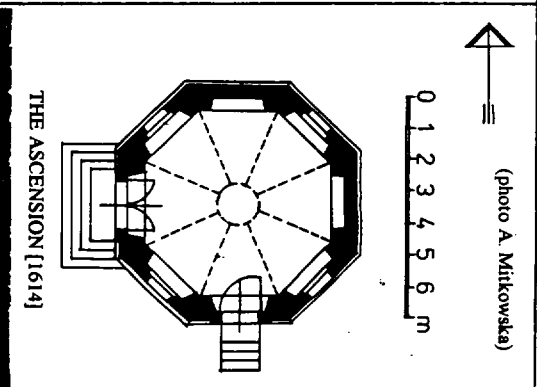
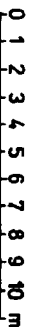
BRAMA WSCHODNIA [1623],  
for: Z. Sieraczyński  
EAST GATE [1623]  
(photo Z. Sieraczyński)



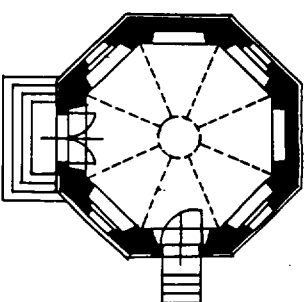
CATALOGUE OF CHAPELS - PLATE IV (A. Mitkowska, A. Zachariasz)  
KATALOG KAPLIC - arkusz 4 (opr. A. Mitkowska, A. Zachariasz)



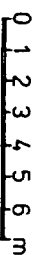
HEROD [1609], for: A. Mitkowska  
HEROD [1609] (photo A. Mitkowska)



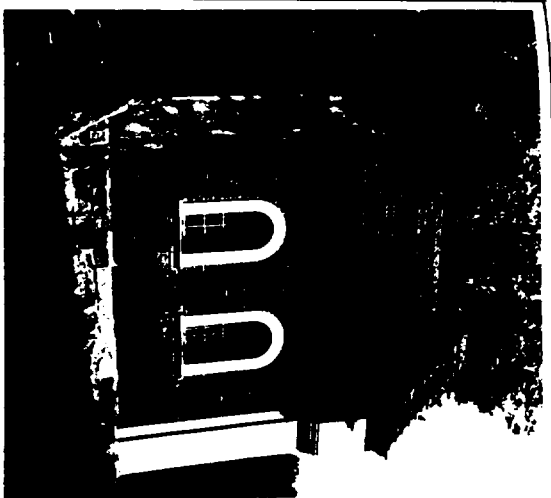
(photo A. Mitkowska)



THE ASCENSION [1614]

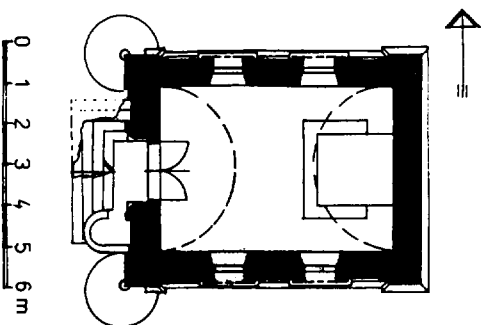


WNIĘBOWSTĄPIENIE [1614],  
for: A. Mitkowska



POGRZEB MATKI BOSKIEJ V [1632 (1886-1887)], for A. Mirkowska

THE FUNERAL OF OUR LADY V [1632 (1886-1887)]



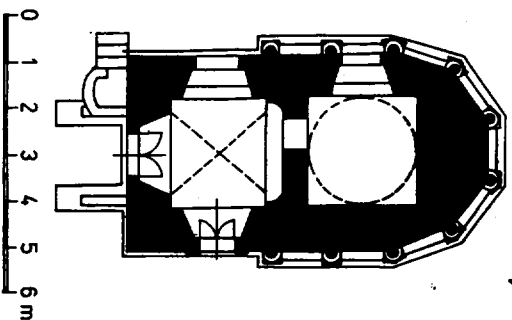
(photo A. Mirkowska)



GRÓB CHRZYSTUSA [1605-1609], for Z. Sieraczyński

THE HOLY SEPULCHRE [1605-1609]

(photo Z. Sieraczyński)



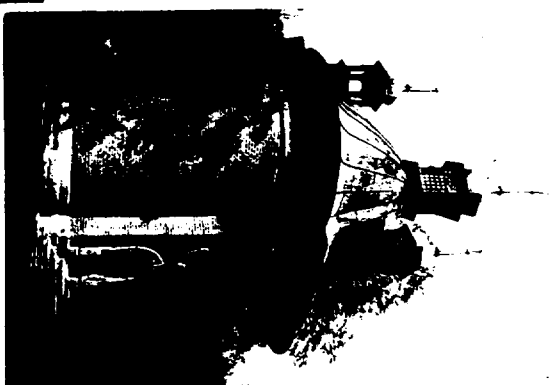
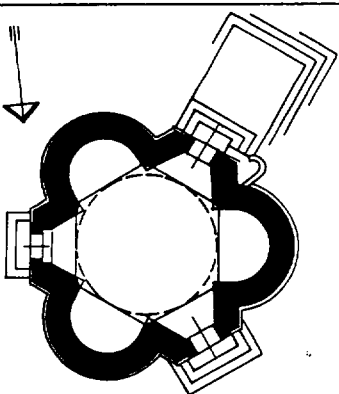
CATALOGUE OF CHAPELS - PLATE V (A. Mirkowska, A. Zacharasz)

KATALOG KAPLIC - arkusz 5 (opr. A. Mirkowska, A. Zacharasz)



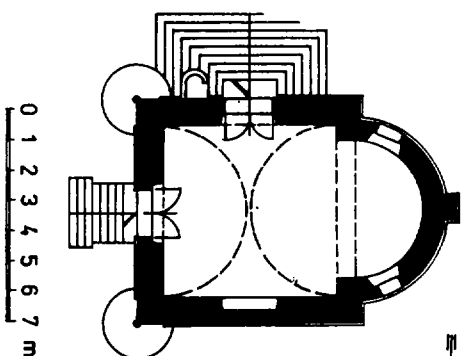
DOMEK MATKI BOSKIEJ [1612-1614], for Z. Sieraczyński (photo Z. Sieraczyński)

THE HOUSE OF OUR LADY [1612-1614]



ŚW. RAFAŁ [1616-1617], for A. Mirkowska

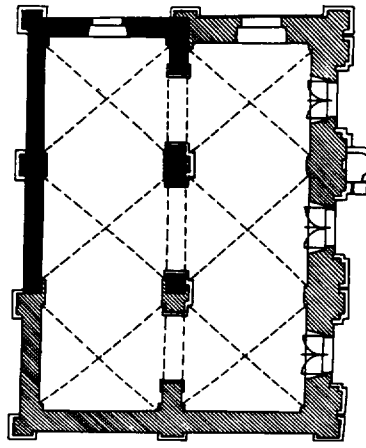
ST RAPHAEL [1616-1617] (photo A. Mirkowska)





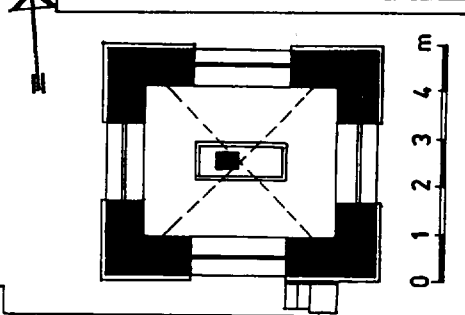
UKRZYŻOWANIE [1600-1601, 1623], fot. A. Mitkowska  
 THE CRUCIFIXION [1600-1601] (photo A. Mitkowska)

fazja 1 /1600-1601/    fazja 2 /1623/

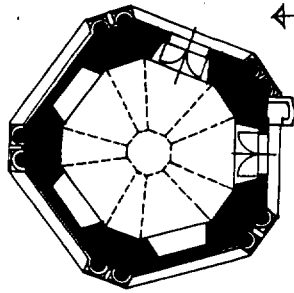
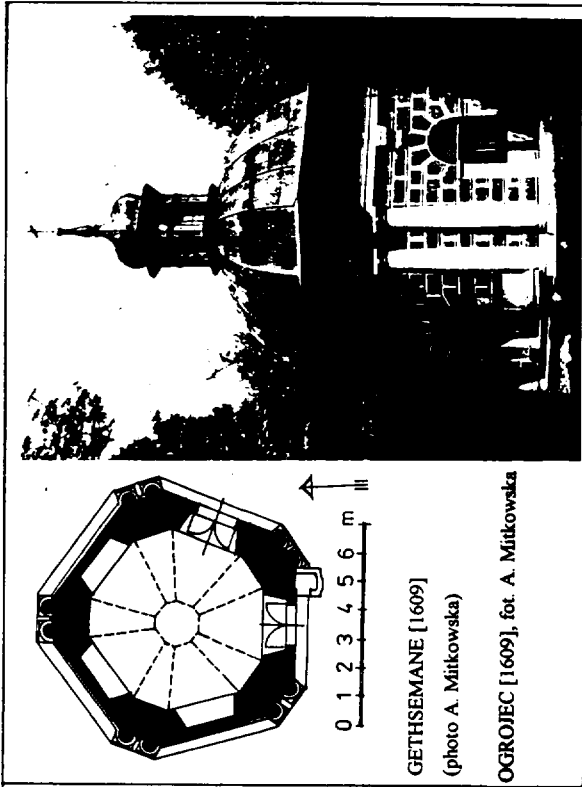


0 1 2 3 4 5 6 7 8 9 m

I UPADEK [-1632], fot. A. Mitkowska  
 THE FIRST FALL OF CHRIST [c. 1632]  
 (photo A. Mitkowska)

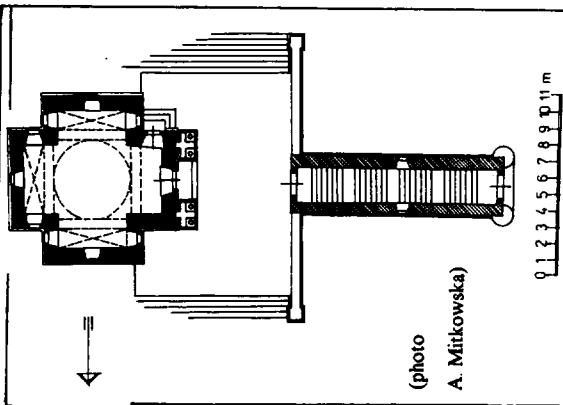


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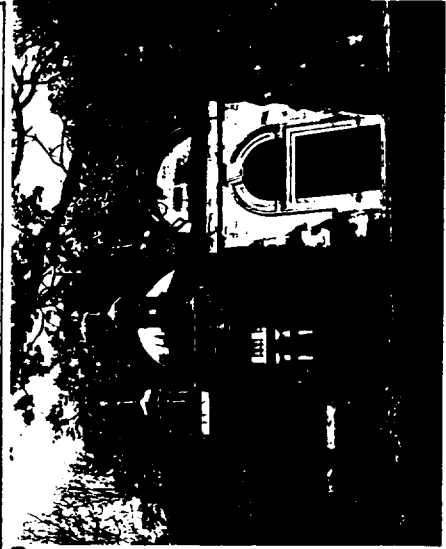
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GETHESEMANE [1609]  
 (photo A. Mitkowska)  
 OGROJEC [1609], fot. A. Mitkowska



(photo  
 A. Mitkowska)

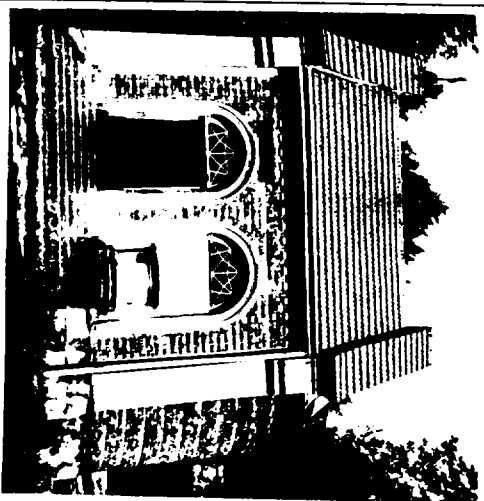
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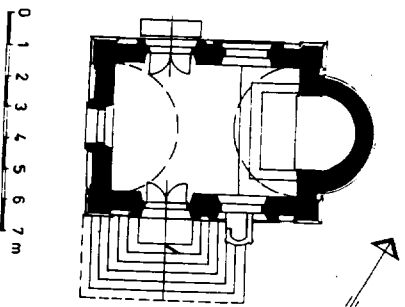
RATUSZ PILATA [1605-1609, 1630], fot. A. Mitkowska

THE COURT OF PILATE [1605-1609, 1630]





PLACZĄCE NIEMIASTY [1782 (1902)], fot. A. Mitkowska  
THE WEeping WOMEN [1782 (1902)] (photo A. Mitkowska)

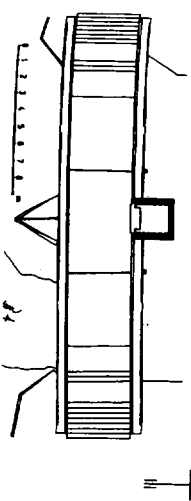
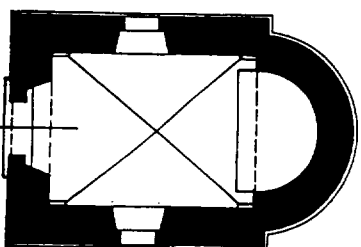


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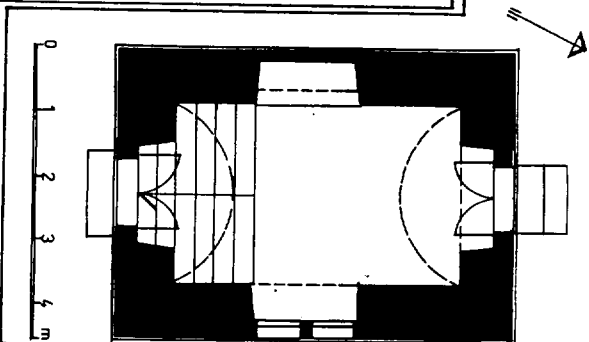
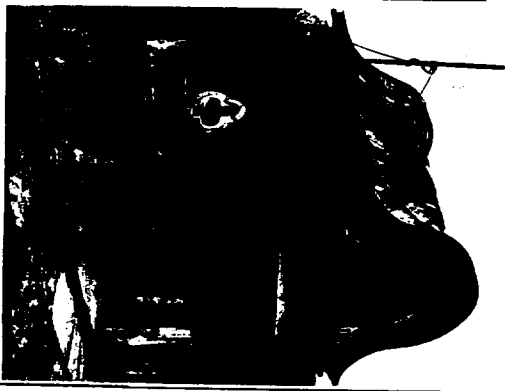


NAMASZCZENIE [1754 (1935)], fot. A. Mitkowska  
THE ANNOINTING [1754 (1935)]  
(photo A. Mitkowska)

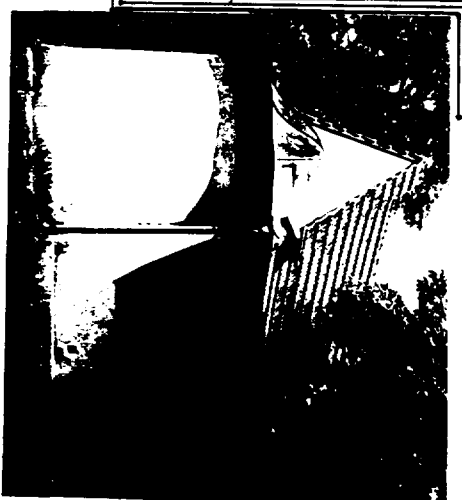
0 1 2 3 4 5 m



MOST NA CEDRONIE [1612, 1622 (1793-1833)], fot. A. Mitkowska  
THE BRIDGE OVER THE CEDRON [1612, 1622 (1793-1833)] (photo A. Mitkowska)



0 1 2 3 4 m



POGRZEB MATKI BOSKIEJ IV [1632 (1793-1833)], fot. A. Mitkowska  
THE FUNERAL OF OUR LADY [1632 (1793-1833)] (photo A. Mitkowska)

the formal charm of Mannerist architecture. Above all, however, their variety of form is impressive. This results from the completely original variety of symbolic plans. There are thus at Kalwaria Zebrzydowska chapels built on an elliptical plan (the House of Caiphas), a triangular one (The House of Annas), the symbolic form of a heart (the Chapel of the Heart of the Virgin Mary). More complex forms include: a triangle linked to semicircles (the House of Our Lady), a Greek cross (the Court of Pilate), a rectangle ending in semicircular apses (the Holy Sepulcre), a pentagon (Gethsemane), a rectangle containing an octagon (the Arrest of Christ), a rectangle with projecting corners (Herod's Palace), an octagon containing a square (the Ascension), an elongated rectangle (the House of the Last Supper), a rectangle with projecting entrance (West Gate of Jerusalem), a rectangle ending in an apse on one side and on the other the corners contained in conical buttresses (Chapel of St Raphael), and a square with four pilasters in the corners (East Gate of Jerusalem).

The elevations of these chapels are equally varied, and are enriched with especially fine and well-executed detail. The variety of materials and techniques is also worthy of note. The basic building material here is broken stone mixed with brick without rendering, cut stone (details), and rendered and plastered brick. The roof covering is of copper or zinc sheet, or ceramic roof tiles. The manner of combining the elevation and details confirm an origin of the architectural conception of Kalwaria Zebrzydowska in the Netherlands (Flandria). Here horizontal divisions are gained by the use of dados and very wide entablatures (the Court of Pilate, the House of Our Lady, the Chapel of the Heart of the Virgin Mary, Ascension, St Raphael), but also vertical divisions obtained by the use of half-columns and pilasters (the Holy Sepulcre, Gethsemane, the Houses of Annas, Caiphas, the Palace of Herod, the House of the Last Supper, the West Gate of Jerusalem). The elevations contain elements of the Tuscan, Ionic and Composite architectural orders, and are enlivened with rusticated wall faces, and rusticated surrounds to windows, doors and projections of the facade. In some cases horizontal bands of cut stones appear in brick walls. The windows are usually small, of various shape, often circular or oval. There are also examples of "strapwork" ornament, blind arcades of columns, emblems, and cone- or acorn-shaped pendants. An interesting element are the external stone, or sometimes wooden, pulpits projecting from the facades of the chapels, protected by ridged roofs. A fascinating aspect of the chapels of Kalwaria Zebrzydowska is the range of rich, but at the same time subtle colours. This is achieved through the variety of materials used and also the use of specially coloured rendering. The interiors of the chapels contrast in the simplicity of their furnishings with the exterior. Attention is caught by the varying shapes of the domes richly decorated with stucco (the Court of Pilate, Gethsemane, the Arrest, Ascension, the Holy Sepulcre, the House of Caiphas, the House of the Last Supper) and the polychrome decoration of the vaulting (the Third Fall, the Crucifixion). The walls of many chapels contain special stone blocks with the inscription '*Terra Sancta*' within which are set samples of soil from Jerusalem.

Two other structures within the Calvary Park have a special significance. These are the large churches: the Grave of Our Lady and the Crucifixion. These are characterised by a high artistic quality and originality of form. The church of the Grave of Our Lady is built wholly of broken stone with the use of stone blocks for details and for the construction of a strong batter at the base of the wall supporting the whole building, (made necessary due to the underlying subsoil conditions). The building has a rectangular plan with an apse for the altar at the east end and an entrance porch at the west. It is a unique example for the region and period of a two-level church (the lower floor the Grave of Our Lady, the upper, the Ascension). The interior is roofed with a groined vault, the external elevation exhibits Ionian and Composite orders. The whole building is covered with a saddleback roof with a slim steeple in the centre.

The structure has stylistic traits closer to early Baroque than Mannerism and with reference to the artistic tendencies of the Italian Renaissance and Baroque.

The Church of the Crucifixion, built in two stages, was constructed of mixed materials, including broken stone, brick and stone blocks. It has an elongated rectangular plan with a two-part interior with compound vaulting and covered by a saddleback roof with a steeple. The building is nobly proportioned with a tripartite facade with three entrances and four projections. Double Tuscan pilasters carry a wide entablature, decorated with friezes with many symbolic emblems. The church was originally erected according to the design of the church of the Calvary in Jerusalem. In style the structure is early Baroque, and architectural historians have noted similarities with the church of Sts Peter and Paul in Cracow.

The Church of the Our Lady of the Angels and the Bernardine Monastery; the majestic form of the architectural complex created by the pilgrimage church and monastery of the Bernardine Fathers is formally and in terms of symbolic content the dominant factor in the *cultural landscape of Kalwaria Zebrzydowska*. It is characterised by the typical early Baroque trait of skillfully linking the structures with the natural relief of the terrain. It is located high up on the forested slopes of Żar mountain, and is visible from a considerable distance (even up to a dozen or so kilometres) and also from the Calvary park (optical connections). The central part of the complex is formed by the church of Our Lady of the Angels. This has an unaisled nave with an elongated presbytery closed by the main altar of the choir of the monastery (barrel-vaulting with deep lunettes). On the south side it is extended by three self-contained chapels with domed roofs, it is the cupolas of these chapels together with the towers of the church which form the characteristic profile of the structure. The whole church is covered by a saddleback roof. The richly sculptured decoration and the excellent relative proportions of all the elements can be admired from the slopes of Mount Żar and from the courtyard. The two-storey three-axis facade, surmounted by two towers with Baroque roofs with a triangular pediment between them, is characterised by the refined and harmonic proportions of an early Baroque church. In front of the facade of the Church is a squarish courtyard, surrounded by a wall bearing stone figures and also a row of confessional boxes (an arcade opening onto the courtyard). On the north side of the church is the monastic complex with two internal courtyards (cloisters), and in front of part of the monastery lies the small gardens of the monastery lodgings. On the south side of the complex are the well-preserved defensive walls and bastions of Manneristic form and architectural detail, on the west side the huge courtyard is enclosed with defensive walls and the overnight accommodation for the pilgrims.

The oldest part of the church was constructed in the beginning of the 17th century by Jan Maria Bernardoni and Paul Baudarth (presbyterium). It was rebuilt in the 17th and 18th centuries and links characteristics of Mannerism, early Baroque and developed Baroque with clear influences from both Flandria and northern Italy. The church was built of broken stone, with details of cut stone and brick, with rendered and plastered walls and a roof covering of copper sheet and tile. The monastic buildings were rebuilt in the 18th and 19th century. Traces of construction of the beginning of the 17th century still survive in the parts attached to the church, but the parts built later however retained the original compositional concepts, and thus the complex as a whole retains a formal unity. The monastic buildings have a three-storey facade with five projections, and topped by the original lunette cornices (Italian influence). In the oldest part there are visible traces of the defensive character of the complex (the bastions recalling the traditions of 16th century Italian castles), and in architectural details reflecting the Italian Renaissance and Flemish Mannerism.

The Church Fittings are to a great degree Baroque, with richly-decorated altars. The architectural details include the "strapwork" decoration so characteristic of Kalwaria Zebrzydowska. The monastic choir requires special attention, with richly-decorated choir

stalls. The chapel of Our Lady of Kalwaria was constructed in the second half of the seventeenth century. It contains the miraculous painting of Our Lady of Kalwaria, which is the special focus of attention of pilgrims. The chapel is built entirely of cut stone, and has an elongated octagonal plan, and the roof has the form of an elegant cupola topped by a lantern with beautiful stucco ornament, and in architectural form characterised by the dynamism of the developed baroque. The architectural composition recalls the stylistic tendencies of the Cracow Baroque.

There are a number of residential buildings within the *cultural landscape of Kalwaria Zebrzydowska* which add architectural variety to the area. These houses are free-standing and often lie alongside the park avenues, and are mainly located in the region of the hamlet of Bugaj, in Brody (including on the slopes of Łanckorońska Mountain), near the bridge over the Cedron and in the vicinity of the Chapel of the House of Caiphas and the West Gate, and also in the region of the row of chapels of the Assumption of Our Lady. They date to the 18th and 19th centuries, but in part they have been built in recent decades. They have cultivated a specific architectonic form (local regionalism). They are for the most part wooden buildings (the newer ones are of brick), one story buildings with attics (more rarely two-storied), with entrance verandahs. They are built on the plan of an elongated rectangle, covered by a saddleback (sometimes half-hipped), covered with tiles, shingles, roofing felt, or corrugated metal sheet. The elevations are characterised by sill-walls, weather-boarding of the walls and modest architectural detail in wood. Near the houses there are usually single-storey wooden farmyard buildings with saddleback roofs.

