

World Heritage Scanned Nomination

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UNESCO Region: EUROPE AND NORTH AMERICA

SITE NAME: **Wooden Churches of Southern Little Poland**

DATE OF INSCRIPTION: 5th July 2003

STATE PARTY: POLAND

CRITERIA: C (iii)(iv)

DECISION OF THE WORLD HERITAGE COMMITTEE:

Excerpt from the Report of the 27th Session of the World Heritage Committee

Criterion iii: The churches are considered to bear an exceptional testimony to the tradition of church building from the Middle Ages. The churches have also been preserved in the context of the vernacular village and landscape setting.

Criterion iv: The nominated churches are exceptionally well preserved and representative examples from the medieval type of church, which respected the ambitions of their sponsors. Criterion vi: Even though the churches obviously have continued fulfilling their liturgical and cult function for several centuries, ICOMOS does not consider this to be sufficient for applying this criterion. 4. ICOMOS RECOMMENDATIONS Recommendation for the future ICOMOS considers that this nomination could be completed with properties in Hungary, Romania, Slovakia, and/or Ukraine, where the churches can represent later periods as well as other types of traditions (potential for serial nomination). Recommendation with respect to inscription That the six medieval wooden churches of Binarowa, Blizne, Debno, Haczow, Lipnica Murowana, and Sekowa be inscribed on the World Heritage List on the basis of criteria iii and iv: Criterion iii: The wooden churches of Little Poland bear important testimony to medieval church building traditions, as these related to the liturgical and cult functions of the Roman Catholic Church in a relatively closed region in central Europe. Criterion iv: The churches are the most representative examples of surviving Gothic churches built in horizontal log technique, particularly impressive in their artistic and technical execution, and sponsored by noble families and rulers as symbols of social and political prestige

BRIEF DESCRIPTIONS

The wooden churches of southern Little Poland represent outstanding examples of the different aspects of medieval church-building traditions in Roman Catholic culture. Built using the horizontal log technique, common in eastern and northern Europe since the Middle Ages, these churches were sponsored by noble families and became status symbols. They offered an alternative to the stone structures erected in urban centres

1.b State, Province or Region: District: Malopolskie (Little Poland); Commune: Biecz; Village: Binarowa Commune: Jasienica Rosielna; Village: Blizne Commune: Nowy Targ; Village: Debno Commune: Haczow; Village: Haczow Commune: Lipnica Murowana; Village: Lipnica Murowana Commune: Sekowa; Village: Sekowa

1.d Exact location: N49 45 00.0 E21 14 00.0 *Multiple Locations*

No.	Name	Location	Date	Area (ha)	Geographic coordinates
1053-001	Church of the Archangel Michael	Binarowa	c.1500	1.80	N49° 45' E21° 14'
1053-002	Church of All Saints	Blizne	mid 15th c.	2.20	N49° 45' E21° 57'
1053-003	Church of the Archangel Michael	Dębno	2nd half 15th c.	0.14	N49° 28' E20° 13'
1053-004	Church of the Assumption of the Blessed Virgin Mary and the Archangel Michael	Haczów	mid 15th c.	1.30	N49° 42' E21° 54'
1053-005	Church of St Leonard	Lipnica Murowana	late 15th c.	1.10	N49° 41' E20° 31'
1053-006	Church of St Philip and St James the Apostles	Sękowa	1516	1.72	N49° 38' E21° 12'

CONVENTION CONCERNING THE PROTECTION OF THE WORLD CULTURAL
AND NATURAL HERITAGE

KONWENCJA O OCHRONIE SWIATOWEGO DZIEDZICTWA KULTUROWEGO
I NATURALNEGO

UNESCO

WOODEN CHURCHES OF SOUTHERN LITTLE POLAND

A GROUP OF UNIQUE WOODEN CHURCHES OF THE 15th TO 18th CENTURIES
IN THEIR CULTURAL LANDSCAPE

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

ZABYTEK KULTURY RZECZYPOSPOLITEJ POLSKIEJ KIEROWANY DO WPISU NA LISTE
SWIATOWEGO DZIEDZICTWA

**Compiled by the Regional Centre of Studies on and Protection
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1. IDENTIFICATION OF THE PROPERTY

1.A. Country (state)

Republic of Poland

1.B. Province or region

The presented monuments lie in the southern Polish historical region of Little Poland (Malopolska) and are currently within the area of administration of two vojevodships (administrative regions) in southern Poland: Malopolskie and Podkarpackie. In the structure of the administrative regions of the Church they are contained in the archepiscopates of Cracow and Przemysl and the episcopates of Rzeszów and Tarnów:

BINAROWA

- secular: Malopolskie vojevodship, Gorlice *powiat* (local government administrative region), commune of Biecz.
- ecclesiastical: Rzeszów Diocese, Biecz deaconate, Roman Catholic parish of the Archangel Michael in Binarowa (Binarowa 409, 38–250 Biecz, tel. 0-13 51 24 11)

BLIZNE

- secular: Podkarpackie vojevodship, Brzozów *powiat*, commune of Jasienica Rosielna
- ecclesiastical: Archdiocese of Przemysl, Brzozów deanry, the parish of All Saints in Blizne (Blizne 436, 36-221 Blizne, tel. 0-13 430 52 78)

DEBNO

- secular: Malopolskie vojevodship, Nowy Targ *powiat*, commune of Nowy Targ
- ecclesiastical: Archdiocese of Cracow, Niedzica deanry, the church of the Archangel Michael (Debno 64, 34-434 Harklowa, tel. 0-18 275-17-97)

HACZÓW

- secular: Podkarpackie vojevodship, Brzozów *powiat*, commune of Haczów
- ecclesiastical: Archdiocese of Przemysl, Haczów deanry, the parish of the Assumption of the Blessed Virgin Mary in Haczów (Haczów 537, 38-213 Haczów, tel. 0-13 439-10-12)

LACHOWICE

- secular: Malopolskie vojevodship, Sucha Beskidzka *powiat*, commune of Stryszawa
- ecclesiastical: Archdiocese of Cracow, Sucha Beskidzka deanry, the parish of St Peter and St Paul in Lachowice (34-232 Lachowice, tel. 033 874-80-44)

LIPNICA MUROWANA

- secular: Malopolskie vojevodship, Bochnia *powiat*, commune of Lipnica Murowana
- ecclesiastical: Diocese of Tarnów, Lipnica deanry, the parish of St Andrew the Apostle in Lipnica Murowana (32-724 Lipnica Murowana, tel. 014 68-52-601)

ORAWKA

- secular: Malopolskie vojevodship, Nowy Targ *powiat*, commune of Jablonka

- ecclesiastical: Archdiocese of Cracow, Jablonka deaconry, the parish of St John the Baptist in Orawka (Orawka 65, 34-480 Jablonka Orawska, tel. 0-18 265-23-40)

SEKOWA

- secular: Malopolskie vojevodship, Gorlice *powiat*, commune of Sekowa
- ecclesiastical: Rzeszów Diocese, Gorlice deaconry Roman Catholic parish of St Joseph, the Betrothed of The Blessed Virgin Mary in Sekowa (Sekowa 12, 38–307 Sekowa, tel. 0-13 51-19-11)

SZALOWA

- secular: Malopolskie vojevodship, Gorlice *powiat*, commune of Luzna
- ecclesiastical: Diocese of Tarnów, Luzna deaconry, the Roman Catholic parish of the Archangel Michael in Szalowa (Szalowa 14, 38-331 Szalowa, tel. 0-18 35-11-211 ext. 15).

1.C. Name of property

Wooden churches of southern Little Poland

The unique wooden churches of the 15th to 18th centuries unite artistic, historic and architectural values with the specific value of the place of a living tradition of religious cult. They are a material expression of the importance placed by the local inhabitants on tradition and historical identity. In the wooden architecture of the southern areas of Poland, traditions of Gothic architecture survived for a long time, and the reflections of other styles in this area, especially Baroque, were especially interesting and of a nature almost unknown in the wooden sacral architecture of other countries. The interiors of the preserved churches are treasuries of works of art and their picturesque setting in the landscapes of the mountains and foothills lends them additional values. The monuments proposed in this document include the most valuable and at the same time the best preserved buildings, as a rule having rich interior decoration of wall paintings, valuable paintings, sculpture and craftwork of all periods. These monuments are:

BINAROWA, the church of the Archangel Michael, built about 1500.

BLIZNE, the church of All Saints, built around the middle of the 15th century.

DEBNO, the church of the Archangel Michael, built in the second half of the 15th century.

HACZÓW, the church of the Assumption of the Blessed Virgin Mary and the Archangel Michael, built around the middle of the 15th century.

LACHOWICE, the church of the Birth of the Blessed Virgin Mary, built in 1789.

LIPNICA MUROWANA, the church of St Leonard, built at the end of the 15th century.

ORAWKA, the church of St John the Baptist, built after 1650.

SEKOWA, the church of St Philip and St James the Apostles, built in 1516

SZALOWA, the church of the Archangel Michael, built in 1736-1756.

1.D. Exact geographical location and geographical coordinates

The presented monuments lie in the Carpathian foreland, in southern and southeastern Poland in the northern parts of the Western Carpathians. The monuments are situated in picturesque mountain valley settings.

BINAROWA

Longitude: E 21° 14'. Latitude: N 49° 45'.

Binarowa is located in the southeast part of Poland in the interior of the West Carpathian mountain range, between the Ciezkowice foothills and the Jaslo-Sanok lowlands, on the Sitanka stream, a left-bank tributary of the river Ropa, 4 km to the north west of Biecz. The buildings of the village are situated in a valley (280-340 m a.s.l.) which is surrounded by hills: upon the south the Kamieniec ridge (421 m a.s.l.), and on the north Wymysle (383 m a.s.l.), Radwanska Góra (421 m a.s.l.) and Teresin (425 m a.s.l.). The village has 1900 inhabitants.

BLIZNE

Longitude: E 21° 57'. Latitude: N 49° 45'.

The eastern part of the West Carpathians, the Dynow foothills. The village covers 2247 hectares and has about 3000 inhabitants. It lies on the bottom of the valley of the river Stopnica (300-360 m a.s.l.) between two mountain ranges the highest point of which is 440 m a.s.l. (Góra sw. Michala).

DEBNO

Longitude: E 20° 13'. Latitude: N 49° 28'.

The central portion of the West Carpathians, the Orawsko-Podhale syncline, the Orawka-Nowy Targ valley. The village has about 800 inhabitants. Debno lies on the valley bottom, at the confluence of the Dunajec and Bialka rivers.

HACZÓW

Longitude: E 21° 54'. Latitude: N 49° 42'.

The West Carpathians forelands, Jaslo - Sanok syncline. Haczów lies in the valley of the river Wislok (280-340 m a.s.l.). The village has about 3100 inhabitants and lies in an undulating agricultural open landscape.

LACHOWICE

Longitude: E 19° 28'. Latitude: N 49° 42'.

West Carpathians, Zywiec Beskids. Lachowice lies in the valley of the Kurówka stream, dividing the Pewel hills from the Zywiec Beskids. The setting of the village is formed by the gentle slopes of the Beskid mountains, the lower part of which are covered with fields and the upper parts of which are forested. The village lies at a height of 395-450 m above sea level and has about 2300 inhabitants.

LIPNICA MUROWANA

Longitude: E 20° 31'. Latitude: N 49° 41'.

West Carpathians, the Carpatian foothills and the Wisnicz foothills. Lipnica Murowana lies in the valley of the Uszwica and its tributary the Górzanski stream (200-270 m a.s.l.). On the south a substantial, forested ridge (Spilówka 516 m a.s.l.), rises above the village, and on the north the lower peaks of the Carpathian foothills covered in fields, the village has 630 inhabitants.

ORAWKA

Longitude: E 19° 43'. Latitude: N 49° 31'.

West Carpathians, the Orawsko-Nowy Targ valley. Orawka, a village of 810 inhabitants, lies in the valley of the Czarna Orawa stream (600-700 m a.s.l.), among the peaks of the Orawka watershed, which are partly covered by cultivated fields and partly forested. On the north the massif of Babia Góra dominates over the village.

SEKOWA

Longitude: E 21° 12'. Latitude: N 49° 38'.

Sekowa is situated in the southeast of Poland on the exterior of the West Carpathian mountain range, in the Western Beskids, on the north slopes of the Magurski mountain chain in the Low Beskids, in the valley of the Sekówka stream, a right-bank tributary of the river Ropa, 5 kilometres to the south of Gorlice. The buildings of the village (currently 1500 inhabitants) are mainly situated in the valley and partly on the valley slopes at a height of 300-400m above sea level.

SZALOWA

Longitude: E 21° 12'. Latitude: N 49° 41'.

Szalowa is situated in the southeastern part of Poland on the exterior fringe of the West Carpathians, in the Western Beskids, at the foot on the north side of Maslana Góra (753 m a.s.l.) which is part of the Grybów mountain chain in the Low Beskid mountains in the valley of the Szalówka stream, a left bank tributary of the river Ropa. It lies on the railway line between Stróże and Jaslo, some 10 km to the northeast of Stróże. The buildings of the village (currently about 200

inhabitants) are situated mainly on the valley bottom and partly on the valley slopes at a height above sea level of about 300 m.

1.F. Area of property proposed for inscription and proposed buffer zone

The selected monuments do not form a complex in the territorial sense. The protected zones are thus defined individually, and incorporated in the spatial planning documents of individual administrative units.

BINAROWA

Area of property: 1,8 ha

The boundaries of the area to be included on the World Heritage List encompass the whole area of the complex, that is, the church and the surrounding mature trees, the presbytery buildings (within the present ownership boundaries), a relatively small, compact and well-defined area around the church situated between the main road from Biecz to Tarnów and the picturesque loop of the river Sitniczanka. Within this zone, the present condition of the church and cemetery complex will be preserved at all costs.

Area of proposed buffer zone: 40,4 ha

This should contain and afford a measure of protection to the zone proposed for inclusion and the direct surroundings visible from it. The zone is defined by the fragment of the valley of the river Sitniczanka at a average distance of about 250–300 m from the boundary of the zone proposed for inclusion on the World Heritage List, including on the south, complexes of riverside vegetation and the cemetery, on the west and east a portion of the buildings of the village, on the north the slopes of the valley on the nearby hills. In this sector of the buffer zone, all considerations of spatial planning should be subject to the need to protect the direct surroundings of the monument. In addition, the buffer zone should take into a measure of protection the wider context of the church complex and its immediate surroundings in the local landscape. This zone should include the area of the valley of the river Sitniczanka which includes the administrative boundaries of the village of Binarowa. In this sector of the buffer zone, the spatial planning documents should be prepared with especial care with the aim of protecting the harmony of the long distance views to and from the monument and its surroundings.

BLIZNE

Area of property: 2,2 ha

The boundaries of the area to be included on the World Heritage List encompass the entire area of the complex, that is, the church and the associated cemetery with the mature trees, together with the wooden fence and four free-standing chapels, the unique complex of presbytery buildings together with the granary, the former parish school and organist's home, and the organist's barn. Within this zone, the present condition of the church and presbytery complex will be preserved at all costs.

Area of proposed buffer zone: 46,7 ha

This should contain and afford a measure of protection to the zone proposed for inclusion and the direct surroundings. The area is defined as the portion of the valley of the river Stobnica for a distance of about 200-350 metres from the boundary of the area proposed for inclusion in the World Heritage List. This includes portions of the village buildings and complexes of riverside vegetation and also fragments of the valley slopes. In this sector of the buffer zone, all considerations of spatial planning should be subject to the need to protect the direct surroundings of the monument. In addition, the buffer zone should take into a measure of protection the wider context of the church complex and its immediate surroundings in the local landscape. This zone should include the region of the valley of the Stobnica, containing the administrative boundaries of the village of Blizne. In this sector of the buffer zone, the spatial planning documents should be prepared with especial care with the aim of protecting the harmony of the long-distance views to and from the monument and its surroundings.

DEBNO

Area of property: 0,14 ha

The boundaries of the area to be included on the World Heritage List encompass the whole area of the complex, that is, the church and the surrounding terrain defined by the fence and the mature trees, the conservation zone defined in the local spatial planning documents. Within this zone, the present condition of the church will be preserved at all costs.

Area of proposed buffer zone: 64 ha

This should contain and afford a measure of protection to the zone proposed for inclusion and the direct surroundings visible from it: the area of the village of Debno. It may be defined: on the north by the segment (about 2 km) of the main road from Nowy Targ to Kroscienko, forming a boundary to the historical layout of the village, from the crossroads with the road to Niedzica to the bridge over the Dunajec in the embankment of the Czorsztyn Reservoir; on the east by a length (about 1 km) of the embankment of the Czorsztyn Reservoir between the above-mentioned roads; on the south and west by a length (about 1.5 km) of the road to Niedzica, forming a boundary in the historical layout of the rural landscape of the village from the above-mentioned crossroads to the above-mentioned embankment. In this sector of the buffer zone, all considerations of spatial planning should be subject to the need to protect the direct surroundings of the monument. In addition, the buffer zone should take into a measure of protection the wider context of the church complex and its immediate surroundings in the local landscape. This zone should allow the protection of the superb views to and from this site (so-called “active” and “passive” exposition) as a dominant landmark in the panorama of the village of Debno and their relationships with the adjacent and more distant landscape context: the Gorce range to the north and the Magura Spiska range (mount Zor and others) with distant views of the Tatra mountains to the south and the Pieniny mountains to the east. These unique landscape values should be continually protected during the planning of developments of all extents and scales. In this sector of the buffer zone, the spatial planning documents should be prepared with especial care with the aim of protecting the harmony of the long-distance views to and from the church complex proposed here for inclusion on the World Heritage List.

HACZÓW

Area of property: 1,3 ha

The boundaries of the area to be included on the World Heritage List encompass the whole area of the complex, that is, the church and the surrounding terrain defined by the original wooden fence and associated mature trees, the presbytery buildings (in the present ownership boundaries), a relatively small, compact and well-defined area around the church placed between the main road from Rzeszów to Sanok on the picturesque slopes of the scarp which drops steeply to the course of the river Wislok. Within this zone, the present condition of the church and cemetery complex will be preserved at all costs.

Area of proposed buffer zone: 38,2 ha

This should contain and afford a measure of protection to the zone proposed for inclusion and the direct surroundings visible from it. The area is defined as follows: the portion of the valley of the river Wislok for a distance of about 300-400 metres from the boundary of the area proposed for inclusion in the World Heritage List. This includes the manorial complex on the far side of the river and portions of the historical layout and buildings of the village near the church (together with the complex of presbytery buildings and the new church), complexes of riverside vegetation and the cemetery. In this sector of the buffer zone, all considerations of spatial planning should be subject to the need to protect the direct surroundings of the monument. In addition, the buffer zone should take into a measure of protection the wider context of the church complex and its immediate surroundings in the local landscape. This zone should include the area of the valley of the river Wislok, including the administrative boundaries of the village of Haczów. In this sector of the buffer zone, the spatial planning documents should be prepared with especial care with the aim of protecting the harmony of the long-distance views to and from the church complex proposed here for inclusion on the World Heritage List.

LACHOWICE

Area of property: 1,6 ha

The boundaries of the area to be included on the World Heritage List encompass the whole area of the complex, that is, the church and the surrounding area defined by the fence with the associated trees, the complex of presbytery buildings on the east of the church (in the present ownership boundaries), the cemetery on the south side of the church along the boundary, the building of the former presbytery with its surroundings up to the boundary of land owned by the Church on the south together with the road leading to the Sucha Beskidzka – Zywiec road. Within this zone, the present condition of the church, cemetery and presbytery complex will be preserved at all costs.

Area of proposed buffer zone: 10,5 ha

This should contain and afford a measure of protection to the zone proposed for inclusion and the direct surroundings visible from it. The area is defined as follows: on the north a portion of the valley of the river Lachówka; on the east, the portion of the stream flowing into the Lachówka to the railway line; on the south the railway line; on the west from the boundary of the school grounds to the above-mentioned main road and by the shortest line to the Lachówka stream. In this sector of the buffer zone, all considerations of spatial planning should be subject to the need to protect the direct surroundings of the monument. In addition, the buffer zone should take into a measure of protection the wider context of the church complex and its immediate surroundings in the local landscape. This zone should include the segment of the valley of the Lachówka from the hamlets of Dudziakówka and Kachłówka on the east to the hamlets of Kubince and Zawodzie on the west and to the edge of the hills surrounding this part of the valley on the north and south. In this sector of the buffer zone, the spatial planning documents should be prepared with especial care with the aim of

protecting the harmony of the long-distance views to and from the church complex proposed here for inclusion on the World Heritage List.

LIPNICA MUROWANA

Area of property: 1,1 ha

The boundaries of the area to be included on the World Heritage List encompass the whole area of the church-cemetery complex, that is, the church and the surrounding mature trees, and the cemetery on the east side of the church in the present ownership boundaries. Within this zone, the present condition of the church and cemetery complex will be preserved at all costs.

Area of proposed buffer zone: 16,5 ha

This should contain and afford a measure of protection to the zone proposed for inclusion and the direct surroundings visible from it. The area may be defined on the south by the segment (about 500 m) of the Leszczyna – Tymowa road, from the bridge on the river Uszwica (on the west on the edge of the historical layout of the village of Lipnica Murowana) to the bridge on the Piekarski stream on the east); on the east by a length (about 100 m) of the Piekarski stream from the above-mentioned bridge to the mouth of the stream into the Uszwica; on the west and north a length (about 850 m) of the river Uszwica, from the road bridge on the historical boundary of the village to the mouth of the Piekarski stream by the local mill. In this sector of the buffer zone, all considerations of spatial planning should be subject to the need to protect the direct surroundings of the monument. In addition, the buffer zone should take into a measure of protection the wider context of the church complex and its immediate surroundings in the local landscape. This zone should include the segment of the valley of the river Uszwica including the administrative boundaries of the villages of Lipnica Murowana Górna and Lipnica Murowana Dolna. In this sector of the buffer zone, the spatial planning documents should be prepared with especial care with the aim of protecting the harmony of the long-distance views to and from the church complex proposed here for inclusion on the World Heritage List.

ORAWKA

Area of property: 0,78 ha

The boundaries of the area to be included on the World Heritage List encompass the whole area of the complex, that is, the church and the surrounding area defined by the fence and mature trees together with the cemetery, the conservation zone defined in the local spatial planning documents. Within this zone, the present condition of the church and presbytery complexes will be preserved at all costs.

Area of proposed buffer zone: 62 ha

This should contain and afford a measure of protection to the zone proposed for inclusion and the direct surroundings visible from it. The zone is defined on the north, west and south by the edges of the hillock on which the church stands and its slopes down to the loop in the river Czarna Orawka (on the length from the junction of the course of the river on the north and south with the road from Rabka to Chyzne); on the east the boundary is defined by the length of the above-mentioned road, with the inclusion of the complex of presbytery buildings in their present ownership boundaries, to the east side of the above-mentioned road to the western slope of Kuligowa Góra. In this sector of the buffer zone, all considerations of spatial planning should be subject to the need to protect the direct surroundings of the monument. In addition the buffer zone should take into a measure of protection the wider context of the church complex and its immediate surroundings in the local landscape. This zone should include the portion of the valley of the Czarna Orawa in the area marked by the following peaks: Kuligowa Góra and Drobnioowy Wierch on the north, Gron hill on the west, the Wertelowski Dział mountains and also range of hills with the hamlets Oskwarkowa and Orawka–Szklarze on the south and east. In this case, it is worth emphasising the superb views, so-called “active” exposition (views from the hill on which the church stands) to the distant landscape context – the panorama of the Tatra mountains to the southeast and of the Beskid massif with Babia Góra to the northwest, which should be continually protected during the planning of developments of all extents and scales. In this sector of the buffer zone, the spatial planning documents should be prepared with especial care with the aim of protecting the harmony of the long-distance views to and from the church complex proposed here for inclusion on the World Heritage List.

SEKOWA

Area of property: 1,72 ha

The boundaries of the area to be included on the World Heritage List encompass the whole area of the complex, that is, the church and the surrounding area defined by the fence with the mature trees, the complex of presbytery buildings and the presbytery garden on the east side of the church within the present ownership boundaries, the conservation zone defined in the local spatial planning documents. Within this zone, the present condition of the church and presbytery complexes will be preserved at all costs.

Area of proposed buffer zone: 36,4 ha

This should contain and afford a measure of protection to the zone proposed for inclusion and the direct surroundings visible from it. The zone is defined: on the south and west by a length (about 1000 m) of the river Sekówka to the bridge on the road from Gładyszów to Gorlice; on the east and north by the length of road (about 1200 m) from Gładyszów to Gorlice from the above-mentioned bridge on the south to the bridge on the same road to the north just below the confluence of the two rivers (the Sekówka and Siara). This zone should contain the new church (together with the surrounding land in the ownership boundaries) which lies to the west of the above-mentioned road at a distance of about 200m from the wooden church of the Archangel Michael. In this sector of the buffer zone, all considerations of spatial planning should be subject to the need to protect the direct surroundings of the monument. In addition, the buffer zone should take into a measure of protection the wider context of the church complex and its immediate surroundings in the local landscape. This zone should include the portion of the valleys of the Sekówka and Siara to the Zagórze mountain on the east, the range from Huszcza mountain to Rychwaldzka mountain on the south and through the hills on the west side of the village of Siary on the west and the village Legi on the north. In this sector of the buffer zone, the spatial planning documents should be prepared with especial care with the aim of protecting the harmony of the long-distance views to and from the church complex proposed here for inclusion on the World Heritage List.

SZALOWA

Area of property: 4,6 ha

The boundaries of the area to be included on the World Heritage List encompass the whole area of the complex, that is, the church together with the small hillock on which it stands, the attached cemetery with the wall around it and the mature trees of the churchyard, the masonry bell-tower, the presbytery buildings on the west side of the church – all in the present land ownership boundaries. Within this zone, the present condition of the church, cemetery and presbytery complexes will be preserved at all costs.

Area of proposed buffer zone: 98 ha

This should contain and afford a measure of protection to the zone proposed for inclusion and the direct surroundings visible from it. The zone is defined as the portion of the valley of the Szalówka stream for a distance of about 300 metres from the boundary of the area proposed for inclusion in the World Heritage List: from the length of the main road from Stróże to Jasło and the local railway line on the opposite side. A similar extent should include the buildings of the village around the boundaries of the area proposed for inclusion on the World Heritage List on the slopes of the valley on the local hills. In this sector of the buffer zone, all considerations of spatial planning should be subject to the need to protect the direct surroundings of the monument. In addition, the buffer zone should take into a measure of protection the wider context of the church complex and its immediate surroundings in the local landscape. This zone should include the segment of the valley of the Szalówka stream, including the administrative boundaries of the village of Szalowa. In this sector of the buffer zone, the spatial planning documents should be prepared with especial care with the aim of protecting the long-distance views to and from the church complex proposed here for inclusion on the World Heritage List.

2. JUSTIFICATION FOR INSCRIPTION

2.A – 2.B Statement of significance and comparative analysis

In a historical perspective wooden architecture is an inseparable element of Poland's cultural landscape. And so it was, the once rich natural resources of timber, and the ease of obtaining and working it – these are the premises, which gave origin to the wooden architecture of Poland. Centuries of development and transformations – faithfulness to tradition, as well as the openness to different cultural inspirations – led to the formation of a specific number of types, forms and their varieties, thus creating the proverbial “unity in diversity”. The properties of the material, requirements of function and logic of the construction, determined the spatial arrangement and forms of the buildings.

Since the earliest times, the technique of construction using horizontal logs stacked up on one another and jointed at the corners (the local name for which is the “*zrebowa*” or “*wiencowa*” technique) has been the dominant one in the Polish wooden architecture, although there occurred also different techniques, e.g. post-frame, frequently used in towers, or the fully framed construction.

Churches always had a significant place in the development of Polish wooden architecture. Not only were they the main achievements of carpentry, but they were essential elements of settlement structures, both in a physical sense – as architectural landmarks – as well as in the ideological dimension. They were an outward sign of the cultural identity of communities, and structures focusing the artistic and social aspirations of their patrons and creators. In early Poland (due to the structure of the state and society, and the limitations and regulations caused by strict laws and duties), there was a limited circle of people who could become patrons of churches. Among them were monarchs and Church officials, monasteries, and finally knights (and thus later the aristocracy). So the churches were elite buildings of exceptional significance.

Until modern times, the construction of a wooden church was not the work of folk carpenters. Spontaneous architectural activity of this kind did not happen in the hierarchized society of Medieval Poland. Only much later, in the course of the 18th century, and especially in the 19th century) - in a period of increasing social and cultural differentiation, general technological development and changes of artistic trends – did the execution and sometimes even the initiative of construction of wooden churches become also the domain of rural communities (nowadays often identified with the scope of the rural culture, handicraft and folk art).

The oldest Roman Catholic wooden churches which are preserved in a good state date back to the 15th century. They demonstrate the participation in their construction of professional craft workshops – in particular the urban ones belonging to guilds, – and builders' lodges, which sometimes employed both masons and carpenters. This meant that the oldest churches known to us in their construction are complicated, and perfect in their execution and free from improvisation.

The few churches from the end of the Middle Ages which are well preserved have many characteristic features in common. The typical church building was bipartite, composed of a nave, most often squarish in plan with a narrower chancel, most of which at that time had three-sided east ends. The churches were orientated with their altar at the East, even when this meant a disconformity with the most strictly organised settlement plans. The wooden churches were originally towerless and at first they probably did not have any ancillary elements, among which the sacristy, added on the north side of the chancel, was the first to appear.

We can assume that both main parts of the buildings were primarily covered with separate gable roofs of different heights, which would have resulted from the roofs having the same slope, but different spacing of the ends of the rafters. In the 15th century some more complex solutions developed and were propagated, the idea of which consisted of strengthening the whole structure by the strong integration of the

two-cell building in the roof space. This was achieved by the construction of a particularly strong roof structure connected with the wall and the construction of the ceilings. This so-called “*wieżbowo – zaskrzynieniowy*” roof type predominated, with continuous and uniform roof-construction of roof trusses with identical trusses with the distance between the lower ends of the rafters of the same width as the narrowest part of the church, the chancel. In the nave they were supported on projecting longitudinal tie-beams, which formed an elongation of the walls of the chancel, in the so-called „ *zaskrzynienia*” (lowered flat lateral parts of the ceiling). On the longitudinal axis of the church the construction was stiffened by close-spaced diagonal braces (in the form of so-called St Andrew’s Crosses). Sometimes the roof trusses were internally-braced with the so-called “*storczykowa*” construction, a local variant of a kingpost truss with a suspended vertical post in the centre braced by multiple radiating diagonal timbers. The roof of equal height above both parts of the building and a common ridge beam running along the whole length of the building had a slender silhouette, and the steep surfaces had a characteristic discontinuity above the end of the nave where the ceiling lowered. Such a constructional resolution – unique on an European scale – was applied in almost all south Polish Medieval timber churches, at least those within the scope of the Archdiocese of Cracow. Characteristic examples of this can be seen at Debno, Haczów and Lipnica Murowana.

Another variant of the solution, which was due to the same purpose of strengthening the building and again with its origin in the assumption of a single common ridge piece along the whole length of the building, was the use of rafters having their lower ends again at the same distance, but this time that of the width of the nave. This resulted in a less steep roof and the formation of a wide overhang along the walls of the chancel, above which the rafters were supported on raised parts of the tie-beams.

The Gothic character of Medieval wooden churches was emphasised by the simple stylistic details, consisting mainly of the shape of the door and window openings, the arcades and arches and finishing of timber elements in a manner similar to masonry (moulding and chamfering). The basic repertoire of forms is represented by the pointed arch, but in course of time some modifications appeared: truncated, flamboyant and especially frequently the ogee form, of different proportions, shapes sometimes double or even triple. Additional decoration also appears such as various forms of ornament, inscriptions and heraldic elements related to the founder.

Alongside the considerable number of churches of a plan which could be regarded as belonging to this “typical” form (which were erected until the second quarter of the 16th century), occasional structures with different spatial layouts, aisled or with cruciform plans are found.

The internal fittings of these churches were in keeping with the style of the period, which is demonstrated by the well preserved fittings, paintings and sculptures and artistic craftwork. The retables of altars were primarily triptychs, composed of pictures painted on wood and wooden sculptures. These were works of art produced in guild workshops. The themes and manner of their presentation always met rigorous ideological requirements and iconographic rules. In the chancel opening (i.e. the arch between the nave and chancel), was always placed the sculpture of Christ Crucified, and sometimes a larger Crucifixion scene with several other figures. In parish churches the font, often carved from stone, was also an important element. The schemes of mural decoration were mainly executed with stencils (*dekoracja patronowa*); or figural paintings, including multi-scene cycles of illustrations, sometimes popularly defined as “the Bible of the Poor”.

In the middle of the 16th century occurred a caesura caused by the Reformation, and the appearance of new ideological developments. As a result, there were new trends in the acceptance of cultural and artistic impulses: from the South (from Italy), and the Northwest (from the Netherlands). But these new influences were not treated as models for wooden sacral architecture and we do not find them reflected in the architecture of wooden sacral buildings at that time. The “Gothic” type of church persisted and we only see a slow transformation or disappearance of “Gothic” detail and the very rare appearance of reflections of the Renaissance style and ornamentation, and a little more frequently of those of Mannerism, but an almost total lack of architectural forms characteristic of the new period.

An important phenomenon, which can be observed from about the end of the 16th century, was the appearance of the tower, a feature which in their original form the earlier wooden churches had not possessed, at least not integral with the nave. These towers (unlike the log-construction of the nave), were built in the post-frame constructional technique. They most often had sloping walls and a jettied (projecting) chamber at the top. Such a construction proved practical for church towers, because it stabilized them well during vibrations caused by bells' movement. The projecting upper storey gave the bell-tower a similar shape to Medieval defensive towers known from the documents (where the upper part served for observation and to provide shooting positions, and its external projection had a defensive function).

The chambered towers which became numerous then, often added to older churches, due to their proportions and mostly pyramidal helms – perpetuated “Gothic” forms at a time when this style had already become out of date. As an example we can mention the harmonious form of the 15th century church in Debno with its added tower dating from 1601.

Probably in this period there appeared also the arcades (*soboty*) surrounding the church. At first low, and usually with the lower part at least enclosed in a boarded wall, they formed protection for the sill-beams from the moisture. Later raised in height, they were used as a shelter for the faithful coming from a distance, and were even adapted for the conducting of certain church services.

This is a period marked by the duration of the church building tradition with forms and construction going back to the Middle Ages, but also the enrichment of their form by the addition of towers and arcades. It also saw the creation of the (to some extent) “timeless” form which was associated from then on with the specific character of the “Polish wooden church”. This type (with the addition of a turret on the ridge of the roof, and later with a globular helm with a lantern on the tower) was to survive to modern times independently of other lines of development incorporating stylistic innovations of the following periods.

In the Baroque period, strict adherence to the continuation of the old type of church was abandoned, although it still remained in use. In the meantime however the influences of the Baroque were making themselves felt. This is primarily reflected in architectural details, such as mock barrel vaulting, wide-splayed or flattened arches, an increasingly Baroque character of carpentry detail, and finally – and from now on general – globular helms on towers. Aisled plans become more common, created by the introduction of internal roof supports. At that time also we see the appearance of buildings on a central plan (mainly cemetery chapels) based on the principle of absolute symmetry.

The conservatism of the form of wooden architecture from the end of the 16th century is compensated for by the contemporary interiors of the church. Simple altars with triptychs disappear, replaced as a rule by altars with structures of architectural character. The technology and artistic formula of panel painting also disappeared, and from now on paintings would be done in oils only on canvasses and a variety of inspirations and graphic patterns created a huge richness of themes and ideological content. Stylistic changes in the interior decoration are also reflected by successive changes in forms of ornamentation of wood carving, the imitation by local workshops of widely distributed patterns. At the end of the 16th and at the beginning of the 17th centuries we see in our area the appearance of the “strapwork-herm” style of decoration originating from the Netherlands, and at a later date and from the same provenience the ‘Auricular style’ and Renaissance scrollwork motifs. These motifs, were created in wood-carving workshops notable for the high quality of their craftwork, and were still being used at the end of the century.

From the beginning of the 18th century we perceive a growing desire to exceed the limitations of the traditional architectural model which so far had been only been slightly affected by Baroque influences. This is a symptom of institutional and social changes, namely the appearance of a new causative factor: well-educated architects, and sometimes even skilled and practiced dilettantes, attempting to apply to wooden architecture those concepts of Baroque architecture which had already found a place in brick buildings. Many wooden buildings, of differing concepts, are their work. They form an interesting chapter in the story of sacral architecture; on an international scale these attempts to create a “Baroque in wood” are truly unique.

Elaborate basilican and aisled hall churches appeared (sometimes with pairs of cupola-covered chapels), but central-plan and cruciform buildings are also occasionally found. Some of them are enriched with added two-tower facades, which were sometimes integral with the nave. It is admirable how the creators of such ideas could utilise these simple material elements to produce refined rounded forms and carved details, including multiple cornices, pseudopilasters, spiral columns and details of the capitals (among which we see reflections of the styles of the classical orders). The helms also attained more refined and more complex forms than before, with lanterns having multiple openings and cupolas of different proportions. The aisled basilican church in Szalowa near Gorlice (proposed here for inclusion on the World Heritage List) is a characteristic example.

These “imitations” of brick architecture executed in wood have a surprisingly rich interior decoration and fittings, fully comparable with those of brick churches. The changes in carpentry, wood carving, sculptural forms and painting are analogical. Thus we find here the artistic reflection of successively: late Baroque, the so-called Regency Style followed by the exuberance of the Rococco. We also find the use of the styles of polychrome mural decoration fashionable at the time, including the production of illusionistic compositions the idea of which was to increase the impression of interior spaciousness.

During the course of the 19th century an interesting phenomenon was the appearance of attempts to apply Neostylistic tendencies and later eclectic ones, as in the case of brick architecture. This was the context for example of attempts to create wooden churches with classicist features. As another result of the same trends, Neo-Gothic architecture also appeared; this trend was limited yet mainly to details, such as helms of towers and turrets, however it was applied more often to interior decoration and fittings, though this was far from a full recreation of the artistic expression of the works of past ages.

Another important episode in the history of the church architecture was – in the context of a fascination with the beauty of folk art – the search for the earlier forms of a “national” architecture. The initiative originated at the beginning of the 20 century in artistic, patriotic and the scientific milieu, which laid the theoretical foundations of the “discovery” and continuation of earlier forms, recognized as national ones – in contradistinction to cosmopolitan tendencies.

The idea was taken up by many experienced architects which led to the creation of a few interesting structures, despite this it was found impossible to preserve many of the old the wooden churches for the future. The only exception was the region of Podhale (the area at the foot of the Tatry mountains), where the neo-regionalist trend found fertile ground; here the traditional forms of church were identified with the regional (highland) culture. Today, several generations later, despite increasing interest in regional folk culture, it seems clear that the long and fascinating history of the development of wooden churches has come to an end, and the preservation of the tradition of these monumental churches is first of all the problem of conservation of monuments.

The progressive decline of wooden churches has various reasons. The first one is natural, limited technical capabilities of the material and its resistance to decay. This depends on the type of wood used, its quality and the manner in which it was used and worked. It is necessary to ascribe the fact that some Medieval churches have been preserved to the use in their construction of the best materials and perfection of the techniques employed by the professional workshops.

Apart from the progressive natural decay of the material, wooden buildings have always been subject to violent destruction by fire. This is the second, although in a way “natural” (but often also caused by man), reason for the loss of historical monuments. In a historical dimension, although we have no statistics, we may estimate that the percentage of churches which have been burnt is high. Let us remember the disasters and big fires which destroyed whole settlements in earlier centuries, and dramatic war damage, which annihilated so many wooden buildings.

The Catholic log-built churches from the 15th to the 18th centuries which have survived until our times in southern Poland are unique on a world scale. The area where they occur was and still is historically conditioned and limited: to the east by the barrier of the extent of Orthodox influence, and on the west by the

clear boundary of the extent of framed timber constructions. In the south too, beyond the Carpathians, they are a sporadic phenomenon.

It is from among this group of churches that the most famous and the best preserved, and now under the care of the conservation services, have here been selected as a homogenous group for the present application for inclusion on the UNESCO List of World Cultural Heritage.

2.C Authenticity/Integrity

The log-built Catholic timber churches in Poland are unique phenomena closely related both to general European architectural trends and the local building tradition. They were the most valuable and elitarian buildings, the creation of which was closely connected with the social, cultural and political structures of the Medieval state. They are witness to a centuries-long development process, and the oldest source references about them date back to 11th century. Subsequent centuries are well-documented in the archival resources, beginning from the registers of “St Peter’s Pence” to the detailed reports and inventories contained in the diocesan records of the Visitations of the bishops to parishes under their care. Wooden churches became also a motif in literature and art. They were also noticed by foreigners travelling through those regions, as structures having no equivalents in other countries.

Although several dozen other structures have been preserved in a good state in this area, the buildings presented here for inclusion on the World Heritage List are the best preserved examples of log-built churches in Little Poland. They are the evidence of all stages of the centuries-long process of transformations of architecture and sacral art beginning in the Middle Ages, and which finished at the end of the 18th century. They represent the persistence of vanished archetypes, through Gothic to contemporary continuation in the form of traditional type churches related to folk architecture. The wide application of Baroque motifs resulted in the phenomenon of “imitating” in wood Baroque monumental sacral architecture; a unique phenomenon which never existed in other regions of the continent. Since the 16th century, south Polish wooden churches acquired bell-towers, added to the nave where there had been none before; they were constructed using the post-frame technique, and the most frequent variant is tower with sloping walls with a projecting bell-chamber. This represents the rediscovery of the form of Medieval fortified towers. The chosen churches also contain interiors of exceptional artistic quality, which reflect the development of European art from Gothic to late Baroque and contemporary times. In the light of the preserved elements one may assert that many of the items these churches contain are of museum quality.

It should be mentioned that Polish wooden church took their functional spatial composition from liturgical requirements adopted from the West. They form an exceptional enclave situated at the boundary between the cultures of the East and the West, in the area of Christian Slavdom.

Against the background of European art, the history of wooden churches in Southern Poland can be seen as to a great degree an isolated phenomenon, conditioned by local factors, and impossible to fit into the general outlines of the syntheses of the history of architecture. The extent of the common occurrence of wooden architecture in Europe matched that of the extent of forested areas, primarily coniferous forests, which in the Middle Ages still included most of the areas situated to the North of the Alps. The progressive retreat of these forests is reflected in the appearance and quantities (in comparison with usage of other materials) of wooden architecture, the reflection of which was for example the voluntary reduction and economy of timber usage, which contributed to the rapid development in Northern Europe of the framed construction, and also its strict regulation, for example in the Prussian state from the 18th century.

The resources of the European wooden architecture are based on a few fundamental lines of development. Wooden constructions in Western and Northern Europe present today examples of the various developmental tendencies from the oldest palisade-type constructions and post-frame ones, through to complicated framed forms leading to the development of framed architecture. As is well-known, among the oldest constructions of this trend, the most remarkable monuments are the few well preserved Scandinavian stave churches. In contradistinction to the developmental trends of Western and Northern Europe, it was

primarily the log-construction (“*zrebowa, wiencowa*”) construction which dominated, in Central and Eastern Europe. In the historical area of Poland, this technique was a native one (dominant due to the copious and easily accessible high quality, easy to work, timber and the absence of other building materials), which had been used since prehistory. In Western Europe horizontal log constructions occurred only occasionally, and was almost never applied to the construction of sacral structures. In the East, the sacral architecture of the Orthodox Church derived its architectural models from Byzantine art, unfamiliar with West-European patterns.

The churches selected here are also examples of historical landmarks in rural landscapes, which determines their exceptional landscape values. Their attractiveness is increased by their situation in picturesque mountain valleys, among forests and agricultural land. Each of them, in spite of changes in the scale of buildings in its surroundings, fulfils - as it did in the past - the role of underlining the individuality of the landscape of the place. It may be stated that these wooden churches are a factor creating the local identity of landscapes and are an essential element of the cultural subregion in this part of Europe.

The exceptional universal values of the proposed group of timber churches fulfils the criterion of authenticity and integrity in the understanding of the UNESCO World Heritage Convention, and in the resolutions of the Nara (Japan) Conference. In particular these are:

Authenticity of architecture, material and construction

The churches proposed here for inclusion on the World Heritage List are preserved in their full authenticity, in the scientific, aesthetic and emotional senses. They are preserved in their historical form, due to which they are monuments of specific significance. The values of these churches represent the features of the region, and at the same time differentiate them on an interregional scale. They are above all elements which link cultural and natural values of the local landscapes. The log-construction (*zrebowa, or wiencowa*) construction method is one which is not known in Western Europe. Its modifications over the centuries in this area did not erase its primitive conservative style, these buildings are examples of the continuation of traditions and technology created in the world of the Medieval guilds.

The interior of these churches preserve complete and homogeneous decorative schemes from the past. The polychrome decoration of the presented churches may be counted among the most valuable sets of mural decoration. They are differentiated by their elaborate iconographic and ideological programmes and at the same time present a variety of painting techniques and a high degree of technical competence and artistry. The selected buildings are also a representative illustration of the stylistic changes of decoration of sacral interiors from the Gothic through the Renaissance to the Late Baroque. The oldest parts of the stencilled mural decoration mark the eastern extent of Late Medieval decoration of this type. The assemblages of Medieval and modern sculpture and wood carving are also of a considerable historical value.

The value of the presented group of churches lies in the historical and artistic connections between all the elements: architecture and works of art, which are today unique, and allow the classification of these buildings as textbook examples. As such, their importance is incomparable with even the most valuable monuments of other categories, included up to now on the World Cultural Heritage List.

Authenticity of function, content and cult

As has been mentioned above, all the buildings proposed here have seen an unbroken use for cult and liturgy. Around them have materialised cultural values having universal value and at the same time acting as a focus for and acting as a document of local cultural identity. They have been the scene of traditional ceremonies and rituals.

Authenticity of conservation work

Only in the twentieth century did these buildings attract the attention of conservators. Before that the churches were renovated in accordance to the stylistic tendencies and usages of the period. The existence of a continuity of craft traditions led to a use of the same techniques and materials. The principles of

modern conservation continue these old methods assuring a full authenticity of structure, details and decoratio

Binarowa - authenticity and integrity

The church at Binarowa is preserved in its historical form, and due to this it is a fully authentic monument. The building presents values reflecting characteristic features of the region, and at the same time differentiate it from others on an interregional scale. The church is one of the oldest structures of horizontal log (*zrebowa/wiencowa*) construction, a building technique unknown in the west of Europe. The polychrome decoration of the interior of the church is among the most valuable complexes of mural decorations preserved in any wooden church. It is exceptional in its iconographic and ideological programme which is characterised by didactic and moralistic elements and at the same time presents a very high artistic standard. The oldest parts of the stencilled painted decorative scheme define the eastern edge of the distribution of Late Medieval decoration of this type in Europe. The Passion cycle painted in 1650 is one of the richest complexes of paintings depicting the *Passio Christi* in the modern art of central Europe. The representations take on elements of ahistorism, characteristic of the painting of the first half of the seventeenth century and have been enriched by the ornamental - architectural frames, modelled on the drawings of the Netherlandish artists Cornelis Floris and Hans Vredeman de Vries. The whole of the polychrome decoration of the church forms an unique complex of exceptional artistic value. The group of medieval wooden sculptures of the altar, which were created at the end of the 14th century also possess considerable historical and artistic value. These sculptures are exceptional among those of southern Poland, since apart from Binarowa, no other examples of complete groups of sculptures from a 14th century altar have been preserved there. The value of the church at Binarowa results from the combination of historic, architectural and especially artistic values which allow us to consider this monument among the most valuable examples of wooden sacral architecture in central Europe. The wooden church at Binarowa is among the most valuable of sacral monuments. The decoration and interior are exceptional in their artistic values. All the functional, technical and artistic elements harmoniously complement each other.

Blizne - authenticity and integrity

The exceptional significance of the church at Blizne on a central European scale is due not only to the excellent state of preservation of the architectural substance (almost 100 % survival of the original 15th century walls and roof construction) but also the unusually rich internal fittings, the movable elements, including items created in the period from the 16th to 19th centuries as well as a unique complex of mural decorations which have been restored from under later overpaintings by the conservation work carried out in the 1970s. An exceptional feature which gives the church at Blizne such an importance is the presence in its immediate vicinity of the wooden presbytery buildings situated in the picturesque mountainous landscape of the valley of the Stobnica river. The wooden church at Blizne is among the oldest and best preserved of wooden sacral architecture. The decoration and interior are exceptional in their artistic values. All the functional, technical and artistic elements harmoniously complement each other.

Debno - authenticity and integrity

The church of Debno is preserved in its historical form, unchanged over the centuries, and due to this it is a fully authentic monument, which gives it exceptional scientific importance. The building presents values reflecting characteristic features of the region, and the historical conditions under which it functioned, endowing it with an additional importance, and for the international community forms a phenomenon which is surprising in its individuality. It should be emphasised that the church is one of the oldest wooden sacral structures of horizontal log (*zrebowa/wiencowa*) construction in the world, a building tradition belonging to the ancient past in Poland but unknown in the west of Europe. The value of the church at Debno results from the quality of the architecture as well as the preservation of the historic interior decoration and fittings. The real value of the building therefore results from the historical and artistic combination of all the individual elements (architecture and works of art), which today are unique, of which the church at Debno is a textbook example, and incomparable with even the most valuable monuments of other categories. The medieval wooden church of Debno is one of the best known (both in Poland and internationally) monuments in Poland, it is exceptional among the sacral architecture in central Europe. The source of the popularity lies not only in the emotional sphere of aesthetics, which this building incites, linking as it does the harmoniousness of its picturesque form with a superb setting and the wide panoramas of the mountainous landscape, but also that this monument exhibits all the characteristic elements (functional, spatial, constructional and artistic) which merge to form a mutual and consistent context, typical of the function, the period of creation and situation of the building.

Haczów - authenticity and integrity

This is a fully authentic monument. In its fabric is visible the layering of its architectural forms and decorative schemes from the 15th to the 19th centuries. The value of the church at Haczów lies in the historic and artistic connections of all the elements (architectural and works of art), and also the unique scale and age of the building. These give the church the status of a textbook example of almost symbolic significance for the history of the investigation of wooden sacral architecture in Europe. It is an incomparable structure, even in comparison with the most valuable monuments of other categories and included in the World Heritage List.

The church of the Assumption of the Blessed Virgin Mary and the Archangel Michael is the oldest and the best preserved wooden Gothic church of horizontal log (*zrebowa/wienkowa*) construction in Europe. It is also the largest preserved Gothic wooden church. It is even more valuable that the construction and the rich interior painted decoration have survived to our times in an almost unchanged state. The church is also distinguished by its picturesque form and its monumentality. It also presents all the characteristic elements (functional, spatial, constructional and artistic) which merge to form a mutual and consistent context, typical of the function, the period of creation and situation of the building.

Lachowice - authenticity and integrity

This is a fully authentic monument. Slight changes have not altered the original stylistic expression of the building. The interior is completely preserved and has an homogeneous decorative scheme of the 18th and 19th centuries. The value of the church lies not only in its architecture but also in the preservation of the historical fittings and decorations of the interior. The value of the church at Haczów lies in the historic and artistic connections of all the elements (architectural and works of art), which gives this church the character of a completed and complete example of the work of art of the period.

The church in Lachowice is the youngest of the group of churches proposed for inclusion on the World Heritage List. It is an example of the survival of the wooden archetype of wooden Catholic sacral architecture in this part of Europe. Despite the relatively late date of construction, in its architecture one may without difficulty find a group of forms which have their origin in the practices of the Medieval guilds, forms codified in the 15th century these in modified form became an important element of the cultural heritage and a proof of the continuity of development of wooden sacral architecture. The values of the church at Lachowice are apparent not only in the traditional architecture, full of picturesque charm, but also in the stylistically harmonious artistic finish to the interior of the 18th and 19th centuries. The church is notable for its picturesque form, and the way it harmonises with the landscape of the foothills of the mountainous setting. The monument presents all the characteristic elements (functional, spatial, constructional and artistic) which merge to form a mutual and consistent context, typical of the function, the period of creation and situation of the building.

Lipnica Murowana - authenticity and integrity

This is a fully authentic monument, from the scientific, aesthetic and emotional points of view. The church is distinguished by its picturesque and harmonious form and its superb setting in the landscape (in the area of the old cemetery, still in use, located on the edge of the historical (medieval) small town (preserved in its original scale and protected as a conservation zone). As an element of the cemetery, the church has not undergone modernisation over the centuries, and thus preserved its specifically archaic nature. The value of the church at Lipnica Murowana is the link between the architecture and the internal fittings and decoration. The real value of the monument lies therefore in the historic and artistic connections of all the elements (architectural and works of art), which is unique today, and endows this church the character of a textbook example.

The church of St Leonard at Lipnica Murowana is one of the oldest and best-preserved wooden Gothic churches in central Europe. It is even more valuable in that it has survived to our times in almost unchanged form, and its appearance, even at the first glance, seems to take us to the atmosphere of the distant past. This monument presents all the characteristic elements (functional, spatial, constructional and artistic) which merge to form a mutual and consistent context, typical of the function and medieval origins and picturesque setting of this building.

Orawka - authenticity and integrity

The church at Orawka is the only wooden church preserved in the upper Orawa valley and at the same time the oldest church in the region, it is also certainly one of the most valuable examples of wooden sacral architecture in central Europe, with great importance for the history of culture of the region and of exceptional artistic value. These values are apparent not only in the attractiveness of the traditional architectural form of the architecture, but also in the exceptionally rich decoration and fittings of the interior, which consist of superb mural decorations of the 17th and 18th centuries, a variety of paintings, wood carving, and sculptures and artistic craftwork. The interior fittings include unique items, such as the famous organ (with the original instrument preserved), founded in the 1670s. The church at Orawka has for a long time been the subject of investigations

(including work on the surviving archival material) which have led to a general broadening of knowledge of sacral architecture of horizontal log (*zrebowa/wiencowa*) construction in the region. The church is distinguished by its picturesque form and its superb setting in the extensive panoramic views of the mountainous landscape. This monument presents all the characteristic elements (functional, spatial, constructional and artistic) which merge to form a mutual and consistent context, typical of the function, the period of creation and location of this building.

Sekowa - authenticity and integrity

The church at Sekowa is preserved in its historical form and thus is a monument which preserves its full authenticity. The building presents values reflecting characteristic features of the region, and at the same time differentiate it from others on an interregional scale. The church is one of the oldest structures of horizontal log (*zrebowa/wiencowa*), a building technique unknown in the west of Europe. The value of the church at Sekowa results from the specific combination of landscape, architectural and historic values which allow us to consider this monument to among the most valuable examples of wooden sacral architecture.

The church of St Philip and St James the Apostles is one of the most valuable and picturesque examples of wooden sacral architecture, not only in the area of the Carpathian foreland, but also in Poland. Its exceptional aesthetic, architectural and landscape values were recognised already in the nineteenth century. It remained the subject of interest of artists and painters, art-historians and lovers of traditional architecture. Views of the building were included in albums depicting the beauties of the landscape and historical monuments. The exceptional aesthetic values of the church are determined by the picturesque form of the church with its inventive form giving it an individual style of its own. This effect is heightened by the exceptionally high and steep roof covered with shingles and especially the roofing of the arcades surrounding the church which almost reaches the ground. At the same time the building is a structure which harmoniously links structural, spatial and artistic values with functional ones.

Szalowa - authenticity and integrity

The church at Szalowa is one of the most characteristic representatives of the Baroque architectural tendencies in wooden churches of the 18th century, when attempts were made to apply to wooden buildings the concepts derived from masonry structures being influenced by trends becoming general in Europe. The church at Szalowa, the work of a skilled architect, is a masterful imitation of such a church. The building, even though it is constructed of wood, attempts in its form to achieve an artistry and fluidity of form, a liveliness caused by the broken planes and a multiplicity of perspectives. The interior is filled with decoration and fittings, paintings and paper-hangings which, together with the architecture ensure the church a place among the most valuable monuments of its epoch, and not only in scale. The church at Szalowa is characterised by considerable aesthetic values. The harmonious setting of the picturesque form in the landscape is notable, as are the exceptional resolution of the architectural form and interior decoration of the structure. The form of the building and its interior exhibit considerable artistic values, successfully linking functional, technical and artistic elements in a whole. The church is one of the most valuable Baroque wooden churches with the masterful conception of linking an aisled basilica with a façade with towers integrated with the corpus of the building.

2.D Criteria under which inscription is proposed

According to Section C, „Criteria for the inclusion of cultural properties in the World Heritage List” of the “General Principles” (paragraph 23) the churches discussed here fall into the category of:

?? „monuments: architectural works, works of art. [...] sculpture and paintings [...] which are of outstanding universal value from the point of view of history, art or science”

?? „groups of separate buildings [...], which, because of their architecture, homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science”

„sites: works of man [...] which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological points of view.”

In the above context, these churches fulfil all three of the premises of paragraph 23. The proposed group, in the light of paragraph 24 fulfil the following criteria:

Criterion III: The proposed group of timber churches are unique relics of the centuries-old development of a tradition, only dying out in our times, of the construction of such buildings. The demise of this tradition has been caused by the modern demographic conditions, and technological and stylistic tendencies. These buildings no longer have the perspective of further development, and have become a monument to a vanished epoch. As has been emphasised, they are a unique phenomenon, and appear only in a closely defined area of Polish territory, at the cultural boundary between East and West.

Criterion IV: The selected timber churches are pre-eminent examples of the survivals of a tradition of construction of timber buildings which was once much more widespread, and which was connected with the most important ideological concepts of Christian Europe. They are the most representative examples of these structures (which is reflected in the range of their type and identity). These structures preserve lost technological knowledge and constructional skills, specific to the historical period in which they were constructed. Modern technology is no longer related to these material traditions.

Criterion VI: All the proposed structures have fulfilled a liturgical and cult function for an unbroken period of several centuries. Around these churches have materialised cultural values having universal value, and at the same time acting as a focus for and acting as a document of local cultural identity. Without change, they fulfil the purpose for which their founders and builders created them, retaining their historical form and at the same time fulfilling the needs of modern religious life.

In connection with point „b” of paragraph 24, these buildings fulfil the conditions of criterion I, being monuments which meet the test of authenticity in design, material, workmanship and setting. They also meet the conditions of criterion II, having adequate legal protection and being the subject of state decrees assuring the correct form of management and protection of integrity and controlled access by the public.

3. DESCRIPTION

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BINAROWA

CHURCH OF THE ARCHANGEL MICHAEL

The village of Binarowa was founded ('located') on so-called 'Rental Law' by the Polish king Kazimierz the Great in 1348; and one of the plots was set aside for the construction of a church. In the 17th century the village was one of the places settled by Protestants from Bohemia, Moravia and Germany seeking refuge from repression resulting from the Thirty Years' War.

3.A DESCRIPTION OF PROPERTY

The church is in the centre of Binarowa, in a loop of the Sitanka river, on the north of the road leading from Biecz to Tuchowo. The building is surrounded by a ring of old trees which had been planted along the wooden fence. The church faces east.

The foundations of the church are constructed of broken stone, there is a cellar under the sacristy. The building is constructed of fir, in the horizontal log (*zrebowa/wiencowa*) construction technique, the exterior of the walls is covered with shingles. The tower is of post-frame construction (with slanting posts), and the sacristy and chapel on the north of horizontal log (*zrebowa/wiencowa*) construction. The tower, which has sloping walls narrowing towards the top, is covered in weather-boarding and the chamber at the top has a pyramidal roof. The roof of the tower and of the south porch are covered with shingles, but the others are covered with galvanised metal sheeting.

The chancel is rectangular, with a three-sided eastern ending. On the south is a rectangular sacristy. The rectangular nave, wider than the chancel is divided into three parts by the pillared arcading. There is a small porch adjoining the nave on the south side and on the north a large chapel of trapezoidal plan. To the west is a quadrangular tower with a porch at ground level. The church has two entrances, through the southern and western porches. The interior is lit by pairs of windows in the south wall of the nave and chancel and in the north wall of the north chapel. The entrance to the chapel is in the form of a wide arched arcade.

The interior of the church was covered by a flat ceiling (in the nave with boarded „*zaskrzynienia*”). The nave and chancel have a common roof, in the chancels the rafters are jointed to the upper logs of the wall, and in the nave the rafter ends are supported by longitudinal tie-beams in the „*zaskrzynienia*”. As a result of this the roof of the chancel and the nave have a common ridge and a slight break in slope towards the lower edge. A slender ridge turret is built in the attic.

The opening between the chancel and the nave is rectangular, and inside it the chamfered rood beam supported on corbels. The musicians' choirs in the nave, chapel and sacristy are jettied.

The painted decoration done with thin tempera covering the entire surface of the interior of the church at Binarowa are of exceptional value. They date to the late medieval period and the seventeenth century. The oldest, the stencilled ornament of the ceiling of the chancel and the nave, from the beginning of the 16th century is in late Gothic style, similar in style to that in other wooden churches of Little Poland, as well as in modern Slovakia (Bardejov).

The multicoloured paintings of the 17th century in Baroque style create a series of scenes. The figural decoration of the nave, „*zaskrzynienia*” and the parapet of the musicians' choir dates from 1641-1643. The figural decoration of the walls of the chancel consists of a Passion cycle, created in 1650, with the lower part of the chancel wall covered at the same time with painted decoration imitating textile, and figural-ornamental decoration of the chapel of 1655, and the ornamental-architectural painted decoration of the sacristy of 1670. This internal decoration is supplemented by relics of the painted decoration on the exterior of the church. In the nave several figural scenes are worthy of especial note: *Christian Way of Life (Bivium Hominis Christiani)* and the *Art of Dying well (Auxilium in tribulatione)*, *Scene of sudden death* and the *Triumph of the Church*.

The oldest and most valuable of the elements of the church are the Gothic sculptures of the end of the 14th century, probably coming from the interior of the earlier church at Binarowa, the reliefs of the side altars representing St Margaret, St Dorothy, St Catherine and St Barbara, and the figure of the second quarter of the 15th century of the Virgin Mary with the Christ Child in the main altar. Other Medieval elements include the stone font of 1522, a Gothic bell of the 15th century, and also iron fittings of the door into the sacristy of the same period.

A considerable part of the decoration and fittings of the church come from the seventeenth century. Among the most valuable are: the main altar, the richly sculpted pews, the confessionals covered in paintings and inscriptions, the celebrant's seat and the pulpit. It was in the seventeenth century that the figure of the Crucified Christ and the Virgin Mary and the Evangelist John were added to the rood beam. Among the paintings, the most important are those of the Virgin Mary of the third quarter of the 17th century (according to tradition a gift of the Polish king Jan Kazimierz) and the 17th century painting of the Flagellation of Christ. Among the more interesting works of art belong the "Lenten Covers" (textiles with scenes of the Passion used to shroud certain elements of the internal decoration of the church in Holy Week) from about the middle of the 17th century. These elements are all part of the rich valuable and unique interior decoration of the church and together form a harmonious and consistent whole.

3.B HISTORY AND DEVELOPMENT

Documents confirm the existence of a wooden parish church in 1415. The present building is probably the second in the village, and was constructed around 1500 of horizontal log (*zrebowa/wiencowa*) construction with a roof of the "zaskrzynienia" type. In 1596 a tower was added to the west of the nave. It was probably at the beginning of the seventeenth century that the church was enclosed by an external arcade (*sobota*). In the period 1602-1608 a ridge turret was added to the roof. The church was substantially rebuilt in the years 1641-1650. The large chapel of the Guardian Angels was added to the north side of the nave. The interior of the church also underwent modification, including the rebuilding of the choir, the enlargement of the window openings, and in the place of the earlier stencilled work, new polychrome decoration was created, in itself of great artistic value. After 1908 the roof of the nave, chancel and the upper part of the tower were covered with galvanised sheeting, the shingle covering of the walls was replaced by weather-boarding and the „zaskrzynienia” of the nave was supported by a pillared arcade. Conservation work has been carried out in the church since the 1990s.

3.C FORM AND DATE MOST RECENT RECORDS OF PROPERTY

Basic documentation

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- vol. Szydłowski, *O polichromii kościołów drewnianych w Binarowej i Dabrówce Polskiej*, “Prace Komisji Historii Sztuki”, vol. II, 1922, pp. XCV–CV.
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3.D PRESENT STATE OF CONSERVATION

The first major restoration work of the church was carried out in the nineteenth century (1844, 1892). In the 1990s the decision was taken to restore to the building its original shingled roof-covering, restoring the church to its original (proper and aesthetic) appearance and structural form. The conservation programme also included the masonry bell tower to the south of the church. The polychrome decoration in the interior of the church has several times been the subject of renovation. The restoration of this decoration was continued until 1991. The conservation of the polychrome decoration of the chapel and the paintings in the chancel was undertaken. Currently work is being carried out with the aim of the better exposition of the figure of the Virgin Mary and the reliefs of the Four Holy Virgins in the structure of the altar dedicated to them.

3.E POLICIES AND PROGRAMMES RELATED TO THE PRESENTATION AND PROMOTION OF THE PROPERTY

At present it is not envisaged making any significant changes to the policies concerning the church, since the present manner of protection of the monument is regarded as the most suitable and not requiring any correction. The church is inscribed in the Register of Monuments (see chapter 4 of this document: Responsibility for protection). The values of wooden church are propagated by various means, such as the definition of the „Wooden Architecture Trail” which runs through the Malopolskie and Podkarpackie vojevodships. The property is well-known cultural and touristic attraction in local, regional and state scale.

Recently it has been presented in programme “European Heritage Days” and “Little Poland Heritage Days”.

BLIZNE

THE CHURCH OF ALL SAINTS

Blizne was founded by the Polish king Kazimierz the Great on 25th April 1366. In 1402 it became the property of the Bishop of Przemyśl, and it remained episcopal property until the second half of the 19th century.

3.A. DESCRIPTION OF PROPERTY

The church is sited in the centre of the village on a hill which drops steeply to the valley of the Stobnica. The building faces east. The churchyard (former cemetery) is surrounded by a wooden fence with chapels of the second half of the twentieth century. In the direct vicinity of the churchyard is preserved a unique complex of wooden buildings of the presbytery.

The church is built of horizontal logs of fir and larch jointed at the corners (*zrebowa/wiencowa* construction) on a stone sill-wall. The walls of the corpus of the church and the south porch are covered with shingles. The tower is of post-frame construction.

In plan, the building consists of a rectangular chancel (with three-sided east wall with an attached sacristy) and a wider nave on a squarish plan with an attached porch. To the west wall of the nave is added a tower with a capacious porch space (so-called *babiniec* - which functioned as a women’s meeting-place).

The chancel and nave are of equal height, and are covered by a shingled pitched roof with a common ridge but over the chancel the roof is broken into three planes. The framework of the roof is of trusses with “storczykowa” bracing. All its elements bear Medieval carpenters’ assembly marks. On the ridge of the roof, at the point where the chancel joins the nave, there is a hexagonal ridge turret with a spire. A tower with strongly-sloping walls has a jettied upper chamber with vertical walls covered with planking with laths across their junctions, with fretted ‘lacework’ on its lower edge. The chamber is topped by a globular eight-sided cupola with a lantern.

The interior of the church is covered with a flat ceiling in the corpus with „*zaskrzynienia*”, and supported on chamfered hammer-beams. The chancel is divided from the corpus of the church by a chancel screen with a pointed arch opening, with a rood beam with a Baroque representation of the Passion. The musicians’ choir is situated along the west wall, supported on two posts. It has a simple planked parapet with a pendant, fretted pelmet.

A doorway with chamfered portal leads from the chancel to the sacristy, it has an ogee arch in the lintel. This contains a single-leaf planked-built door with Gothic iron fittings. The window openings in the chancel are chamfered, with ogee arches, in the nave they are square and rectangular. The windows have rectangular frames with glazing bars.

In 1549 the walls of the chancel and nave were covered with the first polychrome decorative scheme composed of figural scenes, divided by bands of floral ornament and grotesque ornament, the-best preserved scene represents the Passion. The most important element of the painted decoration is the scene of the last Judgement. A Christological cycle, representation of the four Evangelists on the chancel screen and representations of King David, St Cecelia and four angels have also been preserved from the 16th century painted decoration of the nave.

In 1649 the walls and ceiling of the nave were covered with a new layer of painted decoration representing the miracle of St Valentine, St Sophia with her daughters, the martyrdom of St Bartholemew and the martyrdom of St Simon. On the south wall of the nave are seven figural scenes; they represent

saints shown against a background of an idealised landscape. The scene showing the Veil of Veronica and the martyrdom of St Peter, St Paul and James the Elder are of exceptional value. The ceiling and the parapet of the musicians' choir were also redecorated with eight medallions containing the busts of the Evangelists and Church Fathers. The ceiling was decorated in similar manner, with fifteen medallions with the busts of saints. In the central part of the ceiling there was a large scene of the Coronation of the Virgin Mary.

In the first quarter of the 16th century, the later Gothic retable of the altar with a scene of the Annunciation was placed in the chancel of the church. Only the figure of the Madonna remains from this altar, showing clear influences of the sculptural style of Little Poland from the years 1515-1520 (postdating the work of Wit Stwoszl), and based on a drawing of Albrecht Dürer. In 1604 a late Renaissance pulpit covered with rich polychrome ornament was constructed.

The first mention of the new main altar comes from 1720. The central field of its retable was filled with a large painting of the Adoration of the Virgin Mary by all the Saints. The picture was painted about the middle of the 17th century by a painter most probably from the school of Thomas Dolabella. The remains of the retable of the old altar were used in the construction of the new one. In the third quarter of the 18th century the two side altars were reconstructed, and new summits were added. The eighteenth century interior was supplemented by a font with the bowl supported by the figure of a kneeling angel, and also the sacristy cupboard made before 1720 with doors painted on both sides and many paintings, sculptures, feretories and items of liturgical equipment.

3.B HISTORY AND DEVELOPMENT

The reference to the establishment of the parish church in Blizne appears in the two successive foundation acts of the place in 1366 and 1406. The earliest certain reference to the existence of the church, however, comes from 1470. In 1549 the interior of the church was decorated with a rich scheme of painted decoration, at the same time the original bell-tower was constructed, at first probably free-standing. The bell-tower which is now preserved is first mentioned at the time of the visit of the Bishop of Przemyśl Paweł Piasecki in 1646. At the same time as the tower was erected, the external walls of the church were surrounded all round the outside with an arcade (*sobota*) reaching to the lower cills of the windows. In 1649 the internal walls and ceiling of the nave were covered with a new painted decorative scheme. The beginning of the 18th century brought new changes to the decoration and the movable fittings of the church. In 1811 the church was comprehensively restored. As a result of this work the external arcades were removed. Later renovation of the church (of the second half of the nineteenth century and of the twentieth century) did not lead to any important changes in the shape of the building, being restricted to replacement of shingles and some small repairs to the carpentry.

3.C FORM AND DATE MOST RECENT RECORDS OF PROPERTY

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- Report of the Visitation by Bishop Szembek of 1723, sygn. 456;
- Report of the Visitation by Bishop Wacław Hieronim Sierakowski of 1745, sygn. 175;
- Description of the church at Blizne after the death of the incumbent Józef Działota of 20 April 1774, [in:] *Documenta resipitentia iura et donationem Ecclesiae parochialis in Blizne*, sygn. 457;
- Copy of *inventarii post mortem Sebastiani Gasińskiego* of 1803, sygn. 457;
- Answer on the occasion of the Canonical visitation of 10 May 1841, sygn. 457.

Parish archives in Blizne

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- S. Kuras and I. Sulikowska - Kurasiowa, *Zbiór dokumentów malopolskich*, cz. VI, 1699.

3.D PRESENT STATE OF CONSERVATION

The exceptional values of the church were noticed only after the Second World War. The present appearance of the church is the result of the comprehensive conservation programme undertaken in 1964-1967 and 1970-1974. After investigations conducted in 1969, the decision was taken on the necessity to uncover the original polychrome decoration on the whole surface of the walls and ceiling of the church. In the 1970s the scope of the conservation programme was broadened to take into account the whole complex of wooden presbytery buildings. In 1992-1994 the main altar again underwent conservation. In 1994-1997 the retables of the side-altars were renewed.

The church at Blizne is an example of the exceptional care of those responsible for maintaining the good state of preservation and the exposition of the monument. The general state of the church, both its architectural substance and its painted decoration, and the movable fittings may be assessed as very good.

3.E POLICIES AND PROGRAMMES RELATED TO THE PRESENTATION AND PROMOTION OF THE PROPERTY

At present it is not envisaged making any significant changes to the policies concerning the church, since the present manner of protection of the monument is regarded as the most suitable and not requiring any correction. The church is inscribed in the Register of Monuments (see chapter 4 of this document: Responsibility for protection). The values of wooden church are propagated by various means, such as the definition of the „Wooden Architecture Trail” which runs through the Malopolskie and Podkarpackie vojevodships. The property is well-known cultural and touristic attraction in local, regional and state scale. Recently it has been presented in programme “European Heritage Days”.

DEBNO

THE CHURCH OF THE ARCHANGEL MICHAEL

The village was given by its aristocratic owners to the Cistercian abbey in Szczyrzyc before 1254. From the 14th century it was again a knight's fee and in 1335 it was refounded on German Law. From the fifteenth century it was in the ownership of the Polish kings. After the annexation of the territory by Austria in 1770, the royal estate was confiscated and after 1782 it was sold off to private owners.

3.A. DESCRIPTION OF PROPERTY

The church is situated in the centre of the village, on a stream and surrounded by a circle of old trees. The churchyard is surrounded by a low wooden fence.