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An inseparable element of the *planned cultural landscape of Kalwaria Zebrzydowska* is formed by the traditional re-enactment of the Passion (the Calvary Mystery) and other events, which take place several times a year. These have always been the *raison d'être* for the whole landscape composition. Apart from their obvious religious content, they form a specific formal-aesthetic element of the landscape. The actors and spectators of the Mysteries crowd into the *park avenues*, churches and chapels become an additional compositional element of the landscape, colourful and varied, but at the same time integrally-related to the scenery of the Calvary. The actors in the Mysteries, dressed in historical costumes form an extension of the architectural forms of particular chapels, and are also a living connection with the natural environment of the chapels.

## **b) History of the Complex**

The terrain of the composed cultural landscape of Kalwaria Zebrzydowska is within the medieval castellany (administrative area) of Cracow and traditions of settlement here go back at least to the 13th and 14th centuries. It was only with the foundation of the Calvary establishment that the growth of the town of Kalwaria Zebrzydowska increased. The first work on the building of the Calvary was begun in 1600 by its founder, the vojevode of Cracow, Mikolaj Zebrzydowski. He built the Chapel of the Crucifixion on the slopes of Żar Mountain, which, together with a small hermitage was to become his own private place for contemplation. Very quickly however, through the persuasion of the Bernardines Tomasz Bucki and Ludwig Boguski, he enlarged his original plans to include the creation of an extensive landscape complex with many chapels, linked in form and theme to the traditions of those in Jerusalem. This complex was envisaged as one which would serve not only the local inhabitants, but also those of other areas of Poland and neighbouring countries (Moravia, Hungary, Germany).

A decisive moment in the creation of the landscape came in 1604 when Mikołaj Zebrzydowski came across the work of Christian Adrychomius which gave precise information allowing the creation of a copy in the landscape of the Jerusalem of the time of Christ. The task of laying-out in the local landscape the complex layout of the replica of Jerusalem was undertaken in 1604 by Feliks Żebrowski, an eminent mathematician, astronomer, philosopher and surveyor. He utilised a fascinating system of measurement to do this (division of the streets of Jerusalem into characteristic segments allowing them to be inserted into local topography). This allowed the achievement in the local topography (which while similar, differed in detail from that of the original) of an agreement in symbolic layout of the Calvary foundation with the original plan of Jerusalem, and the logical combination of the received topographical layout of the area with the topographical form of the original (a visible effect of "topographical logic"). This layout has survived in unchanged form until today.

The topography of the area chosen for the realisation of the Zebrzydowski foundation (for example the number of hills, and their mutual arrangement, and also the plan of the rivers) shows some general similarities with the general layout of the natural landscape at Jerusalem. Thus the Lackorońska Mountain at Kalwaria Zebrzydowska corresponds to the Mount of Olives, Golgotha (Calvary) is Żar Mountain, and the mounts of Sion and Moriah are two small hills within the road network at Kalwaria. A certain amount of difference from the original is visible in the relative differences in height of the various hills (giving the complex a particularly attractive formal effect), the absolute values are also different (Kalwaria at about 400m above sea-level, Jerusalem 700 m above sea-level). The area between the Żar and Lanckorońska mountains is also twice that of Jerusalem.

Utilising the described similarities of the form of the landscape with that of Jerusalem, at Kalwaria Zebrzydowska, chapels representing characteristic places of the "Holy City" are located according to the proportions of the measurements given by Adrychomius. Although there are a few slight differences in the distances between particular stations caused by topographical limitations, if we compare the details of the Route of the Taking of Christ and the Way of the Cross at Kalwaria Zebrzydowska with the plan of Jerusalem of Adrychomius, we can see that there is a considerable degree of agreement between this map and the layout of both Routes (seen in isolation from each other) on the hills of Kalwaria Zebrzydowska. A considerable quantity of the plan of Jerusalem between these two routes has however been omitted as having elements unimportant to the rituals related to pilgrimage, for example the chess-board urban plan of the interior of the city has been reduced or omitted in the specific topographical situation at Kalwaria Zebrzydowska (this operation has been achieved by drawing the two routes together, around a pivot of rotation at Gethsemene).

The sites chosen for each of the chapels were marked in the field (at first with a cross) and linked by field roads or ducts felled through the thick natural forest. Just after the layout of the Calvary routes (of "Jerusalem"), the building of several structures was begun in the realisation of a composite plan of action. This was of course a long-term project, but it can be stated that the main period of construction of the spatial composition was relatively short since it was in essence complete by 1632. The chapels were built mainly under the patronage of Mikołaj Zebrzydowski (1600-1620) and the royal swordbearer Jan Zebrzydowski (1620-1641). In 1632 the building of the wall (now no longer in existence) running northwards from the East Gate was undertaken, this suggests a desire to represent in the landscape at Kalwaria Zebrzydowska the urban plan of Jerusalem. In the same year Jan Zebrzydowski added to the existing layout the system of routes connected with the life of Our Lady with ten chapels, which completed and closed off the northeast and south east parts of the landscape composition.

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The construction of separate stations (chapels) of the whole landscape complex was begun in 1605. This was successfully carried-out by the goldsmith of Mikołaj Zebrzydowski, the Belgian Paul Baudarth, the son of an Antwerp architect. It is to him that the architecture of Kalwaria Zebrzydowska owes its highest artistic achievements recalling the traits of Netherlandish Mannerist architecture. Most of the chapels and churches of the pilgrimage park were designed by Baudarth. In effect, their construction was completed by 1632, and for the greater part they were finished by about 1620. In the course of the eighteenth and nineteenth centuries, only four of the last of the chapels belonging to the whole pilgrimage programme were constructed (the Third Fall of Christ 1754, the Weeping Women 1782, St John Nepomucen 1824 and the Chapel of the Angel 1836). In 1907 a new Bridge of the Angels was constructed according to the design of Kamil Żarnowski in the place of the earlier one.

The ruins of the medieval castles on two opposing hills above the Calvary complex (the remains of the walls of the castle on Lanckorońska Mountain, and the oval walls and earthworks of the castle (called 'Zamczysko') on the summit of Żar Mountain) comprise a supplement to the landscape composition. Both castles had their beginnings in the 14th century, the first destruction of the Lanckorońska castle occurred in the middle of the 17th century in the period of the Swedish invasions, and it was finally ruined in 1772 (during the attack of the Russian army during the Confederation of the Bar)

The building of the Church of Our Lady of the Angels and the Bernardine monastery was begun in 1604. At first the builders were guided by the Italian architect Jan Maria Bernardoni, soon however, being busy with the realisation of the construction of the church of Sts Peter and Paul in Cracow, he stopped work at Kalwaria Zebrzydowska. He left however the plans for the building and the foundations were already laid, the architect thus left his mark on the existing fabric of the monastery (which is evidenced by the similarity in plan of the monastery to 16th century Italian castles and the clearly-visible characteristics of the Italian Renaissance in the architectural details). In 1605 Paul Baudarth took over the work abandoned by Bernardoni. By 1609 he had built the monastic church (which forms the presbyterium of the present church). At the same time the monastic buildings - also about half the size of that existing today - were constructed. The church was consecrated on 4th of October 1609 and it was given to the Bernardines.

In 1654-56 the monastery was enlarged considerably on the north side, achieving the form of a magnate's castle of the Baroque period. The pilgrim church was also enlarged on the south by the addition (1658-1667) of a chapel in developed Baroque style to house the miraculous painting of Our Lady. The founder of both projects was Michał Zebrzydowski. In the same period (mid seventeenth century) a courtyard surrounded by a cloister and intended for the use of pilgrims was added to the church. At the end of the seventeenth century the church was extended to its present dimensions. This was the foundation of Magdalena Czartoryska (the wife of Karol Czartoryski, the inheritor of the Zebrzydowska estate), who cared for the needs of Kalwaria between 1668 and 1702. The work took rather a long time and involved the overcoming of a number of technical problems, for example the strengthening of the incorrectly-constructed walls and towers. At the beginning of the 19th century the monastery was enlarged once more, with the addition of a second floor. In the middle of the nineteenth century the existing narrow stairs leading to the main entrance in the facade of the church were replaced by wider ones.

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From the very beginnings of its existence, the landscape sanctuary of Kalwaria has achieved great popularity among the local people and the populations of neighbouring countries. It was visited by the common people as well as representatives of the magnates, royal families, and the higher hierarchy of the Church. It was for the accomodation of these pilgrims that in 1617-20 Mikołaj Zebrzydowski founded the town below the monastery. The town was refounded in 1640 and 1715. The inhabitants of the town have always been involved in the activities connected with the functioning of the pilgrimage centre.

The monastic chronicles and visitors books inform us of the many famous people who visited the monastery and the Calvary stations. Among them were in 1601 the papal nuncio Klaudiusz Rangoni and the bishop of Cracow Bernard Maciejowski (later primate of Poland), in 1614 Adam, duke of Cieszyn with his entire court, and also in the same year archbishop cardinal Ostrzychomska, Forgars - from Hungary and Adol ab Ateur a Hungarian magnate. In 1623 prince Władysław Waza, brother of king Władysław II visited the complex. In 1640 Ferene Wesselini a Hungarian magnate, in 1641 prince Władysław Ostrogowski-Zasławski; in 1642 countesses Csaki and Polocsay from Hungary, in 1647 prince Jeremi Wiśniowiecki. In the eighteenth century famous vistors included: in 1770 duke Karol Radziwiłł with the generals of the Confederation of the Bar, in 1772 Józef Hapsburg, later emperor Józef II. In 1817 Franciszek I the emperor of Austria and his wife Karolina, in 1887 the bishop of Galicia; in the years 1918-1939 bishops of Cracow, general Józef Haler and general Władysław Sikorski. In 1946 cardinal Adam Sapieha, in 1964 cardinal Stefan Wyszyński, primate of Poland, in 1979 Pope John Paul II (Karol Wojtyła), in 1995 Lech Wałęsa, president of the Republic of Poland and Nobel Peace Prize winner.

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In 1617 when Mikołaj Zebrzydowski founded the town at the foot of Żar Mountain, the inhabitants were rented part of the lands of the monastery which it received from its founder. At first these lands were not built-up, but soon (at the end of the 17th century) the inhabitants of Kalwaria began to penetrate the Calvary park with pastures, and the felling of trees in monastic forests. About the middle of the 18th century with the acceptance of Józef Klemens Czartoryski (the next owner of Kalwaria) the inhabitants were allowed to build houses on the rented fields. This decision gave rise to the process of settlement within the park, and the composition became enriched by an additional element in the form of houses, along certain segments of the park avenues.

An additional architectural element of the whole complex is formed by the palace and gardens (now the new buildings of the Higher Theological Seminarium of the Bernardines). It adjoins the early Baroque facade of the main church with the avenues providing a dignified approach, and also has an excellent situation on the slopes of the mountain. This together with the topography of the area makes this an ideal point for panoramic views.

In the first decades of the existence of the Calvary foundation (1600-1710), the area of the palace and gardens were used by the Bernardines for administrative and farmbuildings, and monastic gardens. At the beginning of the eighteenth century the Czartoryski family had a residential palace built near the pilgrim church. After a century of existence (that is about the middle of the 19th century) the palace and park suffered considerable devastation. A little later in 1898 the outbuildings of the destroyed palace burnt down. After the Second World War - in the land reforms - the plot on which the palace had stood, together with the surviving outbuildings passed into the posession of the state. In 1983 work was begun on building in the place of the former palace the buildings of the Theological college, the use of which was begun a few years later (see Chapter 4.c).

The former palace was erected on a specially-created terrace and behind a gatehouse the body of which was flanked with projecting bastions. The palace had a rectangular plan. Unfortunately we have no information on the facade (west elevation) of the palace. It is however known that the east elevation, facing the garden had an axial layout. The central projection of the facade had a semicircular pediment, the corners were embraced by projecting towers. The ends of the building were finished with projecting towers, giving the structure a defensive character. A wall between the palace and the garden had a gate in it and towers at the corners. On the lower terrace a garden was laid out in a quartered plan (Italian style *all'italiana*), the axis of which was slightly deflected from that of the palace itself. Further portions of the plot were used as the monastic orchards, there were also a number of farm buildings here. The palace and gardens are characterised by a certain degree of stylistic outdatedness, which is especially interesting, as individual Calvary chapels and the planning of the pilgrim park are distinguished by forms which in their time were precursors of later developments.

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In 1777 the superior of the monastery Prokop Wainfels planted trees along the avenues in order to mark them off in a permanent manner from the adjacent farmlands. In 1888 another new linear element appeared in the landscape of the complex in the form of the railway. It was set into the deep gullies which cut across the area of the Calvary. As a result of this it became a further element enriching the whole landscape. In 1905 there was undertaken a large-scale scheme for the paving of the damp areas of the park avenues with broken stone.

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From the point of view of the natural environment (which mainly concerns the trees of the forested areas) one may state that the area of the Calvary park was affected by the trend, visible all over Europe, towards deforestation. This concerns the mutation of forest areas into cultivated fields. This situation had developed at the beginning of the existence of the Manneristic park. Later the area was gradually (see the view of 1806) reforested, mainly for aesthetic reasons. Within the park, these reforested areas are relatively old (about 200 years) and thus very valuable and taking on a semi-natural character.

As a result of climatic change which may have an effect on the natural environment, one may observe that over many years the area (in common with much of the rest of the world) is being affected by global warming. This may lead to changes in the species of plants occurring here. At the same time one may note the gradual improvement of the quality of the air, which is directly related to the cessation of operation a few years ago of the industrial complex at Skawina (aluminium production) to the northeast of Kalwaria.

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The rituals associated with the park stations of the Cross were created in the first years of the existence of the foundation (that is before the construction of the chapels). The first to appear was the processionary mass celebrating the Way of the Arrest of Christ and the Way of the Cross. They were accompanied by specially-composed hymns. In 1613 Mikołaj Zebrzydowski obtained a document from the bishop of Cracow, Piotr Tylicki to create an organization (brotherhood) the function of which was to arrange the solemn processions in Kalwaria Zebrzydowska.



The solemn celebrations of the Passion which have the character of a dramatic reconstruction of the events of the Passion have a separate history. The first to take place concerned Good Friday. In these dramas amateur actors took on the roles of Christ, the Apostles, and other characters from the gospels. At the end of the 18th century these events were spread over two days. On the Thursday there was the ceremony of the washing of the disciples' feet (in Church), after which the procession passed along the Avenues (from the Chapel of the Arrest of Christ to the House of Caiphas). On Good Friday the mystery play took place in consecutive chapels, from the House of Caiphas to the Church of the Crucifixion and Holy Sepulchre. In these events characters such as Christ, Simon of Cyrene and St Veronica took part. To a certain extent tradition of the mysteries weakened somewhat after the Partitions of Poland (after 1772) as a result of an order of the Austrian rulers. The traditions of the processions along the avenues were however to a large extent still carefully cultivated and passed to new generations of monks. Beginning from 1947 there was a clear revival of these traditions, mainly due to the efforts of Father Augustyn Chadam. Processional masses and the Calvary mysteries were again celebrated according to the information contained in archival sources. Since 1947, the Entry of Christ into Jerusalem has also been represented alongside the seventeenth century mysteries. The actors of the present mysteries are Bernardine monks and inhabitants of Kalwaria Zebrzydowska. Historical costumes and accessories emphasize the theatricality of the open-air representation.

Since 1613 the processional mass known as the "Way of the Suffering of Our Lady" has also been celebrated. The original, modest procession of the Funeral and Glory of Our Lady took place at the feast of the Assumption (13th and 15th August). Already by the 1630s an orchestra and a division of the army took part. Michał Zebrzydowski, the vojevode of Cracow, the third great founder of Kalwaria Zebrzydowska (1641-1667) in his will obliged his heirs to cover the costs of such processions. They took place to the accompaniment of salvos from field-guns and by torchlight. In the 18th century the processions were escorted by young girls from different areas, considerable privileges are still enjoyed by the escort of Cieszyn, dating from 1740. Since the beginning of the 20th century the events have also been enriched by escorts of men dressed in regional costume.

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## 4. STATE OF CONSERVATION

### a/ History of Protection

Traditionally, since the beginning of the existence of the complex, the Bernardines of Kalwaria have taken permanent care of the whole Calvary pilgrim park, the landscape, individual chapels and pilgrims and tourists who came to visit them. These activities have had a continuous nature - independent of the changing political situation and tendencies, and result from the traditional (beginning in the Middle Ages) role of the Franciscans as the guardians of the holy places in Palestine and Jerusalem. Traditionally also the Bernardines of Kalwaria have formed an intellectual elite of the clergy, many of them have been linked with the Jagiellonian University in Cracow, but now work as professors in the Higher Theological College in Kalwaria Zebrzydowska.

Important conservation work has taken place in several periods in the past: - in the middle of the eighteenth century (under the direction of the Guardian [superior of the monastery] Jan Polaniecki), at the beginning of the nineteenth century (Guardian Gaudenty Thynel), in the mid nineteenth century (Guardian Letus Mosler), at the end of the nineteenth century and beginning of the twentieth (Guardian Felicjan Fierek), in the first decades of the twentieth century (Guardian Stefan Podworski). This work was concerned with the safeguarding of the foundations of the chapels, replacement of roof coverings, replacement of rafters and conservation of the interiors. Most of this work (with the exception of conservation of paintings) was carried out by the monks themselves. At the same time technical improvements, such as the insertion of electric lighting (1936) and telephones, were introduced.

The Bernardines experienced a difficult period after the end of the Second World War, when the lands of the Calvary foundation were compulsorily nationalised, and became „state forests” and parts of state-owned farms, though by degrees some of the land scattered among the pilgrim routes passed from the state treasury into private hands. At the same time, efforts were made by the state to limit the activities connected with pilgrimage. The development plan for the area (about 1970) treats the avenues as „recreational and sport facilities with a value for tourism”.

At the same time however in 1981 the whole area was scheduled in the Register of Monuments, giving a legal basis for all further conservation care. At the same time however there was a disturbing tendency towards the increase in numbers of dispersed housing and also the rise of a number of new access roads to individual homesteads. As a result a number of opinions were issued by the regional conservator of monuments concerning specific cases, and in 1986 the post of Park Architect was established (functioning until 1992). At the beginning of 1992 the Town and District Council of Kalwaria Zebrzydowska appointed a local government conservator of monuments (under the meritorial control of the Provincial conservator of Monuments in Bielsko-Biała). The problem of the park avenues and the conservation of the town itself came under his jurisdiction.

In the same period work was begun on the compilation of a study (*Studium do projektu rewalorizacji 'drożek'* [study for a proposals for the revalorisation of the avenues]). This included question of conservation, beginning from an analysis and inventory, through establishing principles to concrete proposals (organization of the movement of automobiles, care of vegetation, the definition of standards and styles of buildings which will be allowed in the conservation area, see chapter 4.d, nos 5,7,9). After this, two further studies were devoted to the town itself (see chapter 4.d, nos 11 and 13). These studies led to the collection of the complete documentation concerning the study, inventorying and planning of the cultural landscape of Kalwaria Zebrzydowska. In 1991 a commission decided to return to the

Bernardines a considerable part of the land of the avenues which were still in state hands. This created better conditions for the proper care of the park. In 1994 in the new development plan, the pilgrim avenues were covered by strict conservatorial care, as a conservation zone of the landscape park. At the same time, buffer zones of the complex were defined.

## **b) Contemporary Threats**

In the past fifty years in the area of the landscape park at Kalwaria Zebrzydowska several unfavourable phenomena and difficulties have appeared. These fall into the categories of pressure on the complex due to the development of the area, natural threats and state of the natural environment, the capacity of the complex to absorb tourists, the character of the complex as a park.

### PRESSURE DUE TO DEVELOPMENT OF THE AREA

The pressure on the complex resulting from current use appears in the guise of the following phenomena: 1. The construction of housing which sporadically occurs near the boundaries of the *pilgrim park* (and until about 1980 could occur within it too). This provokes a conflict between the functions of the area, and disturbs the harmony of the natural surroundings of the pilgrimage chapels. 2. The intrusion of modern communication routes. These run to the houses mentioned above through the sacred area of the Calvary. There have also been attempts to turn the park avenues into roads for cars. 3. The forests are intensively exploited. The local carpentry industry creates a need for high quality wood. The thinning out of the forests can be observed in some places. 4. Exploitation of stone. On the slopes of Żar mountain are the remains of two quarries which for some years have been disused.

At present, due to the preparation of the conservation study and the acceptance of the conservation zones, all the above-mentioned phenomena have been brought under control and are thus ceasing to be processes threatening the complex. The breaking of the regulations concerning spatial development and the protection of monuments will result in administrative sanctions.

### NATURAL THREATS AND STATE OF THE NATURAL ENVIRONMENT

The area of the *cultural landscape of Kalwaria Zebrzydowska* is sited on hillsides and the river Cedron contains very little water. It is thus protected against floods. The risk of fire is minimal, as the buildings are well-separated. The Bernardine monastery possesses the basic firefighting equipment required by Polish norms. Sporadically there may be damage caused in the avenues by high winds (so-called „Halny”) which may be especially dangerous to elderly trees. In the case of such events, immediate action is taken to plant new trees in their place (for example the planting of chestnuts in 1997 along the palace wall). In dense forest with natural stands of trees which are characterised by greater stability, the danger of wind damage is lesser. At present certain negative effects may be observed due to chemicals commonly used in the local carpentry workshops. In addition on certain segments of the hillside one may see areas where there is the potential for erosion of the surface on dense clay subsoil (for example near the East Gate).

### CAPACITY OF THE COMPLEX TO ABSORB TOURISTS

The *pilgrim park at Kalwaria Zebrzydowska* is an interesting example of garden composition in which the size of the area and the wide avenues (but also the phenomenon of the multiplication of the lines of avenues - double, triple, and even quadruple avenues) create a park of an almost unlimited capacity. Even the most numerous gathering of pilgrims of over a million people does not exceed the capacity of the complex. The only problem arises in

connection with the capacity of the car parks, but even these are resolved by the efficient organization of traffic, by special temporary traffic wardens appointed for the purpose (see Chapter 5.f). Due to the wide avenues and the complex form of the landscape adjacent to the avenues (which hinders pedestrian access), the phenomenon of trampling of and damage to vegetation is rarely observed at Kalwaria Zebrzydowska. Due to their extent, there are no significant conflicts of interests between tourism and pilgrims in the avenues.

The present number of permanent inhabitants of the park seems to be optimal. It creates good conditions for the spontaneous control by local inhabitants in the case of acts of vandalism, which might occur in uninhabited areas. Within the boundaries of the area proposed for inclusion on the World Heritage List there are some 500 permanent inhabitants (including more than 30 monks and in the Theological College 50 clergy and 8 professors, and about 80 households of some 5 people along the avenues, mainly near Brody and Bugaj). In the buffer zone there live a further 7500 people (500 in Lanckorona, 5000 in Kalwaria Zebrzydowska and a few hamlets and individual farmsteads).

### CHARACTER OF THE COMPLEX

In the past few decades, an unawareness or ignoring the character of the complex (and Calvary foundations as a whole) as a garden has had an unfavourable effect. The vegetational content of these complexes requires constant care, carried out in accordance with the general principles tried and utilised in historic gardens, based on previously-prepared technical documentation. This should take into account the efficient use of the trees and be prepared in accordance with the specific characteristics and properties of historic pilgrimage parks (Calvary parks). Thus Kalwaria Zebrzydowska should be under the care of an expert gardener (forester). Since 1991 a forester has been employed in the monastery forests, but it seems that the trees in the whole park should be under constant expert care. In recent years there have been falls of individual trees in the avenues, and an ageing of the trees in the park, and as a result a threat to the safety of people and architectural structures. In accordance with the suggestions of the studies undertaken recently (see Chapter 4.d) the monastery intends to begin necessary plantings of trees along the avenues. As is the case in many historic gardens, there are certain signals of conflicts between vegetation and architectural structures. This appears in the obscuring of certain architectural masses by vegetation, or by their being shaded by trees etc. This causes increased dampness of the walls. Cases have been noted of the cracking of foundations and walls by tree roots (for example the Chapel of the Third Fall of Christ).

### **c) Present State of Conservation**

In the case of the *pilgrimage park of Kalwaria Zebrzydowska*, one cannot cite a percentage figure of completed conservation work. The extent of the park and the number of chapels in it, as well as the necessity of constant care for the vegetation of the park means that the complex constantly needs conservation work of one kind or another, and also periodic returning to tasks previously done. At present the entire complex is in a good state. This is the result of conservation work carried out here without break since the eighteenth century (see Chapter 4.a). The range of most urgent work required at present is given in Chapter 5.d. Among the conservation initiatives introduced in recent years we should mention:

1. The construction of the Theological College in the place of the former palace of the Czartoryskis. The direct impulse for this investment was the dramatic situation resulting from the location here of a breeding station for livestock. In a short time, in 1982 the necessary studies were undertaken. These included archaeological work, historical-compositional work with recommendations for conservation, landscape and panoramic studies with design recommendations (see Chapter 4.d.) which preceded the design work (Janusz Bogdanowski,

Aleksander Bohm, Bogusław Bragieli). Building work was begun in 1985. The structure - with regard to the aesthetic effect of its design and the perfection of its amalgamation with the historic surrounds, the good workmanship of its construction, and also the preceding of the whole project by a conservation study - forms a model example of recomposition of the cultural landscape.

2. As a continuation of the work on the building of the seminary, work was undertaken in the monastery in order to replace the surface of the pilgrim courtyard in front of the Bernardine church (design 1989/90, completed in 1992). To a large extent, sandstone was used, as it is a material characteristic of Kalwaria Zebrzydowska. The basic compositional principle adopted was to retain as much as possible the natural surface relief of the area, while forming a connection (transitional zone) between the natural character of the avenues and the monumental formalism of the early Baroque facade of the Bernardine church. As a supplement to this project, in 1995 a design was prepared for the resurfacing of the so-called 'Paradise Square' in front of the facade of the main church.

3. An important series of activities (until 1996) concerned the conservation of the whole of the internal fittings of the Bernardine church, and also in several chapels (St Raphael, Last Supper, House of Our Lady, the Third Fall - work still continuing). The upper part of the Bridge of the Angel has been reconstructed as it was in a bad state of repair (destruction of the building material).

#### **d/ Policies of Protection**

The programmes accepted for the protection of the complex have been included in the "Detailed plan of spatial development of the town and district of Kalwaria Zebrzydowska" and result from longterm conservation needs. There has long been co-operation between professionals in this field, for example at the turn of the nineteenth and twentieth centuries the Association of Conservators of West Galicia. At present the basis of effective conservation action is the harmonious co-operation between the State Service for the Protection of Monuments, the scientific community (through a scientific council), and the efforts of the owners, the Bernardine monastic community, and the activities of local government. These actions take account of the results of many years study and inventorying as well as laying down principles for future work. Below the most important are listed:

1. Kazimierz Radwański, *Ekspertyza dotycząca reliktyw odsłoniętych murów fundamentowych dawnego pałacu Czartoryskich w Kalwarii Zebrzydowskiej* [expert opinion on the uncovered relics of wall foundations of the former palace of the Czartoryskis in Kalwaria Zebrzydowska], Cracow 1983, typescript report.

2. Anna Mitkowska, *Pałac Czartoryskich w Kalwarii Zebrzydowskiej (studium historyczno-kompozycyjne)* [the Palace of the Czartoryskis in Kalwaria Zebrzydowska, historical-compositional study], Cracow 1983, typescript report.

3. Magdalena Swaryczewska, *Studium widokowe dla parceli pałacowej Czartoryskich w Kalwarii Zebrzydowskiej z wytycznymi projektowymi* [study of views of the area of the palace of the Czartoryskis in Kalwaria Zebrzydowska], Cracow 1983, typescript report.

4. Anna Mitkowska, *Kompleks kalwaryjny w Kalwarii Zebrzydowskiej, biała karta konserwatora zabytków* [Calvary complex in Kalwaria Zebrzydowska, conservation documentation (so-called 'white card')], Cracow 1983, typescript report.

5. *Studium do projektu rewaloryzacji parku krajobrazowego w Kalwarii Zebrzydowskiej (konceptja komunikacji samochodowej w rejonie "drózek" w powiązaniu z systemem osadniczym)* [Study for project of revalorisation of the landscape park in Kalwaria Zebrzydowska (conception of automobile communication in the region of the avenues in

connection with the structure of settlement)), stage I; directed by: Anna Mitkowska; authors: Anna Mitkowska, Marian Mikołajski, Andrzej Rudnicki, Magdalena Swaryczewska, Cracow 1987, typescript report.

6. *Pomiar geodezyjny całości terenów "drózek" pielgrzymkowych w Kalwarii Zebrzydowskiej*, Geodetic map at scale 1:1 000, Kalwaria Zebrzydowska 1988/89.

7. *Studium do projektu rewaloryzacji zabytkowego kompleksu parkowo-kałwaryjnego w Kalwarii Zebrzydowskiej* [Study for project of revalorisation of the Calvary park in Kalwaria Zebrzydowska], stage II; directed by: Anna Mitkowska; authors: Anna Mitkowska, Magdalena Swaryczewska, Katarzyna Fabijanowska, Agata Zachariasz, Cracow 1987, typescript report. [Scope of work: current opinion of conservators, 'white cards' (conservation documentation) for the Calvary chapels and churches, inventory of the park greenery, study of the park plan ('interiors'), album of photos of the park, conception of the resurfacing of the avenues]

8. Anna Mitkowska, *Plac pielgrzymkowy przed kościołem pw. Matki Boskiej Anielskiej w Kalwarii Zebrzydowskiej* [the pilgrim courtyard in front of the church of Our Lady of the Angels in Kalwaria Zebrzydowska], historical-compositional study with planning recommendations, Cracow 1989, typescript report.

9. *Studium do projektu rewaloryzacji parku krajobrazowego (tzw. "dróżki") w Kalwarii Zebrzydowskiej* [study for the project of the revalorisation of the landscape park, the so-called 'avenues' in Kalwaria Zebrzydowska], stage III; directed by: Anna Mitkowska; authors: Anna Mitkowska, współpraca: Magdalena Swaryczewska, Marian Mikołajski, Katarzyna Fabijanowska, Cracow 1990, typescript report. [Scope of work: study of iconographic material, compositional analysis of park 'interiors', study of views, care of the greenery in the area of the avenues, proposals for the immediate action needed to be taken concerning the surfaces of the avenues, settlement in the vicinity of the avenues, propositions for the design of future minor architecture in the vicinity of the avenues].

10. Anna Mitkowska, *Ekspertyza dotycząca zabytkowego założenia pielgrzymkowo-parkowego OO. Bernardynów w Kalwarii Zebrzydowskiej* [Expert opinion concerning the historic pilgrim park complex of the Bernardine Fathers in Kalwaria Zebrzydowska], Cracow 1991, typescript report.

11. *Studium historyczno-kompozycyjne dla miasta Kalwarii Zebrzydowskiej i studium zieleni*, [Historic-compositional study for the town of Kalwaria Zebrzydowska and study of the greenery]; authors: Anna Mitkowska, Agata Zachariasz, Katarzyna Fabijanowska, Cracow 1991, typescript report.

12. Józef Budziło, *Projekt kramów handlowych w pobliżu kościoła bernardyńskiego w Kalwarii Zebrzydowskiej* [project for trading kiosks near the Bernardine church at Kalwaria Zebrzydowska], (consultation on conservation: Anna Mitkowska), Cracow 1991/92.

13. *Kalwaria Zebrzydowska, studium krajobrazowo-urbanistyczne do planu szczegółowego gminy Kalwaria Zebrzydowska*, [Kalwaria Zebrzydowska, landscape-urban study for the detailed plan on spatial development of the district of Kalwaria Zebrzydowska]; directed by: Anna Mitkowska; authors: Krystyna Dąbrowska-Budziło, co-operation: Anna Mitkowska, Andrzej Rudnicki, Agata Zachariasz, Katarzyna Fabijanowska, Cracow 1992, typescript report.

14. Anna Mitkowska, *Ewidencja parku pielgrzymkowego w Kalwarii Zebrzydowskiej (tzw. "dróżki"), katalog parków woj. bielskiego* [The pilgrim park in Kalwaria Zebrzydowska (the "avenues"), catalogue of parks in Bielsk vojevodship], Cracow 1993, typescript report.

15. *Inwentaryzacja szczegółowa zieleni parku pielgrzymkowego w Kalwarii Zebrzydowskiej (skala 1:1000)* [detailed inventory of the greenery of the pilgrim park in Kalwaria Zebrzydowska (scale 1:1000)], July 1997; directed by: Anna Mitkowska, Marek Siewniak.

The strategies of revalorisation result from long-term plans determined in accordance with the proposals of the conservation studies. At present several projects are in progress, these include: 1. Permanent renovation of the chapels and churches (this has character of engineering or building work: strengthening of foundations and walls, drainage, renovation of roof construction and coverings); 2. Conservation of internal fittings (paintings, sculpture, liturgical equipment, altars etc.); 3. Constant control of the routes of access routes in the region of the "avenues" together with eventual resurfacing; 4. Care of and resurfacing of the park avenues; 5. Care of the vegetation of the park (tress of avenues, forest complexes); 6. Control of development (renovation, reconstruction) of houses located within the area of the historical park. The basic principle adopted should be organizing it so that it does not disturb the normal functioning of the *Calvary complex* (for example the laying of a new surface of the pilgrim courtyard took place in periods of low pilgrim and tourist frequency in spring and late autumn).

## **SADMINISTRATION AND MANAGEMENT**

### **a/Actual level of management**

Kalwaria Zębrzydowska as a historical monument of the highest artistic quality is under special care by the state service for the protection of monuments. In measure with current needs, state funds for conservation are assigned by the Ministry of Culture and Arts, through the General Conservator of Monuments and the Regional Conservator of Monuments. At the local level, work is co-ordinated by the owner, i.e. the monastery of the Bernardine Fathers under the meritorial control of the State Service for the Protection of Monuments, which is represented by the local government (District) Conservator of Monuments (operating within a brief prepared by the Regional Conservator of monuments).

The administration of the forested areas within the *cultural landscape of Kalwaria Zębrzydowska* is handled by the state forestry commission (Andrychów region, Barwałd forestry office), but in part also the Bernardine monastery. The protection of the natural environment comes under the control of the Ministry of the Environment represented by the Regional Conservator of the Environment.

### **b/Means of Protection, sources of finance**

The annual grants guarantee the level of realisation of the most necessary work requiring immediate intervention. This means that phenomena posing a danger to the substance of individual architectural structures are dealt with as the need arises. The carrying-out of work not connected with threats to the monument requires the mobilisation of other sources of financing raised for the execution of particular tasks, such as the construction of the Theological Seminary, or the surfacing of the pilgrim courtyard. Such work may be financed by the state budget, but also be the Bernardine monastery from offerings, sometimes from foreign aid (within the organization of the Church). Each year certain funds from the budget of local government (the town and district council of Kalwaria Zębrzydowska) are assigned for the protection of monuments (at present at the level of some 40 000 zł PLN annually).

### **c/Management of the Complex, numbers of people employed**

In the Council of the Town and District of Kalwaria Zębrzydowska at present there are two people employed as specialists directly responsible for the protection of the *Calvary Park*, the District Conservator of Monuments and the Town (district) Architect. The number of technical staff, craftsmen and workmen employed by the monastery is variable, depending on the tasks in

hand. It varies between 20 and 60 temporary employees. The meritorial side of the work of the monastery is supported by a Scientific Council established by the superior of the monastery which contains 8 professors (architects, landscape architects, conservators of monuments, specialists in gardens, historian of art, a painter, a geographer).

### **d/The planning of conservation work**

In the near future work is planned on, among others, the completion of the renovation of the chapel of St Mary Magdalene („Five Polish Brothers”), completion of resurfacing of the car park in the region of the monastic cemetery on the avenues, completion of the renovation of the southwest parts of the monastic gatehouse (roof), conservation of the stonework in the facade of the main church, planting of trees in the park avenues, repair of the surfacing in the park avenues, resurfacing of the courtyard in front of the Bernardine church (Paradise Square), tidying and protecting the remains of the residence by the Holy Sepulchre, conservation of the outbuildings of the Czartoryski palace with the gatehouse, ongoing renovation of several chapels, including the strengthening of the walls of a few of them (House of Our Lady, Palace of Herod, the Church of the Grave of Our Lady), and rebuilding the outdoor altar at the foot of Zar Mountain (at present it is aesthetically inconsistent with its setting). In the long term, complex revalorisation of Bernardynska street is planned, and the renewal of the road surface of the route Brody - Palca where it runs through the Calvary Park.

### **e/The training of specialists**

The studies and planning of conservation work at Kalwaria Zębrzydowska are traditionally supported by the scientific community of Cracow. This close link with Kalwaria Zębrzydowska was begun in the first half of the twentieth century by Professor Jerzy Szablowski, eminent specialist in the architecture of Kalwaria Zębrzydowska. At present the Calvary foundation is one of the most important fields of activity of the Department of Horticultural Art and Greenery of the Cracow Polytechnic (studies, planning, organization of scientific conferences, doctoral studies, students' dissertations etc.). The investigation of the Calvary phenomenon is also carried-out by the Department of the Geography of Religion of the Jagiellonian University of Cracow. Through this didactic process the number of architects able to undertake design work for Kalwaria Zębrzydowska is increasing. The Bernardines of Kalwaria Zębrzydowska have close links with the Academy of Fine Arts in the field of specialist work connected with the conservation of works of art (case paintings, polychrome wall decoration, the fittings of chapels and churches).

In the monastery itself, for the past two centuries, certain members of the community have also become competent (to various degrees) in certain aspects of the conservation of the cultural property in their care. Members of the monastic community and clergy attending the seminary often possess craft skills and their work is overseen from the meritorial point of view by lay specialists who have a long tradition of work with the monastery. Successive supervisors of the monastery benefit from the experience of their predecessors and obtain an understanding of the principles of the protection of the monuments from the sittings of the Scientific Council.

### **f/Popularisation of and facilitating access to the Complex**

In the local community the maneristic Calvary is accepted as a landscape with exceptional cultural value, and propagation of knowledge of its unique architectural, natural environmental and religious values is carried out by the Foundation of Friends of Kalwaria Zębrzydowska (founded in 1979), and those of Lanckorona by the Association of Friends of Lanckorona



(founded in 1962). Scientific knowledge about the complex is widely propagated by the publishers „Calwarianum” actively operating in the sanctuary of the Bernardines. Since 1983 it has issued on average about 20 printed works annually. Already in 1611, the first guidebook for visitors to Calvary (by O. Postelski) was published. This was the precursor of a series of later publications. A series of information brochures, tourist guides and maps are issued by the town and district council of Kalwaria Zebrzydowska, and these are continuously updated. In the headquarters of the Association of the Friends of Kalwaria Zebrzydowska there is a museum dedicated to the history of the Calvary complex and the craft traditions of furniture-making in the area. In Lanckorona there is a second museum dedicated to the history of that town (run by the Association of Friends of Lanckorona). Scientific conferences (including international ones) have an important role to play in the popularisation of Kalwaria Zebrzydowska, these are traditionally organized in the building of the Theological Seminar. Apart from specialists of different disciplines, relatively large numbers of the local young people also take part. Recent themes have included: "Tradition, present form and future of pilgrimages to Kalwaria Zebrzydowska" (24-6th April 1995), "*Sacrum* in historical gardens and the symbolism of their vegetation" (9th-10th September 1995), "Architecture - tree: relations and conflict between trees and historic architecture" (6th-7th October 1997).

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In accordance with the concept of its foundation, the Calvary park since its initiation (beginning of the seventeenth century) has been visited by numerous individual and groups of pilgrims, but also tourists. These visitors have come from various regions of present and historic Poland (Warsaw, Lublin, Lvov, Łomża, Białystok, Tarnow, Kielce, Katowice, Częstochowa, Sandomierz, as well as from neighbouring areas - Podole, Lithuania, Prussia, Silesia, Moravia, Hungary, Germany, Italy, etc.). The monastic records note visitor frequencies approaching a million yearly, and at times of the main celebrations in numbers of half a million to a million people (celebrations of the 300th anniversary of the Foundation in 1902, the visit of Pope John Paul II in 1979) and a few thousand to between 10 000-19 000 at times of the dozen or so annual religious processions.

Kalwaria Zebrzydowska has very good communications with Cracow (railway station, coach station: buses every hour). The sanctuary is signposted on all the major roads for a radius of 10km. There is a tourist information point and accommodation bureau in the monastery. There is also a large information board with a plan of the pilgrim routes and the basic information given in many languages. There is a kiosk where one may purchase plans, guidebooks, information brochures and other publications about the complex. The routes of the pilgrimage paths are marked by special signposts. In the forests on Żar and Lanckorońska mountains, tourist trails have been marked-out. Members of the monastic community act as guides for visitors and give tours in many European languages (English, French, German, Italian, Russian, Ukrainian, Slovak). In periods of intensified pilgrimage, the movements of cars is controlled by specially-schooled police patrols and the traffic controllers from the monastery.

The tourist infrastructure in Kalwaria Zebrzydowska is well-developed. The Bernardine monastery itself is able to provide a few hundred cheap places for an overnight stay. In the town there are several hotels and guest houses (about 150 places) and many private guest houses. In the direct vicinity of the monastery there is parking space for about 400 vehicles, including about 60 coaches. The monastery has a restaurant which is open all the year round, and there are many other restaurants in the town and by the road to the monastery (Bernardyńska street), there are a number of temporary trading booths set up in its upper part. The hamlets of Brody and Bugaj also contain grocery shops. Public toilets are available in the

monastery. The infrastructure thus provided guarantees the basic needs of tourists and pilgrims visiting the site, however new needs are always appearing, such as for example the necessity of improving the quality of overnight accommodation.

### **g/ Archives containing documentation of the complex**

- \*Klasztor OO. Bernardynów [The Bernardine Monastery], ul. Bernardyńska 46, PL - 34-130 Kalwaria Zebrzydowska;
- \* Urząd Miasta i Gminy [Town and District Council], ul. Mickiewicza 7, PL - 34-130 Kalwaria Zebrzydowska;
- \* Wojewódzki Konserwator Zabytków [provincial inspector of monuments], ul. Mickiewicza 24, PL - 43-300 Bielsko-Biała;
- \* Wojewódzki Konserwator Przyrody [provincial environmental protection officer], ul. Piastowska 44, PL - 43-300 Bielsko-Biała;
- \* Archiwum prowincji OO. Bernardynów [Bernardine archive], ul. Bernardyńska 2, PL - 31-069 Kraków;
- \* Politechnika Krakowska [Cracow politechnic], (A-8), Zakład Sztuki Ogrodowej i Terenów Zielonych, ul. Warszawska 24, PL - 31-155 Kraków;
- \* Private collection of Anna Mitkowska, ul. Michałowskiego 11.m.3., PL - 31-126 Kraków.

## **6. COMPARATIVE STUDY**

### **a/ The Calvary Phenomenon (origin of the phenomenon and its artistic effects)**

The European Calvary phenomenon is one of the most fascinating but not yet completely understood facets of the artistic culture of the world, and is one which has a particularly important role in the Polish cultural heritage. It creates a special sacral spatial arrangement which can have one of two forms, by far the more common is an open one (in a park setting) or enclosed (urban). These were usually constructed in the form of a group of chapels for prayer collected around a larger church, the latter dominating the landscape, but harmoniously composed within it. They are generally called 'Calvary', or 'Holy Mountain' (*Sacri Monti*) and all come from the same ideological root, the cult of Christ.

The specialist literature offers a relatively large number of works giving an overview of the Polish and European Calvary movement. Due however to the treatment of this problem over a long period of time as of marginal importance for science, these works are known mainly to a narrow range of specialists, and to them in a relatively restricted manner. Many problems concerning the phenomenon as a whole and particular complexes still require further specialist study. At present wider studies are being conducted and practical measures to take into professional care by conservators of these complexes, in Poland in Cracow, in Italy in Turin.

In searching for the origin of the European Calvary phenomenon, we should recall the period of the Crusades (11th to 13th centuries) and the Medieval pilgrimages to the Holy Land (12th to 15th centuries) when all over Europe rich knights founded establishments on their own estates - usually garden chapels - with symbolic connections with Jerusalem (the Holy Sepulchre, Crucifixion, Gethsemene). The number of such chapels increased rapidly, in Germany for example, several series of chapels on the theme of the "Seven Falls of Christ" is well-known. With time, other chapels dedicated to other episodes of the life and death of Christ began to be founded.

In Europe at the same time there began to appear considerable amounts of information on the real form of the landscape of Jerusalem, in particular town plans which, as time went on, became more realistic (12th to 15th century). The Calvary movement in developed form dates in Europe to the end of the 15th century, however its intensification may be observed in the period of the Counter-Reformation (from the end of the sixteenth century). An important factor was the appearance of the work by Androchomius with a precise town plan (in terms of its date) of Jerusalem, drawn with the intention of aiding the foundation of Calvary establishments which were to replace for the European the authentic monuments of the Holy Land and ensure the religious experiences comparable to those felt by the Crusaders and pilgrims to Palestine and Jerusalem. They became at the same time a method of propagating universal religious values of human life (the search for the ultimate truth and contact with God).

The leading idea in Calvary compositions was that of "copying" Jerusalem and selected places of the Holy Land. It was attempted to construct symbolic imitations in the form of models of places associated with Christ, but in doing so taking local conditions into account. Among these the local landscape had especial significance, and thus the local topography and its impressionistic similarity to the topography of Jerusalem, but also the local vegetation (especially the trees) united in the composition of a park. The state of knowledge about Jerusalem and material accessible to the designers of the complex, as well as the changes in the concept in art of "copy" (as well as awareness of these changes) at the moment of the creation of a design of a specific complex (the acceptance by the designer of the "arithmetic-symbolic" concept, or the "visual-realistic" one) had an important influence on the concrete form of the finished complex.

In the majority of Calvaries the basis of the design and its content were the Stations of the Cross, often enriched with the Stations of the Arrest of Christ. Other chapels connected with the Life of Christ may also be included and also chapels commemorating events from the Old Testament. All these places of prayer were connected in a complete narrational and didactic cycle. The cult of the Virgin Mary was always integrally connected, and was sometimes primary in relationship to the Calvary stations themselves. The traditions of this cult go back to the early Middle Ages and concentrate on a figure or icon of the virgin Mary. It should also be added that Calvaries were often established in local ancient pagan cult places. In Calvary foundations there are often special routes of prayer stations dedicated to the cult of Our Lady ("Avenues of Mary" or "Ways of the Rosary"). An interesting aspect of Calvary foundations appeared in Italy, where *Sacri Monti* were dedicated to saints catholic saints; St Charles Borromeo in Arona (1624) and St Francis of Assisi in Orta (1591).

The area occupied by the stations of a calvary foundation varied, and thus ranged from less than a hectare (for example the group of chapels of the Way of the Cross by the Reformist monastery in Cracow, or the Calvary foundation in Stupiec in Lower Silesia 1680), a few or few dozen hectares (Wambierzyce in the Kłodzko Basin - 1683, San Vivaldo in Tuscany 1499, Crea in Piedmont 1589), and also a few hundred hectares (Kalwaria Zebrzydowska 1600, the Calvary in Wejherowo near Gdańsk 1637). The number of pilgrim chapels in individual Calvaries can be a dozen or so (in Lower Silesia: Batorów - second half of nineteenth century, Domaszkowice 1877), several dozen Kalwaria Zebrzydowska, Krzeszów - 1674, Werki 1662, Varese 1598, Oropa - seventeenth century, and sometimes over 100 chapels (Wabierzyce, project for *Sacro Monte* in Graglia in Piedmont - 1600).

The variety of conditions and factors led to a rich array of compositional forms though with the maintainance of a homogeneity of the main ideological basis. An analysis of the

mutual spatial relationships between the town and the open-air pilgrim sanctuaries on these sites reveals three main types of composition. There are examples of Calvaries set deeply into the urban landscape, alongside buildings already long in existence, that is becoming a form of enrichment of the form and content of the town itself (Zgorzelec - end of 15th century, Ujazdow Calvary in Warsaw 1731, the Calvary adjacent to the Reformist monastery in Cracow). A separate group is formed by those foundations created in virgin territory, giving rise to towns which were primarily intended as a model of the buildings of Jerusalem (Wejherowo, Wambierzyce). In these cases, both in terms of function and composition, the towns are subordinated to the part of the foundation consisting of a park with chapels and which surround it in a tight ring. Most often, however, both elements, town and park form two parallel organisms developing together and interacting, and connected with a fixed point such as a magnate's residence with a palace garden. Kalwaria Zebrzydowska is a beautiful example of this, another is the palace of the Przebendowski family at Wejherowo and the seat of the bishops of Vilnius at Werki. Beyond the borders of modern Poland the occurrence of magnates' residences within a Calvary park is noted only in the case of the Italian *Sacro Monte d'Orta*.