The foundations of the church are of broken stone, the sill-beam of larch logs. The church faces east, and is built in horizontal log (*zrebowa/wiencowa*) construction of larch and fir. The walls slightly slope inwards at the top. The exterior of the walls above the external arcade are covered in shingles or weather-boarding. The seventeenth century tower is built using post-frame construction, the main load-bearing posts at the corners slope inwards and are stabilised by so-called St Andrew's Crosses. The roof of the church, the arcades and the walls of the tower and its cupola are covered with shingles, the walls of the chamber at the top of the tower is covered with planking with decorative fretwork in lacework style at the lower edge.

The chancel is rectangular in plan and next to it is a rectangular sacristy of the same length. The nave is wider and rectangular in plan, and on the south is a small porch. On the west wall of the nave a square tower has been added. Almost the whole of the building is surrounded by a low weather-boarded external arcade. Two entrances lead to the interior, the portals of these doorways have chamfered frames. The church is lit by small windows

The interior of the church is covered by a flat ceiling, in the nave with „*zaskrzynienia*” and in the chancel with sloping segments at the sides. This ceiling is an integral part of the common roof along the entire building with the rafters jointed to the upper logs of the walls in the chancel and in the nave supported by the longitudinal tie-beams in the „*zaskrzynienia*”. In the attic is built a ridge turret. The „*zaskrzynienia*” in the nave are covered with planks with fretwork in the form of lacework. The chancel opening is rectangular and accented by a ‘lacework’ fretted decoration of planks suspended from the ceiling, and a suspended rood beam. The musicians' choir is jettied, also covered with vertical planking with the lower ends decorated with fretwork.

The tower has sloping walls which narrow considerably towards the top with a projecting bell-chamber which is covered by a four-sided slender cupola.

The church in Debno contains items which form a unique example of the decoration of a Medieval wooden church. These consist of paintings, sculptures and artistic craftwork.

The ceiling and interior walls are covered with painted decoration created using stencils. This superb decoration which is one of the principle ornaments of the church was created at the turn of the 15th and 16th centuries. Analysis of the paintings allows the differentiation of 77 motifs which appear in 12 groups. The most frequent motifs, apart from floral ornaments and geometric forms are architectural motifs recalling Gothic forms. A separate group of motifs represented by human and animal figures. The motif of two antithetic birds is repeated many times, and the eagle of the Jagiellonian dynasty of Polish kings appears as a heraldic motif. Consecration crosses also occur.

The Crucifixion scene on the rood beam is connected with the painted decorative scheme. It contains a sculpted crucifix, but the accompanying figures of the Virgin Mary and St John the Evangelist are painted wooden cut-outs. The sculpture of Christ stretched on a branching Cross („the tree of Life”) belongs to the mystical trend of European Gothic sculpture, dating to the fourth quarter of the 14th century. Analogical sculptures in Slovakia are dated to the period between 1330-1370 and are known as “Hungarian Mystical

Crosses". The Crucifix is the oldest element preserved in the church and probably comes from the earlier building. In 1949 the remains of the earlier form of the retable of the altar were found, the representations of St Agnes and St Catherine, dated to the end of the 13th century. The main altar, a valuable example of panel painting, is a triptych of the beginning of the 14th century, the work of a guild workshop in Cracow. In the central field are three figures making up the composition of the so-called *Sacra Conversazione*: in the centre, the Virgin Mary with the Christ Child, flanked by the Archangel Michael and St Catherine. On the obverse of the wings are the representations of four saints, on the reverse, scenes from the Passion. Two side altars have early Baroque retables. In the one on the left, created in 1651, there is a retable with Gothic sculptures of the first quarter of the 15th century (the phase of the local style known as the Beautiful Madonna) and on it the composition of the altar of the Four Virgins. In the predella is a painting of the birth of Christ and on its summit, the Annunciation of 1651. The second side altar of the middle of the 17th century contains a picture of St Gregory. On the north wall is a retable, part of the former Medieval altar. In the centre is a sculpture of St Nicholas of the first half of the 15th century, flanked by paintings of St Szczepan and St Lawrence. In the interior are preserved a number of archaic fittings such as a low pulpit and the pew of the owner of the living with a baldachin over it. The early painted wooden tabernacle is unique. The cover of the font is in the Gothic style. An interesting early musical instrument is the small musical box of the seventeenth century. Among the liturgical equipment, the turriform Gothic monstrance of the 15th century should be mentioned and the 15th century pyx for the Host. Also worthy of note are the votive banner of the 17th century with the representation of St Stanislaw, several feretories in vernacular style, paintings done on glass, and finally a series of wood carvings made by the folk sculptor Józef Janos.

3.B HISTORY AND DEVELOPMENT

The oldest reference to the church is in a 'location' (foundation) document of 1335 (though it undoubtedly existed earlier), in 1400 the building became a parochial church. In 1480 the parish at Debno became dependent on the Cistercian abbey of Szczyrzyc. Later it was served by clergy from either Harklowa and Maniowy.

The present church, the second to stand on this site, was constructed in the second half of or the end of the fifteenth century, this dating is confirmed by dendrochronological investigations which confirm that the roof construction is the same date as the nave. The dedication of the church, to the Archangel Michael goes back to the earliest times. The original church had no tower, this was added to the building in 1601 (in a different construction method). Other elements added to the church in the seventeenth century include the arcade around the exterior wall of the church, and the southern porch.

3.C FORM AND DATE MOST RECENT RECORDS OF PROPERTY

Basic documentation

- Architectural documentation, by W. Proszynski - 1927
- Measured drawings, by B. Kowalska, E. Golenia – 1954
- Documentation of the mensa of a side altar, by p. Szlachtycz - 1959
- Documentation of the conservation of the organ, by the State Ateliers for the Conservation of Monuments (PKZ) - 1977
- Documentation of the conservation of the sculpture of the Crucified Christ, by A. Janczy – 1987
- Documentation of the conservation of the side altar of the Virgin Mary and the Christ Child, by A. Janczy 1988
- Documentation of the conservation of the side altar of St Gregory, by A. Janczy 1989
- The monitoring of the microclimate around the Czorsztyn reservoir, by „Hydroprojekt” - 1994

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 M. Kornecki, *Gotyckie koscioly drewniane na Podhalu*, Cracow 1987.
 T. Staich, *Debno cudami slynace*, Cracow 1990.

Basic archival sources

Among the archival materials mentioning the village and church at Debno and its legal situation are many which concern the history of land ownership and the Church in Poland. Among these of especial note are the reports of the episcopal visitations of the original Cracow Diocese, now held in the Archives of the Metropolitan Curia in Cracow. Below a selection of the more important material is listed:

J. Długosz, *Liber Beneficiorum Dioecesis Cracoviensis* (1470 – 1480), edited by A. Przezdziecki, Cracow 1864, vol. III.

Codex Diplomaticus Minoiris Poloniae, I, - *Matriculum Regni Poloniae Summaria*, II, edited by T. Wierzbowski, Warsaw 1907.

Lustracja dóbr królewskich województwa krakowskiego 1564, I, edited by J. Malecki, Warsaw 1962.

Słownik Historyczno – Geograficzny Województwa Krakowskiego w Sredniowieczu, compiled by J. Laberschek, Z. Leszczyńska-Skretowa, F. Sikora, cz. I, z. 3. p. 532-534.

B. Kumor, *Archidiakoniat Sadecki*, „Archiwa Biblioteki i Muzea Koscielne” vol. 9, 1964, p. 167 – 168, (here will be found references to further more detailed material).

Episcopal visitations: (manuscripts in the Archives of the Metropolitan Curia in Cracow):

- Visitation of Bishop Filip Padniewski, 1565, reference: sygn. AWk 1, p. 142,
- Visitation of Bishop Krzysztof Kazimierski, 1596, sygn. AWk 5, p. 57,
- Visitation of Bishop Piotr Tylicki, 1608, sygn. AWk 25, p. 30,
- Visitation of Archdeacon Piotr Skiedziński, 1611, sygn. AWk 31, p. 87,
- Visitation of Archdeacon Jan Fox, 1639, sygn. AWk 43, p. 332,
- Visitation of Archdeacon Józef Jordan, 1723, sygn. AWk 60, p. 19 – 22.

3.D PRESENT STATE OF CONSERVATION

Investigators “discovered” the church at Debno at the end of the nineteenth century. It was taken under formal protection, and the oldest art-historical publications were published already in 1849, 1896 and 1916. The church underwent thorough restoration, including the conservation of the mural decorations in 1933-1935. A comprehensive conservation programme was carried out in 1958-1963. At present conservation-investigative work is being conducted on the wall-paintings.

In 1999 comprehensive investigations, financed by the World Monuments Fund established the current state of the monument. This work was conducted by a group of specialists from the Department of Conservation and Restoration of Works of Art of the Academy of Fine Arts in Cracow. According to the report of this team, the monument is in a good state of preservation. These investigations will be continued in the first half of 2000.

3.E POLICIES AND PROGRAMMES RELATED TO THE PRESENTATION AND PROMOTION OF THE PROPERTY

At present it is not envisaged making any changes to the policies concerning the church, since the present manner of protection of the monument is regarded as the most suitable and not requiring any correction. The church is inscribed in the Register of Monuments (see chapter 4 of this document: Responsibility for protection). The values of wooden church are propagated by various means, such as the definition of the „Wooden Architecture Trail” which runs through the Malopolskie and Podkarpackie vojevodships. The property is well-known cultural and touristic attraction in local, regional and state scale. Recently it has been presented in programme “European Heritage Days” and “Little Poland Heritage Days”.

HACZÓW

CHURCH OF THE ASSUMPTION OF THE BLESSED VIRGIN MARY AND THE ARCHANGEL MICHAEL

Haczów was founded ('located' according to German Law) about 1325 by the Polish king Kazimierz the Great on the site of an earlier existing settlement. The parish was mentioned in 1388. The Haczów estate frequently changed hands and was destroyed by a Tatar invasion in 1624. After 1779 the village was bought by a private owner Adam Urbanski, and remained in the hands of the Urbanski family until 1944.

3.A. DESCRIPTION OF PROPERTY

The church is sited in the historical centre of the village on a high scarp above the river Wislok. It is a dominant landmark in views of the village. It is surrounded by a wooden fence.

The church faces east. It is built of horizontal log (*zrebowa/wienkowa*) construction, of fir on a stone sill wall. The tower was constructed using a post-frame technique, the main load bearing posts in the corners are sloping and the structure is stabilised by diagonal braces forming a St Andrew's Cross. At the top of the tower is a chamber with a pyramidal roof with a lantern. The church is surrounded by an external arcade with a low boarded wall, and supported by a post construction. The steep roof of the church, the arcades and walls are covered with shingles. The nave and chancel are covered by a single roof with a common ridge. In the attic is built a low ridge turret. Under the overhang of the roof are preserved the original (and unique) sole-plates (*zaczepy*). Four of them are ornamented in relief in the form of a human face.

The church is aisleless, the nave is squarish in plan, the elongated chancel is narrower than the nave, and has a three-sided eastern end. The sacristy adjoins the north wall of the chancel, and adjacent to the nave are a treasury and chapel. The tower is an independent structure, square in plan. At ground level the porch space at the base of the tower probably functioned as a womans' meeting room (*babiniec*). The whole building is surrounded by a low external arcade with a low boarded external wall. The interior of the building is lit by rectangular windows with frames divided by close-set glazing bars. The portal of the south door leading into the nave has a pointed arch and the door has Gothic iron fittings. The interior of the church is covered by a flat ceiling, in the chancel with a semicircular moulding at the junction with the walls. In the nave the ceiling has „*zaskrzynienia*”, though the latter have been secondarily supported by two pairs of square-sectioned posts. They are covered with planking which has polychrome painted decoration. The „*zaskrzynienia*” are an integral part of the common roof structure running the whole length of the church with the rafters jointed to the upper beams of the walls of the chancel, and in the nave supported by longitudinal tie-beams in the „*zaskrzynienia*”. The chancel opening is rectangular, the rood beam is moulded and supported on moulded corbels. The musicians' choir is jettied with a parapet of wood.

The ceiling and the walls of the interior of the church are covered in polychrome decoration. The oldest paintings are the consecration crosses of the middle of the 15th century painted on the logs of the walls. Monumental figural schemes cover the walls of the nave and chancel; this decoration was created about 1494.

In the chancel is a cycle of many separate images representing the Passion of Christ; on the chancel walls are also scenes of the murder of St Stanislaw, the coronation of the Virgin Mary and the Archangel Michael. In the lower part of the decorative scheme the wall has been painted to give the illusion of 'suspended' drapery. The walls of the nave are also decorated with figural scenes representing the saints, including St Helena, Mary Magdelene, Margaret, Sophia and St Sebastian. On the north wall of the nave, the dominant feature is the monumental figure of St Christopher. On the ceiling of the chancel and on part of the walls of the nave one can see nineteenth century polychrome decoration in the style of illusionistic

Baroque decoration. The chapel of the Mother of Sorrows is decorated with polychrome paintings in the architectural schemes of the Rococo style. The Gothic decoration of the ceiling of the nave is currently being restored. The figural schemes belong to the decoration of the church of 1494. The movable fittings of the church have been removed to allow investigative and conservation work to take place. At the time of writing, they are being replaced. Three Baroque altars of the 17th century have returned to the church. A miracle-working Gothic pieta of about 1400 and a Baroque crucifix from the rood beam are to be found in the new church, one Baroque altar has also been resited there. The altar of Christ the Merciful of the end of the seventeenth century has returned to the side chapel. The fittings of the church are completed by a marble epitaph of 1763 and the portrait of Ignacy Urbanski who died in 1824.

3.B HISTORY AND DEVELOPMENT

The discovery of the original Gothic polychrome decoration has allowed the church to be dated to the fourth quarter of the 15th century, though scientific hypotheses state that this is the first church to stand on this site and that it was built in the fourth quarter of the previous century.

At the beginning of the 17th century the church was surrounded by an earthen defensive rampart. The church was renovated in 1624. The tower was constructed, a ridge turret, the external arcade (*sobota*) and also the round window openings were cut in the walls of the nave. During renovation work in 1699, strengthening was introduced into the interior of the chancel. Between 1784 and 1789, the sacristy was enlarged, the northern chapel was constructed, a treasury, and new arcades were added and the roof over the nave was remodelled.

In 1864 the interior of the church was substantially restored and modernised. The roof of the church suffered from military action in 1914, and was renewed in 1915. In 1955 the Gothic decoration of the ceiling was discovered, and since 1958 a programme of investigation and conservation has been continuing in stages.

3.C FORM AND DATE MOST RECENT RECORDS OF PROPERTY

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- Documentation of the conservation of mural decoration on the north wall of the nave, compiled by P. Stepień 1991
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Basic archival sources

Among the archival materials mentioning the village and church at Haczów and its legal situation are many which concern the history of land ownership and the Church in Poland. Among these of especial note is the group of documents now held in the Diocesan Archives in Przemyśl.

The *Słownik Geograficzny Królestwa Polskiego i innych krajów Słowiańskich* (edited by F. Sulimierski, B. Chlebowski, W. Walewski, vol. 2, Warsaw 1881) contains general information. Besides this the archives of the Provincial Commissioner for Historical Monuments (branch offices in Krosno and Przemyśl) contain a collection of documents concerning “Haczów” (postdating 1945).

3.D PRESENT STATE OF CONSERVATION

The discovery of Gothic polychrome decoration on the ceiling in 1955 led not only to a breakthrough in our knowledge of the chronology of the church at Haczów, but also in our considerations of wooden sacral architecture in Poland. The first conservation-renovation work was carried out here already in 1864. The roof of the church was renewed in 1915. The ridge turret was repaired in 1934-5. Systematic investigations and conservation have been taking place since 1958. Work on the uncovering and conservation of the polychrome decoration has been continuing, though intermittently, since 1973.

In recent years, the church has undergone a programme of comprehensive conservation works. A programme of architectural (constructional) repair of the building has been completed. At present a comprehensive programme of work on the polychrome decoration of the interior is almost finished. The present state of the church is good.

3.E POLICIES AND PROGRAMMES RELATED TO THE PRESENTATION AND PROMOTION OF THE PROPERTY

At present it is not envisaged making any significant changes to the policies concerning the church, since the present manner of protection of the monument is regarded as the most suitable and not requiring any correction. The church is inscribed in the Register of Monuments (see chapter 4 of this document: Responsibility for protection). The values of wooden church are propagated by various means, such as the definition of the „Wooden Architecture Trail” which runs through the Małopolskie and Podkarpackie vojevodships. The property is well-known cultural and touristic attraction in local, regional and state scale. Recently it has been presented in programme “European Heritage Days”.

LACHOWICE

THE CHURCH OF ST PETER AND ST PAUL

The village was 'located' according to Wallachian Law at the end of the 16th century. The settlers were released from the obligation to pay ground rent and from work on the manorial farm, and payment was reduced to a tribute in kind, so-called „*strungi*”. The village shared the fate of the Sucha estate, it belonged – among others – to the Komorowski, Wielopolski and Branicki aristocratic families.

3.A. DESCRIPTION OF PROPERTY

The church is in the centre of the village on a slight rise and is surrounded by a ring of old trees; the area of the old churchyard cemetery is enclosed by a wooden fence. Near the church is the complex of wooden buildings of the old presbytery.

The church faces east, it is constructed of coniferous wood in horizontal log (*zrebowa/wiencowa*) construction, on a stone foundation. It is built of logs which form on both faces a flat and sheer wall-face. On the exterior, the walls are boarded, with laths nailed across the junctions of the planks. The arcades (*sobota*) surrounding the church have low boarded walls and are supported by a post construction. The tower is built of post-frame construction, the main load-bearing posts in the corners lean inwards and are stabilised by diagonal bracing in the form of St Andrew's Crosses. The tower is topped by a jettied chamber with weather-boarding, with an ornamental fretted pendentive lower margin. The chamber is covered by a pyramidal roof topped with a globular helm. The church has a pitched roof covered with shingles. About half way along the roof of the nave is a ridge turret

The church is aisleless. The nave is almost rectangular in plan, the chancel is narrower than the nave, with a three-sided ending. There is a sacristy on the north side of the chancel. The tower was added to the west end of the nave and is square in plan, with a porch (*babiniec*) on the ground floor. The church is entered through two doorways, with chamfered portals and ogee openings, the doors have old blacksmith-made locks and fittings. The interior is lit by rectangular windows with frames divided by close-set glazing bars.

The interior of the church is covered by a “wagon-roof” (mock barrel-vaulting) supported by two longitudinal purlins. These purlins are jointed to the wall-plates by short transverse beams which support the flat sections of ceiling either side of the mock vaulting. The roof structure has double rafters, the interior set support the vaulting, the external ones support the roof covering.

There is a double chancel opening, the upper one on the vicinity of the vaulting is semicircular with a rood beam with a Crucifixion group. The lower, which is larger has a semicircular moulded arch, ornamented with relief rays with an inscription giving the dates of the construction of the church, its consecration, and decoration of the interior. The musicians' choir is jettied in the nave. On the exterior of the east wall of the chancel hangs a Baroque crucifix in a chapel protected by an overhanging roof of shingles.

The interior is covered by painted figural decoration and ornament. On the 'vaulting', the decoration has the form of gold stars on a sky blue background. The late Baroque fittings of the church are stylistically homogeneous. The main altar has paintings of the Virgin Mary with the Christ Child, and St Peter and St Paul, the main image is in the Gothic tradition of the Hodegetria type, painted on a panel in tempera. In the side altars are a painted representation of St Augustine and the later figure of the Virgin Mary and a Baroque Crucifixion group. The fourth altar has been erected along the north wall and has twisted columns and a picture representing St Ann Samotrzec. The altar on the south wall has a picture of St Sebastian. The wooden pulpit bears the representations of St Vincent, St Jan Nepomuc and St John Kant. There is a stone font from about 1789, and in the choir a Baroque-Classical organ of 1836. The fittings are completed by pews and confessionals of Baroque type. In the external arcades are canvases painted in

1846 with the Stations of the Cross in 'Folk-Baroque' style. Among the ecclesiastical equipment, a classicist monstrance made in Cieszyn in 1827 is worth especial note.

3.B HISTORY AND DEVELOPMENT

The church at Lachowice was constructed in 1789 from the foundation gift of Teresa Wielkopolska, and at that time a separate parish was established for it; the church was consecrated in 1792. The fittings of the church, maintained in Baroque style, were completed in the first years of the nineteenth century. In 1802-1806 bells were made for the church. In 1836 the interior of the church was substantially altered. In 1846 the Stations of the Cross were installed in the external arcade (*sobota*). There were subsequent renovations in the second half of the nineteenth and the twentieth centuries but did not introduce any changes to the form and decoration of the church. In 1930 the polychrome decoration of the interior was renewed and completed. In the 1990s conservation work was carried out on the architectural details and decoration and fittings of the church.

3.C FORM AND DATE MOST RECENT RECORDS OF PROPERTY

Basic documentation

- Design of the installation of electrical system, compiled in 1958,
- Guiding principles for renovation, compiled in 1985
- Archival plans and elevations.

Selected bibliography

- J. Szablowski, *Zabytki sztuki w Zwięcczyźnie, Ziemia*; vol. XXVI, 1936.
T. Chrzanowski, M. Kornecki, *Sztuka ziemi krakowskiej*, Cracow 1982.
M. Kornecki, *Malopolskie kościoły drewniane doby baroku (XVIII w.)*, *Teka Komisji Urbanistyki i Architektury* vol. XII, 1978, vol. XIII, 1979, vol. XIV, 1980.
R. Brykowski, M. Kornecki, *Drewniane kościoły w Malopolsce Poludniowej*, Wroclaw - Cracow 1984.
M. Kornecki, *Kościół drewniane w Malopolsce*, Cracow 1999.
U. Janicka – Krzywda, *Informacje o parafiach z terenu Gmin Babiogórskich*, Kalendarz Gmin Babiogórskich na rok 2000, Cracow 1999.

Basic archival sources

There is only a modest amount of archival material concerning the history of the church at Lachowice. Among these of especial note is the group of original parochial documents now held in the Archives of the Metropolitan Curia in Cracow and in the parish archives in Lachowice. The basic details are contained in:

Liber memorabilium ecclesiae lachowicensis 1841.

Inventarium rerum mobilium ecclesiae filialis Lachovicensis per Valentinum Jabczon cooperatorem expositum conscientiose factum Anni Domini 1837.

Inventory of the church of 1851.

Besides this the archives of the Provincial Commissioner for Historical Monuments contain a collection of documents (postdating 1945) concerning "Lachowice".

Additional material concerning the history of the church and village may be found in:

A. Komonieczki, *Chronografia albo Dziejopis Zywiecki*, edited by P. Grodziski and I. Dwornicki, Zywiec 1987.

S. Heumann, *Wiadomości o parafii i kościele parafialnym w Suchy*, Cracow 1901.

Słownik Geograficzny Królestwa Polskiego i innych krajów Słowiańskich, edited by F. Sulimierski, B. Chlebowski, W. Walewski, Warsaw 1881.

3.D PRESENT STATE OF CONSERVATION

In 1836 the interior of the church was extensively restored. There were successive restorations in the second half of the 19th century and in the twentieth and in 1930 the polychrome decoration of the church

was restored. In the 1990s complex conservation work was carried out on the fittings and interior of the church.

The technical state of the construction and architecture is good, as is that of the interior.

3.E POLICIES AND PROGRAMMES RELATED TO THE PRESENTATION AND PROMOTION OF THE PROPERTY

At present it is not envisaged making any significant changes to the policies concerning the church, since the present manner of protection of the monument is regarded as the most suitable and not requiring any correction. The church is inscribed in the Register of Monuments (see chapter 4 of this document: Responsibility for protection). The values of wooden church are propagated by various means, such as the definition of the „Wooden Architecture Trail” which runs through the Malopolskie and Podkarpackie vojevodships. The property is well-known cultural and touristic attraction in local, regional and state scale. Recently it has been presented in programme “European Heritage Days” and “Little Poland Heritage Days”.

LIPNICA MUROWANA

THE CHURCH OF ST LEONARD

The settlement on the ancient route from Cracow to Hungary was already in existence at the beginning of the 14th century. In 1326 a township was founded at Lipnica by the Polish king Wladyslaw Lokietek and its development was encouraged by numerous royal privileges. The historical plan of the town is legible even today with its oval layout and rectangular marketplace with streets running from its corners, at present the marketplace is surrounded by wooden houses of the 18th and 19th centuries with arcaded frontages and the brick-built so-called „Staroscinski” house, probably of the 17th century. Lipnica was a royal town, and from the 16th century an administrative centre of the surrounding administrative district. The place now lies within the boundaries of the Lipnica-Wisnicki Landscape Park.

3.A. DESCRIPTION OF PROPERTY

The church is situated some distance from and to the northeast of the centre of the town in the cemetery beyond the historical line of the walls, at a point where two watercourses (the Uswica and its tributary the Górzanski stream) meet. It is surrounded by a ring of old trees, but is not fenced-off.

The church faces east. It is built of larch wood, in the horizontal log (*zrebowa/wiencowa*) technique. The oak sill-beams rest on padstones. The beams have been worked by axe, to give walls which are flat and sheer on both faces, with an offset plinth at the base, the beams are linked with hidden square peg. For the individual portions of the wall beams of the exact required length are used, and only sporadically are they lap-jointed. Individual beams are linked with vertical tenons. The walls slope slightly inwards at the top. On the exterior above the external arcade, the walls are covered with shingles, the west gable is weather-boarded with vertical planking. The open arcade surrounding the church is supported on a post-construction. The steep roofs of the church body, arcades, and the side and east elevations are covered with shingles externally. The church is aisleless, the nave has a squarish plan, the chancel is narrower than the nave and has a three-sided east ending. The church is entered by a west and south doors in the nave and a north door in the chancel. The whole building is surrounded by a low external arcade. The interior is lit by small windows of rectangular shape, in the chancel with a slight tendency towards an ogee. In the nave there are two windows in the south wall, in the chancel another two also on the south side. They are rectangular windows with frames divided by close-set glazing bars, two of them are glazed with small roundels of glass. The portals of the doorways have chamfered frames and the south portal leading to the nave has a lintel with trefoil decoration and an ogee opening. The interior of the church is covered by a flat ceiling, with „*zaskrzynienia*” in the nave. This is an integral part of the structure of the common roof running along the whole building with the rafters in the chancel jointed to the upper beams of the walls, in the nave supported by longitudinal tie-beams in the „*zaskrzynienia*”. The roof trusses are of „*storczykowa*” construction. Due to the use of identical trusses the roof has a common ridge piece along the nave and chancel. In the attic is built a low ridge turret. The „*zaskrzynienia*” in the nave are covered over with planks with polychrome decoration. The chancel opening is rectangular, the rood beam is moulded and supported on moulded corbels. The musicians’ choir is jettied and covered evenly with vertical planking decorated with polychrome paintings.

The ceiling and walls were covered with polychrome painted decoration, the oldest scheme was created using stencils, preserved fragmentarily on the ceiling of the nave and dating to the end of the 15th century. In the sixteenth century the ceiling of the chancel was decorated with polychrome paintings. In the seventeenth century the „*zaskrzynienia*” was ornamented with polychrome decoration of painted coffers and rosettes. The walls of the chancel were painted in 1689, when the polychrome figural decoration was created. On the north wall is a representation of the Last Judgement, and on the south wall the Last Supper and a representation of the Blessed Virgin Mary being adored by the Blessed Simon of Lipnica. The walls of the nave were painted in the years 1710-1711 with a cycle of scenes from the Passion in circular medallions.

Under the musicians' choir can be found representations of the Stigmatisation of St Francis, St Wojciech and St Stanislaw. The decorative scheme is completed by the scenes on the parapet of the musicians' choir representing the Decalogue. The figures in the Crucifixion scene on the rood beam match the polychrome decoration. The three altars with triptychs found in this church have an exceptional artistic value, especially when seen in the context of the whole interior. The main altar, dedicated to St Leonard, the patron of the church, was created in a Cracow workshop at the beginning of the 16th century. The side altar with the scene of the Adoration of the Christ Child in the central field was created at the end of the 15th century. The third triptych, that of St Nicholas of about 1530 is also of interest as an example of the epilogue of Gothic tradition in panel painting. Another Medieval relic is the relief of the Dormition of the Virgin Mary from the end of the 14th century. After an attempt was made to steal them in 1992, the Gothic altars have been removed and preserved in the diocesan museum in Tarnów.

The blacksmith-made fittings and the lock of the door in the south portal are relics of the Gothic period. In the interior are preserved elements of the original fittings, made of planks covered with painted decoration. Of particular note is the Baroque pulpit of 1711 with painted representations of the Evangelists. This is supplemented by Baroque paintings of the 18th century, and „folk-Baroque” candlesticks and a feretory of the 18th/19th centuries. An interesting relic is a small musical box of the 17th century. The function of the building as a cemetery church is documented by the Ledóchowski family crypt. Around the church are a number of grave stones and cast iron crosses of the 19th and beginning of the 20th centuries. To the north of the church but not far away is an area containing war graves from the First World War.

3.B HISTORY AND DEVELOPMENT

Tradition assigns the foundation of the cemetery church of St Leonard to the year 1141 or 1203 (dates indicated on the beams in the chancel). In fact the church was constructed at the end of the 15th century. This is also the date of the oldest preserved parts of the polychrome decoration stencilled on the ceiling of the nave. The church was constructed outside the defences of the town and fulfilled the function of a cemetery church, a function which it still fulfils today. The church has been renovated many times, but this has not significantly affected the form or spatial arrangement of the building. In the 16th century the ornamental polychrome decoration of the ceiling of the chancel was created. In the 17th century the „zaskrzynienia” were decorated with coffer-ceiling motifs. The walls of the chancel were painted in 1689, those of the nave in 1710-11. In the 17th century the church was surrounded by an external arcade (*sobota*). The western portal was added in 1837. A crypt under the nave contains the Ledóchowski family grave. The most significant earlier renovations of the church took place in the sixteenth, seventeenth centuries, in 1710 and 1837.

3.C FORM AND DATE MOST RECENT RECORDS OF PROPERTY

Basic documentation

- Documentation of the conservation of the relief of the Dormition of the Virgin Mary, 1957
- Documentation of the conservation of the triptych of St Leonard, 1957
- Documentation of the conservation of the triptych of the Legend of St Nicholas, 1957
- Documentation of the conservation of the triptych of the Adoration of the Christ Child, 1971
- Documentation of the conservation of the painting of the Immaculate Conception, 1972
- Historical-conservation documentation, 1990.
- Conservation programme, 1997
- Design for the area around the church, 1997

Selected bibliography

- K. Stepkowska, Tryptyk sw. Mikolaja w kosciole cmentarnym w Lipnicy Murowanej, *„Sprawozdania Komisji Historii Sztuki”*, 7; 1912, p. CCCCL-CCCCLX.

- W. Krassowski, Ciesielskie znaki montazowe w XV i 1 pol. XVI w., *Kwartalnik Historii Kultury Materialnej*, vol. 5;1957, nr 3-4.
- Kydrynska, Kosciól sw. Leonarda w Lipnicy Murowanej, *„Wiadomosci Konserwatorskie Województwa Krakowskiego*, Cracow 1958, p. 86-87.
- M. Kornecki, Koscioly diecezji tarnowskiej, *Rocznik Diecezji Tarnowskiej na rok 1972*, Tarnów 1972.
- B., Krupinski, *Zabytki architektury i urbanistyki województwa tarnowskiego*,
- Warsaw - Cracow 1989.
- M. Kornecki, Koscioly Lipnicy Murowanej, *„Currenda”*, Tarnów, nr 10 – 12, 1992, p. 887 – 892 and offprints.
- Ks. p. Wisniowski, *Lipnica Murowana, Przewodnik historyczno – turystyczny*, Cracow 1994.
- M. Kornecki, Lipnica Murowana 9 lipca 1997, *Koscioly Drewniane*, nr 53, 1997.

Basic archival sources

J. Dlugosz, *Liber Beneficiorum Dioecesis Cracoviensis (1470 – 1480)*, edited by A. Przezdziecki, Cracow 1864, vol. III.

Codex Diplomaticus Minoiris Poloniae, I, - *Matriculum Regni Poloniae Summaria*, II, edited by T. Wierzbowski, Warsaw 1907.

Lustracja dóbr królewskich województwa krakowskiego 1564, I, edited by J. Malecki, Warsaw 1962.

Słownik Geograficzny Królestwa Polskiego i innych krajów Słowiańskich, edited by F. Sulimierski, B. Chlebowski, W. Walewski, vol. 2, Warsaw 1881.

Episcopal Visitations: (manuscripts in the Archives of the Metropolitan Curia in Cracow):

- Visitation of Bishop Filip Padniewski, 1565, ref. sygn. AWk 1, p. 142,
- Visitation of Bishop Krzysztof Kazimierski, 1596, sygn. AWk 5, p. 57,
- Visitation of Bishop Piotr Tylicki, 1608, sygn. AWk 25, p. 30,
- Visitation of Archdeacon Piotr Skiedziński, 1611, sygn. AWk 31, p. 87,
- Visitation of Archdeacon Jan Fox, 1639, sygn. AWk 43, p. 332,
- Visitation of Archdeacon Józef Jordan, 1723, sygn. AWk 60, p. 19 – 22.

In addition:

In the State Archives in Cracow are preserved documents concerning the history of the town of Lipnica in the years 1588-1768 and the awarding of royal privileges.

In the archives of the Provincial Commissioner for Historical Monuments, local office in Tarnów is a collection of material (post 1945) concerning „Lipnica Murowana”.

3.D PRESENT STATE OF CONSERVATION

The church of Lipnica Murowana was noticed by investigators at the end of the nineteenth century. It was soon taken under formal protection and the oldest publications concerning the history of art concerning both the architecture and the interior decoration and fittings come from 1912 and 1913. The church underwent thorough conservation work conducted in 1910, 1956-57, and 1965. In the floods of 1997, water damaged the foundations of the building, washing stones out of the sill-walls. From 1997 to 2000 complex conservation work has been conducted on the building. All this work has been supervised by the Commissioner for Historical Monuments.

In recent years the church has undergone comprehensive conservation work, the aim of which was to mitigate the effects of the 1997 flood. The structure has been strengthened, a thorough study has been made of the architectural substance, and necessary impregnation and conservation of the polychrome decoration have been carried out. The present state of the church is good.

3.E POLICIES AND PROGRAMMES RELATED TO THE PRESENTATION AND PROMOTION OF THE PROPERTY

At present it is not envisaged making any significant changes to the policies concerning the church, since the present manner of protection of the monument is regarded as the most suitable and not requiring any correction. The church is inscribed in the Register of Monuments (see chapter 4 of this document: Responsibility for protection). The values of wooden church are propagated by various means, such as the definition of the „Wooden Architecture Trail” which runs through the Malopolskie and Podkarpackie vojevodships. The property is well-known cultural and touristic attraction in local, regional and state scale. Recently it has been presented in programme “European Heritage Days” and “Little Poland Heritage Days”.

ORAWKA

THE CHURCH OF ST JOHN THE BAPTIST

The first settlers appeared in Orawka, then part of the Kingdom of Hungary, in about 1580. In 1585 the village received its foundation document ('location' on Wallachian Law). Military action in the wars of 1678-83 led to the ruin of the village. After the First World War Orawka found itself in a disputed area, the assignation to a state was to be determined by a plebiscite. In the end, the village was assigned to Poland by the decision of the Council of Ambassadors, at the conference at Spa in 1920.

3.A. DESCRIPTION OF PROPERTY

The church is situated in the centre of the village, adjacent to a transit route. It is surrounded by a ring of old trees. The churchyard which functioned as a cemetery is surrounded by a wall of broken stone. The church faces east. The sill-wall is of stone and the walls of coniferous wood (larch) in horizontal log (*zrebowa/wiencowa*) construction. On the east side of the chancel, a chapel built of plastered brick and stone has been added.

The church is constructed of logs forming on both faces a flat and sheer wall face. On the exterior the wall is covered with shingles. The tower is built of post-frame construction, the main load-bearing posts in the corners lean inwards and are stabilised by diagonal bracing in the form of St Andrew's Crosses. The tower is topped by a jettied chamber covered in weather-boarding. The chamber is roofed with a pyramidal helm with four turrets in each corner. The church and chapel are covered by a shingled roof with a common ridge-beam. About half way along the nave is a ridge turret.

The church is aisleless, the nave is rectangular in plan, the chancel is narrower than the nave, elongated in plan and has a three-sided east end. There is a sacristy on the north side of the chancel. The tower is partly enclosed by the nave, but in part projects outside it to the west, on the ground floor it has a porch space (*babiniec*). The church is entered through doorways on the west and south.

The interior of the church is covered by a flat wooden ceiling. In the nave there are „*zaskrzynienia*” which are covered with planks with polychrome decoration and supported on square-sectioned posts. They are an integral part of the roof construction, common for both parts of the building, with the rafters jointed to the upper beams of the wall in the chancel and in the nave supported on longitudinal tie-beams. The chapel has a 'wagon roof' (mock barrel vault) with lunettes. The chancel opening has the form of a segmental arch, the rood beam has polychrome decoration. The musicians' choir is jettied in the nave. The floor of the church is made of irregular sandstone slabs.

The whole interior of the church is covered with figural decoration done in tempera, the most elaborate examples on the ceiling, this decoration is executed on planks with strips of canvas covering the cracks between them, it dates to the second half of the 17th century and 1711. The dominant motif is a cycle with scenes from the life of John the Baptist containing twelve monumental scenes on the ceiling and walls of the church. There is also a hagiographic cycle with a gallery of representations of 55 saints. On the parapet of the musicians' choir there are representations of the Ten Commandments; under the organ-front, however, there are representations of angels playing musical instruments. The heraldic decoration on the west wall, however, invite attention. The Baroque Crucifixion scene on the rood beam harmonises with the style mural decoration. The beam itself bears an inscription which dates the paintings and an older inscription, a hymn on the Passion written in Polish.

The main altar and two late Baroque side altars are of the first half of the 18th century. In the main altar, attention is drawn to the Baroque Pieta and the figures of the patron saints of Poland and Hungary, St Stanislaw and St Wojciech and the Hungarian kings Stephen and Vladislaus. In the side altars are pictures of the Immaculate Virgin Mary and the Crucifixion (a copy of the painting of Rubens).

The Baroque pulpit has representations of the Evangelists and St John Nepomuk. The fittings are completed by stalls, painted pews and confessionals. The Baroque organ from the turn of the third and fourth quarter of the 17th century is especially worthy of note.

In a chapel behind the chancel is a Baroque altar of about 1728. In the sacristy is preserved a statue of the Christ of Sorrows and Baroque the "Lenten Covers" (used to shroud certain elements of the internal decoration of the church in Holy Week). Among the liturgical equipment are a Gothic chalice but also a Baroque one, a Baroque pyx for the Host and a Gothic monstrance. Besides this in the sacristy are preserved many liturgical robes (chasabules) of the seventeenth to nineteenth centuries.

3.B HISTORY AND DEVELOPMENT

The beginnings of the parish in Orawka are connected with re-Catholisation carried out by the Austrian emperor Ferdinand III, the construction of the church began in 1651. In 1656 the free-standing bell-tower was constructed. The church was consecrated in 1715, but by this time the church had long been finished and decorated. In 1728 the brick-built chapel of the Mother of Sorrows was added to the chancel. The church and chapel were comprehensively renovated in 1816-29. In 1901 the tower was remodelled. In 1926-27 the chapel was covered with a cupola. This was removed in 1935 and the chapel was covered with a roof in common with the church, as it was when originally built. Somewhat earlier the ridge turret was taken down, and a new one was constructed in 1935.

3.C FORM AND DATE MOST RECENT RECORDS OF PROPERTY

Basic documentation

- Report on the conservation of the polychrome mural decoration, compiled by M. Slonecki, 1952.
- Historical documentation of the organ, compiled by A. Sudacka, 1972
- Expert opinion concerning the construction of the wooden ceilings, compiled by Cz. Szindler, 1976
- Documentation of the conservation work on the polychrome decoration of the ceilings, compiled by J. Kowalczyk, T. Pieniazek, 1987.
- Documentation of the conservation work of of two side-altars, compiled by J. Maziarz, T. Pieniazek 1998.

Selected bibliography

- V. Myskovszky, Árvamegye muemlékei, *Archaeológiai Értesítő*, 1893.
- M. Bukowski, *Drewniany kościół parafialny w Orawce and jego polichromia, Prace Komisji Historii Sztuki*, VI, 1934 – 1935, p. 64-71.
- H. Pienkowska, *Tresci ideowe polichromii kościoła w Orawce, Sprawozdania z posiedzen Komisji Naukowych Oddz. PAN w Cracow*, XVIII, 1974, p. 136.
- A. Sudacka, *Dekoracja plastyczna prospektu organowego z kościoła parafialnego w Orawce, Materiały i Sprawozdania Konserwatorskie Województwa Krakowskiego*, 1975, p. 47 – 53.
- T. Trajdos, *Kościół Orawy, Podhalanka* 1985, nr 2(12), 1986, nr 1 (13).
- U. Janicka – Krzywda, *Zabytkowe kościoły Orawy, Spisza, Podhala, Gorców i Pienin*, Cracow 1987, p. 79 – 84.
- T. Trajdos, *Dwa spojrzenia na początki parafii w Orawce*, „Orawa”, nr 19 – 20, 1992, p. 16 – 22.
- M. Kornecki, *Działalność konserwatorska na Orawie, Architektura i sztuka, „Spotkania Orawskie”*, Zubrzyca Górna 1995, p. 155 – 165.
- A. Skorupa, *Kościół polskiej Orawy*, Cracow 1997.
- M. Kornecki, *Kościół w Orawce. Z zapomnianych kart niedawnej historii*. Duplicated brochure. Published by the Wooden Churches Section of the Cracow Branch of the Association of Historians of Art, nr 61 (6 April 1998).
- A. Siwek, *Dokumentacyjne rysunki Viktora Miškovskýego. Przyczynek do dziejów kościołów z Orawki i Chyznego, Teki Krakowskie*, vol. IX, 1999, p. 165 – 176.
- T. Trajdos, *Kościół w Orawce*, Cracow 1999.

Basic archival sources

Among the archival materials mentioning the village and church at Orawka and its legal situation are many which concern the history of land ownership and the Church in Hungary. Among these of especial note are the reports of the episcopal visitations. Below a selection of the more important material is listed:

Visitatio Canonica Ecclesiae et Parochiae Oravkensis die 10 Junii 1820, Štatný Oblastný Archiv, Bytca.

Visitatio Canonica Parochiae Oravkensis die 12 Junii 1833, Štatný Oblastný Archiv, Bytca.

Parish archives in Orawka – various documents.

J. Hradzky, Additamenta ad initia, progressus ac praesens status Capituli Scepusiensis, Spiskie Podhradzie 1903-1904.

W. Semkowicz, *Materialy źródłowe do dziejów osadnictwa Górnej Orawy, cz. 1. Dokumenty*, Zakopane 1932, cz. 2. *Listy i akta*, Zakopane 1939.

Słownik Geograficzny Królestwa Polskiego i innych krajów Słowiańskich, edited by F. Sulimierski, B. Chlebowski, W. Walewski, Warsaw 1881.

3.D PRESENT STATE OF CONSERVATION

The church at Orawka was first described and documented at the end of the nineteenth century. Viktor Myskovszky made measured drawings of the church in 1894. Thorough conservation works were carried out in 1901, 1926-27, 1934-35 and since 1998. In 2000 the comprehensive conservation work on the polychrome decoration and the fittings of the church will come to an end.

In recent years the church has undergone a programme of comprehensive conservation works. The architectural construction and the interior decoration are in a good condition.

3.E POLICIES AND PROGRAMMES RELATED TO THE PRESENTATION AND PROMOTION OF THE PROPERTY

At present it is not envisaged making any significant changes to the policies concerning the church, since the present manner of protection of the monument is regarded as the most suitable and not requiring any correction. The church is inscribed in the Register of Monuments (see chapter 4 of this document: Responsibility for protection). The values of wooden church are propagated by various means, such as the definition of the „Wooden Architecture Trail” which runs through the Malopolskie and Podkarpackie vojevodships. The property is well-known cultural and touristic attraction in local, regional and state scale. Recently it has been presented in programme “European Heritage Days” and “Little Poland Heritage Days”.

SEKOWA

THE CHURCH OF ST PHILIP AND ST JAMES THE APOSTLES

Sekowa was 'located' on so-called 'Rental Law' by virtue of a privilege of the Polish king Kazimierz the Great issued on 22 Feb. 1363, at the same time the ruler gave the parish a plot of land. A church was probably, however, in existence here since the Middle Ages. In the 16th century, the place was part of the royal holdings of the castellany of Biecz and retained this status until the end of the 18th century. From the 18th to 19th centuries, Sekowa was an important regional centre of the weaving industry. At the end of the 19th century and in the first half of the twentieth century, crude oil was exploited in the vicinity of the village. In the period of the First World War at the turn of 1914 and 1915, the village found itself in the zone of bloody fighting between the Austrian and Russian armies.

3.A. DESCRIPTION OF PROPERTY

The church is situated in the northern part of the village, on the Sekowa stream. The churchyard (former cemetery) is oval in plan and is surrounded by a stone wall with a wooden gate. A number of old lime and poplar trees grow along the wall.

The church faces east, it is built of wood in horizontal log (*zrebowa/wienkowa*) construction with the use of "zaskrzynienia" construction in the roof. The foundations of the church are of broken stone. The sill-beams and walls are made of squared beams of larch. The square tower has been added and is of post-frame construction with slightly sloping walls, and open at the base. The church is enclosed by wide open arcades, and these have a floor of stone slabs. The roof trusses have Gothic "storczykowa" construction. There is a common pitched roof over the nave, chancel and sacristy, with a single ridge beam. This roof is very high (8.6 m to the ridge in the chancel) and has very steep sides covered with shingles. It is surmounted by a multangular ridge turret. The tower has the appearance from the outside of having a bell-chamber at the top with the walls vertically weather-boarded. The walls of the tower below the chamber were covered with shingles. The upper part of the tower is differentiated by a projecting overhanging half-roof, and has a globular helm with shingle covering, topped by a high octagonal lantern.

The church is aisleless, the nave is rectangular in plan, the chancel is narrower than the nave and has a three-sided east end. On the north side of the chancel a sacristy has been added. A square tower has been added to the nave on the west. At the base it is open, exposing the constructional elements. The interior of the church is entered through three doorways; in the church there are three late Gothic portals. The nave and chancel are lit by double windows.

The interior of the church is covered by flat ceilings with longitudinal tie-beam and in the nave „zaskrzynienia”. The chancel opening is rectangular; the moulded rood beam, situated just under the ceiling is supported on moulded hammer-beams. The wooden musicians' choir is supported on tie-beams near the wall.

The fittings of the church are relatively modest, since the original internal décor was almost totally destroyed in military action in 1915. The dominant element is the late Renaissance polychrome and gilt main altar, richly decorated with wood carvings from the beginning of the 17th century (which was restored in 1948-49). In the retable is a painting representing St Nicholas, St Benedict, St Anthony, and in the wings the statues of St Peter and St Andrew. On the predella is a relief showing the scene of the Dormition of the Blessed Virgin Mary. At the summit is a sculpture of *Salvator Mundi* flanked by medallions with the depictions of the patrons of the church, St Philip and St James. The late Gothic stone font of 1522 with chalice-shaped bowl decorated with tracery comes from the original fittings of the church. Some fragments of the neo-Gothic scheme of polychrome figural decoration survive on the south wall. The church also has some 'folk-Baroque' representations of the Stations of the Cross and two feretories of the second half of the eighteenth century. There is also a side altar of St Hubert, and a figure of the Blessed Virgin Mary.

3.B HISTORY AND DEVELOPMENT

The late Gothic church of St Philip and St James is probably the second to have been built in the village and was constructed about 1520. At first it was an aisleless church with a chancel with three-sided east end, covered by a high roof common to both parts of the church. In the seventeenth century the church was remodelled for the first time, but the most important changes occurred in the eighteenth century, when the low tower, the ridge turret, the stone paving around the church and the high external arcades were added. Before 1819, the sacristy and musicians' choir were added. The ceilings and walls in the interior were covered in painted Neo-Gothic figural decoration before 1888. At the same time, the lower rood beam was removed. The fittings of the church included late Renaissance altars, the pulpit and musicians' choir with the organ front of the beginning of the 17th century. The altars contain paintings of 16th century guild workshops. The late Gothic stone font with the date 1522 occupies a prominent place in the interior of the church. Until 1914 this was regarded as the most characteristic and beautiful wooden church in Little Poland, and since the 1880s, it has been painted and drawn by many famous Polish artists. During the First World War, however, Sekowa found itself in the front-line zone; since the line of Austro-Hungarian trenches ran nearby the church, the church was partly damaged during military action. Restoration was begun in 1918, and conservation work has been carried out here intermittently throughout the entire second half of the twentieth century.

3.C FORM AND DATE MOST RECENT RECORDS OF PROPERTY

Basic documentation

- Architectural inventory, compiled by J. Jamróz 1953
- Constructional survey, compiled by R. Stopa 1976
- Report on the conservation of the painting *Santa Conversazione*, compiled by vol. Pieniazek
- Measured drawings of 1912, Institute of Art of the Polish Academy of Sciences, Warsaw
- Measured drawings of 1949, Warsaw Polytechnic.
- Architectural inventory, 1:50, compiled by J. Jamroz, G. Faryszewska, 1953.
- Measured drawings of 1955, State Ateliers for the Conservation of Monuments in Cracow.
- Constructional survey, compiled by R. Stopa, R. Lacki, 1976.

Selected bibliography

- J. Dür, *Dziennik rysunkowy Wyspianskiego z wycieczki na Podkarpacie*, in: *Ziemia*, 25: 1935, nr 9, p. 7.
- W. Luszczykiewicz, *Sprawozdanie z wycieczki naukowej w okolice Sacza i Biecza w roku 1889*, Sprawozdania Komisji do Badania Historii Sztuki w Polsce, 4, 1891, pp. LXXVII–XCIII.
- M. Kordecki, *Kościół w Siemiechowie i południowo-malopolska grupa gotyckich kościołów drewnianych*, *Biuletyn Historii Sztuki*, 31, 1969, nr 3, pp. 348–353.
- Ibid., *Uwagi do systematyki gotyckich kościołów drewnianych w Malopolsce*, *Teka Komisji Urbanistyki i Architektury*, 4, 1970, pp. 142–155.
- Ibid., *Sekowa*, in: *Rocznik Diecezji Tarnowskiej za rok 1972*, Tarnów 1972, pp. 205–207.
- Ibid., *Sekowa. Z dziejów kościoła drewnianego*, *Kościoly Drewniane*, 67, 1998.
- T. Szydłowski, *Ruiny Polski*, Cracow 1919, pp. 146–148, il. 180–184.
- S. Tomkowicz, *Inwentaryzacja zabytków Galicji Zachodniej. Powiat gorlicki*, *Teka Grona Konserwatorów Galicji Zachodniej*, I, 1900, pp. 195–199.
- R. Brykowski, *Drewniany kościół (niegdys parafialny) pw. sw. Filipa i Jakuba oraz sw. Anny w Sekowej, pow. Gorlice. Wstępne studium historyczne do prac konserwatorskich*, Warsaw 1973, typescript in the parish archives in Sekowa and the Regional Department of the Service for the Protection of Historic Monuments, Nowy Sacz branch.

Basic archival sources

- Kronika parafii w Sekowej* [parish chronicle, produced since 1946, examples in the parish archives in Sekowa].
- Zbiór dokumentów malopolskich*, edited by I. Sulkowska-Kuras, p. Kuras. vol. 1-8, nr 101, Wrocław 1962–1975, p. 131–132.

3.D PRESENT STATE OF CONSERVATION

Restoration of the church was carried out in 1819 and again on a larger scale in 1888; the next renovations took place in 1900-12. After the damage caused by military action in 1915, work was carried out in 1918-19 in order to restore the form of the church, and replace damaged portions of the structure. Further building and conservation work was carried out in 1946–55. In 1972 the roof construction was strengthened and a portion of the roof-covering was replaced. The most recent fundamental repairs to the church were begun in 1983 and finished in 1992. The area around the church was also tidied, and the stone wall which once surrounded the churchyard cemetery was recreated.

The church is currently in a very good state of repair. Conservation work was finished in 1992. In recognition of the exceptionally well-conducted conservation work and the management of the monument, the parish of Sekowa received the international *Prix Europa Nostra* in 1994, in 1983 an award of the Ministry of Culture and Arts of the Polish People's Republic - and in 1984 the Brother Albert Adam Chmielowski Award.

3.E POLICIES AND PROGRAMMES RELATED TO THE PRESENTATION AND PROMOTION OF THE PROPERTY

At present it is not envisaged making any significant changes to the policies concerning the church, since the present manner of protection of the monument is regarded as the most suitable and not requiring any correction. The church is inscribed in the Register of Monuments (see chapter 4 of this document: Responsibility for protection). The values of wooden church are propagated by various means, such as the definition of the „Wooden Architecture Trail” which runs through the Malopolskie and Podkarpackie vojevodships. The property is well-known cultural and touristic attraction in local, regional and state scale. Recently it has been presented in programme “European Heritage Days” and “Little Poland Heritage Days”.

SZALOWA

THE CHURCH OF THE ARCHANGEL MICHAEL

Szalowa is a village founded in the 13th century on German Law; the parish was created before 1375 and since the Middle Ages it was in private ownership. Szalowa has, since the 19th century, been a famous centre of the folk culture of the Highlanders.

3.A. DESCRIPTION OF PROPERTY

The church is sited in the centre of the village on a slight rise. The area of the churchyard (former cemetery) of oval form is surrounded by a 19th century wall in which there is a masonry bell-tower in the form of an arcade. Old deciduous trees grow on the inside of the wall. Next to the church is a chapel of 1739. To the west, the churchyard adjoins the complex of presbytery buildings.

The church faces east. The foundations of the building are of broken stone. The sill beams are of fir logs. The church is built of horizontal log (*zrebowa/wienkowa*) construction. Above the bays of the aisles are built low towers, of the same height as the nave and integrated with it to form a single façade, surmounted in the centre by a triangular gable. At the height of the aisle there is a wide moulded 'string course'. A similar cornice surmounts the facade, towers, nave and chancel. The triangular gable in the façade has moulded cornices and is weather-boarded. In the gable is set a sculpture representing the Archangel Michael in his fight with Satan. The roof frames are wooden. Above the nave they are of queenpost construction and are linked by purlins. There is a common roof over the nave and chancel with a single ridge and with several breaks of plane in the slope. On the ridge of the roof over the nave is an octagonal ridge turret. The towers have double onion-shaped cupolas.

The church is aisled, built in basilican form. The chancel has a three-sided ending, and is the same width as the nave, but is half its height. The nave has the plan of an elongated rectangle 10m in height. It is flanked by narrower rectangular four-bay aisles, half its height. The extension of the aisles in the direction of the chancel forms two rectangular chambers, the sacristy and a storeroom. At the front of the building there are three rectangular vestibules in front of the entrance to the nave. The interior is lit by rectangular wooden windows, symmetrically-placed.

The chancel is covered by a false barrel vault, the nave has a flat ceiling. Just under the ceiling of the aisles there is a wide moulded 'string course' cornice. The aisles open into the nave through the main arcades with arches of wavy form supported by diagonally-set posts with Corinthian bases and capitals. Individual bays of the aisles are also separated by arcade arches of wavy form. In the doorways are found old doors with blacksmith-made fittings. The musicians' choir is supported on two columns. In the chancel is a projecting box-pew for the patron of the living in the form of a gallery (*empora*) connected by stairs to the pulpit.

The interior of the church is rich and of homogeneous Baroque-Rococo style. It is mainly eighteenth century. The illusionist and figural polychrome decoration is Rococo in style, with a predominance of white and a considerable use of gilding. It was executed about the middle of the 18th century and added-to in 1808.

Among other things, the walls of the chancel are covered with polychrome flowers. On the vaulting in six monumental and richly-decorated architectural frames surmounted by shields with Latin mottos to the honour of the Virgin Mary are allegorical representations, including *Golgotha*, *the Adoration of the Holy Sacrament*, *the Ten Commandments*, *Noah's Ark*. Of especial note are the painted and sculpted compositions on the chancel screen and rood beam. The painted scenes on the chancel screen serve as a supplement to the sculpted representation of the Crucifixion on the beam above. These scenes show the landscape around Jerusalem, figural schemes and illusionistic architectural settings.

The nave walls are covered with paper hangings, with vertically running ornamental bands, the ornament consists of bunches of flowering branches and festoons. Under the windows are cartouches of acanthus and rocaille, on the ceiling of the nave is an oval formed of rocaille intertwined with osiers. Along the walls there is a border enlivened in part with similar ornament. On the ceilings of the aisles is an illusionistic richly-decorated painted scheme representing vaulting with spandrels. The ceilings in the other bays are decorated with rosettes of oak leaves. The walls are covered by painted panels filled, among other things, by vases with multicoloured flowers. The decoration in the sacristy and storeroom is of a similar nature.

The church has rich sculpted decoration, all architectural details are of wood with polychrome finish and represent the Corinthian order. *Putti* have been placed on the cornices and other projections of the pulpit, portals and altars. Columns, plinths and cornices have mostly been marbled. Two columned portals of the middle of the 18th century are worthy of especial note; they are elaborately decorated with sculpture and mouldings and crowned by segmented pediments flanked by Baroque-Rococo figures of winged angels. Above them on the rood beam, and dominating them is the representation of the Crucifixion mentioned above. Over the arches of the aisle arcade are placed polychrome statues of the Apostles and between them, higher on the wall, vases, ornaments and many multicoloured sculpted cartouches supported by *putti*.

Among the most valuable elements of the church interior are the richly-decorated and columned late Baroque wooden altars of the middle of the 18th century (main altar and six side altars). The main altar is especially elaborate with its characteristic large mirrors set in the retable. It also has 18th century paintings of the Holy Trinity and the Archangel Michael. Two side altars excel in their richness of architectural decoration, ornament and sculpture, one with pictures of St John Kanty of the first half of the 17th century and St Anne of the 16th century, the second altar has pictures of St Nicholas of the 16th century and St Barbara and St Stanislaw of the 18th century. The remaining four altars are slightly less elaborate, containing pictures of the saints also dating from the 18th century.

Another valuable relic is the Baroque-Rococo font of black marble made in the 17th and 18th centuries. Also worthy of note is the Rococo pulpit of the middle of the 18th century. It has rich figural decoration and other wood carvings, and is connected by a stairway to the contemporary box-pew of the family of the patron of the church. Among the most valuable fittings of the church are three Rococo confessionals of about the middle of the 18th century and the Rococo stalls and pews of the second half of the 18th century. The church also contains several valuable paintings with representations of the saints, mostly of the eighteenth century. The 17th century painting which is situated under the rood beam, representing the *Veraicon* deserves especial notice, the face of Christ is shown in repoussé on a piece of silver sheet mounted on the painting. Four Rococo feretories of the second half of the 18th century with pictures of that period are also of great artistic value. Among the liturgical equipment one should mention a Rococo reliquary of the second half of the eighteenth century and a Rococo-Classicist monstrance of about the middle of the nineteenth century. The late eighteenth century wooden musicians' choir supported on two columns with its richly-ornamented parapet is stylistically homogeneous with the whole decorative scheme of the church.

3.B HISTORY AND DEVELOPMENT

Nothing is known about the first church in the village. The earlier wooden church, probably the second in the settlement, was built in the 16th century. It had a bell-tower with two bells. The masonry altar of that church was consecrated in 1596, there were also two side altars in the church. In 1575–1595 the church was used by the local Protestant congregation. The present church was built in 1736 or 1739 as a result of the efforts of the owner of the village and the incumbent. It was finished and consecrated in 1756. By 1782 the internal decoration and fittings had been completed. Before building was begun, a model (now in the National Museum in Cracow) was made of the church. The vestibules in the facade are later additions;

there is a separate, newer, vestibule by the sacristy. The Rococo polychrome decoration and the church decoration and fittings were created in the eighteenth century. The polychrome was completed in 1808.

3.C FORM AND DATE MOST RECENT RECORDS OF PROPERTY

Basic documentation

- Technical documentation of the church at Szalowa, 1975
- Measured drawings of the church, 1913

Selected bibliography

- R. Brykowski, *Zabytki architektury powiatu gorlickiego*, in: *Nad rzeka Ropa. Szkice historyczne*, vol. III, Cracow 1968, p. 455–499.
- M. Kornecki, *Szalowa*, in: *Rocznik Diecezji Tarnowskiej za rok 1972*, Tarnów 1972, pp. 232–234.
- Kościół w Szalowej, *Rocznik Architektoniczny*, vol. 2, Lvov 1913–14.
- P. Tomkowicz, *Inwentaryzacja zabytków Galicji Zachodniej. Powiat gorlicki, Teka Grona Konserwatorów Galicji Zachodniej*, I, 1900, pp. 201–208.
- I. Konopka, *Drewniany kościół pw. św. Michała w Szalowej* (MPhil dissertation, typescript, Institute of Art. Of the Jagiellonian University of Cracow), 1972.

Basic archival sources

- *Kronika parafii w Szalowej* (Parish Chronicle, produced since 1834).
- *Słownik geograficzny Królestwa Polskiego i innych krajów słowiańskich*, vol. XI, Warsaw 1890, pp. 772–773.

3.D PRESENT STATE OF CONSERVATION

The oldest publications in the field of art-history concerning the church at Szalowa come from the first quarter of the twentieth century. Investigators became more interested in the building only in the second half of that century. The first major restoration work of the church took place in 1808; in 1911 renovation work was undertaken. The next comprehensive renovation of the building was carried out in 1952-4. The church is in a good state of preservation.

3.E POLICIES AND PROGRAMMES RELATED TO THE PRESENTATION AND PROMOTION OF THE PROPERTY

At present it is not envisaged making any significant changes to the policies concerning the church, since the present manner of protection of the monument is regarded as the most suitable and not requiring any correction. The church is inscribed in the Register of Monuments (see chapter 4 of this document: Responsibility for protection). The values of wooden church are propagated by various means, such as the definition of the „Wooden Architecture Trail” which runs through the Malopolskie and Podkarpackie vojevodships. The property is well-known cultural and touristic attraction in local, regional and state scale. Recently it has been presented in programme “European Heritage Days” and “Little Poland Heritage Days”.

4. MANAGEMENT

4.A. OWNERSHIP

The monuments are the physical and legal property of the Roman Catholic Church, represented by the Ordinaries (Bishops) and the parochial administration. Meritorial control over the conservation by the Provincial Commissioner for Historical Monuments (Wojewódzki Konserwator Zabytków) and the Historic Monuments Protection Service (Sluzba Ochrony Zabytków), which operate in the framework of the state administration of the vojvodship.

BINAROWA

Owner: the church is the property of the Roman Catholic parish of the Archangel Michael (Binarowa 409, 38-250 Biecz, tel. 0-13 51 24 11).

BLIZNE

Owner: the church is the property of the Roman Catholic parish of All Saints in Blizne (Blizne 436, 36-221 Blizne, tel. 0-13 430 52 78).

DEBNO

Owner: the church is the property of the Roman Catholic parish of the Archangel Michael (Debno 64, 34-434 Harklowa, tel. 0-18 275-17-97).

HACZÓW

Owner: the church is the property of the Roman Catholic parish of the Assumption of the Blessed Virgin Mary and the Archangel Michael (Haczów 537, 38-213 Haczów, tel. 0-13 439-10-12).

LACHOWICE

Owner: the church is the property of the Roman Catholic parish of St Peter and St Paul (34-232 Lachowice, tel. 033 874-80-44).

LIPNICA MUROWANA

Owner: the church is the property of the Roman Catholic parish of St Andrew (32-724 Lipnica Murowana, tel. 014 68-52-601).

ORAWKA

Owner: the church is the property of the Roman Catholic parish of St John the Baptist (Orawka 65, 34-480 Jablonka Orawska, tel. 0-18 265-23-40).

SEKOWA

Owner: the church is the property of the Roman Catholic parish of St Philip and St James (Sekowa 12, 38-307 Sekowa, tel. 0-13 51-19-11).

SZALOWA

Owner: the church is the property of the Roman Catholic parish of the Archangel Michael (Szalowa 14, 38-331 Szalowa, tel. 0-18 35-11-211 ext. 15).

4.B. LEGAL STATUS

The monuments are the physical and legal property of the Roman Catholic Church, represented by the Ordinaries (Bishops) and the parochial administration. The churches are freehold property of the respective catholic parishes. The parishes are legal persons.

4.C. PROTECTIVE MEASURES AND MEANS OF IMPLEMENTING THEM

The Constitution of the Polish Republic guaranteed the protection of the cultural heritage, and the *Act on the Protection of Cultural Property* of 15 February 1962 created a new legal framework for the protection of historical monuments. All the proposed monuments are inscribed in the register of Monuments in accord with the requirements of Polish law but also enclosed by conservation zones which are defined in the spatial planning documents of each of the communes.

BINAROWA

The church was inscribed in the Register of Monuments in 1948 (nr rej. A - 22, L.K.S. MB-4-22-48 in the vojevodship administrative office in Rzeszów, department of culture and arts) in accord with the requirements of Polish law. In 1998 the following items were inscribed in the Register of monuments separately: polychrome decoration of the 16th and 17th centuries (nr rej. B-11/98) and sculptures from the remains of the altar of the Four Holy Virgins of the end of the 14th century (nr rej. B-8/98). The church is contained in a conservation zone which is defined by the spatial planning documents of the commune.

BLIZNE

The church in Blizne, together with the complex of presbytery buildings was inscribed in the Register of monuments in 1952 in accord with the requirements of Polish law (nr rej. A - 62). The church is contained in a conservation zone which is defined by the spatial planning documents of the commune. The whole area of the former churchyard is protected, as is the complex of presbytery buildings and associated farm buildings and the buildings of the former parish school. It is also envisaged that the boundaries of the protected zone will be extended in the area surrounding the church and presbytery complex (valley of the Stobnica), in order to preserve the situation and views of the site.

DEBNO

The church is inscribed in the Register of Monuments [Kl V-115/8/56/15] in accord with the requirements of Polish law. The church is contained in a conservation zone which is defined by the spatial planning documents of the commune.

HACZÓW

The church is included in the Register of historical architectural monuments for the Podkarpackie vojevodship under the number A-3, this decision was issued in 1948. The fittings of the church are included in the Register of movable cultural heritage under the numbers B-3 and B-1. This decision was issued in 1960 and 1999. The church is contained in a conservation zone which is defined by the spatial planning documents of the commune.

LACHOWICE

The church is included in the Register of historical architectural monuments for the Malopolskie vojevodship under the number A-428/86. This decision was issued on 2nd September 1986. The fittings of the church are included in the Register of movable cultural heritage. The church is contained in a conservation zone which is defined by the spatial planning documents of the commune.

LIPNICA MUROWANA

The church is included in the Register of historical architectural monuments for the Malopolskie vojevodship under the number A-154. This decision was issued on 6th November 1969 as a renewal of earlier legal documents. The fittings of the church are included in the Register of movable cultural heritage under the number B-108. This decision was also issued on 6th November 1969. The church is contained in a conservation zone which is defined by the spatial planning documents of the commune.

ORAWKA

The church is included in the Register of historical architectural monuments for the Malopolskie vojevodship under the number A-167, this decision was issued on 22nd January 1970 as a renewal of earlier legal documents. The fittings of the church are included in the Register of movable cultural heritage. The church is contained in a conservation zone which is defined by the spatial planning documents of the commune.

SEKOWA

The church has been included in the Register of Historical Monuments since 1930. The official decision issued on that occasion was renewed 16th Feb 1972 by the Provincial Conservator of Historical Monuments in Rzeszów (Kl. II-680/4/72 nr rej. A-111/552). The protected zone includes the church structure and the immediate surroundings and trees. Part of the fittings of the church are also included in the Register of Monuments, i.e., the main altar of the beginning of the 17th century and a baptismal font of 1522 (nr rej. B – 37 of 27 IV 1970). The church is inscribed in the Register of monuments in accordance with the requirements of Polish law. The church is contained in a conservation zone which is defined by the spatial planning documents of the commune.

SZALOWA

the church was inscribed in the Register of Monuments in 1931 (nr rej. A-553/31) in accord with the requirements of Polish law. The church is contained in a conservation zone which is defined by the spatial planning documents of the commune.

4.D. AGENCY WITH MENAGEMENT AUTHORITY

BINAROWA

- Roman Catholic parish of the Archangel Michael in Binarowa (Binarowa 409, 38–250 Biecz, tel. 0-13 51 24 11), Biecz deaconate, Rzeszów Diocese.

BLIZNE

- Roman Catholic parish of the All Saints in Blizne (Blizne 436, 36-221 Blizne, tel. 0-13 430 52 78), Brzozów deanconry, Archdiocese of Przemysl.

DEBNO

- Roman Catholic parish of the Archangel Michael in Debno (Debno 64, 34-434 Harklowa, tel. 0-18 275-17-97), Niedzica deanconry, Archdiocese of Cracow.

HACZÓW

- Roman Catholic parish the parish of the Assumption of the Blessed Virgin Mary in Haczów (Haczów 537, 38-213 Haczów, tel. 0-13 439-10-12), Haczów deanconry, Archdiocese of Przemysl.

LACHOWICE

- Roman Catholic parish of St Peter and St Paul in Lachowice (34-232 Lachowice, tel. 033 874-80-44), Sucha Beskidzka deanconry, Archdiocese of Cracow.

LIPNICA MUROWANA

- Roman Catholic parish of St Andrew the Apostle in Lipnica Murowana (32-724 Lipnica Murowana, tel. 014 68-52-601), Lipnica deanconry, Diocese of Tarnów.

ORAWKA

- ecclesiastical: Archdiocese of Cracow, Jablonka deanconry, the parish of St John the Baptist in Orawka (Orawka 65, 34-480 Jablonka Orawska, tel. 0-18 265-23-40)

SEKOWA

- Roman Catholic parish of St Joseph, the Betrothed of The Blessed Virgin Mary in Sekowa (Sekowa 12, 38–307 Sekowa, tel. 0-13 51-19-11), Gorlice deanconry, Rzeszów Diocese.

SZALOWA

- Roman Catholic parish of the Archangel Michael in Szalowa (Szalowa 14, 38-331 Szalowa, tel. 0-18 35-11-211 ext. 15), Luzna deanconry, Diocese of Tarnów.

4.E. LEVEL AT WHICH MANAGEMENT IS EXERCISED AND NAME AND ADDRESS OF RESPONSIBLE PERSON FOR CONTACT PURPOSE

The wooden churches which (due to their exceptional historical and artistic value among their category) are proposed for inclusion on the World Heritage List are under the especial permanent care of the Conservation Services. When the situation requires, funds are assigned from the state budget for renovation and conservation. At a local level the work is co-ordinated by the incumbents under the meritorial supervision of the Provincial Commissioner for Historical Monuments for the respective vojevods, and working with the Diocesan Commissioner for Historical Monuments from the respective Diocesan Curia.

In the administrative structures of the communes there is a Department of Architecture which is responsible for the realisation of all projects concerning the protection of the churches. Each of these churches is enclosed by a conservation zone which is indicated on the spatial planning documents and their specifications for each commune. A branch of the State Inspectorate of Buildings is situated in each *powiat* as part of its administrative structure, and this is responsible for supervision of the constructional state of each building. The Conservation Services carry out meritorial supervision of all work carried out on historic monuments. At a parish level, the number of people employed is dependent on the activities currently being carried out. Any conservation work in the interior of the building is carried out by specialist firms who have the required documents issued by the Provincial Commissioner for Historical Monuments that they are suitably qualified to carry out this kind of work.

Binarowa

On the part of owners and users of the churches:

The Roman Catholic parish in Binarowa

Rev. Marek Szady

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

Provincial Commissioner for Historical Monuments Andrzej Gaczol in charge of the Branch of the Service for the Protection of Historic Monuments in Cracow (ul. Podchorazych 1, 30-084 Kraków).

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

The Church authorities, as owners and users, are responsible for the state of the church. Direct care of the monument remains in the hands of the owner. In the administrative structure of the commune in Biecz there is a Department of Architecture responsible for operations affecting the protection of the church. In the administrative structure of the *powiat* in Gorlice (Gorlice ul. Biecka 3, 38-300 Gorlice) is a department of the State Inspectorate of Buildings which is responsible for supervising the technical state of the building. Meritorial supervision of all work carried out on the monument is conducted by the Provincial Commissioner for Historical Monuments, directing the regional (Malopolskie) department of the Service for the Protection of Historic Monuments in Cracow.

Blizne

On the part of owners and users of the churches:

The Roman Catholic parish in Haczów

Rev. Stanislaw Wawrzakowicz

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

Provincial Commissioner for Historical Monuments Cracov Mariusz Czuba in charge of the Branch of the Service for the Protection of Historic Monuments in Przemysl (ul. Jagiellonska 29, 37-700 Przemysl). General supervision of conservation process is exercised by Commissioner for Historical Monuments Aleksander Broda, ul. Ksawerów 13, 02-565 Warszawa.

The Church authorities, as owners and users, are responsible for the state of the church. Direct care of the monument remains in the hands of the owner. All work done on the monument is supervised from a meritorial point of view by the Provincial Commissioner for Historical Monuments, directing the regional (Podkarpackie) of the Service for the Protection of Historic Monuments in Przemysl (ul. Jagiellonska 29, 37-700 Przemysl). In the structure of the administration of the *powiat* in Brzozów (Brzozów ul. Armii Krajowej 1, 36-200 Brzozów) is a department of the State Inspectorate of Buildings which controls the technical condition of the building.