The Park of Calvaries are usually laid out with Baroque impetus and generally forms a composition in greenery in the so-called "Great Landscape Style". Their characteristic feature is the linking as an integral element of the park distant natural landscapes with characteristic landscape elements (dominant landmarks, subdominant ones, accents) fulfilling the role of "borrowed views" - the function of which is to enlarge visually and enrich formally the main complex. This phenomenon operates at Wambierzyce for example where a mountain (Szczeliniec) has the role of a subdominant in the panoramic view of the Calvary complex and also at Kalwaria Zebrzydowska where the Lanckorońska Mountain is drawn into the landscape composition, or in Wejherowo or Wiele (1915) where the Calvary is connected with views of the sea or lake. This type of use of the natural scenery and its aesthetic value for enclosing extensive landscape 'interiors' together with multiple optical connections (viewing platforms, optical axes, framing of views) is an important compositional factor in the design of many Italian *Sacri Monti*, among which those at Varallo Sesia (1486) in Orta, in Varese (1598) and in Ossuccio.

In the sense of the layout of their plan, the Calvary foundations conform to specific rules, rather than being part of the general historic tendencies of the development of formal gardens. The compositional layout and the routes of the pilgrimage avenues is an effect of the functional-symbolic necessities of the site and the topographic conditioning. Thus, depending on the individual situation, the Calvary may have an informal (irregular) form or a geometrical (regular) one. There can also appear more complex forms, integrating informal and geometrical layouts. Among those with informal layout, the *Sacro Monte* in Crea (Piedmont) may be cited, along with the *Sacro Monte* of Valperga Canavese - Belmonte (Piedmont 1712), the Calvary in Kreszow in Silesia, that in Wejherowo near Gdańsk. Geometrical plans most frequently occur in German and Austrian calvaries, for example in Würzburg (Germany 1640), in Klagenfurt (Austria 17th century), and also in Italian foundations e.g., in Varallo Sesia and Orta (Piemont). Complex plans integrating informal and geometric areas are found for example at Bom Jesus di Braga in Portugal (1722) in Oropa (Piedmont) and in Wambierzyce in the Kłodzko region of Lower Silesia, in Góra Kalwaria near Warsaw (1670) and in Kalwaria Zebrzydowska (Poland).

It is worth noting that the informal type of Calvary (which is the predominating type), amalgamate harmoniously with the natural landscape (both forests and open terrain). What is more, even the geometrical plans exhibit a 'softening' of the line of pilgrimage avenues with a visible deviation from strict geometricism (Varallo Sesia, Orta, Borgosesia - 1631).

As a consequence of such an approach to the design, and despite the original concept of producing a replica of the urban landscape of Jerusalem, Calvary foundations usually take the form of parks (or forests). This domination of the urban theme by parkland invites us to seek other sources of inspiration than simply the use, which is attested in the archival sources, of the work of Christian Adrichomius *Ierusalem sicut Christi tempore floruit* (1584). Namely, it seems that the model created in the 12th and 13th centuries by St Francis of Assisi of contemplative prayer based on wandering on foot through the town of Assisi and the open landscape of Umbria, in essence created the basis for the Calvary pilgrimages. Calvaries (looked after for the most part by Franciscan orders), are filled with the Franciscan love of nature. The town of Assisi itself, the place of St Francis' wanderings in contemplative prayer may be regarded as the earliest European "Calvary", not designed and built, but spontaneously and intuitively found by him in the natural landscape. It seems that in accordance with the traditions of European garden design, the archetype of the Calvary Park should be found in the traditions of Ancient Rome. Here we should recall the Roman sacred landscape gardens at Tivoli with small temples dedicated to ancient gods (for example of Vesta and the Sibyls) scattered in the landscape.

From the point of view of architectural value, the Calvary chapels fall between the tendencies of official and folk art. In the first case, the forms of the chapels and their architectural details mirror those of the stylistic trends of their time. In Calvaries we have therefore examples of Renaissance (Varallo Sesia, Locarno), Mannerism (Ghiffa, San Vivaldo, Varallo Sesia, Varese, Kalwaria Zebrzydowska, Wejherowo), Baroque (Domodossola, Graglia, Montselice, Crea, Ossucio, Varese, Oropa, Bom Jesus di Braga, Kalwaria Zebrzydowska, Góra Kalwaria near Warsaw, Werki, St Anne's Mount (Góra Św. Anny) in Upper Silesia - 1700, Krzeszów, Paclaw - 1628, Pakość 1628), Rococco (Domodossola), Clasicism (Varese, Varallo Sesia, Oeropa, Arona, Kalwaria Ujazdowska in Warsaw, Wambierzyce, Kłodzko - 1715), historicism (Monta d'Alba, Valperga Canavese-Belmonte, Varallo Sesia, Wambierzyce, Piekary Śląskie - second half of 19th century, Wejherowo). It has also been the case that Calvary chapels have achieved such a high level of architectural accomplishment that they have become precursors in their period (the House of Caiphas and Grave of Our Lady at Kalwaria Zebrzydowska). In the second case however Calvary architecture identifies itself with folk art, taking on a modest and impoverished form, sometimes even primitive, and always stylistically out of fashion, most often 'baroquising'.

The ritual component forms an integral non-material part of the Calvary parks. These are the 'mysteries' - amateur theatrical presentations connected in theme to the scenes of the Way of the Cross, and often the funeral of Our Lady. The scenery of these dramas is created by the Calvary landscapes and their pilgrim chapels. These events, organised cyclically since the beginning of the existence of these foundations, form a living witness of the customs of past epochs. They are characterised by a fixed ritual, and individual roles are often passed on from generation to generation in the local community.

As has been shown clearly in the brief presentation of Calvary foundations above, among the thousand or so such foundations in many countries across Europe, one may define two basic groups, and thus on the one hand we have many so-called "minor Calvaries", the programme of which has been reduced to the bare minimum, the 14 stations of the Cross, limited territorially and architecturally modest. The number of such complexes is not precisely known, but their historical and cultural, religious, cognitive, and even ecological, value is unquestionable.

The other group, the "great Calvaries" have a decisive significance for the European cultural heritage. They have an extensive religious and pilgrimage programme, interesting plans, and Calvary chapels of high artistic value. There are a dozen or so such foundations in Poland, such

the Calvaries in Kalwaria Zebrzydowska, Paelaw, Wambierzyce, Pakosć, Wejherowo, Góra Kalwaria near Warsaw (no longer in existence), St Anne's Mount (Góra Św. Anny), Krzeszów, a Wieki in Wietki near Wilno. In the rest of Europe there are a few hundred, in Italy: Varallo Sesia, Oropa, San Vivaldo, Crea, in Portugal Bom Jesus di Braga and Lamego, in Spain: Imanus, in Germany: Würzburg, in Austria: Hall, Arzl near Innsbruck, Klagenfurt, and in Nowa Hossaia.

#### Overview of existing Calvary foundations

In the light of present knowledge of the Calvary landscapes one may examine in more detail the existing resources, which will be presented below by discussing the Calvary phenomenon in selected representative countries.

**THE HOLY LAND - PALESTINE.** In Jerusalem itself, being the direct inspiration for the Calvary foundations, the formation of a Calvary landscape in the town and its district of importance in the life and death of Christ (to form the focus of the prayerful meditations of pilgrims) took place gradually - beginning from the fourth century. An increase in the pace of construction work intending to mark places connected with Christ by chapels occurred in the ninth century. Further development of care of pilgrimage sites appears on the initiative of the Franciscan order, which from the 14th century was responsible for the care of the monuments in the Palestine. The Franciscans took care of pilgrims and at the same time were responsible for the creation of the rituals associated with the Way of the Cross, establishing the number and order of the Stations of the Cross - which has considerable significance for the European Calvaries (the term "Stations" for these places was first used by an Englishman, William Vey, who visited the Holy Land in the years 1458-1472). At the end of the sixteenth century, according to the opinion of Adrichomius, there were 12 Stations of the Cross, and in addition there were identified a series connected with the Stations of the so-called Way of the Arrest of Christ (Gethsemane, the House of the Last Supper, the Houses of Annas and Capphas, the Calvaries, treating them as an introduction to the pilgrimage route of the Arrest of Christ (Gethsemane, Herod's Palace, and again Pilate). These were recreated in many European Calvaries, treating them as an introduction to the pilgrimage route of the Passion. Soon removal from the Cross and the Entombment. There are also mentions (Kramer) of the station at the beginning of the sixteenth century of a pilgrimage route in Bethlehem. It had 26 Stations, of which nine belonged to the cycle connected with the Way of the Cross.

The foundation dedicated to the Sufferings of Christ built in the years 1405-1420 in the open landscape near the monastery of Scala Coeli near Cordoba by the Dominican Alvarez is acknowledged as the oldest Calvary in Europe. We have no information however on the number of Stations, nor on its composition in the landscape. The Calvary at Romans comes from the beginning of the 16th century, probably constructed in 1516 by the rich merchant Konrad Boffin (and rebuilt in 1794). It had about 40 pilgrimage stations. We also have references to a Calvary mountain in Valencia from the beginning of the 16th century, founded by Antonio de Beatis, and *Sacro Monte* (New Jerusalem) in Granada from 1595, and also a Calvary with a Way of the Cross in Jativa.

ITALY has an important place in the history of the European Calvary movement. Two of the most important (documented by written and archaeological evidence) are amongst the earliest in Europe, and thus Varallo Sesia in Piedmont (1486) and in San Vivaldo near Florence (1499-1516). Piedmont (and partly Lombardy) are regions with a particularly intensive concentration of Calvary sites. Italian Calvaries, known there as *Sacri Monti* (sacred mountains) due to the specific panoramic effects, are characterised by perfect unification with the existing natural environment which is deliberately incorporated into their composition, such as the peaks of

mountains, the water of lakes (Maggiore, d'Orta, Como, Varese) were joined into these complexes. They arose in a continuous series from the end of the 15th century to the middle of the 19th century. The most important were Atrona (1624), Borgosesia (1631), Cea (1589), Domodossola (1656), Ghiffa (end of 16th century), Graglia (projected - 1616), Locarno (second half of 17th century - now in Switzerland), Monselice (1635), Valperga Canavese-Belmonte (1712), Varese (1598). These complexes are often distinguished by the high artistic value of their chapels and churches which provide an overview of architectural style from the terms of composition, through Mannerism, Baroque and Rococco to Classicism and Historicism. In zig-zag. Only sometimes are they of more complex form (Varallo Sesia, Oropa, San Vivaldo). They do have however a very varied religious content, such as the symbolic Jerusalem (Varallo, San Vivaldo), the Stations of the Way of the Cross (Domodossola, Monte d'Alba, Osaucio, Borgosesia), Rosary Stations (Varese), or mixed compositions i.e. Way of the Cross - Life of Mary (Valperga Canavese - Belmonte, Oropa), symbolic Palestine (Graglia), *Sacri Monti* dedicated to Our Lady or other saints (Crea - cult of Mary, Atrona - cult of St Charles Borromeo, Oropa - St Francis of Assisi). In Italy an important role in the propagating of the Calvary ideal was St Charles Borromeo, archbishop of Milan who personally looked after and built new *Sacri Monti*.

**GERMANY.** Here we may find about a hundred Calvary foundations. Among them a clear group is formed by spatial compositions comprising seven stations (the so-called Falls of Christ). This type of pilgrim park formed an important early stage in the development of Calvary concept, and many arose in the 15th and early 16th centuries, though were also built elsewhere in Europe. German Calvaries are typically arranged in rigidly geometric plans with strict observance of the placing of the chapels and their connection with the main church by a series of architectural and engineering works (terrace walls, stepped approaches - such as at Würzburg). In terms of their programme there are complexes having the form of great Calvary complexes - Calvary parks (*Kalvarienberganlagen*), sacred mountains (*Kalvarienberg*), Ways of the Cross (*Kreuzweg*), pilgrim routes (*Stationsweg*) with stations connected with the Passion (*Passionsstationen*), and stations connected with the Life of the Virgin (*Marienkapelle*).

**SWITZERLAND** borders onto the area of Italy (Piedmont) with the most monuments of *Sacro Monte* type. For this reason, the Calvary foundations here have much in common with the Italian tradition. What is more, two of the Swiss Calvary foundations (Locarno - *Sacro Monte della Madonna del Sasso* - second half of the 17th century, and Brissago - *Sacro Monte Addolorato* 1746) have connections with famous *Sacri Monti* of Lombardy and Piedmont. These sites near the frontier are linked with the landscape of the Alpine foreland region of Lake Maggiore. In Switzerland there are also Calvary foundations such as that in Fyberg (1511), Saas Fee (*Sacro Monte del Rosario* 1704) and Carona.

**AUSTRIA** has one of the densest concentrations of Calvary foundations in Europe, containing over a hundred such sites, mainly in Tyrol (these have not yet been fully catalogued). One may identify at least three groups, there are "great Calvaries" comparable to the Italian *Sacri Monti*, with a rich religious programme, and clearly discernible effects of the landscape on the composition. The complexes at Hall (15th to 17th centuries) and Arzl near Innsbruck (1664) display a freedom of design and an opening out into panoramic views of distant landscapes. Some Austrian calvaries are closer to the German examples with a more geometric form, for example at Klagenfurt (17th-18th centuries). A second group is formed of small Calvaries, thus a landscape park with one larger chapel and 14 or 15 Stations of the Way of the Cross (or

those associated with the Virgin Mary). The third group contains complexes with a decidedly reduced religious programme.

**THE NETHERLANDS (HOLLAND, BELGIUM).** The 16th century Netherlands (today's Holland and Belgium) were the home of the greatest (apart from Charles Borromeo) propagator of the ideals of the Calvary, that is Christian Adrichomius, whose work on the monuments of Christ in Jerusalem became in a certain sense the creator of the spatial conceptualisation of the type of pilgrimage establishments known as the "New Jerusalem". While one might have expected this to have led to the greatest number of such foundations to have been in the Netherlands, in fact it has been possible to trace only eight such sites, all of them 16th century (thus of the period of Adrichomius). These are: Antwerp with a Calvary in the gardens of the monastery of the Minor Friars, Villvoorde a Calvary with stations of the Way of the Cross and Arrest of Christ (19 Stations), Malines (also with 19 Stations of the Way of the Cross and Arrest of Christ), Femeque (Way of the Cross and Arrest of Christ), Nymegue, Louvin (8 Stations), Gandava and Hasselte.

**LUXEMBOURG.** Here only two Calvary foundations have been noted, in Dudelingen, stations of the Seven Falls of Christ (17th to 19th centuries) and in Greisch, Stations of the Falls of Christ (1737).

**FRANCE.** In France the term 'Calvary' suggests the famous 'great Calvaries' (*les grands calvaires*) of Brittany. They are linked with the Calvary pilgrimage parks by name and the conceptual inspiration, a desire to create a monument to the sufferings of Christ as an inspiration to prayer. In common with the other sites there is also a link with the surrounding open landscapes. In terms of form however they are completely different. They are usually a single monument the sculpted relief of which depicts the entirety of the intended narrative. Apart from the reminding of Christian dogma and explanation of the meaning of Faith, these monuments were to present to the pilgrim various biblical scenes (such as the Creation, through scenes of the Way of the Cross to the Last Judgement). Only one landscape park of Calvary type has been noted, that at Megeve in the French Alps, built 1848-65.

**PORTUGAL.** The Portuguese Calvaries arose mainly in the course of the seventeenth and eighteenth centuries. Among the better-known sites are: Senhora de Abadia, Cavado - Via Sacra Calvario (1625); *Sacro Monte* Santa Cruz de Bussaco (1628 - 1712) where the architecture takes a theatrical character; Senhora de Arrabida - Camino dos Passos (1625); Senhora do Monte - Camino dos Passos (1629); Coimbra - Stations of the Way of the Cross in a Benedictine monastery (1639); Senhora da Franqueira, Barcelos - Via Sacra Calvario (1710); Lamego - the sanctuary of Nostra Senhora dos Remedios (16th century, 1775). The complexes at Lamergo and in Braga (Bom Jesus - 1722) take a particularly interesting form which is characterised by surprising scenic effects. The main compositional motif is created by gigantic open-air stairways with several hundred steps which are edged on both sides by statuary, balustrades, fountains and hedges, lawns and floral motifs. They lead to the dominating (formally and ideologically) facade of the main pilgrimage church. This strictly geometricised architectural structure gradually merges into (natural) forests which occupy the edges of the landscape composition.

**BOHEMIA, SLOVAKIA, MORAVIA.** Until recently (before the important political changes in central Europe) there were no investigations of the Calvary phenomenon in these areas. For this reason, it is difficult to identify the extent of the surviving resources in these countries. It is known however that there are many such complexes in Slovakia, where there are probably some 200 sites, mostly dating to the 17th and 18th centuries and their form is similar to that of the Italian *Sacro Monte* with zig-zag plan. Among the better-known Calvaries are mentioned (Kramer): Hostein (Morawy) - pilgrimage church with Calvary Stations; Rimau (Czech Republic) - 25 Calvary Stations (1670); Staab (Czech Republic) - Calvary of the 19th century;

Teplice (Czech Republic) - Stations commemorating the Passion. Pilgrimage parks with themes of the Life of the Virgin include: Jičín (17th/18th centuries); Kuks; Jaroměřice (1726); Křalupy (after 1700); Tabor-Lomnice; Ptstěj (mid 18th century); Moravska (Slovakia); Trébova (Slovakia); Bańska Stavnica (Slovakia); Biała Góra; Prawa-Strachov; and Nitra.

OTHER EUROPEAN COUNTRIES. The Calvary phenomenon resulted in the construction of landscape complexes also in Hungary, a dozen or so examples, including at Gődöllő, 1771, in Greece (on Rhodes) and in Russia (Istra - New Jerusalem of 1656).

OUTSIDE EUROPE. Calvary foundations were constructed sporadically in the United States and in Brazil (in the Sierra de Piquaraca mountains near San Salvador).

### **c/ The State of Preservation of Landscape complexes of Calvary type.**

In terms of the conservation and protection of landscape complexes of Calvary type, the Italian Republic occupies an exceptional place. It has an institutionalised and compatible system of legal protection of this type of monument. Here too are organised international conferences dedicated to the Calvary problem, for example, *Conservazione e fruizione dei Sacri Monti in Europa* [Conservation and use of the European Calvary complexes]; the conference papers being published in *Atti del Convegno* (Domodossola - Sacro Monte Calvario 15-16 ottobre 1992), Turin 1995; and the conference: *Atlante dei Sacri Monti, Calvari e complessi devozionali europei* [Atlas Sacri Monti, Calvaries and religious complexes in Europe], Varallo Sesia 17 - 19 April 1996, international conference organised by: Regione Piemonte - Turin.

The tradition of the protection of these monuments goes back to the end of the nineteenth century when a private committee formed at Varallo Sesia to look after this monument. It was due to their activities that the first work was done to rescue the architectural substance of the site. In the 1970s one may observe an increase in this kind of work. However only since the beginning of the 1980s has interest grown in the protection of important Italian *Sacri Monti* (in Varallo Sesia, Orta and Crea), as the result of some serious acts of vandalism.

Independently of work on these Piedmontese sites, in the same period (1970s to 1980s) the scientific community of Florence became involved in efforts to save the *Sacro Monti* at San Vivaldo near that city. For several years, this interest has been shared by the local community and local government (Commune di Montaione) and regional government. The Calvary is included in the regional development plan, university investigations, and in the work of the regional monuments protection service in Florence. At present scientific research and documentation is being conducted, plans are being proposed to protect the monument. Archaeological work is being undertaken to identify the original location of the chapel.

The Italian *Sacri Monti* were traditionally looked-after by monastic communities attached to these sanctuaries. The large concentrations of buildings, the occurrence of works of art of high quality, the extent of the territory and the occurrence of natural forests all conspire to create a situation where the proper protection of these complexes exceeds the possibilities of ecclesiastical institutions. Among the most important threats to these complexes, the Italian conservation literature mentions the low sensitiveness of Italian society to problems of the protection of the cultural heritage, repetitive acts of vandalism, and also the destruction of the substance of individual buildings. To this may be added the continuous lack of funds and also the sluggishness of the conservation services and hindrance by bureaucracy. A problem of a different nature is the difficulty of finding highly-qualified specialists in the complex problems of Calvary monuments (conservation of works of art, architectural monuments, the safeguarding of buildings and sculptures, technical problems, the science of materials, knowledge of surfacing materials, drainage of chapels and avenues, the care of vegetation, protection of scarps etc.).



In 1979 the regional government of Piedmont decided to include the most important *Sacri Monti* in the system of national parks and nature reserves, creating special natural and cultural preservation zones (*Riserva Naturale Speciale del Sacro Monte*) in: Varallo Sesia, Orta, Crea, and Ghiffa. The establishment of similar reserves in Valperga Canvese Belmonte, Domodossola, Oropa, Varese. The main aim of the creation of the *Sacri Monti* reserves is the combination of conservation activities in the field of the conservation of the natural and cultural environments in one coherent legal system. This concerns the creation of an administrative framework for the co-operation of regional and local institutions, ecclesiastical organisations (the Church), and state institutions. The activities are based on the principles determined for the protection of historic parks. The initial studies and projects are co-ordinated by the central office of National parks and Nature Reserves with its headquarters in Turin (*Regione Piemonte, Servizio Parchi Naturale*). Individual reserves have their own departments of study and planning which also employ administrative staff, technicians and also guards. The directorship of the reserves is often involved in seeking sponsors, for example the Turin firm 'Fiat' financed the conservation work of the Sacro Monte in Crea.

The legal side of the activities of the *Sacro Monte* reserves is regulated by the local regulations established for individual complexes, accepted by regional councils and also approved by government commissions. These acts also include the act establishing a give area as a reserve, the boundaries of the conservation zone and its buffer area and the means by which it is marked in the field, the aims of the reserve (protection of the natural environment, the landscape, architecture, the forested areas, the protection of the integrity of architecture and natural environment, arousing interest in the scientific, didactic, cultural and recreational use of the area). A reserve is established for 99 years, with the possibility of extending this period afterwards. The regulations also establish the organisation of the directorate and administration, including the composition of the managing council, the statute of the reserve (choice of president, a model contract between the reserve and the diocesan administration - the owner), the nature and employment of staff, principles of the control of the annual balance, principles of production of yearly estimates of expenditure and of accounting for the same, a detailed list of activities permitted within the boundaries of the reserve (in accordance with specific laws of a higher rank), administrative and financial and other sanctions against those violating those regulations within the area of the reserve, principles of establishing guards or wardens of the reserve, precise principles of financing the reserve. As an appendix - and made public - are detailed regulations concerning behaviour permitted within the reserve.

In conclusion, it can be stated that the Italian solution adopted for Calvary landscape complexes seems to be optimal. There are however, among architects and art - historians professionally involved with the *Sacro Monti* parks, some decidedly critical views expressed. The conception of special *Sacro Monte* reserves accepted in Turin and practised in Piedmont institutionally connected with national parks carries the risk of losing the ideological (cult) content of the monuments, lying at the very basis of the foundation of all of these complexes.

In Poland the protection of individual Calvary parks is based on the existing legal acts concerning the protection of monuments and the protection of the natural environment (see Chapter 2.b). In essence, despite the almost total division between the administrative organs responsible for cultural property and the protection of the environment, the legislation allows the possibility of the integration of activities in the protection of the natural environment with that of the protection of the cultural heritage in the case of Calvary complexes which combine both. This may be achieved by the establishment of cultural reserves, culture parks, zones of protected countryside. All conservation activities are contained within a clear organisational structure beginning from the General Conservator of Monuments (at the level of the Ministry of Culture and Arts), through the Regional Conservator of Monuments, to the level of the local

# Cultura europea

Gianni Boscolo

I Sacri Monti parlano europeo, vale a dire che sono un fenomeno culturale e religioso europeo che dalla fine del '400 si sono diffusi in quasi tutti i paesi dell'area cattolica del Vecchio Continente seppur con caratteristiche «nazionali». Furono studiati nella loro dimensione continentale, per la prima volta, dal tedesco Ernst Kramer che nel 1957, censì ben 200 esempi soprattutto in Germania ed Austria.

Forse il più vecchio esempio di «calvario» con una certa consistenza scenica (il termine rimanda ad un percorso religioso con stazioni o cappelle per la preghiera e la meditazione) si trovava in Spagna, ma oggi non ne rimangono più tracce.

Qui il domenicano Beato Alvares, tra il 1405 ed il 1420, organizzò un percorso all'aperto tra rappresentazioni dei luoghi della passione, nei pressi del monastero Scala Coeli, vicino a Cordoba. Ma nella «cattolicissima Spagna» si trovano altri Calvari: quello di Romans edificato probabilmente nel 1516, composto da 40 stazioni, quello di Valencia anch'esso dell'inizio del XVI secolo, quindi il Sacro Monte Nuova Gerusalemme a Granada che è del 1595 ed il Monte Calvario con Via Crucis a Jativa. Ma furono i Sacri Monti italiani i primi a sorgere in Europa, costituendo un modello culturale e religioso. Alla fine del Quattrocento sorgono a Varallo in Piemonte e San Vivaldo in Toscana, entrambi ispirati da fra' Caimi. Quello toscano ha dimensioni contenute, non contiene cappelle popolate da statue come il prototipo valesiano, bensì altorilievi con scene della passione di Cristo, di grande efficacia. Accanto ai Sacri Monti settentrionali, che dispongono anche di grandi spazi scenici in cui immergere lo sguardo (il lago Maggiore,

quello d'Orta, i laghi di Varese e Como), in Italia si trovano altre tipologie di Sacri Monti più modeste, per lo più Vie Crucis con 14 stazioni e piccole cappelle (ad esempio a Rieti, e sulla collina di Superga).

Anche nella vicina Svizzera, come a Brissago e Locarno, sorsero dei Sacri Monti ad imitazione della tradizione lombarda e piemontese. In Svizzera ben cinque complessi, possono annoverarsi tra i Sacri Monti. Il fenomeno dei Sacri Monti alpini è da tempo oggetto di studi e ricerche da parte di storici, architetti, antropologi e storici dell'arte, tra cui vanno ricordati Luigi Zanzi, Vera Comoli-Mandracci, Massimo Centini, Stefania Stefani Perrone, Federico Fontana.

In Germania si trovano numerosissimi calvari; ad una prima stima almeno un centinaio. Tra questi si trova il gruppo composto da sette stazioni di preghiera che simboleggiano le cadute di Cristo (*Sieben Fuställe Christi*). Secondo la studiosa polacca Anna Mitkowska (che ha coniato il suggestivo termine di «parco del pellegrino») questi ambienti hanno costituito la fase introduttiva del pensiero «calvariano» intorno al XV secolo e nella prima metà del secolo successivo. Questo modello pur, per così dire, semplificato, proseguì in Germania anche nei secoli successivi fino al 1800. In effetti nella parte cattolica della Germania sorsero diversi tipi di percorsi la cui terminologia esprime le varie caratterizzazioni, *Kalvarienberg*, *Kalvarienberganlage*, *Kreuzweg*, *Stationsweg*, *Passionsweg*, *Kreuzwegkapellen*, *Wallfahrtskirche*, *Marienkappen*, *Stationssäulen*, ossia Sacro Monte, parco calvario, Via Crucis, stazioni pellegrine di Calvario, stazioni della passione, cappelle della via Crucis, chiesa pellegrina, stazioni mariane, piloni.

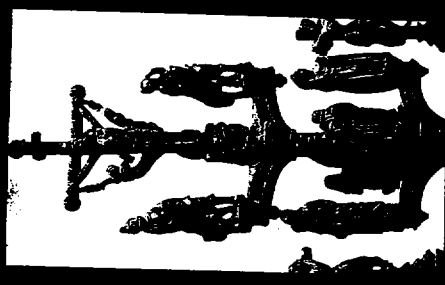
In Austria almeno 80 località vantano monumenti che si richiamano ai temi sacri. Sono schematicamente di tre tipi. Vi sono quelli di grande monumentalità, simili ai più spettacolari degli esempi italiani, come quelli di Hall e di Arzl con grandi aspetti paesaggistici. Altri, pur ampi, hanno uno schema più geometrico (ossia le stazioni sono collegate da scale e muri) come Klagenfurt. Poi si trovano numerosi calvari di dimensioni minori costituiti da un'unica chiesa o da una cappella di maggiori dimensioni intorno alle quali vengono collocate 14 o 15 stazioni della Via Crucis o stazioni mariane.

Infine, vi è un terzo gruppo formato da qualche cappella e percorso sul territorio molto limitato. I Calvari austriaci si trovano soprattutto in Tirolo e in zone montuose, richiamandosi in questo senso molto strettamente all'esperienza piemontese e lombarda.



Affresco nella chiesa dei SS. Giacomo e Filippo nel Sacro Monte di Ossuccio (foto E. Manghi). Al centro: il gruppo statuario della Cappella del Paradiso nel Sacro Monte di Crea (foto G. Demichelis). Foto di apertura: Deposition nel Sacro Monte di Bom Jesus in Portogallo (foto G. Boscolo)

La Polonia ha una tradizione calvariana che risale al medioevo, seppur in forma di modesti complessi dotati di qualche stazione, ad esempio a Radzin presso Grudziadz, Zgorzelec, piazza Mariacki a Cracovia. Tuttavia si trovano anche complessi monumentali di estrema ricchezza risalenti al 1600 come Kalwaria Zebrydowska, uno dei più noti nell'est europeo. Oggi se ne possono contare complessivamente una ventina. Più numerosi sono i cosiddetti piccoli Calvari con 14 o 15 stazioni intorno ad una cappella principale e situati per lo più in zone disabitate la cui fondazione risale prevalentemente tra il XVIII e XIX secolo. Sono particolarmente presenti in Slesia dove il percorso assume l'andamento a zig-zag. Anche in Polonia come in altre nazioni, si persegue l'idea di ricostruire l'urbanistica di Gerusalemme, tant'è che alla base di questi progetti vi sono, quasi sempre, studi eseguiti su commissione ed in loco della topografia della Città Santa. Nel cor-



A. Szymanski. *Figura di Cristo alla croce*

### L'AVLANTE EUROPEO DEI SACRI MONTI

Le Aree protette dei Sacri Monti di Belmonte, Crea, Domodossola, Ghiffa, Orta e Varallo, hanno promosso un progetto per lo studio e la realizzazione dell'*Allante dei Sacri Monti, Calvari e Complessi devozionali europei*. La ricerca, avviata nel 1995, con l'acquisizione d'informazioni storiche, artistiche e gestionali riguardanti Sacri Monti e complessi similari, oggi interessa tredici nazioni europee. L'iniziativa è coordinata dal Parco di Crea, individuato anche come punto di raccolta di tutta la documentazione. Nell'aprile 1996, si è svolto a Vallo Sesia, un seminario internazionale fra le istituzioni europee interessate al progetto, al quale hanno partecipato numerosi tecnici e specialisti dei paesi interessati. Al centro di una "rete di cooperazione" fra luoghi interessati, l'*Allante* si propone la localizzazione, il censimento e la elaborazione dei dati. Il progetto ha curata pluriennale ed i risultati della ricerca saranno pubblicati in due volumi. Presso la nuova sede del Parco di Crea, è attualmente allo studio l'istituzione di un Centro per consentire la fruizione del materiale raccolto.

### KALWARIA ZEBRZYDOWSKA

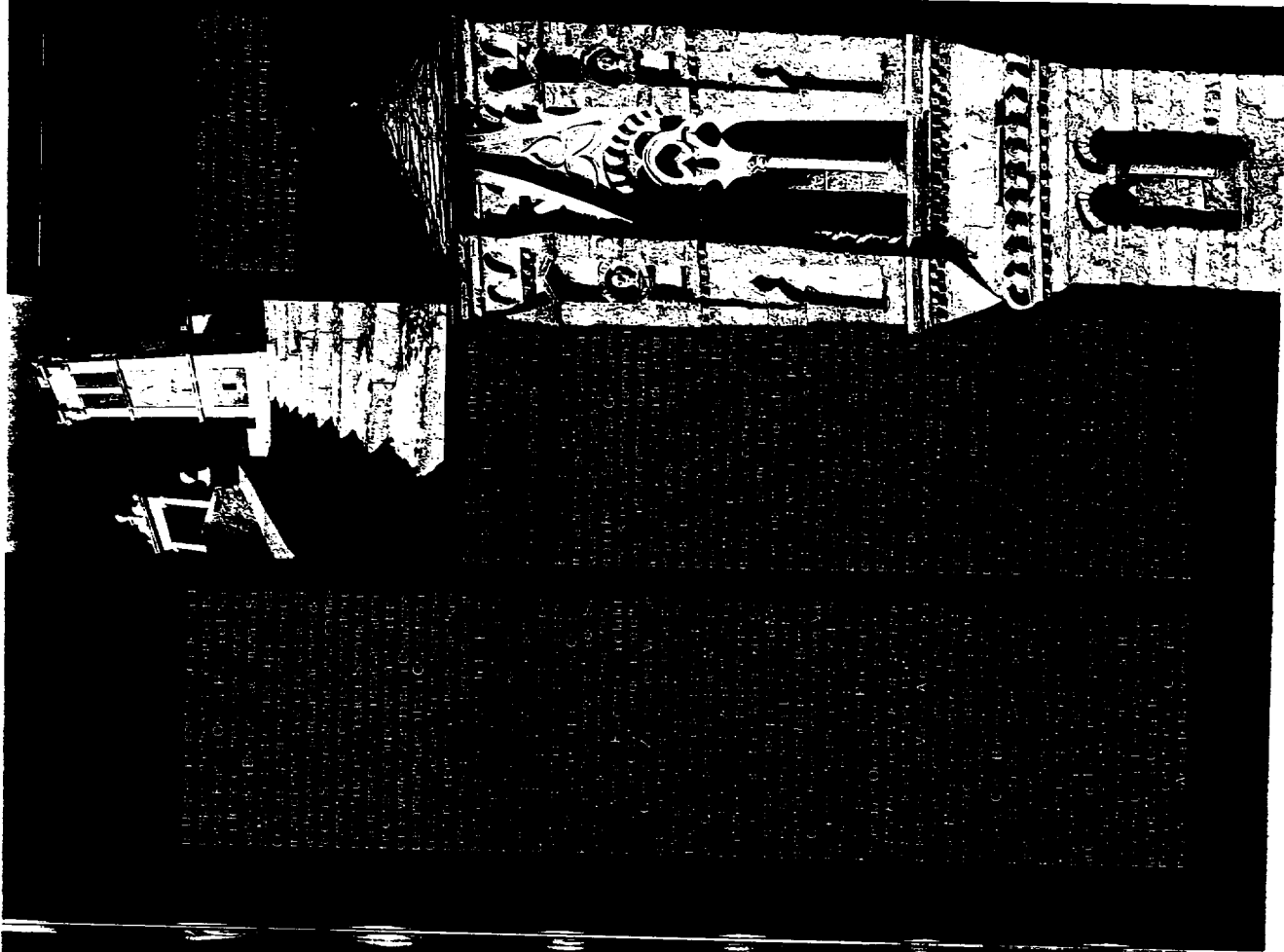
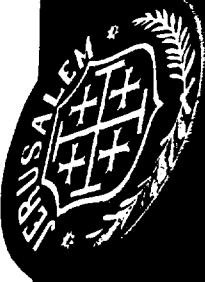
40 Km. a Nord-Ovest di Cracovia, sorge un Sacro Monte fra i più antichi della Polonia. Costruito agli inizi del Seicento in stile manieristico, ancor oggi è un'importante meta di pellegrinaggi e luogo di solenni celebrazioni processionali.

Il Sacro Monte si sviluppa su una superficie di circa 300 ettari, ad imitazione della topografia di Gerusalemme. Le cappelle raggruppate sulla sommità delle alture che coronano il Santuario e il convento dei Frati Bernardini, sono collegate da un lungo percorso (circa 15 km.), composto da *Settefratelli di Gesù, Sentieri della Madonna* e da alcuni elementi di raccordo fra cui spicca il monumentale *Ponte degli Angeli sul torrente Cedron*.

Gli interni sono ricchi di affreschi e pitture di Paul Baudarh e costituiscono l'unica testimonianza del rinascimento fiammingo in Polonia. La successione delle quaranta cappelle è mirata dall'alternanza di architetture imponenti con altre più semplici e raccolte, in un delicato rapporto armonico con l'ambiente naturale.

L'atmosfera di dolce serenità conferisce al luogo un elevato valore paesaggistico, alimentato dalla presenza di ampi spazi aperti, da faggi e querce secolari che, come grandi "fratelli verdi", accompagnano il visitatore per lunghi tratti dell'itinerario

(E.M.)



location of each chapel dominates Nature, and this in turn penetrates the elliptical plan defining the composition. The fragments of landscape form an important part of the composition of the complex, distant mountains and forest 'walls' form the ends of planted avenues and form boundaries to the park space, creating a harmonious background to the Manneristic and Baroque architectural forms. An additional element of the scenery are the Mysteries of the Way of the Cross and Funeral of Our Lady held here from the beginning of the 17th century. In general, the whole composed landscape of Kalwaria Zebrzydowska is conceived as the open-air scenery for those Mysteries (criteria paragraph 36).

2. The discussed complex has also an important natural value (see Chapter 3 a), which has persisted for over four centuries in unchanged form. It is worth noting that it is precisely due to cultural effects on the landscape (i.e., the introduction and continuous functioning of a specific type of religious use of the complex) has created conditions for the strict protection of the natural environment of Kalwaria Zebrzydowska. This protection results from the establishment of a clearly-defined sacred zone together with the appearance of an approach leading to compulsory respecting Nature, in accordance with the philosophy of St Francis of Assisi (criterion paragraph 38).

3. From the point of view accepted in the UNESCO criteria of the existence of three categories of cultural landscapes, Kalwaria Zebrzydowska forms an example of the third group, but also incorporating characteristics of groups I and II. It is thus a clearly-defined and deliberately artificially composed park landscape connected with numerous structures of religious use of the highest artistic values, created for the satisfaction of aesthetic needs (Category I). It is also witness to the continuous and harmonious evolution of the landscape resulting from contemporary needs and modes of use. Despite this evolution, the guiding compositional concepts are fully visible, being a consequence of strong ideological directives which result from the desire to create in the field a perfect realisation of the concept of a Calvary (category II). In its essence however Kalwaria Zebrzydowska is above all a 'landscape of association [of ideas]' with a powerful religious content. The key role of the site is the conception of creating in the local topographic conditions a symbolic landscape of Jerusalem, forming a replica of the famous centre of three World religions, Judaism, Christianity and Islam (category III, criteria paragraph 39).

4. The proposed extent of the zone of cultural landscape proposed for inclusion on the World Heritage List results in a very clear manner from the conditions of function of the complex. The zone contains the whole terrain which was in historical times intended for the use of pilgrims (criteria paragraph 40).

5. The appearance of a Manneristic pilgrim park in Kalwaria Zebrzydowska became the *raison d'être* for the small town which grew up beside the monastery. As a result of this the townsfolk always felt an especially strong link with the sacred area of the Calvary. This link has lasted until the present day and the contemporary population of the area identify themselves with the site. The inhabitants of the town each year become actors in the traditional Calvary Mysteries. They are also sensitive to the problems of the continuous conservation of individual chapels, churches and Calvary avenues. They often personally safeguard individual structures (criteria paragraph 41).



government (district) conservator of monuments, regional study centres, offices of the documentation of monuments. Conceptions of the strategies for protection and detailed principles for further action have been compiled for example for Wambierzyce (Anna Mikowska, *Ochrona i rewitalizacja zabytków kalwarii wambierzyckiej*, [in:] *Ochrona Zabytków*, z. 3, 1980, s. 211-222).

The Calvary on Górze Sw. Anny is protected within the boundaries of the landscape park which has been created there. In 1985 a decision was taken on the inclusion of the site at Wejherowo in the relevant local development plan in the form of the creation of a protected zone for the Calvary park. The fullest, permanent and multi-aspectual protection is however provided in the case of the complex proposed for inclusion on the World Heritage List at Kalwaria Zebrzydowska (see Chapter 4, 5).

## 7. JUSTIFICATION FOR INCLUSION ON THE WORLD HERITAGE LIST

### a/ Declaration of the Value of the site

In general terms, the cultural property in the form of the *Manneristic Calvary park in Kalwaria Zebrzydowska* proposed for inclusion on the World Heritage List is a unique and exceptional example of a group of 44 buildings located in an extensive and attractive area, situated according to a carefully determined system in terms of its content, function and form. This system dominates the natural environment creating the unrepeatable historical composed landscape (criterion II). Representative of its type, it is also the most superb example in the rich range of Calvary landscapes (criterion IV). It contains symbolic messages concerning important ideas and content, translated into the language of traditional sacred theatre, set in the scenery of the landscape. The complex embodies a combination of formal effects and architectural values with the symbolism and ideological content (criterion IV) [an enlargement on the justification of fulfilling criteria II, IV, and VI is presented in Chapter 7.b, fulfilling the criterion of authenticity in Chapter 7.c].

The creation of the foundation of Kalwaria Zebrzydowska was noted by the international community, as proof of which we may cite: the view (copperplate) of the Calvary published in the work of Jerzy Braun *Civitates orbis terrarum VI* (Cologne 1617), the etching by David Tscherming (1645, example preserved in the Czartoryski museum in Cracow), Mieg's map of Galicia of 1780 (example preserved in the *Kreisarchiv* in Vienna), Kalwaria Zebrzydowska is also mentioned in European travellers' guidebooks (for example Ludwik Pietrusiński *Podróż. przejażdki i przechoźki po Europie*, Warsaw 1845).

In modern literature on the theme of Calvaries, the site is discussed by (among others) Ernst Kramer and Italian investigators Franco Cardini and Guido Vannini (see Chapter 3.c). It is also known in a number of European countries such as the Czech Republic, Slovakia, Austria, Germany, Hungary, Lithuania, Italy. It is also known in the United States of America and Japan.

In the more detailed discussion of the exceptional universal values of the *cultural landscape of Kalwaria Zebrzydowska* it is necessary to refer to the five selected principles defined in the UNESCO detailed criteria (in paragraphs 24-44) which are of significance for this site:

1. *The pilgrimage park in Kalwaria Zebrzydowska* is an example of the perfect combination of natural and cultural values. In this complex all buildings relate harmoniously to the setting created by Nature herself with forested hillslopes and deep gullies. Architecture and landscape integrally interrelated and mutually supplement each other. The characteristic plan defining the

**b/ Criteria according to which the complex is proposed for inclusion (justification)**

**UNIQUENESS AND CHARACTERISTICS OF AN EXCEPTIONAL WORK (CRITERION II)**

1. The landscape complex of Kalwaria Zdrzydowska (beginning of the 17th century) as an example of horticultural art has the form of an informal (i.e., landscape) park. It forms therefore a precursor of the English style of landscape park which was to sweep Europe only in the second half of the 18th and 19th centuries. In its essence it falls within the category of Mannerist park exceptionally rare in Europe, though sporadically appearing in Italy (and regarded as an early signal of the direction of the gardener's art towards the English style). It is characterised therefore by the deliberate abandonment of the strict geometricism of the Renaissance (Italian) garden. At the same time natural elements of the landscape of great aesthetic value are combined into the composition, the existing natural substance is respected and displayed giving the park composition an atmosphere of wildness and secrecy. The park is characterised by its large extent and the perfection of the way that panoramic views have been linked to the whole. The system of optical axes is clear, and imposes a different spatial pattern on the complex plan of the park. This is a prototype of the great garden compositions of the Baroque period, linking the park itself with the wider landscape (see Criterion II, point 2). In addition, through the sacred landscape being the subject of unconditional preservation of the natural environment, the park is an early example of the creation of conservation zones for the protection of the natural landscape which is only formalised in the 19th and 20th centuries. The composition of the park plan is defined and supplemented by the avenues which create a classic example of a park of Calvary type, nowhere met in such exceptional form (see Chapter 3 a).

2. The plan of the composition of the park. The plan, in accordance with the principles of Mannerism, is connected with mysticism, the search for the prime and ultimate truths of human existence. The acceptance of such an approach for the creation of a garden was connected with the Calvary ideal, in accordance with which the transposition of the plan of Jerusalem to the local landscape forms in Kalwaria Zdrzydowska, became the dominant aim of the composition. The masterfulness of the spatial planning lies in the maintenance of the formal agreement of the shape of the plan of the prayer routes in Jerusalem (according to Adrichomius 1584), while at the same time retaining the symbolic urban layout of the whole of Jerusalem, exceptionally subtly indicated in the landscape. It was possible to achieve this agreement, despite the considerable differences between the landscapes of Jerusalem and Kalwaria Zdrzydowska. The acceptance of the principles of "topographic logic" (the Mounts of Sion, Moriah, Olives, Sinai, Golgotha, and valleys of Cedron, Josephat in Jerusalem) inspired the designer (1604) to create a unique and completely original plan (ellipse built into the form of "Jerusalem", the garden layout in the form of the "goose-foot" plan) (see Chapter 3 b).

3. Panoramic composition of the Calvary complex. The pilgrim coming to the Calvary complex is greeted by the view of the well-situated complex of sacral buildings which are visible from a distance of several kilometres. The early Baroque main church has a well-proportioned facade the restrained elaboration inspires delight. Closely combined with Bernardine monastic buildings it forms a masterful example of the setting of an early Baroque building into the form of the natural landscape. In the wider spatial context, the cultural landscape of Kalwaria Zdrzydowska offers the viewer a completely original panoramic view in the form of an undulating distant landscape (several kilometres away), overgrown by thick forest from which emerge the summits (roofs, steeples, towers, cupolas, lanterns) of various

pilgrimage chapels and churches. Extensive clearings, fields and the winding lines of park avenues are also visible. All of this is enclosed on both sides of the sacred zone by mountain massifs. This view is evidence of a landscape the historical form of which still exists today.

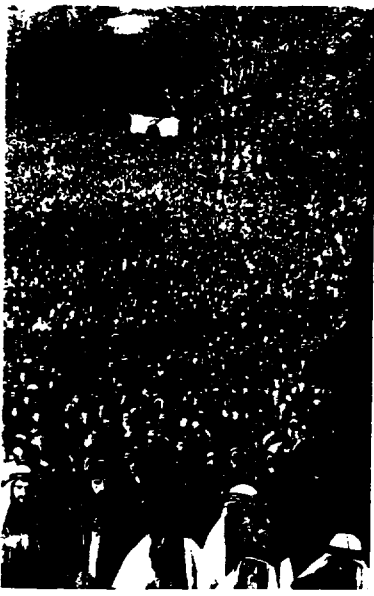
4. In terms of utilisation, the pilgrim park in Kalwaria Zdrzydowska appears as an exceptionally early example (a full century early) of a generally accessible garden. Here the traditional social barriers were lowered, barriers which ensured that gardens were hermetically-sealed and accessible only to the ruling classes and landowners. This arose as a result of the primary ideological aim of a Calvary foundation which was to draw as many pilgrims as possible within its boundaries. Although this characteristic is common to all Calvary landscape complexes, the especially numerous participation of pilgrims in the religious ceremonies practised at Kalwaria Zdrzydowska, noted since the beginning of the operation of the foundation, ensured this site a leading place in terms of the frequency of common use in the context of seventeenth century Europe.

5. The individual buildings, all dating from the very beginning of the seventeenth century form a thematically and artistically homogeneous group. They are a notable example of the freedom of movement of various artistic trends between different European countries (Flemish Mannerism, Italian Renaissance, Czech and Cracow Baroque). Each of the chapels and churches possesses an individual plan based on complex geographical or symbolic forms (see Chapter 3 a.). Some of the plans of chapels at Kalwaria Zdrzydowska are unique, and pioneering in the history of European art (ellipse, Greek Cross, triangle, heart-shaped, rose-shaped, regular polygons, circles merging into squares etc.). The chapels and churches present spatial structures which are rare in architecture, for example the occurrence of two-level chapels. In an artistic sense they form an interesting and in terms of their period exceptional manner of understanding the idea of a "copy" of a work of art, with their symbolic and formal references to the buildings of Jerusalem.

**REPRESENTATIVITY OF ITS TYPE (CRITERION IV)**

Kalwaria Zdrzydowska is the most representative example of the form of its type. It owes such an important position to: 1. The exceptional scale of the complex; 2. The perfection of the transposition of the model of the landscape of Jerusalem of Adrichomius to the local landscape (see criterion II); 3. Authenticity and artistic rank of the composition and layout (see Chapter 7 c.; criterion II); 4. The grouping of architecture of very high artistic quality and originality of form (see criterion II); 5. The living tradition of the "Mysteries" and the pilgrimage processions cultivate a continuity of tradition (see Chapter 3 b.); 6. The uniqueness and perfection of the garden composition (see criterion II); 7. The high quality of permanent conservation care (see Chapter 4 a.). Some of the above-mentioned characteristics have been discussed in the justification of criterion II and in Chapter 7 c. It remains only to add that:

1. This complex belongs among those having the fullest religious and artistic programmes. In it are expressed all the necessary ideological and formal components characteristic of the so-called great Calvaries, such as: achieving a symbolic and formal copy of Jerusalem, creating a narrative cycle of prayer routes (pilgrimage programme), ensuring the service of a clergy, the formation of a pilgrim ritual (Passion Mystery drama and other religious services), the development alongside the cult of the sufferings of Christ also the cult of Our Lady, creating a landscape and architectural backdrop for the conducting of the pilgrimage rites, the laying-out of prayer routes in the form of the park avenues in their specific Calvary variety, creating facilities (the town) for the pilgrims, setting in place a clear sign (the tower of the main church) identifying the sacred area of the Calvary within the wider context of the landscape.