Debno

On the part of owners and users of the churches:

The Roman Catholic parish in Debno

Rev. Wladyslaw Janczy

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

Provincial Commissioner for Historical Monuments Cracov Andrzej Gaczol in charge of the Branch of the Service for the Protection of Historic Monuments in Cracow (ul. Podchorazych 1, 30-084 Kraków). General supervision of conservation process is exercised by Commissioner for Historical Monuments Aleksander Broda, ul. Ksawerów 13, 02-565 Warszawa

The Church authorities, as owners and users, are responsible for the state of the church. Direct care of the monument remains in the hands of the owner. In the administrative structure of the commune in Nowy Targ there is a Department of Architecture and Spatial Planning (under the direction of the communal architect) responsible for operations affecting the protection of the church. In the administrative structure of the *powiat* of Nowy Targ (Nowy Targ ul. Tysiaclecia 35, 34-400 Nowy Targ) is a department of the State Inspectorate of Buildings which is responsible for supervising the technical state of the building. Meritorial supervision of all work carried out on the monument is conducted by the Provincial Commissioner for Historical Monuments, directing the regional (Malopolskie) department of the Service for the Protection of Historic Monuments in Cracow.

Haczów

On the part of owners and users of the churches:

The Roman Catholic parish in Haczów

Rev. Kazimierz Kaczor

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

Provincial Commissioner for Historical Monuments Cracov Mariusz Czuba in charge of the Branch of the Service for the Protection of Historic Monuments in Przemysl (ul. Jagiellonska 29, 37-700 Przemysl). General supervision of conservation process is exercised by Commissioner for Historical Monuments Aleksander Broda, ul. Ksawerów 13, 02-565 Warszawa.

The Church authorities, as owners and users, are responsible for the state of the church. Direct care of the monument remains in the hands of the owner. In the administrative structure of the commune in Haczów there is a Department of Architecture responsible for operations affecting the protection of the church. In the administrative structure of the *powiat* in Brzozów (Brzozów ul. Armii Krajowej 1, 36-200 Brzozów) is

a department of the State Inspectorate of Buildings which is responsible for supervising the technical state of the building. Meritorial supervision of all work carried out on the monument is conducted by the Provincial Commissioner for Historical Monuments, directing the regional (Podkarpackie) department of the Service for the Protection of Historic Monuments in Rzeszów.

Lachowice

On the part of owners and users of the churches:

The Roman Catholic parish in Lachowice

Rev. Franciszek Klos

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

Provincial Commissioner for Historical Monuments Cracov Andrzej Gaczol in charge of the Branch of the Service for the Protection of Historic Monuments in Cracow (ul. Podchorazych 1, 30-084 Kraków). General supervision of conservation process is exercised by Commissioner for Historical Monuments Aleksander Broda, ul. Ksawerów 13, 02-565 Warszawa.

The Church authorities, as owners and users, are responsible for the state of the church. Direct care of the monument remains in the hands of the owner. In the administrative structure of the commune in Stryzawa, there is a Department of Architecture responsible for operations affecting the protection of the church. In the administrative structure of the *powiat* in Sucha Beskidzka (Sucha Beskidzka ul. Mickiewicza 19, 34-200 Sucha Beskidzka) is a department of the State Inspectorate of Buildings which is responsible for supervising the technical state of the building. Meritorial supervision of all work carried out on the monument is conducted by the Provincial Commissioner for Historical Monuments, directing the regional (Malopolskie) department of the Service for the Protection of Historic Monuments in Cracow.

Lipnica Murowana

On the part of owners and users of the churches:

The Roman Catholic parish in Lipnica Murowana

Rev. Zbigniew Kras

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

Provincial Commissioner for Historical Monuments Cracov Andrzej Gaczol in charge of the Branch of the Service for the Protection of Historic Monuments in Cracow (ul. Podchorazych 1, 30-084 Kraków). General supervision of conservation process is exercised by Commissioner for Historical Monuments Aleksander Broda, ul. Ksawerów 13, 02-565 Warszawa.

The Church authorities, as owners and users, are responsible for the state of the church. Direct care of the monument remains in the hands of the owner. In the administrative structure of the commune in Lipnica Murowana, there is a Department of Architecture responsible for operations affecting the protection of the church. In the administrative structure of the *powiat* in Bochnia (Bochnia ul. Kazimierza Wielkiego 31, 32-700 Bochnia) is a department of the State Inspectorate of Buildings which is responsible for supervising the technical state of the building. Meritorial supervision of all work carried out on the monument is conducted by the Provincial Commissioner for Historical Monuments, directing the regional (Malopolskie) department of the Service for the Protection of Historic Monuments in Cracow.

Orawka

On the part of owners and users of the churches:

The Roman Catholic parish in Orawka

Rev. Marek Młynarczyk

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

Provincial Commissioner for Historical Monuments Cracow Andrzej Gaczol in charge of the Branch of the Service for the Protection of Historic Monuments in Cracow (ul. Podchorążych 1, 30-084 Kraków). General supervision of conservation process is exercised by Commissioner for Historical Monuments Aleksander Broda, ul. Ksawerów 13, 02-565 Warszawa.

The Church authorities, as owners and users, are responsible for the state of the church. Direct care of the monument remains in the hands of the owner. In the administrative structure of the commune in Jablonka there is a Department of Architecture responsible for operations affecting the protection of the church. In the administrative structure of the *powiat* in Nowy Targ (Nowy Targ ul. Tysiąclecia 35, 34-400 Nowy Targ) is a department of the State Inspectorate of Buildings which is responsible for supervising the technical state of the building. Meritorial supervision of all work carried out on the monument is conducted by the Provincial Commissioner for Historical Monuments, directing the regional (Małopolskie) department of the Service for the Protection of Historic Monuments in Cracow.

Sekowa

On the part of owners and users of the churches:

The Roman Catholic parish in Sekowa

Rev. Stanislaw Dziedzic

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

Provincial Commissioner for Historical Monuments Cracow Andrzej Gaczol in charge of the Branch of the Service for the Protection of Historic Monuments in Cracow (ul. Podchorążych 1, 30-084 Kraków). General supervision of conservation process is exercised by Commissioner for Historical Monuments Aleksander Broda, ul. Ksawerów 13, 02-565 Warszawa.

The Church authorities, as owners and users, are responsible for the state of the church. Direct care of the monument remains in the hands of the owner. In the administrative structure of the commune in Sekowa there is a Department of Architecture responsible for operations affecting the protection of the church. In the administrative structure of the *powiat* in Gorlice (Gorlice ul. Biecka 3, 38-300 Gorlice) is a department of the State Inspectorate of Buildings which is responsible for supervising the technical state of the building. Meritorial supervision of all work carried out on the monument is conducted by the Provincial Commissioner for Historical Monuments, directing the regional (Małopolskie) department of the Service for the Protection of Historic Monuments in Cracow.

Szalowa

On the part of owners and users of the churches:

The Roman Catholic parish in Szalowa

Rev. Stanislaw Tobiasz

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

Provincial Commissioner for Historical Monuments Cracow Andrzej Gaczol in charge of the Branch of the Service for the Protection of Historic Monuments in Cracow (ul. Podchorążych 1, 30-084 Kraków). General supervision of conservation process is exercised by Commissioner for Historical Monuments Aleksander Broda, ul. Ksawerów 13, 02-565 Warszawa.

The Church authorities, as owners and users, are responsible for the state of the church. Direct care of the monument remains in the hands of the owner. In the administrative structure of the commune in Luzna there

is a Department of Architecture responsible for operations affecting the protection of the church. In the administrative structure of the *powiat* in Gorlice (Gorlice ul. Biecka 3, 38-300 Gorlice) is a department of the State Inspectorate of Buildings which is responsible for supervising the technical state of the building. Meritorial supervision of all work carried out on the monument is conducted by the Provincial Commissioner for Historical Monuments, directing the regional (Malopolskie) department of the Service for the Protection of Historic Monuments in Cracow.

4.F. AGREED PLANS RELATED TO PROPERTY

Policies for the protection of individual historic monuments are created by the owners and administrators of wooden churches, as well as institutions and services responsible for the protection of the cultural heritage. The Church authorities guarantee the maintenance of the optimum technical state of the building, while the conservation services assure a specialist supervision of all work and initiate all necessary activities to safeguard the monument, and in certain cases subsidise the costs of conservation. The aim of all these activities is to maintain and safeguard wooden sacral architecture which has survived to our times in its authentic form and the richness of its decoration and fittings.

An important element of conservation policies is the popularisation of knowledge about the protected historical monuments and their significance, breaking down stereotypes and bringing awareness of the importance of historical monuments on the scale of the everyday reception of local and regional communities. The postulated inclusion of these structures on the World Cultural Heritage List would be an important confirmation of the value and significance of wooden sacral architecture on a global scale and would play an important role in the strengthening of protection and the propagation of this ideal. The values of wooden churches are propagated by various means, such as the definition of the „Wooden Architecture Trail” which runs through the Malopolskie and Podkarpackie vojevodships. Several associations (both professional and voluntary) work towards the better protection of wooden architecture; as examples we may cite the activities of the Wooden Churches Section of the Cracow Department of the Association of Historians of Art, or those of the Voluntary Custodians of Monuments operating under the aegis of the Polish Tourist Association (PTTK). All churches are also included in all regional and local plans of tourism development.

Binarowa

The Church of the Archangel Michael with its environment has been placed in zone „A” (strict conservation protection). The zoning plan of the Commune of Biecz enacted in the bill of the City Council of Biecz no IV/16/94 of 24 November 1994 published in the Official Gazette of Voivodship of Krosno no 23/94.

Blizne

The Church of All Saints with its environment has been placed in zone „A” (strict conservation protection). The zoning plan of the Commune of Jasienica Rosielna enacted in the bill of the Commune Council of Jasienica Rosielna no XX/114/93 of 17 November 1993 published in the Official Gazette of Voivodship of Krosno no XIX of 10 December 1993.

Debno

The Church of the Archangel Michael with its environment has been placed in zone „A” (strict conservation protection). The zoning plan of the Commune of Nowy Targ enacted in the bill of the Commune Council of Nowy Targ no 17/92 of 4 March 1992 published in the Official Gazette of Voivodship of Nowy Sacz no 12/92 of 14 April 1992.

Haczów

The Church of the Assumption of the Blessed Virgin Mary and the Archangel Michael with its environment has been placed in zone „A” (strict conservation protection). The zoning plan of the Commune of Haczów enacted in the bill of the Commune Council of Haczów no IV/24/94 of 21 October 1994 published in the Official Gazette of Voivodship of Krosno no 23 of 13 December 1994.

Lachowice

The Church of the Birth of the Blessed Virgin Mary with its environment has been placed in zone „A” (strict conservation protection). The zoning plan of the Commune of Stryszawa enacted in the bill of the Commune Council of Stryszawa no XXIX/178/94 of 14 January 1994 published in the Official Gazette of Voivodship of Bielsko-Biala no 2 of 25 March 1994.

Lipnica Murowana

The Church of St Leonard with its environment has been placed in zone „A” (strict conservation protection). The zoning plan of the Commune of Lipnica Murowana enacted in the bill of the Commune Council of Lipnica Murowana no XII/69/91 of 10 September 1991 published in the Official Gazette of Voivodship of Tarnów no 12/92 of 1 October 1991.

Orawka

The Church of St John the Baptist with its environment has been placed in zone „A” (strict conservation protection). The zoning plan of the Commune of Jablonka enacted in the bill of the Commune Council of Jablonka no IV/15/93 of 30 April 1993 published in the Official Gazette of Voivodship of Nowy Sacz no 15/93 of 1 July 1993.

Sekowa

The Church of St Philip and St James the Apostles with its environment has been placed in zone „A” (strict conservation protection). The zoning plan of the Commune of Sekowa enacted in the bill of the Commune Council of Sekowa no 20/119/93 of 17 March 1993 published in the Official Gazette of Voivodship of Nowy Sacz no 10/93.

Szalowa

The Church of the Archangel Michael with its environment has been placed in zone „A” (strict conservation protection). The zoning plan of the Commune of Luzna enacted in the bill of the Commune Council of Luzna no V/23/85 of 31 January 1985 published in the Official Gazette of Voivodship of Nowy Sacz no 5/85 and no II/7/98 of 19 November 1998 published in the Official Gazette of Voivodship of Nowy Sacz no 68/98.

4. G. SOURCES AND LEVELS OF FINANCE

As the need arises, the churches are continually the subject of work intending to safeguard and maintain them and preventing destruction of the historical substance of the building. This work is financed from the funds of the parish. Any conservation work or building-renovation work requires a different scale of expenditure, separately acquired for the fulfilling of specific tasks. This work is subsidised by the state from the budgets of the Ministry of Culture and National Heritage, the Commissioner for Historical Monuments, the Provincial Commissioners for Historical Monuments of the Malopolskie vojevodship in Cracow and Podkarpackie vojevodship in Rzeszów. Sources of financing of the conservation programme: Urząd Marszałkowski Województwa Malopolskiego and Urząd Marszałkowski Województwa Podkarpackiego. The available funds guarantee the completion of the structural conservation but are not sufficient to complete the conservation of decor and furnishings.

4.H. SOURCES OF EXPERTISE AND TRAINING IN CONSERVATION AND MANAGEMENT TECHNIQUES

The churches are supported (both in the conducting of specialist studies and creation of project designs) by the scientific milieu of Cracow and Rzeszów. In particular the conservation of the décor and fittings as well as investigations of the state of preservation of the interior is conducted by specialists from the Department of Conservation and Restoration of Works of Art of the Academy of Fine Arts in Cracow. Developed as model conservation programmes, strictly adhering to modern standards of methodology and execution, the conservation churches is a work-in-progress, carried under the supervision of experts. Each successive incumbent of these churches is well aware of the exceptional value of the building and tries to maintain it in the proper state of repair.

At present we have modern technology which allows us to effectively protect wood from biological damage, and we know how to apply doctrines and methods of conservation according with modern European standards. We have trained specialists, able to carry out even the most complicated of operations. The legal conditions safeguard the existence of historical monuments both in the sense of the specialist measures of the *Act on the Protection of Cultural Property* and the more general regulations of the Building Code and the laws concerning spatial planning. All work undertaken on structures regarded as historical monuments involves the meritorial supervision of the qualified Conservation Services, and can only be carried out by specially-trained specialist conservators.

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

4.I. VISITORS FACILITIES

There are many publications referring to these churches. All guidebooks to Poland contain a mention of these monument as among the greatest tourist attractions of the Malopolskie and Podkarpackie regions. The churches are open to visitors. Churches are accessible to individual tourists and organised groups, except for the service hours. They are situated near communication routes and in their vicinity tourist accommodation can be found. Parking space for cars and buses is available on site. Numerous visitors are foreingers, mostly from Slovakia, Czech Republic, Germany, Italy and Scandinavia.

Binarowa

The church at Binarowa, as one of the most valuable wooden churches in Poland is mentioned in many publications (see: Selected bibliography). The church is open to visitors. Binarowa has good communications access and a tourist infrastructure in nearby Biecz and Gorlice – several hotels as well as several private guest houses well-suited to tourism.

Number of visitors (tourist) per year: 2600

Blizne

The church at Blizne is mentioned in many scientific and popular-science works. In recent years a detailed monographic study of the village has appeared and the historical monuments it contains. Blizne has a good situation with regard to national and international communication (the route between Poland and Slovakia).

Number of visitors (tourist) per year: 3500

Debno

There are many publications referring to the church in Debno. All guidebooks to Poland contain a mention of the monument as one of the greatest tourist attractions of the Podhale region. The church is open to visitors. In the village itself is a holiday centre with chalets with 250 places. Debno has a very good situation with regard to communication routes. There is a tourist infrastructure in the nearby town of Nowy Targ.

Number of visitors (tourist) per year: 34 000

Haczów

There are many publications referring to the church at Haczów. The church is open to visitors. Haczów has a very good situation with regard to communication routes. There is a tourist infrastructure in the nearby town of Krosno, where accommodation can be found.

Number of visitors (tourist) per year: 8500

Lachowice

The church is open to visitors. Lachowice has a very good situation with regard to communication routes. There is a tourist infrastructure in the nearby towns of Sucha Beskidzka or in Wadowice.

Number of visitors (tourist) per year: 1500

Lipnica Murowana

There are many publications referring to the church in Lipnica Murowana. All guidebooks to Poland contain information about the church. The church is open to visitors. Lipnica Murowana has a very good situation with regard to communication routes. There is a tourist infrastructure in the nearby towns of Bochnia and Brzesko.

Number of visitors (tourist) per year: 9200

Orawka

There are many publications referring to the church in Orawka. All guidebooks to Poland contain a mention of the monument as one of the greatest tourist attractions of the region. The church is open to visitors. Orawka has a very good situation with regard to communication routes and lies on the route leading from the Polish-Slovakian frontier crossing-point at Chyzne. It has many private guest-houses which are suitable for tourists.

Number of visitors (tourist) per year: 6700

Sekowa

There are many publications referring to the church in Sekowa. Many guidebooks to Poland contain a mention of the church, which is open to visitors. Sekowa has a very good situation with regard to communication routes. In nearby Gorlice are a few hotels and a number of private guest-houses.

Number of visitors (tourist) per year: 11 500

Szalowa

The church at Szalowa, as one of the most valuable wooden churches in Europe is open to visitors. Szalowa has a very good situation with regard to communication routes. There is a well-developed tourist infrastructure in the nearby towns of Gorlice and Nowy Sacz.

Number of visitors (tourist) per year: 9000

4. J PROPERTY MANAGEMENT PLAN AND STATEMENT OF OBJECTIVES

The churches are regularly used for religious purposes. Routine maintenance is carried and financed by the respective parishes. All these churches are in a good state of preservation. In recent years comprehensive renovation and building work has been carried out in them. The interior decorations and fittings have in many cases undergone conservation. In several churches however this work needs to be continued, such as the cleaning of polychrome decoration or the conservation of individual elements of the interior.

Binarowa

This especially valuable element of the cultural heritage is managed by the Church authorities with the aid of the State administration and conservation services (see chapter 4 of the present document: Responsibility for protection). Continuation of the work which is currently being carried out with the aim of the better exposition of the figure of the Virgin Mary and the reliefs of the Four Holy Virgins in the structure of the altar dedicated to them.

Blizne

This especially valuable element of the cultural heritage is managed by the Church authorities with the aid of the State administration and conservation services (see chapter 4 of this document: Responsibility for protection). The church is at present in a very good state of preservation.

Debno

This especially valuable element of the cultural heritage is managed by the Church authorities with the aid of the State administration and conservation services (see chapter 4 of this document: Responsibility for protection). In the near future it is planned to remove the dust and accumulated dirt from the main altar. The surroundings of the church have been tidied and the state of the trees surrounding the building is good.

Haczów

This especially valuable element of the cultural heritage is managed by the Church authorities with the aid of the State administration and conservation services (see chapter 4 of this document: Responsibility for protection). The church is at present in a good (structural) state of preservation. The surroundings of the building have been tidied, and the adjacent trees in a good state. A comprehensive conservation programme of work is taking place in the interior and the work on the conservation of the polychrome decoration is nearing completion.

Lachowice

This especially valuable element of the cultural heritage is managed by the Church authorities with the aid of the State administration and conservation services (see chapter 4 of this document: Responsibility for protection). The church is at present in a good (structural) condition. In recent years the church has undergone a programme of comprehensive conservation and the technical and constructional state of the architecture as well as the internal decoration and fittings are good. The surroundings of the church have been tidied and the adjacent trees are in a good condition.

Lipnica Murowana

This especially valuable element of the cultural heritage is managed by the Church authorities with the aid of the State administration and conservation services (see chapter 4 of this document: Responsibility for protection). The church is at present in a good technical (structural) condition, after the completion of the comprehensive renovation of 1997. The church at Lipnica Murowana is supported (both in the conducting of specialist studies and creation of project designs) by the scientific milieu of Cracow. In particular, the renovation work necessitated by the 1997 floods was supervised by scholars from the Polytechnic of Cracow. Each successive incumbent is well aware of the exceptional value of the church and tries to maintain it in the proper state of repair.

Orawka

This especially valuable element of the cultural heritage is managed by the Church authorities with the aid of the State administration and conservation services (see chapter 4 of this document: Responsibility for protection). The church is at present in a good (structural) condition. The technical and constructional state of the architecture, as well as the internal decoration and fittings are good. The surroundings of the church have been tidied and the adjacent trees are in a good condition.

Sekowa

This especially valuable element of the cultural heritage is managed by the Church authorities with the aid of the State administration and conservation services (see chapter 4 of this document: Responsibility for protection). The church is at present in a good (structural) condition. The surroundings of the church have been tidied and the adjacent trees are in a good condition.

Szalowa

This especially valuable element of the cultural heritage is managed by the Church authorities with the aid of the State administration and conservation services (see chapter 4 of this document: Responsibility for protection). The church is at present in a good (structural) condition. The surroundings of the church have been tidied and the adjacent trees are in a good condition.

4.K. STAFFING LEVELS

Binarowa

The wooden church at Binarowa as a monument of the highest historical and artistic value within its category is permanently under the special care of the state conservation services. The work on the monument is co-ordinated locally by the parish priest, under the meritorial supervision of the Provincial (Malopolskie) Commissioner for Historical Monuments in Cracow, in co-operation with the Diocesan Commissioner for Historical Monuments of the Diocesan Curia at Rzeszów.

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

Blizne

The church at Blizne is among the most valuable sacral monuments in the Podkarpackie vojevodship and is under the special care of the state conservation services as well as the administrator and owner of the building, the Roman Catholic parish in Blizne. The repair work on the building is co-ordinated by its administrator, the incumbent under the meritorial supervision of the Provincial Commissioner for Historical Monuments in Przemysl.

Church is staffed by 5 persons employed by the parish whose duties include routine maintenance, cleaning, letting the visitors in, supervising and guiding the tours, selling publications.

Debno

The church at Debno as a monument of the highest historical and artistic value within its category is permanently under the special care of the state conservation services. The work on the monument is co-ordinated locally by the parish priest, under the meritorial supervision of the Provincial (Malopolskie) Commissioner for Historical Monuments in Cracow, in co-operation with the Diocesan Commissioner for Historical Monuments at the Metropolitan Curia in Cracow.

Church is staffed by 5 persons employed by the parish whose duties include routine maintenance, cleaning, letting the visitors in, supervising and guiding the tours, selling publications.

Haczów

The church at Haczów as a monument of the highest historical and artistic value within its category is permanently under the special care of the state conservation services. The work on the monument is co-ordinated locally by the parish priest, under the meritorial supervision of the Provincial (Podkarpackie) Commissioner for Historical Monuments in Rzeszów, in co-operation with the Diocesan Commissioner for Historical Monuments of the Diocesan Curia at Przemysl.

Church is staffed by 6 persons employed by the parish whose duties include routine maintenance, cleaning, letting the visitors in, supervising and guiding the tours, selling publications.

Lachowice

The wooden church at Lachowice as befits a monument of the highest historical and artistic value within its category is permanently under the special care of the state conservation services. The work on the monument is co-ordinated locally by the parish priest, under the meritorial supervision of the Provincial (Malopolskie) Commissioner for Historical Monuments in Cracow, in co-operation with the Archdiocesan Commissioner for Historical Monuments at the Metropolitan Curia in Cracow.

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

Lipnica Murowana

The cemetery church of St Leonard at Lipnica Murowana is a monument of the highest historical and artistic value within its category and as such is permanently under the special care of the state conservation services. The work on the monument is co-ordinated locally by the parish priest, under the meritorial supervision of the Provincial (Malopolskie) Commissioner for Historical Monuments in Cracow, in co-operation with the Diocesan Commissioner for Historical Monuments of the Diocesan Curia at Cracow.

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

Orawka

The church at Orawka, is a monument of the highest historical and artistic value within its category and as such is permanently under the special care of the state conservation services. The work on the monument is co-ordinated locally by the parish priest, under the meritorial supervision of the Provincial (Malopolskie) Commissioner for Historical Monuments in Cracow, in co-operation with the Archdiocesan Commissioner for Historical Monuments in the Metropolitan Curia in Cracow.

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

Sekowa

The wooden church at Sekowa is a monument of the highest historical and artistic value within its category, and as such is permanently under the special care of the state conservation services. Work is co-ordinated locally by the incumbent, under the meritorial supervision of the Provincial (Malopolskie) Commissioner for Historical Monuments in Cracow, in co-operation with the Diocesan Commissioner for Historical Monuments of the Diocesan Curia at Rzeszów.

Church is staffed by 4 persons employed by the parish whose duties include routine maintenance, cleaning, letting the visitors in, supervising and guiding the tours, selling publications.

Szalowa

The wooden church at Szalowa as a monument of the highest historical and artistic value within its category is permanently under the special care of the state conservation services. The work on the monument is co-ordinated locally by the parish priest, under the meritorial supervision of the Provincial (Malopolskie) Commissioner for Historical Monuments in Cracow, in co-operation with the Diocesan Commissioner for Historical Monuments of the Diocesan Curia at Tarnów.

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

5. FACTORS AFFECTING THE PROPERTY

5.A. DEVELOPMENT PRESSURES

The 'organic' threat to wooden structures is due to the technical qualities of the building material, which is generally estimated to be able to last more or less 200 years (depending on the type of timber and manner of use), after this period it is necessary to renew at least part of the structure. That buildings form hundred of years have survived to our times at all is necessary to ascribe to the choice of the best quality of building material as used in these elitarian structures, but also the skilful use by professional craftsmen and careful construction.

Besides the gradual deterioration of the building material, wooden buildings are threatened by destruction by fire. This second process (also a 'natural' one, though caused by man) is the cause of losses to the historical substance. Unfortunately it has been impossible to eliminate the danger of fire, but the risk can be reduced by joint action by the fire and conservation services with the co-operation of the clergy and the installation of alarms and anti-fire precautions.

There are no plans for changing the churches form or function. Construction of new structures or adaptation of the existing building in their respective buffer zones require the permission of the local conservator of historical monuments and may be carried only under the supervision of the local administration and services responsible for protection of historical monuments and according to their instructions. The preservation and state of wooden churches have been and are dependent on many factors, which may be divided into two categories according to their nature. The first concerns the properties of the building material, the second depends on man, his needs and activities.

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

5.B. ENVIRONMENTAL PRESSURES

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

5.C. NATURAL DISASTERS

There is no increased risk of natural disasters. Churches are located in areas free from earthquake threat. They are fitted with lightning conductors and their timber structures have been wood-treated against fire and fungi. The churches in Debno, Lipnica Murowana i Sekowa are situated in areas of flood hazard, but recently they are specially protected by water engineering facilities.

5.D. TOURISM PRESSURES

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

5.E. NUMBER OF INHABITANTS WITHIN PROPERTY, BUFFER ZONE

Binarowa

Number of inhabitants

Within property: about 20 persons

In buffer zone: about 150 persons

Blizne

Number of inhabitants

Within property: about 30 persons

In buffer zone: about 80 persons

Debno

Number of inhabitants

Within property: about 3 persons

In buffer zone: about 350 persons

Haczów

Number of inhabitants

Within property: about 8 persons

In buffer zone: about 280 persons

Lachowice

Number of inhabitants

Within property: about 7 persons

In buffer zone: about 60 persons

Lipnica Murowana

Number of inhabitants

Within property: 0 persons

In buffer zone: about 100 persons

Orawka

Number of inhabitants

Within property: 0 persons

In buffer zone: about 100 persons

Sekowa

Number of inhabitants

Within property: about 15 persons

In buffer zone: about 110 persons

Szalowa

Number of inhabitants

Within property: about 6 persons

In buffer zone: about 280 persons

6. MONITORING

6.A KEY INDICATORS FOR MEASURING STATE OF CONSERVATION

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

6.B ADMINISTRATIVE ARRANGEMENTS FOR MONITORING PROPERTY

For the maintenance of the properties the owners are responsible – Roman Catholic parishes. Supervision of the maintenance and the conservation is carried by Voivodship Conservator of Historical Monuments in Kraków and Przemyśl.

The conservation is carried by specialists from Academy of Fine Arts from Cracov and special conservatory firms after each allowance of Voivodship Conservator of Historical Monuments.

6.C RESULTS OF PREVIOUS REPORTING EXERCISES

These results are immediately connected with present state of conservation of properties. In particular they are described in chapter 3.D. for each object.

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

7. DOCUMENTATION

7.A. ARCHITECTURAL DRAWINGS AND PHOTOGRAPHS

- Binarowa, church tower [Photo: Andrzej Siwek]
- Binarowa: general view [Photo: Tadeusz Sledzikowski], portal of sacristy door [Photo: Andrzej Siwek], elevation of church [Photo: Andrzej Siwek]
- Binarowa: Crucifixion group on the rood beam, 17th cent. [Photo: Tadeusz Sledzikowski], main altar [Photo: Tadeusz Sledzikowski]
- Binarowa: plan [drawn by Urszula Forczek-Brataniec], cupboard in the sacristy [Photo: Andrzej Siwek], musicians' choir [Photo: Andrzej Siwek]
- Binarowa: side altar [Photo: Tadeusz Sledzikowski], pulpit [Photo: Tadeusz Sledzikowski], cupboard in the sacristy [Photo: Andrzej Siwek]
- Binarowa, portion of the polychrome decoration [Photo: Andrzej Siwek]
- Binarowa, chancel of the church [Photo: Andrzej Siwek]

- Blizne, general view [Photo: Andrzej Siwek]
- Blizne: general view [Photo: Andrzej Siwek], elevation of the church [Photo: Andrzej Siwek]
- Blizne: Crucifixion group on the rood beam [Photo: Tadeusz Sledzikowski], main altar [Photo: Andrzej Siwek], portal of chapel door [Photo: Andrzej Siwek]
- Blizne, longitudinal section and plan [according to M. Hrabal, J. Makowiec]
- Blizne: musicians' choir [Photo: Andrzej Siwek], pulpit [Photo: Tadeusz Sledzikowski], font [Photo: Andrzej Siwek], portion of the polychrome decoration [Photo: Andrzej Siwek]
- Blizne: The Virgin Mary, detail of the polychrome decoration [Photo: Andrzej Siwek], portion of the polychrome decoration [Photo: Andrzej Siwek], portion of the polychrome decoration [Photo: Tadeusz Sledzikowski]
- Blizne, the church and presbytery [Photo: Andrzej Siwek]

- Debno, the church tower [Photo: Marian Kornecki]
- Debno: general view [Photo: Andrzej Siwek], general view [Photo: R. Czerwinski]
- Debno: interior of the church [Photo: R. Czerwinski], musicians' choir [Photo: Andrzej Siwek], Crucifixion group on the rood beam [Photo: Andrzej Siwek]

- Debno, longitudinal section and plan [according to M. Kornecki]
- Debno, pulpit [Photo: S. Markowski], painting depicting St Catherine and St Agnieszka [after: T. Staich, *Debno cudami slynace*, Cracow 1990]
- Debno, fragments of the polychrome decoration with hunting scenes and floral motifs [after: T. Staich, *Debno cudami slynace*, Cracow 1990]

- Haczów, view from the west [Photo: Tadeusz Sledzikowski]
- Haczów: general view [Photo: Tadeusz Sledzikowski], architectural detail [Photo: Andrzej Siwek], arcades [Photo: Andrzej Siwek]
- Haczów: musicians' choir [Photo: Tadeusz Sledzikowski], portion of the nave [Photo: Andrzej Siwek], confessional box [Photo: Tadeusz Sledzikowski]
- Haczów, longitudinal section and plan [according to A. Grygorowicz]
- Haczów, portion of the polychrome decoration – Coronation of the Virgin Mary [Photo: Andrzej Siwek], detail of the polychrome decoration – St Helen [Photo: Andrzej Siwek], detail of the polychrome decoration – St Margaret [Photo: Andrzej Siwek]
- Haczów, Pieta – now in the altar in the new parish church [Photo: Andrzej Siwek]
- Haczów, general view of the church [Photo: Andrzej Siwek]

- Lachowice, view of the church from the west [Photo: Andrzej Siwek]
- Lachowice: view of the tower and the churchyard gate [Photo: Marian Kornecki], general view [Photo: Tadeusz Sledzikowski]
- Lachowice: interior of the church [Photo: Andrzej Siwek], main altar [Photo: Andrzej Siwek], side altar [Photo: Andrzej Siwek]
- Lachowice, longitudinal section and plan [according to A. Krzyzanowski, M. Rice]
- Lachowice: elevation of the church [Photo: Andrzej Siwek], arcades [Photo: Andrzej Siwek], churchyard gate [Photo: Andrzej Siwek]
- Lachowice: St Vincent – detail of the pulpit [Photo: Andrzej Siwek], St Jan Kanty – detail of the pulpit [Photo: Andrzej Siwek], portal in the nave [Photo: Andrzej Siwek], pulpit [Photo: Andrzej Siwek]
- Lachowice, view of the church from the east [Photo: Andrzej Siwek]

- Lipnica Murowana, general view [Photo: Marian Kornecki]
- Lipnica Murowana: general view [Photo: Marian Kornecki], main altar [Photo: Marian Kornecki]
- Lipnica Murowana, interior of the church [Photo: Marian Kornecki]

- Lipnica Murowana: plan, transverse section and elevation [after: F. Kopera, L. Lepszy, *Kościoly drewniane Galicji Zachodniej*, Cracow 1916]
- Lipnica Murowana: Crucifixion – painting in the chancel [Photo: Marian Kornecki], detail of the polychrome decoration of the musicians’ choir [Photo: Marian Kornecki]
- Lipnica Murowana, arcades [Photo: Marian Kornecki]
- Lipnica Murowana, general view [Photo: Marian Kornecki]

- Orawka, view from the west [Photo: Tadeusz Sledzikowski]
- Orawka: general view [Photo: Tadeusz Sledzikowski], figure in the churchyard [Photo: Andrzej Siwek], detail of the elevation [Photo: Andrzej Siwek]
- Orawka: interior of church [Photo: Z. Bobowski, reproduced from: T. M. Trajdos, H. Pienkowska, *Kościół w Orawce*, Cracow 1999], side altar and pulpit [Photo: Andrzej Siwek], side altar church [Photo: Z. Bobowski]
- Orawka, plan of church [after: A. Skorupa, *Kościoly polskiej Orawy*, Cracow 1997], painting on the musicians’ choir [Photo: Marian Kornecki]
- Orawka: detail of the polychrome decoration [Photo: Marian Kornecki], musicians’ choir [Photo: Andrzej Siwek], church pews [Photo: Andrzej Siwek]
- Orawka, view of the church – V. Myskovszky, 1894 [Photo: Andrzej Siwek], Christ – gothic sculpture [Photo: Andrzej Siwek], church doors – V. Myskovszky, 1894 [Photo: Andrzej Siwek]
- Orawka, churchyard [Photo: Andrzej Siwek]

- Sekowa, general view [Photo: Marian Kornecki]
- Sekowa: general view [Photo: Marian Kornecki], church roofs [Photo: Marian Kornecki], tower and arcades [Photo: Marian Kornecki]
- Sekowa: chancel [Photo: Andrzej Siwek], detail of main altar [Photo: Andrzej Siwek], main entrance [Photo: Andrzej Siwek], construction of tower [Photo: Andrzej Siwek]
- Sekowa: plan and transverse section [after: F. Kopera, L. Lepszy, *Kościoly drewniane Galicji Zachodniej*, Cracow 1916]
- Sekowa: *Kościół w Sekowej*, a drawing by S. Wyspianski (1889) [after: S. Tomkowicz, *Teka Grona Konserwatorów Galicji Zachodniej*, vol. I, 1900], Vanished portal of the sacristy door and font from 1522, drawn by S. Wyspianski in 1889 [after: S. Tomkowicz]
- Sekowa, interior, condition at the beginning of the twentieth century [after: F. Kopera, L. Lepszy, *Kościoly drewniane Galicji Zachodniej*, Cracow 1916]

- Sekowa, A. Augustynowicz, *Stary kościół w Sekowej*, postcard of the 1920s.
- Szalowa, facade of the church [Photo: Andrzej Siwek]
- Szalowa: view of the facade [Photo: Tadeusz Sledzikowski], figure of the Archangel Michael in the facade [Photo: Andrzej Siwek], general view [Photo: Andrzej Siwek]
- Szalowa: view of the nave [Photo M. Grychowski], musicians' choir [Photo: Marian Kornecki], side altar [Photo: Marian Kornecki]
- Szalowa: plan and transverse section [after: F. Kopera, L. Lepszy, *Kościoly drewniane Galicji Zachodniej*, Cracow 1916]
- Szalowa: decoration and fittings of the nave interior [Photo: Andrzej Siwek], detail of the nave [Photo: Andrzej Siwek], detail of the musicians' choir [Photo: Andrzej Siwek],
- Szalowa: view of the nave [Photo S. Markowski], commode in the sacristy [Photo: Andrzej Siwek], detail of the nave [Photo: Andrzej Siwek]
- Szalowa, pulpit [Photo: Marian Kornecki]

7.B. SELECTED BIBLIOGRAPHY

In point of fact, the bibliographic material which refers directly to these wooden churches is not considerable, and many items, sometimes of considerable significance are single chapters in works of wider scope, this concerns particularly works which attempt a synthesis in which the problem of wooden churches appears against the background of a general discussion of the history of architecture, or in more fragmented form, in the scope of regional syntheses of the history of art, but sometimes in works dealing with history or ethnography.

General works

R. Brykowski, *Drewniana architektura kościelna w Malopolsce XV wieku*, Ossolineum 1981; *Ibid.*, *Architektura drewniana*, in: *Architektura gotycka w Polsce*, edited by T. Mroczko and M. Arszynski, II, Warsaw 1995; R. Brykowski, M. Kornecki, *Kościoly drewniane w Malopolsce poludniowej*, Ossolineum 1984; A. Bujak, A. Szczucka, *Domus Dei. Drewniane swiatynie w Polsce*, Olszanica 1998; G. Ciolek, *Zarys historii i przeglad zabytków ciesielstwa polskiego*, in: F. Kopkowicz, *Ciesielstwo polskie*, Warsaw 1958; G. Ciolek, *Budownictwo drewniane*, in: *Historia sztuki polskiej*, edited by T. Dobrowolski i W. Tatarkiewicz, vol. II i III, Cracow 1962; M. Czuba, *Sredniowieczne kościoły drewniane Ziemi Sanockiej*, „Teki Krakowskie”, IX, 1999; M. Kornecki, *Die Holzkirchen der Barockzeit in Südpolen*, „Seminaria Niedzickie”, IV, 1990; *Ibid.*, *Gotische Holzarchitektur in Polen. Bemerkungen über deren Stellung in der Synthese der Kunstgeschichte*, tamże, VII, 1992; *Ibid.*, *Drewniana architektura sakralna w Polsce. Zagadnienie typów i form regionalnych w rozwoju historycznym*, OZ, XLV, 1992; *Ibid.*, *Drewniane kościoły w Polsce i problemy ich ochrony. Znaczenie – zagrożenie – perspektywy zachowania*, in: *Ars Sacra et Restauratio*, Warsaw 1992; *Ibid.*, *Kościoly drewniane w Malopolsce*, Cracow 1999; W. Krassowski, *Centralne drewniane kościoły barokowe*, BHS, XXI, 1959, nr 1; *Ibid.*, *Ciesielskie znaki montazowe w XV i pierwszej polowie XVI w.*, KHKM, V, 1957, nr 3–4; *Ibid.*, *Architektura drewniana w Polsce*, Warsaw 1961; S. Markowski, *Pejzaz swiety – polskie kościółki drewniane*, Cracow 1998; A. Milobedzki, *Architecture in Wood: Technology, Symbolic Content, Art*, „Artibus et Historiae”, X, 19, 1989; Z. Pytek, M. Susek, *Drewniane swiatynie Archidiecezji Krakowskiej*, Cracow 1999; A. Skorupa, *Zabytkowe kościoły Skalnego Podhala*, Cracow 1999; F. Strzalko, *Studia do dziejów drewnianej architektury sakralnej*, London 1989.

Detailed works

R. Brykowski, *Uwagi o konstrukcji, etapach budowy i konserwacji gotyckiego drewnianego kościoła w Haczowie*, OZ, XIX, 1966, nr 1; M. Czuba, *Drewniany kościół p.w. Wszystkich Swietych w Bliznem*, Blizne 1996; S. Gadamscy, *Odkrycie gotyckiej polichromii w kosciele parafialnym w Haczowie*, BHS, XIX, 1957, nr 2; M. Kornecki, *Kościół w Lipnicy Murowanej*, CT, 1992, nr 10–12; *Ibid.*, *Drewniany kościół Wniebowzięcia Najswietszej Marii Panny i sw. Michala Archaniola w Haczowie*, Rzeszów 1994; A. M. Olszewski, *Drewniany kościół w Bliznem*, OZ, X, 1957, nr 3; H. Pienkowska, *Dekoracja wnetrza kościoła w Orawce dokumentem historii Górnej Orawy*, MSKWK, 1975; S. Rymar, *Haczów, wies ongis królewska*, Cracow 1962. A. Skorupa, *Kościoly Polskiej Orawy*, Cracow 1997; T. Staich, *Debno cudami slynace*, Cracow 1990; T. M. Trajdos, H. Pienkowska, *Kościół w Orawce*, Cracow 1999; J. Tur, *Problemy konserwatorskie kościoła w Haczowie*, „Biuletyn Informacyjny PKZ”, 1974, nr 26.

Inventories and catalogues of monuments, iconography

Inwentarz drewnianej architektury sakralnej w Polsce, „Zródła do Dziejów Sztuki w Polsce”, edited by the Institute of Art., Polish Academy of Sciences (Instytut Sztuki PA Warsaw, vol. XIX, fasc. 1a, *Kościoly w Malopolsce XV wieku (Mogila, Olbierzowice, Zborówek)*, compiled by R. Brykowski,

Warsaw 1983, vol. XX, fasc. 4a; U. Janicka-Krzywda, *Zabytkowe kościoły Orawy, Spisza, Podhala, Gorców i Pienin*, Cracow 1987; *Katalog Zabytków Sztuki w Polsce*, edited by J. Z. Lozinski i B. Wolff-Lozinska. vol. I, *Woj. krakowskie*, edited by J. Szablowski, fasc. 1–15, Warsaw 1951–1953. vol. XIII, *Woj. rzeszowskie*, edited by E. Sniezynska-Stolot i F. Stolot, fasc. 2, 1974, New Series: vol. I, *Woj. krosnienskie*, fasc. 1, 1977, fasc. 2, 1982. – vol. III, *Woj. rzeszowskie*, edited by E. Sniezynska-Stolotowa i F. Stolot, fasc. 1, 3–4, 1978–1991; F. Kopera, L. Lepszy, *Kościoly drewniane w Galicji Zachodniej*, Cracow 1916; *Zabytki Architektury i Budownictwa w Polsce*, published by the Centre for the Documentation of Monuments in Warsaw (Osrodek Dokumentacji Zabytków w Warszawie); edited by H. Krzyzanowska i in.: fasc. 2, 1984, – fasc. 3, 1992, – fasc. 5, 1997, – fasc. 8, 1985, – fasc. 15, 1995, – fasc. 18, 1995, – fasc. 22, 1995, – fasc. 23, 1985, – fasc. 28, 1989, – fasc. 30, 1987, – fasc. 31, 1988, – fasc. 33, 1998, – fasc. 36, 1988, – fasc. 38, 1996, – fasc. 40, 1986, – fasc. 42, 1990, – fasc. 46, 1993, – fasc. 48, 1991; *Zabytki Sztuki w Polsce. Inwentarz Topograficzny: Cz. III, Województwo krakowskie, vol. I, fasc. 1, Powiat nowotarski*, compiled by T. Szydłowski, Warsaw 1938. vol. III, *Powiat żywiecki*, compiled by J. Szablowski, Warsaw 1948.

7. C BASIC ARCHIVAL SOURCES

Among the unpublished material, a variety of manuscript sources (foundation documents, consecration documents, grants, reports of ecclesiastic visitations, chronicles etc.) may have considerable significance for further investigations. This material is preserved in episcopal and sometimes parish archives, and occasionally state archival collections. Above all, we should note here the reports of the Bishops of the former (pre-Partition) diocese of Cracow, preserved in 120 volumes accessible for archival research in the Archives of the Metropolitan Curia in Cracow. These „*Acta visitationis...*” cover a period from 1565 to the fourth quarter of the 18th century. In this archive an especially important source of information is the so-called „Table of Bishop Żaluski of 1747-1749, which contains a synthesis of the information coming from the reports of these visitations.

J. Długosz, *Liber beneficiorum dioecesis Cracoviensis*, edited by A. Przezdziecki, vol. I–III, Cracow 1863–1865; T. Gromnicki, *Świątopietrze w Polsce*, Warsaw 1900; B. Kumor, *Archidiakoniat sadecki. Opracowanie materiałów źródłowych do atlasu historii Kościoła w Polsce*, ABMK, 8–9, 1964; *Ibid.*, *Prepozytura Tarnowska. Opracowanie materiałów źródłowych do atlasu historii Kościoła w Polsce*, ABMK, 12–13, 1966; *Ibid.*, *Diecezja tarnowska. Dzieje ustroju i organizacji 1786–1985*, Cracow 1985; S. Kuras, *Registrum Ecclesiae Cracoviensis. Studia nad powstaniem tzw. Liber beneficiorum Jana Długosza*, Warsaw 1966; H. Lepucki, *Działalność kolonizacyjna Marii Teresy i Józefa II w Galicji*, Lvov 1938; S. Litak, *Struktura i funkcje parafii w Polsce od końca XVI–XVIII w.*, in: *Kościół w Polsce*, vol. II, *Wiek XVI–XVIII*, edited by J. Kłoczowski, Cracow 1969; *Ibid.*, *Akta wizytacyjne parafii z XVI–XVIII w. jako źródło historyczne*, „Zeszyty Naukowe KUL”, V, 1962, nr 3; *Ibid.*, *Struktura terytorialna Kościoła Łacińskiego w Polsce w 1772*, in: *Materialy do Atlasu Historycznego Chryścijanstwa w Polsce*, vol. IV, Lublin 1980; J. Łaski, *Liber beneficiorum archidiecezyi gnieźnieńskiej*, edited by J. Nowacki, Gniezno 1880–1881; *Monumenta Poloniae Vaticana*, vol. I–II, edited by J. Ptasnik, Cracow 1913; J. Ptasnik, *Cracovia artificium, vol. I (1300–1500)*, Cracow 1917; T. Spiss, *Wykaz kościołów i cerkwi w Galicji*, Lvov 1912; A. Stanowski, *Diecezje i parafie w XIX i XX wieku*, in: *Rozwój organizacji Kościoła w Polsce*, „Znak”, XVII, 1965, nr 137–138; P. Szafran,

Rozwój średniowiecznej sieci parafialnej w Lubelskiem, Lublin 1958; E. Wisniowski, *Organizacja parafialna w średniowieczu*, in: *Rozwój i organizacja Kościoła w Polsce*, „Znak”, XVII, 1965, nr 137–138.

Binarowa

Archives containing documentation of the property

- Archives of the Diocesan Curia in Rzeszów
- Archives of the parish of the Archangel Michael in Binarowa
- Provincial Section of the Monuments Protection Service (WOSOZ), ul. Podchorazych 1, Cracow, Local office in Nowy Sacz, ul. Wisniowieckiego 127
- Academy of Fine Arts in Cracow, Department of the Conservation and Restoration of Polychrome Wooden Sculpture Cracow, ul. Smolenska 9.
- Archives of the former State Atelier for the Conservation of Monuments, Cracow branch, Cracow, ul. Kanonicza 12.

Blizne

Archives containing documentation of the property

- The Archepiscopal archives in Przemysl
- The parish of All Saints in Blizne (Blizne 436, 36-221 Blizne, tel. 0-13 430 52 78)
- Regional Department of the Service for the Protection of Historic Monuments in Rzeszów, ul. Jagiellonska 39, Przemysl

Debno

Archives containing documentation of the property

- Archives of the Metropolitan Curia in Cracow
- Parish of the Archangel Michael, Debno 64
- Provincial Section of the Monuments Protection Service (WOSOZ), ul. Podchorazych 1, Cracow
- Academy of Fine Arts, Department of the Restoration and Conservation of Works of Art., ul. Smolensk 9, Cracow
- Cracow Polytechnic, ul. Warszawska 24, Cracow

Haczów

Archives containing documentation of the property

- Archives of the Diocesan Curia in Przemysl
- Parish of the Assumption of the Blessed Virgin Mary and the Archangel Michael, Haczów 537
- Local Branch of the Provincial Service for the Protection of Historic Monuments in Rzeszów, (ul. Jagiellonska 39, Przemysl)

Lachowice

Archives containing documentation of the property

- Archives of the Metropolitan Curia in Cracow
- Parish of St Peter and St Paul, Lachowice
- Provincial Section of the Monuments Protection Service (WOSOZ), ul. Podchorazych 1, Cracow

Lipnica Murowana

Archives containing documentation of the property

- Archives of the Diocesan Curia in Tarnów
- Parish of St Andrew, Lipnica Murowana

- Regional Department of the Service for the Protection of Historic Monuments in Cracow, local office in Tarnów, ul. Konarskiego 15, Tarnów
- Cracow Polytechnic, ul. Warszawska 24, Cracow

Orawka

Archives containing documentation of the property

- Archives of the Metropolitan Curia in Cracow
- Parish of St John the Baptist, Orawka 65
- Provincial Section of the Monuments Protection Service (WOSOZ), ul. Podchorazych 1, Cracow

Sekowa

Archives containing documentation of the property

- Archives of the Diocesan Curia in Rzeszów
- Parish records of the parish of St Philip and James, Sekowa 13
- Regional Department of the Service for the Protection of Historic Monuments in Cracow, Nowy Sacz branch, ul. Wisniowieckiego 127, Nowy Sacz
- Archives of the former State Atelier for the Conservation of Monuments (Cracow branch), Cracow, ul. Kanonicza 12.
- Institute of Art of the Polish Academy of Sciences, Warsaw, ul. Długa 28.
- Centre for the Documentation of Monuments, Warsaw , Al. Ujazdowskie 6.
- Warsaw Polytechnic, Warsaw.

Szalowa

Archives containing documentation of the property

- Archives of the Diocesan Curia in Tarnów
- Archives of the parish of the Archangel Michael, Szalowa 14
- Regional Department of the Service for the Protection of Historic Monuments in Cracow, Local office in Nowy Sacz ul. Wisniowieckiego 127, Nowy Sacz

8. SIGNATURE ON BEHALF OF THE STATE PARTY

Signed on behalf of State Party

Full name:

Title:

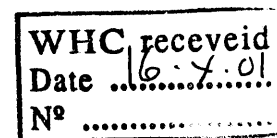
Date:



GENERALNY
KONSERWATOR ZABYTKÓW

UGKZ-DP-MFW/UNESCO88/01

Varsovie, le 10 octobre 2001.



Monsieur Francesco Bandarin
Directeur
du Centre du Patrimoine Mondial
UNESCO
7, place de Fontenoy
75352 Paris 07 SP

Monsieur le Directeur,

Faisant suite à votre lettre WHC/74/525/POL/HVH/mcb en date du 9 juillet courant, concernant la proposition d'inscription sur la Liste du patrimoine mondial des églises en bois des XV-XVIII siècles de la Petite Pologne - C1053, j'ai le plaisir de vous transmettre, ci-jointe, la documentation complémentaire demandée.

La copie de cette documentation j'envoie à l'ICOMOS et à M. Dr Christoph Machat, expert de l'ICOMOS chargé de la mission d'évaluation pour le bien mentionné ci-dessus.

Je vous prie d'agréer, Monsieur le Directeur, l'assurance de ma considération distinguée

dr Aleksander Broda
Directeur Général du Patrimoine

Cc:
Commission Nationale Polonaise pour l'UNESCO
Délégation permanente de la Pologne auprès de l'UNESCO

**UNESCO CONVENTION ON THE PROTECTION OF THE
WORLD CULTURAL AND NATURAL HERITAGE**

TIMBER CHURCHES OF SOUTHERN LITTLE POLAND

A GROUP OF UNIQUE TIMBER CHURCHES OF THE 15th TO 18th
CENTURIES IN THE HISTORICAL-CULTURAL LANDSCAPE

MONUMENTS OF THE CULTURE OF THE REPUBLIC OF POLAND
PRESENTED FOR INSCRIPTION ON THE WORLD HERITAGE LIST

Supplementary Documentation

prof. dr hab. J. Adam Miłobędzki
Wooden churches in southern Little Poland – comparative study

Warsaw- Cracow 2001

Wooden Churches in Southern Little Poland - C 1053

Prof. Dr J. Adam Miłobędzki

COMPARATIVE STUDY

Nine Catholic churches constructed entirely of wood in Poland in the period between the fifteenth to eighteenth centuries have been proposed for inclusion on the UNESCO World Heritage List as a *pars pro toto* of a unique collection of wooden sacral architecture. The distinctive characteristic of the Medieval and post-Medieval examples of this collection are - apart from their conventional aisleless plan - the specific manner of construction (so-called „zaskrzynienia”) of the ceiling of the nave and the single ridge roof (while the later examples of Baroque form have false vaulting of planking and ornamental pillars often in connection with quasi-aisled plan which are met in all regions of Poland).

The presence of numerous wooden churches is visible today in the landscape of the entire Polish countryside, but it was decided to restrict the selection of sites proposed for the World Heritage List to the area of southern Małopolska (Little Poland – the southeastern part of Poland). This was dictated not only by the relatively large numbers of preserved churches in this area (which is more than 150) and the general high quality of the architecture – both in terms of form and building technique - they represent, but above all by the survival in this region of examples of Medieval date. Of these churches, 26 are regarded as being of fifteenth century date (among them Blizne, Dębno, Haczów, Lipnica Murowana which have been proposed for inclusion on the World Heritage List due to their good state of preservation).

As already stated in the description of the churches of this Little Polish group and their detailed constructional and formal analysis (which there is no need to repeat here), these structures are unique on an European scale, and that is both in the general aspect of European architectural trends in Europe but also in the context of local building traditions. An added value is that their present form reflects the many chronological layers of the process of their creation,

being an amalgam of architecture, decoration and fittings. A confirmation of the typological, technical and artistic uniqueness of the selected churches is provided by this comparative study (which does not however cover the question of wooden Orthodox churches and churches of the Greek Catholic rite).

* * *

State of preservation and distribution of European wooden churches

If we accept the building material and technique used for the construction of churches as a basis for their classification, one may in general divide those of log construction from those of frame construction, and in addition linking the latter to more primitive structures from which the framed structures developed. This division has a geographical aspect, which may be illustrated by the following table which (with a degree of approximation) presents the number of churches of both groups preserved in the different countries where they had occurred until recently.

The approximate number of churches of log construction preserved until the twentieth century in the following countries was:

Austria	2
Bohemia	7
Poland	900
Slovakia	4
Sweden	140

The approximate number of churches of frame construction preserved until the twentieth century in the following countries was:

England	16
France	25
Bohemia	1
Germany	12

Norway	30
Sweden	1

As the above table shows, log-construction churches are more common, the survival of such a disproportionately large number of them in Poland not only defines it as the main area of the occurrence of wooden sacral architecture of the Latin rite, but also explains the selection of a group of churches from just one region of precisely this country as suitable for inclusion on the UNESCO World Heritage List.

The zone of distribution of log-construction wooden churches in central Europe is of course wider than the area of the modern Polish state. On the south the zone extends across the Carpathian and Sudeten mountains, on the east the boundary of the zone is not fixed, depending on the extent of penetration of the construction of Catholic churches of timber in the area to the east of the Western Bug, on the west however and to some extent on the north, the distribution of these churches extends up to the edge of the zone of timber-framed construction. This boundary between central European wooden churches of log-construction and western European ones of timber-framed construction was already – it would seem – established at least by c. 1500 AD, and ran from the north edge of Bohemia, dividing Upper from Lower Silesia, separating the west and northern regions of Great Poland from the rest, and finally petering-out between East Prussia and Mazovia. In the course of the seventeenth and eighteenth centuries, this frontier was more or less stable, and also reflected ethnic and cultural divisions, as well as a religious one (Protestantism versus Catholicism).

Cultural background

The greatly superior numbers of central European timber churches only partially results from the slow rate at which (apart from in towns) wooden churches were replaced by masonry ones; even in the most developed part of the region (and also the one where stone churches appeared earliest), the

number of buildings of stone and brick as late as the end of the fifteenth century did not exceed 3% of the total for both town and countryside). Timber was the more characteristic building material used for the construction of churches in the area, not only in the Medieval period, but also in the whole of the Post-Medieval period. Until the beginning of the twentieth century, timber churches were founded by even the most wealthy and culturally-enlightened patrons, in accordance with the model of magnate culture of the time, and this is also a result of the persistence of the agrarian economic model, and together with this the slow penetration of building in masonry. There was a similar background to the rapid formation in the post-medieval period of a second, but considerably smaller, enclave of log-construction timber churches in the north, in Protestant Sweden (where there are eleven medieval examples preserved).

The situation was different in western Europe where timber churches of different types of carpentry construction – ‘stockade’ and stave construction or post-and-beam structures, which finally from the end of the thirteenth century found expression in the development of timber framing. Even though the western European clergy and aristocracy favoured the use of stone and brick for church construction (as in the rest of central Europe and in the whole Latin world), there was still timber building there on a massive scale, which until the sixteenth century could attain the same artistic quality as structures in masonry. Beginning from the eleventh century, in which that part of Europe became filled with “white stone” churches, timber structures were also relatively fewer and were quickly replaced by masonry ones. In the “Atlantic” countries, the end of the construction of churches of wood was brought about by the fundamental economical and cultural changes of the end of the Medieval period and „The Great Rebuilding” from the 1560s which these changes brought about. After this, timber churches only reappear at the most sporadically in under-developed territories Champagne, Brandenburg, Prussia, Silesia). For this reason, comparatively few Medieval and Post-Medieval wooden churches survive in western Europe.

Carpentry technique

The basic characteristic of the Little Polish churches is the symbiosis of two basic carpentry techniques: massive log-construction in the walls with truss skeleton construction in the roofs (and also, from the seventeenth century, the added bell-towers). Both constructional categories are represented in their developed late Medieval phases of development – but the technique of log-construction had its own tradition of development in the area, while the truss-skeleton as well as the different combinations of post-and-beam and timber framed construction were imported from the west.

At the end of the Medieval period, the archaic tradition of construction of buildings with solid walls of horizontal beams occurred over a much wider zone than the area in which we find churches with walls of horizontal logs. It was spread over a huge area of northeast and central Europe, it was used for a wide range of buildings which form points in the range from “sub-building” to more solid, permanent “substantial” constructions (the size and plan and shape of which were determined by the use of this building technique).

This technique reached a new excellence in the construction of churches – in walls with carefully matched logs and complicated corner-joints, stiffened with braces and “dove-tail” joints with hidden tenon. Despite appearances, this was carpentry which was foreign to the local rural tradition, but was used new techniques adopted from urban craftsmanship and penetrating the area from the west. The links are clearly shown in many cases by the door-frames and windows, made after the pattern of those in timber-framed structures, except their jambs were not merely an elongation of the constructional posts, but were set into the courses of the walls.

In western Europe, the rapid disappearance of traditional carpentry together with the appearance of developed timber-framed construction falls in the thirteenth century (and thus contemporary with the colonisation movement towards the east). The centres of gravity of this transformation – so fundamental for the whole history of European culture – seem to have lain in

the Rhineland and on Norman territory in France and England. Improved post-and-beam frames and the related use of collar-rafter trusses in roof construction became permanently linked with the Gothic building tradition when the latter eventually wandered to the east of the former German limes. At the end of the Middle Ages, the technical and artistic standard of urban carpentry became as high as in the rest of Latin-speaking Europe.

From this foreign craft tradition, the timber churches adopted, above all the collar-rafter truss roof construction, often in the version with the king-post and longitudinal trusswork, the construction of the overhanging eaves and the bracket-catch cantilever supporting them (in a later period, also the frame of the ave-bell turret and sometimes bell-tower, and sometimes the construction of the „*soboty*” – the low arcades surrounding the body of the structure). Although the regional differentiation of carpentry techniques is difficult to characterise, one may in general relate the carpentry of the Little Polish timber churches to that of that of Upper Germany (for example the use of frames with wide bays).

The difference between the local and imported tradition of building with wood probably lasted a long time. It was the wide utilisation not only in towns but also the rural log-construction churches of superior construction and late Gothic forms that can be regarded as a symptom of the degree of cultural development that was reached with the unification of a given province (in Little Poland about 1450, in Silesia c. 1490, in Great Poland c. 1520).

Architectural form

By emphasising the importance of the wooden churches of Little Poland – especially the earliest examples – from the point of view of their aesthetic values, it should be pointed out that they were as “Gothic” as masonry churches. This was understandable insofar as both were born from the same architectural tradition (though until now the timber churches were not sufficiently seen as a source of information on this). The element of rusticity – the remnants of local tradition – is not as visible here as in other areas of central Europe, where wooden churches were in comparison more primitive,

and thus stylistically more distant from masonry churches. In those regions - like Little Poland - which at the end of the Middle Ages had a highly-developed culture, and where the master-mason and master-carpenter moved in the same professional circles, there were more frequent similarities between architecture in timber and masonry. In the whole of Europe the mutual exchange between these two crafts went to such an extent that such concepts as pointed arch, tracery, ribbing etc. were in use by both crafts. In general, in their work, carpenters imitated the work of stone-masons: the Little Polish examples of this are in this regard especially unequivocal, because Gothic stonework is relatively accurately copied in their timber window and door openings and in the chamfering of the lower beams, as though they formed a stone plinth. On the other hand, there are also found in Gothic architecture, decorative detail more appropriate to the carpentry of the period all over Europe: chamfered or moulded beams (rood beams, ceiling beams etc.), brackets etc.

In comparison to churches of stockade/stave, half-timber or archaic log construction, these early churches are characterised by their elaborate elegance. The exceptional care with which the squared beams were shaped gave the walls such a smoothness of surface that they remind us of the effect of the surface of an ashlar wall, together with the sharp corners of the structure (imitating Romanesque architecture, also detected by some in the Swedish churches of log-construction). In other words, the late Gothic timber churches of Little Poland followed to a great degree the style of masonry buildings - both in the vocabulary of motifs, as well as in their architectural syntax.

In comparison, one may consider the situation in England, in the architecture of which masonry did not so much play a leading role, as was equal in importance to carpentry. The latter sometimes even inspired not only the form of architectural detail, but also (much as if in the stage leading to the adoption of the Gothic?) the whole system of the articulation of church interiors. The skeleton-frame model of the aisled church, derived from the feudal hall (Marton) was also interpreted in stone, or partly in stone. It seems

that the English close-stud variant of half-timbering stimulated the formation of the monumental Perpendicular style with its stone or wooden panelled – tracery wall surfaces.

Historical-cultural commentary

[a] Genesis of the Little Polish wooden church

While in northwest Europe, the oldest preserved wooden church is eleventh century in date (Greensted in England), and the oldest building of log-construction dates to before the mid fourteenth century (Södra Rada in Sweden), the Polish (or rather, Little Polish) timber churches, dated to before the middle of the fifteenth century would be relatively late. Their relatively large number, and very large area of occurrence and full maturity of their Gothic architecture of high technical and artistic quality would suggest however that the type to which they belong was codified considerably earlier than the preserved examples would suggest, the oldest wooden churches appear on the historical scene as typologically mature objects, with their characteristic nave ceiling construction and the single ridge roof structure.

On the other hand it would seem that the optimum conditions for the creation of this most perfect, Little Polish, variant of the timber church arose only in the fifteenth century in the so-called 'dark age' from which come the oldest examples (e.g., Haczów). In this period, when the Hussite wars separated several regions of central Europe from the main centres of the development of Gothic art and architecture, even the most important architectural projects began to show symptoms of regression. In particular examples of the stone and brick architecture of Little Poland (having its own separate tradition, established in Cracow for over a century) underwent a reduction in numbers, scale and artistic quality. This may have been a factor which directed the interest of investors and patrons, together with even the wealthiest, once again to building in wood and in consequence stimulating the renewed development and even stylistic modification of timber architecture by imitating masonry churches. As in the case of the latter, the oldest wooden churches exhibit

specific regional characteristics – the effect of the cultural isolation of Little Poland.

There must once have been more churches of this type with reminiscences of Gothic architecture and more solid construction (guaranteeing a longer preservation), though the numbers built in any case must have been proportionate to the distribution of the best class of craftsmanship. The fact that there are today some 26 examples preserved today of the 700 or so timber churches which we know there to have been in the whole region of Little Poland in the fifteenth century, suggests that formally and technically, the other churches were of a lesser quality. Probably, some of these churches were of primitive construction, representing the traditions current before the import of western European patterns, others must have presented different stages of acceptance of those patterns (certain data on this process may come from the study of chronologically and evolutionarily retarded churches from outside Little Poland).

[b] Post-Medieval churches

The end of the Middle Ages was accompanied in Europe by the end of a homogenous Gothic building tradition. Undermined by the growing cultural and artistic ambitions of patrons and repressed by the professional and intellectual emancipation of builder-architects, it found an expression in the vernacular work of the craft guilds. In the first half of the sixteenth century, in western and central Europe, wooden framed architecture underwent great technical and artistic development, which however had little effect on churches of log-construction. In central Europe the organization of carpenters' guilds occurred relatively late (in Cracow in 1512), which could have some connection with their wider area of activity in the countryside rather than towns. This would be evidenced in Little Poland by the great number of new churches of high artistic quality which were erected in the course of the first half of the sixteenth century (Binarowa). Typologically, they continue the Gothic model of the fifteenth century which lasts until after 1650 (Orawka),

they have the traditional forms of Gothic door-frames and the overhanging Gothic eaves supported by cantilever brackets. Motifs drawn from Renaissance architecture however are rare in this carpentry, but the style influences the painted interior decoration already c. 1500.

These Little Polish churches which continue to be built, are not matched by the new churches of log-construction being built only after 1500 outside Little Poland. In Great Poland, the Gothic tradition is maintained until the eighteenth century in a group of about 40 somewhat simple structures, the distinguishing feature of which is the single-ridge roof and the overhanging eaves around the chancel, such as at Grębień).

Still more new timber churches were built outside Poland – to the west and south of Little Poland. They have conventional aisleless plan, but lack “architectural” conception in the treatment of the form and interior decoration, the soaring roofs or a more refined Gothic detail. These are all Post-Medieval buildings, of rather poor architectural quality. Such churches were built in northern Bohemia (Slavonov), Moravia (Hrabová), Slovakia (Hervartov), and even Austria (Kolomannsberg), though it is not clear whether they had any more primitive predecessors and if so, what they looked like. The development of Protestantism in these areas meant that in these new church buildings the plan rapidly underwent modification, for example as a result of a change in scale and spatial conceptions of the naves (construction of galleries). Later re-Catholicisation of these areas led to a rise of a new series of rural timber churches, they were however modest structures and not much linked them with the traditions of the excellent carpentry of the turn of the fifteenth and sixteenth centuries.

It would seem that the Czech, Moravian and Slovak examples form part of the same group as the churches of the adjacent region of Upper Silesia, which at this time was a cultural and economic periphery. Only here can one find objects of ‘pre-Gothic’ form. They are relatively small and more primitive in form and their log-construction could be connected with the local archaic

carpentry (that which survived until the nineteenth century in the construction of Orthodox churches in eastern Europe).

Such churches – the oldest of c. 1490 (Łączna) – represent a transitional stadium between the traditional vernacular architecture created by peasants (under the supervision of for example a miller), and the professional products of urban master carpenters, belonging to a different cultural circle (and sometimes even nationality). This transition to a Gothic church in wood is illustrated by the extreme situation when the peasants might have raised the walls of the church, but where the construction of a roof with a wide span was beyond their capability and thus they hired a professional carpenter from the town for this purpose, or where the portal to such a primitive church was bought from a local carpenter. Processes of this kind must have occurred earliest in Little Poland, before the codification of the Gothic type of church.

[c] Baroque churches

That timber sacral architecture which was built after the middle of the sixteenth century was just a vernacular continuation of the Gothic architectural tradition. Although the effects of the Reformation (in Poland, somewhat reduced) somewhat limited the construction of new Catholic churches, this situation was encouraged by the flourishing of building in masonry (now more attractive for the patrons who had previously favoured timber construction) as well as the conservatism of the guilds, which hindered the influence of Renaissance forms on wooden architecture. Somewhat later, between 1600-1650, the patrons who founded timber churches dropped down the social scale, and the fall of the carpenter's craft was accompanied by the technical and formal simplification if not debasement of its products.

From this unclear situation, from the end of the seventeenth century, the model of the Baroque timber church unexpectedly begins to appear all over Poland, surprisingly clearly expressing a unison of the wooden architecture, fittings and decoration. These churches were the spatial and decorative expression of the ideas of an architect (not always a provincial one) by a local

master-carpenter (among those proposed for the World Heritage List at Lachowice and Szalowa). The convention was then accepted that a Catholic church should have been of log-construction, which was even applied to the sporadic cases where Catholic churches were founded in regions where the dominant architectural type was Protestant churches of timber-framed construction (for example western Great Poland).

Due to the "isolated" situation of Polish Catholicism on the map of central Europe, from the point of view of extent and number of examples, this pattern has no equal in Europe outside Poland. The only possible exception are a group of 70 or so Protestant timber churches of the eighteenth century in Sweden. These are similar to the Polish churches in that they too have walls of log-construction, a similarity which is encouraged by the common use of deciduous wood and even the analogous cultural traditions, rather than any direct cultural links. In general, one may say that the Swedish examples differ from the Polish churches in their more modest scale, and the less "pompous" architectural style, they do however exhibit considerable inventiveness of plan.

After 1800 timber churches were only sporadically erected on Polish soil, and in various historical architectural traditions, together with 'neo-vernacular' styles which awakened sacral architecture after 1900. In effect however the end of the tradition of the construction of the Polish type of timber church was brought about by the Enlightenment - as a result of which there were rapid changes in social, cultural and economic structures, the increase in popularity of monumental forms of architecture, the creation of the modern profession of the architect and the degradation of the guilds of the building trades.

Translated by Paul Barford

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Architecture in Wood: Technology, Symbolic Content, Art

1. Myth and History

Quinlan Terry's *Rustic Hut* in West Green, England (1980), is not only a Post-Modern pastiche of an eighteenth-century garden temple [Fig. 1]. It is also yet another typical example of the relationship between history and art over the past two hundred years, when with each new interest in a period, style, or creator of a work of the past, a conceptual basis has been set up for a contemporary, historically oriented imitation of this art. In the case at hand, the imitation in wood of the archaic Doric temple, so sophisticated because of its deliberate inclusion of the barbarous, seems to refer to Joseph Rykwert's by-now-classic book, published in 1972, on the primitive hut in the history of architecture.¹ And in fact, the *Rustic Hut*, as Terry himself admits,² follows closely the illustrations for Sir William Chambers' treatise,³ and Rykwert recently reproduced these illustrations together with his discussion of Chambers' ideas.⁴

In his book, Rykwert presents an exhaustive contemporary examination of the importance primitive wood structures have had in the evolutionary theory of architecture and the historical-philosophical concepts connected with it. This theory is based, of course, on Vitruvius' concept of the mimetic-naturalistic origins of architecture, with architectural orders of columns coming basically from forest dwellings built in of branches and rough-hewn logs. In keeping with this idea, Philibert Delorme introduced a column in the shape of a tree trunk into his architecture [Fig. 2].⁵

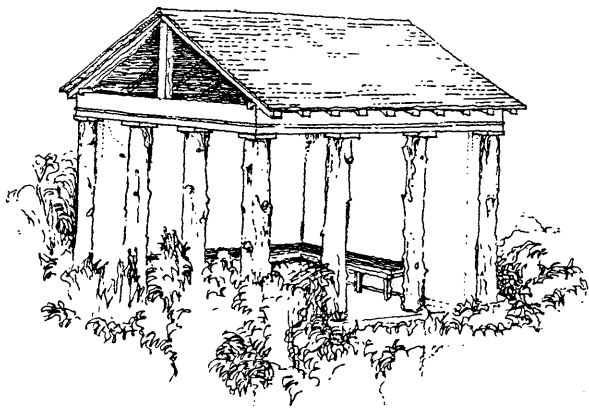
The existence of this archetype of the hut in Vitruvius, as well as in some biblical passages and even in the myth of Daedalus, indicates that in European culture the mythical origins of architecture have been sought in wooden, rather than in stone buildings. Primitive wooden structures have thus been associated with civilization's earliest stages of development, and that is why in the Age of Humanism, representations of such structures not only were used to illustrate architectural treatises but also appeared in paintings and engravings that evoked the earliest history of mankind.⁶ This was connected, more or less indirectly, with the Humanist cult of rural, pastoral life, or, more particularly, with Neo-Stoicism. As a consequence, certain metaphorical and symbolic meanings were attached to buildings in wood.⁷

Throughout the history of architecture, the use of stone has always been posited in opposition to wood, with stone thought of as lasting, stable, and possessing basic metaphysical and cosmological values, while wood was considered temporary, to a certain extent mobile, and easy and quick to construct and adapt to day-to-day practical needs.⁸ During the Renaissance, these differences became even more polarized and were connected to changes in the language of art. With the new contrast between traditional and modern, between classical and a less rigorous expression in architecture, came the classification of works of literature and art into "high" (heroic) and "low" (pastoral) styles, or, more often, a three-way classification into "high," "middle," and "low" styles.⁹ These classifications, derived from ancient rhetorical and poetic theory, stressed, in accordance with cultural conventions, the relationship between artistic forms and the

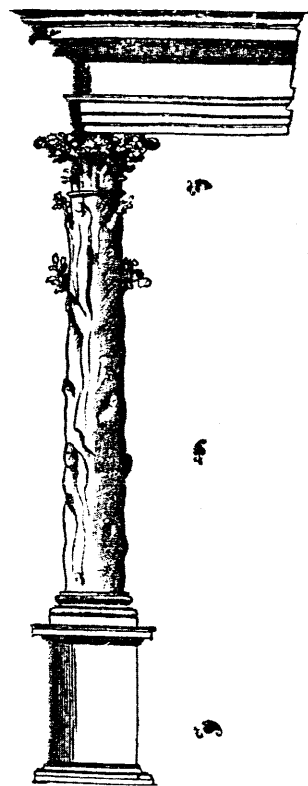
social status of the client for whom a given work was made, or whom it was supposed to serve. Of course, in Humanist circles, architecture built in wood could only belong to the "low" style, including works in what was called the "rustic style,"¹⁰ which was exemplified by Peruzzi-Serlio's triple stage design, where wood, and especially wooden huts [Fig. 3], were meant for the "lowest" level of stage plays, i.e., satire.¹¹

In the eighteenth century, all these ideas began to function within the philosophical framework and social concepts of the Enlightenment. The Vitruvian myth of the origin of architecture in wooden structures became an integral part of Classical doctrine. The "Vernacular Classicism" of the earliest buildings, made of logs, was supposed to establish the legitimacy of classical architecture as a universal system based on natural law, in the same way that primitive people were supposed to be evidence of the evolution of social systems and of civilization in harmony with nature.¹²

However, from about 1700, wooden huts illustrating architectural treatises slowly developed in the direction indicated by the philosophical and scientific revolution of the seventeenth century.¹³ They increasingly came to be a starting point for pavilions used in landscape gardens, broke away from Classicism and the Enlightenment, and, being closely defined as to time and place, became in various ways symbols of different civilizations idealized by Romanticism. "Vernacular Classicism" gave way to *architecture parlante*, myth to history. The Vitruvian hut was replaced by the *chalet suisse*,¹⁴ which came from folklore by way of garden architecture [Fig. 4], and numerous nineteenth-century publications held up the *chalet* as an example of cosmopolitan architecture in wood.



1) Q. Terry, «Rustic Hut» in West Green, England, 1980.



2) Architectural order of Philibert Delorme, 1567. From Delorme's *Architecture*.

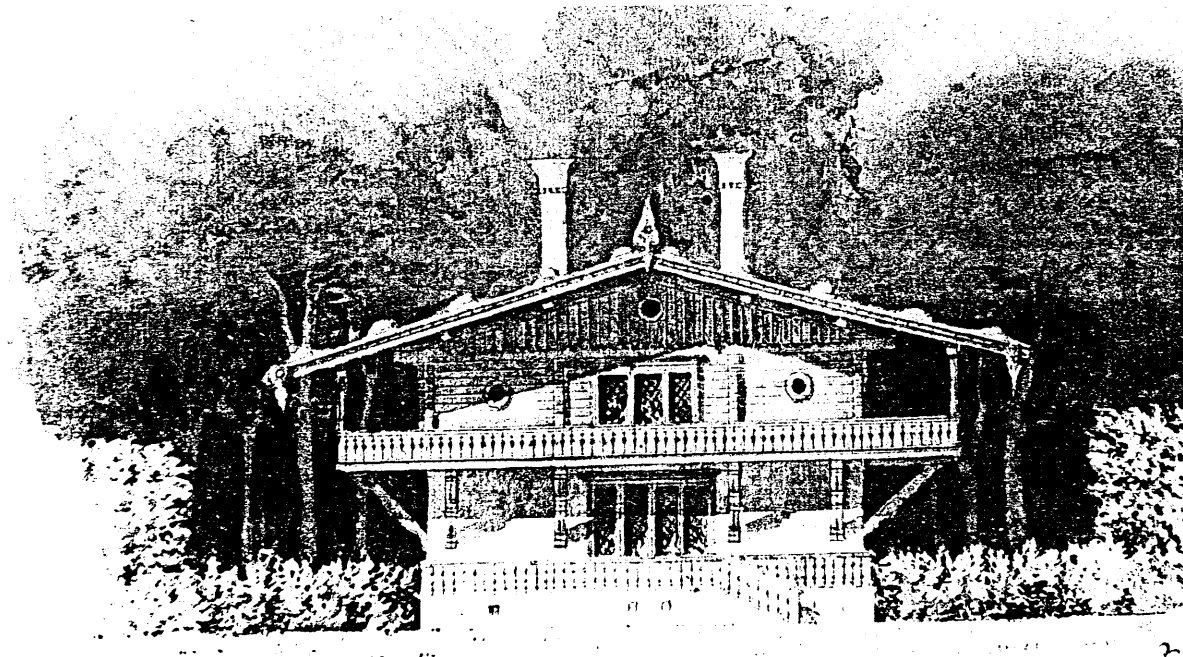
The Romantic movement brought a more historical view of architecture which did not attach as much importance as had previously been the rule to the difference between "high" and "low" styles in architecture, not to mention between structures in masonry and those in wood. The idea which had prevailed for over two thousand years, that architecture was a universal system, an organic part of the natural order of the universe, was fading away by the end of the eighteenth century, and ever since then, the ways in which architecture in wood has been characterized, classified, and understood have varied according to contemporary perspectives on research and historical interpretation. In Germany, France, and England, the history of architecture was reconceived as a research discipline,¹⁵ based on a new concept of architecture as an autonomous, self-referential system with clearly defined technical, utilitarian, and artistic aspects.¹⁶

At the earliest stage in the development of the new history of architecture, the ideas of Romanticism and scientism were thought of as non-conflicting concepts, and structures in wood were cited in discussions of the origins of architecture and the way it evolved. In these discussions, both older and more recent myths, like the idea that Gothic architecture is an imitation of a forest,¹⁷ were contrasted with more concrete archeological, ethnological, and philological facts. More direct research into wooden architecture followed in the second half of the nineteenth century with pioneers in the systematic study of Gothic art like Viollet-le-Duc [Fig. 5].¹⁸ These scholars could not help but notice that the same forms of detail and decoration used by medieval stonemasons were employed in the picturesque timber-framed townhouses, as well as in the sporadic remains of medieval religious and public buildings in wood. Norwegian and Polish wooden churches, among others [Figs. 6, 7], attracted attention in the mid-nineteenth century, though it was only towards the end of the century that they began to be studied more systematically.¹⁹

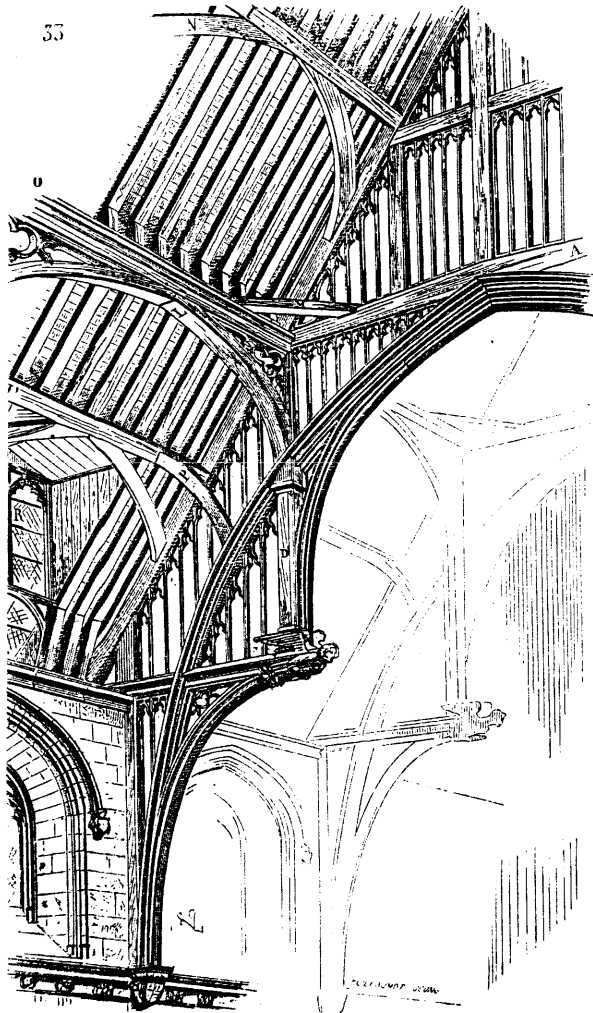
Interest in structures in wood continued to grow among historians of architecture, especially in the German-speaking



3) Rustic hut in Peruzzi-Serio's stage design. From S. Serlio.



4) «Chalet suisse» by F. Schinkel.



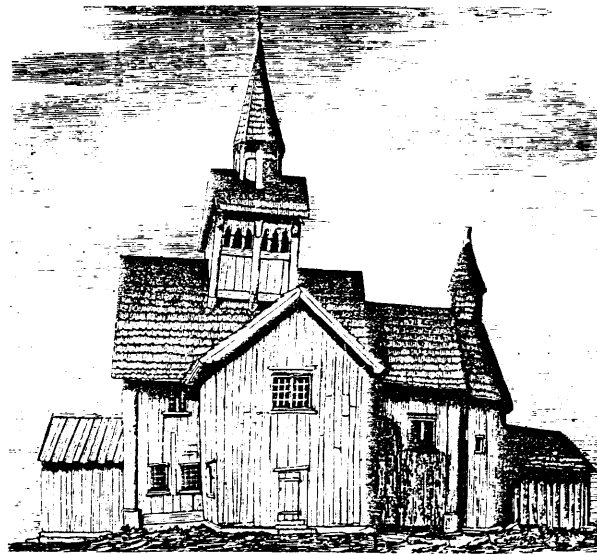
5) Hammer-beam roof of Westminster Hall. H. Herland, 1394-1402. From E. Viollet-le-Duc.

countries, and reached a high point in the last two decades of the nineteenth century. Research was of a descriptive nature and generally was based upon a positivistic concept of style. It aimed mainly at studying the forms and techniques of medieval and post-medieval carpentry,²⁰ regardless of whether they were actually applied in wood building or carried over into masonry. Semper's materialist doctrine, which maintained that carpentry was a "tectonic" art, was of considerable use here, as was later the cult of handicraft traditions, as expounded in the Arts and Crafts Movement.

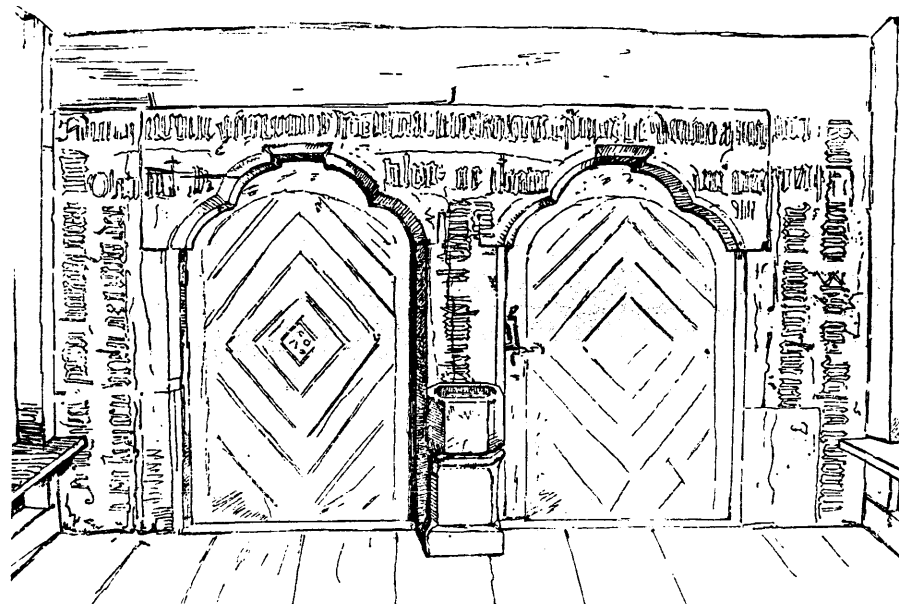
The most outstanding work of this group, Ostendorf's history of roof constructions (1908), has remained a classic to this day.²¹

In Western Europe, research of this kind into the typology and techniques of building in wood, has been carried out within the discipline of archaeology as understood in the broad sense, and has been more extensive than for nineteenth-century architectural history, including not only major works of architectural interest but also a large number of more ordinary rural buildings. It should be noted that in France, wooden buildings of a lower order only began to be studied more systematically as late as around 1970,²² i. e., more than one hundred years later than in England. In England, the study of buildings in wood was intensified after the founding of the Vernacular Architecture Group in 1952.²³ In England, too, the fairly straightforward, formal, functionalist typology of buildings in wood, more marked than elsewhere, is due to the structural system used. This may account for English studies being especially characterized by technological determinism.²⁴

In the nineteenth century, studies of architecture in wood that followed the guidelines offered by the theory and history of architecture, and of archaeology broadly defined, did not represent the only, nor even the earliest or most common approach. The most prevalent studies were those of



6) Parish church in Nes, Norway, fourteenth century. From C. Ahrens.



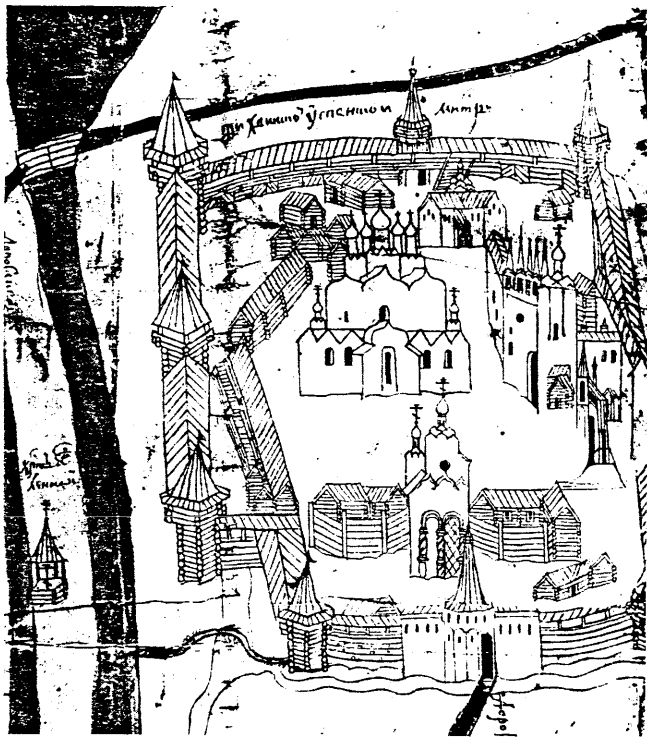
7) Door of parish church in Grybów, Poland, 1455. Drawing by S. Wyspiański.

ethnographers, and other scholars associated with this tradition. They examined, for the most part, provincial preindustrial environments of Central, East-Central, and Northern Europe, and primarily wooden constructions up until the twentieth century. The ethnographic school of study excluded architecture for the upper classes, which was mainly identified with masonry. One should point out that in this field, regardless of one's approach, architecture in wood has so far usually been viewed as a category separate from formal "high-style" architecture. This has mainly been the result of the trend to classify and delimit subjects in a way typical of nineteenth-century scientific thought, and this is reflected in piecemeal interpretations of architecture in wood, e.g., as mere products of the carpenter's trade, or as evidence of the survival of forms from prehistoric cultures, or as the result of the physical environment of a given region, etc.

Treating European buildings in wood as "non-historical" examples of a regional cultural heritage, much as is done in ethnographic studies of "primitive" or exotic societies, comes of course from Romanticism,²⁵ and, especially in Central Europe, from the Romantic idealization of the peasantry, and an unflinching trust that in this peasant culture the authentic, unchanged traits of national tradition have been preserved.

This static picture of "folk architecture" remained unaffected even by positivistic evolutionary theory, according to which complicated buildings are supposed to have evolved from simpler ones, which has not always been the case. The result has been, in tracing this evolution, the at times mistaken grouping of wooden churches and country houses of clearly outstanding style with examples of "folk architecture," despite the fact that the former were designed for the upper classes by professional architects.

All these concepts associated with nationalistic and political preconceptions have given rise to other distortions, as well. Symbols of national identity have been sought in "folk" buildings, often of more recent origin. This has happened with nations deprived of their political independence, as Poland was in the nineteenth century,²⁶ and with new nations whose history until the twentieth century was pretty much restricted to within the boundaries of their own region; which had no real upper classes of their own to speak of, and which had recently obtained their independence, such as Slovakia, or some of the Balkan nations. An extreme example of politically motivated chauvinism and exaggeration of the cult of the peasantry, has been the theory that Russian Orthodox wooden tower churches were supposed to have been the prototype for similar churches



8) Fortress in Tichvin, Russia, c. 1625. Drawing, 1679. From M. Miltschik.

in masonry,²⁷ while in reality just the opposite is true. In fact, the model for the masonry churches comes from theoretical concepts current in the circles of Filarete and Francesco di Giorgio, which were brought to Moscow by Lombard architects at the turn of the sixteenth century.²⁸ The same may be said of Russian log fortresses of the sixteenth to eighteenth centuries,²⁹ which were imitations in wood of the Lombard systems of fortification used in the kremlins of Moscow and Zagorsk [Fig. 8].

Undoubtedly the highest standard of methodology in the study of preindustrial wooden buildings has been attained in German-speaking countries. There, what is called *Hausforschung* has described the typology of housing and traced its evolution, above all for buildings in wood, supported by research on all aspects of agricultural society, as well as by such disciplines as the study of prehistoric times, philology and later on linguistics, and the overall history of culture. However, owing to the political divisions in the German-speaking area, for a long time numerous restricted studies were produced on countries of various sizes, which fostered an exaggerated

regionalism in their approach; this has only started to break down in the second half of this century.³⁰

In the first decades of the twentieth century, a scholar appeared on the scene who aimed at the broadest possible kind of synthesis, while at the same time employing a great deal of fantasy. Josef Strzygowski was the first art historian to bring together organically the findings of various disciplines: archaeology, ethnology, and the history of art and architecture. He connected wooden structures, particularly log-technique ones, with Indo-European prehistory, and postulated that many later European structures were to be derived from this *a priori* model.³¹ The actual data for buildings in wood was still relatively limited at the time and so, based on the narrow typological spectrum available to him, he arrived at some misleading and superficial conclusions.

From Polish historians of architecture and art came the first major attempts to put some historical order into the Romantic, positivist, and neo-Romantic studies of wooden structures discussed above. This process began with Oskar Sosnowski in 1935, who brought out the relationship of Gothic masonry work to "folk" architecture in wood.³² Just after 1950, Czesław Witold Krassowski shattered the myths of the eighteenth and nineteenth centuries regarding structures in wood: that of their prehistoric origins and that of the determinism of regional and national factors on them.³³ Finally, Ksawery Piwocki did away altogether with the concept of "folk" structures and even of folk art in general. He proved that these do not go back much further than the dawn of the Industrial Revolution, but rather are based on the medieval traditions of the, by then declining, craftsmen's guilds.³⁴

The concepts that Krassowski and Piwocki discredited occasionally still find supporters today, not only in socio-political popularizations but even in specialized works. The backwardness of East European studies of wooden architecture, rarely undertaken on anything more than a simply descriptive level, can be gauged by the fact that nobody had ever managed to achieve a modern and really critical synthesis of architecture in wood until 1968 when Václav Mencl finished his brilliant book on folk architecture in Czechoslovakia.³⁵ And even here, the notion of "vernacular architecture" which was then starting to spread in the West and open up new methods of architectural inquiry, did not seem to have reached Mencl yet. Nevertheless, the criteria which he applied in his study of wooden structures were not far off from those applied by contemporary Western scholars to vernacular architecture.

It should be added, however, that to speak of all historical wooden buildings as vernacular architecture, as is at present very popular, is a great oversimplification, especially since the definition of this term is continually being sharpened.³⁶ Of course, most European preindustrial buildings in wood can be

defined as vernacular architecture, including the ones Menci discussed. But there are many structures in wood that do not fit this definition and, therefore, do not really belong to this category.

Despite the range of these different research methods and interpretations of wooden architecture, we can see that since the beginning of the last century, wooden structures have held a rather secondary position within the framework of the overall history of architecture. While there has been an enormous output of research in this field, a general synthesis is still to come. Nor has this lack been filled by the current outline histories of European wooden buildings and their construction. The purpose of these is descriptive, and they are particularly meant to illustrate the rich variety of examples, not so much in a historical as in a regional, chronological order.³⁷ The same can be said of the books that have come out from time to time dealing with architecture in wood from one particular angle: as belonging to a particular region or country, or to a period, or to a particular form-class of buildings.

On the other hand, it is not surprising that no valid, thoroughgoing synthesis has yet been made, since it is impossible to study the basic problems of structures in wood without fitting them into the overall picture of architecture, or for that matter, of culture. The history of architecture in wood can be considered a separate entity only at lower stages of study, e.g., when collecting source materials, making inventories of objects, examining form or the techniques of carpentry, categorizing into basic types, etc.

The contemporary study and criticism of architecture do not give special importance, in their categorization, to material components, so it has now become easier than before to fit architecture in wood into the history of the European visual landscape as a whole. Within this framework, the same complex of modern methods of classification, analysis, and interpretation can be applied to architecture in wood as for architecture in other materials.

2. Material, Technique, and Form

The interdependence between man and his home dates back at least to Neolithic times, which means that buildings for shelter had already by that time ceased to be merely accidental and had acquired a systematic character. The form of primitive buildings thus was not just determined by the technical possibilities offered by the material used; dwellings also began to be built on a human scale, and to be adapted to socio-cultural

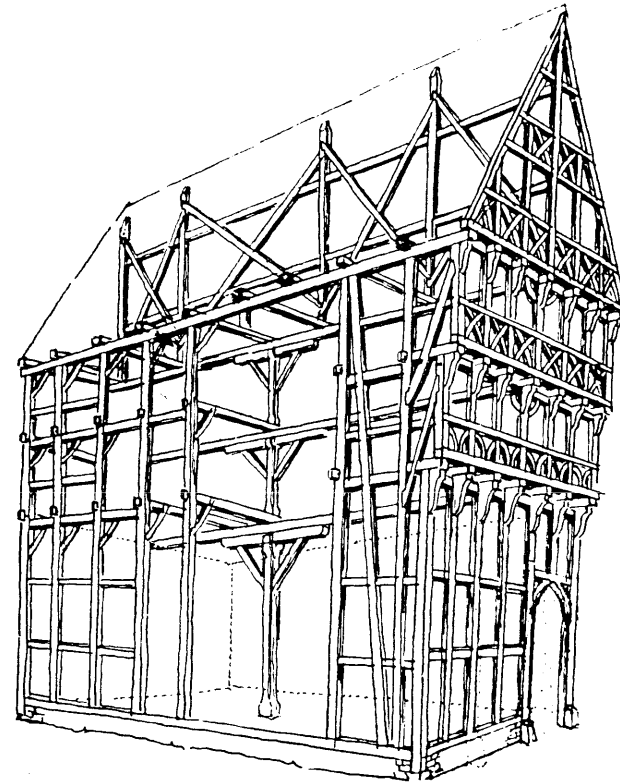
ways of living. One result, for example, was the setting up of geometric guidelines based on anthropomorphic measurements, and another, later, as people began to use wood as a building material, was the standardization of more or less homogeneous structures, such as the trabeated skeleton, the stave wall, or the self-bearing log box. The wooden roof, regardless of the material and technique used in making the walls, seems to have been the key element in these primitive buildings. At this early stage, the roof, especially a pitched one, began to function as an archetypal symbol of shelter and security. One might add that a roof has always been, practically speaking, the most difficult problem a carpenter has to solve. The entire history of European carpentry can be illustrated as a sequence of roof constructions, in chronological and topographical order.

It should be stressed that for architecture in wood there is an extreme interdependence between the materials and techniques available and the resulting form. This brings us to the problem of determinism by nature, that is, environment, and by the techniques used. In both cases there is a kind of negative determinism, since nature and the techniques used do not so much determine a form in a positive sense, as put limits on the kind of form that can be used. For architecture in wood the greatest limiting factors have always come from the length and thickness of timber, and for hundreds of years these factors, since they limited the ceiling span and specified the scale of feasible roof constructions, also limited, as a consequence, how large the continuous interior space could be. In masonry structures, on the other hand, the diameter of a dome was, at least theoretically, limitless.

As far as the relationship between the kinds of timber and carpentry techniques used are concerned, the fact is that coniferous trees yield long, straight timber, and deciduous trees generally have shorter, not quite straight trunks, and this is very important because it explains how the tree types predominating in a region could influence the kind of construction used.³⁸ The proximity of coniferous forests generally corresponded to a prevalence of log-technique and other long-timber constructions, and deciduous forests to a wider range of frame technique, but this should not be oversimplified. For instance, in what has been called Atlantic Europe,³⁹ the roofs of Romanesque churches and noble residences borrowed their long-timber systems of construction from the southern regions where coniferous forests prevailed, although the only thing they could be built with in the north was long oak beams, and these were very hard to come by in the forests there. Their lack began to be felt by the thirteenth century, with the then only recent stabilization of feudal society and a great economic leap forward, as the result of demographic growth, revolutionized agricultural methods,



9) J. Amman, «A Carpenter and His Workshop», woodcut. From H. Sachs.



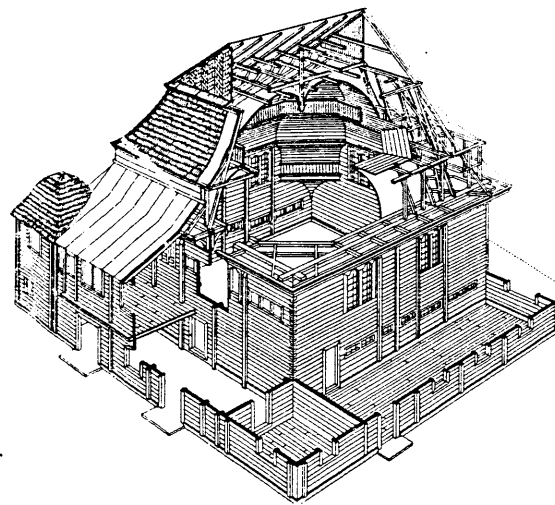
10) Timber-frame of house in Alsfeld, Herfeldstrasse 10/12, c. 1370. Reconstruction by K. Klöckner.

urbanization, etc., all of which brought on a building boom, and consequently a growing shortage of wood. Therefore, new models of frame and truss construction, without the use of long timber, had to be invented.⁴⁰

At the beginning of modern times, deep forest cover was still abundant in many central and eastern regions, unlike in Western Europe, where forests had to a large extent been devastated due to the growth of industry and the pressures of urbanization.⁴¹ Industrial demand for longer timber increased, in particular for the building of navies and merchant fleets, and thus the exploitation of coniferous forests became more profitable than that of deciduous ones. This upset the traditional forest balance between deciduous and coniferous trees and brought with it changes in the dendrological composition of the forests of the Central European flatlands, from which timber was widely exported to supply Western

European needs. As was noted above, coniferous trees were especially suitable for the log-building technique which, in the eighteenth and nineteenth centuries, came to be used far more than before in vernacular buildings in Central Europe. There may have been more economic than natural reasons for this.

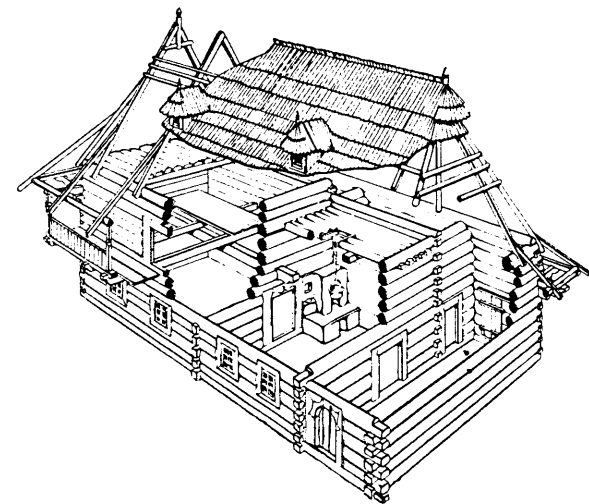
The relationship between the development of carpentry techniques [Fig. 9] and the forms used in building has, of course, various aspects to it. On a lower level, this problem must be viewed within the rigid historical framework of the history of substantial architecture.⁴² The passage from sub-building to substantial architecture in wood had already accelerated in the countries of Atlantic Europe by around the beginning of the second millennium A.D. The more ancient system of stave walls, primitive post-and-beam schemes, and simpler kinds of roofing began to be transformed into more advanced forms of timber-framing at around that time.⁴³



11) Synagogue in Grodno, Poland, c. 1770. From K. M. Piechotka.

Most likely, later improvement in local rustic carpentry owed a great deal to Roman traditions of building, which were then carried over into the building of Romanesque and early-Gothic cathedrals, abbeys, and noble residences, as well as in constructions in the towns that started to develop in the twelfth century.⁴⁴ From these building sites the new, improved frame techniques with half-timbered walls and collar roofs spread and became more popular as the middle classes became more affluent, with these techniques then turning into a permanent acquisition of the Gothic building heritage.

The basis for all these transformations — so crucial for the history of European architecture as a whole — was laid in the Rhineland, and in the territories of France and England under the Normans. From here developments extended eastward out to the frontiers of the Latinized world, as more and more advanced methods of carpentry were being invented. As a result of their propagation, not only did the use of traditional log structures decrease in Central and Eastern Europe, but when these structures were used, they were at least influenced by the new frame techniques. When and where the more ancient ways of construction gave way to the new ones marks a turning point in the history of European culture. In Atlantic Europe, the disappearance of traditional rural carpentry began already in the thirteenth century. By the nineteenth century the encroachment of the new methods extended up to the ethnic borders of the Eastern Slavs who, with their conservative

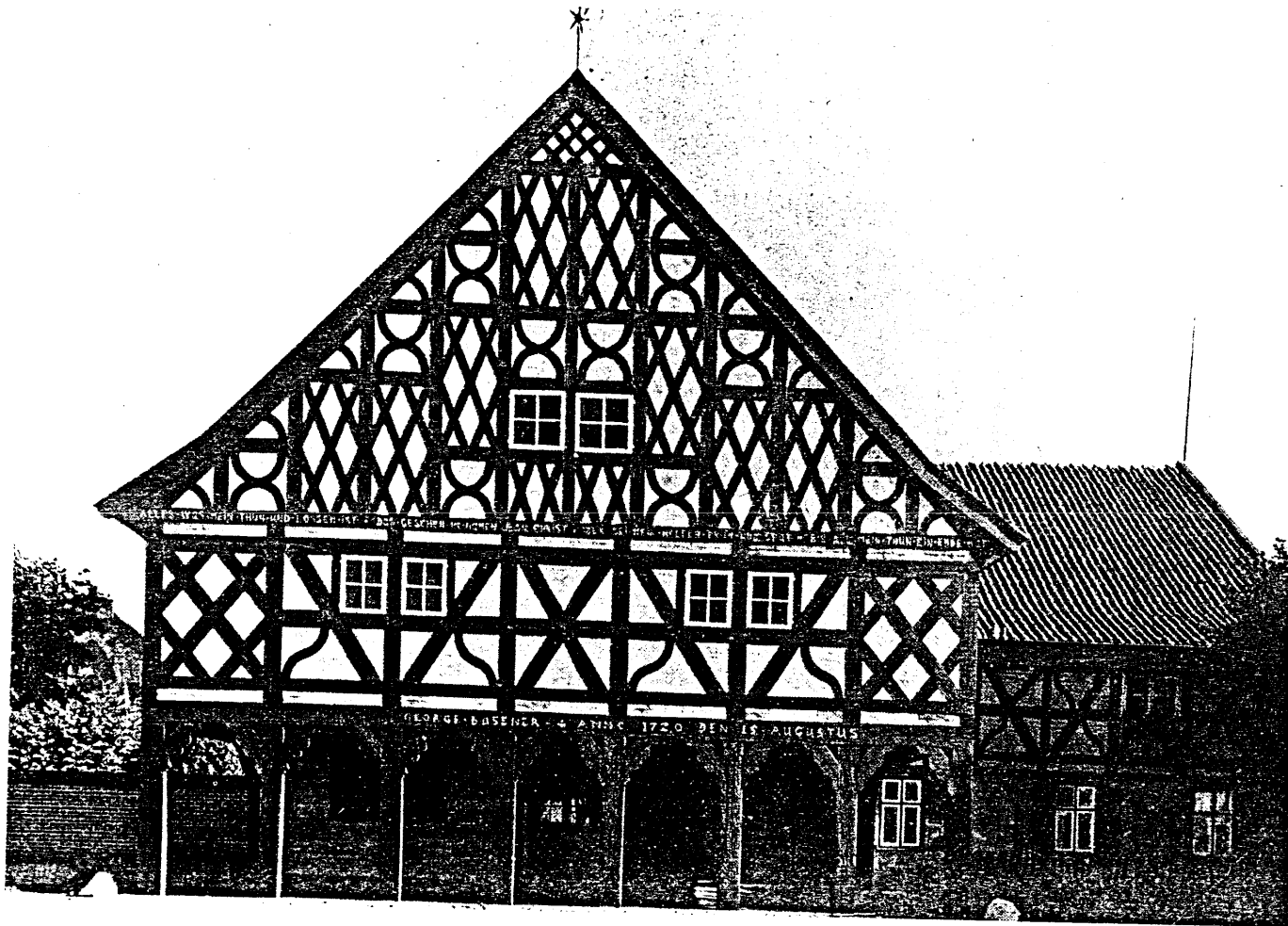


12) Typical peasant house in the Orava region, Poland, eighteenth/nineteenth century. From Z. Dmochowski.

peasant culture, identified themselves with the anti-Latin, i. e., anti-Gothic tradition of the Orthodox Church.

The technical advances in medieval carpentry, which by modern times had reached even the outlying areas of Europe, were characterized above all by sturdier construction and the use of prefabricated frames and trusses [Fig. 10], and what was to have far-reaching consequences, the standardization of the bay system.⁴⁵ In the later Middle Ages, there seem to have been introduced certain rules of proportion in carpentry structures, which were still applied in country workshops as late as the nineteenth century.⁴⁶ There is no evidence that in carpentry this use of geometry had any extra-pragmatic function as it did in masonry architecture, which was based on triangles and squares with magical and cosmological implications.⁴⁷

In modern times, the widespread diffusion of saw mills was of great importance in the formation of higher classes of architecture and their derivatives. The larger-scale, more standardized production of planks influenced the development of wooden sham vaulting, and made possible the shaping of crooked roofs and helm formations, as well as starting a fashion in the decorative laying out of planks [Fig. 11]. The center truss was already introduced by the sixteenth century,⁴⁸ and represented the beginning of a great technological leap forward in construction, which was to lead to the development of modern construction engineering. This engineering made



13) Farm house in Trutnowy, Prussia, 1720. Photo from before 1945.

possible a kind of building in wood constructed on solid rational, mathematical, and economic bases, and therefore had very little to do with the postmedieval culture that until the end of the *ancien régime*, had been the principle source for vernacular, and at times even high-style, architecture in wood. From this scientific engineering, quickly harnessed to serve the purposes of the Industrial Revolution, came the complex, highly developed wood constructions of the nineteenth and twentieth centuries.

In preindustrial architecture, wood was itself a means of expression, with form directly imposed on construction. The structures and their component parts were visible and tangible, both inside and out, with joints in the construction

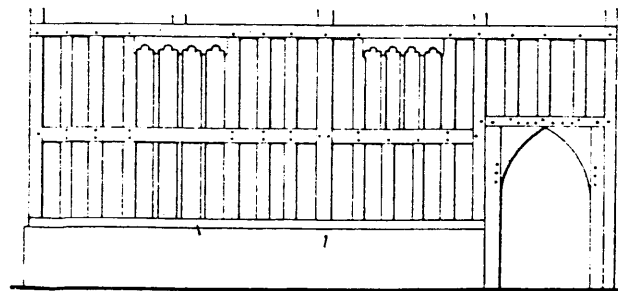
unconcealed, and this made for a particular clarity of expression in wooden architecture [Fig. 12]. The whole corpus was composed of an open-faced complex of intersecting walls, frames, and trusses, all straight and sharply defined. Regardless of the system of construction, the walls were not only relatively thin, but they tended to have a flat and unsubstantial look on the surface. This especially holds true for timber-framed walls. The skeleton framework, even with the rhythm of the bays clearly demarcated, is flush with the fill-in of the walls, and because of this it looks like two-dimensional decoration. Thus buildings in wood did not offer as much opportunity for sculptured or sculpture-like treatment as was possible in masonry buildings.

However, what actually gave particular character to timber-framed structures was to a great extent the skeleton framework itself, with its visible posts, beams, and braces, especially when they were made to contrast with the lighter colored fill-in of the walls. By the sixteenth century, this skeleton at times was loaded down with extra braces, struts, and other elements not strictly necessary for the construction, in order to create compositional effects [Fig. 13]. Rarely have structures in wood achieved such a high standard of expression corresponding to the real nature of the material. This occurred in England, northern France, and parts of Germany, but not so much elsewhere.

When, on higher levels of architecture, wood techniques began to be used in Baroque art to create illusionistic effects [Fig. 11] or, later on, in construction engineering as an artistically neutral material, wood ceased to be a means of expression in itself, and lost its original identity in construction and form.

3. Extra-Technical Factors and Historical Developments

Finally, there is the crucial problem of the influence of extra-technical factors on the expressive possibilities of structures in wood or, vice versa, the problem of limitation involved in adapting wooden structures to what can be called the style or spirit of the age. The style of architecture in wood can best be seen in comparison with that in masonry. At certain times and in certain areas, one can see a mutual interplay of influences and stylistic similarities between wood and masonry

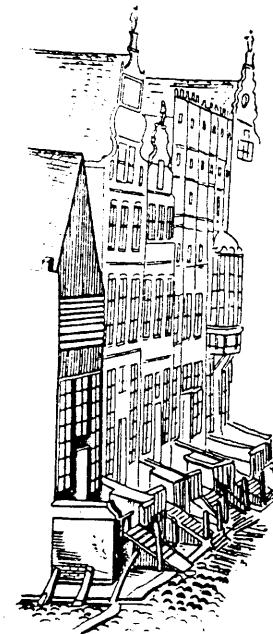


14) West wall of *The Old Ship*, Anstey, England, fifteenth century. From E. Mercer.

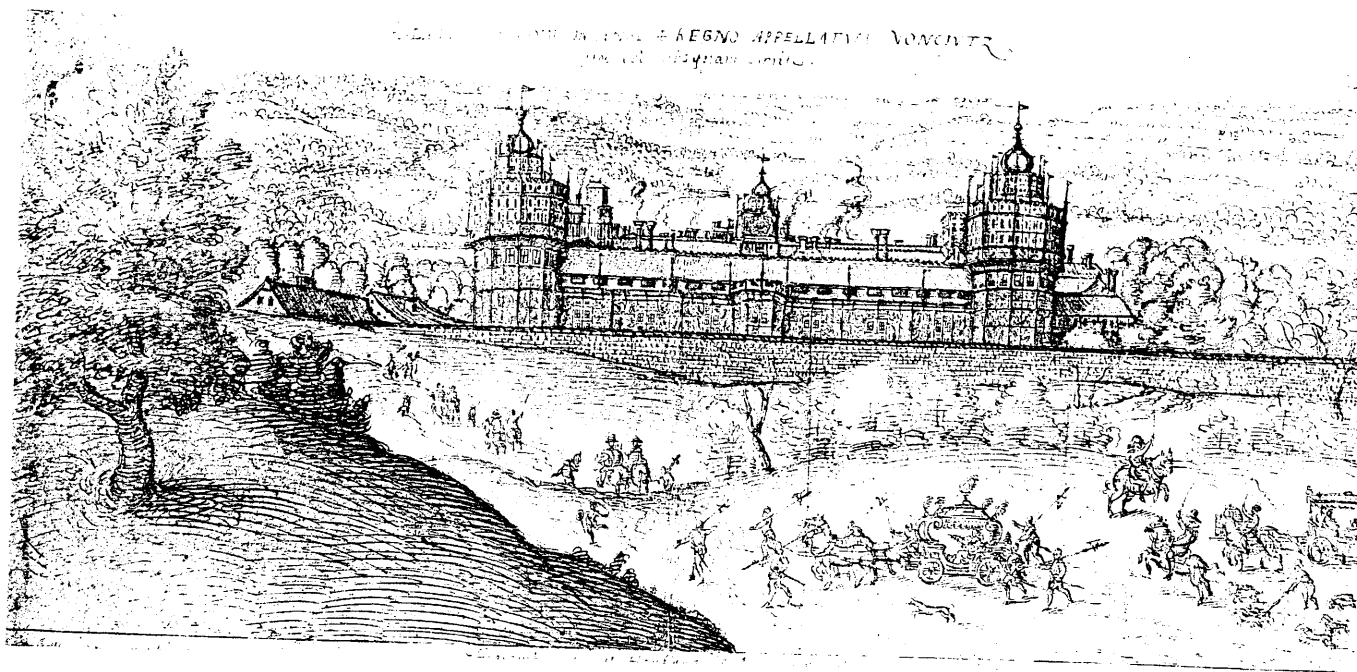
architecture, while elsewhere, architecture in wood strives, for various reasons, to find an expression of its own; the Gothic period is the best illustration of this.

It should be noted that at the start of the development of Gothic models, the primacy of masonry construction in this process was anything but obvious. One may question Walter Horn's otherwise thoughtful thesis on the influence of wooden-frame structures on the masonry bay system in late-Romanesque and early-Gothic churches,⁴⁹ though we should take into account the influence of wooden construction on how space and structure were viewed by Gothic architects, since their attitude in fact developed concurrently with the standardization of bays in timber structures.

Later on, the close-studded variant of the half-timber wall, which was so popular in medieval England, seems most likely to have served as a model for the Perpendicular style with its stone or wood paneling on the walls and its traceried windows [Fig. 14]. Furthermore, within the more general framework of secular Late Gothic and Manneristic architecture in Northern Europe, a certain correspondence can be found between, on the one hand, cage-like timber structures,⁵⁰ and on the other, the huge, vertical window frames and flat screen-like surfaces of brick walls, towers, turrets, and multi-shaped bay windows [Fig. 15]. Note that examples of this spectacular kind of



15) Houses along the Langer Markt in Danzig, fifteenth-seventeenth centuries. From G. Dehio.



16) Nonsuch Palace, England, 1538. From J. Summerson.

architecture can also be found in wood, as in Henry VIII's splendid Nonsuch Palace [Fig. 16].

As for the vocabulary of Gothic forms, motifs like the pointed arch, tracery, ribs, etc., in masonry are identical not only in carpentry but also in other crafts as well,⁵¹ which goes to show how style takes precedence over material and technique. Even the pointed arcades dividing the church nave from the side aisles, like the typical ogive doors, were built of wood. This particular form of construction spread from England to Poland [Figs. 17-20], which illustrates in which direction these general trends in medieval carpentry were going.⁵² In English churches, the occasional replacement, later on, of wooden arcades with masonry ones,⁵³ does not necessarily mean that the original use of timber was only of a temporary character or the result of merely economic considerations, especially since there may not have been any deliberate copying of masonry forms involved.

The situation was much the same when a wooden structure was erected as a substitute for something that was technically more difficult to build in masonry, as for example in the extraordinary Octagon in Ely Cathedral (1328-35). The ruins of the stone tower at the crossing were replaced by a wooden superstructure with Decorated articulations, which gave an impression of inventiveness and boldness to the whole, far surpassing the limitations of masonry architecture.

The same applies to some examples of wooden sham vaulting with wooden ribs, bosses, and corbels, that appeared in England before 1200 [Fig. 21],⁵⁴ and became highly developed later under the influence of the vaulting masonry, rich ceilings, and open-timber roofs of the Late Gothic.⁵⁵ This increase in complexity gave birth to the largest, most ornate, and most ingenious wood creations of the Western world, i. e., hammer-beam roofs [Fig. 5], the magnificent collective achievement of medieval carpenters, joiners, and wood-carvers.⁵⁶

Thus, in English high-style architecture, structures in wood were of the same high artistic quality as those in masonry up until the sixteenth century, with both the Royal Master-Carpenter and Royal Master-Mason being the pride and joy of the court workshop, and enjoying equal prestige. However, the medieval clergy and aristocracy, for various reasons, generally tended to prefer stone and brick masonry.⁵⁷ In the countries where masonry structures became the most popular architectural patterns, they were, as a consequence, copied in wood as well.

This is clearly the case in several medieval log churches. These were sometimes erected in regions where stave or half-timber churches had previously been built, or where these techniques were still in use. As compared to stave, half-timber and archaic log buildings, log churches were of marked



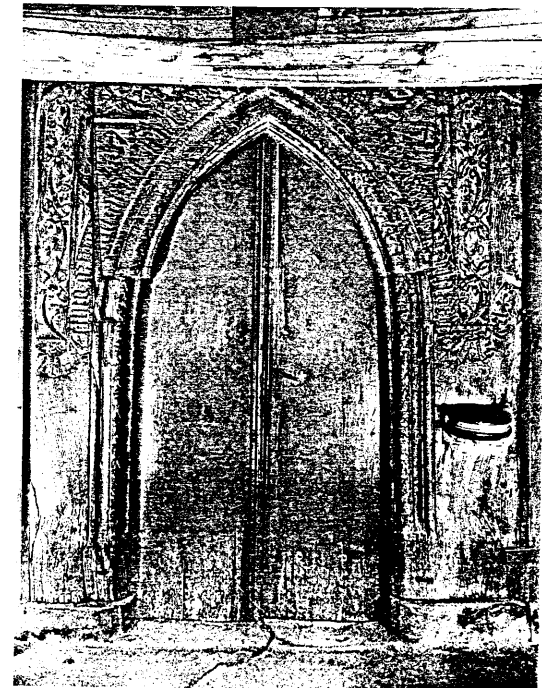
17) Parish church in Marton, England, 1320.
From W. Horn, E. Born.



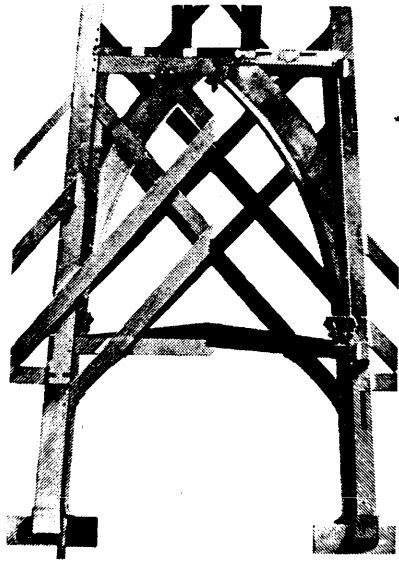
18) M. Mączka, parish church in Mogiła, Poland, 1466.
Photo J. Langda.



19) Doors in the Old Wool Hall, Peasanhall, England,
c. 1500. From E. Mercer.



20) M. Mączka, door of Mogiła parish church, Poland,
1466. Photo J. Langda.

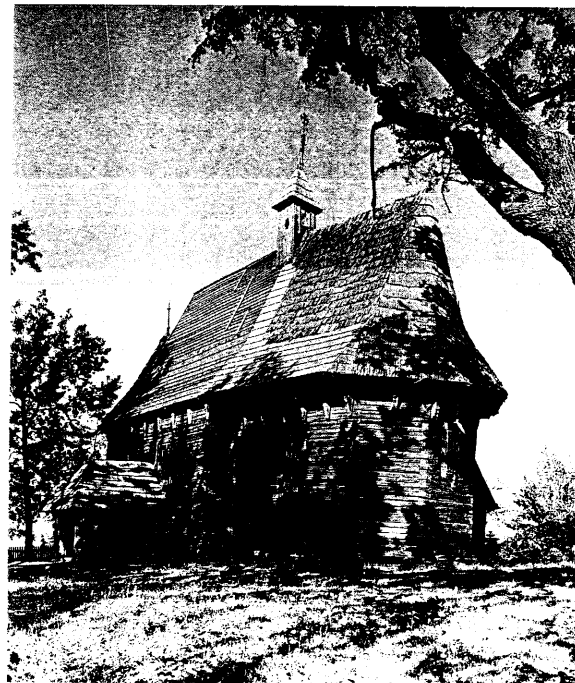


21) Wood vaulting in the bell tower of Navestock parish church, England, c. 1190. From C. Hewett.



22) Parish church in Olbierzowice, Poland, 1468 (since destroyed). Photo K. Skórewicz, 1910.

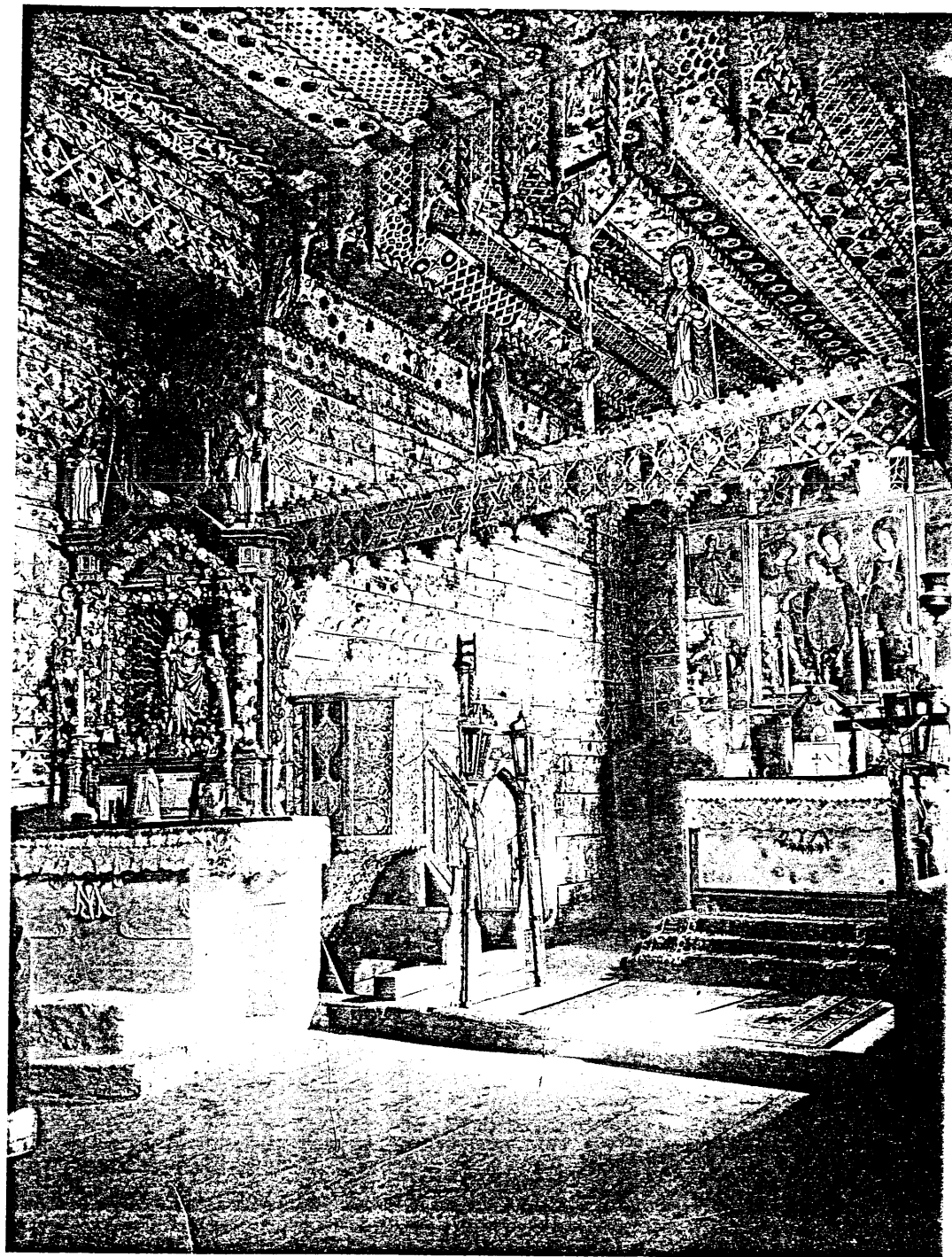
23) Parish church in Łaszew, Poland, c. 1520. Photo E. Kozłowska-Tomczyk.



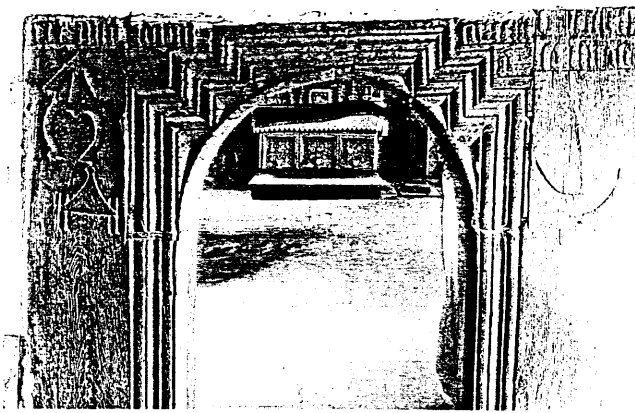
elegance, appropriate to the importance of the church building, thus justifying the expense involved. The cubic shapes of these log churches were close to those of masonry churches and, therefore, from the appearance of the first log churches in west-central Sweden in about 1340, they were probably meant to be copies of Romanesque stone churches.⁵⁸

In Poland, the earliest existing examples of log churches date to at least the beginning of the fifteenth century [Figs. 22-24], and in style are even clearer examples, since in them Late Gothic stone-cutting was clearly copied in the shaping of doors and windows [Figs. 25-27], and in the chamfering of the ground course of logs below.⁵⁹ Thus, in Central and Northern Europe, Late Gothic wooden churches were, in general, both in architectural syntax as well as in vocabulary of motifs, following the style of masonry work. Similar influences, but mainly restricted to mouldings and decoration, are to be found in timber-framed secular architecture all over Europe [Fig. 28].

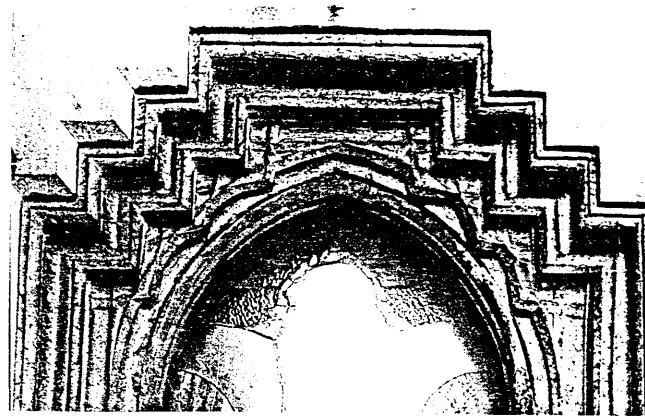
Varying degrees of quality in the formal, functional, and technical aspects of Gothic architecture could occur anywhere, and basically only depended on the varying degree of specialization and professional skill of master masons and carpenters. The fact that sharply defined classes of



24) Parish church in Dębno, Poland, before 1500. Photo S. Kolowca.



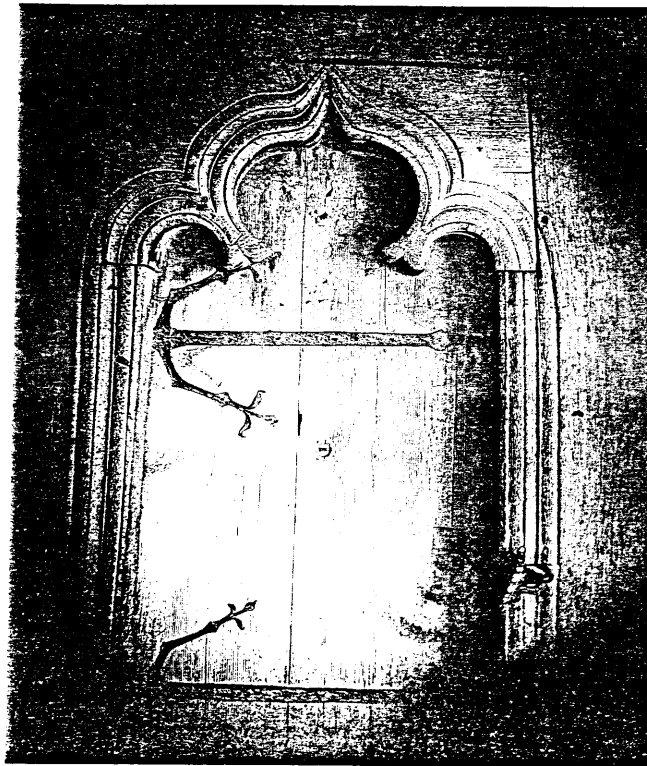
25) Door in Jadowniki parish church, Poland, 1465. Photo W. Demetrykiewicz.



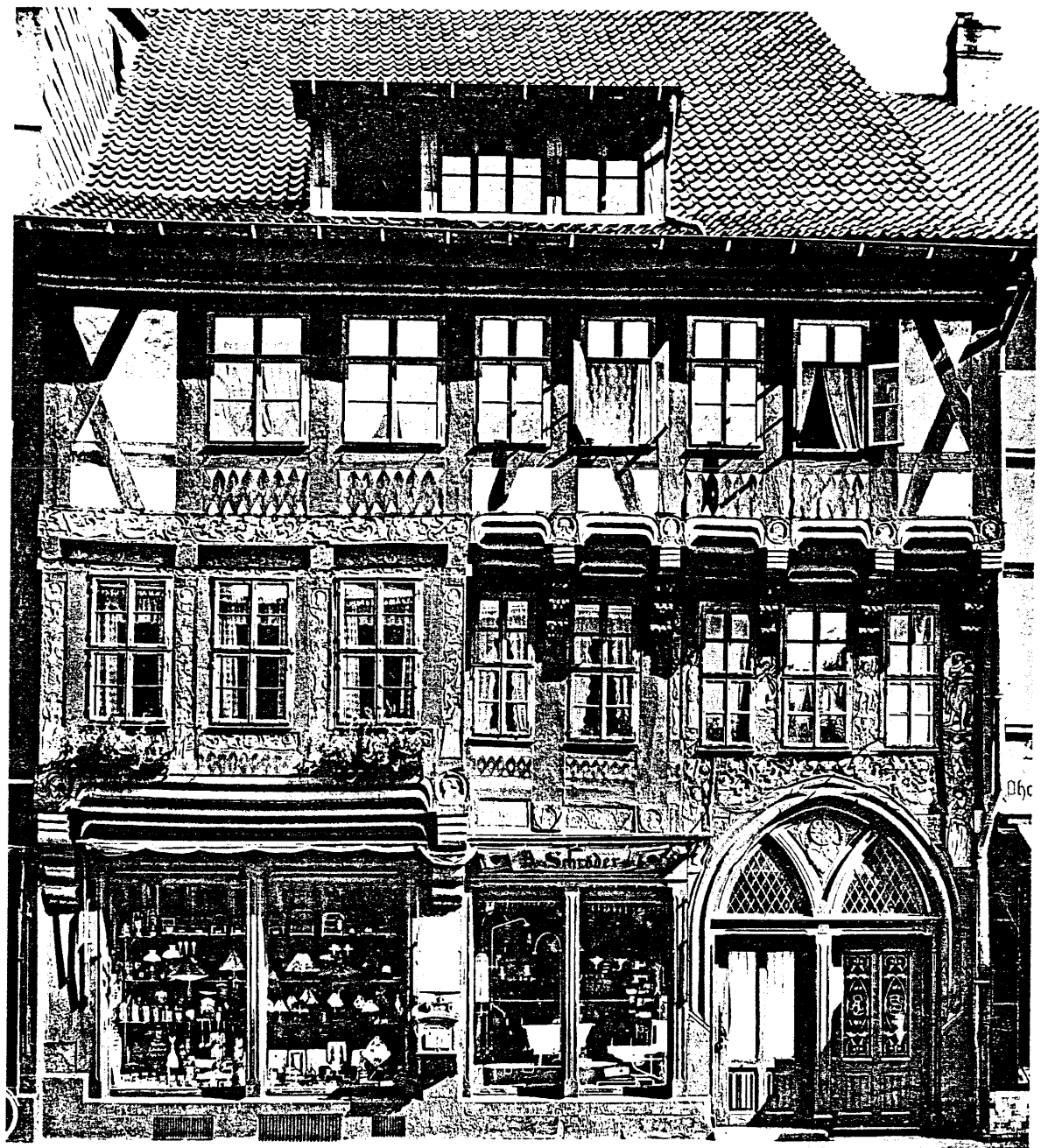
26) Door of Krzepice parish church, Poland, c. 1466/80.

architecture, i. e., a "high style" and a vernacular style, did not develop fits in well with the social and cultural universality of the Latin world. A sharper diversification into architectural classes arose in the sixteenth century, when more and more the elite began to be set apart culturally from the rest of society. At the same time, with the birth of the modern architectural profession and the gradual prevailing of the theory of architecture based on Vitruvius, a separate, "high-style" kind of architecture for the upper classes came into being, based on the rejection by the Renaissance, or more exactly Italianism, of the Late Gothic on principle. From this moment on, the Gothic building tradition was relegated to the lower classes of society [Fig. 29], and ultimately confined to peasant housing. In Central and Eastern Europe, though, this process was not completed until the nineteenth or even the twentieth century [Fig. 30]. Thus vernacular architecture in wood came into its own, and was codified on the basis of traditional Gothic forms [Figs. 31, 32], constructions, and planning models still used in the towns by the local guilds, which were also rather reluctant to accept Renaissance and Mannerist decorative models [Fig. 33], so that the dominant influences on the Baroque were not felt in vernacular architecture until later, in the mid-eighteenth century.

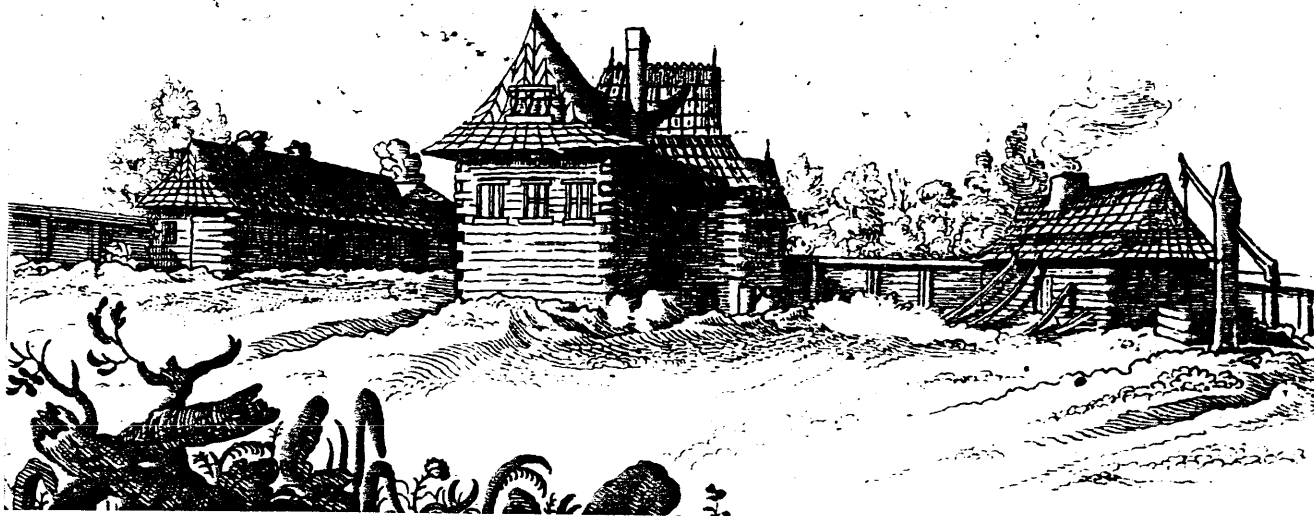
In urbanized countries of seventeenth-century Atlantic Europe, the age of the Great Rebuilding began when, due to the general elevation in the level of culture and in living standards as well as because of a growing shortage of wood, the percentage of more solid building in masonry rose and architectural programs became more ornate.⁶⁰ The result was that practically no noble residences or church buildings were built in wood anymore, and even in the rare cases where wood



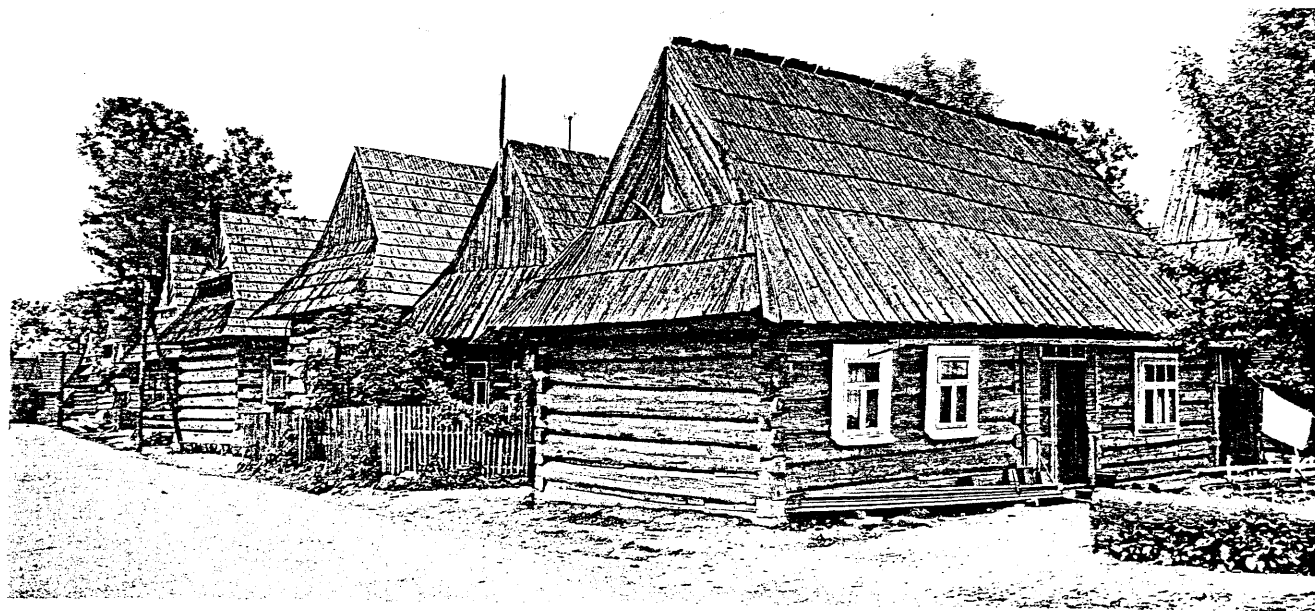
27) Door of Iwkowa parish church, Poland, before 1500. Photo J. Langda.



28) House in Göttingen, Germany. Photo Staatliche Bildstelle, from before 1945.



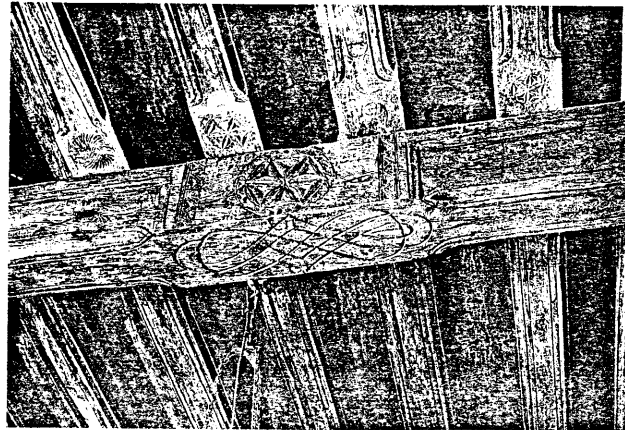
29) Residence of Bürgermeister Blumhoff in Warsaw. Drawing by A. Booth, 1627. Photo W. Wolny.



30) Village street in Chocholów, Poland, nineteenth century. Photo J. Świdorski.



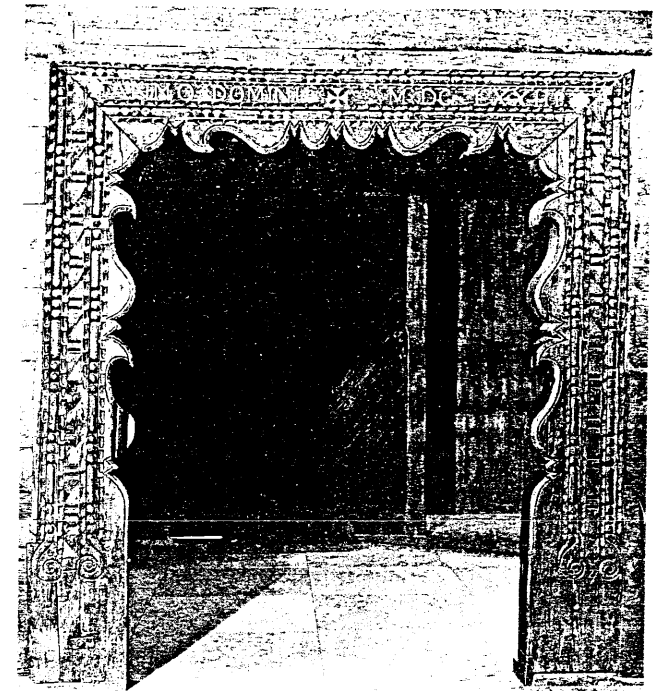
31) Door in a peasant house in Lipnica Mała, Poland, 1811. Photo J. Świdorski.



32) Ceiling in the house at 26 Ormiańska Street in Zamość, Poland, 1634. Photo W. Kalinowski.

was used for buildings of rank, every effort was made to work on them in the same way as with any piece of "good architecture" in masonry, i.e., camouflaging the timber, in keeping with the Baroque practice of choosing whatever technique was needed for the effect desired.

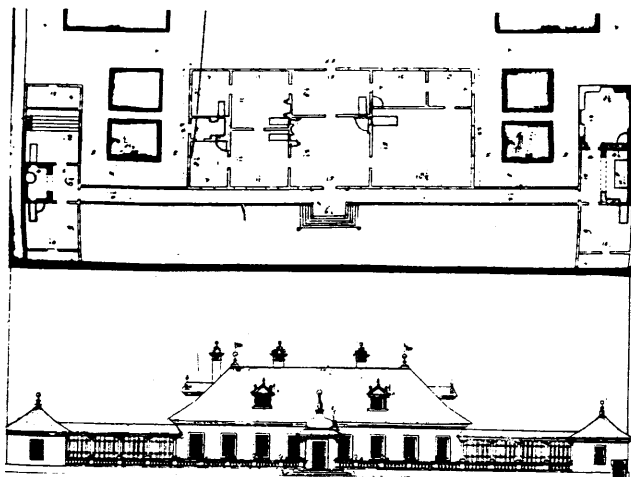
Although the eastern regions of Europe, which were still primarily agricultural, also went through the process of the Great Rebuilding, they initially did so on a smaller scale due to denser forest cover and different socio-economic conditions. But the need for rapid reconstruction after the numerous cataclysms that occurred in these regions from the mid-seventeenth century on, gave rise to a renewed interest in



33) Door in Brody parish church, Poland, 1673.

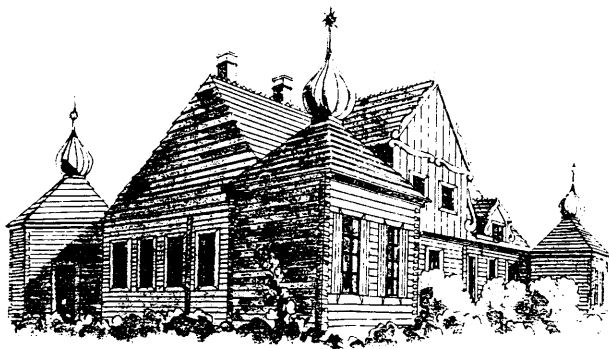
wood. The upper-middle classes, too, which had previously made greater use of masonry work, turned again to building in wood. This was not only the result of widespread poverty, decimation by wars and plagues, and the fact that few local masons survived them. The use of wood even in those constructions intended for the richer and culturally more refined social classes, meant that, at the time in question, wood as a building material had become more highly appreciated, and not only for its practical advantages. This increase in prestige is confirmed by new types of palaces, manor houses, churches, and synagogues in wood [Figs. 11, 34-38], that are Baroque and cosmopolitan, especially in their typology, spatial structure, shaping of volume, and outline.⁶¹ There was also very little camouflaging of wood to look like masonry [Figs. 39, 40].

Baroque structures of higher rank, in which timber was not, as elsewhere, camouflaged, appeared all over the northeastern part of Latin Europe — in the Polish-Lithuanian Commonwealth, in Prussia, Sweden, and the Baltic countries. By the mid-seventeenth century, this kind of architecture, which can be connected to Sarmatism and Nordism, two national subgroups of Baroque culture, had entered the design repertoire of



34) G. B. Gisleni, design for the Leszczyński Palace in Warsaw, c. 1650. From N. Miks-Rudkowska.

professional architects [Figs. 34, 39], including some of the most distinguished of these,⁶² who had been educated in the traditions of masonry architecture and whose ideas on art, just like those of the people they built for, were based on Vitruvianism and its innumerable offshoots. Although this theory in its discussion of history also touched on the problems



35) Manor in Czarnożyły, Poland, 1750. From W. Łoziński.

of the earliest buildings in wood, as we have seen, it was on the whole more concerned with stone and brick architecture, with metaphysically based geometrical proportions and classical architectural orders.

These conceptions of a theoretical order could be transposed to buildings in wood by including slender, decoratively shaped posts, which paraphrased baluster columns and terms [Fig. 37]. Peculiar posts like these can be found in Renaissance and Mannerist pattern books, where they occur in altanas, pergolas, and other garden constructions in wood.⁶³ Both as form and as symbol they may be treated as columns of the lowest, "rustic" mode of architecture, according to the Vitruvian concept that architecture originated in primitive wooden structures.⁶⁴

However, churches or country houses in wood were constructed by carpenters whose creativity continued to be based mainly on Late Gothic techniques and forms. The Italianate details and decoration which these buildings might feature were usually vulgarized versions of what the more eminent of the master carpenters would borrow from architects, copying in wood motifs from contemporary masonry buildings, sometimes with ingenious modifications. In this way high-style design was often combined with a vernacular interpretation of forms in one and the same building.