Witaliński, ~1996)

Witaliński 1996)

2. The scale of the planned cultural landscape is an exceptional feature of the Kalwaria Zebrzydowska complex. The size of the area deliberately included in the composition of the complex is many times greater than other complexes of this sort (Just under 400 ha, as opposed to a few hectares or a dozen or so in other Calvaries, close to 12km of pilgrimage roads as opposed to a few hundred metres to a few kilometres in other complexes). Independently of the size of the complex, the effect of the composition of the copy of the landscape of Jerusalem at Kalwaria Zebrzydowska has reached a level of exceptional mastery. In effect a composition has been created which may be termed the "great landscape style". Tendencies of this type became characteristic only with the development of the Baroque garden in the form of extensive axial garden plans linked with palaces (the prime example being the palace and gardens at Versailles. In Kalwaria Zebrzydowska the idea of the "great landscape style" was realised in the informal (Manneristic) convention, based on the authentic values of the natural environment, giving the plan a quite different quality from that which we are used to associating with Baroque palace-garden complexes.

3. Kalwaria Zebrzydowska, as the oldest Calvary in Poland had an important influence on the shaping of further establishments of this type. It became a model for later landscape Calvary sanctuaries founded in Poland, and in part also in neighbouring countries, in which the Jerusalem Way of the Cross and Route of the Arrest of Christ were the main compositional elements (Góra Św. Anny in Upper Silesia, Wejherowo near Gdańsk, Werki near Wilno - Lithuania). The architecture of the chapels at Kalwaria Zebrzydowska also had an influence on that of later Calvaries (Wejherowo, Pałac, Góra Św. Anny, Werki).

#### CONNECTIONS OF THE SITE WITH IMPORTANT IDEAS AND MEANINGS (CRITERION VI)

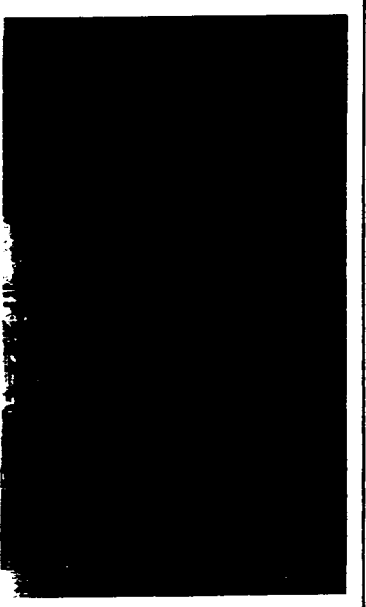
At Kalwaria Zebrzydowska the combination of the effects of the landscape and architectural values with ideological and symbolic content of the whole complex as well as its individual elements is clear. This is developed in a particularly strong manner, which is one of the features making this complex so unique and is responsible for creating the specific, irrational and unrepeatable, *genius loci* of Kalwaria Zebrzydowska. This includes:

1. The cult of Christ in the form of a cycle of chapels of the Arrest of Christ and the Way of the Cross. It is not necessary to stress here the fundamental significance of this for the development of European culture. At Kalwaria Zebrzydowska it is best exhibited in the form of the 'Mystery of the Suffering of Christ' which lasts several weeks. Apart from its obvious religious significance, the mysteries the ornament of the procession create a rich show of folklore and regional costume of the pilgrims from various parts of the country (traditional regional pilgrimages). These are also an interesting and unique example of amateur and spontaneous open-air theatre, a specific type of spectacle in which the boundaries between actors and spectators become unclear. The processions concerned with the Virgin Mary also take on the form of an amateur theatrical presentation.

2. Christian symbolism. The whole Calvary complex includes in its substance a powerful dose of symbolism, beginning from the general function of Calvary foundations as a whole and the symbolism of particular elements of the Calvary landscape to the symbolism of individual architectural details, paintings, sculptures etc. In general terms we have here symbols of belief, a spatial record of the philosophy of human existence, the pilgrim park as a symbol of the peaceful existence of Man, a symbol of the Holy City - Jerusalem, and its significance for European culture, the symbolic centre of the world, a symbol of mystic contact with God etc.

3. The Franciscan Spirit (St Francis of Assisi). In the interiors of the park the Franciscan simplicity and restraint is dominant. This is emphasised by the compositional conception of





the whole, based on the juxtaposition of natural forest complexes, full of dark and shadowy areas, with the well-lit and bright zones of meadows and cultivated fields. The philosophical concepts of St Francis of Assisi takes on here particular power due to the continuous presence here for four centuries of the Franciscan order (the Bernardines of Kalwaria Zebrzydowska).

### c/ Authenticity and integrity

The exceptional universal values of Kalwaria Zebrzydowska, demonstrated in Chapter 7.a-b. also fulfil the criteria of authenticity and integrity in the way this is understood by the *UNESCO Convention on World Heritage* and also the *Nara Declaration* of November 1994. In particular:

1. The authenticity of the planned cultural landscape. The *cultural landscape of Kalwaria Zebrzydowska* has retained until today all the important characteristics of the composition of the time of its foundation. This concerns the entirety of the relationships between the Manneristic park and the landscape seen from a number of panoramic viewpoints. The original plan of 1604 has been preserved in almost its entirety, without being altered by the addition of any later chapels in new locations. The natural component of the complex - apart from the natural cyclic renewal of the vegetation - retains a seminatural character. The mutual proportions and integrity of the landscape form and the vegetational cover are characterised by a natural continuity of the landscape and the function it fulfils. We find confirmation of this authenticity in historical iconographic and cartographic material (of 1617, 1645, 1780, 1806, 1887 1902 - see Chapter 1.e.).

2. Authenticity of Architecture (style and materials). All the more important architectural structures (that is the pilgrim chapels and churches) have survived until the present day in the artistic form of Mannerism of Paul Baudarth, and thus the original style of their period (beginning of the 17th century). Only four chapels, conceived as a natural completion of the original programme, are of a later period that is the 18th and 19th centuries (see Chapter 3.b.). The dominating structural complex (the church and Bernardine monastery) which although they arose as the result of a long-term building programme (1604-1702) are fully authentic in style for their period (Mannerism and Baroque) and form a stylistic homogenous composition (see Chapter 3.b.). In all architectural structures traditional materials have been preserved. A specialist scientific study of the originality and authenticity of the architecture of Kalwaria Zebrzydowska has been conducted recently by the eminent art historian Jerzy Szablowski (see bibliography, Chapter 3.c.).

3. Authenticity of function, content and ritual. The cultural landscape of Kalwaria Zebrzydowska has retained its original function as a cult (pilgrim) centre to the present day an unbroken four century continuity of tradition. As an expression of the European Calvary idea, it remains a symbolic representation of Jerusalem at the turn of the eras, before and after Christ. The pilgrimage movement and the Calvary mysteries belonging to the traditions of the beginning of the seventeenth century are today a living authentic and spontaneous manner of utilising the scenery of a historic landscape.

4. Authenticity of conservation work. All conservation work carried out on the complex since the middle of the eighteenth century has taken into account the existing values of the site. In each piece of renovation carried out by the monastic brothers and local craftsmen, traditional materials and technology have been used, in accordance with the character of the structure being renovated. What is more, already by the end of the nineteenth century, Kalwaria Zebrzydowska has been under the professional care of competent conservators of historic monuments (Association of Conservators of Galicia, special conservation commissions). In the period after the Second World War and at present, all important decisions concerning renovation, building work, and conservation work have to be assessed by and



ot. J. Witaliński, ~1996)

Y (photo J. Witaliński 1996)

approved by the regional conservator of monuments or by specially-appointed experts (in the structure of the state service for the protection of monuments). What is more, the actual level of conservation care is here higher than even the best cared-for Italian Calvary sites (Varallo Sesia, Crea, Orta, San Vivaldo). Despite the lack in Poland of a general (country-wide) specialist programme concerning the protection of Calvary landscapes, which could be compared with the Italian concept of special reserves of *Sacro Monte* type, Kalwaria Zebrzydowska seen in its wider European context is a complex with the best tradition of permanent conservation care (see Chapters 4 a, 4 d., Cf. Chapter 6 c.).

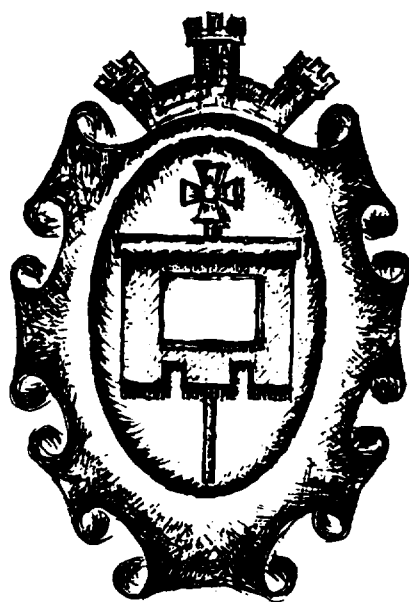




KALWARIA ŻEBRZYDOWSKA  
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1. The church and Bernardine monastic complex, view from the slopes of Zar mountain, photo: Z. Sieraczynski, May 1998.
2. The church and Bernardine monastic complex, view from the monastic courtyard, photo: Z. Sieraczynski, May 1998.
3. The Chapel of Our Lady of Kalwaria in the Church of Our Lady of the Angels, photo: A. Mitkowska, May 1998.
4. Detail of the stonework on the east wall of the Church of Our Lady of the Angels, photo: A. Mitkowska, May 1998.
5. Gate in the defensive wall of the Bernardine monastery, photo: A. Mitkowska, maj 1998.
6. Church and Bernardine monastic complex with defensive wall with bastions, panorama from the road to Bugaj, photo: A. Mitkowska, May 1998.
7. View from the church tower onto the cupolas of the chapels, defensive walls and slopes of Zar mountain, photo: J. Witalinski, 1996.
8. View of the tower of the the Church of Our Lady of the Angels and the town of Kalwaria Zebrzydowska, photo: J. Witalinski, 1996.
9. Stalls of the monastic choir in the Church of Our Lady of the Angels, photo: Z. Sieraczynski, May 1998.
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11. View from the air of Paradise Square (the church courtyard) and pilgrimage courtyard with residential buildings and the chapel of St Raphael, photo: J. Witalinski, 1996.
12. Facade of the Church of Our Lady of the Angels, photo: M. Swaryczewska, 1995.
13. Chapel of St Raphael, in the background the facade of the Church of Our Lady of the Angels, photo: M. Swaryczewska, 1995.
14. The church and Bernardine monastic complex from the pilgrimage courtyard, photo: M. Swaryczewska, 1995.
15. Chapel of St Raphael and fragment of the surfacing of the pilgrimage courtyard, photo: Z. Sieraczynski, May 1998.
16. Stone figure of St John Nepomucen, photo: A. Mitkowska, May 1998.
17. The Chapel of the Assumption V, photo: A. Mitkowska, May 1998.
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19. The Angelic Bridge, photo: A. Mitkowska, May 1998.
20. The park landscape, the pilgrimage avenues in the region of the chapel of St John Nepomucen and the Angelic Bridge, photo: A. Mitkowska, May 1998.
21. The park landscape, the pilgrimage avenues, view from the Mount of Olives towards the church and Bernardine monastic complex, photo: Z. Sieraczynski, May 1998.
22. The Chapel of the Ascension, photo: M. Swaryczewska, ok. 1995.
23. The Chapels of the Arrest of Christ and Gethsemene, photo: A. Mitkowska, May 1998.
24. The church of the Grave of Our Lady, photo: Z. Sieraczynski, May 1998.
25. Bridge over the Cedron, in the background, the East Gate, photo: Z. Sieraczynski, May 1998.
26. The East Gate and in the background Lanckorońska mountain, photo: A. Mitkowska, May 1998.
27. The park landscape, the pilgrimage avenues with the chapel of the Angel, photo: A. Mitkowska, May 1998.
28. Avenue of the pilgrim park with the perspective closed by the East Gate, photo: A. Mitkowska, May 1998.
29. The park landscape, the pilgrimage avenues with the chapel of the Funeral of Our Lady II, photo: A. Mitkowska, May 1998.

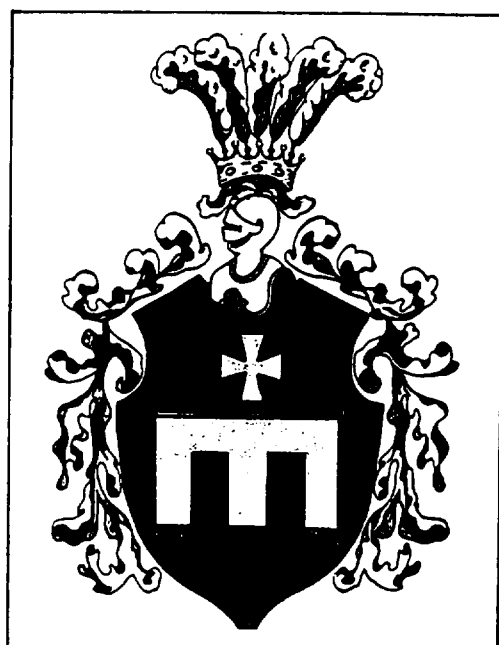
30. The park landscape, the pilgrimage avenues in the region of the chapel of the Funeral of Our Lady, with the massif of the Lanckorońska mountain, photo: A. Mitkowska, May 1998.
31. The House of Our Lady, photo: A. Mitkowska, May 1998.
32. The House of Annas, photo: Z. Sieraczyński, May 1998.
33. The House of the Last Supper, photo: Z. Sieraczyński, May 1998.
34. The house of Caiphas, photo: A. Mitkowska, May 1998.
35. The interior of the cellar of the House of Caiphas, photo: M. Swaryczewska, 1995.
36. The Chapel of the Fainting of Our Lady, in the background, the massif of Żar mountain, photo: M. Swaryczewska, 1995.
37. The Court of Pilate with the Holy Stairs and the Chapel of the Taking-up of the Cross, photo: Z. Sieraczyński, May 1998.
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40. Chapel of the First Fall of Christ, photo: A. Mitkowska, May 1998.
41. Pilgrims on the avenues, region of the Chapel of St Veronika, photo: J. Witaliński, 1996.
42. Herod's Palace, photo: Z. Sieraczyński, May 1998.
43. West Gate, photo: Z. Sieraczyński, May 1998.
44. Park avenue, with the perspective closed by the Chapel of the Weeping Women, photo: A. Mitkowska, May 1998.
45. Park avenue, with the perspective closed by the Church of the Third Fall of Christ, photo: A. Mitkowska, April 1998.
46. Park avenue between the Chapel of the Weeping Women (in the photograph) and the Church of the Third Fall of Christ, photo: J. Witaliński, 1995.
47. The Church of the Third Fall of Christ, photo: A. Mitkowska, May 1998.
48. The Chapel of the Holy Sepulcre, photo: A. Mitkowska, May 1998.
49. The Mount of Calvary with the Church of the Crucifixion and the Chapel of the Anointing, photo: A. Mitkowska, May 1998.
50. The Mount of Calvary with the Church of the Crucifixion and the Chapel of the Anointing, Chapel of the Disrobing of Christ, photo: J. Witaliński, 1996.
51. The Hermitage of St Helena, photo: A. Mitkowska, May 1998.
52. The Chapel of St Mary Magdalene (Five Polish Brothers), photo: M. Swaryczewska, 1995.

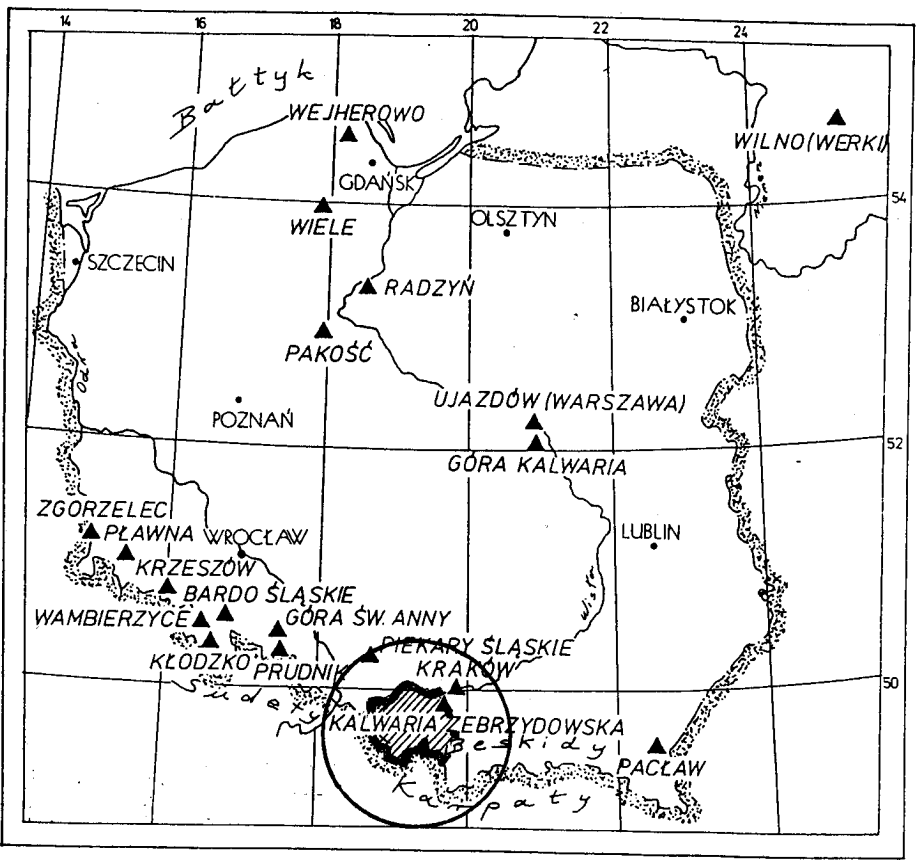


## KALWARIA ZEBRZYDOWSKA - SLIDES

(SET I)

1. Panorama of Żar Mountain and Bernardine Monastery, photo: Z. Sieraczyński, May 1998.
2. Panorama of Żar Mountain with the Bernardine Monastery and view of the "avenues", photo: Z. Sieraczyński, May 1998.
3. Facade of the church of Our Lady of the Angels, photo: A. Mitkowska, March 1995.
4. Panorama of the side of the church and monastic complex (from the slopes of Żar mountain), photo: A. Mitkowska, May 1998.
5. Chapel of Our Lady of Kalwaria in the church of the Mother of God of the Angels, photo: A. Mitkowska, April 1972.
6. Chapel of St Raphael, photo: A. Mitkowska, April 1972.
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10. The Mount of Olives and chapels of the Arrest of Christ and Gethsemane, photo: A. Mitkowska, May 1998.
11. The church of the Grave of Our Lady, photo: A. Mitkowska, April 1972.
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13. Bridge over the Cedron, photo: A. Mitkowska, May 1998.
14. East Gate of Jerusalem, photo: A. Mitkowska, May 1998.
15. The landscape of Kalwaria Zebrzydowska with the Chapel of the Angel, photo: A. Mitkowska, May 1998.
16. The landscape of Kalwaria Zebrzydowska with the Chapel of the Funeral of Our Lady, photo: A. Mitkowska, May 1998.
17. The House of Annas, photo: A. Mitkowska, May 1998.
18. The House of Our Lady, photo: A. Mitkowska, May 1998.
19. The House of Caiphas, photo: A. Mitkowska, May 1998.
20. The Court of Pilate, photo: A. Mitkowska, May 1998.
21. The Mount of Moriah with the Chapel of the Heart of Mary, photo: Z. Sieraczyński, May 1998.
22. Herod's Palace, photo: A. Mitkowska, May 1998.
23. The West Gate of Jerusalem, photo: A. Mitkowska, May 1998.
24. The Church of the Third Fall of Christ, fot. A. Mitkowska, May 1998.
25. Góra Kalwaria with the Church of the Crucifixion and Chapel of the Disrobing of Christ and the Chapel of the Taking Down from the Cross, photo: Z. Sieraczyński, May 1998.
26. The Chapel of the Holy Sepulcre, photo: A. Mitkowska, May 1998.
27. The landscape of the pilgrim park (pilgrim "avenues"), photo: Z. Sieraczyński, May 1998.

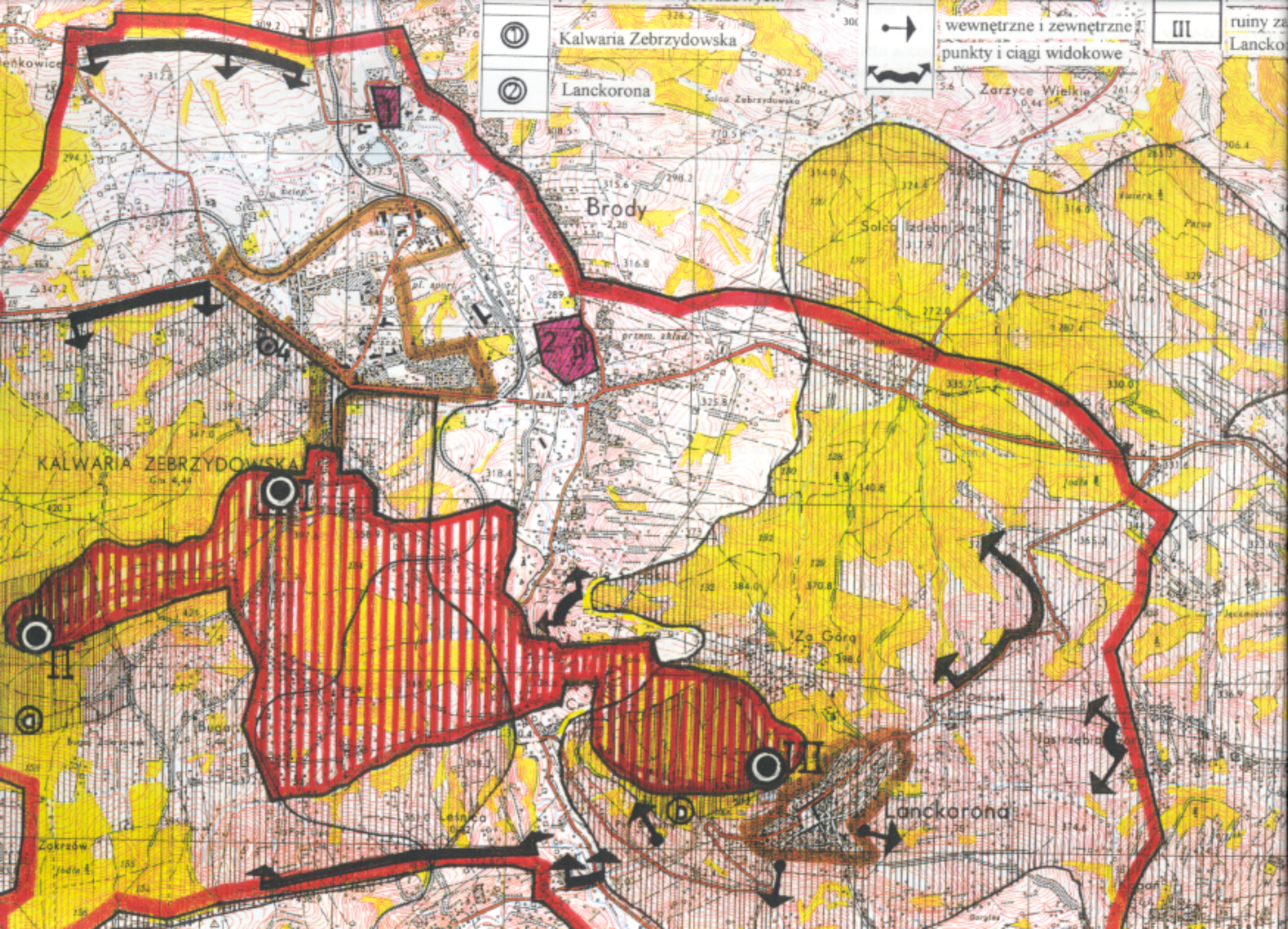




MAPA I. Usytuowanie Kalwarii Zebrzydowskiej w regionie

MAP I. Location of Kalwaria Zebrzydowska in the region





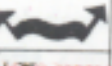
Kalwaria Zebrzydowska



Lanckorona



wewnętrzne i zewnętrzne punkty i ciągi widokowe



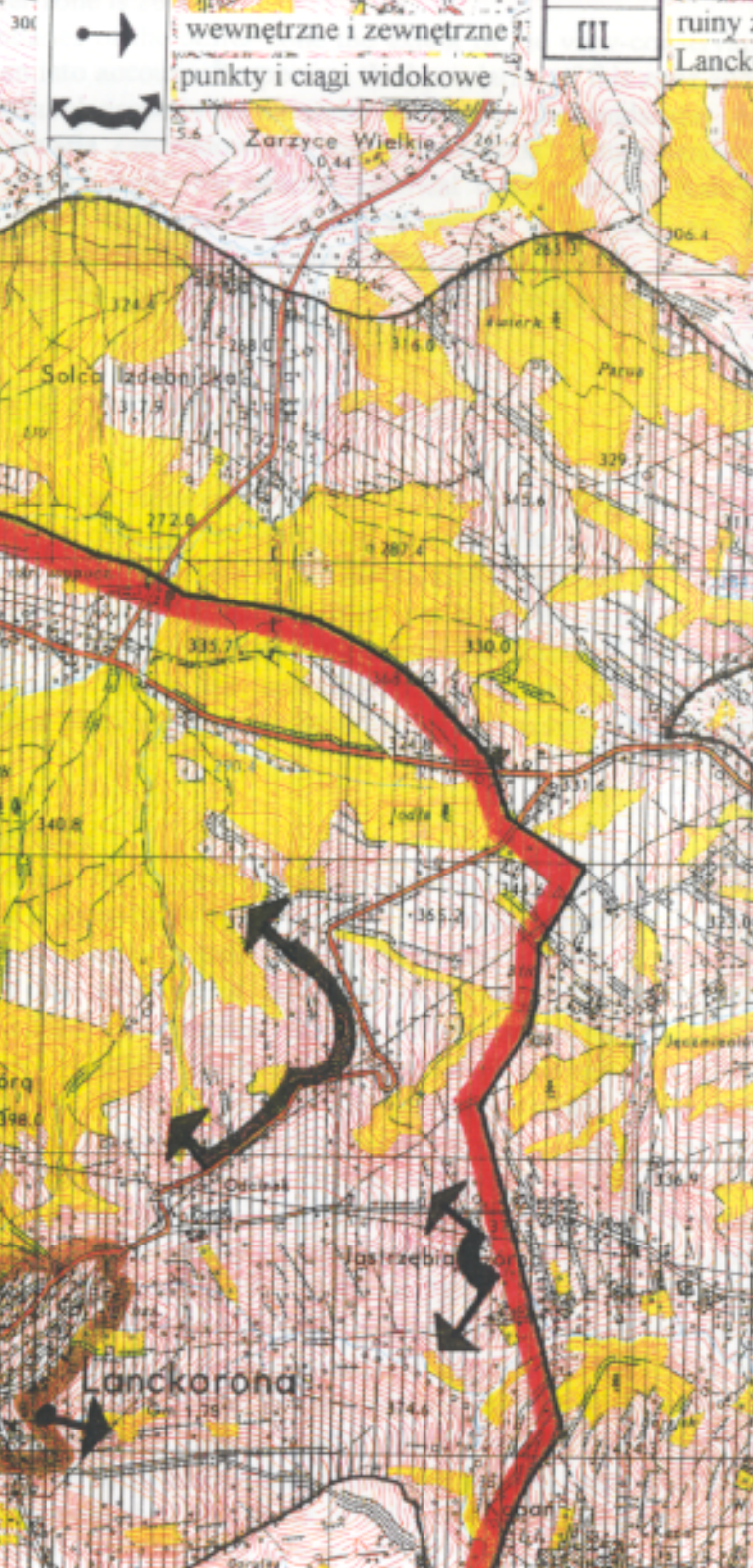
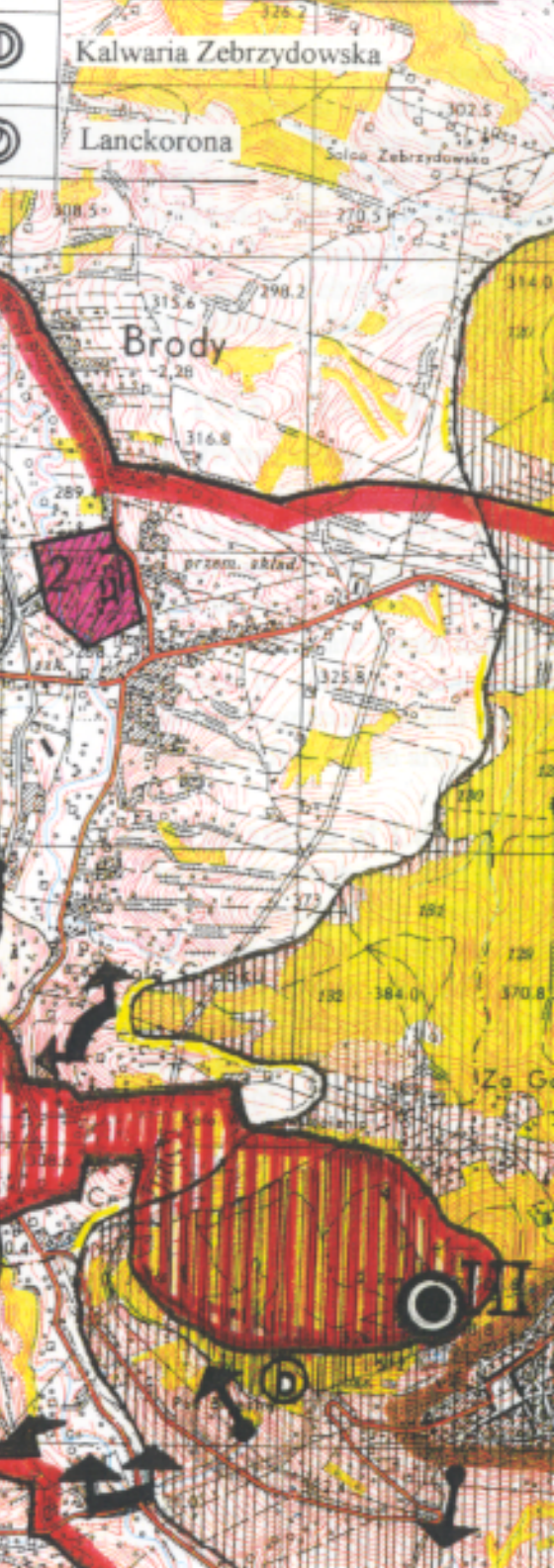
ruiny za Lancko

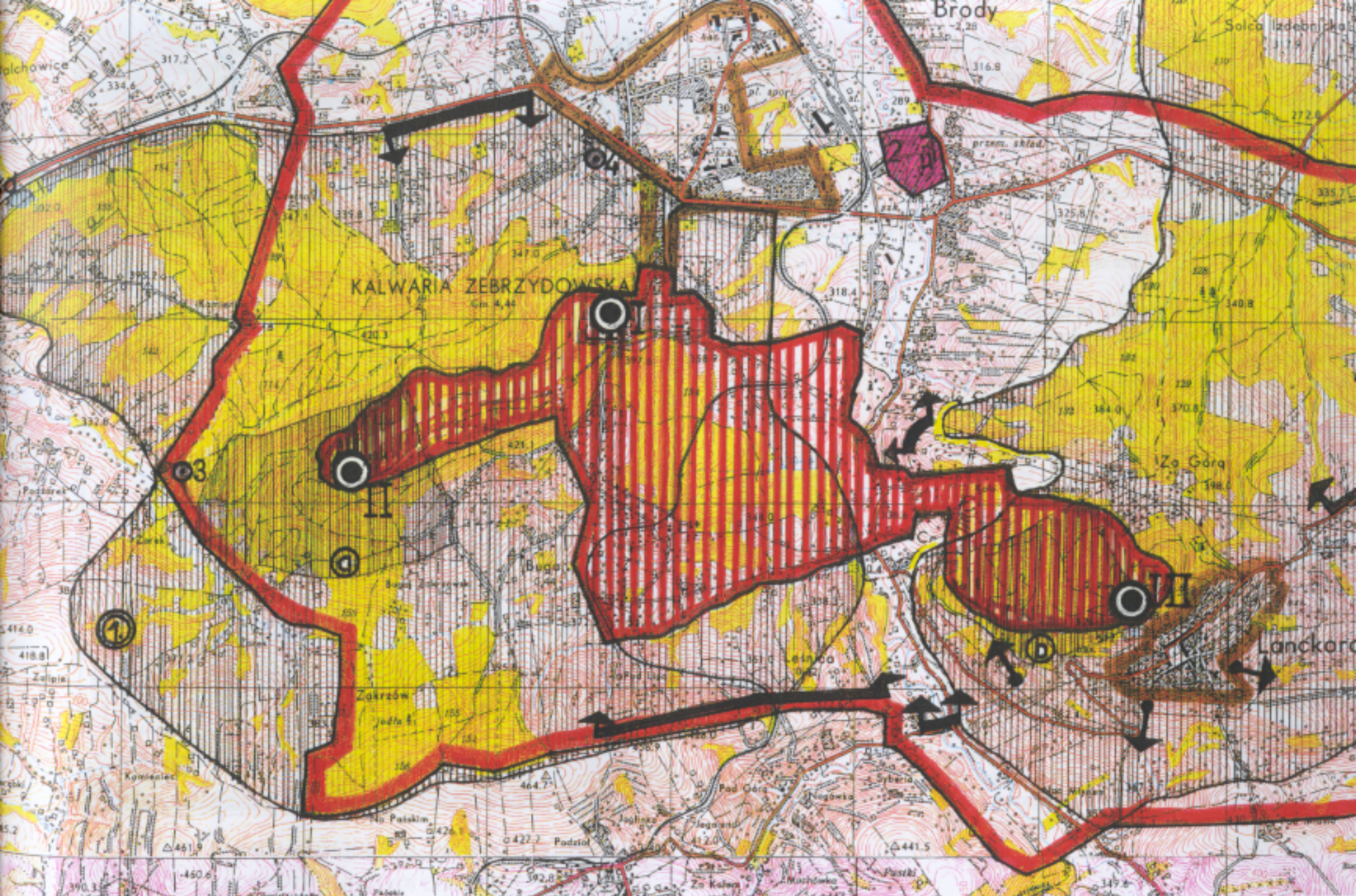
KALWARIA ZEBRZYDOWSKA

Brody

Solca Zebrzydowska

Lanckorona





MAP IIa. The zone proposed for inclusion in the World Heritage List and buffer zone (1:25000)

MAPA IIa. Strefa prop...



KOŚCIÓŁ i KLASZTOR BERNARDYŃSKI (fot. J. Witaliński, ~1996)

THE CHURCH AND BERNARDINE MONASTERY (photo J. Witaliński 1996)





## Kalwaria Zebrzydowska (Poland)

No 905

### Identification

<i>Nomination</i>	Kalwaria Zebrzydowska: the Mannerist architectural and park landscape complex and pilgrimage park
<i>Location</i>	Vojevodship of Bielsko-Biała, Kalwaria Zebrzydowska District
<i>State Party</i>	Republic of Poland
<i>Date</i>	29 June 1998

### Justification by State Party

In general terms, the cultural property of the Mannerist Calvary Park in Kalwaria Zebrzydowska is a unique and exceptional example of a group of 44 buildings located in an extensive and attractive area, situated according to a carefully determined system in terms of its content, function, and form. This system dominated the natural environment, creating the unrepeatable historical designed landscape (**criterion ii**). Representative of its type, it is also the most superb example in the rich range of Calvary landscapes (**criterion iv**). It contains symbolic messages concerning important ideas and content, translated into the language of traditional religious theatre, set in the scenery of the landscape.. The complex embodies a combination of formal effects and architectural values with the symbolism and ideological content (**criterion vi**).

### Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *site*. It is also a *cultural landscape* as defined in paragraph 39 of the *Operational Guidelines for the Implementation of the World Heritage Convention*.

### History and Description

#### History

Work on building the Calvary was begun in 1600 by Mikołaj Zebrzydowski, the Voivode of Cracow, who built the Chapel of the Crucifixion on the slopes of Żar Mountain. Together with a small hermitage, this was used by him for personal meditation.

However, Zebrzydowski was persuaded by the Bernardine (Cistercian) monks Tomasz Bucki and Ludwik Boguski to

enlarge his original concept to cover an extensive landscape complex with many chapels, linked in form and theme to those in Jerusalem. It was conceived as being for the use not only of the local inhabitants but also of believers from elsewhere in Poland and in neighbouring countries.

The layout was the work of the distinguished mathematician, astronomer, and surveyor Feliks Żebrowski. He based it on the landscape of Jerusalem at the time of Christ, using a system of measurement that he developed to enable the urban landscape of Jerusalem to be reproduced symbolically on the natural landscape. This makes use of the natural topography, the Lackarańska Mountain representing the Mount of Olives and the Żar Mountain Golgotha, for example.

The sites chosen for the chapels that represented the stages in the taking of Christ and the Stations of the Cross were linked by tracks cut through the natural woodland and were marked first by a simple cross. These were replaced by chapels, nearly all of which were built between 1605 and 1632. The architect of the chapels was a Belgian, Paul Baudarth, and the influence of the Mannerist architecture of The Netherlands is very marked. In 1632 a wall was built (now no longer extant) which symbolized the urban limits of the Holy City, and also a system of routes that linked ten chapels associated with the life of the Blessed Virgin Mary.

Only four further chapels were added – those dedicated to the Third Fall of Christ (1754), the Weeping Women (1782), St John Nepomucen (1824), and the Angel (1836). The original Bridge of the Angels was replaced by a new structure in 1907.

The Church of the Our Lady of the Angels and the Bernardine monastery were designed by the Italian architect Giovanni Maria Bernardoni. However, he did not complete the project, which was finished by Baudarth in 1609. The monastery was considerably enlarged in 1654-56, and took on the appearance of a Baroque castle.. A pilgrim chapel in developed Baroque style was added to the church in 1658-67, to house a miraculous picture of the Virgin. The church achieved its present form at the end of the 17th century, whilst the monastery was enlarged once again at the beginning of the 19th century.

When the monastery was founded in 1617 the inhabitants of the town of Kalwaria Zebrzydowska that had sprung up were allowed to rent part of its lands within the Calvary park. They began to clear the woodland for pastures, and in the mid 18th century they were allowed to build houses on their plots. A process of reforestation began at the beginning of the 19th century.

At the beginning of the 18th century the Czartoryski family, the owners of the park, built a palatial residence near the pilgrim church, but this was largely destroyed in the 19th century. At the end of World War II the plot on which the palace had stood, together with some surviving outbuildings, passed into the ownership of the state, which used it for the construction of a theological college.

Historical archives show that Kalwaria Zebrzydowska had many distinguished royal and noble visitors as well as countless pious pilgrims. Many were attracted by religious performances and ritual that were staged there. As early as 1613 Mikołaj Zebrzydowski had received permission to found a religious fraternity to organize religious ceremonies of this kind. Local people joined the

Bernardine monks at Easter to take part in dramatic enactments of Christ's Passion. These religious performances were discouraged during the Austrian occupation of this region, but they were revived after 1947. In addition to the Passion procession at Easter, there is a similar event at the Feast of the Assumption of the Blessed Virgin Mary in August.

#### *Description*

Kalwaria Zebrzydowska lies between the valleys of the Skawa and Raba tributaries of the Vistula, and is defined by the massifs of the Żar and Lanckorońska mountains. The area is now largely forested, the result of 18th century planting. The ruins of two medieval castles are located at either end of the landscape, on the slopes of the two mountains.

The landscape makes skilful use of natural features to complement and set off man-made structures. The disposition of buildings in the landscape makes this an outstanding example of a Mannerist park: characteristics of Italian Renaissance and French Baroque garden and park design are blended with Mannerist freedom and irregularity. The overall layout is in the form of an ellipse, covering some 400ha. The main structures are around the perimeter of this area, and are linked by paths and roads that symbolize the routes within ancient Jerusalem and which were used by pilgrims in their passage from one episode in the Passion to the next.

A characteristic Mannerist feature is the many visual axes between the different structural features. There is also a series of magnificent panoramas, not only over the Park itself, but also towards the Tatra Mountains, for example, and the city of Cracow.

The chapels and churches complete the composition of the Park. They are seen to emerge unexpectedly from dense woodland cover or as dramatic features at the end of long avenues. The chapels exhibit a high degree of originality of form and composition, along with scrupulous attention to detail. However, their most striking feature is their diversity, arising in some cases from their symbolic purpose (as, for example, the Chapel of the Heart of the Virgin Mary, which is heart-shaped in plan). Ground plans range from simple ellipses (the House of Caiphas) or triangle (the House of Annas) to more complex forms such as a triangle linked with semi-circles (the House of Our Lady), a Greek cross (the House of Pilate), a rectangle with semi-circular apses (the Holy Sepulchre), an octagon containing a square (the Ascension), an elongated rectangle (the Last Supper), and a square with corner pilasters (the East Gate of Jerusalem).

The elevations are equally varied and imaginative. A variety of materials and techniques have been used – unrendered stone and brick, dressed stone, and rendered and plastered brick; roofs of copper or zinc sheets or ceramic tiles. The way in which details are applied to the elevations clearly derives from The Netherlands. Dados and wide entablatures are used for horizontal division, and half-columns or pilasters for vertical divisions. Elements of Tuscan, Ionic, and Composite orders are used, enlivened by rusticated faces and surrounds to windows and doors. The small windows take various forms, often circular or oval. Among other features are strapwork ornament, blind arcades, and corn or acorn pendants. A number of the chapels have pulpits in stone, brick, or wood protruding from their facades. There is

also skilful use of colour resulting from the variety of materials used and tinted rendering. Several of them have domes with rich stucco decoration.

The interiors are, by contrast, plain in their furnishings and decorations. Many of them contain blocks with the inscription *Terra Santa*, indicating that they contain soil from Jerusalem.

There are two large churches in Kalwaria Zebrzydowska. The Church of the Grave of the Virgin, which has strong Baroque affinities, is in broken stone with stone blocks for detailing and the strong podium on which it is built. It is rectangular in plan with an apsidal east end and an entrance porch or narthex at the west. It is built on two levels, the lower part representing the Grave itself and the upper the Ascension. It has a saddleback roof with a slender central spire.

The Church of the Crucifixion has an elongated rectangular plan with a bipartite interior with compound vaulting and a saddleback roof with a spire. The tripartite façade has three entrances and four projections; double Tuscan pilasters support a wide entablature decorated with friezes depicting symbolic subjects.

The dominant feature of the landscape is the Church of Our Lady of the Angels and the Bernardine Monastery, located high on the slopes of the Żar Mountain. The church has an unaisled nave with an elongated presbytery closed by the main altar. There are three separate chapels with domed roofs on the south side. The two-storey façade is surmounted by two towers with Baroque roofs, separated by a triangular pediment. The richly decorated interior is in Baroque style, with some outstanding carved choir stalls.

The monastic complex, built round two internal cloisters, is on the north side of the church. It has a three-storey façade with five projections and crowned by lunette cornices.

There is a number of secular residential buildings within the Park. They are detached houses and are mostly to be found lining the avenues. The earlier ones, from the 18th and 19th centuries, are wooden structures in a distinct local style. They are usually single-storey, with an attic and verandahs in front; the roofs are saddleback in a variety of materials.

## **Management and Protection**

### *Legal status*

The entire complex is a protected monument since it is on the register of scheduled monuments of the Vojevodship of Bielsko-Biała. The protection afforded in this way is laid down in the Polish Act of the Protection of Cultural Property of 1962, as subsequently amended, and the Code of Administrative Procedure.

It is the subject of special policies in the Local General Plan of Spatial Development of the Town and District of Kalwaria Zebrzydowska, approved in 1982. Part of it is covered in the corresponding plan for the District of Lanckorońska.

### *Management*

The cultural landscape of Kalwaria Zebrzydowska with the routes of the avenues in the Park, the chapels, and the meadows and woods in the north-eastern part are owned by the Bernardine monastery. The woods on the Żar Mountain

are owned partly by the monastery and partly by the state, whilst the forest of Lanckorona is in multiple private ownership. There is also a number of small residential and agricultural lots within the area that are in private ownership.

As a national historical monument, Kalwaria Zebrzydowska comes within the purview of the State Service for the Protection of Monuments, and funds are made available for conservation from the Ministry of Culture and Arts through the offices of the General Coordinator of Monuments and the Regional Conservator of Monuments.

Local management is coordinated by the owner, the Bernardine Monastery, working with the State Service, which is represented by the District Conservator. The latter specialist is employed by the Council of the Town and District of Kalwaria Zebrzydowska and works in collaboration with the Town Architect. The Monastery has a scientific advisory council which includes distinguished architects, landscape architects, monument conservators, historic garden specialists, art historians, etc. This body is responsible for overseeing the work of the officials directly involved and advising them on policies for conservation and management.

There is no overall management plan for the Park. However, there is a rolling programme of conservation and restoration projects agreed between those responsible for its management and approved by the scientific council. Currently, projects are in progress or planned for major renovation and consolidation of the churches and chapels, conservation of their internal fittings, assessment and resurfacing of the routes within the Park, management of the vegetation, and control over development of houses within the boundaries.

## **Conservation and Authenticity**

### *Conservation history*

Since it was established, the Calvary has been under the control and management of the Bernardine Monastery. Several campaigns of restoration have been initiated and carried out by successive Guardians (Superiors) of the Kalwaria Zebrzydowska community. These took place in the mid 18th century, on three occasions during the 19th century, and in the early decades of the 20th century. Most of the work, which involved consolidation of the foundations of the chapels, replacement of roof coverings and structures, and conservation of the interiors, was carried out by the monks themselves, though specialists were brought in for tasks such as paintings conservation and restoration.

At the end of World War II the land was nationalized and became part of state forests and state-owned farms. Efforts were also made to curb the use of the area for pilgrimage. Registration of the Calvary as a protected monument in 1981 placed it on a different footing, but this coincided with an increase in new private housing in the area and the creation of new access roads. This gave rise to a series of legal interventions by the Regional Conservator of Monuments. In 1986 the post of Park Architect was created, to be replaced in 1992 by the post of Conservator of Monuments by the Council of the Town and District of Kalwaria Zebrzydowska.

Work began on a study for the restitution of the system of routes and avenues, which resulted in regulations for the movement of motor vehicles, rehabilitation of the vegetation, and the design and location of new buildings. A large part of the area of the avenues was subsequently returned by the state to the Bernardine Monastery. The 1994 development plan put the avenues under strict control as a conservation zone of the landscape park and at the same time buffer zones were established for the entire complex.

Currently the construction of new housing within the protected area is prohibited and there are controls over building in the buffer zone. There is still intensive exploitation of the woodland cover for the local carpentry industry, but this is now being controlled.

### *Authenticity*

Kalwaria Zebrzydowska has retained its overall authenticity as a designed cultural landscape: the 1604 plan survives almost completely intact, with the topographical and symbolic relationship between its man-made structures and its natural environment fully preserved.

So far as individual structures are concerned, they have been conserved solicitously by the Bernardine community over the centuries and preserve their form and setting unchanged. Conservation interventions have been made with care and with respect for the authenticity of materials and techniques.

The authenticity of functions also survives untouched, since the Calvary is still a centre for pilgrims to see this landscape that symbolizes the Passion of Christ and the Life of the Blessed Virgin Mary.

## **Evaluation**

### *Action by ICOMOS*

An ICOMOS expert mission visited Kalwaria Zebrzydowska in January 1999. The views of its International Scientific Committee on Historic Gardens and Sites were also made available.

### *Qualities*

Kalwaria Zebrzydowska is an outstanding implantation in a natural landscape of central Europe of a symbolic representation of those elements of the urban landscape of Jerusalem at the time of the Passion of Jesus Christ which has survived intact as a centre of pilgrimage for four centuries.

### *Comparative analysis*

The concept of the Calvary, a group of chapels arranged in a layout that symbolizes the stages that led up to Christ's crucifixion in an urban or open landscape (*Sacri Monti*), has a long ancestry. However, it intensified at the time of the Counter-Reformation at the end of the 16th century, and was aided by the publication of a re-creation by Androchomius in 1584 of an accurate plan of Jerusalem at the time of Christ.

Many were constructed, in Italy, the Iberian peninsula, the Low Countries, and central Europe in particular, in the 17th century, and they took many varied forms. Kalwaria Zebrzydowska is among the small group of so-called "Great Calvaries," which were vast projects that spread over large areas of open countryside with significant topographical features and adopted an approach derived from Baroque park

design. Kalwaria Zebrzydowska is of especial significance because of the way in which the routes and avenues between the chapels were laid out, giving an added dimension to their symbolic significance.