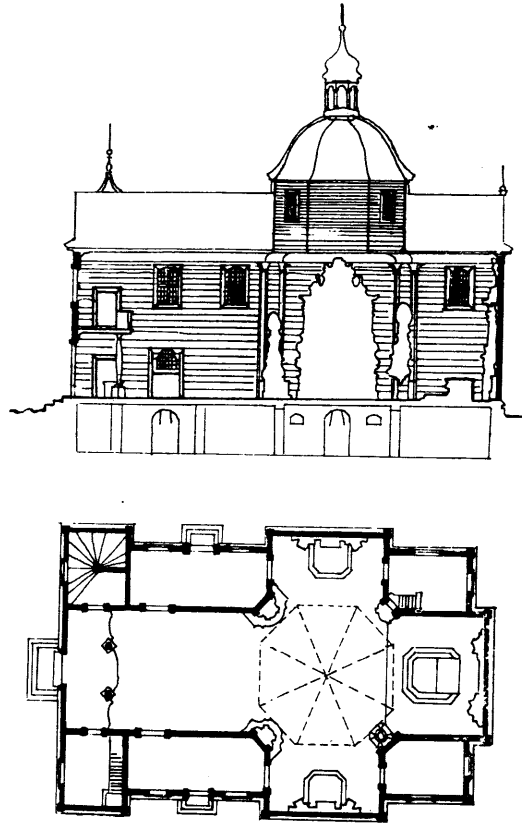
There is no better example of the great creativity and inventiveness of carpenters and Baroque architects in wood than eighteenth-century synagogues,⁶⁵ with their unusual forms that show how wood could be used to construct a highly



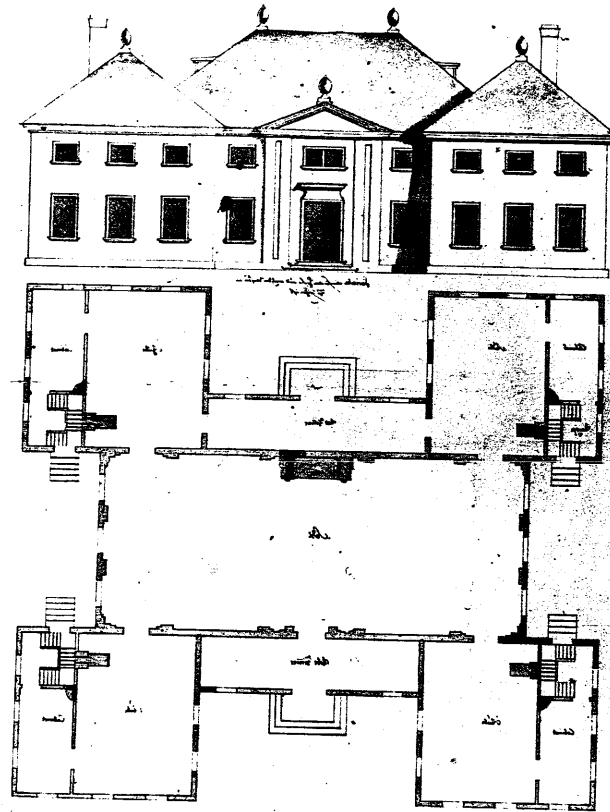
36) Parish church in Porzecze Mariańskie, Poland, 1776. Photo Warsaw Art Institute.



37) Parish church in Tomaszów Lubelski, Poland, 1767-70. Photo J. Langda.



38) Parish church in Mnichów, Poland, 1767-70. Plan and section from M. Kornecki.



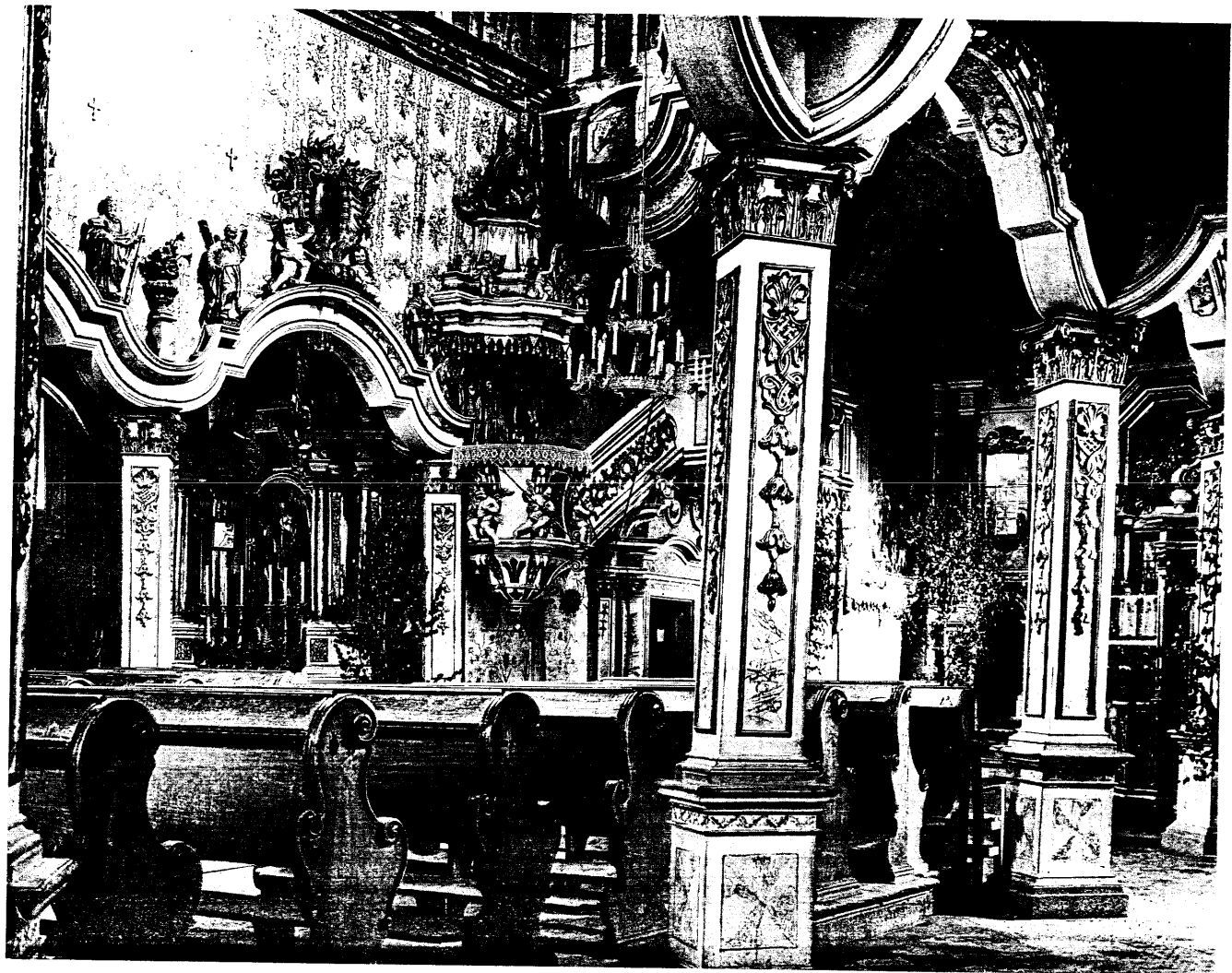
39) T. van Gameren, Lubomirski Palace in Czerniaków, now Warsaw, c. 1687. Survey, c. 1720.

expressive kind of architecture not normally associated with construction in wood and in a way unique to this material, but still in keeping with the stylistic canons of art of the time [Fig. 11].

Things changed radically in the nineteenth century, when architects and engineers began to treat buildings in wood the same as buildings in any other kind of material. This leveling process applied not only to ordinary industrial buildings and housing in timber, but also to more elitist architecture in wood that followed the stylistic conventions of the *chalet suisse* [Fig. 4], the half-timbered cottage, the Shingle Style, the "Zakopane Style,"⁶⁶ [Fig. 41], or even more individualistic

creations [Fig. 42]. This was, of course, partly the result of modern principles of engineering, for which the kind of building material and construction to be used depend on the pragmatic needs they were meant to serve.⁶⁷ An important factor in this regard was the doctrine of Jacques-Nicolas-Louis Durand. He introduced the idea of architecture — which earlier had been seen as a natural system deeply rooted in the culture of ancient times — as an applied science in which the technical, functional, and artistic components were differentiated and, consequently, put on an equal footing.⁶⁸

More important, most nineteenth-century architecture, whatever its material and formal characteristics, was subject



40) Parish church in Szalowa, Poland, 1753-56. Photo T. Chrzanowski.

to the same artistic stimulants and kindled by the same rhetoric, especially that of contemporary aesthetics and art criticism, art history and architectural theory, moralism, social and political doctrines, etc. The way these elements were combined, and the priority each was assigned in the combination, was simply the result of interaction between "rational" awareness and ever changing ideologies, reflecting the flux of scientific progress, and could be decisive in the selection of which formal convention to use. The above-

mentioned *chalet suisse* and half-timbered cottage were just such conventions.

However, a complete picture of architecture in the Age of Industrialism must also include the more traditional trends in architecture in wood which appeared in the less developed economic and cultural enclaves of Europe. Being to a certain extent outside the sphere of the dominant influences on architecture in the new industrial society, these provincial buildings of the lower social order were very often belated



41) Stanislaw Witkiewicz, house «Pod Jedlami», Zakopane, Poland, 1897. Photo J. Świdorski.

carry-overs from vernacular architecture of the *ancien régime* [Figs. 30, 31, 43, 44].⁶⁹ It should be noted, however, that for various reasons this traditional typology in the housing of peasants or craftsmen was at times made use of, in more or less adapted form, by architects or engineers in planning villages and small towns, both in less developed as well as in more highly industrialized regions.⁷⁰

In fact, it was mainly through the interest of Romanticist and positivistic archaeologists and folklore researchers that preindustrial wood building was brought into contact with the nineteenth-century world of industrialization and "progressive" ideas. Research of this kind led to the

appearance of "folk architecture" in the work of architects, as in that of painters and writers. The interest in wooden structures among such groups in the countries of Central and Eastern Europe, has been closely linked to the ideas dominant in the society of the time concerning the status, importance, and historical role of architecture in wood. As we said, these opinions had come almost exclusively from researchers in the field of ethnography, or popularizers of their ideas. Since in these countries there prevailed the strong conviction that "folk" building in wood, in its highest expression, was symbolic of national identity and/or social progress, many creative persons in these societies felt it their duty to

incorporate forms from this kind of construction in their art.

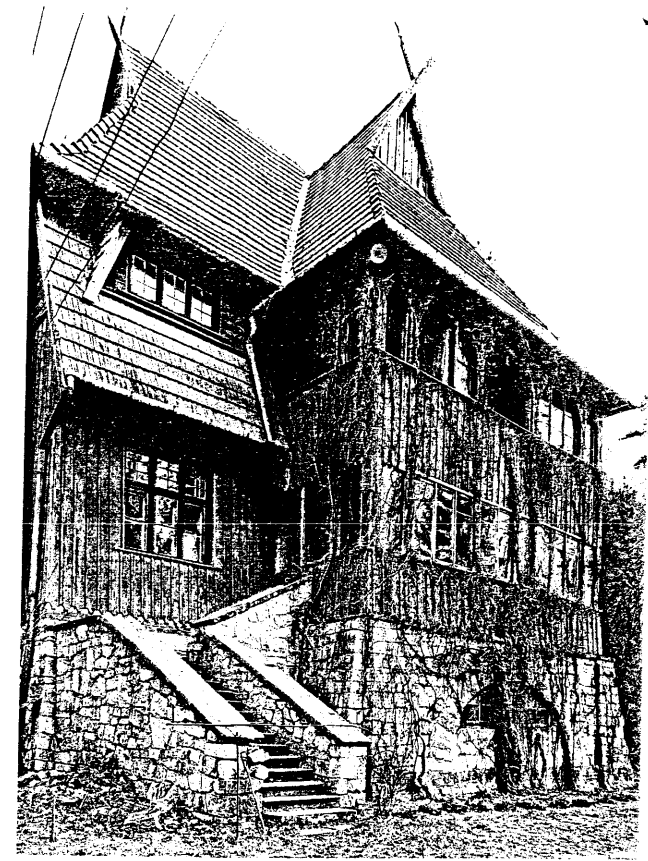
Over the years, increasing attention was paid not only to authenticity of historical interpretation but also to the mutual suitability of certain kinds of wooden construction and certain forms. This may have been the result of growing overall interest, during the second half of the nineteenth century, in the aesthetic content of certain constructions, as we mentioned above. Examples of this interest are the neo-vernacular projects by Stanisław Witkiewicz, the founder of the "Zakopane Style" inspired by the peasant homes in the Tatra mountains [Fig. 41]. Among "neo-vernacularists" who were more influenced by the cottages of the Arts and Crafts Movement were, in Hungary, Károly Kós, in Slovakia, Dušan Jurkovič, and in Poland, Witkiewicz's nephew and collaborator, Jan Koszczyc Witkiewicz. Their enormous influence on the construction of wooden country houses and villas in Central Europe is still felt today.

Jan Koszczyc Witkiewicz insisted longer than anyone else that the "Zakopane Style" was *the* Polish national style, and he even transposed this style to masonry architecture. For him structural forms from carpentry constituted such important evidence of his convictions that he did not hesitate to make bold use of them with other materials, as in the kindergarten in Nałęczów (1905). In the villas designed by Stanisław Witkiewicz, form followed from construction [Fig. 41] – just as it did in the peasant architecture that inspired these villas [Fig. 30]. The reverse is true of his nephew's work [Fig. 45], which is sham carpentry since in fact its form is completely foreign to the actual stone and brick constructions. It is the symbolic representation of wooden architecture, in keeping with the artist's political and aesthetic principles, that meets the eye.

Buildings in wood as they have come down to the present day have different functions and different contexts of form, and often quite distinct stylistic features. As we can see from the examples in the region near the Tatras, or in the large suburban areas of the United States, such constructions may even stretch densely over the countryside. The popularity of these buildings is due to varying, complex circumstances,⁷¹ and the inspiration, if any, for their forms lies in the more or less transient myths of modern-day mass culture.

I would like to outline four questions in connection with my position on the issues discussed here: (1) the limits of technical determinism; (2) the relationship between wooden and masonry construction; (3) the semiotics of architecture in wood; (4) current criticism, history, and creativity.

(1) What has been, and still is, most peculiar to architecture in wood is the great mutual dependence between, on the one hand, material and the technological possibilities available, and



42) Jan Koszczyc Witkiewicz, Potworowski House in Kazimierz Dolny, Poland, 1910. Photo W. Wolny.

on the other, form. This can be seen not so much from the vocabulary of forms and motifs, which were constantly changing according to current styles, as in the homogeneity of structures, with the construction sharply defining and tightly unifying space and volume. The general configuration of a structure with its geometric basis and proportions is the result of the special systematic character of wooden structures. This homogeneity dates back at least to the Iron Age, and in the lesser developed regions of Europe, lasted well into the nineteenth and twentieth centuries in constructions deriving from preindustrial vernacular structures.

The identification of construction with form began to break down when, in Baroque art, wood came to be used to produce illusionistic effects, and later, with the introduction of modern constructional engineering, for purely functional structures.



43) Peasant house in Sulęcín Szlachecki, Poland, c. 1900. Photo J. Świdorski.

Here, however, as in the case of eighteenth-century synagogues, an extremely expressive and stylistically up-to-date kind of architecture managed to take shape in wooden constructions; it could not have been executed in any other material.

By the early nineteenth century, the ancient requirement that *utilitas*, *firmitas*, and *venustas* be integrated was eroding, and buildings in wood began to be designed and appreciated for their suitability in relation to these categories on an individual basis.

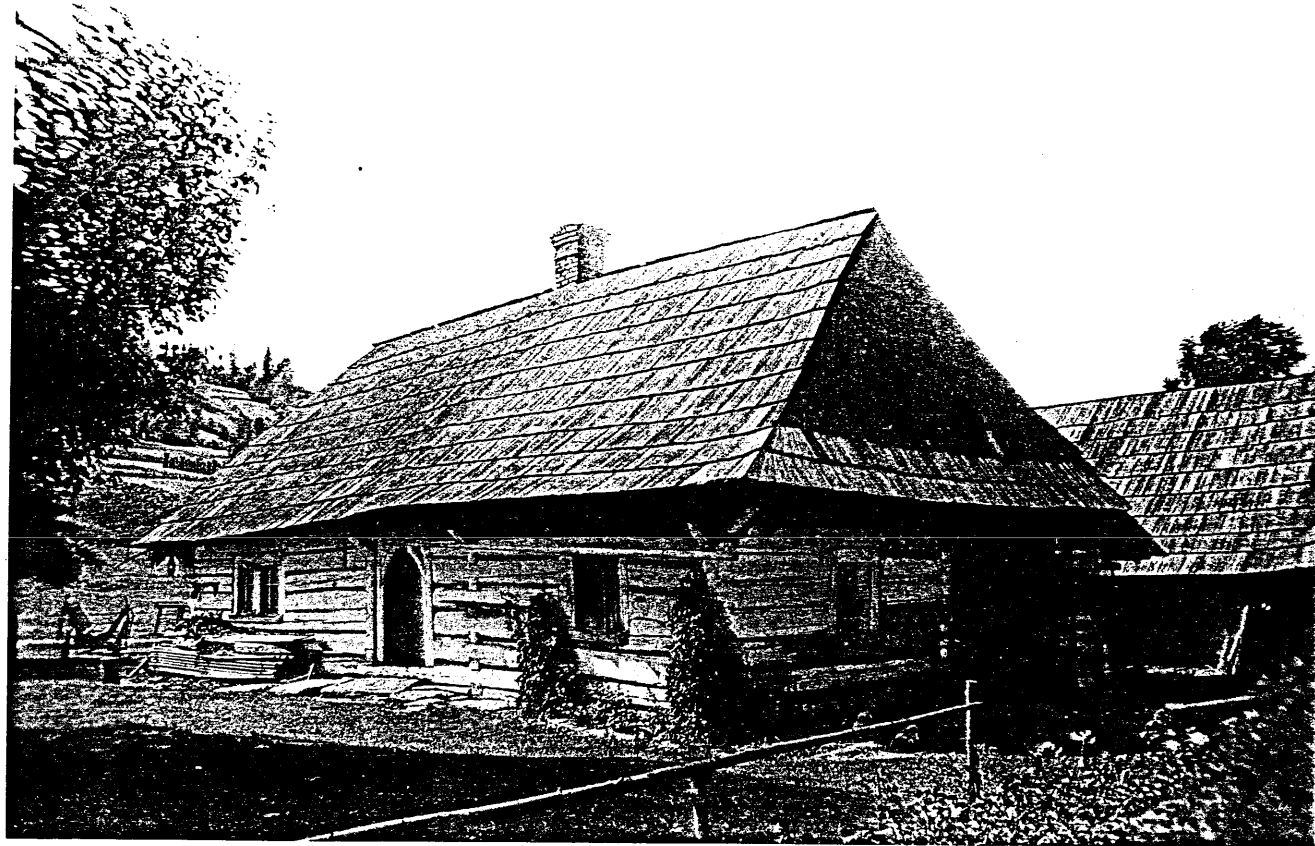
(2) Although in architecture the use of wood has always

been contrasted to that of stone, and although throughout history this opposition has been of both a pragmatic and a conceptual nature, there have always been many connections of form and style between architecture in wood and in masonry. It is worth noting that in Atlantic Europe, the highly developed timber-framed structures which were popular there as of at least the thirteenth century, contributed to a particular system of architecture that was also adopted in stone and brick, differentiating it from the usual architecture in masonry. This system consisted of a set of thin, screen-like walls, the surface of which was meant to look flat and two-dimensional, as in half-timbered structures. This is especially obvious in Late Gothic and Mannerist secular architecture in England, Holland, and areas under their influence on the Atlantic and Baltic coasts. This system continued to be a tradition in vernacular housing well into the nineteenth century.

Building in heavy stone was a Mediterranean solution imposed on the rest of Europe. Already by the late Middle Ages its influence could also be seen in wooden buildings in Central and Northern Europe, which followed masonry models in type, form, and in the semi-massive density of the log walls, in contrast to flat, timber-framed structures. In the Baroque period, when the process of substituting wood with stone and brick seems to have slowed down somewhat in these territories, architects also created buildings of high style in wood. Usually the models from masonry architecture were transformed rather than just copied, and timbers were not concealed behind illusionistic effects but were boldly exposed. In the overall system of the Baroque this architecture in wood was relegated to the "rustic style," which was the lowest category, and characterized by appropriate *decorum*, for example in the form of balustered columns.

(3) Ascribing a term like "rustic style" to buildings designed by architects, means to speak of them through metaphor and symbol, at times reflecting the Neo-Stoic attitude to life of the person using the term. Neo-Stoicism was closely connected with the ancient myths regarding the origin of architecture. In Mediterranean culture these origins were sought in wood, not stone, buildings. In the Baroque culture of Northern and Eastern Europe, a wooden country house also came to be a symbolic expression of the owner's nationality or social position. With the advent of the Enlightenment, and later, of Romanticism, the relation of architecture in wood to national traditions and social concepts assumed a different character and served a different purpose, i.e., it tended towards a differentiation of expression within the framework of *architecture parlante*, and the assigning of historical, geographical, or even technological categories of form to ideological and ethical positions.

In the second half of the nineteenth century in the countries



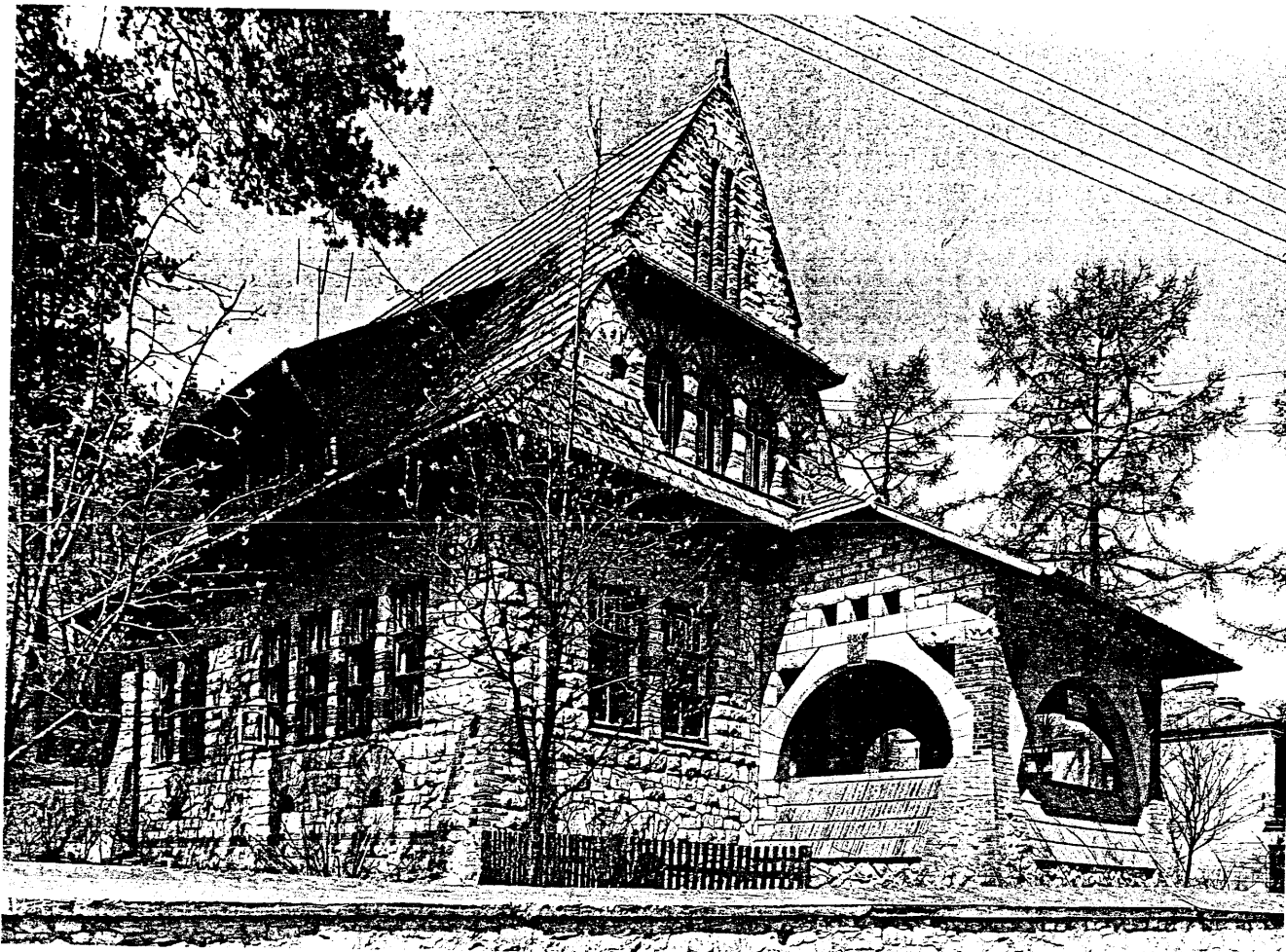
44) Peasant house in Sopotnia, Poland, 1871. Photo C. Krassowski.

of Central and Eastern Europe, wooden architecture, as a result of mistaken historical conceptions, came to be considered mere folklore, and moreover, began to acquire more radical political content, serving as a symbol of nationalistic ideals, or even populist mania. The symbolic expressiveness of these wooden structures became so strong that motifs specific to them were applied directly to the language of masonry architecture as well.

(4) The syncretism and ideological chaos in art in the twentieth century have come to a head since 1950, opening up infinite points of contact between wood as a means of expression and contemporary culture and art, but at the same time weakening and undermining these concurrences. Furthermore, while wooden structures have been submerged in the semiotic panoply of architecture in the second half of the twentieth century, the almost unlimited technological

possibilities now offered have in general led architects away from the previous valuation of both natural and synthetic materials for construction.

In contemporary trends in the history of architecture, wood is at long last coming into its own. Examples are widely scattered and blend into the overall picture of today's environment. Changes have also come about in the interpretation of wooden buildings on the level of theory and criticism, particularly in the case of the semiotics of architecture so popular today, and in ways of viewing the evolution of high-style, vernacular, and primitive architecture, as well as their relationship to each other. In the Post-Modern world, the connections have been reestablished between history and creativity, and have influenced structures in wood, too, making possible, for example, Terry's *Rustic Hut*, which prompted the present study.



45) Jan Koszczyc Witkiewicz, kindergarten in Nałęczów, Poland, 1905. Photo W. Wolny.

¹ J. Rykwert, *On Adam's House in Paradise: The Idea of the Primitive Hut in Architectural History*, New York, 1972.

² Q. Terry, "A Question of Style," *Architectural Design*, 49, 1979, no. 3/4, p. 107.

³ W. Chambers, *A Treatise on the Decorative Part of Civil Architecture*, London, 1759.

⁴ Rykwert, *op. cit.*, pp. 70-73.

⁵ P. Delorme, *Architecture*, Paris, 1567, p. 100. Recently Robert Venturi and John Rauch came back to this idea, whether consciously or not, as illustrated by their joke on the Ionic column made of oak in the Allen Museum of Art, Oberlin (1976).

⁶ These observations were made by E. Panofsky ("The Early History of Man in a Cycle of Paintings by Piero di Cosimo," *Journal of the Warburg and Courtauld Institutes*, I, 1937/38, pp. 12-30). A turning point in the development of civilization was supposed to be the passage from construction with tree trunks and branches to the use of squared timber, as Panofsky noted in "The First Page of Giorgio Vasari's *Libro*. A Study on the Gothic Style in the Judgement of the Italian Renaissance. With an Excuse on Two Façade Designs by Domenico Beccafumi," in *Meaning in the Visual Arts*, Garden City, N.Y., 1955, p. 182. See also Rykwert, *op. cit.*, p. 110.

⁷ This occurred, for instance, in the Baroque period in countries where the culture was characterized by the lifestyle of rural nobility. See W. Krassowski, "The Historical Wooden Buildings," *Architektura*, XXXI, 1977, no. 3/4, p. 53.

⁸ J. B. Jackson, *Discovering the Vernacular Landscape*, New Haven-London, 1984, pp. 93-95, 106 f.

⁹ A. Colquhoun, "Vernacular Classicism," *Architectural Design*, 54, 1984, no. 5/6, p. 27.

¹⁰ E. Kris ("Der Stil «Rustique». Die Verwendung des Naturabgusses bei Wenzel Jamnitzer und Bernard Palissy," *Jahrbuch der Kunsthistorischen Sammlungen in Wien*, I, 1926, pp. 137-208) was the first to connect this idea to architecture, but he limited it to stone and pseudo-stone garden structures. Małgorzata Szafrńska ("Ogród renesansowy," diss. University of Warsaw 1988), on the basis of a suggestion of Panofsky (*op. cit.*, 1955, p. 183) expanded this concept to include constructions in wood. Mannerist and Baroque architecture in wood operated within the conventions of form proper to the "rustic style" (see below).

¹¹ *Architettura di Sebastiano Serlio Bolognese in sei libri divisa. Libro secondo di prospettiva*, Venice, 1551, p. 81. Stage designs illustrating Serlio's book were copied from the drawings of Baldassare Peruzzi, who in turn took from Vitruvius the concept of the triple stage design corresponding to the three classes of plays (tragedy, comedy, satire).

¹² Colquhoun, *op. cit.*, pp. 27-29.

¹³ Rykwert, *op. cit.*, pp. 43-76. See also A. Pérez-Gómez, *Architecture and the Crisis of Modern Science*, Cambridge, Mass.-London, 1984.

¹⁴ J.-M. Pérouse de Monclos, "Le chalet à la Suisse. Fortune d'un modèle vernaculaire," *Architectura. Zeitschrift für Geschichte der Baukunst*, 17, 1987, pp. 76-96.

¹⁵ D. Watkin, *The Rise of Architectural History*, London, 1983.

¹⁶ D. Vesely, "Architecture and the Conflict of Representation," *A A Files*, January 8, 1985, pp. 21-38.

¹⁷ Rykwert, *op. cit.*, pp. 82-95.

¹⁸ Watkin, *op. cit.*, pp. 25-28.

¹⁹ L. Dietrichson, H. Munthe, *Die Holzbaukunst Norwegens*, Dresden, 1893; M. Sokółowski, "O budowie kościołów drewnianych, z powodu książki Dietrichsona," *Sprawozdania Komisji Historii Sztuki*, 5, 1896, pp. XCV-XCIX.

²⁰ K. Schäfer, *Die Holzarchitektur Deutschlands vom 14. bis 18. Jahrhundert*, Berlin, 1889; A. Essenwein, *Die romanische und die gotische Baukunst* (Handbuch der Architektur, 2. Theil, 4. Band), Heft 2: *Der Wohnbau*, Darmstadt, 1892, pp. 76-82, 122-35.

²¹ F. Ostendorf, *Geschichte des Dachwerks*, Leipzig-Berlin, 1908.

²² J. Decaens, "Recherches récentes concentrant la maison paysanne en bois au Moyen Age en Europe du nord-ouest," *La construction au Moyen Age. Histoire et archéologie*, ed. M. de Bouard, Paris, 1975, pp. 125-36, 137-44. See also J.-M. Pérouse de Monclos, *Reconnaissance de la maison de pays*, no. 65, 1984, pp. 39-51.

²³ R. de Zouche Hall, "The Origins of the Vernacular Architecture Group," *Vernacular Architecture*, 5, 1974, pp. 3-6.

²⁴ See esp. articles published in two periodicals: *Archaeological Journal* and *Vernacular Architecture*.

²⁵ The relationship between folklore and the Romantic movement in general is discussed by G. Cocchiara, *Storia del folklore in Europa*, Turin, 1952.

²⁶ A. Olszewski, "Przegląd koncepcji stylu narodowego w teorii architektury polskiej przełomu XIX i XX wieku," *Sztuka i Krytyka*, VII, 1956, no. 3/4, pp. 275-372.

²⁷ I. a. H. Faensen, W. Iwanow, *Altrussische Baukunst*, Berlin, 1974, pp. 39-46.

²⁸ O. Grabar, *Die mittelalterliche Kunst Osteuropas*, Baden-Baden, 1968, pp. 190, 199-200. See also two papers published in *Arte Lombarda* (XLIV-XLV, 1976): F. Kämpfer, "La corcezione teologica ed architettonica della Cattedrale «Vasilij Blazennyj» a Mosca," pp. 197-98; J. Canton, "L'influence de la Renaissance italienne sur l'architecture russe," pp. 205-210.

²⁹ M. Miłtischik, "Zwei Holzfestungen aus dem 17. Jahrhundert im Norden Russlands," *Burgen und Schlösser*, 21, 1980, pp. 129-41.

³⁰ K. Bedal, *Historische Hausforschung. Eine Einführung in Arbeitsweise, Begriffe und Literatur*, Münster, 1978.

³¹ Strzygowski's ideas were presented in many of his books and papers, among others *Der Norden in der bildenden Kunst Westeuropas. Heidnisches und Christliches um das Jahr 1000*, Vienna 1926; *Early North-European Church-Art and Wood-Architecture*, London, 1927.

³² O. Sosnowski, "Uwagi o gotyckiem budownictwie drzewnym w Polsce," *Biuletyn Historii Sztuki i Kultury*, III, 1935, pp. 171-80.

³³ W. Krassowski, "Problem regionalizacji w studiach nad zabudową wsi," *Ze studiów nad budownictwem wiejskim*, Warsaw, 1957, pp. 55-101; W. Krassowski, A. Miłobędzki, "Studia nad zabudową miasteczka Ciężkowice," *Kwartalnik Architektury i Urbanistyki*, II, 1957, pp. 56-60; Krassowski, *op. cit.*, 1977.

³⁴ K. Piwocki, *O historycznej genezie polskiej sztuki ludowej*, Wrocław, 1953.

³⁵ V. Mencl, *Lidová architektura v Československu*, Prague, 1980.

³⁶ A. Rapoport, *House Form and Culture*, Englewood Cliffs, N.J., 1969, pp. 7 ff; de Zouche Hall, *op. cit.*

³⁷ See *Holzbaukunst, Eine Geschichte der Abendländischen Holzarchitektur und ihrer Konstruktions-elemente*, ed. H. J. Hansen, Hamburg, 1969; English translation *Architecture in Wood: A History of Wood Building and Techniques in Europe and North America*, New York, 1971.

³⁸ Mencl, *op. cit.*, pp. 561-63 and illustrations 1358f; J. Chapelot, R. Fossier, *Le village et la maison au Moyen Age*, Paris, 1980; in English edition (*The Village and House in the Middle Ages*, London, 1985), pp. 169, 251.

³⁹ The former heavily forested macro-region of Europe north of

the Alps and north of the Loire, thus including western Scandinavia, Great Britain, the Netherlands, northern France, and the German-speaking countries.

⁴⁰ The vanishing of the large seigneurial aisled hall was associated with these changes; see J. M. Fletcher, "The Bishop of Winchester's Medieval Manor House at Harwell, Berkshire, and Its Relevance in the Evolution of Timber-framed Aisled Halls," *Archaeological Journal*, 136, 1979, pp. 184-87. In Northern European maritime countries, definite connections can be found between the development of short-timber construction and techniques of ship building in wood. See, for example, certain Norwegian stave churches or English barns.

⁴¹ Jackson, *op. cit.*, pp. 86, 94 f.

⁴² Eric Mercer used the term "substantial" [architecture] (*English Vernacular Houses: A Study of Traditional Farmhouses and Cottages*, London, 1975, p. 2) to define permanent solid structures of fixed function and value, serving at least one generation. A non-substantial building, on the other hand, is primitive, temporary shelter of poor construction (sub-building).

⁴³ Chapelot, Fossier, *op. cit.*, pp. 247-331.

⁴⁴ J. M. Fletcher, "Straight Timber, Curved Beams and Cruck Trusses," *Vernacular Architecture*, 14, 1983, pp. 63 f.

⁴⁵ J. T. Smith, "The Early Development of Timber Buildings: the Passing Brace and Reversed Assembly," *Archaeological Journal*, 131, 1974, pp. 238-63; K. Klöckner, *Alte Fachwerkbauten. Geschichte einer Skelettbauweise*, Munich, 1978, pp. 15-17; Chapelot, Fossier, *op. cit.*, pp. 254, 312.

⁴⁶ G. Ciołek, "Chałupy podcieniowe na Pomorzu," *Biuletyn Historii Sztuki i Kultury*, VII, 1939, p. 175; Krassowski, *op. cit.*, 1957, p. 81.

⁴⁷ In particular the idea that the six-pointed star enclosed within a circle, a solar symbol carved on ceiling beams everywhere, was a way of coding the measurement system of wood building, still remains a questionable theory. Such a hypothesis was made by Rudolf Heim, "Das Bauernhaus in Franken vom 14.-16. Jahrhundert," *Vom deutschen Bauernhof*, ed. E. Kulke, Munich, 1938, p. 94.

⁴⁸ This is thought to be the invention of Philibert Delorme.

⁴⁹ W. Horn, "On the Origins of the Medieval Bay System," *Journal of the Society of Architectural Historians*, XVII, 1958, no. 2, pp. 2-23.

⁵⁰ These features were discussed by M. Girouard, *Robert Smythson and the Elizabethan Country House*, New Haven-London, 1983, pp. 20, 32.

⁵¹ For the use of Gothic motifs in all the various branches of medieval handicrafts, see F. Boucher, "Micro-Architecture as the «Idea» of Gothic Theory and Style," *Gesta*, XV, 1976, no. 1/2, pp. 71-89.

⁵² P. H. Crossley, *Timber Building in England from Early Times to the End of the Seventeenth Century*, London-New York-Toronto-Sidney, 1951, pp. 27-34. W. Horn, E. Born, "Two Timbered Medieval

Churches of Cheshire," *The Art Bulletin*, XLIV, 1962, pp. 263-78; cf. the door and arcade in the nave of the Mogila church (1466).

⁵³ Crossley, *op. cit.*, p. 26.

⁵⁴ The vaulting (c. 1190) on the inside of the tower of Navestock Church (Essex) was examined by C. Hevett, *Church Carpentry. A Study Based on Essex Examples*, London-Chichester, 1982, p. 62.

⁵⁵ Other examples of wooden vaulting or vaulting-like ceilings: the Henry III Chapel, Windsor (1243), the church in Warmington, Northamptonshire (third quarter of the thirteenth century), Peterborough Cathedral (c. 1400), or the later vaulting with pendants in the Henry VIII Chapel in Hampton Court (second quarter of the sixteenth century); see G. Webb, *Architecture in Britain: The Middle Ages*, Harmondsworth, 1956, pp. 189-92.

⁵⁶ *Ibidem*.

⁵⁷ Jackson, *op. cit.*, p. 94.

⁵⁸ E. Lagerlöf, "Mittelalterliche Holzkirchen in Schweden. Darstellung eines Forschungsprojektes," *Frühe Holzkirchen in nördlichen Europa*, Hamburg, 1981-82, pp. 307-20; M. Ullén, "Holzkirchen im mittelalterlichen Stift Växjö," *ibidem*, pp. 321-42.

⁵⁹ M. Kornecki, "Uwagi do systematyki gotyckich kościołów drewnianych w Małopolsce," *Teka Komisji Urbanistyki i Architektury*, IV, 1970, pp. 139-62; R. Brykowski, *Drewniana architektura kościelna w Małopolsce XV wieku*, Wrocław, 1981.

⁶⁰ S. Roux, *La maison dans l'histoire*, Paris, 1976, pp. 170-72; Jackson, *op. cit.*, pp. 95, 107.

⁶¹ See, among others, the examples of churches given by M. Kornecki, "Małopolskie kościoły drewniane doby baroku XVII w.," *Teka Komisji Urbanistyki i Architektury*, XII, 1978, pp. 205-18; XIII, 1979, pp. 117-34; XIV, 1980, pp. 123-34.

⁶² In Poland, i.a. Giovanni Battista Gisleni and Tilman van Gameren.

⁶³ For instance, in a pergola illustrating "Corinthia Gustus" in J. Vredeman de Vries, *Architectura*, Leyden, 1605. See Szafrńska, *op. cit.*

⁶⁴ See n. 10.

⁶⁵ K. Piechotka, M. Piechotka, *Wooden Synagogues in Poland*, Warsaw, 1967.

⁶⁶ Pérouse de Monclos, *op. cit.*; V. Scully, *The Shingle Style. Architectural Theory and Design from Richardson to the Origins of Wright*, New Haven, 1955; Olszewski, *op. cit.*, pp. 300-323.

⁶⁷ Pérez-Gómez, *op. cit.*, pp. 285-95.

⁶⁸ *Ibidem*, pp. 298-314; Vesely, *op. cit.*, pp. 22-24.

⁶⁹ A. Miłobędzki, "Architektoniczna tradycja średniowiecza w krajobrazie kulturowym Polski XVI-XVIII w. Sześć propozycji problemowych," *Symbolae Historiae Artium*, Warsaw, 1986, p. 376.

⁷⁰ Jackson, *op. cit.*, p. 86.

⁷¹ *Ibidem*, pp. 85-101, 115-23.





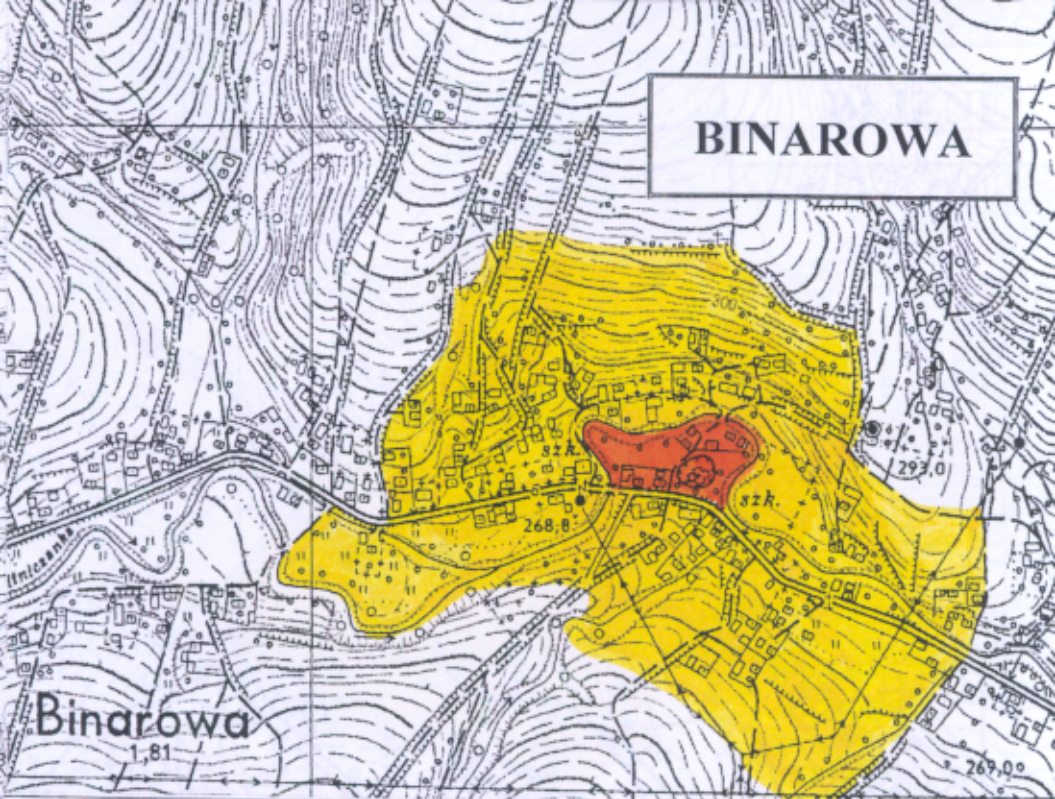




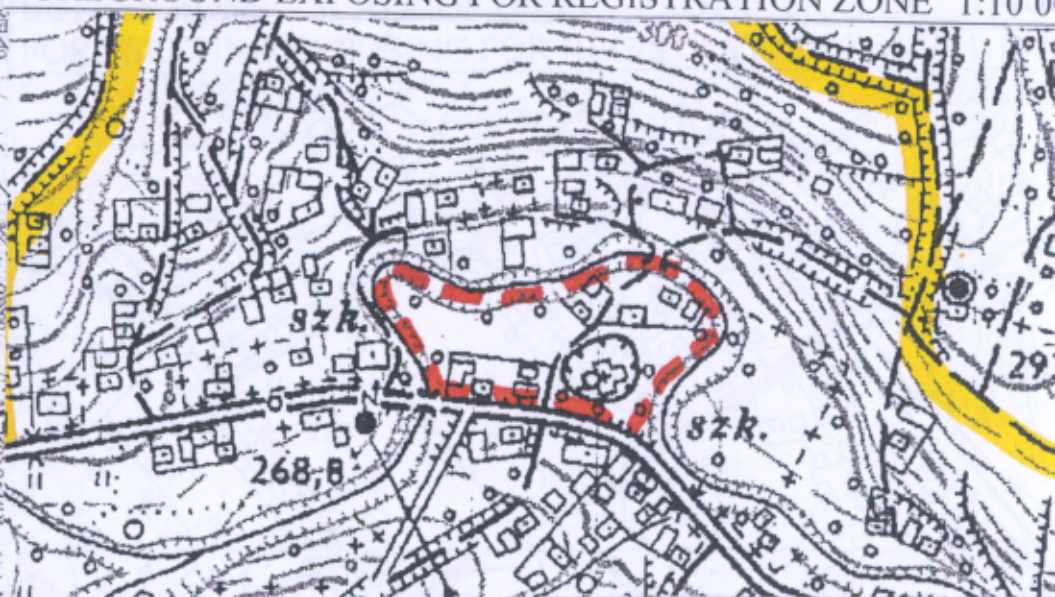




BINAROWA



BUFFER ZONE – SCALE OF DIRECT PROTECTION OF FOREGROUND EXPOSING FOR REGISTRATION ZONE 1:10 000



CHURCH GROUP – REGISTRATION ZONE 1:50 000

LEGEND

1:25 000



CHURCH GROUP – REGISTRATION ZONE



BUFFER ZONE

a. SCALE OF DIRECT PROTECTION OF FOREGROUND EXPOSING FOR REGISTRATION ZONE

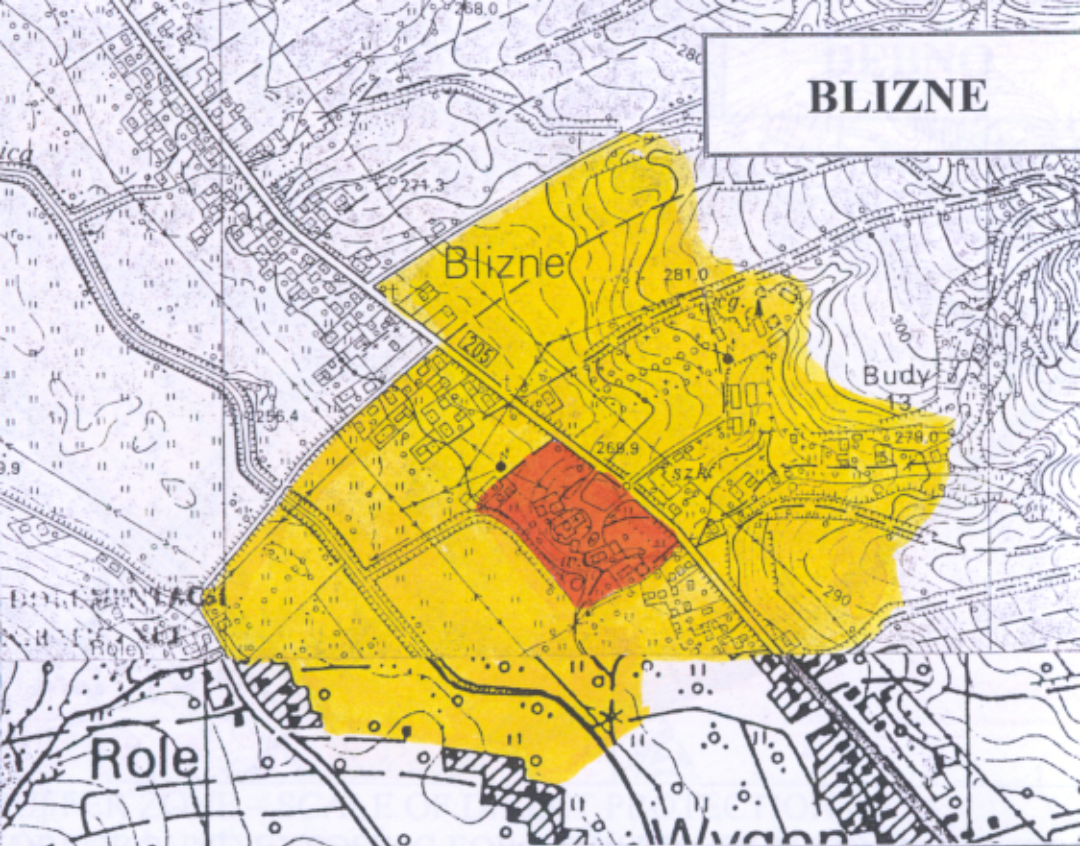


b. SCALE OF THE PROTECTION OF DISTANT LANDSCAPE EXPOSING FOR REGISTRATION ZONE



MAIN VIEW POINTS OF DISTANT EXPOSING FOR REGISTRATION ZONE

BLIZNE



BUFFER ZONE – SCALE OF DIRECT PROTECTION OF FOREGROUND EXPOSING FOR REGISTRATION ZONE 1:10 000



CHURCH GROUP – REGISTRATION ZONE 1:5000

LEGEND

1:25 000



CHURCH GROUP – REGISTRATION ZONE



BUFFER ZONE

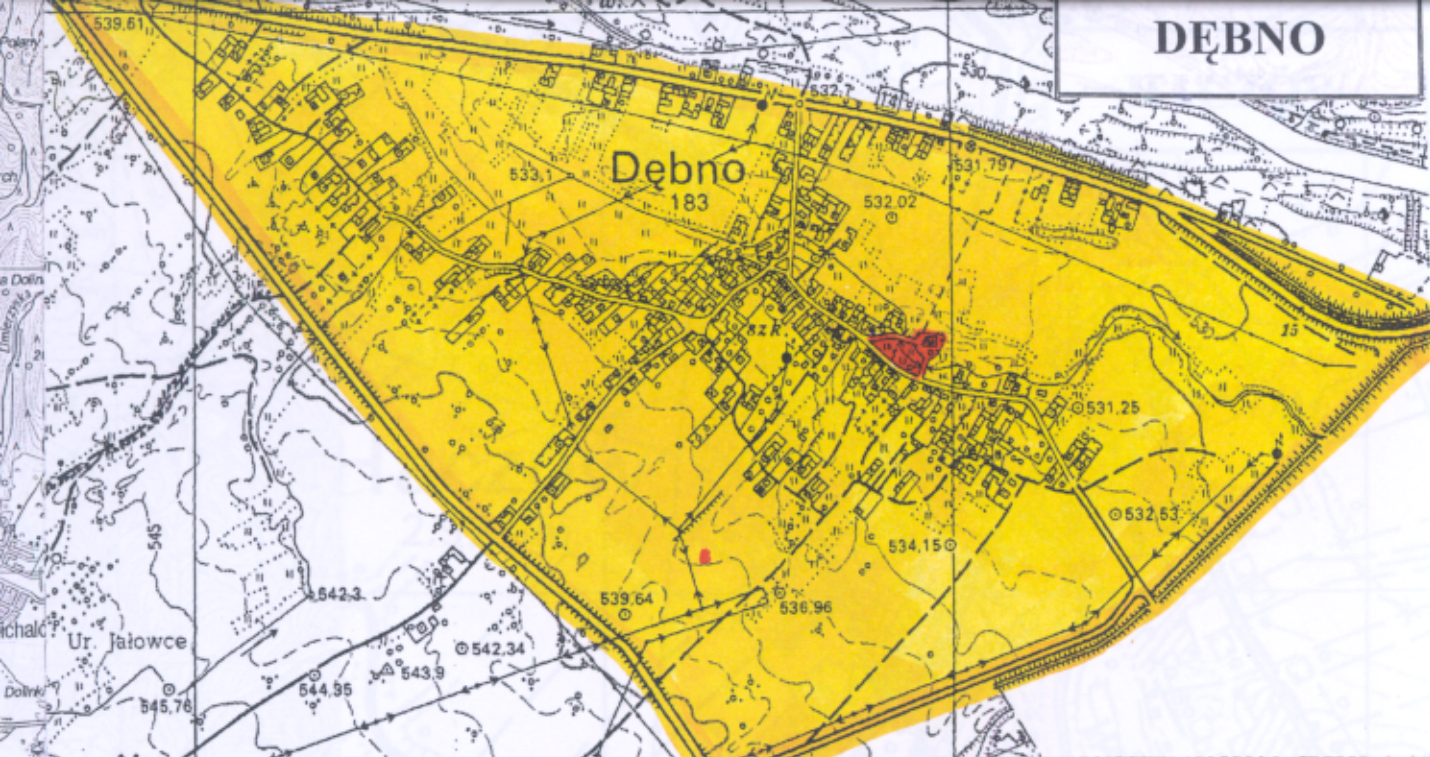
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b. **SCALE OF THE PROTECTION OF DISTANT LANDSCAPE EXPOSING FOR REGISTRATION ZONE**



MAIN VIEW POINTS OF DISTANT EXPOSING FOR REGISTRATION ZONE



BUFFER ZONE – SCALE OF DIRECT PROTECTION OF FOREGROUND EXPOSING FOR REGISTRATION ZONE 1:10 000



CHURCH GROUP – REGISTRATION ZONE 1:5000

LEGEND



CHURCH GROUP – REGISTRATION ZONE



BUFFER ZONE

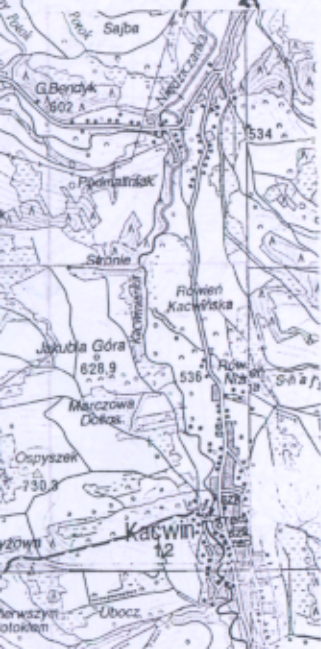
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b. SCALE OF THE PROTECTION OF DISTANT LANDSCAPE EXPOSING FOR REGISTRATION ZONE



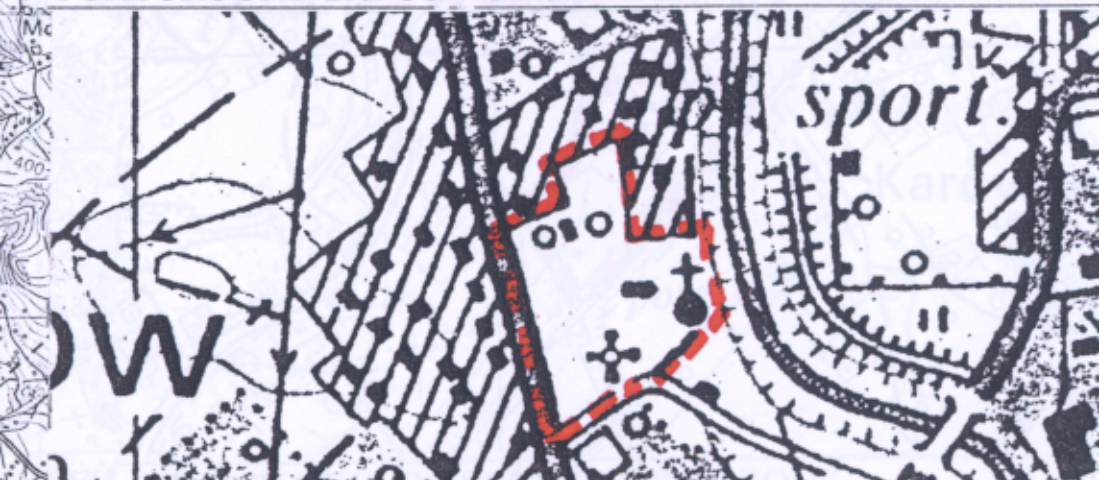
MAIN VIEW POINTS OF DISTANT EXPOSING FOR REGISTRATION ZONE



1:25 000



BUFFER ZONE – SCALE OF DIRECT PROTECTION OF FOREGROUND EXPOSING FOR REGISTRATION ZONE 1:10 000



CHURCH GROUP – REGISTRATION ZONE 1:50 000

LEGEND

1:25 000



CHURCH GROUP – REGISTRATION ZONE



BUFFER ZONE

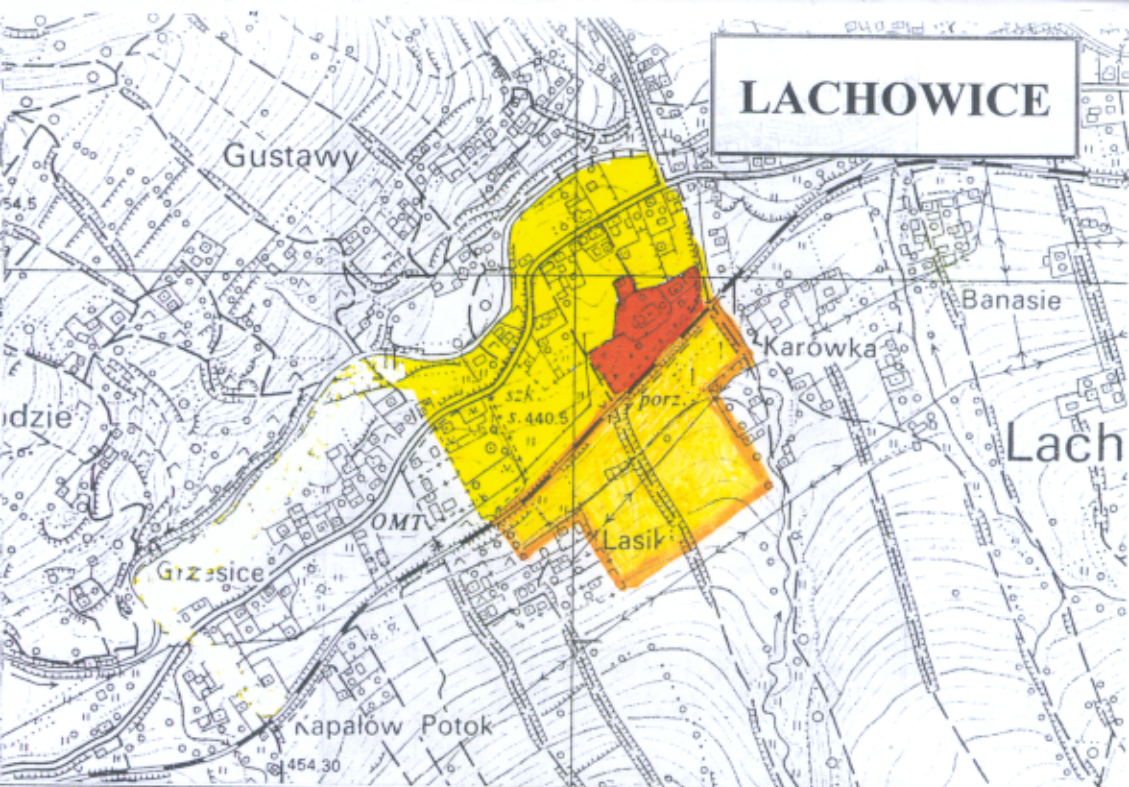
a. SCALE OF DIRECT PROTECTION OF FOREGROUND EXPOSING FOR REGISTRATION ZONE



b. SCALE OF THE PROTECTION OF DISTANT LANDSCAPE EXPOSING FOR REGISTRATION ZONE

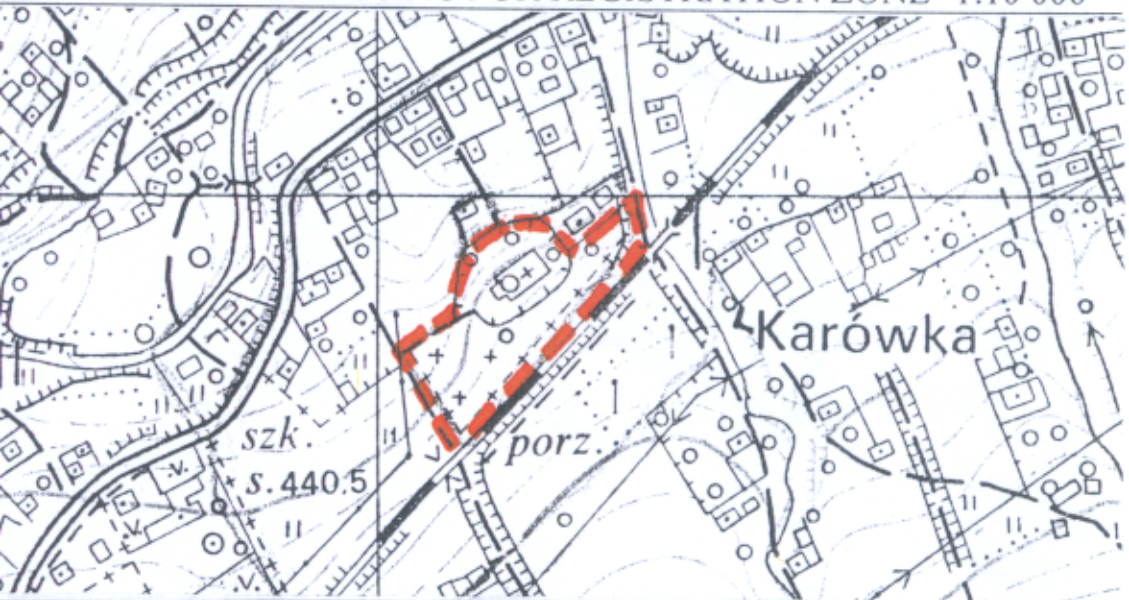


MAIN VIEW POINTS OF DISTANT EXPOSING FOR REGISTRATION ZONE



LACHOWICE

BUFFER ZONE – SCALE OF DIRECT PROTECTION OF FOREGROUND EXPOSING FOR REGISTRATION ZONE 1:10 000



CHURCH GROUP – REGISTRATION ZONE 1:5000

LEGEND

1:25 000



CHURCH GROUP – REGISTRATION ZONE



BUFFER ZONE

a. SCALE OF DIRECT PROTECTION OF FOREGROUND EXPOSING FOR REGISTRATION ZONE



b. SCALE OF THE PROTECTION OF DISTANT LANDSCAPE EXPOSING FOR REGISTRATION ZONE

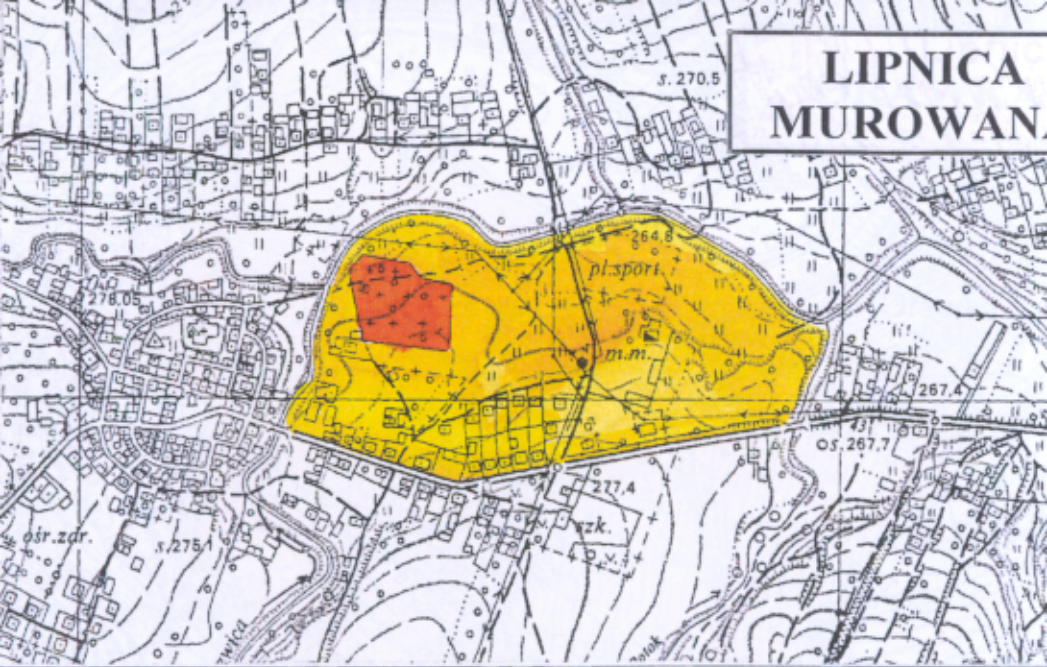


MAIN VIEW POINTS OF DISTANT EXPOSING FOR REGISTRATION ZONE



b.1. SCALE OF DIRECT PROTECTION OF FOREGROUND EXPOSING FOR REGISTRATION ZONE – CORRECTION OF ENLARGED RANGE

LIPNICA MUROWANA



BUFFER ZONE – SCALE OF DIRECT PROTECTION OF FOREGROUND EXPOSING FOR REGISTRATION ZONE 1:10 000



CHURCH GROUP – REGISTRATION ZONE 1:50 000

LEGEND

1:25 000



CHURCH GROUP – REGISTRATION ZONE



BUFFER ZONE

a. SCALE OF DIRECT PROTECTION OF FOREGROUND EXPOSING FOR REGISTRATION ZONE

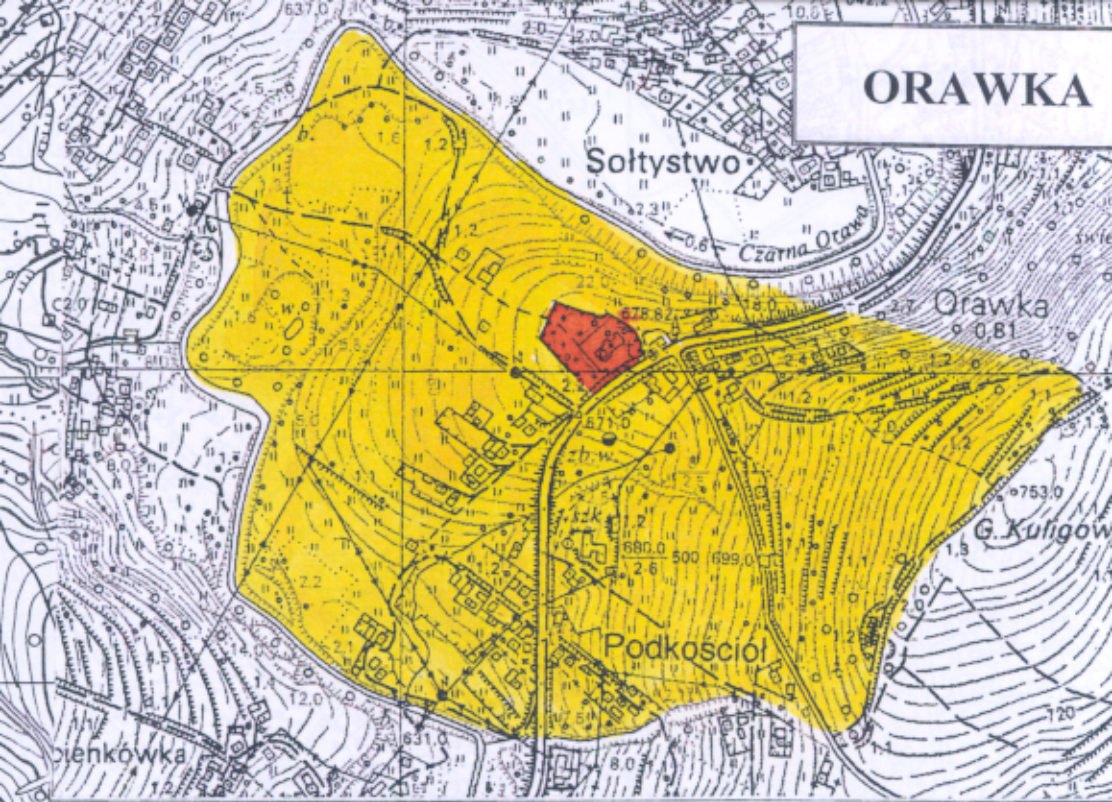


b. SCALE OF THE PROTECTION OF DISTANT LANDSCAPE EXPOSING FOR REGISTRATION ZONE

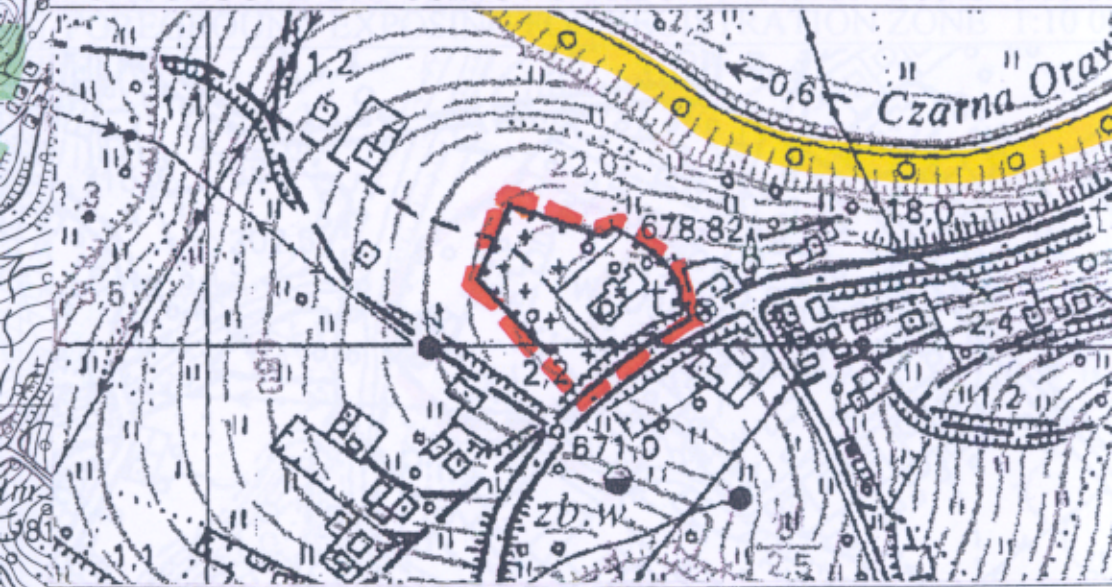


MAIN VIEW POINTS OF DISTANT EXPOSING FOR REGISTRATION ZONE

ORAWKA



BUFFER ZONE – SCALE OF DIRECT PROTECTION OF FOREGROUND EXPOSING FOR REGISTRATION ZONE 1:10 000



CHURCH GROUP – REGISTRATION ZONE

1:500

LEGEND

1:25 000



CHURCH GROUP – REGISTRATION ZONE



BUFFER ZONE

a. **SCALE OF DIRECT PROTECTION OF FOREGROUND EXPOSING FOR REGISTRATION ZONE**

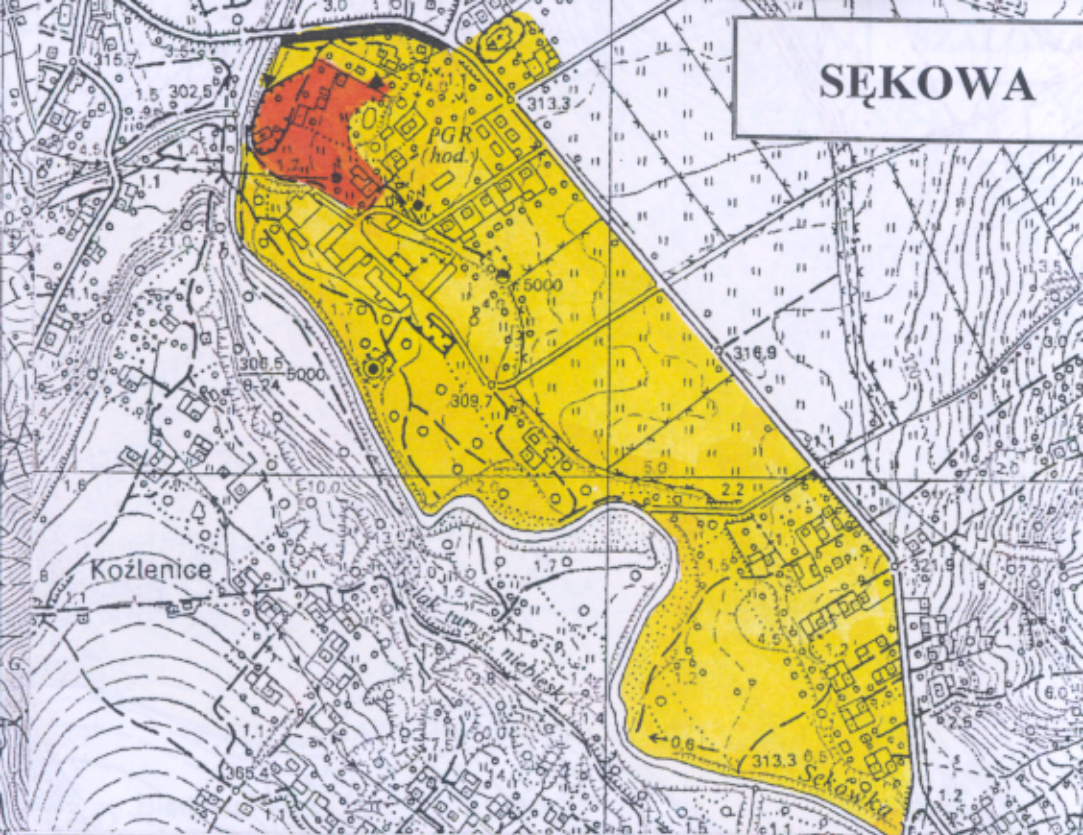


b. **SCALE OF THE PROTECTION OF DISTANT LANDSCAPE EXPOSING FOR REGISTRATION ZONE**



MAIN VIEW POINTS OF DISTANT EXPOSING FOR REGISTRATION ZONE

SEKOWA



BUFFER ZONE – SCALE OF DIRECT PROTECTION OF FOREGROUND EXPOSING FOR REGISTRATION ZONE 1:10 000



CHURCH GROUP – REGISTRATION ZONE 1:5000

LEGEND

1:25 000



CHURCH GROUP – REGISTRATION ZONE



BUFFER ZONE

a. **SCALE OF DIRECT PROTECTION OF FOREGROUND EXPOSING FOR REGISTRATION ZONE**



b. **SCALE OF THE PROTECTION OF DISTANT LANDSCAPE EXPOSING FOR REGISTRATION ZONE**



MAIN VIEW POINTS OF DISTANT EXPOSING FOR REGISTRATION ZONE



UNESCO CONVENTION ON THE PROTECTION
OF THE WORLD CULTURAL AND NATURAL HERITAGE

**WOODEN CHURCHES
OF SOUTHERN POLAND**
(LITTLE POLAND)

A GROUP OF UNIQUE TIMBER CHURCHES
OF THE 15th TO 16th CENTURIES
IN THE HISTORICAL-CULTURAL LANDSCAPE

C 1053

**MANAGEMENT DEVELOPMENT
AND SPATIAL PLAN**

SUPPLEMENTARY DOCUMENTATION

Warsaw- Cracow 2002

The compilation of this documentation was commissioned by the Commissioner for Historical Monuments of the Republic of Poland and was carried out by the Regional Center for Research and Documentation of Historical Monuments in Cracow (Al. Mickiewicza 29/1, PL 31-120 Cracow) by: PhD Marian Kornecki – project director, M.Sc. Roman Marcinek – group leader, Prof. PhD. D.Sc. Ing. Arch. Janusz Bogdanowski – consultant, Prof. PhD. D.Sc. Adam Miłobędzki – consultant, authors: M.Sc. Mariusz Czuba, M.Sc. Olga Dyba, M.Sc. Andrzej Laskowski, Ass. Prof. PhD. D.Sc. Ing. Arch. Zbigniew Myczkowski, M.Sc. Andrzej Siwek, M.Sc. Tadeusz Śledzikowski.

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PREFACE

The log-built Catholic timber churches in Poland are unique phenomena closely related both to general European architectural trends and the local building tradition. They were the most valuable and elitarian buildings, the creation of which was closely connected with the social, cultural and political structures of the Medieval state. They are witness to a centuries-long development process, and the oldest source references about them date back to 11th century. Subsequent centuries are well-documented in the archival resources, beginning from the registers of „St Peter’s Pence” to the detailed reports and inventories contained in the diocesan records of the Visitations of the bishops to parishes under their care. Wooden churches became also a motif in literature and art. They were also noticed by foreigners travelling through those regions, as structures having no equivalents in other countries.

Although several dozen other structures have been preserved in a good state in this area, the buildings presented here for inclusion on the World Heritage List are the best preserved examples of log-built churches in Little Poland. They are the evidence of all stages of the centuries-long process of transformations of architecture and sacral art beginning in the Middle Ages, and which finished at the end of the 18th century. Since the 16th century, south Polish wooden churches acquired bell-towers, added to the nave where there had been none before; they were constructed using the post-frame technique, and the most frequent variant is tower with sloping walls with a projecting bell-chamber. This represents the rediscovery of the form of Medieval fortified towers.

The chosen churches also contain interiors of exceptional artistic quality, which reflect the development of European art from Gothic to late Baroque and contemporary times. In the light of the preserved elements, one may assert that many of the items these churches contain are of museum quality.

It should be mentioned that Polish wooden church took their functional spatial composition from liturgical requirements adopted from the West. They form an exceptional enclave situated at the boundary between the cultures of the East and the West, in the area of Christian Slavdom.

Against the background of European art, the history of wooden churches in Southern Poland can be seen as to a great degree an isolated phenomenon, conditioned by local factors, and impossible to fit into the general outlines of the syntheses of the history of architecture. The extent of the common occurrence of wooden architecture in Europe matched that of the extent of forested areas, primarily coniferous forests, which in the Middle Ages still included most of the areas situated to the North of the Alps. The progressive retreat of these forests is reflected in the appearance and quantities (in comparison with usage of other materials) of wooden architecture, the reflection of which was for example the voluntary reduction and economy of timber usage, which contributed to the rapid development in Northern Europe of the framed construction, and also its strict regulation, for example in the Prussian state from the 18th century.

The resources of the European wooden architecture are based on a few fundamental lines of development. Wooden constructions in Western and Northern Europe present today examples of the various developmental tendencies from the oldest palisade-type constructions and post-frame ones, through to complicated framed forms leading to the development of framed architecture. As is well-known, among the oldest constructions of this trend, the most remarkable monuments are the few well preserved Scandinavian stave churches. In contradistinction to the developmental trends of Western and Northern Europe, it was primarily the log-construction („zrębowa, wieńcowa”) construction which dominated, in Central and Eastern Europe. In the historical area of Poland, this technique was a native one which had been used since prehistory (and dominant due to the copious and easily accessible high quality timber which was easy to work and the absence of other building materials). In Western Europe horizontal log constructions occurred only occasionally, and was almost never applied to the construction of sacral structures. In the East, the sacral architecture of the Orthodox Church derived its architectural models from Byzantine art, unfamiliar with West-European patterns.

The churches selected here are also examples of historical landmarks in rural landscapes, which determines their exceptional landscape values. Their attractiveness is increased by their situation in

picturesque mountain valleys, among forests and agricultural land. Each of them, in spite of changes in the scale of buildings in its surroundings, fulfils - as it did in the past – the role of underlining the individuality of the landscape of the place. It may be stated that these wooden churches are a factor creating the local identity of landscapes and are an essential element of the cultural subregion in this part of Europe. The exceptional universal values of the proposed group of timber churches fulfils the criterion of authenticity and integrity in the understanding of the UNESCO World Heritage Convention, and in the resolutions of the Nara (Japan) Conference.

The churches proposed here for inclusion on the World Heritage List are preserved in their full authenticity, in the scientific, aesthetic and emotional senses. They are preserved in their historical form, due to which they are monuments of specific significance. The values of these churches represent the features of the region, and at the same time differentiate them on an interregional scale. They are above all elements which link cultural and natural values of the local landscapes. The log-construction (*zrębowa*, or *wieńcowa*) construction method is one which is not known in Western Europe. Its modifications over the centuries in this area did not erase its primitive conservative style, these buildings are examples of the continuation of traditions and technology created in the world of the Medieval guilds. The interior of these churches preserve complete and homogeneous decorative schemes from the past. The polychrome decoration of the presented churches may be counted among the most valuable sets of mural decoration. They are differentiated by their elaborate iconographic and ideological programmes and at the same time present a variety of painting techniques and a high degree of technical competence and artistry. The selected buildings are also a representative illustration of the stylistic changes of decoration of sacral interiors from the Gothic through the Renaissance to the Late Baroque. The oldest parts of the stencilled mural decoration mark the eastern extent of Late Medieval decoration of this type. The assemblages of Medieval and modern sculpture and wood carving are also of a considerable historical value. The value of the presented group of churches lies in the historical and artistic connections between all the elements: architecture and works of art, which are today unique, and allow the classification of these buildings as textbook examples. As such, their importance is incomparable with even the most valuable monuments of other categories, included up to now on the World Cultural Heritage List.

As has been mentioned above, all the buildings proposed here have seen an unbroken use for cult and liturgy. Around them have materialised cultural values having universal value and at the same time acting as a focus for and acting as a document of local cultural identity. They have been the scene of traditional ceremonies and rituals.

Only in the twentieth century did these buildings attract the attention of conservators. Before that the churches were renovated in accordance to the stylistic tendencies and usages of the period. The existence of a continuity of craft traditions led to a use of the same techniques and materials. The principles of modern conservation continue these old methods assuring a full authenticity of structure, details and decoration.

WOODEN CHURCHES IN SOUTHERN POLAND

Six Catholic churches constructed entirely of wood in Poland in the period between the fifteenth to sixteenth centuries have been proposed for inclusion on the UNESCO World Heritage List as a *pars pro toto* of a unique collection of wooden sacral architecture. The distinctive characteristic of the Medieval examples of this collection are - apart from their conventional aisleless plan - the specific manner of construction (so-called „*zaskrzynienia*”) of the ceiling of the nave and the single ridge roof (while the later examples of Baroque form have false vaulting of planking and ornamental pillars often in connection with quasi-aisled plan which are met in all regions of Poland).

The presence of numerous wooden churches is visible today in the landscape of the entire Polish countryside, but it was decided to restrict the selection of sites proposed for the World Heritage List to the area of southern Małopolska (Little Poland – the southeastern part of Poland). This was dictated not only by the relatively large numbers of preserved churches in this area (which is more than 150) and the general high quality of the architecture – both in terms of form and building technique - they represent, but above all by the survival in this region of examples of Medieval date. Of these churches, 26 are regarded as being of fifteenth century date (among them Blizne, Dębno, Haczów, Lipnica Murowana which have been proposed for inclusion on the World Heritage List due to their good state of preservation).

As already stated in the description of the churches of this Little Polish group and their detailed constructional and formal analysis (which there is no need to repeat here), these structures are unique on an European scale, and that is both in the general aspect of European architectural trends in Europe but also in the context of local building traditions. An added value is that their present form reflects the many chronological layers of the process of their creation, being an amalgam of architecture, decoration and fittings. A confirmation of the typological, technical and artistic uniqueness of the selected churches is provided by this comparative study (which does not however cover the question of wooden Orthodox churches and churches of the Greek Catholic rite).

If we accept the building material and technique used for the construction of churches as a basis for their classification, one may in general divide those of log construction from those of frame construction, and in addition linking the latter to more primitive structures from which the framed structures developed. This division has a geographical aspect, which may be illustrated by the following table which (with a degree of approximation) presents the number of churches of both groups preserved in the different countries where they had occurred until recently.

The approximate number of churches of log construction preserved until the twentieth century in the following countries was: Austria (2), Bohemia (7), Poland (900), Slovakia (4), Sweden (140). The approximate number of churches of frame construction preserved until the twentieth century in the following countries was: England (16), France (25), Bohemia (1), Germany (12), Norway (30), Sweden (1). As the above shows, log-construction churches are more common, the survival of such a disproportionately large number of them in Poland not only defines it as the main area of the occurrence of wooden sacral architecture of the Latin rite, but also explains the selection of a group of churches from just one region of precisely this country as suitable for inclusion on the UNESCO World Heritage List.

The zone of distribution of log-construction wooden churches in central Europe is of course wider than the area of the modern Polish state. On the south the zone extends across the Carpathian and Sudeten mountains, on the east the boundary of the zone is not fixed, depending on the extent of penetration of the construction of Catholic churches of timber in the area to the east of the Western Bug, on the west however and to some extent on the north, the distribution of these churches extends up to the edge of the zone of timber-framed construction. This boundary between central European wooden churches of log-construction and western European ones of timber-framed construction was already – it would seem – established at least by c. 1500 AD, and ran from the north edge of Bohemia, dividing Upper from Lower Silesia, separating the west and northern regions of Great Poland from the rest, and finally petering-out between East Prussia and Mazovia. In the course of the seventeenth and eighteenth centuries, this frontier was more or less stable, and also reflected ethnic and cultural divisions, as well as a religious one (Protestantism versus Catholicism).

The greatly superior numbers of central European timber churches only partially results from the slow rate at which (apart from in towns) wooden churches were replaced by masonry ones; even in the most developed part of the region (and also the one where stone churches appeared earliest), the number of buildings of stone and brick as late as the end of the fifteenth century did not exceed 3% of the total for both town and countryside). Timber was the more characteristic building material used for the construction of churches in the area, not only in the Medieval period, but also in the whole of the Post-Medieval period. Until the beginning of the twentieth century, timber churches were founded by even the most wealthy and culturally-enlightened patrons, in accordance with the model of magnate culture of the time, and this is also a result of the persistence of the agrarian economic model, and together with this the slow penetration of building in masonry. There was a similar background to the rapid formation in the post-medieval period of a second, but considerably smaller, enclave of log-construction timber churches in the north, in Protestant Sweden (where there are eleven medieval examples preserved).

The situation was different in western Europe where timber churches of different types of carpentry construction – ‘stockade’ and stave construction or post-and-beam structures, which finally from the end of the thirteenth century found expression in the development of timber framing. Even though the western European clergy and aristocracy favoured the use of stone and brick for church construction (as in the rest of central Europe and in the whole Latin world), there was still timber building there on a massive scale, which until the sixteenth century could attain the same artistic quality as structures in masonry. Beginning from the eleventh century, in which that part of Europe became filled with “white stone” churches, timber structures were also relatively fewer and were quickly replaced by masonry ones. In the “Atlantic” countries, the end of the construction of churches of wood was brought about by the fundamental economical and cultural changes of the end of the Medieval period and „The Great Rebuilding” from the 1560s which these changes brought about. After this, timber churches only reappear at the most sporadically in under-developed territories Champagne, Brandenburg, Prussia, Silesia). For this reason, comparatively few Medieval and Post-Medieval wooden churches survive in western Europe.

The basic characteristic of the Little Polish churches is the symbiosis of two basic carpentry techniques: massive log-construction in the walls with truss skeleton construction in the roofs (and also, from the seventeenth century, the added bell-towers). Both constructional categories are represented in their developed late Medieval phases of development – but the technique of log-construction had its own tradition of development in the area, while the truss-skeleton as well as the different combinations of post-and-beam and timber framed construction were imported from the west. At the end of the Medieval period, the archaic tradition of construction of buildings with solid walls of horizontal beams occurred over a much wider zone than the area in which we find churches with walls of horizontal logs. It was spread over a huge area of northeast and central Europe, it was used for a wide range of buildings which form points in the range from “sub-building” to more solid, permanent “substantial” constructions (the size and plan and shape of which were determined by the use of this building technique).

This technique reached a new excellence in the construction of churches – in walls with carefully matched logs and complicated corner-joints, stiffened with braces and “dove-tail” joints with hidden tenon. Despite appearances, this was carpentry which was foreign to the local rural tradition, but was used new techniques adopted from urban craftsmanship and penetrating the area from the west. The links are clearly shown in many cases by the door-frames and windows, made after the pattern of those in timber-framed structures, except their jambs were not merely an elongation of the constructional posts, but were set into the courses of the walls.

In western Europe, the rapid disappearance of traditional carpentry together with the appearance of developed timber-framed construction falls in the thirteenth century (and thus contemporary with the colonisation movement towards the east). The centres of gravity of this transformation – so fundamental for the whole history of European culture – seem to have lain in the Rhineland and on Norman territory in France and England. Improved post-and-beam frames and the related use of collar-rafter trusses in roof construction became permanently linked with the Gothic building tradition when the latter eventually wandered to the east of the former German limes. At the end of the Middle Ages, the technical and artistic standard of urban carpentry became as high as in the rest of Latin-speaking Europe.

From this foreign craft tradition, the timber churches adopted, above all the collar-rafter truss roof construction, often in the version with the king-post and longitudinal trusswork, the construction of the overhanging eaves and the bracket-catch cantilever supporting them (in a later period, also the frame of the ave-bell turret and sometimes bell-tower, and sometimes the construction of the „*soboty*” – the low arcades surrounding the body of the structure). Although the regional differentiation of carpentry techniques is difficult to characterise, one may in general relate the carpentry of the Little Polish timber churches to that of that of Upper Germany (for example the use of frames with wide bays).

The difference between the local and imported tradition of building with wood probably lasted a long time. It was the wide utilisation not only in towns but also the rural log-construction churches of superior construction and late Gothic forms that can be regarded as a symptom of the degree of cultural development that was reached with the unification of a given province (in Little Poland about 1450, in Silesia c. 1490, in Great Poland c. 1520).

By emphasising the importance of the wooden churches of Little Poland – especially the earliest examples – from the point of view of their aesthetic values, it should be pointed out that they were as “Gothic” as masonry churches. This was understandable insofar as both were born from the same architectural tradition (though until now the timber churches were not sufficiently seen as a source of information on this). The element of rusticity – the remnants of local tradition – is not as visible here as in other areas of central Europe, where wooden churches were in comparison more primitive, and thus stylistically more distant from masonry churches. In those regions - like Little Poland - which at the end of the Middle Ages had a highly-developed culture, and where the master-mason and master-carpenter moved in the same professional circles, there were more frequent similarities between architecture in timber and masonry. In the whole of Europe the mutual exchange between these two crafts went to such an extent that such concepts as pointed arch, tracery, ribbing etc. were in use by both crafts. In general, in their work, carpenters imitated the work of stone-masons: the Little Polish examples of this are in this regard especially unequivocal, because Gothic stonework is relatively accurately copied in their timber window and door openings and in the chamfering of the lower beams, as though they formed a stone plinth. On the other hand, there are also found in Gothic architecture, decorative detail more appropriate to the carpentry of the period all over Europe: chamfered or moulded beams (rood beams, ceiling beams etc.), brackets etc.

In comparison to churches of stockade/stave, half-timber or archaic log construction, these early churches are characterised by their elaborate elegance. The exceptional care with which the squared beams were shaped gave the walls such a smoothness of surface that they remind us of the effect of the surface of an ashlar wall, together with the sharp corners of the structure (imitating Romanesque architecture, also detected by some in the Swedish churches of log-construction). In other words, the late Gothic timber churches of Little Poland followed to a great degree the style of masonry buildings – both in the vocabulary of motifs, as well as in their architectural syntax.

In comparison, one may consider the situation in England, in the architecture of which masonry did not so much play a leading role, as was equal in importance to carpentry. The latter sometimes even inspired not only the form of architectural detail, but also (much as if in the stage leading to the adoption of the Gothic?) the whole system of the articulation of church interiors. The skeleton-frame model of the aisled church, derived from the feudal hall (Marton) was also interpreted in stone, or partly in stone. It seems that the English close-stud variant of half-timbering stimulated the formation of the monumental Perpendicular style with its stone or wooden panelled – tracery wall surfaces.

While in northwest Europe, the oldest preserved wooden church is eleventh century in date (Greensted in England), and the oldest building of log-construction dates to before the mid fourteenth century (Södra Rada in Sweden), the Polish (or rather, Little Polish) timber churches, dated to before the middle of the fifteenth century would be relatively late. Their relatively large number, and very large area of occurrence and full maturity of their Gothic architecture of high technical and artistic quality would suggest however that the type to which they belong was codified considerably earlier than the preserved examples would suggest, the oldest wooden churches appear on the historical scene as typologically mature objects, with their characteristic nave ceiling construction and the single ridge roof structure.

On the other hand it would seem that the optimum conditions for the creation of this most perfect, Little Polish, variant of the timber church arose only in the fifteenth century in the so-called ‘dark age’ from which come the oldest examples (e.g., Haczów). In this period, when the Hussite wars separated

several regions of central Europe from the main centres of the development of Gothic art and architecture, even the most important architectural projects began to show symptoms of regression. In particular examples of the stone and brick architecture of Little Poland (having its own separate tradition, established in Cracow for over a century) underwent a reduction in numbers, scale and artistic quality. This may have been a factor which directed the interest of investors and patrons, together with even the wealthiest, once again to building in wood and in consequence stimulating the renewed development and even stylistic modification of timber architecture by imitating masonry churches. As in the case of the latter, the oldest wooden churches exhibit specific regional characteristics – the effect of the cultural isolation of Little Poland.

There must once have been more churches of this type with reminiscences of Gothic architecture and more solid construction (guaranteeing a longer preservation), though the numbers built in any case must have been proportionate to the distribution of the best class of craftsmanship. The fact that there are today some 26 examples preserved today of the 700 or so timber churches which we know there to have been in the whole region of Little Poland in the fifteenth century, suggests that formally and technically, the other churches were of a lesser quality. Probably, some of these churches were of primitive construction, representing the traditions current before the import of western European patterns, others must have presented different stages of acceptance of those patterns (certain data on this process may come from the study of chronologically and evolutionarily retarded churches from outside Little Poland).

The end of the Middle Ages was accompanied in Europe by the end of a homogenous Gothic building tradition. Undermined by the growing cultural and artistic ambitions of patrons and repressed by the professional and intellectual emancipation of builder-architects, it found an expression in the vernacular work of the craft guilds. In the first half of the sixteenth century, in western and central Europe, wooden framed architecture underwent great technical and artistic development, which however had little effect on churches of log-construction. In central Europe the organization of carpenters' guilds occurred relatively late (in Cracow in 1512), which could have some connection with their wider area of activity in the countryside rather than towns. This would be evidenced in Little Poland by the great number of new churches of high artistic quality which were erected in the course of the first half of the sixteenth century (Binarowa). Typologically, they continue the Gothic model of the fifteenth century which lasts until after 1650 (Orawka), they have the traditional forms of Gothic door-frames and the overhanging Gothic eaves supported by cantilever brackets. Motifs drawn from Renaissance architecture however are rare in this carpentry, but the style influences the painted interior decoration already c. 1500.

These Little Polish churches which continue to be built, are not matched by the new churches of log-construction being built only after 1500 outside Little Poland. In Great Poland, the Gothic tradition is maintained until the eighteenth century in a group of about 40 somewhat simple structures, the distinguishing feature of which is the single-ridge roof and the overhanging eaves around the chancel, such as at Grębień).

Still more new timber churches were built outside Poland – to the west and south of Little Poland. They have conventional aisleless plan, but lack “architectural” conception in the treatment of the form and interior decoration, the soaring roofs or a more refined Gothic detail. These are all Post-Medieval buildings, of rather poor architectural quality. Such churches were built in northern Bohemia (Slavonov), Moravia (Hrabová), Slovakia (Hervartov), and even Austria (Kolomannsberg), though it is not clear whether they had any more primitive predecessors and if so, what they looked like. The development of Protestantism in these areas meant that in these new church buildings the plan rapidly underwent modification, for example as a result of a change in scale and spatial conceptions of the naves (construction of galleries). Later re-Catholicisation of these areas led to a rise of a new series of rural timber churches, they were however modest structures and not much linked them with the traditions of the excellent carpentry of the turn of the fifteenth and sixteenth centuries.

It would seem that the Czech, Moravian and Slovak examples form part of the same group as the churches of the adjacent region of Upper Silesia, which at this time was a cultural and economic periphery. Only here can one find objects of ‘pre-Gothic’ form. They are relatively small and more primitive in form and their log-construction could be connected with the local archaic carpentry (that which survived until the nineteenth century in the construction of Orthodox churches in eastern Europe).

Such churches – the oldest of c. 1490 (Łączna) – represent a transitional stadium between the traditional vernacular architecture created by peasants (under the supervision of for example a miller), and the professional products of urban master carpenters, belonging to a different cultural circle (and sometimes even nationality). This transition to a Gothic church in wood is illustrated by the extreme situation when the peasants might have raised the walls of the church, but where the construction of a roof with a wide span was beyond their capability and thus they hired a professional carpenter from the town for this purpose, or where the portal to such a primitive church was bought from a local carpenter. Processes of this kind must have occurred earliest in Little Poland, before the codification of the Gothic type of church.

That timber sacral architecture which was built after the middle of the sixteenth century was just a vernacular continuation of the Gothic architectural tradition. Although the effects of the Reformation (in Poland, somewhat reduced) somewhat limited the construction of new Catholic churches, this situation was encouraged by the flourishing of building in masonry (now more attractive for the patrons who had previously favoured timber construction) as well as the conservatism of the guilds, which hindered the influence of Renaissance forms on wooden architecture. Somewhat later, between 1600-1650, the patrons who founded timber churches dropped down the social scale, and the fall of the carpenter's craft was accompanied by the technical and formal simplification if not debasement of its products.

From this unclear situation, from the end of the seventeenth century, the model of the Baroque timber church unexpectedly begins to appear all over Poland, surprisingly clearly expressing a unison of the wooden architecture, fittings and decoration. These churches were the spatial and decorative expression of the ideas of an architect (not always a provincial one) by a local master-carpenter (among those proposed for the World Heritage List at Lachowice and Szalowa). The convention was then accepted that a Catholic church should have been of log-construction, which was even applied to the sporadic cases where Catholic churches were founded in regions where the dominant architectural type was Protestant churches of timber-framed construction (for example western Great Poland).

Due to the "isolated" situation of Polish Catholicism on the map of central Europe, from the point of view of extent and number of examples, this pattern has no equal in Europe outside Poland. The only possible exception are a group of 70 or so Protestant timber churches of the eighteenth century in Sweden. These are similar to the Polish churches in that they too have walls of log-construction, a similarity which is encouraged by the common use of deciduous wood and even the analogous cultural traditions, rather than any direct cultural links. In general, one may say that the Swedish examples differ from the Polish churches in their more modest scale, and the less "pompous" architectural style, they do however exhibit considerable inventiveness of plan.

After 1800 timber churches were only sporadically erected on Polish soil, and in various historical architectural traditions, together with 'neo-vernacular' styles which awakened sacral architecture after 1900. In effect however the end of the tradition of the construction of the Polish type of timber church was brought about by the Enlightenment - as a result of which there were rapid changes in social, cultural and economic structures, the increase in popularity of monumental forms of architecture, the creation of the modern profession of the architect and the degradation of the guilds of the building trades.

BINAROWA

CHURCH OF THE ARCHANGEL MICHAEL

Binarowa (Małopolskie vojevodship, Gorlice *powiat* - local government administrative region, commune of Biecz) is located in the southeast part of Poland in the interior of the West Carpathian mountain range (Longitude: E 21° 14'; Latitude: N 49° 45'), between the Cieżkowice foothills and the Jasło–Sanok lowlands, on the Sitanka stream, a left-bank tributary of the river Ropa, 4 km to the north west of Biecz. The buildings of the village are situated in a valley (280–340 m a.s.l.) which is surrounded by hills. The village has 1900 inhabitants. The village of Binarowa was founded ('located') on so-called 'Rental Law' by the Polish king Kazimierz the Great in 1348; and one of the plots was set aside for the construction of a church. In the 17th century the village was one of the places settled by Protestants from Bohemia, Moravia and Germany seeking refuge from repression resulting from the Thirty Years' War.

Documents confirm the existence of a wooden parish church in 1415. The present building is probably the second in the village, and was constructed around 1500 of horizontal log (*zrębowa/wieńcowa*) construction with a roof of the „*zaskrzynienia*” type. In 1596 a tower was added to the west of the nave. It was probably at the beginning of the seventeenth century that the church was enclosed by an external arcade (*sobota*). In the period 1602–1608 a ridge turret was added to the roof. The church was substantially rebuilt in the years 1641–1650. The large chapel of the Guardian Angels was added to the north side of the nave. The interior of the church also underwent modification, including the rebuilding of the choir, the enlargement of the window openings, and in the place of the earlier stencilled work, new polychrome decoration was created, in itself of great artistic value. After 1908 the roof of the nave, chancel and the upper part of the tower were covered with galvanised sheeting, the shingle covering of the walls was replaced by weather-boarding and the „*zaskrzynienia*” of the nave was supported by a pillared arcade.

The church is in the centre of Binarowa, in a loop of the Sitanka river, on the north of the road leading from Biecz to Tuchowo. The building is surrounded by a ring of old trees which had been planted along the wooden fence. The foundations of the church are constructed of broken stone, there is a cellar under the sacristy. The building is constructed of fir, in the horizontal log (*zrębowa/wieńcowa*) construction technique, the exterior of the walls is covered with shingles. The tower is of post-frame construction (with slanting posts), and the sacristy and chapel on the north of horizontal log (*zrębowa/wieńcowa*) construction. The tower, which has sloping walls narrowing towards the top, is covered in weather-boarding and the chamber at the top has a pyramidal roof. The roof of the tower and of the south porch are covered with shingles, but the others are covered with galvanised metal sheeting. The chancel is rectangular, with a three-sided eastern ending. On the south is a rectangular sacristy. The rectangular nave, wider than the chancel is divided into three parts by the pillared arcading. There is a small porch adjoining the nave on the south side and on the north a large chapel of trapezoidal plan. To the west is a quadrangular tower with a porch at ground level. The church has two entrances, through the southern and western porches. The interior is lit by pairs of windows in the south wall of the nave and chancel and in the north wall of the north chapel. The entrance to the chapel is in the form of a wide arched arcade. The interior of the church was covered by a flat ceiling (in the nave with boarded „*zaskrzynienia*”). The nave and chancel have a common roof, in the chancels the rafters are jointed to the upper logs of the wall, and in the nave the rafter ends are supported by longitudinal tie-beams in the „*zaskrzynienia*”. As a result of this the roof of the chancel and the nave have a common ridge and a slight break in slope towards the lower edge. A slender ridge turret is built in the attic. The opening between the chancel and the nave is rectangular, and inside it the chamfered rood beam supported on corbels. The musicians' choirs in the nave, chapel and sacristy are jettied.

The painted decoration done with thin tempera covering the entire surface of the interior of the church at Binarowa are of exceptional value. They date to the late medieval period and the seventeenth century. The oldest, the stencilled ornament of the ceiling of the chancel and the nave, from the

beginning of the 16th century is in late Gothic style, similar in style to that in other wooden churches of Little Poland, as well as in modern Slovakia (Bardejov). The multicoloured paintings of the 17th century in Baroque style consist of a series of scenes. The figural decoration of the nave, „zaskrzynienia” and the parapet of the musicians’ choir dates from 1641–1643. The figural decoration of the walls of the chancel consists of a Passion cycle, created in 1650, with the lower part of the chancel wall covered at the same time with painted decoration imitating textile, and figural-ornamental decoration of the chapel of 1655, and the ornamental-architectural painted decoration of the sacristy of 1670. This internal decoration is supplemented by relics of the painted decoration on the exterior of the church. (the representation of the Archangel Michael of about 1643 over the west door), and remains discovered over the souyth door in 19992 and the figures of St John and the Virgin as Mother of Sorrows painted on the walls of the apse of the presbytery in 1601. In the nave several figural scenes are worthy of especial note: *Christian Way of Life (Bivium Hominis Christiani)* and the *Art of Dying well (Auxilium in tribulatione)*, on the south wall and *Scene of sudden death* and the *Triumph of the Church*. On the west wall below and above the musicians’ choir respectively. The oldest and most valuable of the elements of the church are the Gothic sculptures of the end of the 14th century, probably coming from the interior of the earlier church at Binarowa, the reliefs of the side altars representing St Margaret, St Dorothy, St Catherine and St Barbara, and the figure of the second quarter of the 15th century of the Virgin Mary with the Christ Child in the main altar. Other Medieval elements include the stone font of 1522, a Gothic bell of the 15th century, and also iron fittings of the door into the sacristy of the same period. A considerable part of the decoration and fittings of the church come from the seventeenth century. Among the most valuable are: the main altar, the richly sculpted pews, the confessionals covered in paintings and inscriptions, the celebrant’s seat and the pulpit. It was in the seventeenth century that the figure of the Crucified Christ and the Virgin Mary and the Evangelist John were added to the rood beam. Among the paintings, the most important are those of the Virgin Mary of the third quarter of the 17th century (according to tradition a gift of the Polish king Jan Kazimierz) and the 17th century painting of the Flagellation of Christ. Among the more interesting works of art belong the „Lenten Covers” (textiles with scenes of the Passion used to shroud certain elements of the internal decoration of the church in Holy Week) from about the middle of the 17th century. These elements are all part of the rich valuable and unique interior decoration of the church and together form a harmonious and consistent whole.

The church at Binarowa is preserved in its historical form, and due to this it is a fully authentic monument. The building presents values reflecting characteristic features of the region, and at the same time differentiate it from others on an interregional scale. The church is one of the oldest structures of horizontal log (*zrębowa/wieńcowa*) construction, a building technique unknown in the west of Europe. The polychrome decoration of the interior of the church is among the most valuable complexes of mural decorations preserved in any wooden church. It is exceptional in its iconographic and ideological programme which is characterised by didactic and moralistic elements and at the same time presents a very high artistic standard. The oldest parts of the stencilled painted decorative scheme define the eastern edge of the distribution of Late Medieval decoration of this type in Europe. The Passion cycle painted in 1650 is one of the richest complexes of paintings depicting the *Passio Christi* in the modern art of central Europe. The representations take on elements of ahistorism, characteristic of the painting of the first half of the seventeenth century and have been enriched by the ornamental - architectural frames, modelled on the drawings of the Netherlandish artists Cornelis Floris and Hans Vredeman de Vries. The whole of the polychrome decoration of the church forms an unique complex of exceptional artistic value. The group of medieval wooden sculptures of the altar, which were created at the end of the 14th century also possess considerable historical and artistic value. These sculptures are exceptional among those of southern Poland, since apart from Binarowa, no other examples of complete groups of sculptures from a 14th century altar have been preserved there. The value of the church at Binarowa results from the combination of historic, architectural and especially artistic values which allow us to consider this monument among the most valuable examples of wooden sacral architecture in central Europe. The wooden church at Binarowa is among the most valuable of sacral monuments. The decoration and interior are exceptional in their artistic values. All the functional, technical and artistic elements harmoniously complement each other.

Area of property: 1,8 ha

The boundaries of the area to be included on the World Heritage List encompass the whole area of the complex, that is, the church and the surrounding mature trees, the presbytery buildings (within the present ownership boundaries), a relatively small, compact and well-defined area around the church situated between the main road from Biecz to Tarnów and the picturesque loop of the river Sitniczanka. Within this zone, the present condition of the church and cemetery complex will be preserved at all costs.

Area of proposed buffer zone: 40,4 ha

This should contain and afford a measure of protection to the zone proposed for inclusion and the direct surroundings visible from it. The zone is defined by the fragment of the valley of the river Sitniczanka at a average distance of about 250–300 m from the boundary of the zone proposed for inclusion on the World Heritage List, including on the south, complexes of riverside vegetation and the cemetery, on the west and east a portion of the buildings of the village, on the north the slopes of the valley on the nearby hills. In this sector of the buffer zone, all considerations of spatial planning should be subject to the need to protect the direct surroundings of the monument. In addition, the buffer zone should take into a measure of protection the wider context of the church complex and its immediate surroundings in the local landscape. This zone should include the area of the valley of the river Sitniczanka which includes the administrative boundaries of the village of Binarowa. In this sector of the buffer zone, the spatial planning documents should be prepared with especial care with the aim of protecting the harmony of the long distance views to and from the monument and its surroundings.

ELEMENTS OF MANAGEMENT PLAN

Owner: The monuments are the physical and legal property of the Roman Catholic Church, represented by the Ordinaries (Bishops, Rzeszów Diocese; Biecz deaconate) and the parochial administration. The church is the property of the Roman Catholic parish of the Archangel Michael (Binarowa 409, 38–250 Biecz, tel. 0-13 51 24 11). The churches are freehold property of the respective catholic parishes. The parishes are legal persons.

Meritorial control over the conservation by the Provincial Commissioner for Historical Monuments (Wojewódzki Konserwator Zabytków) and the Historic Monuments Protection Service (Służba Ochrony Zabytków), which operate in the framework of the state administration of the vojevodship.

Legal protection: The Constitution of the Polish Republic guaranteed the protection of the cultural heritage, and the *Act on the Protection of Cultural Property* of 15 February 1962 created a new legal framework for the protection of historical monuments. All the proposed monuments are inscribed in the register of Monuments in accord with the requirements of Polish law but also enclosed by conservation zones which are defined in the spatial planning documents of each of the communes.

The church was inscribed in the Register of Monuments in 1948 (nr rej. A-22, L.K.S. MB-4-22-48 in the vojevodship administrative office in Rzeszów, department of culture and arts) in accord with the requirements of Polish law. In 1998 the following items were inscribed in the Register of monuments separately: polychrome decoration of the 16th and 17th centuries (nr rej. B-11/98) and sculptures from the remains of the altar of the Four Holy Virgins of the end of the 14th century (nr rej. B-8/98). The church is contained in a conservation zone which is defined by the spatial planning documents of the commune.

The Church of the Archangel Michael with its environment has been placed in zone „A” (strict conservation protection). The zoning plan of the Commune of Biecz enacted in the bill of the City Council of Biecz no IV/16/94 of 24 November 1994 published in the Official Gazette of Voivodship of Krosno no 23/94.

Level at which management is exercised: The wooden churches which (due to their exceptional historical and artistic value among their category) are proposed for inclusion on the World Heritage List are under the especial permanent care of the Conservation Services. When the situation requires, funds are assigned from the state budget for renovation and conservation. At a local level the work is co-ordinated by the incumbents under the meritorial supervision of the Provincial Commissioner for Historical Monuments for the respective vojevodships, and working with the Diocesan Commissioner for Historical Monuments from the respective Diocesan Curia.

In the administrative structures of the communes there is a Department of Architecture which is responsible for the realisation of all projects concerning the protection of the churches. Each of these churches is enclosed by a conservation zone which is indicated on the spatial planning documents and their specifications for each commune. A branch of the State Inspectorate of Buildings is situated in each *powiat* as part of its administrative structure, and this is responsible for supervision of the constructional state of each building. The Conservation Services carry out meritorial supervision of all work carried out on historic monuments. At a parish level, the number of people employed is dependent on the activities currently being carried out. Any conservation work in the interior of the building is carried out by specialist firms who have the required documents issued by the Provincial Commissioner for Historical Monuments that they are suitably qualified to carry out this kind of work.

The Church authorities, as owners and users, are responsible for the state of the church. Direct care of the monument remains in the hands of the owner. In the administrative structure of the commune in Biecz there is a Department of Architecture responsible for operations affecting the protection of the church. In the administrative structure of the *powiat* in Gorlice (Gorlice ul. Biecka 3, 38-300 Gorlice) is a department of the State Inspectorate of Buildings which is responsible for supervising the technical state of the building. Meritorial supervision of all work carried out on the monument is conducted by the Provincial Commissioner for Historical Monuments, directing the regional (Małopolskie) department of the Service for the Protection of Historic Monuments in Cracow.

Name and address of responsible person: On the part of owners and users of the churches: the Roman Catholic parish in Binarowa Rev. Marek Szady. On the part of state administration responsible for protecting historical monuments: Provincial Commissioner for Historical Monuments Andrzej Gaczoł in charge of the Branch of the Service for the Protection of Historic Monuments in Cracow (ul. Podchorążych 1, 30-084 Kraków). General supervision of conservation process is exercised by Commissioner for Historical Monuments: Aleksandra Jakubowska, ul. Ksawerów 13, 02-565 Warszawa.

Name and address of persons for contact purpose: Department of Protection of Monuments at Ministry of Culture and Commissioner for Historical Monuments had nominated as the representatives and supervisors for medieval wooden churches proposed for inclusion to the World Heritage List of UNESCO

- Ass. Prof. PhD. D.Sc. Ing. Arch. Zbigniew Myczkowski, ul. Wiśniowa 16/63; + 48 12 411 77 10, mobil: 0-601 70 90 25.
- M.Sc. Ing. Arch. Andrzej Gaczoł, ul. Wysłouchów 35/47, 30-611 Kraków, mobil: 0-606 410 509.

Responsible for preparation and coordination of research and conservatory programmes as well as for complete monitoring of state of prevention of most important complexes and their elements of all objects being included for the World Heritage List of UNESCO is new created Krajowy Ośrodek Badań i Dokumentacji Zabytków (National Center for Research and Documentation of Historical Monuments), conducted by Prof. PhD. D.Sc. Tomasz Mikocki (Al. Ujazdowskie 6, 00-464 Warszawa; tel. + 48 22 621 25 73).

Sources and levels of finance: As the need arises, the churches are continually the subject of work intending to safeguard and maintain them and preventing destruction of the historical substance of the building. This work is financed from the funds of the parish. Any

conservation work or building-renovation work requires a different scale of expenditure, separately acquired for the fulfilling of specific tasks. This work is subsidised by the state from the budgets of the Ministry of Culture and National Heritage, the Commissioner for Historical Monuments, the Provincial Commissioners for Historical Monuments of the Małopolskie vojevodship in Cracow and Podkarpackie vojevodship in Rzeszów. Sources of financing of the conservation programme: Urząd Marszałkowski Województwa Małopolskiego and Urząd Marszałkowski Województwa Podkarpackiego. The available funds guarantee the completion of the structural conservation but are not sufficient to complete the conservation of decor and furnishings.

History of protection: The first major restoration work of the church was carried out in the nineteenth century (1844, 1892). In the 1990s the decision was taken to restore to the building its original shingled roof-covering, restoring the church to its original (proper and aesthetic) appearance and structural form. The conservation programme also included the masonry bell tower to the south of the church. The polychrome decoration in the interior of the church has several times been the subject of renovation. The restoration of this decoration was continued until 1991. The conservation of the polychrome decoration of the chapel and the paintings in the chancel was undertaken.

Example of existing studies and projects concerning the protection:

- Measured drawings: W. Nowak, *Inwentaryzacja architektoniczna kościoła pw. św. Michała Archaniola w Binarowej. Pomiar z 1953.*
- Documentation of polychrome decoration: B. Dunin-Fischinger, *Binarowa, pow. Gorlice. Polichromia kościoła parafialnego (notatka dokumentacyjna)*, Cracow 1960 (typescript in the archives of the State Ateliers for the Conservation of Monuments (PP PKZ) in Cracow).
- Architectural inventory: J. Hronowski, *Inwentaryzacja architektoniczna kaplicy Aniołów Stróżów w kościele pw. św. Michała Archaniola w Binarowej*, Scale 1:20, 1992.
- Conservation of wooden sculptures: K. Sułkowska, *Konserwacja gotyckiej rzeźby drewnianej Matka Boska z Dzieciątkiem ok. 1380 oraz badania figurek Czterech Świętych Dziewic ok. 1410 z kościoła parafialnego w Binarowej*, Cracow 1998 (dissertation written and available in the Department of the Conservation and Restoration of Polychrome Wooden Sculpture in the Academy of Fine Arts in Cracow).

Present state of conservation: Currently work is being carried out with the aim of the better exposition of the figure of the Virgin Mary and the reliefs of the Four Holy Virgins in the structure of the altar dedicated to them. The state of conservation is periodical monitored by a team of specialists. Equipment installed in the buildings measures temperature and humidity levels. The stability of the timber frame is systematically monitored. Supervision of the maintenance and the conservation is carried by Voivodship Conservator of Historical Monuments in Kraków and Przemyśl. The conservation is carried by specialists from Academy of Fine Arts from Cracow and special conservatory firms after each allowance of Voivodship Conservator of Historical Monuments.

Policies and programmes related to the presentation and promotion of the property: At present it is not envisaged making any significant changes to the policies concerning the church, since the present manner of protection of the monument is regarded as the most suitable and not requiring any correction. The church is inscribed in the Register of Monuments. The values of wooden church are propagated by various means, such as the definition of the „Wooden Architecture Route” which runs through the Małopolskie and Podkarpackie vojevodships. The property is well-known cultural and touristic attraction in local, regional and state scale. Recently it has been presented in programme “European Heritage Days” and “Little Poland Heritage Days”.

Management plan and statement of objectives: The churches are regularly used for religious purposes. Routine maintenance is carried and financed by the respective parishes. All these

churches are in a good state of preservation. In recent years comprehensive renovation and building work has been carried out in them. The interior decorations and fittings have in many cases undergone conservation. In several churches however this work needs to be continued, such as the cleaning of polychrome decoration or the conservation of individual elements of the interior. This especially valuable element of the cultural heritage is managed by the Church authorities with the aid of the State administration and conservation services.

Elements of management plan are shown on the aerial map and on the plate of spatial and management development plan, as following:

1st Proposal of boundaries on the background of existing state of object for inclusion in the World Heritage List

- boundary of churchyard together with old tree-stands,
- area proposed for inclusion in the World Heritage List,
- boundary of planned buffer zone,
- most important points of far visual landscape exposition of area for inclusion in the World Heritage List.

2nd Guidelines of development and management of area

Elements of conservatory management

- area of prevention of nearest surroundings of church (current conservation of objects and/or revitalization of tree-stands),
- „zone of target spatial UNESCO order” of neighborhood of object (finally the - rural layout – architectural revalorisation),
- nurturing and renaturalization of biological and botanical structure of water streams in area proposed for inclusion in the World Heritage List or/in proposed buffer zone,
- keeping and nurturing of meadows and natural complexes in area proposed for inclusion in the World Heritage List or/in proposed buffer zone,
- planned strips of isolation greenery.

Elements and facilities of information, promotion and touring use

- main access road to the church of complex,
- by road landmarks on the boundary of proposed buffer zone and/or boundary of historical rural layout,
- permanent car parks and/or the strategic ones with information and promotion centers,
- landscape-visual and photo routes with most attractive exposition axes and point.

BLIZNE

CHURCH OF ALL SAINTS

The eastern part of the West Carpathians, the Dynow foothills. The village (Podkarpackie vojevodship, Brzozów *powiat*, commune of Jasienica Rosielna) covers 2247 hectares and has about 3000 inhabitants. It lies (longitude: E 21° 57', latitude: N 49° 45') on the bottom of the valley of the river Stopnica (300–360 m a.s.l.) between two mountain ranges the highest point of which is 440 m a.s.l. (Góra św. Michała). Blizne was founded by the Polish king Kazimierz the Great on 25th April 1366. In 1402 it became the property of the Bishop of Przemyśl, and it remained episcopal property until the second half of the 19th century.

The reference to the establishment of the parish church in Blizne appears in the two successive foundation acts of the place in 1366 and 1406. The earliest certain reference to the existence of the church, however, comes from 1470. In 1549 the interior of the church was decorated with a rich scheme of painted decoration, at the same time the original bell-tower was constructed, at first probably free-standing. The bell-tower which is now preserved is first mentioned at the time of the visit of the Bishop of Przemyśl (Paweł Piasecki) in 1646. At the same time as the tower was erected, the external walls of the church were surrounded all round the outside with an arcade (*sobota*) reaching to the lower sills of the windows. In 1649 the internal walls and ceiling of the nave were covered with a new painted decorative scheme. The beginning of the 18th century brought new changes to the decoration and the movable fittings of the church. In 1811 the church was comprehensively restored. As a result of this work the external arcades were removed. Later renovation of the church (of the second half of the nineteenth century and of the twentieth century) did not lead to any important changes in the shape of the building, being restricted to replacement of shingles and some small repairs to the carpentry.

The church is sited in the centre of the village on a hill which drops steeply to the valley of the Stobnica. The building faces east. The churchyard (former cemetery) is surrounded by a wooden fence with chapels of the second half of the twentieth century. In the direct vicinity of the churchyard is preserved a unique complex of wooden buildings of the presbytery. The church is built of horizontal logs of fir and larch jointed at the corners (*zrębowa/wieńcowa* construction) on a stone sill-wall. The walls of the corpus of the church and the south porch are covered with shingles. The tower is of post-frame construction. In plan, the building consists of a rectangular chancel (with three-sided east wall with an attached sacristy) and a wider nave on a squarish plan with an attached porch. To the west wall of the nave is added a tower with a capacious porch space (so-called *babinec* – which functioned among other things as a women's meeting-place). The chancel and nave are of equal height, and are covered by a shingled pitched roof with a common ridge but over the chancel the roof is broken into three planes. The framework of the roof is of trusses with „*storczykowa*” bracing. All its elements bear Medieval carpenters' assembly marks. On the ridge of the roof, at the point where the chancel joins the nave, there is a hexagonal ridge turret with a spire. A tower with strongly-sloping walls has a jettied upper chamber with vertical walls covered with planking with laths across their junctions, with fretted 'lacework' on its lower edge. The chamber is topped by a globular eight-sided cupola with a lantern. The interior of the church is covered with a flat ceiling in the corpus with „*zaskrzynienia*”, and supported on chamfered hammer-beams. The chancel is divided from the corpus of the church by a chancel screen with a pointed arch opening, with a rood beam with a Baroque representation of the Passion. The musicians' choir is situated along the west wall, supported on two posts. It has a simple planked parapet with a pendant, fretted pelmet. A doorway with chamfered portal leads from the chancel to the sacristy, it has an ogee arch in the lintel. This contains a single-leaf planked-built door with Gothic iron fittings. The window openings in the chancel are chamfered, with ogee arches, in the nave they are square and rectangular. The windows have rectangular frames with glazing bars.

In 1549 the walls of the chancel and nave were covered with the first polychrome decorative scheme composed of figural scenes, divided by bands of floral ornament and grotesque ornament, the best preserved scene represents the Passion. The most important element of the painted decoration is the scene of the last Judgement. A Christological cycle, representation of the four Evangelists on the chancel screen and representations of King David, St Cecelia and four angels have also been preserved from the 16th century painted decoration of the nave. In 1649 the walls and ceiling of the nave were covered with a new layer of painted decoration representing the miracle of St Valentine, St Sophia with her daughters, the martyrdom of St Bartholemew and the martyrdom of St Simon. On the south wall of the nave are seven figural scenes; they represent saints shown against a background of an idealised landscape. The scene showing the Veil of Veronica and the martyrdom of St Peter, St Paul and James the Elder are of exceptional value. The ceiling and the parapet of the musicians' choir were also redecorated with eight medallions containing the busts of the Evangelists and Church Fathers. The ceiling was decorated in similar manner, with fifteen medallions with the busts of saints. In the central part of the ceiling there was a large scene of the Coronation of the Virgin Mary. In the first quarter of the 16th century, the later Gothic retable of the altar with a scene of the Annunciation was placed in the chancel of the church. Only the figure of the Madonna remains from this altar, showing clear influences of the sculptural style of Little Poland from the years 1515–1520 influenced by the work of Wit Stwos, and based on a drawing of Albrecht Dürer. In 1604 a late Renaissance pulpit covered with rich polychrome ornament was constructed. The first mention of the new main altar comes from 1720. The central field of its retable was filled with a large painting of the Adoration of the Virgin Mary by all the Saints. The picture was painted about the middle of the 17th century by a painter most probably from the school of Thomas Dolabella. The remains of the retable of the old altar were used in the construction of the new one. In the third quarter of the 18th century the two side altars were reconstructed, and new summits were added. The eighteenth century interior was supplemented by a font with the bowl supported by the figure of a kneeling angel, and also the sacristy cupboard made before 1720 with doors painted on both sides and many paintings, sculptures, feretories and items of liturgical equipment.

The exceptional significance of the church at Blizne on a central European scale is due not only to the excellent state of preservation of the architectural substance (almost 100 % survival of the original 15th century walls and roof construction) but also the unusually rich internal fittings, the movable elements, including items created in the period from the 16th to 19th centuries as well as a unique complex of mural decorations which have been restored from under later overpaintings by the conservation work carried out in the 1970s. An exceptional feature which gives the church at Blizne such an importance is the presence in its immediate vicinity of the wooden presbytery buildings situated in the picturesque mountainous landscape of the valley of the Stobnica river. The wooden church at Blizne is among the oldest and best preserved of wooden sacral architecture. The decoration and interior are exceptional in their artistic values. All the functional, technical and artistic elements harmoniously complement each other.

Area of property: 2,2 ha

The boundaries of the area to be included on the World Heritage List encompass the entire area of the complex, that is, the church and the associated cemetery with the mature trees, together with the wooden fence and four free-standing chapels, the unique complex of presbytery buildings together with the granary, the former parish school and organist's home, and the organist's barn. Within this zone, the present condition of the church and presbytery complex will be preserved at all costs.

Area of proposed buffer zone: 46,7 ha

This should contain and afford a measure of protection to the zone proposed for inclusion and the direct surroundings. The area is defined as the portion of the valley of the river Stobnica for a distance of about 200-350 metres from the boundary of the area proposed for inclusion in the World Heritage List. This includes portions of the village buildings and complexes of riverside vegetation and also fragments of the valley slopes. In this sector of the buffer zone, all considerations of spatial planning

should be subject to the need to protect the direct surroundings of the monument. In addition, the buffer zone should take into a measure of protection the wider context of the church complex and its immediate surroundings in the local landscape. This zone should include the region of the valley of the Stobnica, containing the administrative boundaries of the village of Blizne. In this sector of the buffer zone, the spatial planning documents should be prepared with especial care with the aim of protecting the harmony of the long-distance views to and from the monument and its surroundings.

ELEMENTS OF MANAGEMENT PLAN

Owner: The monuments are the physical and legal property of the Roman Catholic Church, represented by the Ordinaries (Bishops - Archdiocese of Przemyśl, Brzozów deaconry Bishops) and the parochial administration. The church is the property of the Roman Catholic parish of All Saints in Blizne (Blizne 436, 36-221 Blizne, tel. 0-13 430 52 78). The churches are freehold property of the respective catholic parishes. The parishes are legal persons. Meritorial control over the conservation by the Provincial Commissioner for Historical Monuments (Wojewódzki Konserwator Zabytków) and the Historic Monuments Protection Service (Służba Ochrony Zabytków), which operate in the framework of the state administration of the vojevodship.

Legal protection: The Constitution of the Polish Republic guaranteed the protection of the cultural heritage, and the *Act on the Protection of Cultural Property* of 15 February 1962 created a new legal framework for the protection of historical monuments. All the proposed monuments are inscribed in the register of Monuments in accord with the requirements of Polish law but also enclosed by conservation zones which are defined in the spatial planning documents of each of the communes.

The church in Blizne, together with the complex of presbytery buildings was inscribed in the Register of monuments in 1952 in accord with the requirements of Polish law (nr rej. A-62). The church is contained in a conservation zone which is defined by the spatial planning documents of the commune. The whole area of the former churchyard is protected, as is the complex of presbytery buildings and associated farm buildings and the buildings of the former parish school. It is also envisaged that the boundaries of the protected zone will be extended in the area surrounding the church and presbytery complex (valley of the Stobnica), in order to preserve the situation and views of the site.

The Church of All Saints with its environment has been placed in zone „A” (strict conservation protection). The zoning plan of the Commune of Jasienica Rosielna enacted in the bill of the Commune Council of Jasienica Rosielna no XX/114/93 of 17 November 1993 published in the Official Gazette of Voivodship of Krosno no XIX of 10 December 1993.

Level at wich management is exercised: The wooden churches which (due to their exceptional historical and artistic value among their category) are proposed for inclusion on the World Heritage List are under the especial permanent care of the Conservation Services. When the situation requires, funds are assigned from the state budget for renovation and conservation. At a local level the work is co-ordinated by the incumbents under the meritorial supervision of the Provincial Commissioner for Historical Monuments for the respective vojevodships, and working with the Diocesan Commissioner for Historical Monuments from the respective Diocesan Curia. In the administrative structures of the communes there is a Department of Architecture which is responsible for the realisation of all projects concerning the protection of the churches. Each of these churches is enclosed by a conservation zone which is indicated on the spatial planning documents and their specifications for each commune. A branch of the State Inspectorate of Buildings is situated in each *powiat* as part of its administrative structure, and this is responsible for supervision of the constructional state of each building. The Conservation Services carry out meritorial supervision of all work carried out on historic monuments. At a parish level, the number of people employed is dependent on the activities currently being carried out. Any conservation work in the interior of the building is carried out

by specialist firms who have the required documents issued by the Provincial Commissioner for Historical Monuments that they are suitably qualified to carry out this kind of work. The Church authorities, as owners and users, are responsible for the state of the church. Direct care of the monument remains in the hands of the owner. All work done on the monument is supervised from a meritorial point of view by the Provincial Commissioner for Historical Monuments, directing the regional (Podkarpackie) of the Service for the Protection of Historic Monuments in Przemyśl (ul. Jagiellońska 29, 37-700 Przemyśl). In the structure of the administration of the *powiat* in Brzozów (Brzozów ul. Armii Krajowej 1, 36-200 Brzozów) is a department of the State Inspectorate of Buildings which controls the technical condition of the building.

Name and address of responsible person: On the part of owners and users of the churches: the Roman Catholic parish in Haczów Rev. Stanisław Wawrzkowicz, on the part of state administration responsible for protecting historical monuments: Provincial Commissioner for Historical Monuments Cracov Mariusz Czuba in charge of the Branch of the Service for the Protection of Historic Monuments in Przemyśl (ul. Jagiellońska 29, 37-700 Przemyśl). General supervision of conservation process is exercised by Commissioner for Historical Monuments Aleksandra Jakubiowska, ul. Ksawerów 13, 02-565 Warszawa.

Name and address of persons for contact purpose: Department of Protection of Monuments at Ministry of Culture and Commissioner for Historical Monuments had nominatet as the representatives and supervisors for medieval wooden churches proposed for inclusion to the World Heritage List of UNESCO

- Ass. Prof. PhD. D.Sc. Ing. Arch. Zbigniew Myczkowski, ul. Wiśniowa 16/63; + 48 12 411 77 10, mobil: 0-601 70 90 25.
- M.Sc. Ing. Arch. Andrzej Gaczół, ul. Wysłouchów 35/47, 30-611 Kraków, mobil: 0-606 410 509.

Responsible for preparation and coordination of research and conservatory programmes as well as for complete monitoring of state of prevention of most important complexes and their elements of all objects being included for the World Heritage List of UNESCO is new created Krajowy Ośrodek Badań i Dokumentacji Zabytków (National Center for Research and Documentation of Historical Monuments), conducted by Prof. PhD. D.Sc. Tomasz Mikocki (Al. Ujazdowskie 6, 00-464 Warszawa; tel. + 48 22 621 25 73).

Sources and levels of finance: As the need arises, the churches are continually the subject of work intending to safeguard and maintain them and preventing destruction of the historical substance of the building. This work is financed from the funds of the parish. Any conservation work or building-renovation work requires a different scale of expenditure, separately acquired for the fulfilling of specific tasks. This work is subsidised by the state from the budgets of the Ministry of Culture and National Heritage, the Commissioner for Historical Monuments, the Provincial Commissioners for Historical Monuments of the Małopolskie vojevodship in Cracow and Podkarpackie vojevodship in Rzeszów. Sources of financing of the conservation programme: Urząd Marszałkowski Województwa Małopolskiego and Urząd Marszałkowski Województwa Podkarpackiego. The available funds guarantee the completion of the structural conservation but are not sufficient to complete the conservation of decor and furnishings.

History of protection: The exceptional values of the church were noticed only after the Second World War. The present appearance of the church is the result of the comprehensive conservation programme undertaken in 1964–1967 and 1970–1974. After investigations conducted in 1969, the decision was taken on the necessity to uncover the original polychrome decoration on the whole surface of the walls and ceiling of the church. In the 1970s the scope of the conservation programme was broadened to take into account the whole complex of wooden presbytery buildings. In 1992–1994 the main altar again underwent conservation. In 1994–1997 the retables of the side-altars were renewed.

Example of existing studies and projects concerning the protection:

- Measured drawings, scale 1:100, compiled by J. Widziszewski 1951
- Measured drawings, J. Jamroz, 1953
- Measured drawings, scale 1:50, B. Włodarz, W. Jędrychowski, 1959
- Design for the area around the church, J. Klimek, 1966
- Photographic documentation of the polychrome decoration, J. Deptuła, 1969-1970
- Ground plans, location plan, B. Włodarz, W. Jędrychowski, 1972
- Measured drawings, P. Lech and J. Mokrzycka, 1973
- Architectural inventory, P. Lech and J. Mokrzycka, 1973

Present state of conservation: The church at Blizne is an example of the exceptional care of those responsible for maintaining the good state of preservation and the exposition of the monument. The general state of the church, both its architectural substance and its painted decoration, and the movable fittings may be assessed as very good. The state of conservation is periodical monitored by a team of specialists. Equipment installed in the buildings measures temperature and humidity levels. The stability of the timber frame is systematically monitored. Supervision of the maintenance and the conservation is carried by Voivodship Conservator of Historical Monuments in Kraków and Przemyśl. The conservation is carried by specialists from Academy of Fine Arts from Cracov and special conservatory firms after each allowance of Voivodship Conservator of Historical Monuments.

Policies and programmes related to the presentation and promotion of the property: At present it is not envisaged making any significant changes to the policies concerning the church, since the present manner of protection of the monument is regarded as the most suitable and not requiring any correction. The church is inscribed in the Register of Monuments. The values of wooden church are propagated by various means, such as the definition of the „Wooden Architecture Route” which runs through the Małopolskie and Podkarpackie vojevodships. The property is well-known cultural and touristic attraction in local, regional and state scale. Recently it has been presented in programme “European Heritage Days”.

Management plan and statement of objectives: The churches are regularly used for religious purposes. Routine maintenance is carried and financed by the respective parishes. All these churches are in a good state of preservation. In recent years comprehensive renovation and building work has been carried out in them. The interior decorations and fittings have in many cases undergone conservation. In several churches however this work needs to be continued, such as the cleaning of polychrome decoration or the conservation of individual elements of the interior. This especially valuable element of the cultural heritage is managed by the Church authorities with the aid of the State administration and conservation services. The church is at present in a very good state of preservation.

Elements of management plan are shown on the aerial map and on the plate of spatial and management development plan, as following:

1st Proposal of boundaries on the background of existing state of object for inclusion in the World Heritage List

- boundary of churyard together with old tree-stands,
- area proposed for inclusion in the World Heritage List,
- boundary of planned buffer zone,
- most important points of far visual landscape exposition of area for inclusion in the World Heritage List.

2nd Guidelines of development and management of area
Elements of conservatory management

- area of prevention of nearest surroundings of church (current conservation of objects and/or revitalization of tree-stands),
- „zone of target spatial UNESCO order” of neighborhood of object (finally the - rural layout – architectural revalorisation),
- nurturing and renaturalization of biological and botanical structure of water streams in area proposed for inclusion in the World Heritage List or/in proposed buffer zone,
- keeping and nurturing of meadows and natural complexes in area proposed for inclusion in the World Heritage List or/in proposed buffer zone,
- planned strips of isolation greenery.

Elements and facilities of information, promotion and touring use

- main access road to the church of complex,
- by road landmarks on the boundary of proposed buffer zone and/or boundary of historical rural layout,
- permanent car parks and/or the strategic ones with information and promotion centers,
- landscape-visual and photo routes with most attractive exposition axes and point.

DĘBNO

CHURCH OF THE ARCHANGEL MICHAEL

The central portion of the West Carpathians (longitude: E 20° 13', latitude: N 49° 28'), the Orawsko-Podhale syncline, the Orawka–Nowy Targ valley. The village (Małopolskie vojevodship, Nowy Targ *powiat*, commune of Nowy Targ) has about 800 inhabitants. Dębno lies on the valley bottom, at the confluence of the Dunajec and Białka rivers.

The village was given by its aristocratic owners to the Cistercian abbey in Szczyrzyc before 1254. From the 14th century it was again a knight's fee and in 1335 it was refounded on German Law. From the fifteenth century it was in the ownership of the Polish kings. After the annexation of the territory by Austria in 1770, the royal estate was confiscated and after 1782 it was sold off to private owners. The oldest reference to the church is in a 'location' (foundation) document of 1335 (though it undoubtedly existed earlier), in 1400 the building became a parochial church. In 1480 the parish at Dębno became dependent on the Cistercian abbey of Szczyrzyc. Later it was served by clergy from either Harkłowa and Maniowy. The present church, the second to stand on this site, was constructed in the second half of or the end of the fifteenth century, this dating is confirmed by dendrochronological investigations which confirm that the roof construction is the same date as the nave. The dedication of the church, to the Archangel Michael goes back to the earliest times. The original church had no tower, this was added to the building in 1601 (in a different construction method). Other elements added to the church in the seventeenth century include the arcade around the exterior wall of the church, and the southern porch.

The church is situated in the centre of the village, on a stream and surrounded by a circle of old trees. The churchyard is surrounded by a low wooden fence. The foundations of the church are of broken stone, the sill-beam of larch logs. The church faces east, and is built in horizontal log (*zrębowa/wieńcowa*) construction of larch and fir. The walls slightly slope inwards at the top. The exterior of the walls above the external arcade are covered in shingles or weather-boarding. The seventeenth century tower is built using post-frame construction, the main load-bearing posts at the corners slope inwards and are stabilised by so-called St Andrew's Crosses. The roof of the church, the arcades and the walls of the tower and its cupola are covered with shingles, the walls of the chamber at the top of the tower are covered with planking with decorative fretwork in lacework style at the lower edge. The chancel is rectangular in plan and next to it is a rectangular sacristy of the same length. The nave is wider and rectangular in plan, and on the south is a small porch, a square tower has been added to the west wall of the nave. Almost the whole of the building is surrounded by a low weather-boarded external arcade. Two entrances lead to the interior, the portals of these doorways have chamfered frames. The church is lit by small windows. The interior of the church is covered by a flat ceiling, in the nave with „*zaskrzynienia*” and in the chancel with sloping segments at the sides. This ceiling is an integral part of the common roof along the entire building with the rafters jointed to the upper logs of the walls in the chancel and in the nave supported by the longitudinal tie-beams in the „*zaskrzynienia*”. In the attic is built a ridge turret. The „*zaskrzynienia*” in the nave are covered with planks with fretwork in the form of lacework. The chancel opening is rectangular and accented by a 'lacework' fretted decoration of planks suspended from the ceiling, and a suspended rood beam. The musicians' choir is jettied, also covered with vertical planking with the lower ends decorated with fretwork. The tower has sloping walls which narrow considerably towards the top with a projecting bell-chamber which is covered by a four-sided slender cupola.

The church in Dębno contains items which form a unique example of the decoration of a Medieval wooden church. These consist of paintings, sculptures and artistic craftwork. The ceiling and interior walls are covered with painted decoration created using stencils. This superb decoration which is one of the principle ornaments of the church was created at the turn of the 15th and 16th centuries. Analysis of the paintings allows the differentiation of 77 motifs which appear in 12 groups. The most frequent motifs, apart from floral ornaments and geometric forms are architectural motifs recalling Gothic

forms. A separate group of motifs represented by human and animal figures. The motif of two antithetic birds is repeated many times, and the eagle of the Jagiellonian dynasty of Polish kings appears as a heraldic motif. Consecration crosses also occur. The Crucifixion scene on the rood beam is connected with the painted decorative scheme. It contains a sculpted crucifix, but the accompanying figures of the Virgin Mary and St John the Evangelist are painted wooden cut-outs. The sculpture of Christ stretched on a branching Cross („the tree of Life”) belongs to the mystical trend of European Gothic sculpture, dating to the fourth quarter of the 14th century. Analogical sculptures in Slovakia are dated to the period between 1330–1370 and are known as „Hungarian Mystical Crosses”. The Crucifix is the oldest element preserved in the church and probably comes from the earlier building. In 1949 the remains of the earlier form of the retablo of the altar were found, the representations of St Agnes and St Catherine, dated to the end of the 13th century. The main altar, a valuable example of panel painting, is a triptych of the beginning of the 14th century, the work of a guild workshop in Cracow. In the central field are three figures making up the composition of the so-called *Sacra Conversazione*: in the centre, the Virgin Mary with the Christ Child, flanked by the Archangel Michael and St Catherine. On the obverse of the wings are the representations of four saints, on the reverse, scenes from the Passion. Two side altars have early Baroque retables. In the one on the left, created in 1651, there is a reredos with Gothic sculptures of the first quarter of the 15th century (the phase of the local style known as the Beautiful Madonna) and on it the composition of the altar of the Four Virgins. In the predella is a painting of the birth of Christ and on its summit, the Annunciation of 1651. The second side altar of the middle of the 17th century contains a picture of St Gregory. On the north wall is a reredos, part of the former Medieval altar. In the centre is a sculpture of St Nicholas of the first half of the 15th century, flanked by paintings of St Szczepan and St Lawrence. In the interior are preserved a number of archaic fittings such as a low pulpit and the pew of the owner of the living with a baldachin over it. The early painted wooden tabernacle is unique. The cover of the font is in the Gothic style. An interesting early musical instrument is the small musical box. Among the liturgical equipment, the turriform Gothic monstrance of the 15th century should be mentioned and the 15th century pyx for the Host. Also worthy of note are the votive banner of the 17th century with the representation of St Stanisław, several feretories in vernacular style, paintings done on glass, and finally a series of wood carvings made by the folk sculptor Józef Janos.

The church of Dębno is preserved in its historical form, unchanged over the centuries, and due to this it is a fully authentic monument, which gives it exceptional scientific importance. The building presents values reflecting characteristic features of the region, and the historical conditions under which it functioned, endowing it with an additional importance, and for the international community forms a phenomenon which is surprising in its individuality. It should be emphasised that the church is one of the oldest wooden sacral structures of horizontal log (*zrębowa/wieńcowa*) construction in the world, a building tradition belonging to the ancient past in Poland but unknown in the west of Europe. The value of the church at Dębno results from the quality of the architecture as well as the preservation of the historic interior decoration and fittings. The real value of the building therefore results from the historical and artistic combination of all the individual elements (architecture and works of art), which today are unique, of which the church at Dębno is a textbook example, and incomparable with even the most valuable monuments of other categories. The medieval wooden church of Dębno is one of the best known (both in Poland and internationally) monuments in Poland, it is exceptional among the sacral architecture in central Europe. The source of the popularity lies not only in the emotional sphere of aesthetics, which this building incites, linking as it does the harmoniousness of its picturesque form with a superb setting and the wide panoramas of the mountainous landscape, but also that this monument exhibits all the characteristic elements (functional, spatial, constructional and artistic) which merge to form a mutual and consistent context, typical of the function, the period of creation and situation of the building.

Area of property: 0,14 ha

The boundaries of the area to be included on the World Heritage List encompass the whole area of the complex, that is, the church and the surrounding terrain defined by the fence and the mature trees, the

conservation zone defined in the local spatial planning documents. Within this zone, the present condition of the church will be preserved at all costs.

Area of proposed buffer zone: 64 ha

This should contain and afford a measure of protection to the zone proposed for inclusion and the direct surroundings visible from it: the area of the village of Dębno. It may be defined: on the north by the segment (about 2 km) of the main road from Nowy Targ to Krościenko, forming a boundary to the historical layout of the village, from the crossroads with the road to Niedzica to the bridge over the Dunajec in the embankment of the Czorsztyn Reservoir; on the east by a length (about 1 km) of the embankment of the Czorsztyn Reservoir between the above-mentioned roads; on the south and west by a length (about 1.5 km) of the road to Niedzica, forming a boundary in the historical layout of the rural landscape of the village from the above-mentioned crossroads to the above-mentioned embankment. In this sector of the buffer zone, all considerations of spatial planning should be subject to the need to protect the direct surroundings of the monument. In addition, the buffer zone should take into a measure of protection the wider context of the church complex and its immediate surroundings in the local landscape. This zone should allow the protection of the superb views to and from this site (so-called "active" and "passive" exposition) as a dominant landmark in the panorama of the village of Dębno and their relationships with the adjacent and more distant landscape context: the Gorce range to the north and the Magura Spiska range (mount Żor and others) with distant views of the Tatra mountains to the south and the Pieniny mountains to the east. These unique landscape values should be continually protected during the planning of developments of all extents and scales. In this sector of the buffer zone, the spatial planning documents should be prepared with especial care with the aim of protecting the harmony of the long-distance views to and from the church complex proposed here for inclusion on the World Heritage List.

ELEMENTS OF MANAGEMENT PLAN

Owner: The monuments are the physical and legal property of the Roman Catholic Church, represented by the Ordinaries (Bishops - Archdiocese of Cracow, Niedzica deanery) and the parochial administration. The church is the property of the Roman Catholic parish of the Archangel Michael (Dębno 64, 34-434 Harkłowa, tel. 0-18 275-17-97). The churches are freehold property of the respective catholic parishes. The parishes are legal persons. Meritorial control over the conservation by the Provincial Commissioner for Historical Monuments (Wojewódzki Konserwator Zabytków) and the Historic Monuments Protection Service (Służba Ochrony Zabytków), which operate in the framework of the state administration of the vojevodship.

Legal protection: The Constitution of the Polish Republic guaranteed the protection of the cultural heritage, and the *Act on the Protection of Cultural Property* of 15 February 1962 created a new legal framework for the protection of historical monuments. All the proposed monuments are inscribed in the register of Monuments in accord with the requirements of Polish law but also enclosed by conservation zones which are defined in the spatial planning documents of each of the communes.

The church is inscribed in the Register of Monuments [Kl V-115/8/56/15] in accord with the requirements of Polish law. The church is contained in a conservation zone which is defined by the spatial planning documents of the commune.

The Church of the Archangel Michael with its environment has been placed in zone „A” (strict conservation protection). The zoning plan of the Commune of Nowy Targ enacted in the bill of the Commune Council of Nowy Targ no 17/92 of 4 March 1992 published in the Official Gazette of Voivodship of Nowy Sącz no 12/92 of 14 April 1992.

Level at wich management is exercised: The wooden churches which (due to their exceptional historical and artistic value among their category) are proposed for inclusion on the World Heritage List are under the especial permanent care of the Conservation Services. When the

situation requires, funds are assigned from the state budget for renovation and conservation. At a local level the work is co-ordinated by the incumbents under the meritorial supervision of the Provincial Commissioner for Historical Monuments for the respective vojevodships, and working with the Diocesan Commissioner for Historical Monuments from the respective Diocesan Curia. In the administrative structures of the communes there is a Department of Architecture which is responsible for the realisation of all projects concerning the protection of the churches. Each of these churches is enclosed by a conservation zone which is indicated on the spatial planning documents and their specifications for each commune. A branch of the State Inspectorate of Buildings is situated in each *powiat* as part of its administrative structure, and this is responsible for supervision of the constructional state of each building. The Conservation Services carry out meritorial supervision of all work carried out on historic monuments. At a parish level, the number of people employed is dependent on the activities currently being carried out. Any conservation work in the interior of the building is carried out by specialist firms who have the required documents issued by the Provincial Commissioner for Historical Monuments that they are suitably qualified to carry out this kind of work. The Church authorities, as owners and users, are responsible for the state of the church. Direct care of the monument remains in the hands of the owner. In the administrative structure of the commune in Nowy Targ there is a Department of Architecture and Spatial Planning (under the direction of the communal architect) responsible for operations affecting the protection of the church. In the administrative structure of the *powiat* of Nowy Targ (Nowy Targ ul. Tysiąclecia 35, 34-400 Nowy Targ) is a department of the State Inspectorate of Buildings which is responsible for supervising the technical state of the building. Meritorial supervision of all work carried out on the monument is conducted by the Provincial Commissioner for Historical Monuments, directing the regional (Małopolskie) department of the Service for the Protection of Historic Monuments in Cracow.