In Italy a number of these have been preserved as components of national natural parks; several *Sacri Monti* of this type are now preserved and protected in Piedmont, for example. The basis of their preservation is conceived almost entirely in terms of their historical value; the religious element is subordinated and pilgrimage is not seen as central to their management and presentation. Kalwaria Zebrzydowska, by contrast, still has a predominant spiritual role in the life of the Polish people and is still in the care of the monastic community that have been its guardians since the beginning of the 17th century.

#### *ICOMOS recommendations for future action*

ICOMOS is concerned about the project to create a Neo-Baroque garden in the new seminary building on the site of the Czartoryski palace. This would be highly inappropriate in what will be a modern structure. Consideration should be given to replacing this with a simpler design that makes use of the remaining fruit trees at this place in creating a garden more in keeping with the buildings that surround it.

The modern metal masts that surround the pilgrimage area are surmounted during the tourist season by loudspeakers, flags, and other appurtenances. These are wholly incongruous in this context and should be replaced by more discreet equipment.

There is a group of picturesque old residential buildings close to the basilica. They are not owned by the Bernardine Monastery and so their development has not been controlled, and as a result some have been “modernized” using inappropriate materials and techniques; some also have large parabolic television aerials on their facades. Action should be taken to improve their appearance and to prevent further disfigurements of this kind.

In view of the above, the State Party might wish to give serious consideration to restoring full property rights over the entire nominated area to the Bernardine Monastery, which has shown itself to be suited in every way to its management and conservation.

There is no management plan in the sense required by the World Heritage Committee (*Operational Guidelines for the Implementation of the World Heritage Convention*, paragraph 24.b.i) for the Kalwaria Zebrzydowska Park, although there is clearly a number of elements of such a plan already in place. The State Party should without delay work with the different institutions involved to prepare such a plan and submit it to the Committee for assessment.

#### **Brief description**

The Kalwaria Zebrzydowska is a virtually unchanged example of the natural landscape in which a linked series of symbolic places of worship relating to the Passion of Jesus Christ and the Life of the Virgin Mary was laid out at the beginning of the 17th century. It is still today a place of pilgrimage.

#### **Recommendation**

That this nomination be *referred back* to the State Party, requesting that a draft management plan for the property be prepared for evaluation before the December 1999 meeting of the World Heritage Committee. This information had not been received when this evaluation was prepared for printing. In the event that this is supplied and favourably evaluated, ICOMOS recommends that the property should be inscribed on the World Heritage List on the basis of *criteria ii and iv*

*Criterion ii* Kalwaria Zebrzydowska is an exceptional cultural monument in which the natural landscape was used as the setting for a symbolic representation in the form of chapels and avenues of the events of the Passion of Christ. The result is a cultural landscape of great beauty and spiritual quality in which natural and man-made elements combine in a harmonious manner.

*Criterion iv* The Counter Reformation in the late 16th century led to a flowering in the creation of Calvaries in Europe. Kalwaria Zebrzydowska is an outstanding example of this type of large-scale landscape design, which incorporates natural beauty with spiritual objectives and the principles of Baroque park design.

ICOMOS, September 1999

## Kalwaria Zebrzydowska (Pologne)

No 905

### Identification

*Bien proposé* Kalwaria Zebrzydowska : ensemble architectural maniériste et paysager et parc de pèlerinage

*Lieu* Voïvodie de Bielsko-Biala, District de Kalwaria Zebrzydowska

*Etat partie* République de Pologne

*Date* 29 juin 1998

### Justification émanant l'Etat partie

Dans son ensemble, le parc du calvaire maniériste Kalwaria Zebrzydowska constitue un bien culturel unique et exceptionnel composé de quarante-quatre édifices nichés dans un grand et bel espace naturel et disposés selon un savant système défini en fonction du contenu, du rôle et de la forme. Ce système, dominé par la nature, est un paysage historique unique au monde (**critère ii**). C'est aussi un superbe exemple de paysage de calvaire, représentatif de ce type de site (**critère iv**). Il renferme des messages symboliques majeurs au niveau des idées et du contenu, traduits en langage théâtral religieux traditionnel dans un décor naturel paysager. L'ensemble associe des effets de forme et des valeurs architecturales à un contenu symbolique et idéologique (**critère vi**).

### Catégorie de bien

En terme de catégories de biens culturels telles qu'elles sont définies à l'article premier de la Convention du Patrimoine mondial de 1972, le bien proposé est un *site*. C'est aussi un *paysage culturel* tel que défini à l'article 39 des *Orientations devant guider la mise en œuvre de la Convention du patrimoine mondial*.

### Histoire et description

#### *Histoire*

Les travaux de construction du Calvaire commencèrent en 1600 sur ordre de Mikolaj Zebrzydowski, seigneur de Cracovie. Il y fit construire la chapelle de la Crucifixion et un petit ermitage sur les pentes du mont Zar où il avait l'habitude de se retirer pour méditer.

Puis les moines bernardins (cisterciens), Tomasz Bucki et Ludwig Boguski, le persuadèrent d'agrandir son

projet d'origine et d'édifier dans le paysage de nombreuses chapelles dont la forme et l'idée s'inspireraient de Jérusalem. Ce lieu serait destiné non seulement aux habitants de la région mais aussi aux croyants de toute la Pologne et des pays voisins.

Les plans du site sont dus à l'éminent mathématicien, astronome et topographe Feliks Zebrowski. Il se basa sur le paysage de Jérusalem au temps du Christ, utilisant un système de mesure qu'il avait mis au point afin de reproduire symboliquement le paysage urbain de Jérusalem sur le paysage naturel. Il fit usage de la topographie naturelle. Ainsi le mont Lackaranska représente-t-il le Mont des Oliviers et le mont Zar, le Golgotha.

Les sites choisis pour les chapelles, qui retracent les étapes de la vie de Jésus et les stations du chemin de croix, étaient reliés par des chemins tracés à travers la forêt et furent d'abord marqués par une simple croix. Celles-ci furent remplacées par des chapelles, dont la quasi-totalité fut construite entre 1605 et 1632. L'architecte des chapelles, le belge Paul Baudarth, a transmis l'influence de l'architecture Maniériste des Pays-Bas. En 1632 un mur encercla le site – il n'existe plus aujourd'hui – pour symboliser les limites de la Ville Sainte, de même qu'un réseau de chemins qui reliait les dix chapelles consacrées à la vie de la Vierge Marie.

Seules quatre chapelles furent ajoutées – celles dédiées à la troisième chute du Christ (1754), aux saintes Femmes (1782), à saint Jean Népomucène (1824) et à l'ange (1836). Le premier pont des Anges a été remplacé en 1907 par une nouvelle structure.

L'église de Notre-Dame-des-Anges et le monastère des bernardins sont l'œuvre de l'architecte italien Giovanni Maria Bernardoni. Toutefois, il ne termina pas les travaux qui furent repris par Baudarth en 1609. Le monastère fut considérablement agrandi en 1654-1656 et prit l'apparence d'un château baroque. Une chapelle des pèlerins, de style baroque, fut ajoutée à l'église en 1658-1667 afin de recueillir l'icône miraculeuse de la Vierge. L'église n'a pas été modifiée depuis le XVII<sup>e</sup> siècle, mais le monastère fut encore agrandi au début du XIX<sup>e</sup> siècle.

Lorsque le monastère fut fondé en 1617, les habitants de la ville de Kalwaria Zebrzydowska qui s'était agrandie eurent la possibilité de louer une partie des terres appartenant au parc du calvaire. Ils commencèrent par défricher pour créer des pâtures et, au milieu du XVIII<sup>e</sup> siècle, ils eurent l'autorisation de construire des maisons sur leurs parcelles. Un processus de reboisement a été entamé au début du XIX<sup>e</sup> siècle.

Au début du XVIII<sup>e</sup> siècle, la famille Czartoryski, propriétaire du parc, construisit un palais près de l'église des pèlerins, qui fut en grande partie détruit au XIX<sup>e</sup> siècle. A la fin de la Deuxième Guerre mondiale, la parcelle sur laquelle se trouvait cette demeure ainsi que certains bâtiments annexes qui avaient survécu, devinrent propriété de l'Etat qui y construisit un séminaire.

Les archives historiques montrent que Kalwaria Zebrzydowska a reçu de nombreux nobles et royaux visiteurs ainsi que des pèlerins. Beaucoup étaient attirés par les représentations religieuses et les cérémonies qui y étaient organisées. Dès 1613 Mikolaj Zebrzydowski avait reçu l'autorisation de fonder une confrérie religieuse pour organiser des cérémonies religieuses de ce type. Les paysans de la région se joignaient aux moines bernardins à Pâques pour prendre part aux représentations théâtrales de la Passion du Christ. Ces manifestations religieuses furent réprimées pendant l'occupation autrichienne, mais elles furent ranimées en 1947. En plus de la procession de la Passion à Pâques, une cérémonie semblable se déroule lors de la fête de l'Assomption de la Vierge Marie en août.

### *Description*

Kalwaria Zebrzydowska se niche entre les vallées des affluents de la Vistule, la Skawa et la Raba, et s'inscrit entre les monts Zar et le mont Lanckoronska. La région est actuellement très boisée grâce au reboisement effectué au XVIII<sup>e</sup> siècle. Les ruines de deux châteaux médiévaux encadrent le paysage sur les pentes de ces deux montagnes.

Le parc paysager tire partie des caractéristiques naturelles du site pour compléter et équilibrer les œuvres humaines. La disposition des édifices dans le paysage fait de ce site un exemple exceptionnel de parc maniériste : des caractéristiques des parcs et jardins de la Renaissance italienne et du baroque français se mêlent à la liberté et à l'irrégularité du maniérisme. Le plan général est en forme d'ellipse, d'une superficie d'environ 400ha. Les principaux édifices sont disposés sur le pourtour de cette zone et reliés par des chemins et des routes qui symbolisent ceux de l'ancienne Jérusalem et que les pèlerins empruntaient pour suivre pas à pas la Passion du Christ.

Une des caractéristiques du maniérisme est de multiplier les points de vue et les perspectives entre les différents édifices, ainsi que les panoramas magnifiques, non seulement sur le parc lui-même, mais aussi sur les Tatras et sur la ville de Cracovie.

Les chapelles et les églises complètent la composition du parc. Elles surgissent à l'improviste de l'épaisseur des bois ou ponctuent de longues allées. Les chapelles montrent un degré élevé d'originalité dans les formes et les compositions, parallèlement à une attention particulière au détail. Leur caractéristique la plus frappante est la diversité des formes qui s'inspirent de leur signification symbolique (comme par exemple la chapelle du Cœur de la Vierge Marie dont le plan est en forme de cœur). Les plans vont de la simple ellipse (la maison du Caïphe) au triangle (la maison d'Anne) à des formes plus complexes telles qu'un triangle lié à deux demi-cercles (la maison de Notre Dame), une croix grecque (la maison de Pilate), un plan rectangulaire avec des absides semi-circulaires (le Saint Sépulcre), un octogone contenant un carré (l'Ascension), un rectangle allongé (la Cène) et un carré flanqué de pilastres aux quatre coins (la porte Est de Jérusalem).

Les façades sont tout autant imaginatives et variées. Les matériaux et les techniques utilisés sont variés – pierre brute et brique, pierre de parement, briques brutes et briques enduites ; toits de cuivre, de zinc ou de tuiles vernissées. Les détails des façades rappellent nettement les Pays-Bas. Bandeaux et larges entablements divisent les façades horizontalement tandis que demi-colonnes ou pilastres les ponctuent verticalement. Des éléments des ordres toscan, ionique et composite, animés de visages, décorent les encadrements de portes et de fenêtres. Les petites fenêtres sont de formes diverses, souvent circulaires ou ovales. Parmi les autres éléments de décors, on trouve des tresses, des arcades aveugles et des pendants ornés ou non. Plusieurs chapelles ont des chaires en pierre, brique ou bois se détachant des façades. La couleur est utilisée savamment, par la diversité des matériaux et des peintures. Plusieurs chapelles ont des dômes richement décorés de stuc.

Par opposition, les décors et le mobilier intérieurs sont simples. De nombreuses chapelles renferment des blocs portant l'inscription *Terra Santa*, indiquant qu'elles contiennent de la terre de Jérusalem.

Il y a deux grandes églises à Kalwaria Zebrzydowska. L'église du Tombeau de la Vierge de style baroque est construite en cailloutis et en blocs de pierre pour les ornements et la base massive sur laquelle elle repose. L'église est de plan rectangulaire avec une abside orientée et un porche d'entrée ou narthex à l'ouest. Elle comporte deux niveaux, la partie inférieure représentant le tombeau lui-même et l'étage supérieur, l'Ascension. Son toit en bâtière est surmonté d'une mince flèche centrale.

L'église de la Crucifixion est de plan rectangulaire allongé, l'intérieur est divisé en deux parties par des voûtes composées et le toit en bâtière est surmonté d'une flèche. La façade composée de trois parties possède trois entrées et quatre saillies. Des pilastres doubles de style toscan soutiennent un large entablement décoré de frises représentant des sujets symboliques.

L'église Notre-Dame-Des-Anges et le monastère des bernardins, situés au sommet des pentes du mont Zar dominent le paysage. L'église possède une seule nef et un chœur allongé fermé par le maître-autel. Trois chapelles surmontées de dômes s'ouvrent sur le côté sud. La façade à deux étages est surmontée d'un fronton triangulaire flanqué de deux tours à toiture baroque. L'intérieur richement décoré est de style baroque et le chœur comporte quelques stalles sculptées exceptionnelles.

Le monastère construit autour de deux cloîtres intérieurs se trouve au nord de l'église. Il possède une façade à trois niveaux et cinq ornements en saillie, il est couronné de corniches à lunettes.

Un certain nombre de bâtiments séculiers sont édifiés dans le parc. Ce sont des pavillons qui pour la plupart bordent les avenues. Les premiers, datant du XVIII<sup>e</sup> et du XIX<sup>e</sup> siècles sont en bois dans le style particulier de la région. Ils comportent généralement un étage, un

grenier et des vérandas en façade. Les toitures en bâtière sont faites en différents matériaux.

## **Gestion et protection**

### *Statut juridique*

L'ensemble du parc est un monument protégé car il est inscrit sur la liste des monuments historiques de la Voïvodie de Bielsko-Biala. La protection ainsi offerte est définie dans la Loi polonaise de la protection des biens culturels de 1962 amendée ultérieurement, et le Code de la procédure administrative.

Il est soumis aux politiques spéciales du Plan général local du développement de la ville et du District de Kalwaria Zebrzydowska, approuvé en 1982. Une partie est couverte par le plan correspondant du District du parc de Lanckorona.

### *Gestion*

Le paysage culturel de Kalwaria Zebrzydowska et ses avenues traversant le parc, ses chapelles, ses prairies et ses forêts de la partie nord-est, sont la propriété du monastère des bernardins. Les forêts du mont Zar sont en partie la propriété du monastère et en partie celle de l'Etat. La forêt de Lanckorona ainsi qu'un certain nombre de petites exploitations agricoles et de zones résidentielles sont divisées en plusieurs propriétés privées.

En tant que monument historique national, Kalwaria Zebrzydowska relève de la compétence du Service de l'Etat pour la Protection des Monuments. A ce titre, des fonds destinés à la conservation lui sont attribués par le ministère de la Culture et des Arts par l'intermédiaire du Coordinateur général des Monuments et du Conservateur régional des Monuments.

La gestion locale est confiée au propriétaire, à savoir le monastère des bernardins qui travaille avec le Conservateur du District qui représente l'Etat. Ce dernier est employé par le Conseil de la ville et par le District de Kalwaria Zebrzydowska et travaille en collaboration avec l'architecte de la ville. Le monastère est doté d'un conseil scientifique composé d'architectes, d'architectes paysagers, de conservateurs des monuments historiques, de spécialistes des jardins historiques, d'historiens d'art, etc. Ce corps supervise les personnes responsables des chantiers et les conseillent sur les politiques de conservation et de gestion.

Il n'existe pas de plan global de gestion pour le parc. Toutefois, il existe un programme constamment remis à jour de projets de restauration et de conservation convenu entre les responsables de la gestion du parc et approuvé par le conseil scientifique. Actuellement, sont en cours ou prévus les projets suivants : rénovation et consolidation des églises et des chapelles, conservation des décorations intérieures, entretien des routes du parc, gestion de la végétation et contrôle du développement immobilier dans le parc.

## **Conservation et authenticité**

### *Historique de la conservation*

Depuis sa création, le calvaire est placé sous l'autorité et la gestion du monastère des bernardins. Plusieurs campagnes de restauration ont été menées par les pères supérieurs successifs de la communauté de Kalwaria Zebrzydowska : au milieu du XVIII<sup>e</sup> siècle, à trois reprises au cours du XIX<sup>e</sup> siècle et au début du XX<sup>e</sup> siècle. La plus grande partie des travaux, qui visaient la consolidation des fondations des chapelles, le remplacement des matériaux de couverture et des structures et la conservation des intérieurs, a été effectuée par les moines eux-mêmes, bien qu'il ait été fait appel à des spécialistes pour réaliser certaines tâches spécialisées comme la conservation et la restauration des peintures.

A la fin de la Deuxième Guerre mondiale, le parc fut nationalisé et devint domaine de l'Etat. Parallèlement, on a tenté de limiter l'usage du calvaire par les pèlerins. En 1981, le classement du calvaire comme monument protégé a permis d'améliorer la situation, mais cela a coïncidé avec la construction de nouvelles habitations privées dans la zone et la création de nouvelles routes d'accès. Cela a suscité une série d'interventions de la part du Conservateur régional des monuments. En 1986, le poste d'Architecte du parc a été créé puis remplacé en 1992 par le poste de Conservateur des monuments par celui de Conseil de la ville et du District de Kalwaria Zebrzydowska.

Il a d'abord été procédé à une étude pour le rétablissement du réseau des routes et des avenues, qui a abouti à une réglementation de la circulation, à la réhabilitation de la végétation et à la conception et la construction de nouveaux bâtiments. Une grande partie de la zone des avenues a ensuite été restituée par l'Etat au monastère des bernardins. Le plan de développement de 1994 a mis les avenues sous contrôle strict en tant que zone de conservation du parc paysager et en même temps des zones tampon ont été constituées pour l'ensemble du site.

Actuellement, la construction de nouvelles maisons d'habitation dans la zone protégée est interdite et un contrôle est effectué sur les bâtiments dans la zone tampon. La forêt fait l'objet d'une exploitation contrôlée intensive pour le bois de charpente.

### *Authenticité*

Kalwaria Zebrzydowska conserve globalement son authenticité en tant que paysage culturel. Les réalisations humaines et l'environnement naturel, totalement préservés, conservent presque intacts les liens symboliques et topographiques du plan de 1604.

Les créations de l'homme ont été soigneusement préservées par la communauté des bernardins au cours des siècles. Les travaux de conservation ont été réalisés avec soin et dans le respect de l'authenticité des matériaux et des techniques.

L'authenticité des fonctions est également intacte, car le Calvaire attire toujours les pèlerins qui viennent voir ce



paysage qui symbolise la Passion du Christ et la vie de la Vierge Marie.

## Evaluation

### Action de l'ICOMOS

Une mission d'expertise de l'ICOMOS a visité Kalwaria Zebrzydowska en janvier 1999. L'ICOMOS a également consulté son Comité international Scientifique des Jardins et Sites historiques.

### Caractéristiques

Kalwaria Zebrzydowska est un ensemble de constructions exceptionnel dans un paysage naturel d'Europe centrale, une représentation symbolique des éléments du paysage urbain de Jérusalem au temps de la Passion de Jésus Christ, un lieu de pèlerinage depuis quatre siècles, parvenu intact jusqu'à nous.

### Analyse comparative

Le concept du Calvaire - groupe de chapelles disposées dans l'espace symbolisant le chemin de croix du Christ dans un paysage urbain ou un paysage ouvert (*Sacri Monti*) - a évolué dans le temps. Il a pris une importance particulière au moment de la Contre-Réforme à la fin du XVI<sup>e</sup> siècle, et fut aidé en cela par la publication de la reconstitution par Androchomius en 1584 d'un plan exact de Jérusalem à l'époque du Christ.

Beaucoup ont été construits au XVII<sup>e</sup> siècle en Italie, dans la péninsule ibérique, les Pays-Bas et en Europe centrale, sous des formes très variées. Kalwaria Zebrzydowska appartient au petit groupe des « grands calvaires » qui sont de vastes projets s'étendant sur de grandes superficies dans des paysages qui possèdent des caractéristiques topographiques particulières et adoptent une approche dérivée de la conception du parc baroque. Kalwaria Zebrzydowska est d'une importance particulière en raison de la manière dont les routes et les avenues sont disposées entre les chapelles, amplifiant leur signification symbolique.

En Italie, un certain nombre de ces calvaires sont préservés dans le cadre de parcs naturels nationaux ; Plusieurs *Sacri Monti* de ce type sont maintenant préservés et protégés dans le Piémont, par exemple. Leur préservation est cependant presque uniquement liée à leur valeur historique, l'élément religieux étant subordonné et le pèlerinage n'étant pas considéré comme essentiel à leur gestion et leur présentation. Kalwaria Zebrzydowska, par opposition, joue encore un rôle spirituel prédominant dans la vie du peuple polonais et sa gestion est toujours confiée à la communauté monastique qui en est le gardien depuis le début du XVII<sup>e</sup> siècle.

### Recommandations de l'ICOMOS pour des actions futures

L'ICOMOS s'inquiète du projet de jardin néobaroque près du nouveau séminaire, à l'emplacement du palais des Czartoryski. Ce projet moderne ne conviendrait pas

à l'environnement dans lequel il s'insérerait. Il faut envisager quelque chose de beaucoup plus simple qui utilise le verger existant, et créer un jardin plus en harmonie avec les bâtiments qui l'entourent.

Les poteaux métalliques modernes qui environnent la zone de pèlerinage sont surmontés pendant la saison touristique par des haut-parleurs, des drapeaux et autres accessoires. Ils sont totalement hors contexte et devraient être remplacés par des équipements plus discrets.

Il y a un groupe de maisons anciennes pittoresques près de la basilique. Elles ne sont pas la propriété du monastère des bernardins qui ne peut en contrôler le développement, de sorte que certaines ont été "modernisées" avec des matériaux et des techniques impropres. D'autres portent de grandes antennes paraboliques sur leur façade. Il conviendrait de prendre des mesures pour améliorer leur apparence et empêcher tout enlaidissement de ce type.

Au vu de ce qui précède, l'Etat partie pourrait envisager de rétablir les droits de pleine propriété au monastère des bernardins qui s'est montré parfaitement apte à gérer et à conserver la zone proposée pour inscription.

Il n'existe pas de plan de gestion du parc de Kalwaria Zebrzydowska, tel que l'entend le Comité du Patrimoine mondial (*Orientations devant guider la mise en œuvre de la Convention du patrimoine mondial* paragraphe 24.b.i) bien que certains éléments d'un tel plan soient déjà en place. L'Etat partie devrait sans délai travailler avec les différentes institutions concernées à la préparation de ce plan pour le soumettre au Comité pour évaluation.

## Brève description

Kalwaria Zebrzydowska est un exemple de paysage naturel quasi immuable depuis le XVII<sup>e</sup> siècle dans lequel s'inscrivent des lieux symboliques de dévotion relatifs à la Passion de Jésus Christ et à la vie de la Vierge Marie. C'est encore aujourd'hui un lieu de pèlerinage.

## Recommandation

Que cette proposition d'inscription soit *renvoyée* à l'Etat partie, en lui demandant de préparer un projet de plan de gestion du bien pour évaluation avant la réunion du Comité du patrimoine mondial de décembre 1999. Cette information n'est pas arrivée au moment où cette évaluation est envoyée à l'impression. Au cas où ce projet serait fourni et favorablement évalué, l'ICOMOS recommande que le bien soit inscrit sur la Liste du Patrimoine mondial sur la base des *critères ii et iv* :

**Critère ii** Kalwaria Zebrzydowska est un monument culturel exceptionnel dans lequel le paysage naturel a été utilisé comme cadre d'une représentation symbolique de la Passion du Christ sous la forme de chapelles et d'avenues. C'est donc un paysage culturel d'une grande beauté et d'une

grande qualité spirituelle dans laquelle les éléments naturels et ceux dus à l'homme se marient harmonieusement.

*Critère iv* La Contre-Réforme à la fin du XVI<sup>e</sup> siècle conduisit à la multiplication des calvaires en Europe. Kalwaria Zebrzydowska est un exemple exceptionnel de ce type de paysage à grande échelle, qui intègre la beauté naturelle, les objectifs spirituels et la conception d'un parc selon l'idéal baroque.

ICOMOS, septembre 1999