Name and address of responsible person: On the part of owners and users of the churches: the Roman Catholic parish in Dębno Rev. Władysław Jancy. On the part of state administration responsible for protecting historical monuments: Provincial Commissioner for Historical Monuments Cracow Andrzej Gaczoł in charge of the Branch of the Service for the Protection of Historic Monuments in Cracow (ul. Podchorążych 1, 30-084 Kraków). General supervision of conservation process is exercised by Commissioner for Historical Monuments Aleksandra Jakubowska, ul. Ksawerów 13, 02-565 Warszawa.

Name and address of persons for contact purpose: Department of Protection of Monuments at Ministry of Culture and Commissioner for Historical Monuments had nominatet as the representatives and supervisors for medieval wooden churches proposed for inclusion to the World Heritage List of UNESCO

- Ass. Prof. PhD. D.Sc. Ing. Arch. Zbigniew Myczkowski, ul. Wiśniowa 16/63; + 48 12 411 77 10, mobil: 0-601 70 90 25.
- M.Sc. Ing. Arch. Andrzej Gaczoł, ul. Wysłouchów 35/47, 30-611 Kraków, mobil: 0-606 410 509.

Responsible for preparation and coordination of research and conservatory programmes as well as for complete monitoring of state of prevention of most important complexes and their elements of all objects being included for the World Heritage List of UNESCO is new created Krajowy Ośrodek Badań i Dokumentacji Zabytków (National Center for Research and Documentation of Historical Monuments), conducted by Prof. PhD. D.Sc. Tomasz Mikocki (Al. Ujazdowskie 6, 00-464 Warszawa; tel. + 48 22 621 25 73).

Sources and levels of finance: As the need arises, the churches are continually the subject of work intending to safeguard and maintain them and preventing destruction of the historical substance of the building. This work is financed from the funds of the parish. Any conservation work or building-renovation work requires a different scale of expenditure, separately acquired for the fulfilling of specific tasks. This work is subsidised by the state from the budgets of the Ministry of Culture and National Heritage, the Commissioner for

Historical Monuments, the Provincial Commissioners for Historical Monuments of the Małopolskie vojevodship in Cracow and Podkarpackie vojevodship in Rzeszów. Sources of financing of the conservation programme: Urząd Marszałkowski Województwa Małopolskiego and Urząd Marszałkowski Województwa Podkarpackiego. The available funds guarantee the completion of the structural conservation but are not sufficient to complete the conservation of decor and furnishings.

History of protection: Investigators „discovered” the church at Dębno at the end of the nineteenth century. It was taken under formal protection, and the oldest art-historical publications were published already in 1849, 1896 and 1916. The church underwent thorough restoration, including the conservation of the mural decorations in 1933–1935. A comprehensive conservation programme was carried out in 1958–1963. At present conservation-investigative work is being conducted on the wall-paintings.

Example of existing studies and projects concerning the protection:

- Architectural documentation, by W. Proszyński - 1927
- Measured drawings, by B. Kowalska, E. Golenia – 1954
- Documentation of the mensa of a side altar, by p. Szlachtycz - 1959
- Documentation of the conservation of the organ, by the State Ateliers for the Conservation of Monuments (PKZ) - 1977
- Documentation of the conservation of the sculpture of the Crucified Christ, by A. Janczy – 1987
- Documentation of the conservation of the side altar of the Virgin Mary and the Christ Child, by A. Janczy 1988
- Documentation of the conservation of the side altar of St Gregory, by A. Janczy 1989
- The monitoring of the microclimate around the Czorsztyn reservoir, by „Hydroprojekt” - 1994

Present state of conservation: In 1999 comprehensive investigations, financed by the World Monuments Fund established the current state of the monument. This work was conducted by a group of specialists from the Department of Conservation and Restoration of Works of Art of the Academy of Fine Arts in Cracow. According to the report of this team, the monument is in a good state of preservation. These investigations will be continued in the first half of 2003. The state of conservation is periodical monitored by a team of specialists. Equipment installed in the buildings measures temperature and humidity levels. The stability of the timber frame is systematically monitored. Supervision of the maintenance and the conservation is carried by Voivodship Conservator of Historical Monuments in Kraków and Przemyśl. The conservation is carried by specialists from Academy of Fine Arts from Cracow and special conservatory firms after each allowance of Voivodship Conservator of Historical Monuments.

Policies and programmes related to the presentation and promotion of the property: At present it is not envisaged making any changes to the policies concerning the church, since the present manner of protection of the monument is regarded as the most suitable and not requiring any correction. The church is inscribed in the Register of Monuments. The values of wooden church are propagated by various means, such as the definition of the „Wooden Architecture Route” which runs through the Małopolskie and Podkarpackie vojevodships. The property is well-known cultural and touristic attraction in local, regional and state scale. Recently it has been presented in programme “European Heritage Days” and “Little Poland Heritage Days”.

Management plan and statement of objectives: The churches are regularly used for religious purposes. Routine maintenance is carried and financed by the respective parishes. All these churches are in a good state of preservation. In recent years comprehensive renovation and building work has been carried out in them. The interior decorations and fittings have in many cases undergone conservation. In several churches however this work needs to be continued, such as the cleaning of polychrome decoration or the conservation of individual elements of the interior. This especially valuable element of the cultural heritage is managed by the

Church authorities with the aid of the State administration and conservation services. In the near future it is planned to remove the dust and accumulated dirt from the main altar. The surroundings of the church have been tidied and the state of the trees surrounding the building is good.

Elements of management plan are shown on the aerial map and on the plate of spatial and management development plan, as following:

1st Proposal of boundaries on the background of existing state of object for inclusion in the World Heritage List

- boundary of churyard together with old tree-stands,
- area proposed for inclusion in the World Heritage List,
- boundary of planned buffer zone,
- most important points of far visual landscape exposition of area for inclusion in the World Heritage List.

2nd Guidelines of development and management of area

Elements of conservatory management

- area of prevention of neares surroundings of church (current conservation of objects and/or revitalization of tree-stands),
- „zone of target spatial UNESCO order” of neighborhood of object (finally the - rural layout – architectural revalorisation),
- nurturing and renaturalization of biological and botanical structure of water streams in area proposed for inclusion in the World Heritage List or/in proposed buffer zone,
- keeping and nurturing of meadows and natural complexes in area proposed for inclusion in the World Heritage List or/in proposed buffer zone,
- planned strips of isolation greenery.

Elements and facilities of information, promotion and touring use

- main access road to the church of complex,
- by road landmarks on the boundary of proposed buffer zone and/or boundary of historical rural layout,
- permanent car parks and/or the strategic ones with information and promotion centers,
- landscape-visual and photo routs with most attractive exposition axes and point.

HACZÓW

CHURCH OF THE ASSUMPTION OF THE BLESSED VIRGIN MARY AND THE ARCHANGEL MICHAEL

The foothills of the West Carpathians, the Jasło–Sanok depression. Haczów lies (longitude: E 21° 54', latitude: N 49° 42') in the valley of the river Wisłok (280–340 m a.s.l.). The village (Podkarpackie vojevodship, Brzozów *powiat*, commune of Haczów) has about 3100 inhabitants and lies in an undulating agricultural open landscape.

Haczów was founded ('located' according to German Law) about 1325 by the Polish king Kazimierz the Great on the site of an earlier existing settlement. The parish was mentioned in 1388. The Haczów estate frequently changed hands and was destroyed by a Tatar invasion in 1624. After 1779 the village was bought by a private owner Adam Urbański, and remained in the hands of the Urbański family until 1944. The discovery of the original Gothic polychrome decoration has allowed the church to be dated to the fourth quarter of the 15th century, though scientific hypotheses state that this is the first church to stand on this site and that it was built in the fourth quarter of the previous century. At the beginning of the 17th century the church was surrounded by an earthen defensive rampart. The church was renovated in 1624. The tower was constructed, a ridge turret, the external arcade (*sobota*) and also the round window openings were cut in the walls of the nave. During renovation work in 1699, strengthening was introduced into the interior of the chancel. Between 1784 and 1789, the sacristy was enlarged, the northern chapel was constructed, a treasury, and new arcades were added and the roof over the nave was remodelled. In 1864 the interior of the church was substantially restored and modernised. The roof of the church suffered from military action in 1914, and was renewed in 1915. In 1955 the Gothic decoration of the ceiling was discovered, and since 1958 a programme of investigation and conservation has been continuing in stages.

The church is sited in the historical centre of the village on a high scarp above the river Wisłoka. It is a dominant landmark in views of the village. It is surrounded by a wooden fence. The church faces east. It is built of horizontal log (*zrębowa/wieńcowa*) construction, of fir on a stone sill wall. The tower was constructed using a post-frame technique, the main load bearing posts in the corners are sloping and the structure is stabilised by diagonal braces forming a St Andrew's Cross. At the top of the tower is a chamber with a pyramidal roof with a lantern. The church is surrounded by an external arcade with a low boarded wall, and supported by a post construction. The steep roof of the church, the arcades and walls are covered with shingles. The nave and chancel are covered by a single roof with a common ridge. In the attic is built a low ridge turret. Under the overhang of the roof are preserved the original (and unique) chamfered sole-plates (*zaczepy*). Four of them are ornamented in relief in the form of a human face. The church is aisleless, the nave is squarish in plan, the elongated chancel is narrower than the nave, and has a three-sided eastern end. The sacristy adjoins the north wall of the chancel, and adjacent to the nave are a treasury and chapel. The tower is an independent structure, square in plan. At ground level the porch space at the base of the tower probably functioned as a woman's meeting room (*babiniec*). The whole building is surrounded by a low external arcade with a low boarded external wall. The interior of the building is lit by rectangular windows with frames divided by close-set glazing bars. The portal of the south door leading into the nave has a pointed arch and the door has Gothic iron fittings. The interior of the church is covered by a flat ceiling, in the chancel with a semicircular moulding at the junction with the walls. In the nave the ceiling has „*zaskrzynienia*”, though the latter have been secondarily supported by two pairs of square-sectioned posts. They are covered with planking which has polychrome painted decoration. The „*zaskrzynienia*” are an integral part of the common roof structure running the whole length of the church with the rafters jointed to the upper beams of the walls of the chancel, and in the nave supported by longitudinal tie-beams in the „*zaskrzynienia*”. The chancel opening is rectangular, the rood beam is moulded and supported on moulded corbels. The musicians' choir is jettied with a parapet of wood.

The ceiling and the walls of the interior of the church are covered in polychrome decoration. The oldest paintings are the consecration crosses of the middle of the 15th century painted on the logs of the walls. Monumental figural schemes cover the walls of the nave and chancel; this decoration was created about 1494. In the chancel is a cycle of many separate images representing the Passion of Christ; on the chancel walls are also scenes of the murder of St Stanisław, the coronation of the Virgin Mary and the Archangel Michael. In the lower part of the decorative scheme the wall has been painted to give the illusion of 'suspended' drapery. The walls of the nave are also decorated with figural scenes representing the saints, including St Helena, Mary Magdelene, Margaret, Sophia and St Sebastian. On the north wall of the nave, the dominant feature is the monumental figure of St Christopher. On the ceiling of the chancel and on part of the walls of the nave one can see nineteenth century polychrome decoration in the style of illusionistic Baroque decoration. The chapel of the Mother of Sorrows is decorated with polychrome paintings in the architectural schemes of the Rococo style. The Gothic decoration of the ceiling of the nave is currently being restored. The figural schemes belong to the decoration of the church of 1494. The movable fittings of the church have been removed to allow investigative and conservation work to take place. At the time of writing, they are being replaced. Three Baroque altars of the 17th century have returned to the church. A miracle-working Gothic pieta of about 1400 and a Baroque crucifix from the rood beam are to be found in the new church, one Baroque altar has also been resited there. The altar of Christ the Merciful of the end of the seventeenth century has returned to the side chapel. The fittings of the church are completed by a marble epitaph of 1763 and the portrait of Ignacy Urbański who died in 1824.

This is a fully authentic monument. In its fabric is visible the layering of its architectural forms and decorative schemes from the 15th to the 19th centuries. The value of the church at Haczów lies in the historic and artistic connections of all the elements (architectural and works of art), and also the unique scale and age of the building. These give the church the status of a textbook example of almost symbolic significance for the history of the investigation of wooden sacral architecture in Europe. It is an incomparable structure, even in comparison with the most valuable monuments of other categories and included in the World Heritage List. The church of the Assumption of the Blessed Virgin Mary and the Archangel Michael is the oldest and the best preserved wooden Gothic church of horizontal log (*zrębowa/wieńcowa*) construction in Europe. It is also the largest preserved Gothic wooden church. It is even more valuable that the construction and the rich interior painted decoration have survived to our times in an almost unchanged state. The church is also distinguished by its picturesque form and its monumentality. It also presents all the characteristic elements (functional, spatial, constructional and artistic) which merge to form a mutual and consistent context, typical of the function, the period of creation and situation of the building.

Area of property: 1,3 ha

The boundaries of the area to be included on the World Heritage List encompass the whole area of the complex, that is, the church and the surrounding terrain defined by the original wooden fence and associated mature trees, the presbytery buildings (in the present ownership boundaries), a relatively small, compact and well-defined area around the church placed between the main road from Rzeszów to Sanok on the picturesque slopes of the scarp which drops steeply to the course of the river Wisłok. Within this zone, the present condition of the church and cemetery complex will be preserved at all costs.

Area of proposed buffer zone: 38,2 ha

This should contain and afford a measure of protection to the zone proposed for inclusion and the direct surroundings visible from it. The area is defined as follows: the portion of the valley of the river Wisłok for a distance of about 300-400 metres from the boundary of the area proposed for inclusion in the World Heritage List. This includes the manorial complex on the far side of the river and portions of the historical layout and buildings of the village near the church (together with the complex of presbytery buildings and the new church), complexes of riverside vegetation and the cemetery. In this sector of the buffer zone, all considerations of spatial planning should be subject to the need to protect

the direct surroundings of the monument. In addition, the buffer zone should take into a measure of protection the wider context of the church complex and its immediate surroundings in the local landscape. This zone should include the area of the valley of the river Wisłok, including the administrative boundaries of the village of Haczów. In this sector of the buffer zone, the spatial planning documents should be prepared with especial care with the aim of protecting the harmony of the long-distance views to and from the church complex proposed here for inclusion on the World Heritage List.

ELEMENTS OF MANAGEMENT PLAN

Owner: The monuments are the physical and legal property of the Roman Catholic Church, represented by the Ordinaries (Bishops - Archdiocese of Przemyśl, Haczów deanery) and the parochial administration. The church is the property of the Roman Catholic parish of the Assumption of the Blessed Virgin Mary and the Archangel Michael (Haczów 537, 38-213 Haczów, tel. 0-13 439-10-12). The churches are freehold property of the respective catholic parishes. The parishes are legal persons.

Meritorial control over the conservation by the Provincial Commissioner for Historical Monuments (Wojewódzki Konserwator Zabytków) and the Historic Monuments Protection Service (Służba Ochrony Zabytków), which operate in the framework of the state administration of the vojevodship.

Legal protection: The Constitution of the Polish Republic guaranteed the protection of the cultural heritage, and the *Act on the Protection of Cultural Property* of 15 February 1962 created a new legal framework for the protection of historical monuments. All the proposed monuments are inscribed in the register of Monuments in accord with the requirements of Polish law but also enclosed by conservation zones which are defined in the spatial planning documents of each of the communes.

The church is included in the Register of historical architectural monuments for the Podkarpackie vojevodship under the number A-3, this decision was issued in 1948. The fittings of the church are included in the Register of movable cultural heritage under the numbers B-3 and B-1. This decision was issued in 1960 and 1999. The church is contained in a conservation zone which is defined by the spatial planning documents of the commune. The Church of the Assumption of the Blessed Virgin Mary and the Archangel Michael with its environment has been placed in zone „A” (strict conservation protection). The zoning plan of the Commune of Haczów enacted in the bill of the Commune Council of Haczów no IV/24/94 of 21 October 1994 published in the Official Gazette of Voivodship of Krosno no 23 of 13 December 1994.

Level at wich management is exercised: The wooden churches which (due to their exceptional historical and artistic value among their category) are proposed for inclusion on the World Heritage List are under the especial permanent care of the Conservation Services. When the situation requires, funds are assigned from the state budget for renovation and conservation. At a local level the work is co-ordinated by the incumbents under the meritorial supervision of the Provincial Commissioner for Historical Monuments for the respective vojevodships, and working with the Diocesan Commissioner for Historical Monuments from the respective Diocesan Curia. In the administrative structures of the communes there is a Department of Architecture which is responsible for the realisation of all projects concerning the protection of the churches. Each of these churches is enclosed by a conservation zone which is indicated on the spatial planning documents and their specifications for each commune. A branch of the State Inspectorate of Buildings is situated in each *powiat* as part of its administrative structure, and this is responsible for supervision of the constructional state of each building. The Conservation Services carry out meritorial supervision of all work carried out on historic monuments. At a parish level, the number of people employed is dependent on the activities currently being carried out. Any conservation work in the interior of the building is carried out

by specialist firms who have the required documents issued by the Provincial Commissioner for Historical Monuments that they are suitably qualified to carry out this kind of work. The Church authorities, as owners and users, are responsible for the state of the church. Direct care of the monument remains in the hands of the owner. In the administrative structure of the commune in Haczów there is a Department of Architecture responsible for operations affecting the protection of the church. In the administrative structure of the *powiat* in Brzozów (Brzozów ul. Armii Krajowej 1, 36-200 Brzozów) is a department of the State Inspectorate of Buildings which is responsible for supervising the technical state of the building. Meritorial supervision of all work carried out on the monument is conducted by the Provincial Commissioner for Historical Monuments, directing the regional (Podkarpackie) department of the Service for the Protection of Historic Monuments in Rzeszów.

Name and address of responsible person: On the part of owners and users of the churches: the Roman Catholic parish in Haczów Rev. Kazimierz Kaczor. On the part of state administration responsible for protecting historical monuments: Provincial Commissioner for Historical Monuments Cracov Mariusz Czuba in charge of the Branch of the Service for the Protection of Historic Monuments in Przemyśl (ul. Jagiellońska 29, 37-700 Przemyśl). General supervision of conservation process is exercised by Commissioner for Historical Monuments Aleksandra Jakubowska, ul. Ksawerów 13, 02-565 Warszawa.

Name and address of persons for contact purpose: Department of Protection of Monuments at Ministry of Culture and Commissioner for Historical Monuments had nominatet as the representatives and supervisors for medieval wooden churches proposed for inclusion to the World Heritage List of UNESCO

- Ass. Prof. PhD. D.Sc. Ing. Arch. Zbigniew Myczkowski, ul. Wiśniowa 16/63; + 48 12 411 77 10, mobil: 0-601 70 90 25.
- M.Sc. Ing. Arch. Andrzej Gaczoł, ul. Wysłouchów 35/47, 30-611 Kraków, mobil: 0-606 410 509.

Responsible for preparation and coordination of research and conservatory programmes as well as for complete monitoring of state of prevention of most important complexes and their elements of all objects being included for the World Heritage List of UNESCO is new created Krajowy Ośrodek Badań i Dokumentacji Zabytków (National Center for Research and Documentation of Historical Monuments), conducted by Prof. PhD. D.Sc. Tomasz Mikocki (Al. Ujazdowskie 6, 00-464 Warszawa; tel. + 48 22 621 25 73).

Sources and levels of finance: As the need arises, the churches are continually the subject of work intending to safeguard and maintain them and preventing destruction of the historical substance of the building. This work is financed from the funds of the parish. Any conservation work or building-renovation work requires a different scale of expenditure, separately acquired for the fulfilling of specific tasks. This work is subsidised by the state from the budgets of the Ministry of Culture and National Heritage, the Commissioner for Historical Monuments, the Provincial Commissioners for Historical Monuments of the Małopolskie vojevodship in Cracow and Podkarpackie vojevodship in Rzeszów. Sources of financing of the conservation programme: Urząd Marszałkowski Województwa Małopolskiego and Urząd Marszałkowski Województwa Podkarpackiego. The available funds guarantee the completion of the structural conservation but are not sufficient to complete the conservation of decor and furnishings.

History of protection: The discovery of Gothic polychrome decoration on the ceiling in 1955 led not only to a breakthrough in our knowledge of the chronology of the church at Haczów, but also in our considerations of wooden sacral architecture in Poland. The first conservation-renovation work was carried out here already in 1864. The roof of the church was renewed in 1915. The ridge turret was repaired in 1934–1935. Systematic investigations and conservation have been taking place since 1958. Work on the uncovering and conservation of the polychrome decoration has been continuing, though intermittently, since 1973.

Example of existing studies and projects concerning the protection:

- Documentation scale 1:100, compiled by J. Widziszewski 1951
- Documentation of the conservation of the hammerbeams, compiled by W. Kurpik 1970
- Documentation of the conservation of the paintings, compiled by W. Kurpik 1972
- Detailed spatial development plan of the region of the church, compiled by J. Stamiński 1979
- Documentation of the conservation of the polychrome mural decoration in the side chapel, compiled by K. Wajda 1983
- Documentation of the conservation of the polychrome decoration in the Chapel of the Mother of Sorrows, compiled by K. Wajda, 1983
- Documentation of the conservation of mural decoration in the chancel, compiled by K. Wajda 1990-1993
- Documentation of the conservation of mural decoration on the north wall of the nave, compiled by P. Stępień 1991
- Design for the arrangement of the interior of the church, compiled by J. Gadomski, and M. Kornecki 1993
- Documentation of the conservation of the polychrome decoration on the ceiling and south wall of the nave, compiled by p. Stępień 1993-1994
- Documentation of the conservation of mural decoration in the nave, compiled by K. Wajda, 1994
- *Gotyckie malowidła ścienne*, [Gothic mural decoration] MPhil dissertation A. Ozga 1996

Present state of conservation: In recent years, the church has undergone a programme of comprehensive conservation works. A programme of architectural (constructional) repair of the building has been completed. At present a comprehensive programme of work on the polychrome decoration of the interior is almost finished. The present state of the church is good. The state of conservation is periodically monitored by a team of specialists. Equipment installed in the buildings measures temperature and humidity levels. The stability of the timber frame is systematically monitored. Supervision of the maintenance and the conservation is carried by Voivodship Conservator of Historical Monuments in Kraków and Przemyśl. The conservation is carried by specialists from Academy of Fine Arts from Cracov and special conservatory firms after each allowance of Voivodship Conservator of Historical Monuments.

Policies and programmes related to the presentation and promotion of the property: At present it is not envisaged making any significant changes to the policies concerning the church, since the present manner of protection of the monument is regarded as the most suitable and not requiring any correction. The church is inscribed in the Register of Monuments. The values of wooden church are propagated by various means, such as the definition of the „Wooden Architecture Route” which runs through the Małopolskie and Podkarpackie vojevodships. The property is well-known cultural and touristic attraction in local, regional and state scale. Recently it has been presented in programme “European Heritage Days”.

Management plan and statement of objectives: The churches are regularly used for religious purposes. Routine maintenance is carried and financed by the respective parishes. All these churches are in a good state of preservation. In recent years comprehensive renovation and building work has been carried out in them. The interior decorations and fittings have in many cases undergone conservation. In several churches however this work needs to be continued, such as the cleaning of polychrome decoration or the conservation of individual elements of the interior. This especially valuable element of the cultural heritage is managed by the Church authorities with the aid of the State administration and conservation services. The church is at present in a good (structural) state of preservation. The surroundings of the building have been tidied, and the adjacent trees in a good state. A comprehensive

conservation programme of work is taking place in the interior and the work on the conservation of the polychrome decoration is nearing completion.

Elements of management plan are shown on the aerial map and on the plate of spatial and management development plan, as following:

1st Proposal of boundaries on the background of existing state of object for inclusion in the World Heritage List

- boundary of churyard together with old tree-stands,
- area proposed for inclusion in the World Heritage List,
- boundary of planned buffer zone,
- most important points of far visual landscape exposition of area for inclusion in the World Heritage List.

2nd Guidelines of development and management of area

Elements of conservatory management

- area of prevention of neares surroundings of church (current conservation of objects and/or revitalization of tree-stands),
- „zone of target spatial UNESCO order” of neighborhood of object (finally the - rural layout – architectural revalorisation),
- nurturing and renaturalization of biological and botanical structure of water streams in area proposed for inclusion in the World Heritage List or/in proposed buffer zone,
- keeping and nurturing of meadows and natural complexes in area proposed for inclusion in the World Heritage List or/in proposed buffer zone,
- planned strips of isolation greenery.

Elements and facilities of information, promotion and touring use

- main access road to the church of complex,
- by road landmarks on the boundary of proposed buffer zone and/or boundary of historical rural layout,
- permanent car parks and/or the strategic ones with information and promotion centers,
- landscape-visual and photo routs with most attractive exposition axes and point.

LIPNICA MUROWANA CHURCH OF ST LEONARD

West Carpathians, the Carpatian foothills and the Wiśnicz foothills. Lipnica Murowana (Małopolskie vojevodship, Bochnia *powiat*, commune of Lipnica Murowana) lies (longitude: E 20° 31', latitude: N 49° 41') in the valley of the Uszwica and its tributary the Górzeński stream (200–270 m a.s.l.). On the south a substantial, forested ridge (Spilówka 516 m a.s.l.), rises above the village, and on the north the lower peaks of the Carpathian foothills covered in fields, the village has 630 inhabitants.

The settlement on the ancient route from Cracow to Hungary was already in existence at the beginning of the 14th century. In 1326 a township was founded at Lipnica by the Polish king Władysław Łokietek and its development was encouraged by numerous royal privileges. The parish was first mentioned in 1325. In 1364 the Polish king Kazimierz the Great founded the masonry parish church of St Andrew the Apostle. The town was then surrounded by an earthen rampart and a wall with two gates (the Cracow Gate and the Hungarian Gate). The historical plan of the town is legible even today with its oval layout and rectangular marketplace with streets running from its corners, at present the marketplace is surrounded by wooden houses of the 18th and 19th centuries with arcaded frontages and the brick-built so-called „Starościński” house, probably of the 17th century. Lipnica was a royal town, and from the 16th century an administrative centre of the surrounding administrative district. The town is associated with the Bernardine philosopher, preacher and theologian Szymon of Lipnica (c. 1430–1482) who was beatified in 1685 by Pope Innocent XI. After the region was annexed by the Austrians in 1787, it was divided into three portions and sold. The town was acquired by Kazimierz Bzowski in 1834. Subsequent owners included the Ledóchowski family. It was from that family that the Blessed Maria Teresa Ledóchowska and the Blessed Urszula Ledóchowska came, both of them well-known for their missionary and charity work. At present Lipnica is an important tourist attraction in the region in which culture and tradition are cherished. Among the most famous traditions belongs the blessing of ‘palms’ on Palm Sunday. The place now lies within the boundaries of the Lipnica–Wiśnicki Landscape Park. Tradition assigns the foundation of the cemetery church of St Leonard to the year 1141 or 1203 (dates indicated on the beams in the chancel). In fact the church was constructed at the end of the 15th century. This is also the date of the oldest preserved parts of the polychrome decoration stencilled on the ceiling of the nave. The church was constructed outside the defences of the town and fulfilled the function of a cemetery church, a function which it still fulfils today. The church has been renovated many times, but this has not significantly affected the form or spatial arrangement of the building. In the 16th century the ornamental polychrome decoration of the ceiling of the chancel was created. In the 17th century the „zaskrzynienia” were decorated with coffer-ceiling motifs. The walls of the chancel were painted in 1689, those of the nave in 1710–1711. In the 17th century the church was surrounded by an external arcade (*sobota*). The western portal was added in 1837. A crypt under the nave contains the Ledóchowski family grave. The most significant earlier renovations of the church took place in the sixteenth, seventeenth centuries, in 1710 and 1837.

The church is situated some distance from and to the northeast of the centre of the town in the cemetery beyond the historical line of the walls, at a point where two watercourses (the Uszwica and its tributary the Górzeński stream) meet. It is surrounded by a ring of old trees, but is not fenced-off. The church faces east. It is built of larch wood, in the horizontal log (*zrębowa/wieńcowa*) technique. The oak sill-beams rest on padstones. The beams have been worked by axe, to give walls which are flat and sheer on both faces, with an offset plinth at the base, the beams are linked with hidden square peg. For the individual portions of the wall, beams of the exact required length are used, and only sporadically are they lap-jointed. Individual beams are linked with vertical tenons. The walls slope slightly inwards at the top. On the exterior above the external arcade, the walls are covered with shingles, the west gable is weather-boarded with vertical planking. The open arcade surrounding the church is supported on a post-construction. The steep roofs of the church body, arcades, and the side and east elevations are covered with shingles externally. The church is aisleless, the nave has a squarish plan, the chancel is narrower than the nave and has a three-sided east ending. The church is

entered by a west and south doors in the nave and a north door in the chancel. The whole building is surrounded by a low external arcade. The interior is lit by small windows of rectangular shape, in the chancel with a slight tendency towards an ogee. In the nave there are two windows in the south wall, in the chancel another two also on the south side. They are rectangular windows with frames divided by close-set glazing bars, two of them are glazed with small roundels of glass. The portals of the doorways have chamfered frames and the south portal leading to the nave has a lintel with trefoil decoration and an ogee opening. The interior of the church is covered by a flat ceiling, with „*zaskrzynienia*” in the nave. This is an integral part of the structure of the common roof running along the whole building with the rafters in the chancel jointed to the upper beams of the walls, in the nave supported by longitudinal tie-beams in the „*zaskrzynienia*”. The roof trusses are of „*storczykowa*” construction. Due to the use of identical trusses the roof has a common ridge piece along the nave and chancel. In the attic is built a low ridge turret. The „*zaskrzynienia*” in the nave are covered over with planks with polychrome decoration. The chancel opening is rectangular, the rood beam is moulded and supported on moulded corbels. The musicians’ choir is jettied and covered evenly with vertical planking decorated with polychrome paintings.

The ceiling and walls were covered with polychrome painted decoration. The oldest scheme was created using stencils and is preserved fragmentarily on the ceiling of the nave and dating to the end of the 15th century. In the sixteenth century the ceiling of the chancel was decorated with polychrome paintings. In the seventeenth century the „*zaskrzynienia*” was ornamented with polychrome decoration of painted coffers and rosettes. The walls of the chancel were painted in 1689, when the polychrome figural decoration was created. On the north wall is a representation of the Last Judgement, and on the south wall the Last Supper and a representation of the Blessed Virgin Mary being adored by the Blessed Simon of Lipnica. The walls of the nave were painted in the years 1710–1711 with a cycle of scenes from the Passion in circular medallions. Under the musicians’ choir can be found representations of the Stigmatisation of St Francis, St Wojciech and St Stanisław. The decorative scheme is completed by the scenes on the parapet of the musicians’ choir representing the Decalogue. The figures in the Crucifixion scene on the rood beam match the polychrome decoration. The three altars with triptychs found in this church have an exceptional artistic value, especially when seen in the context of the whole interior. The main altar, dedicated to St Leonard, the patron of the church, was created in a Cracow workshop at the beginning of the 16th century. The side altar with the scene of the Adoration of the Christ Child in the central field was created at the end of the 15th century. The third triptych, that of St Nicholas of about 1530 is also of interest as an example of the epilogue of Gothic tradition in panel painting. Another Medieval relic is the relief of the Dormition of the Virgin Mary from the end of the 14th century. After an attempt was made to steal them in 1992, the Gothic altars have been removed and preserved in the diocesan museum in Tarnów. The blacksmith-made fittings and the lock of the door in the south portal are relics of the Gothic period. In the interior are preserved elements of the original fittings, made of planks covered with painted decoration. Of particular note is the Baroque pulpit of 1711 with painted representations of the Evangelists. This is supplemented by Baroque paintings of the 18th century, and „folk-Baroque” candlesticks and a feretory of the 18th/19th centuries. An interesting relic is a small musical box of the 17th century. The function of the building as a cemetery church is documented by the Ledóchowski family crypt. Around the church are a number of grave stones and cast iron crosses of the 19th and beginning of the 20th centuries. To the north of the church but not far away is an area containing war graves from the First World War.

This is a fully authentic monument, from the scientific, aesthetic and emotional points of view. The church is distinguished by its picturesque and harmonious form and its superb setting in the landscape (in the area of the old cemetery, still in use, located on the edge of the historical (medieval) small town (preserved in its original scale and protected as a conservation zone). As an element of the cemetery, the church has not undergone modernisation over the centuries, and thus preserved its specifically archaic nature. The value of the church at Lipnica Murowana is the link between the architecture and the internal fittings and decoration. The real value of the monument lies therefore in the historic and artistic connections of all the elements (architectural and works of art), which is unique today, and endows this church the character of a textbook example. The church of St Leonard at Lipnica

Murowana is one of the oldest and best-preserved wooden Gothic churches in central Europe. It is even more valuable in that it has survived to our times in almost unchanged form, and its appearance, even at the first glance, seems to take us to the atmosphere of the distant past. This monument presents all the characteristic elements (functional, spatial, constructional and artistic) which merge to form a mutual and consistent context, typical of the function and medieval origins and picturesque setting of this building.

Area of property: 1,1 ha

The boundaries of the area to be included on the World Heritage List encompass the whole area of the church-cemetery complex, that is, the church and the surrounding mature trees, and the cemetery on the east side of the church in the present ownership boundaries. Within this zone, the present condition of the church and cemetery complex will be preserved at all costs.

Area of proposed buffer zone: 16,5 ha

This should contain and afford a measure of protection to the zone proposed for inclusion and the direct surroundings visible from it. The area may be defined on the south by the segment (about 500 m) of the Leszczyna – Tymowa road, from the bridge on the river Uszwica (on the west on the edge of the historical layout of the village of Lipnica Murowana) to the bridge on the Piekarski stream on the east); on the east by a length (about 100 m) of the Piekarski stream from the above-mentioned bridge to the mouth of the stream into the Uszwica; on the west and north a length (about 850 m) of the river Uszwica, from the road bridge on the historical boundary of the village to the mouth of the Piekarski stream by the local mill. In this sector of the buffer zone, all considerations of spatial planning should be subject to the need to protect the direct surroundings of the monument. In addition, the buffer zone should take into a measure of protection the wider context of the church complex and its immediate surroundings in the local landscape. This zone should include the segment of the valley of the river Uszwica including the administrative boundaries of the villages of Lipnica Murowana Górna and Lipnica Murowana Dolna. In this sector of the buffer zone, the spatial planning documents should be prepared with especial care with the aim of protecting the harmony of the long-distance views to and from the church complex proposed here for inclusion on the World Heritage List.

ELEMENTS OF MANAGEMENT PLAN

Owner: The monuments are the physical and legal property of the Roman Catholic Church, represented by the Ordinaries (Bishops - Diocese of Tarnów, Lipnica deaconry) and the parochial administration. The church is the property of the Roman Catholic parish of St Andrew (32-724 Lipnica Murowana, tel. 0-14 68-52-601). The churches are freehold property of the respective catholic parishes. The parishes are legal persons.

Meritorial control over the conservation by the Provincial Commissioner for Historical Monuments (Wojewódzki Konserwator Zabytków) and the Historic Monuments Protection Service (Służba Ochrony Zabytków), which operate in the framework of the state administration of the vojevodship.

Legal protection: The Constitution of the Polish Republic guaranteed the protection of the cultural heritage, and the *Act on the Protection of Cultural Property* of 15 February 1962 created a new legal framework for the protection of historical monuments. All the proposed monuments are inscribed in the register of Monuments in accord with the requirements of Polish law but also enclosed by conservation zones which are defined in the spatial planning documents of each of the communes.

The church is included in the Register of historical architectural monuments for the Małopolskie vojevodship under the number A-154. This decision was issued on 6th November 1969 as a renewal of earlier legal documents. The fittings of the church are included in the Register of movable cultural heritage under the number B-108. This decision was also issued

on 6th November 1969. The church is contained in a conservation zone which is defined by the spatial planning documents of the commune.

The Church of St Leonard with its environment has been placed in zone „A” (strict conservation protection). The zoning plan of the Commune of Lipnica Murowana enacted in the bill of the Commune Council of Lipnica Murowana no XII/69/91 of 10 September 1991 published in the Official Gazette of Voivodship of Tarnów no 12/92 of 1 October 1991.

Level at which management is exercised: The wooden churches which (due to their exceptional historical and artistic value among their category) are proposed for inclusion on the World Heritage List are under the especial permanent care of the Conservation Services. When the situation requires, funds are assigned from the state budget for renovation and conservation. At a local level the work is co-ordinated by the incumbents under the meritorial supervision of the Provincial Commissioner for Historical Monuments for the respective vojevodships, and working with the Diocesan Commissioner for Historical Monuments from the respective Diocesan Curia. In the administrative structures of the communes there is a Department of Architecture which is responsible for the realisation of all projects concerning the protection of the churches. Each of these churches is enclosed by a conservation zone which is indicated on the spatial planning documents and their specifications for each commune. A branch of the State Inspectorate of Buildings is situated in each *powiat* as part of its administrative structure, and this is responsible for supervision of the constructional state of each building. The Conservation Services carry out meritorial supervision of all work carried out on historic monuments. At a parish level, the number of people employed is dependent on the activities currently being carried out. Any conservation work in the interior of the building is carried out by specialist firms who have the required documents issued by the Provincial Commissioner for Historical Monuments that they are suitably qualified to carry out this kind of work. The Church authorities, as owners and users, are responsible for the state of the church. Direct care of the monument remains in the hands of the owner. In the administrative structure of the commune in Lipnica Murowana, there is a Department of Architecture responsible for operations affecting the protection of the church. In the administrative structure of the *powiat* in Bochnia (Bochnia ul. Kazimierza Wielkiego 31, 32-700 Bochnia) is a department of the State Inspectorate of Buildings which is responsible for supervising the technical state of the building. Meritorial supervision of all work carried out on the monument is conducted by the Provincial Commissioner for Historical Monuments, directing the regional (Małopolskie) department of the Service for the Protection of Historic Monuments in Cracow.

Name and address of responsible person: On the part of owners and users of the churches: the Roman Catholic parish in Lipnica Murowana Rev. Zbigniew Kras. On the part of state administration responsible for protecting historical monuments: Provincial Commissioner for Historical Monuments Cracow Andrzej Gaczoł in charge of the Branch of the Service for the Protection of Historic Monuments in Cracow (ul. Podchorążych 1, 30-084 Kraków). General supervision of conservation process is exercised by Commissioner for Historical Monuments Aleksandra Jakubowska, ul. Ksawerów 13, 02-565 Warszawa.

Name and address of persons for contact purpose: Department of Protection of Monuments at Ministry of Culture and Commissioner for Historical Monuments had nominated as the representatives and supervisors for medieval wooden churches proposed for inclusion to the World Heritage List of UNESCO

- Ass. Prof. PhD. D.Sc. Ing. Arch. Zbigniew Myczkowski, ul. Wiśniowa 16/63; + 48 12 411 77 10, mobil: 0-601 70 90 25.
- M.Sc. Ing. Arch. Andrzej Gaczoł, ul. Wysłouchów 35/47, 30-611 Kraków, mobil: 0-606 410 509.

Responsible for preparation and coordination of research and conservatory programmes as well as for complete monitoring of state of prevention of most important complexes and their elements of all objects being included for the World Heritage List of UNESCO is newly created Krajowy Ośrodek Badań i Dokumentacji Zabytków (National Center for Research and

Documentation of Historical Monuments), conducted by Prof. PhD. D.Sc. Tomasz Mikocki (Al. Ujazdowskie 6, 00-464 Warszawa; tel. + 48 22 621 25 73).

Sources and levels of finance: As the need arises, the churches are continually the subject of work intending to safeguard and maintain them and preventing destruction of the historical substance of the building. This work is financed from the funds of the parish. Any conservation work or building-renovation work requires a different scale of expenditure, separately acquired for the fulfilling of specific tasks. This work is subsidised by the state from the budgets of the Ministry of Culture and National Heritage, the Commissioner for Historical Monuments, the Provincial Commissioners for Historical Monuments of the Małopolskie vojevodship in Cracow and Podkarpackie vojevodship in Rzeszów. Sources of financing of the conservation programme: Urząd Marszałkowski Województwa Małopolskiego and Urząd Marszałkowski Województwa Podkarpackiego. The available funds guarantee the completion of the structural conservation but are not sufficient to complete the conservation of decor and furnishings.

History of protection: The church of Lipnica Murowana was noticed by investigators at the end of the nineteenth century. It was soon taken under formal protection and the oldest publications concerning the history of art concerning both the architecture and the interior decoration and fittings come from 1912 and 1913. The church underwent thorough conservation work conducted in 1910, 1956–1957, and 1965. In the floods of 1997, water damaged the foundations of the building, washing stones out of the sill-walls. From 1997 to 2000 complex conservation work has been conducted on the building. All this work has been supervised by the Conservator for Historical Monuments. The work carried out in the 1950s was especially important, and included investigation of and conservation of the wall-paintings and the study and conservation of the roof structure, in the course of which Adam Miłobędzki catalogued the carpenters' assembly marks.

Example of existing studies and projects concerning the protection:

- Documentation of the conservation of the relief of the Dormition of the Virgin Mary, 1957
- Documentation of the conservation of the triptych of St Leonard, 1957
- Documentation of the conservation of the triptych of the Legend of St Nicholas, 1957
- Documentation of the conservation of the triptych of the Adoration of the Christ Child, 1971
- Documentation of the conservation of the painting of the Immaculate Conception, 1972
- Historical-conservation documentation, 1990.
- Conservation programme, 1997
- Design for the area around the church, 1997

Present state of conservation: In recent years the church has undergone comprehensive conservation work, the aim of which was to mitigate the effects of the 1997 flood. The structure has been strengthened, a thorough study has been made of the architectural substance, and necessary impregnation and conservation of the polychrome decoration have been carried out. The present state of the church is good. The state of conservation is periodically monitored by a team of specialists. Equipment installed in the buildings measures temperature and humidity levels. The stability of the timber frame is systematically monitored. Supervision of the maintenance and the conservation is carried by Voivodship Conservator of Historical Monuments in Kraków and Przemyśl. The conservation is carried by specialists from Academy of Fine Arts from Cracow and special conservatory firms after each allowance of Voivodship Conservator of Historical Monuments.

Policies and programmes related to the presentation and promotion of the property: At present it is not envisaged making any significant changes to the policies concerning the church, since the present manner of protection of the monument is regarded as the most suitable and not requiring any correction. The church is inscribed in the Register of Monuments. The values of wooden church are propagated by various means, such as the definition of the „Wooden

Architecture Route” which runs through the Małopolskie and Podkarpackie vojevodships. The property is well-known cultural and touristic attraction in local, regional and state scale. Recently it has been presented in programme “European Heritage Days” and “Little Poland Heritage Days”.

Management plan and statement of objectives: The churches are regularly used for religious purposes. Routine maintenance is carried and financed by the respective parishes. All these churches are in a good state of preservation. In recent years comprehensive renovation and building work has been carried out in them. The interior decorations and fittings have in many cases undergone conservation. In several churches however this work needs to be continued, such as the cleaning of polychrome decoration or the conservation of individual elements of the interior. This especially valuable element of the cultural heritage is managed by the Church authorities with the aid of the State administration and conservation services. The church is at present in a good technical (structural) condition, after the completion of the comprehensive renovation of 1997. The church at Lipnica Murowana is supported (both in the conducting of specialist studies and creation of project designs) by the scientific milieu of Cracow. In particular, the renovation work necessitated by the 1997 floods was supervised by scholars from the Polytechnic of Cracow. Each successive incumbent is well aware of the exceptional value of the church and tries to maintain it in the proper state of repair.

Elements of management plan are shown on the aerial map and on the plate of spatial and management development plan, as following:

1st Proposal of boundaries on the background of existing state of object for inclusion in the World Heritage List

- boundary of churyard together with old tree-stands,
- area proposed for inclusion in the World Heritage List,
- boundary of planned buffer zone,
- most important points of far visual landscape exposition of area for inclusion in the World Heritage List.

2nd Guidelines of development and management of area

Elements of conservatory management

- area of prevention of neares surroundings of church (current conservation of objects and/or revitalization of tree-stands),
- „zone of target spatial UNESCO order” of neighborhood of object (finally the - rural layout – architectural revalorisation),
- nurturing and renaturalization of biological and botanical structure of water streams in area proposed for inclusion in the World Heritage List or/in proposed buffer zone,
- keeping and nurturing of meadows and natural complexes in area proposed for inclusion in the World Heritage List or/in proposed buffer zone,
- planned strips of isolation greenery.

Elements and facilities of information, promotion and touring use

- main access road to the church of complex,
- by road landmarks on the boundary of proposed buffer zone and/or boundary of historical rural layout,
- permanent car parks and/or the strategic ones with information and promotion centers,
- landscape-visual and photo routs with most attractive exposition axes and point.

SEKOWA

CHURCH OF ST PHILIP AND ST JAMES THE APOSTLES

Sękowa (Małopolskie vojevodship, Gorlice *powiat*, commune of Sękowa) is situated in the southeast of Poland on the exterior of the West Carpathian mountain range, in the Western Beskids, on the north slopes of the Magurski mountain chain in the Low Beskids, in the valley of the Sękówka stream, a right-bank tributary of the river Ropa, 5 kilometres to the south of Gorlice (longitude: E 21° 12', latitude: N 49° 38'). The buildings of the village (currently 1500 inhabitants) are mainly situated in the valley and partly on the valley slopes at a height of 300–400 m above sea level.

Sękowa was 'located' on so-called 'Rental Law' by virtue of a privilege of the Polish king Kazimierz the Great issued on 22 Feb. 1363, at the same time the ruler gave the parish a plot of land. A church was probably, however, in existence here since the Middle Ages. In the 16th century, the place was part of the royal holdings of the castellany of Biecz and retained this status until the end of the 18th century. From the 18th to 19th centuries, Sękowa was an important regional centre of the weaving industry. At the end of the 19th century and in the first half of the twentieth century, crude oil was exploited in the vicinity of the village. In the period of the First World War at the turn of 1914 and 1915, the village found itself in the zone of bloody fighting between the Austrian and Russian armies. The late Gothic church of St Philip and St James is probably the second to have been built in the village and was constructed about 1520. At first it was an aisleless church with a chancel with three-sided east end, covered by a high roof common to both parts of the church. In the seventeenth century the church was remodelled for the first time, but the most important changes occurred in the eighteenth century, when the low tower, the ridge turret, the stone paving around the church and the high external arcades were added. Before 1819, the sacristy and musicians' choir were added. The ceilings and walls in the interior were covered in painted Neo-Gothic figural decoration before 1888. At the same time, the lower rood beam was removed. The fittings of the church included late Renaissance altars, the pulpit and musicians' choir with the organ front of the beginning of the 17th century. The altars contain paintings of 16th century guild workshops. The late Gothic stone font with the date 1522 occupies a prominent place in the interior of the church. Until 1914 this was regarded as the most characteristic and beautiful wooden church in Little Poland, and since the 1880s, it has been painted and drawn by many famous Polish artists. During the First World War, however, Sękowa found itself in the front-line zone; since the line of Austro-Hungarian trenches ran nearby the church, the church was partly damaged during military action. Restoration was begun in 1918, and conservation work has been carried out here intermittently throughout the entire second half of the twentieth century.

The church is situated in the northern part of the village, on the Sękowa stream. The churchyard (former cemetery) is oval in plan and is surrounded by a stone wall with a wooden gate. A number of old lime and poplar trees grow along the wall. The church faces east, it is built of wood in horizontal log (*zrębowa/wieńcowa*) construction with the use of „*zaskrzynienia*” construction in the roof. The foundations of the church are of broken stone. The sill-beams and walls are made of squared beams of larch. The square tower has been added and is of post-frame construction with slightly sloping walls, and open at the base. The church is enclosed by wide open arcades, and these have a floor of stone slabs. The roof trusses have Gothic „*storczykowa*” construction. There is a common pitched roof over the nave, chancel and sacristy, with a single ridge beam. This roof is very high (8.6 m to the ridge in the chancel) and has very steep sides covered with shingles. It is surmounted by a multangular ridge turret. The tower has the appearance from the outside of having a bell-chamber at the top with the walls vertically weather-boarded. The walls of the tower below the chamber were covered with shingles. The upper part of the tower is differentiated by a projecting overhanging half-roof, and has a globular helm with shingle covering, topped by a high octagonal lantern. The church is aisleless, the nave is rectangular in plan, the chancel is narrower than the nave and has a three-sided east end. On the north side of the chancel a sacristy has been added. A square tower has been added to the nave on the west. At the base it is open, exposing the constructional elements. The interior of the church is entered through three doorways; in the church there are three late Gothic portals. The nave and chancel

are lit by double windows. The interior of the church is covered by flat ceilings with longitudinal tie-beam and in the nave „*zaskrzynienia*”. The chancel opening is rectangular; the moulded rood beam, situated just under the ceiling is supported on moulded hammer-beams. The wooden musicians' choir is supported on tie-beams near the wall.

The fittings of the church are relatively modest, since the original internal décor was almost totally destroyed in military action in 1915. The dominant element is the late Renaissance polychrome and gilt main altar, richly decorated with wood carvings from the beginning of the 17th century (which was restored in 1948–1949). In the retable is a painting representing St Nicholas, St Benedict, St Anthony, and in the wings the statues of St Peter and St Andrew. On the predella is a relief showing the scene of the Dormition of the Blessed Virgin Mary. At the summit is a sculpture of *Salvator Mundi* flanked by medallions with the depictions of the patrons of the church, St Philip and St James. The late Gothic stone font of 1522 with chalice-shaped bowl decorated with tracery comes from the original fittings of the church. Some fragments of the neo-Gothic scheme of polychrome figural decoration survive on the south wall. The church also has some 'folk-Baroque' representations of the Stations of the Cross and two feretories of the second half of the eighteenth century. There is also a side altar of St Hubert, and a figure of the Blessed Virgin Mary.

The church at Sękowa is preserved in its historical form and thus is a monument which preserves its full authenticity. The building presents values reflecting characteristic features of the region, and at the same time differentiate it from others on an interregional scale. The church is one of the oldest structures of horizontal log (*zrębowa/wieńcowa*), a building technique unknown in the west of Europe. The value of the church at Sękowa results from the specific combination of landscape, architectural and historic values which allow us to consider this monument to among the most valuable examples of wooden sacral architecture. The church of St Philip and St James the Apostles is one of the most valuable and picturesque examples of wooden sacral architecture, not only in the area of the Carpathian foreland, but also in Poland. Its exceptional aesthetic, architectural and landscape values were recognised already in the nineteenth century. It remained the subject of interest of artists and painters, art-historians and lovers of traditional architecture. Views of the building were included in albums depicting the beauties of the landscape and historical monuments. The exceptional aesthetic values of the church are determined by the picturesque form of the church with its inventive form giving it an individual style of its own. This effect is heightened by the exceptionally high and steep roof covered with shingles and especially the roofing of the arcades surrounding the church which almost reaches the ground. At the same time the building is a structure which harmoniously links structural, spatial and artistic values with functional ones.

Area of property: 1,72 ha

The boundaries of the area to be included on the World Heritage List encompass the whole area of the complex, that is, the church and the surrounding area defined by the fence with the mature trees, the complex of presbytery buildings and the presbytery garden on the east side of the church within the present ownership boundaries, the conservation zone defined in the local spatial planning documents. Within this zone, the present condition of the church and presbytery complexes will be preserved at all costs.

Area of proposed buffer zone: 36,4 ha

This should contain and afford a measure of protection to the zone proposed for inclusion and the direct surroundings visible from it. The zone is defined: on the south and west by a length (about 1000 m) of the river Sękówka to the bridge on the road from Gładyszów to Gorlice; on the east and north by the length of road (about 1200 m) from Gładyszów to Gorlice from the above-mentioned bridge on the south to the bridge on the same road to the north just below the confluence of the two rivers (the Sękówka and Siara). This zone should contain the new church (together with the surrounding land in the ownership boundaries) which lies to the west of the above-mentioned road at a distance of about 200m from the wooden church of the Archangel Michael. In this sector of the buffer zone, all

considerations of spatial planning should be subject to the need to protect the direct surroundings of the monument. In addition, the buffer zone should take into a measure of protection the wider context of the church complex and its immediate surroundings in the local landscape. This zone should include the portion of the valleys of the Sękówka and Siara to the Zagórze mountain on the east, the range from Huszcza mountain to Rychwałdzka mountain on the south and through the hills on the west side of the village of Siary on the west and the village Łęgi on the north. In this sector of the buffer zone, the spatial planning documents should be prepared with especial care with the aim of protecting the harmony of the long-distance views to and from the church complex proposed here for inclusion on the World Heritage List.

ELEMENTS OF MANAGEMENT PLAN

Owner: The monuments are the physical and legal property of the Roman Catholic Church, represented by the Ordinaries (Bishops, Rzeszów Diocese; Gorlice deaconate) and the parochial administration. The church is the property of the Roman Catholic parish of St Philip and St James (Sękowa 12, 38–307 Sękowa, tel. 0-13 51-19-11). The churches are freehold property of the respective catholic parishes. The parishes are legal persons. Meritorial control over the conservation by the Provincial Commissioner for Historical Monuments (Wojewódzki Konserwator Zabytków) and the Historic Monuments Protection Service (Służba Ochrony Zabytków), which operate in the framework of the state administration of the vojevodship.

Legal protection: The Constitution of the Polish Republic guaranteed the protection of the cultural heritage, and the *Act on the Protection of Cultural Property* of 15 February 1962 created a new legal framework for the protection of historical monuments. All the proposed monuments are inscribed in the register of Monuments in accord with the requirements of Polish law but also enclosed by conservation zones which are defined in the spatial planning documents of each of the communes.

The church has been included in the Register of Historical Monuments since 1930. The official decision issued on that occasion was renewed 16th Feb 1972 by the Provincial Conservator of Historical Monuments in Rzeszów (Kl. II-680/4/72 nr rej. A-111/552). The protected zone includes the church structure and the immediate surroundings and trees. Part of the fittings of the church are also included in the Register of Monuments, i.e., the main altar of the beginning of the 17th century and a baptismal font of 1522 (nr rej. B-37 of 27. 04. 1970). The church is inscribed in the Register of monuments in accordance with the requirements of Polish law.

The church is contained in a conservation zone which is defined by the spatial planning documents of the commune. The Church of St Philip and St James the Apostles with its environment has been placed in zone „A” (strict conservation protection). The zoning plan of the Commune of Sękowa enacted in the bill of the Commune Council of Sękowa no 20/119/93 of 17 March 1993 published in the Official Gazette of Voivodship of Nowy Sącz no 10/93.

Level at wich management is exercised: The wooden churches which (due to their exceptional historical and artistic value among their category) are proposed for inclusion on the World Heritage List are under the especial permanent care of the Conservation Services. When the situation requires, funds are assigned from the state budget for renovation and conservation. At a local level the work is co-ordinated by the incumbents under the meritorial supervision of the Provincial Commissioner for Historical Monuments for the respective vojevodships, and working with the Diocesan Commissioner for Historical Monuments from the respective Diocesan Curia. In the administrative structures of the communes there is a Department of Architecture which is responsible for the realisation of all projects concerning the protection of the churches. Each of these churches is enclosed by a conservation zone which is indicated on the spatial planning documents and their specifications for each commune. A branch of the State Inspectorate of Buildings is situated in each *powiat* as part of its administrative structure,

and this is responsible for supervision of the constructional state of each building. The Conservation Services carry out meritorial supervision of all work carried out on historic monuments. At a parish level, the number of people employed is dependent on the activities currently being carried out. Any conservation work in the interior of the building is carried out by specialist firms who have the required documents issued by the Provincial Commissioner for Historical Monuments that they are suitably qualified to carry out this kind of work.

The Church authorities, as owners and users, are responsible for the state of the church. Direct care of the monument remains in the hands of the owner. In the administrative structure of the commune in Sękowa there is a Department of Architecture responsible for operations affecting the protection of the church. In the administrative structure of the *powiat* in Gorlice (Gorlice ul. Biecka 3, 38-300 Gorlice) is a department of the State Inspectorate of Buildings which is responsible for supervising the technical state of the building. Meritorial supervision of all work carried out on the monument is conducted by the Provincial Commissioner for Historical Monuments, directing the regional (Małopolskie) department of the Service for the Protection of Historic Monuments in Cracow.

Name and address of responsible person: On the part of owners and users of the churches: The Roman Catholic parish in Sękowa Rev. Stanisław Dziędzic. On the part of state administration responsible for protecting historical monuments: Provincial Commissioner for Historical Monuments Cracow Andrzej Gaczoł in charge of the Branch of the Service for the Protection of Historic Monuments in Cracow (ul. Podchorążych 1, 30-084 Kraków). General supervision of conservation process is exercised by Commissioner for Historical Monuments Aleksandra Jakubowska, ul. Ksawerów 13, 02-565 Warszawa.

Name and address of persons for contact purpose: Department of Protection of Monuments at Ministry of Culture and Commissioner for Historical Monuments had nominatet as the representatives and supervisors for medieval wooden churches proposed for inclusion to the World Heritage List of UNESCO

- Ass. Prof. PhD. D.Sc. Ing. Arch. Zbigniew Myczkowski, ul. Wiśniowa 16/63; + 48 12 411 77 10, mobil: 0-601 70 90 25.
- M.Sc. Ing. Arch. Andrzej Gaczoł, ul. Wysłouchów 35/47, 30-611 Kraków, mobil: 0-606 410 509.

Responsible for preparation and coordination of research and conservatory programmes as well as for complete monitoring of state of prevention of most important complexes and their elements of all objects being included for the World Heritage List of UNESCO is new created Krajowy Ośrodek Badań i Dokumentacji Zabytków (National Center for Research and Documentation of Historical Monuments), conducted by Prof. PhD. D.Sc. Tomasz Mikocki (Al. Ujazdowskie 6, 00-464 Warszawa; tel. + 48 22 621 25 73).

Sources and levels of finance: As the need arises, the churches are continually the subject of work intending to safeguard and maintain them and preventing destruction of the historical substance of the building. This work is financed from the funds of the parish. Any conservation work or building-renovation work requires a different scale of expenditure, separately acquired for the fulfilling of specific tasks. This work is subsidised by the state from the budgets of the Ministry of Culture and National Heritage, the Commissioner for Historical Monuments, the Provincial Commissioners for Historical Monuments of the Małopolskie vojevodship in Cracow and Podkarpackie vojevodship in Rzeszów. Sources of financing of the conservation programme: Urząd Marszałkowski Województwa Małopolskiego and Urząd Marszałkowski Województwa Podkarpackiego. The available funds guarantee the completion of the structural conservation but are not sufficient to complete the conservation of decor and furnishings.

History of protection: Restoration of the church was carried out in 1819 and again on a larger scale in 1888; the next renovations took place in 1900–1912. After the damage caused by military action in 1915, work was carried out in 1918–1819 in order to restore the form of the church,

and replace damaged portions of the structure. Further building and conservation work was carried out in 1946–1955. In 1972 the roof construction was strengthened and a portion of the roof-covering was replaced. The most recent fundamental repairs to the church were begun in 1983 and finished in 1992. The area around the church was also tidied, and the stone wall which once surrounded the churchyard cemetery was rebuilt.

Example of existing studies and projects concerning the protection:

- Architectural inventory, compiled by J. Jamróz 1953
- Constructional survey, compiled by R. Stopa 1976
- Report on the conservation of the painting *Santa Conversatione*, compiled by vol. Pieniżek
- Measured drawings of 1912, Institute of Art of the Polish Academy of Sciences, Warsaw
- Measured drawings of 1949, Warsaw Polytechnic.
- Architectural inventory, 1:50, compiled by J. Jamroz, G. Faryszewska, 1953.
- Measured drawings of 1955, State Ateliers for the Conservation of Monuments in Cracow.
- Constructional survey, compiled by R. Stopa, R. Łącki, 1976.

Present state of conservation: The church is currently in a very good state of repair. Conservation work was finished in 1992. In recognition of the exceptionally well-conducted conservation work and the management of the monument, the parish of Sękowa received the international *Prix Europa Nostra* in 1994, in 1983 an award of the Ministry of Culture and Arts of the Polish People's Republic – and in 1984 the Brother Albert Adam Chmielowski Award. The state of conservation is periodically monitored by a team of specialists. Equipment installed in the buildings measures temperature and humidity levels. The stability of the timber frame is systematically monitored. Supervision of the maintenance and the conservation is carried by Voivodship Conservator of Historical Monuments in Kraków and Przemyśl. The conservation is carried by specialists from Academy of Fine Arts from Cracow and special conservatory firms after each allowance of Voivodship Conservator of Historical Monuments.

Policies and programmes related to the presentation and promotion of the property: At present it is not envisaged making any significant changes to the policies concerning the church, since the present manner of protection of the monument is regarded as the most suitable and not requiring any correction. The church is inscribed in the Register of Monuments. The values of wooden church are propagated by various means, such as the definition of the „Wooden Architecture Route” which runs through the Małopolskie and Podkarpackie vojevodships. The property is well-known cultural and touristic attraction in local, regional and state scale. Recently it has been presented in programme “European Heritage Days” and “Little Poland Heritage Days”.

Management plan and statement of objectives: The church is regularly used for religious purposes. Routine maintenance is carried and financed by the respective parishes. All these churches are in a good state of preservation. In recent years comprehensive renovation and building work has been carried out in them. The interior decorations and fittings have in many cases undergone conservation. In several churches however this work needs to be continued, such as the cleaning of polychrome decoration or the conservation of individual elements of the interior. This especially valuable element of the cultural heritage is managed by the Church authorities with the aid of the State administration and conservation services. The church is at present in a good (structural) condition. The surroundings of the church have been tidied and the adjacent trees are in a good condition.

Elements of management plan are shown on the aerial map and on the plate of spatial and management development plan, as following:

1st Proposal of boundaries on the background of existing state of object for inclusion in the World Heritage List

- boundary of churchyard together with old tree-stands,

- area proposed for inclusion in the World Heritage List,
- boundary of planned buffer zone,
- most important points of far visual landscape exposition of area for inclusion in the World Heritage List.

2nd Guidelines of development and management of area

Elements of conservatory management

- area of prevention of neares surroundings of church (current conservation of objects and/or revitalization of tree-stands),
- „zone of target spatial UNESCO order” of neighborhood of object (finally the - rural layout – architectural revalorisation),
- nurturing and renaturalization of biological and botanical structure of water streams in area proposed for inclusion in the World Heritage List or/in proposed buffer zone,
- keeping and nurturing of meadows and natural complexes in area proposed for inclusion in the World Heritage List or/in proposed buffer zone,
- planned strips of isolation greenery.

Elements and facilities of information, promotion and touring use

- main access road to the church of complex,
- by road landmarks on the boundary of proposed buffer zone and/or boundary of historical rural layout,
- permanent car parks and/or the strategic ones with information and promotion centers,
- landscape-visual and photo routs with most attractive exposition axes and point.

THE PRINCIPLE MEANS OF ORGANIZATION OF AND THE MERITORIAL CONTROL OVER THE PROTECTION OF THE MONUMENTS

All the churches proposed for inscription on the World Heritage List are owned by the Polish Roman Catholic Church. The responsibility for their state of preservation, maintenance and administration rests on the individual priests of each building and the local hierarchy of the Roman Catholic Church. All of the structures proposed are listed in the Register of Monuments and are thus protected by law (Act of 15th February 1962 on the Protection of Cultural Property). The proper execution of this responsibility is supervised by the state-provincial Service for the Protection of Monuments and central state administration, through the Ministry of Culture.

The collaboration of these institutions ensures the existence of the basis for the conservation of these churches. The meritorial backup and execution of these tasks is assured by the existence of the academic milieu of conservators, historians of art and architects as well as the existence of institutions responsible for the documentation and study of historical monuments such as the Regional Centres of Study and Documentation of Historical Monuments in Cracow and Rzeszów. The system of assuring the meeting of these aims ensuring the conservation and protection of the wooden churches of Little Poland has been in operation for many years.

LIST OF THE MEANS OF PROTECTION APPLICABLE TO THESE STRUCTURES

The prime directive in the conservation and protection of the wooden churches of Little Poland is the permanent maintenance of their authentic cultural values as well as their maintenance in good technical condition while aiming to eliminate threats from exceptional situations.

In order to ensure these conditions are met, it is necessary to carry out permanently (repetitively) the following activities and work:

1. Annual inspection of the state of preservation of the structure carried out by the owners and also (in the course of their statutory obligations) the conservation services.
2. Periodic inspections, in accordance with technical requirements, of the state of the technical infrastructure and lightning protection equipment, fire protection apparatus and burglar and other alarms (financed by the parish and installed by specialist services and the State Fire Service).
3. Deaconry and diocesan visitations by Church authorities which are a consequence of the canonical rights of control. Although the main purpose of these visits is supervision of the ecclesiastical work in the parish, one of the inescapable elements of such an inspection includes examination of the fabric of the church both as an architectural structure as well as the liturgical suitability of the fittings of the church.
4. The permanent supervision of the agencies of the local government of the commune of compliance with the regulations laid down by the spatial planning policy of the commune represented in the local spatial planning policy documents (concerning such matters as the preservation and maintenance of order in the buffer zone and axes of view for each individual structure).
5. Periodic replacement of the impregnation of the roof covering, inspections and maintenance of the systems responsible for the removal of rain water.

The good state of preservation of these structures was one of the criteria for the selection of these particular examples for inclusion on the UNESCO World Heritage List.

In connection with this in the next two years it is necessary to ensure the continuation of ongoing maintenance and conservation as well as:

1. Continue and complete ongoing conservation work where necessary and where envisaged by existing approved programmes –
 - Dębno – completion of technical examination and conservation of polychrome internal decoration, lighting of the interior (according to a project design approved by the Provincial Conservator of historical Monuments),
 - Lipnica – completion of the internal arrangements of the historical building, after conservation,
 - Binarowa – ongoing conservation, tidying of the surroundings of the church,
 - Haczów – finalisation of completion of the internal arrangements of the church after conservation and the creation of a scheme to cut down the light flooding in through the large windows in the chancel,
 - Blizne – ongoing maintenance of the building, cleaning out the lake at the foot of the hill on which the church stands,
 - Sękowa – ongoing maintenance of the building and completing the internal arrangements of the church after conservation.
2. Suitable signposting of the churches and access roads to them as part of the “The Wooden Architectural Route” programme organized by the local government at provincial (Voivodship) level.
3. It is necessary to carry out monitoring of the technical condition of the structures, especially from the point of view of any new threats arising from increased tourism.
4. it is necessary to continue the work on the study and documentation of the buildings and the creation of conservation programmes for the future.
5. On the basis of monitoring of tourism, it is necessary to organise the traffic system around the structures and their surroundings and create special spatial planning schemes for the immediate area, according to local needs and the scale of threats.
6. It is necessary to write and publish a series of promotional and informative works of consistent quality on the subject of each of the churches as well as on timber sacral architecture in general (in the European context with reference to other regions and also other monuments included on the UNESCO World Heritage List). It is recommended that (part at least of these materials) are published in the Internet.

In the next five years it is necessary to:

It is necessary to improve the accessibility of all these buildings for tourists through the creation of parking facilities in the buffer zone, organization of an infrastructure in the form of information and education centres as well as sanitary facilities. If the results of earlier monitoring suggest it is necessary, also the construction in the neighbourhood of a network of reception structures.

- A full programme of correction of the arrangement of the landscape of the wider setting of the buildings (based on a programme previously created) – the area indicated on the map for each of the structures.
- The organization and signposting of scenic trails and viewing areas around the buildings.

The introduction in the buffer zone and its approaches of street furniture with formal analogies with traditional wooden architecture.

The creation of a programme of the maintenance and care of the greenery around the churches, including the supplementing of the treescape by planting.

In the long term it is necessary to:

Continue all activities defined as needing to be periodically carried out to maintain the condition of the structures.

- Organization of studies, investigations and educational projects around the buildings proposed for inscription on the UNESCO World Heritage List, in connection with the problems of the conservation and investigation of timber sacral architecture in general on an European scale.
- The creation of workshops of traditional crafts and skills based on the potential of local communities. The building of a network of trained specialists in traditional skills – the manufacture of shingles, the handworking of wood with traditional tools, the scything of the grass around the church etc.

STATE OF CONSERVATION CARE – LEGAL CONDITIONS

The protection of timber sacral architecture has a long tradition in Poland. Reflections inspired by the “primeval” wooden sacral architecture were formative in the creation of Polish thought on conservation and had a significant part to play in the shaping of institutional framework for the protection of historical monuments. The nineteenth century was the epoch of the domination of Historicism. One of the results of this approach was the cult of memorials of the past, and thus an interest in historical monuments. A conviction of the local and „ancient Slavic” genesis of timber architecture meant that especial attention began to be devoted to wooden manor houses, houses and churches. The postulates to investigate these structures and the first undertakings in this field were formulated and undertaken in Poland after the middle of the nineteenth century by Ignacy Kraszewski, Józef Łepkowski and with especial competence by Marian Sokołowski. Galicia (the Austrian Partition of the former area of Poland) played a leading role since the 1860s in terms of the frequency and quality of such activities. It was in this province that the institutionalised protection of historical monuments developed. In Galicia already in 1848 there was an active Section of Art and Archaeology operating in the Cracow Scientific Association. Based on the university milieu in Cracow and Lvov and the activities of numerous amateurs and enthusiasts in 1888 two Associations of Conservators were called into being – for Eastern Galicia based in Lvov and for Western Galicia based in Cracow. Between them they created a conservation service for the whole province. Documentation of monuments had a position of priority among the conservation activities carried out. One of the fruits of this was among other things the first topographical inventory published in the series *Teki Grona Konserwatorów Galicji Zachodniej* and specialist documentation of wooden churches. The publication (1913 - 1916) by F. Kopera and his collaborators of *Kościół drewniane Galicji Zachodniej* [the wooden churches of western Galicia] still has a fundamental still possesses today a fundamental value as a source document. Due to the activities of these Associations of Conservators a number of churches were saved from demolition, or at least documented beforehand. In the period between the two World Wars one may note many scientific discoveries made in the wooden churches of the area, for example of wall-paintings which received conservation treatment according to the standards of the methodology and knowledge of the period. After the destruction brought about by the Second World War there was an increase in public perception of the value of the value of threatened cultural heritage. The Constitution of the Polish state guaranteed the protection of cultural heritage and the Act of 15th February 1962 on the Protection of Cultural Property created a legislative framework for the protection of historical monuments. The wooden churches are fully protected, they all are subject of administrative decisions giving them the status of national monuments. Scientific examination has widened our knowledge about them.

The churches proposed for inclusion on the UNESCO World Heritage list are protected by three independent and mutually-supportive systems of legal regulations.

1. National legislation – on the basis of the Act of 15th February 1962 on the Protection of Cultural Property (*Dziennik Ustaw* Nr 10, poz. 48, with later changes – revised text *Dziennik Ustaw* Nr 98, poz. 1150 of 1999). Responsibility for the realisation of the tasks of preservation on the basis of the national legislation are vested in the Minister of Culture and the Conservator-General of Historical Monuments acting in his name, while at a local (Voivodship) level the Provincial Conservator of Historical Monuments, who exercises his duties in the name of the Voivoda of the

province (the regional representative of central government), together with the provincial Service for the protection of Historical Monuments which he directs. Meritorial backup is provided by the Regional centres for the Investigation and Documentation of Historical Monuments and in the case of expert advice, the academic milieu of architects, conservators and art historians, as well as the professional associations of these specialists. In special cases the resolution of meritorial questions may be undertaken by experts nominated by the Minister of Culture.

2. Canon law – legal regulations operating in the Roman Catholic Church defining the obligations of those responsible for the care of churches and the principles governing the use of sacral structures which are historical monuments. The adherence to the principles of this care is overseen by the diocesan administration of the Roman Catholic Church in the form of the Bishop and the Diocesan Conservator who works within the ecclesiastical administration of the diocese. Meritorial support is provided by the diocesan museums and the conservation facilities operating within them. On the scale of the individual structure, the protection is in the hands of the user, and thus the incumbent with the aid of the lay parochial council and other lay parochial organizations.
3. Local legislation (in general resulting from national regulations, but created at the level of the commune) – written into the local plan of spatial development for the commune. This local plan defines zones of conservation policy and the permissible manner of using the land within the various areas of the commune. The Plan is commissioned by the local authorities from architect-planners. The requirements for the conservation of historical monuments are included in the plan by its authors on the basis of knowledge and documentation of these aspects and on the inspiration of the Provincial Conservation Service. A draft of the plan must be seen and approved by the responsible Provincial Conservator of Historical Monuments. The Plan is brought into operation by the local communal council, an elected organ of local democratic government. After this it becomes an obligatory component of the local legislation. The respecting of the regulations laid down in the Plan overseen by responsible elements in different departments of the Office of Communal Administration.

The obligation of financing of conservation work rests on the owners of the historical monument, and thus the responsible incumbent and the parish. In special cases, the parish may obtain a grant for a specific purpose from the national Church Fund.

Specialist conservation work is financed by the parish and is overseen by the Ministry of Culture and the Provincial Conservator of Historical Monuments. The Office of the Marshal (*Urząd Marszałkowski* - regional local government institution, co-ordinating and supervising the activities of local government) also has resources set aside for the conservation of historical monuments. In recent years in the Małopolskie Voivodship it has become an established practice that these funds are used for the financing of conservation work carried out on movable cultural property, that is elements of the fittings of historical church interiors.

The commune may also supply funds for the preservation of historical monuments, but in general, its activities are usually restricted to those resulting from legal obligations and usually are concerned with the care of the technical infrastructure and surroundings of the buildings (problems of access roads, infrastructure, general aesthetic appearance of the surroundings and greenery).

In the majority of the larger scale renovation and conservation projects the funds are raised from several sources, usually including parochial and one of the national administrative organs.

The system of legal protection presented above ensures effective and multiaspectual legal protection and also create conditions for the preservation of the historical timber churches of Poland and in particular for those sites which have been nominated for inclusion on the UNESCO World Heritage List.

FACTORS AFFECTING THE PROPERTY

DEVELOPMENT PRESSURES: The ‘organic’ threat to wooden structures is due to the technical qualities of the building material, which is generally estimated to be able to last more or less 200 years (depending on the type of timber and manner of use), after this period it is necessary to renew at least part of the structure. That buildings form hundred of years have survived to our times at all is necessary to ascribe to the choice of the best quality of building material as used in these elitarian structures, but also the skilful use by professional craftsmen and careful construction. Besides the gradual deterioration of the building material, wooden buildings are threatened by destruction by fire. This second process (also a ‘natural’ one, though caused by man) is the cause of losses to the historical substance. Unfortunately it has been impossible to eliminate the danger of fire, but the risk can be reduced by joint action by the fire and conservation services with the co-operation of the clergy and the installation of alarms and anti-fire precautions. There are no plans for changing the churches form or function. Construction of new structures or adaptation of the existing building in their respective buffer zones require the permission of the local conservator of historical monuments and may be carried only under the supervision of the local administration and services responsible for protection of historical monuments and according to their instructions. The preservation and state of wooden churches have been and are dependent on many factors, which may be divided into two categories according to their nature. The first concerns the properties of the building material, the second depends on man, his needs and activities. There is no industrial or mining activity within the buffer zones.

ENVIRONMENTAL PRESSURES: Churches are located in areas outside traffic pressures; the climate and geological conditions are stable; no pollution threat of any kind has been identified during a fiveyear monitoring period.

NATURAL DISASTERS: There is no increased risk of natural disasters. Churches are located in areas free from earthquake threat. They are fitted with lightning conductors and their timber structures have been wood-treated against fire and fungi. The churches in Dębno, Lipnica Murowana i Sękowa are situated in areas of flood hazard, but recently they are specially protected by water engineering facilities.

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

THE WOODEN ARCHITECTURAL ROUTE

THE PRESENTED CHURCHES IN NATURAL AND CULTURAL LANDSCAPE

The selected monuments do not form a complex in the territorial sense. The protected zones are thus defined individually, and incorporated in the spatial planning documents of individual administrative units. The presented monuments lie in the southern Polish historical region of Little Poland (Małopolska) and are currently within the area of administration of two vojevods (administrative regions) in southern Poland: Małopolskie and Podkarpackie. In the structure of the administrative regions of the Church they are contained in the archepiscopates of Cracow and Przemyśl and the episcopates of Rzeszów and Tarnów:

The unique wooden churches unite artistic, historic and architectural values with the specific value of the place of a living tradition of religious cult. They are a material expression of the importance placed by the local inhabitants on tradition and historical identity. In the wooden architecture of the southern areas of Poland, traditions of Gothic architecture survived for a long time, and the reflections of other styles in this area, especially Baroque, were especially interesting and of a nature almost unknown in the wooden sacral architecture of other countries. The interiors of the preserved churches are treasuries of works of art and their picturesque setting in the landscapes of the mountains and foothills lends them additional values. The monuments proposed in this document include the most valuable and at the same time the best preserved buildings, as a rule having rich interior decoration of wall paintings, valuable paintings, sculpture and craftwork of all periods.

All churches are also included in all regional and local plans of tourism development. The values of wooden churches are propagated by various means, such as the definition of the „Wooden Architecture Route” which runs through the Małopolskie (now) and Podkarpackie (in 2003) vojevods. The trail (only in Małopolskie vojevods), 1,500 km in length, connects 260 architectural complexes, from churches and chapels, via mills and granaries, to inns, wooden manors, and cottages. The objects are provided with information signs. As many as fourth of them await being entering on the UNESCO World Culture Heritage List, these are historic churches in Binarowa, Dębno, Lipnica Murowana and Sękowa. Preserved here are numerous historical remnants of old Polish village built of wood and thus in harmony with the landscape. What is more, the wealth of local culture and art of Małopolska is unmatched throughout Poland. Countless preserved Catholic and Orthodox wooden churches not only amaze with the logic of their construction but also with their delightful shingle finish. The architectural landscape of Małopolska countryside features also old Polish manors, built of wood 'in accordance with the heavenly prescription and the custom of Poland'. In this countryside, inns and granaries are also to be found, as well as water-mills: an astounding testimony of the ingenuity of local constructors. Little provincial towns display still clear urban layouts, where life has always used to be lived under the arcades of the wooden houses. All of these places are marked with wayside chapels, crosses, and figures.

“The Wooden Architectural Route” in Małopolska

Route 1 and 1A:

Kraków - Ojców - Biórków Wielki - Iwanowice - Rodaki - Raławice - Paczółtowice

The route begins in Krakow, with its exceptional religious object, St Margaret's chapel in Salwator. It was raised in the 17th century in a graveyard, where victims of epidemic were buried. The chapel is octagonal in shape, covered with a domed roof with a lantern. The wooden St Bartholomew's Church in Mogiła, in Krakow's District of Nowa Huta, is entered through a picturesque, small belfry tower. The church was built in the 15th century; its pointed arcades emphasising the austere atmosphere of Gothic style.

Ojców, lying in the Krakow-Częstochowa Jurassic Plateau, within the Ojców National Park is worth a trip from Krakow. Situated there, is St Joseph's Chapel "on the Water" interesting not only for its form, but also for its exceptional location, caused by ban on building churches imposed in the 19th century by Russian authorities. It was designed in the Alpine style, typical for Ojców, once a popular resort. At the same time, the wooden "Bazar Warszawski" villa was built. Currently, the villa hosts the Regional Museum with an exhibition of folk clothing from Prądnik Valley and another, devoted to the Polish Uprising of 1863.

The Holy Trinity Church in Iwanowice is a Baroque shrine, where the Gothic style was brought together with the splendour of Baroque art. Inside the church with a majestic facade, there is a late Gothic statue of St Christopher from the school of the renowned sculptor, Veit Stoss, as well as a statue of Virgin and Child and a locally venerated Gothic painting of Our Lady. Other Baroque constructions include churches in Biórków Wielki (Church of Assumption of the Blessed Virgin Mary) and in Rodaki. St Mark's Church in Rodaki was raised in 1601; its singleaisled body with a rectangular presbytery is surrounded with picturesque arcades. The early Baroque furnishing of the interior is delightfully simple. From Rodaki, the route leads via Olkusz to the churches in Raclawice and Paczółtowice. The Gothic Church of the Birth of the Blessed Virgin in Raclawice dates back to the early 16th century and has since been preserved largely unaltered. Inside, you can see original Renaissance wall paintings and Gothic furnishing, with sculptures and paintings that originally used to be parts of triptychs. The aisleless church of the Visitation of St Mary, with its domed tower, is also Gothic. Preserved here is a Renaissance side altar and a miracleworking painting of St Mary. Embedded in the fence of the church's graveyard are marble gravestones chiselled by the "learned masters of stone masonry arte" from nearby Dębnik: a village renowned for the Dębnik marble, used for monuments and for decoration of churches.

Wygiełzów - Mętków - Osiek - Nidek - Lanckorona - Stryszów - Wola Radziszowska

The picturesque village of Wygiełzów is situated at the foothill of the old Lipowiec Castle, once defending the borders of the Land of Krakow. The village embraces Nadwiślański Ethnographic Park collecting nearly 30 objects of historical wooden architecture. Objects deserving special attention are: arcaded house from Alwernia, cottage of a rich 19th-century headman, and houses with painted corners more typical for the Beskid Region and octagonal barns.

The following churches are especially worth seeing on the way south, in the vicinity of Oświęcim: the Church of St Mary in Mętków, St Martin's in Jawiszowice, and St Andrew's in Osiek, which is one of the most valuable churches in the border area of Małopolska and Śląsk (Silesia). The late-Gothic shrine, raised in mid-16th century, has open arcades covered with shingled roofs. It remains unused nowadays, as standing nearby is a new, brick church. The last of the group of the picturesque borderland churches is the Church of SS. Simon and Jude in Nidek.

In its early years, this late-Gothic church, built in early 16th century, was converted first into a Calvinist, and then into an Arian one, each time losing its valuable interior furnishing. On the way south-east, towards Wadowice and Kalwaria Zebrzydowska, you should not miss Lanckorona: a charming village and summer resort, which has a preserved 14th-century town layout with a central market square and 19th-century arcaded houses. Near Lanckorona, at the foothill of the Beskid Makowski Mountains, lies the village of Stryszów, with a valuable example of residential architecture: a 17th-century manor, now housing a museum. Inside, you can see typical interiors of a 19th-century mansion of Polish gentry.

On the way back to Krakow, Wola Radziszowska is a place worth a detour. Situated there, the Church of Assumption of the Blessed Virgin Mary, from the turn of the 15th century, is a valuable historical example of folk architecture of Małopolska type. Besides its precious furnishing, its distinctive feature is the tower resembling the higher spire of St Mary's Church in Krakow, which served as an example for the carpentry masters.

Route 2

Bochnia - Lipnica Murowana - Mokrzyńska - Tarnów - Dąbrowa Tarnowska - Zalipie - Dołęga

In Bochnia, known for its salt mine, wooden architecture prevailed until as late as early 19th century. A few suburban manors of the Classicistic style with shingled roofs have survived in the byways. In the vicinity of the market square of Bochnia, by a Gothic church, stands a monumental belfry tower with a shingled roof.

Another village with a preserved old town layout is **Lipnica Murowana** on the Uszwica River, known after Blessed Szymon of Lipnica, a 16th-century philosopher and theologian. The market square is surrounded by houses with simple arcades supported on wooden poles. In the Lipnica cemetery stands one of the most precious wooden churches of the Polish Carpathian foothills St Leonard's.

Mokrzyska near Brzesko has preserved its original street-based spatial layout, with buildings standing close to one another along the roads: a solution typical for plains. Tarnów is the most important complex of historic objects in this part of Lesser Poland with two wooden churches, in Burek and Terlikówka, worth visiting. The Gothic Church of St Mary in Burek, built in 1458, has rich furnishing including a Gothic triptych and remnants of painted decorations. The Church of the Holy Trinity in Terlikówka is another example of shrine raised in the Małopolska tradition of Gothic wooden architecture. The Baroque high altar contains a rare painting, called the Throne of Mercy. In Dąbrowa Tarnowska, you should not miss the Baroque Church of All Saints, interestingly designed as a basilica with a nave and two aisles but no tower, which is a unique feature of this shrine. Inside, it has 18th-century Rococo furnishing, with a famous miraculous painting of Our Lady of the Scapular. Seeing unique paintings representing flowers and plants, and made by local folk women painters on cottage walls and interiors in the village of Zalipie, in Powiśle Dąbrowskie Region, is a must.

On the way from Zalipie lies Dołęga, with a 19th-century manor, now a branch of the Regional Museum in Tarnów. In the past, the manor hosted one of the leaders of Polish National Uprising of 1863, General Marian Langiewicz, and later fin-de-siècle Polish artists, whose number included Stanisław Wyspiański. In the nearby park, an open-air museum of folk architecture with a manor granary and a 19th-century local cottage is being established.

Route 3

Sucha Beskidzka - Lachowice - Zawoja - Zubrzyca Górna - Orawka – Rabka

With its exceptional 18th-century inn with arcades, Sucha Beskidzka is a good place to start this route. The inn is called Rzym (Rome) and still is in use as a restaurant. In the town's byways there are a few other wooden arcaded houses with dormers. Built in the 18th and 19th centuries, they are urban versions of countryside cottage of the Beskid Region.

In Lachowice, near Sucha Beskidzka, stands one of the most valuable wooden churches of the Beskid foothills. Built in 1789, SS. Peter and Paul's is a unique late-Baroque shrine consisting of a nave without aisles. Adjacent to the nave is a majestic tower topped with a spherical dome. The body of the church is surrounded by a corridor covered with shingle arranged in waves.

Folk architecture typical for Beskid and stemming from the shepherding traditions of the region, is presented in an open-air museum on the Markowe Równieki Glade in Zawoja; it contains cottages of highlanders from the vicinity of Babia Góra Mountain. Also in Zawoja, there is the wooden Church of St Clement built in 1888. The construction, practically unknown in Poland, is a mixture of architectural art of Germany and Tyrol. Nearby, there is a 19th-century inn. The Orawa Ethnographic Park in Zubrzyca Górna is the most complete representation of Orawa architecture. Besides a few cottages with lofts, there is also a wooden manor and a homestead of Moniak, a rich village headman, as well as inns, wayside shrines and craftsmen's workshops.

From Zubrzyca, the route leads to Orawka. In the village stands Church of St John the Baptist built in 1651. Both its roof and walls, built of horizontal wooden logs, are shingled. The interior, with a rich Baroque furnishing, is decorated with figural wall paintings from the 17th and 18th centuries. The walls and ceilings are covered with paintings representing scenes from the life of St John, portraits of saints and 17th-century local village headmen, and coats of arms of Emperors of Austria.

Another place worth a visit is Rabka, a health resort at the foothills of the Gorce Mountains. Surrounded by beautiful, ancient trees is St Anne's Church, built in 1606. Inside, you can see remnants of wall paintings dating back to 1628, Rococo altarpieces and an 18th-century gallery. In 1936, Regional Museum was established in the church. By this day, it has built up the richest collection of folk figures of saints in Poland. The art department boasts of a rich collection of glass paintings.

Chochołów - Zakopane - Nowy Targ - Łopuszna - Dębno - Niedzica - Kluszkowce

In Podhale, stretching south of Rabka, an original style of folk architecture has developed over the centuries. The skilful highlanders invented a specific design of cottage; its solidity and construction perfection, unmatched elsewhere in Poland, is still fascinating. In the 19th century, the painter and writer Stanisław Witkiewicz elaborated the so-called Zakopane style in architecture. The boarding houses and spa buildings of Zakopane are perfect representation of the style that is still alive in the region. The traditional layout of Spisz villages, consists of houses standing close to each other, with their shorter sides facing the roads they are built along.

Chochołów, with houses dating Dom Ludowy in Bukowina Tatrzańska back to the 18th and 19th centuries, is a living museum of the region's architecture. Near the church stands the oldest house in the village, built in 1789. At present, it hosts the Museum of the Chochołów Uprising of 1846. Zakopane,

often dubbed the "wintertime capital of Poland", is a unique site on our route. Among its historical objects, there are architectural complexes in Kościeliska, Skibówki and Krzeptówki streets as well as the Church of St Mary of Częstochowa (1847) with the famous cemetery at "Pęksowy Brzyzek". The chapel of the Holy Heart of Jesus in Jaszczurówka, built in 1908 in the Zakopane style, is a single-hall shrine surrounded by an arcaded gallery. Other works of this style, designed by Witkiewicz, are the "Pod Jedlami" and "Koliba" villas, the latter housing Museum of the Zakopane Style.

Travelling northwards from Zakopane, it is worth to visit Nowy Targ, the main town of the Tatra foothills, with a wooden cemetery church. According to a legend, the church was founded by a wanderer, who miraculously survived an assault. The wooden shrine, bearing the name of St Anne's, was built in the 15th century. In Łopuszna, you should miss neither the 15th-century Holy Trinity Church nor the exhibition of wooden architecture of Podhale. It consists of several buildings concentrated around a manor. This is a typical Polish manor with a porch, constructed in 1784.

Dębno boasts a true pearl of sacred architecture in Podhale, 15th-century St Michael's Church. As a legend says, it was raised thanks to mountain robbers, who had a vision of St Michael in that place. The church is proposed for the UNESCO List.

Niedzica is a village lying in the region of Spisz, in the shadow of a 14th-century castle. Culture of the people of Spisz is presented in an early 19th-century granary. Kluszkowce, lying on the other side of the reservoir, is an attractive summer and skiing resort, with recently established tourist site, consisting of old villas and boarding houses, and other buildings moved to here from Kluszkowce, Maniowy and Czorsztyn.

Route 4 A

Dobczyce - Raciechowice - Szyk - Laskowa - Zakliczyn - Cieżkowice

The route leads from Kraków via Wieliczka to Dobczyce: a picturesque town lying at the foot of a 14th-century castle, with a small open-air museum of local wooden architecture. It includes an inn from Krzyszkowice (1830), a poultry-house from an estate of Brzozowa, a coach-house (1868), and a granary from Zagórzany. In the inn, an exhibition of folk culture of the Dobczyce region is presented.

Further southwards lies the village of Raciechowice, with a wooden church of SS. James and Catherine from 1720. Inside, there is Rococo furnishing of 1779. Nearby stands a 19th-century belfry tower. Not far away from the church is a Classicistic manor from 1760, with a beautiful roof and wooden cartouches in the façade. In the park surrounding the manor, there is a granary from 1774. Further on our way, via Szczyrzyc, a village with a Cistercian abbey, we reach Szyk. There, a humble-looking St Barbara's church hides treasures of late-Gothic religious art. In the main altarpiece there is a beautiful painting of Virgin and Child, the Lord's Pieta, with the representation of the Holy Trinity in the upper part and a full-length portrait of the kneeling founder: a knight bearing the Szreniawa coat of arms. This late-Gothic painting comes from around 1520, long before the present church was built in the 17th century.

From Szyk our way leads into Beskid Wyspowy Mountains, into a small village called Laskowa. Situated here is an ancient abode of provincial noble family from the neighbourhood of Limanowa. Raised in 1677, the manor has a delightful, picturesque shape with a high mansard roof. The white walls of the manor are decorated from outside with interesting window trims; the interior hides a decorated ceiling with paintings and stucco frames.

The route continues via Lipnica to Zakliczyn on the Dunajec river, with several churches in the villages on the way. In the nearby Iwkowa there is a Gothic cemetery church of the Birth of St Mary built in the 15th century in the place where another church had stood, according to historical sources, since 1398. It is traditionally believed that the furnishing of the church was founded by Queen Bona Sforza in the 16th century.

Zakliczyn is another picturesque town of the Pogórze, which claims a long history. It was chartered in 1558, and its urban layout has survived ever since. Preserved in the market square and streets adjacent to it, there are several wooden houses of picturesque shapes with deep arcades. The houses, built in the 18th century, represent a distinctive construction design, with the roof supported by nine poles and the spaces between them filled with logs (the so-called "nine-pole Zakliczyn construction").

From Zakliczyn, the route takes us to Cieżkowice: another town with original urban layout (with a rectangular market square and streets coming out from its corners) preserved. The market square is surrounded with arcaded houses from the 18th and 19th centuries, with prominent roof eaves supported with moulded wooden poles.

Route 4 B

Nowy Sącz - Piwniczna - Szczawnik - Złockie - Jastrzębik - Muszyna

Our trip starts in Nowy Sącz with a visit in the Sądecki Ethnographical Park, the largest open-air museum of folk architecture in Małopolska. The Park presents wooden architecture and folk culture of the Land of Sącz, which encompasses four ethnic groups: Lachowie, Pogórzanie, Sącz Highlanders, and Lemkos of the Poprad. The Park presents 62 objects divided into groups; there are: homesteads, a manor, a Lemko Orthodox Church, a fragment of Gypsy settlement and countryside industrial buildings.

Southwards of Nowy Sącz, the route leads via Stary Sącz and Rytro to Piwniczna, a wellknown summer resort with original urban layout and a few houses from the 19th century in the byways. The wooden Orthodox Church of St Dimitr in Szczawnik was built in 1841, and represents the Western Lemko type of church. It has a distinctive elongated shape; the individual parts are covered with hip roofs and onion-shaped domes with blind lanterns. Inside, you can see a late-Baroque iconostasis from late 18th century, and religious objects from the 19th century.

The Orthodox Church of the Birth of St Mary in Złockie (part of Muszyna) was built in the years 1867-1872. Its three-piece interior with a tower over the porch is covered with a fake dome over the nave. Inside, the attention is drawn to a well-preserved 18th-century iconostasis, the best preserved one in the entire region, as well as to late-Baroque paintings in side altars. The Orthodox Church of St Luke in Jastrzębik was built in 1856. The roofs of the nave and choir are broken, the porch is covered by saddle roof, and has small domed towers with blind lanterns. The tower is topped with a large dome. The interior is decorated with a wall paintings from 1861. Also preserved is a Baroque iconostasis with a complete set of icons from the 18th century.

On the way from Jastrzębik, you should visit a small health resort of Muszyna, with several houses from late-19th century preserved in the residential area in Kościelna street. These houses are built of horizontal wooden logs but their front walls are built of bricks. In these walls there are broad entrance gates leading across the hall and into the yard.

Route 5

Szymbark - Sękowa - Owczary - Kwiatów

Besides the distinctive originality of Uniate churches, another element emphasizing the cultural separateness of the Lemkos was their secular architecture. Traditionally, the Lemko homestead consisted of a single building. A frequent and characteristic feature of their style was painting cottage walls yellow. In the east, the window frames in the front walls were painted in white or black dots. The cottage was typically covered with a high, two-surface, thatched roof. As the starting point of the route, you can choose Szymbark. The village's old Roman Catholic church of St Adalbert, built in 1782, is a rare example of Baroque in the region. The humble-looking church with a single nave is covered with an interesting and unique roof. The Rococo interior is decorated with colourful wall painting. In the same village, there is a museum of folk architecture, presenting 14 objects typical for the local architecture of the Pogórze. Of these, particularly interesting are: a 19th-century chimney-less cottage from Siary, an 18th/19th century vicarage barn from Zagórzany, and village workshops, smithy and oil mill.

Sękowa near Gorlice is another very interesting point of the route, with a late-Gothic Church of SS. Philip and James, dating back to the year 1520. It is suggested for being entered on the UNESCO List. In nearby Owczary, there stands a Uniate church of the Care of the Blessed Virgin Mary, raised in 1653. Its shape is typical for the western Lemko type of churches and consists of three parts: the choir, the nave, and the porch with a tapering tower built over it. The interior furnishing includes a Baroque 17th-century iconostasis, Baroque altarpieces, and Byzantine figural paintings covering walls and ceilings. The church in Owczary, together with the Catholic church in Sękowa mentioned earlier, were awarded the Prix Europa Nostra medal in 1994.

The Orthodox Church in Kwiatów, built in the late 17th century, leaves the visitors delighted with almost ideal proportions of its shape and the slenderness of domes and tower. The well-preserved construction of the walls includes subtle architectural details. The tower, hip roof, and slender domes are all shingled. Inside, there are wall paintings of 1811 as well as an iconostasis and altar from the 19th century.

Route 5 and 6

Tylicz - Krynica and Binarowa

The village of Tylicz was chartered as a town in 1363, when it was still called Miastko. In 1612, the town was surrounded with fortifications by Bishop Piotr Tylicki, who changed its name into Tylicz. In Tylicz, featuring distinctive layout with a central market square, two historic shrines have survived: the Baroque

Catholic Church of SS. Peter and Paul was raised by Bishop Piotr Tylicki in 1612, and had a tower added in 1936. Inside this church, beautifully situated on a hill, a rich 18th-century furnishing, with a very late-16th-century painting of Virgin and Child, believed to be miracle-working, is preserved. The Orthodox church of SS. Cosmas and Damian in Tylicz was built in the years 1738-1744 and thoroughly reconstructed in 1938. The large, three-part body, typical for western Lemko churches, was supplemented here with two square side chapels. The chapels are covered by roofs topped with small cupolas and the very large tower features a prominent dome.

Krynica is one of the most beautiful and popular mountain resorts in Poland. Curative mineral waters were discovered here at the end of 18th century, but the real development of the spa took place in the latter half of the 19th century, thanks to the research conducted by Professors Józef Dietl and Rudolf Zuber. In the years 1860-1890 the spa was largely expanded. At that time, mud baths were built (1884), then mineral baths (1886) and the spa house (1889) followed. Besides the spa facilities, numerous villas and boarding houses were built, soon forming a picturesque architectural complex. Their designs were inspired by the fashionable Swiss and Tyrol styles, known from Alpine resorts; nevertheless they are only a loose adaptation of their originals. Adopted and developed in the designs were mainly such decorative elements as open and closed porches, roofs and decorations cut in wooden boards. The villas and boarding houses were frequently given patriotic emblems, such as these preserved along the streets and promenades: Witoldówka, Biały Orzeł (The White Eagle), Kosynier, Kooeciuszko, Wawel, Wisła, etc.

The Gothic wooden church of St Michael the Archangel was built ca 1500 in **Binarowa**, near Biecz. The church awaits being entered on UNESCO Heritage List.

The presented monuments lie in the Carpathian foreland, in southern and southeastern Poland in the northern parts of the Western Carpathians. They are situated in picturesque mountain valley settings. Policies for the protection of individual historic monuments are created by the owners and administrators of wooden churches, as well as institutions and services responsible for the protection of the cultural heritage. The Church authorities guarantee the maintenance of the optimum technical state of the building, while the conservation services assure a specialist supervision of all work and initiate all necessary activities to safeguard the monument, and in certain cases subsidise the costs of conservation. The aim of all these activities is to maintain and safeguard wooden sacral architecture which has survived to our times in its authentic form and the richness of its decoration and fittings.

An important element of conservation policies is the popularisation of knowledge about the protected historical monuments and their significance, breaking down stereotypes and bringing awareness of the importance of historical monuments on the scale of the everyday reception of local and regional communities. The postulated inclusion of these structures on the World Cultural Heritage List would be an important confirmation of the value and significance of wooden sacral architecture on a global scale and would play an important role in the strengthening of protection and the propagation of this ideal. Several associations (both professional and voluntary) work towards the better protection of wooden architecture; as examples we may cite the activities of the Wooden Churches Section of the Cracow Department of the Association of Historians of Art, or those of the Voluntary Custodians of Monuments operating under the aegis of the Polish Tourist Association (PTTK).

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Wooden Churches (Poland)

No 1053

1. BASIC DATA

<i>State Party:</i>	Republic of Poland
<i>Name of property:</i>	Wooden Churches of Southern Little Poland
<i>Location:</i>	District: Malopolska (Little Poland); Commune: Biecz; Village: Binarowa; Commune: Jasienica Rosielna; Village: Blizne; Commune: Nowy Targ; Village: Debno; Commune: Haczow; Village: Haczow; Commune: Lachowice; Village: Lachowice; Commune: Lipnica Murowana; Village: Lipnica Murowana; Commune: Jablonka; Village: Orawka; Commune: Sekowa; Village: Sekowa; Commune: Luzna; Village: Scalowa.
<i>Date received:</i>	30 June 2000; Management plan received: 30 December 2002.

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 serial nomination of architectural monuments.

Brief description:

The wooden churches of southern Little Poland represent outstanding examples of the different aspects of the medieval church building traditions in the Roman Catholic culture. Built using the horizontal log technique, common in eastern and northern Europe since the Middle Ages, the buildings were sponsored by noble families and became also a symbol of prestige, representing a highly qualified wooden alternative to the masonry structures in urban centres.

2. THE PROPERTY

Description

The nine properties in southern Little Poland represent different aspects of these developments, and include the churches of *Binarowa*, *Blizne*, *Debno*, *Haczow*, *Lachowice*, *Lipnica Murowana*, *Orawka*, *Sekowa*, and *Scalowa*. Most of these date from the late 15th century, being completed in the 16th century, except for *Lachowice* and *Scalowa*, which were built in the 18th century. They were all designed for the liturgies of the Roman Catholic Church. They are generally located in the centre of a village (except for Lipnica Murowana, which is outside the defence walls). All were built as horizontal log constructions. The interiors have rich painted decoration and fittings that initially date from the late Gothic period, later often over-painted in Baroque and Rococo styles. The

buildings are characterized by high roofs covered with wooden shingles.

1. The church of the Archangel Michael (Binarowa)

The parish church of Binarowa was probably first built around 1500, with a roof of *zaskrzynienia* type. In 1595 a tower was added to the west end, and at the beginning of the 17th century the church was enclosed by an external arcade. In 1602-08 a ridge turret was added to the roof. The church was renovated in 1641-50, and a chapel was added to the north end. Window openings were enlarged and new polychrome decoration replaced the earlier stencilled work. The church has a crypt under the sacristy and the exterior, the tower, and the south porch are roofed with shingles; other roofs are covered with galvanized metal sheets. The interior is painted in thin tempera. The earliest, stencilled ornament of the ceiling is from the beginning of the 16th century in late Gothic style. Most of the Baroque paintings are from the 17th century. The Gothic sculptures of the end of 14th century are probably from an earlier church at Binarowa and the reliefs of various saints are from the 15th century. Most other decoration, including the pulpit, altarpiece, and the Crucifix, are from the 17th century. After 1909, the roofs of the nave, the chancel, and the upper part of the tower were covered with galvanized sheeting, the shingle covering of the walls was replaced by weather-boarding, and the *zaskrzynienia* of the nave was supported by a pillared arcade.

2. The church of All Saints (Blizne)

The parish church of Blizne is referred to in the 14th and 15th centuries. In 1549 the church had its first bell tower, and the interior had a rich painted decoration. The remarkable Last Judgement scene is from this period. The present bell tower is first mentioned in 1646, when also the arcades were built around external walls and the interior was newly decorated. In the early 18th century there were changes to interior decorations and furniture. The 16th century altar was replaced in 1720, using parts of the old one. The church was restored and the arcades were removed in 1811. The churchyard has a wooden enclosure and there is a late 20th century chapel. Near the church, there is a singular group of wooden buildings of the presbytery.

3. The church of Archangel Michael (Debno)

The church of Debno is first mentioned in 1335, and it became a parish church in 1400. The present building is the second on the site and it dates from late 15th century. The tower was added in 1601. The arcade around the exterior wall and the south porch are from the 17th century. The exterior walls and the roofs are covered with shingles or weatherboarding. The walls at the top of the tower have wooden lacework decorations, which are also found in the interior. This church has a unique example of medieval decorations. The ceiling and the interior walls are painted using stencils from the 15th and 16th centuries. The decoration contains more than 77 motifs; there are frequent architectural motifs recalling Gothic forms. There are also animal and human motifs other than religious. The Crucifix is from the 14th century, probably from an earlier building, and it is the oldest element in the church. Similar examples exist in Slovakia (1330-70) and are known as 'Hungarian

Mystical Crosses'. The altar is from the 14th century, a work from a guild workshop in Cracow.

4. The church of the Blessed Virgin Mary and Archangel Michael (Haczow)

The auxiliary (earlier parish) church of Haczow has original Gothic polychrome decoration from the late 15th century, although the building has been dated to the previous century. At the beginning of the 17th century the church was enclosed by an earthen defensive rampart. In 1624 the tower, a ridge turret and the external arcade were constructed and the round window openings were cut in nave walls. In 1784-89 the sacristy was enlarged, the northern chapel was built, a treasury and new arcades were added, and the roof over the nave was remodelled. In 1864 the interior of the church was substantially restored and modernized. The roof, damaged in 1914, was renewed in 1915.

5. The church of St. Peter and St. Paul (Lachowice)

The parish church of Lachowice was built in 1789 from a donation, and it was consecrated in 1792; the bells date from 1802-06. The furniture was designed in Baroque style but was substantially altered in 1836. In 1846 the Stations of the Cross were installed in the external arcade. There were more renovations later, but the form and decorations have been kept. In 1930 the interior decorations were renewed.

6. The church of St. Leonard (Lipnica Murowana)

The church of Lipnica Murowana was built at the end of the 15th century. From this date have survived parts of the polychrome decoration stencilled on the ceiling of the nave. The church was situated outside the defensive wall of the township and had the function of a cemetery church, a function that it still fulfils. It has been renovated many times, but this has not significantly affected its form or spatial arrangement. The ornamental polychrome decoration of the ceiling of the chancel dates from the 16th century; the walls were painted in 1689 and those of the nave in 1710-11. In the 17th century an external arcade was built around the church. The western portal was added in 1837. A crypt under the nave contains the Ledochowski family grave.

7. The church of St. John the Baptist (Orawka)

The beginnings of this parish were connected with the re-Catholicization of the region by the Austrian Emperor Ferdinand III. The construction of the church of St. John the Baptist began in 1651 and the bell tower is from 1656, but the church was only consecrated in 1715. A brick-built chapel was added in 1728. The church was renovated in 1816-19 and the tower was remodelled in 1901. In 1926-27 the chapel was covered with a cupola, which was removed in 1935 and rebuilt as it had been earlier. A new ridge turret was built in 1935.

8. The church of St. Philip and St. James the Apostles (Sekowa)

This auxiliary church (earlier the parish church) was built around 1520, on the site of an earlier church. The building has a square plan with no aisles; the chancel has a three-sided east end and the building is covered with a high roof. Some renovation took place in the 17th century and there were further changes in the 18th century with the addition

of the towers, the stone paving around the church, and the high external arcades. The sacristy and the choir were added prior to 1819. The ceilings and the interior walls were covered with neo-Gothic decorations in the late 19th century. During World War I Sekowa was in the front-line zone since the Austro-Hungarian trenches were near the church, which suffered some damage from military action.

9. The church of Archangel Michael (Szalowa)

The parish church of Szalowa was built in 1736-56 and consecrated in 1756. The interior was completed in 1782. The vestibules in the façade are later additions; there is a separate new vestibule by the sacristy. This church differs from the others because of its architectural form, though it still built using the same technique as the rest. The church has a nave and two aisles, and it is built in a basilica form. The extremely rich Baroque-Rococo polychrome decoration and fittings date from the 18th century. The west front has two towers over the aisles, integrated with the facade and provided with small onion-shaped cupolas. A 19th century fence with a masonry bell-tower surrounds the churchyard.

History

The history of Poland goes back to the unification of the Christian lands and the constitution of the kingdom in the 10th and 11th centuries. Marked by important progress and the foundation of dozens of new cities in the 14th century, Poland's most impressive development is from the end of the 15th to the 18th centuries, when it was united with Lithuania and formed an empire ranging across the whole of central Europe. It is against this background that one can also see the development of wooden architecture in southern Poland, where it has been an inseparable element of the cultural landscape.

Churches have been of particular significance in the development of Polish wooden architecture, and an essential element of settlement structures, both as landmarks and as ideological symbols. They were an outward sign of the cultural identity of communities, reflecting the artistic and social aspirations of their patrons and creators. In early Poland, churches were elite buildings of exceptional significance due to the importance of their patrons, who were usually monarchs, Church officials, monasteries, and finally knights (later aristocrats). Church building was not the work of folk carpenters, except much later, in the 18th and 19th centuries, in a period of increasing social and cultural differentiation.

The oldest well preserved Roman Catholic wooden churches date back to the 15th century. They demonstrate the participation of professional craft workshops belonging to guilds and builders' lodges, sometimes employing both carpenters and masons. These churches are complex, of good craftsmanship, and free from improvisation in their construction. The few well preserved late medieval churches have many features in common. The typical church building was composed of a nave, almost square in plan with a narrow chancel, and generally with a three-sided east end. The churches were orientated with their altars to the east. Originally, the churches were built without towers, which were added later. There were various architectural developments, such as roof structures, in succeeding centuries, and some of the solutions are

unique in Europe. The Gothic character of medieval churches was emphasized by simple stylistic details, such as the shape of door and window openings, arcades, and arches. Until the second quarter of the 16th century there was a common plan for the churches.

The internal fittings were in the style of the period, produced in guild workshops, and the themes and presentations followed rigorous ideological and iconographic rules. New architectural elements, such as towers and arcades, started appearing in the late 16th century, and strict adherence to the old church type was gradually abandoned. From the beginning of the 18th century there was a tendency to exceed the limitations of the traditional model, a symptom of institutional and social changes, and architects or skilled dilettantes attempted to apply to wood Baroque concepts developed in brick architecture. This is an interesting chapter in the history of the wooden sacral architecture, represented in basilica- and aisled-hall churches, sometimes with cupola-covered chapels or cruciform buildings with a central plan, facades with two towers and elaborate interiors with spiral columns, cornices, all executed in wood in 'imitation' of brick architecture. Later styles, such as late Baroque, the Regency, and Rococo, also had an impact and mural decoration is used in illusionist compositions to increase the impression of interior spaciousness. In the 19th century there were revivals, and wooden churches were built with classicist or neo-Gothic features but mostly in details and interiors. The beginning of the 20th century was marked by an interest in the beauty of folk art and the 'rediscovery' of a 'national' architecture.

Management regime

Legal provision:

The monuments are the physical and legal property of the Roman Catholic Church, represented by Church authorities (Bishops) and parochial administration.

The monuments are inscribed in the Register of Monuments and are protected on the basis of the requirements of Polish law. They are also included in conservation zones, which are defined in the land-use master plans of each of the communes.

All the churches are provided with three levels of protected areas: a direct protection in the indicated core area, a buffer zone including the immediate surroundings, and a landscape protection zone, where the main viewpoints from the surrounding hills indicate the limits of the restricted area.

Management structure:

Direct care of the monument remains in the hands of the owner (the Church). Monitoring and control over the conservation work are the responsibility of the Provincial Commissioner for Historical Monuments and of the Historic Monuments Protection Service. The administration of some communes also includes a Department of Architecture, which is responsible for the protection of the church.

The buffer zones defined in the nomination document are divided into two categories: a) the traditional enlarged conservation or protection area, and b) the long-distance

protection, including the surrounding cultural landscape and marking on the map different long-distance viewpoints to be included and protected by the spatial planning. The buffer zones around the nominated properties and conservation areas are mostly defined in accordance with the borders of the historic settlement. An exception is the buffer zone surrounding the conservation area at Lipnica Murowana, where the church is situated outside the walls of the medieval settlement and is used nowadays as a cemetery chapel. Here the buffer zone includes the free territory of meadows and pastureland on the east side, which was also used in the past by the small villages of Lipnica Murowana Gorna and Dolna.

Justification by the State Party (summary)

The log-built Catholic timber churches in Poland are unique phenomena closely related both to general European architectural trends and to the local building tradition. They were the most valuable and elite buildings, the creation of which was closely connected with the social, cultural, and political structures of the medieval state. They are witness to a centuries-long development process, and the oldest source references to them date back to the 11th century. Subsequent centuries are well documented in the archival resources, beginning from the registers of 'St. Peter's Pence' to the detailed reports and inventories contained in the diocesan records of the Visitations of the bishops to parishes under their care. Wooden churches also became a motif in literature and art. They were noticed by foreign travellers as structures having no equivalents in other countries.

The chosen churches also contain interiors of exceptional artistic quality, which reflect the development of European art from the Gothic to late Baroque and contemporary times, many of them of museum quality. It should be mentioned that the Polish wooden churches took their functional spatial composition from liturgical requirements adopted from the West. They form an exceptional enclave situated at the boundary between the cultures of the East and the West, in the area of Christian Slavs.

Criterion iii: The proposed group of timber churches are unique relics of the centuries-old development of a tradition, only dying out in our times. The demise of this tradition has been caused by modern demographic conditions, and technological and stylistic tendencies. These buildings no longer have the prospect of further development, and have become a monument to a vanished epoch. As has been emphasized, they are a unique phenomenon, and appear only in a closely defined area of Polish territory, at the cultural boundary between East and West.

Criterion iv: The selected timber churches are pre-eminent examples of the survival of a tradition of construction of timber buildings which was once much more widespread, and which was connected with the most important ideological concepts of Christian Europe. They are the most representative examples of these structures (which is reflected in the range of their type and identity). These structures preserve lost technological knowledge and constructional skills specific to the historical period in which they were constructed. Modern technology is no longer related to these material traditions.

Criterion vi: All the proposed structures have fulfilled a liturgical and cult function for an unbroken period of several centuries. Around these churches have materialized cultural values having universal value, and at the same time acting as a focus for and a document of local cultural identity. Without change, they fulfil the purpose for which their founders and builders created them, retaining their historical form and at the same time fulfilling the needs of modern religious life.

3. ICOMOS EVALUATION

Actions by ICOMOS

An ICOMOS expert mission visited the nine churches in January 2001. Following the recommendation of ICOMOS, in June 2001, the Bureau decided that further consideration of this nomination be deferred to await the outcome of a comparative study.

In June 2002, the Committee decided that there should be a comprehensive management plan for all the churches. This was provided by the State Party on 30 December 2002.

Conservation

Conservation history:

The dates of construction of the churches in the present nomination range from the 15th to the 18th centuries. Over the centuries the buildings have been subject to some alterations, thus acquiring a historical stratification. Typically, the buildings have had the tower added in a later period, as well as the external gallery that has become a characteristic feature of several of the churches. Also in the interior, there have been changes regarding the painted decoration and the furniture and fittings, respecting the taste of the time. As a whole, the various additions and alterations are in harmony with the whole of the architecture and can therefore be considered enrichment acquired through their useful life.

State of conservation:

The churches have survived surprisingly well up to the present, some with hardly any change. In a relatively few cases the buildings have suffered from damage, such as the church of Sekowa, damaged during World War I and subsequently repaired. The churches have generally been subject to restoration in recent decades. This has also given the opportunity to use modern scientific methods to remove later paint layers and to reveal underlying older decoration. It has thus been possible to reacquire parts of the medieval appearance of the interior of the oldest churches. Restoration has also given an opportunity for systematic survey and research of the buildings and the verification of their history. It has shown, for example, that many of the buildings have retained much of their original material and structure: this is rare in the case of wooden constructions, which are generally subject to weathering and loss of material.

Management:

Following the condition for inscription decided by the Committee in its session in June 2002, the State Party has provided a comprehensive management plan for all the six churches that were recommended for inscription. This plan identifies the principal means of organisation and control of the properties. It takes into account the legal and administrative framework, as well as the factors affecting the properties. For each property, the plan identifies the responsible organisations, resources, and the objectives of conservation policies for their short- and long-term management.

Risk analysis:

Fire is a constant hazard for historic wooden buildings. It is understood that the State Party is taking measures where necessary to update the fire prevention facilities at all the churches. The sites of the properties are not subject to any particular hazards either from development or from natural causes.

Authenticity and integrity

The wooden churches of southern Little Poland have been preserved exceptionally well through the centuries. They have all maintained their original structure, much of their fittings, and even much of the first layers of painted decoration. Some of the churches have hardly been altered since their completion (including the construction of the tower and the external arcade, which are often of later date). Others have been subject to alterations, particularly in the 18th century, and to redecoration in the Baroque-rococo style. Such changes have, however, been in the character of the architectural conception of the buildings, and can be considered a part of their historical value.

The rural settings of the churches and their relationship with the landscape have been preserved. It is satisfying to observe that the nominated areas also include the auxiliary structures related to church functions, which contributes to the integrity of the sites concerned.

The buildings have also been in continuous use as church buildings, a scene of traditional ceremonies and rituals, until the present day. Recent restorations have been carried out respecting the authenticity and historic integrity of the buildings and sites.

Comparative evaluation

In the 2001 evaluation, ICOMOS recommended that a comparative study be undertaken extending to central and eastern Europe. Consequently, the State Party has provided a comparative study on church architecture in wood, taking into account Catholic and Protestant churches in central Europe. This study has been complemented by studies carried out in Hungary, Romania, Slovakia, and Ukraine, covering a wider region and different beliefs (Roman Catholic, Greek Catholic, Russian Orthodox, Lutheran, and Calvinist). It is noted that a comparative study has already been carried out on Nordic church buildings.

On the basis of these studies, ICOMOS is satisfied that the group of Roman Catholic churches selected from Little Poland is representative of this type of construction. In

particular, the six churches of medieval origin can be considered to be outstanding representations of such traditions. Taking into account the results of the studies, ICOMOS considers that there is potential for completing the selection with examples of different types of church buildings in the other countries of the region.

Outstanding universal value

General statement:

The wooden churches of southern Little Poland represent a church-building tradition that goes back to the Gothic of the Polish Middle Ages. Six of the nominated properties date from the 15th and 16th centuries; three properties are more recent, dating from the 17th and 18th centuries, and documenting the continuation of the traditions. The churches are built using horizontal log technique, common in the vast region of eastern and northern Europe since the Middle Ages. The buildings present many characteristic features that define their singularity, including the overall architectural form, the roofs, the towers, and the arcades around the building. The Polish wooden church took its functional and spatial composition from liturgical requirements adopted from the West, but forming a sort of enclave between East and West.

Considering the social and political situation in Poland from the 15th century onwards, and the commitment of noble families to sponsor the construction of church buildings not only for the cult but also as symbols of their own prestige, these churches have strong social significance. They represent a wooden alternative to the architecture developed in masonry structures in urban centres, as well as an alternative that used the best available craftsmanship and technology.

Furthermore, the churches are exceptionally well preserved testimony of medieval decorative systems, and how these concepts were continued and further developed over the centuries, when other styles became more dominant, especially Baroque and rococo. The churches have retained their original architectural form and liturgical use, and also the rural setting of the sites has remained exceptionally well intact.

Evaluation of criteria:

Criterion iii: The churches are considered to bear an exceptional testimony to the tradition of church building from the Middle Ages. The churches have also been preserved in the context of the vernacular village and landscape setting.

Criterion iv: The nominated churches are exceptionally well preserved and representative examples from the medieval type of church, which respected the ambitions of their sponsors.

Criterion vi: Even though the churches obviously have continued fulfilling their liturgical and cult function for several centuries, ICOMOS does not consider this to be sufficient for applying this criterion.

4. ICOMOS RECOMMENDATIONS

Recommendation for the future

ICOMOS considers that this nomination could be completed with properties in Hungary, Romania, Slovakia, and/or Ukraine, where the churches can represent later periods as well as other types of traditions (potential for serial nomination).

Recommendation with respect to inscription

That the six medieval wooden churches of Binarowa, Blizne, Debno, Haczow, Lipnica Murowana, and Sekowa be inscribed on the World Heritage List on the basis of ***criteria iii*** and ***iv***:

Criterion iii: The wooden churches of Little Poland bear important testimony to medieval church building traditions, as these related to the liturgical and cult functions of the Roman Catholic Church in a relatively closed region in central Europe.

Criterion iv: The churches are the most representative examples of surviving Gothic churches built in horizontal log technique, particularly impressive in their artistic and technical execution, and sponsored by noble families and rulers as symbols of social and political prestige.

ICOMOS, March 2003

Églises en bois (Pologne)

No 1053

1. IDENTIFICATION

État Partie : République de Pologne

Bien proposé : Églises en bois du sud de la Petite Pologne

Lieu : District : Malopolska (Petite Pologne) ;
Commune : Biecz, Village : Binarowa ;
Commune : Jasienica Rosielna, Village : Blizne ;
Commune : Nowy Targ, Village : Debno ;
Commune : Haczow, Village : Haczow ;
Commune : Lachowice, Village : Lachowice ;
Commune : Lipnica Murowana, Village : Lipnica Murowana ;
Commune : Jablonka, Village : Orawka ;
Commune : Sekowa, Village : Sekowa ;
Commune : Luzna, Village : Scalowa.

Date : 30 juin 2000 ; Plan de gestion reçu le 30 décembre 2002

Catégorie de bien :

En termes de catégories de biens culturels telles qu'elles sont définies à l'article premier de la Convention du patrimoine mondial de 1972, il s'agit d'une proposition d'inscription sérielle de monuments architecturaux.

Brève description :

Les églises en bois du sud de la Petite Pologne représentent des exemples exceptionnels des différents aspects des traditions de construction des églises médiévales dans la culture catholique romaine. Utilisant la technique des rondins de bois disposés horizontalement, répandue en Europe du Nord et de l'Est depuis le Moyen Âge, ces églises étaient construites par les familles nobles et devinrent également un symbole de prestige. Elles ont constitué une alternative très intéressante aux constructions de maçonnerie pratiquées dans les centres urbains.

2. LE BIEN

Description

Les neuf églises choisies dans le sud de la Petite Pologne représentent différents aspects de ces évolutions. Ce sont les églises de Binarowa, Blizne, Debno, Haczow, Lachowice, Lipnica Murowana, Orawka, Sekowa, et Scalowa. La plupart datent de la fin du XVe siècle et du XVIe siècle, à l'exception de Lachowice et Scalowa, qui furent bâties au XVIIIe siècle. Toutes ont été construites dans le respect de la

liturgie de l'Église catholique romaine. Elles se trouvent au centre d'un village, à l'exception de Lipnica Murowana qui fut édifée hors des murs de défense. Toutes sont construites en rondins de bois disposés horizontalement. Les intérieurs possèdent un mobilier et de riches décors peints datant de la fin de la période gothique, souvent recouverts de décors baroque et rococo. Les bâtiments se signalent par leurs hautes toitures couvertes de bardeaux de bois.

1 - L'église de l'Archange-Michel (Binarowa)

L'église paroissiale de Binarowa fut probablement construite vers 1500, avec un toit de type *zaskrzynienia*. En 1595, une tour fut ajoutée à l'ouest, et au début du XVIIe siècle, l'église fut entourée d'arcades extérieures. En 1602 - 1608 une tour fut ajoutée sur le faîtage. L'église fut rénovée en 1641 - 1650 : une chapelle fut adossée au nord, les ouvertures des fenêtres furent agrandies et un nouveau décor polychrome remplaça l'ancienne peinture au pochoir. L'église possède une crypte sous la sacristie et l'extérieur, les toits de la tour et du porche sud sont recouverts de bardeaux de bois ; d'autres toits sont recouverts de tôle en métal galvanisé. L'intérieur est peint de fines couches à la tempera. L'ornementation au pochoir du plafond, plus ancienne et de style gothique tardif, date du début du XVIe siècle. La plupart des peintures baroques datent du XVIIe siècle. Les sculptures gothiques de la fin du XIVe siècle proviennent probablement d'une église plus ancienne de Binarowa et les statues des divers saints datent du XVe siècle. La plupart des autres ornements, dont la chaire, l'autel et le crucifix, sont du XVIIe siècle. Après 1909, les toits de la nef, du chœur et du sommet de la tour furent recouverts de tôle galvanisée, les bardeaux de bois couvrant les murs furent remplacés par des bardages et la *zaskrzynienia* de la nef fut soutenue par une arcature à piliers.

2 - L'église de Tous-les-Saints (Blizne)

L'église paroissiale de Blizne est déjà mentionnée aux XIVe et XVe siècles. En 1549, il lui fut ajouté un premier clocher ; l'intérieur possédait de belles peintures. La remarquable scène du Jugement Dernier date de cette période. Le clocher actuel est mentionné pour la première fois en 1646, au moment de la construction des arcades autour des murs extérieurs et de la réalisation d'un nouveau décor intérieur. Au début du XVIIIe siècle, il y eut de nouveaux aménagements intérieurs, décor et mobilier. L'autel du XVIe siècle fut remplacé en 1720, des parties de l'ancien étant réutilisées. En 1811, l'église fut restaurée et les arcades extérieures, supprimées. Le cimetière était clos d'une barrière en bois et une chapelle a été ajoutée à la fin du XIXe siècle. Près de l'église se tient le presbytère, un groupe singulier de constructions en bois.

3 - L'église de l'Archange-Michel (Debno)

L'église de Debno est mentionnée pour la première fois en 1335 mais ne devint église paroissiale qu'en 1400. Le bâtiment actuel a été construit à l'emplacement de la première église à la fin du XVe siècle. La tour fut ajoutée en 1601. Les arcades extérieures et le porche sud ont été ajoutés au XVIIe siècle. Les murs extérieurs et les toits sont couverts de bardeaux de bois ou de bardage. Le sommet de la tour est décoré d'entrelacs de bois, que l'on retrouve à l'intérieur. Cette église possède un décor médiéval unique. Le plafond et les murs intérieurs sont peints au pochoir (XVe et

XVI^e siècle). Le décor comporte plus de 77 motifs ; des détails architectoniques rappellent les formes du gothique. Des motifs non religieux représentent des animaux et des hommes. Le crucifix date du XIV^e siècle et provient probablement d'un bâtiment plus ancien ; c'est l'élément le plus ancien de l'église. Des exemples similaires existent en Slovaquie (1330-1370) connus sous la dénomination de « croix mystiques hongroises ». L'autel date également du XIV^e siècle, œuvre des ateliers d'un maître-artisan de Cracovie.

4 - L'église de la Vierge-Marie-Bénie et de l'Archange-Michel (Haczow)

Une église annexe (plus ancienne) de Haczow possède un décor polychrome gothique d'origine datant de la fin du XV^e siècle, alors que le bâtiment est daté du siècle précédent. Au début du XVII^e siècle, l'église fut entourée d'un rempart de terre défensif. En 1624, une tour, une tourelle et une arcade extérieure furent ajoutées, et les fenêtres arrondies furent pratiquées dans les murs de la nef. Entre 1784 et 1789, la sacristie fut agrandie, la chapelle nord fut construite, un trésor et de nouvelles arcades furent ajoutés et le toit de la nef fut remodelé. En 1864, l'intérieur de l'église fut restauré et modernisé. La toiture, endommagée en 1914, fut restaurée en 1915.

5 - L'église Saint-Pierre et Saint-Paul (Lachowice)

L'église paroissiale de Lachowice fut édifée en 1789, grâce à un don, et consacrée en 1792. Les cloches datent de 1802-1806. Le mobilier de style baroque fut transformé en 1836. En 1846, les Stations de la Croix furent installées sous l'arcade extérieure. D'autres restaurations ont été réalisées plus tard, mais globalement la forme et les décorations ont été conservées. En 1930, les décorations intérieures furent renouvelées.

6 - L'église Saint-Léonard (Lipnica Murowana)

L'église de Lipnica Murowana fut construite à la fin du XV^e siècle. Le décor polychrome d'origine, réalisé au pochoir sur le plafond de la nef, est conservé par parties. L'église était située hors des murs de la ville et avait la fonction d'une église de cimetière, fonction qu'elle conserve aujourd'hui. Elle a été rénovée de nombreuses fois, mais sa forme et son organisation spatiale ont été peu modifiées. Dans le chœur, la décoration polychrome du plafond date du XVI^e siècle, et les murs ont été peints en 1689, ceux de la nef en 1710-1711. Au XVII^e siècle, une arcade extérieure a été construite autour de l'église. Le portail ouest fut ajouté en 1837. Une crypte située sous la nef renferme la tombe de la famille Ledochowski.

7 - L'église Saint-Jean-Baptiste (Orawka)

Les débuts de cette paroisse sont liés au retour de la région dans le giron de l'Église catholique romaine sous l'impulsion de l'empereur autrichien Ferdinand III. La construction de l'église Saint-Jean-Baptiste commença en 1651 – le clocher fut ajouté en 1656 – mais elle ne fut consacrée qu'en 1715. Une chapelle construite en briques fut ajoutée en 1728. L'église fut rénovée en 1816-1819, et la tour fut modifiée en 1901. En 1926-1927 la chapelle fut surmontée d'une coupole puis, en 1935, reconstruite selon le plan d'origine. Une nouvelle tour faîtière fut construite en 1935.

8 - L'église des apôtres Saint-Philippe et Saint-Jacques (Sekowa)

L'église auxiliaire (autrefois paroissiale) fut construite vers 1520, sur le site d'une première église. Le bâtiment est de plan carré et ne comporte pas de bas-côtés. Le chœur à trois pans est orienté vers l'est et le bâtiment est recouvert d'un toit aux dimensions imposantes. Quelques travaux de rénovation furent effectués au XVII^e siècle, suivis d'autres modifications au XVIII^e siècle, avec l'ajout des tours, le pavage en pierre autour de l'église et les hautes arcades extérieures. La sacristie et le chœur furent ajoutés avant 1819. Les plafonds et les murs intérieurs furent couverts de décors néogothiques à la fin du XIX^e siècle. Pendant la Première Guerre mondiale, Sekowa se trouva sur la ligne de front ; les tranchées austro-hongroises passaient à proximité de l'église qui subit quelques dommages pendant l'action militaire.

9 - L'église de l'Archange-Michel (Szalowa)

Édifée entre 1736 et 1756, l'église de la paroisse de Szalowa fut consacrée en 1756. L'intérieur fut achevé en 1782. Les vestibules de la façade sont des ajouts ultérieurs, de même que le vestibule proche de la sacristie. Cette église est différente des autres par sa forme architecturale, mais elle est construite selon les mêmes techniques. L'église comporte une nef et deux bas-côtés, et a la forme d'une basilique. Les aménagements intérieurs et le décor baroque-rococo polychrome extrêmement riche datent du XVIII^e siècle. La façade ouest possède deux tours s'élevant au-dessus des bas-côtés, intégrées à la façade et surmontées de petites coupoles en forme d'oignon. Une clôture du XIX^e siècle, associée à un clocher en maçonnerie, entoure le jardin de l'église.

Histoire

L'histoire de la Pologne remonte à l'unification des terres chrétiennes et à la constitution du royaume aux Xe et XI^e siècles. Marqué par d'importants progrès et la fondation de douzaines de villes nouvelles au XIV^e siècle, le développement le plus impressionnant de la Pologne date de la fin du XV^e siècle et se poursuit jusqu'au XVIII^e siècle, alors qu'elle était unie à la Lituanie et formait un empire englobant l'Europe centrale. C'est dans ce contexte que l'on doit envisager le développement de l'architecture en bois dans le sud de la Pologne, où elle est un élément indissociable du paysage culturel.

Les églises ont joué un rôle particulièrement important dans le développement de l'architecture en bois de la Pologne, elles ont constitué un élément essentiel des villages, à la fois comme monuments et comme symboles idéologiques. Elles étaient un signe extérieur de l'identité culturelle des communautés et reflétaient les aspirations sociales et artistiques de leurs protecteurs et de leurs créateurs. Dans l'ancienne Pologne, les églises étaient des bâtiments d'exception d'une très grande valeur, liée à l'importance de leurs protecteurs - les monarques, dignitaires de l'église, monastères et chevaliers (plus tard aristocrates). La construction des églises n'était pas l'œuvre des charpentiers de village, sauf aux XVIII^e et XIX^e siècles, dans une période de différenciation culturelle et sociale accrue.

Les plus anciennes églises catholiques romaines en bois qui soient bien préservées datent du XVe siècle. Elles démontrent la participation d'ateliers d'artisans professionnels appartenant à des guildes et à des loges de constructeurs, employant parfois des charpentiers et des maçons. Ces églises sont complexes, d'une bonne facture et ne sont pas le fruit de l'improvisation. Les quelques églises de la fin du Moyen Âge partagent de nombreuses caractéristiques. L'église typique, presque carrée de plan, est composée d'une nef, avec un chœur étroit et généralement la partie orientale est à trois pans. L'autel était également orienté vers l'est. À l'origine, les églises ne comportaient pas de tours, qui furent ajoutées par la suite. Au cours des siècles, il y eut certaines évolutions architecturales, par exemple celle des charpentes et des toitures. Certaines églises présentent des solutions architecturales uniques en Europe. Le caractère gothique des églises médiévales était indiqué par de simples détails stylistiques, comme la forme des portes et des fenêtres, des arcades et des arches. Jusque vers le milieu du XVIe siècle, il y eut un plan commun à toutes les églises.

Le décor intérieur correspondait au style de l'époque, fabriqué dans les ateliers des maîtres-artisans, les thèmes et les présentations suivaient des règles iconographiques et liturgiques strictes. De nouveaux éléments architecturaux, tels que les tours et les arcades, ont fait leur apparition à la fin du XVIe siècle, et le plan des anciennes églises fut progressivement abandonné. À partir du début du XVIIIe siècle, on eut tendance à dépasser les limites des modèles traditionnels, reflet de l'évolution institutionnelle et sociale, et les architectes ou des amateurs éclairés commencèrent à appliquer au bois les concepts baroques développés dans les constructions en brique. C'est une étape intéressante de l'histoire de l'architecture sacrée en bois, représentée dans les basiliques et les églises-halles, avec des chapelles surmontées de coupole ou des bâtiments cruciformes, avec un plan centré, des façades à deux tours et des intérieurs sophistiqués, avec des colonnes torsadées et des corniches, le tout exécuté en bois, à l'imitation de l'architecture en brique. Des styles plus récents, comme le baroque tardif, le Régence ou le rococo, eurent aussi un impact et des décorations murales sont utilisées dans des compositions en trompe-l'œil pour donner l'impression de grands espaces. Au XIXe siècle, des églises de styles néoclassiques ou néo-gothiques ont été construites, mais ces styles s'inscrivent surtout dans le détail et la décoration intérieure. Le début du XXe siècle est marqué par l'intérêt pour la beauté de l'art populaire et la « redécouverte » d'une architecture « nationale ».

Politique de gestion

Dispositions légales :

Les monuments sont la propriété physique et légale de l'Église catholique romaine, représentée par les autorités de l'Église (les évêques) et l'administration de la paroisse.

Les monuments sont inscrits au registre des monuments et sont protégés par la législation polonaise. Ils sont aussi inclus dans des zones de conservation définies dans les plans directeurs d'utilisation des sols de chacune des communes.

Toutes les églises bénéficient de la protection d'une série de trois zones classées : une protection directe dans la zone principale indiquée, une zone tampon qui inclut l'environnement immédiat et une zone de protection du paysage où les principaux points de vue des collines environnantes indiquent les limites de la zone classée.

Structure de la gestion :

L'entretien courant du monument revient au propriétaire (l'Église). Le suivi et le contrôle des travaux de conservation sont du ressort du commissaire provincial pour les monuments historiques et du service de protection des monuments historiques. L'administration de certaines communes possède aussi un service d'architecture responsable de la protection de l'église.

Les zones tampon définies dans le dossier de proposition sont de deux catégories : a. la zone traditionnelle élargie de conservation ou de protection et b. la zone de protection à grand périmètre qui inclut le paysage culturel et l'inscription sur la carte des différents points de vue à grande distance à inclure et protéger. Les zones tampon autour des biens proposés pour inscription et les zones de conservation sont essentiellement définies en fonction des limites historiques des villages. La zone tampon autour de Lipnica Murowana fait exception, car l'église est située hors des murs du bourg médiéval et sert actuellement de chapelle du cimetière. La zone tampon inclut donc les prairies situées à l'est utilisées autrefois par les petits villages de Lipnica Murowana, Gorna et Dolna.

Justification émanant de l'État partie (résumé)

Les églises catholiques en rondins de bois du sud de la Pologne sont un phénomène unique, en rapport direct avec à la fois les tendances de l'architecture européenne et les traditions de construction locales. Ces églises représentaient ce qui se faisait de mieux dans la construction, leur édification étant étroitement liée aux structures politiques, culturelles et sociales de l'État médiéval. Elles sont les témoins des siècles d'évolution des constructions. Les premières références à ces églises remontent au XIe siècle. Pour les siècles suivants, il existe une abondance d'archives les concernant, à commencer par les registres de « St Peter's Pence » jusqu'aux rapports détaillés et les inventaires qui se trouvent dans les registres des visites des évêques aux paroisses de leur diocèse. Les églises en bois sont devenues des thèmes de l'art et de la littérature. Elles ont attiré l'attention des voyageurs étrangers qui les ont décrites comme des structures n'ayant d'équivalent dans aucun autre pays. (...)

L'intérieur des églises choisies est d'une qualité artistique exceptionnelle qui traduit l'évolution de l'art européen depuis le gothique jusqu'au baroque tardif et période contemporaine et qui, pour nombre d'entre elles, demeure à l'heure actuelle d'une qualité digne de musées. Il faut rappeler que les églises polonaises en bois tiennent leur composition spatiale et fonctionnelle des nécessités liturgiques adoptées de l'Occident. Ainsi constituent-elles une enclave située entre les cultures occidentales et orientales dans la région des Slaves chrétiens.

Critère iii : Le groupe d'églises en bois proposé pour inscription est le témoin exceptionnel de l'évolution pluriséculaire d'une tradition qui a vécu jusqu'à nos jours. La fin de cette tradition est précipitée par les conditions démographiques, les tendances stylistiques et les technologies modernes. Ces bâtiments n'ont plus de perspective d'évolution et sont devenus des monuments dédiés à une époque révolue. Comme il a déjà été dit, ils traduisent un phénomène unique et n'apparaissent que dans un territoire précisément défini de la Pologne, à la frontière culturelle entre l'est et l'ouest.

Critère iv : Les églises choisies sont des exemples éminents de la survie d'une tradition de construction de bâtiments en bois qui fut en un temps beaucoup plus répandue, liée aux grands courants des idées de l'Europe chrétienne. Ces églises sont les exemples les plus représentatifs de ces types de structures (ce qui se reflète dans la gamme typologique et identitaire). Elles conservent la mémoire de techniques et de savoir-faire perdus, spécifiques de la période historique à laquelle elles ont été construites. Les technologies modernes ne sont pas les héritières de ces traditions de construction.

Critère vi : Toutes les structures proposées remplissent une fonction liturgique et culturelle sans discontinuité depuis plusieurs siècles. Des valeurs culturelles universelles se sont matérialisées autour de ces églises. Simultanément, elles ont joué un rôle central dans l'identité culturelle locale. Sans varier, elles accomplissent le rôle pour lequel leurs fondateurs et leurs constructeurs les ont créées, conservant leur forme historique et servant en même temps les besoins de la vie religieuse moderne.

3. ÉVALUATIONS DE L'ICOMOS

Actions de l'ICOMOS

Une mission d'expertise de l'ICOMOS a visité les neuf églises en janvier 2001. Sur la recommandation de l'ICOMOS, en juin 2001, le Bureau a décidé de *différer* l'examen de cette proposition d'inscription, afin d'attendre les résultats d'une étude comparative.

En juin 2002, le Comité a décidé qu'un plan de gestion exhaustif devrait être mis en place pour toutes les églises. L'État partie l'a fourni le 30 décembre 2002.

Conservation

Historique de la conservation :

La construction des églises de la présente proposition d'inscription s'étend du XVe au XVIIIe siècle. Au fil des siècles, les bâtiments ont été modifiés et ont ainsi acquis une stratification historique. Généralement, un clocher et une galerie extérieure ont été ajoutés, éléments devenus caractéristiques de plusieurs églises. L'intérieur a également été modifié, en particulier les peintures, le mobilier et les installations, en fonction du goût de l'époque. En général, les divers ajouts et modifications sont en harmonie avec l'architecture globale du bâtiment et peuvent donc être considérés comme des enrichissements ayant un usage direct.

État de conservation :

Les églises ont traversé les siècles étonnamment bien, certaines sont presque intactes. Dans très peu de cas, les bâtiments ont subi des dommages, comme l'église de Sekowa, endommagée pendant la Première Guerre mondiale et restaurée par la suite. Les églises ont généralement été restaurées au cours des dernières décennies. On a ainsi retiré les couches de peinture les plus récentes selon des méthodes scientifiques modernes et fait apparaître les décors anciens. On a retrouvé des parties de l'apparence médiévale de l'intérieur des églises les plus anciennes. La restauration a également permis l'étude méthodique, la recherche sur les bâtiments et la vérification de leur histoire. On a ainsi pu montrer que beaucoup de bâtiments ont conservé leurs matériaux et leurs structures d'origine, ce qui est rare dans le cas des constructions en bois, qui sont généralement soumises aux intempéries.

Gestion :

À la suite de la condition posée à l'inscription par le Comité lors de sa session de juin 2002, l'État partie a fourni un plan de gestion exhaustif pour les six églises recommandées pour inscription. Ce plan identifie les principaux moyens d'organisation et de contrôle des biens. Il prend en compte la structure juridique et administrative ainsi que les facteurs affectant les biens. Pour chaque bien, le plan identifie les organisations responsables, les ressources et les objectifs des politiques de conservation concernant la gestion à court et à long terme.

Analyse des risques :

Le feu est un risque constant pour les bâtiments historiques en bois. Il est entendu que l'État partie prend les mesures nécessaires pour mettre à niveau les dispositifs de prévention des incendies dans toutes les églises. Les sites des biens ne sont soumis à aucun risque particulier issu du développement ou de causes naturelles.

Authenticité et intégrité

Les églises en bois du sud de la Petite Pologne ont été exceptionnellement bien préservées à travers les siècles. Toutes ont conservé leur structure d'origine, une grande partie de leur installation intérieure et jusqu'aux premiers décors peints. Certaines ont à peine changé depuis leur achèvement (y compris la construction de la tour et de l'arcade extérieure, dont la construction est souvent postérieure). D'autres ont été modifiées, en particulier au XVIIIe siècle et remises au goût du jour, dans le style baroque et rococo. Ces modifications ont été faites dans le respect du caractère architectural des bâtiments et peuvent être considérées comme ayant une valeur historique.

L'environnement rural de ces églises et leur relation au paysage ont été préservés. On note avec satisfaction que les zones proposées pour inscription comportent aussi les structures auxiliaires liées aux fonctions de l'église, ce qui contribue à l'intégrité des sites concernés.

Jusqu'à ce jour, les bâtiments ont été utilisés sans discontinuité en tant qu'église, lieu de culte et de cérémonies traditionnelles. De récents travaux ont été effectués dans le

respect de l'authenticité et de l'intégrité historique des édifices et des sites.

Évaluation comparative

Dans son évaluation de 2001, l'ICOMOS a recommandé qu'une étude thématique soit entreprise s'étendant à l'Europe Centrale et Orientale. Suite à cela, l'État partie a fourni une étude thématique sur l'architecture des églises en bois en prenant compte des églises protestantes et catholiques de l'Europe Centrale. Cette étude a été complétée par des études menées en Hongrie, en Roumanie, en Slovaquie et en Ukraine, couvrant une région plus large et différentes confessions religieuses (catholique romaine, catholique grecque, russe orthodoxe, luthérienne et calviniste). On peut remarquer qu'une étude thématique a déjà été menée sur les églises nordiques.

Sur la base de ces études, l'ICOMOS est satisfait de constater que le groupe d'églises catholiques romaines choisies dans la Petite Pologne est représentatif de ce type de construction. Plus précisément, les six églises médiévales peuvent être considérées comme des exemples représentatifs remarquables de ces traditions. Prenant en compte les résultats de ces études, l'ICOMOS considère qu'il existe une possibilité de compléter cette sélection avec des exemples de différents types d'églises dans d'autres pays de la région.

Valeur universelle exceptionnelle

Déclaration générale :

Les églises en bois du sud de la Petite Pologne représentent une longue tradition de construction religieuse remontant à la période gothique du Moyen Âge polonais. Six des biens proposés pour inscription remontent aux XVe et XVIe siècles ; trois d'entre eux sont plus récents, puisqu'ils datent des XVIIe et XVIIIe siècles, illustrant la continuité des traditions. Construites selon la technique des rondins de bois horizontaux, commune en Europe de l'Est et du Nord depuis le Moyen Âge, les églises présentent de nombreuses caractéristiques qui les singularisent, notamment leur forme architecturale générale, l'allure de leurs toitures, les tours et enfin les arcades construites autour de l'édifice. L'église polonaise en bois a emprunté sa composition spatiale et fonctionnelle des liturgies importées d'Occident mais formant une enclave entre l'Orient et l'Occident.

Considérant la situation politique et sociale de la Pologne à partir du XVe siècle, et l'engagement des familles nobles dans la construction d'églises non seulement pour le culte mais comme symbole de leur propre prestige, ces églises ont une importance sociale forte. Elles représentent une alternative à l'architecture en maçonnerie des centres villes mais aussi une alternative qui utilisait les techniques et les meilleurs savoir-faire disponibles localement.

De plus, ces églises sont un témoignage exceptionnellement bien préservé des systèmes ornementaux du Moyen Âge. Dans la continuité, elles ont intégré les styles dominants des différentes époques, en particulier le baroque et le rococo. Elles ont conservé leur forme architecturale d'origine et leur

utilisation liturgique. De même, l'environnement rural de ces églises est resté exceptionnellement intact.

Évaluation des critères :

Critère iii : Les églises sont considérées comme un témoignage exceptionnel de la tradition de construction religieuse du Moyen Âge. Elles ont en outre été préservées dans le contexte du village vernaculaire et du paysage.

Critère iv : Les églises proposées pour inscription sont exceptionnellement bien préservées et constituent des exemples représentatifs d'un type d'église médiévale à la hauteur des ambitions de leurs mécènes.

Critère vi : Même si les églises ont rempli leurs fonctions liturgiques et sont demeurées des lieux de culte pendant des siècles, l'ICOMOS ne juge pas cela suffisant pour appliquer ce critère.

4. RECOMMANDATIONS DE L'ICOMOS

Recommandations pour le futur

L'ICOMOS considère que cette proposition d'inscription pourrait être complétée par des biens en Hongrie, Roumanie, Slovaquie et/ou Ukraine où les églises peuvent représenter des périodes plus tardives ainsi que d'autres types de traditions (possibilité d'une proposition d'inscription sérielle).

Recommandation concernant l'inscription

Que les six églises médiévales en bois de Binarowa, Blizne, Debno, Haczow, Lipnica Murowana et Sekowa soient inscrites sur la Liste du patrimoine mondial sur la base des **critères iii et iv :**

Critère iii Les églises en bois de la Petite Pologne témoignent avec vigueur des traditions architecturales religieuses du Moyen Âge dans le contexte de la liturgie et du culte de l'Église catholique romaine, dans une région relativement fermée sur elle-même de l'Europe centrale.

Critère iv Les églises sont les exemples les plus représentatifs qui subsistent d'églises gothiques construites selon la technique des rondins de bois disposés horizontalement ; particulièrement impressionnantes dans leur exécution artistique et technique, elles furent construites par des familles de nobles et de seigneurs comme symboles de leur prestige social et politique.

ICOMOS, mars 2003