
THE HERMITAGE OF THE GOLDEN FOREST IN RYTWIANY – AS A MONUMENT OF HISTORY

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ABSTRACT: The recognition of the Congregation of the Camaldolese Hermits Monte Corona monastery in Rytwiany as a Monument of History in 2018 was fully justified. Built from the funds of Tęczyński Foundation (1617-1637) and finished by the Opaliński family, the hermitage is distinguished by its Italian program, composition, architecture and baroque decoration and furnishings of the church. Since 1819, the condition of the monastery's buildings deteriorated despite conservation works. The process was halted by revalorization, adaptation of the hermitage to its contemporary function and conservation works, organized since 2001 by Rector W. Kowalewski. In 2008, the Relaxation and Contemplation Therapy Centre SpeS was opened, while preserving the sacrum of the church and the Camaldolese tradition. Today, the hermitage has a religious, cultural and social function. The authentic values of the monument have been preserved. It organises visits to the church, the Museum and the Camaldolese Gallery, church ceremonies for pilgrims, and open-air events, symposiums and stays for guests (gardens, high standard hotel and restaurant, sauna). The monument and contemporary attractions are promoted on the Internet, in their own publications and folders.

KEY WORDS: Architecture, monuments, Camaldolese, Golden Forest Hermitage, protection, conservation, management

The historic monastery architectural complex in Rytwiany, built in 1617, belonged to the Congregation of Camaldolese hermits Monte Corona in Italy (until 1819). Situated in the vicinity of forests, it has preserved its axial composition with a temple with an interior of high artistic class, continuously serving the function of *sacrum*. The history of the hermitage has gone down in the history of architecture. On December 10, 2018. The President of the Republic of Poland recognized the monastery as a Monument of History¹.

¹ Application to recognize the former Camaldolese monastery ensemble – The Golden Forest Hermitage in Rytwiany as a Monument of History, by Agnieszka Książczyńska, Monika Łyczak, in collaboration with ks. Wiesław Kowalewski, Kraków 2014; https://pl.wikipedia.org/wiki/Pomnik_Historii item no. 80

1. The grounds for recognising the architectural monument in Rytwiany as a Monument of History (meeting the criteria of the Council for the Preservation of Monuments)²:

• Founders from well-known magnate families:

The Tęczyński family - Gabriel, Voivode of Lublin and Jan Magnus, Voivode of Cracow, founded the Hermitage of the Golden Forest, and after obtaining the permission on 16 August 1617, construction began, continued by the daughter of Jan Magnus - Izabela and her husband Łukasz Opaliński, the court marshal of the Crown. Further owners of the Rytwiański estate and founders of the hermitage were the Lubomirski family (from 1704 and 1778), the Sieniawski family (from 1715), the Czartoryski family (from 1731), the Potocki family (from 1815) and the Radziwiłł family (1897-1945).

• Outstanding builders, architects and artists:

After the Cracow bishop Marcin Szyszkowski consecrated the cornerstone for the construction of the hermitage on 1 May 1624, The works were carried out in accordance with the regulations of the General Chapter of 1610, according to a project delivered from Italy (probably by Alessandro Secchi, the architect of the Order) by Father Jacinto Tudertinus, and continued by Father Sylvano Boselli from Bergamo (1625-1626) and Father Venante from Subiaco, a prior hermitage, an outstanding painter, author of frescoes and paintings (1627-1632). In 1627-1638 - stuccowork in the interior of the church and in the *Foresterie* refectory - he performed the workshop of Giovanni Baptista Falconi (and earlier perhaps Baccia del Bianco). After the consecration of the church in 1637, its construction was completed after 1655. (façade, church tower, second gate) from the foundation of Izabela and Łukasz Opaliński. On the initiative of Elżbieta Sieniawska née Lubomirska, née Lubomirska, the crypt with an altar, sarcophagus of Stanisław Łukasz Opaliński and marble stairs were finished (1718-1719) and various works in the church were carried out (1717-1733, 1738 - among others, the foundation and ankrastian vault of the nave were strengthened with the participation of architects: The architects Giovanni Spazzio and František Mayer, as well as the painter Charles de Prevot. In 1922 the family crypt of the Radziwiłł dukes with a tomb was arranged according to the design of architect Łukasz Wolski.

• Architectural and spatial values of the hermitage (preserved):

The location of the hermitage in the surroundings of the forest, its program and layout divided into zones: access zone, the cloistered part with the monastery and church and an isolated zone covered by the papal cloister - hermitages with gardens, were required by tradition and rule of the Congregation of Camaldolese Hermits of Monte Corona near Perugia. Around 1600 there was a tendency to subordinate two zones to one axis, such as in Nola near Visciano (design by A. Secchi - 1602), when in Poland from the beginning - in the Silver Mountain Hermitage in Bielany near Krakow (1605), in the Hermitage of the Golden Forest in Rytwiany (1617) and subsequent, the

² Ibidem, according to the NiD criteria, own research, publications and consultations of priest W. Kowalewski

buildings were subordinated to an axial composition with a church in the centre [Fig. 1]³.

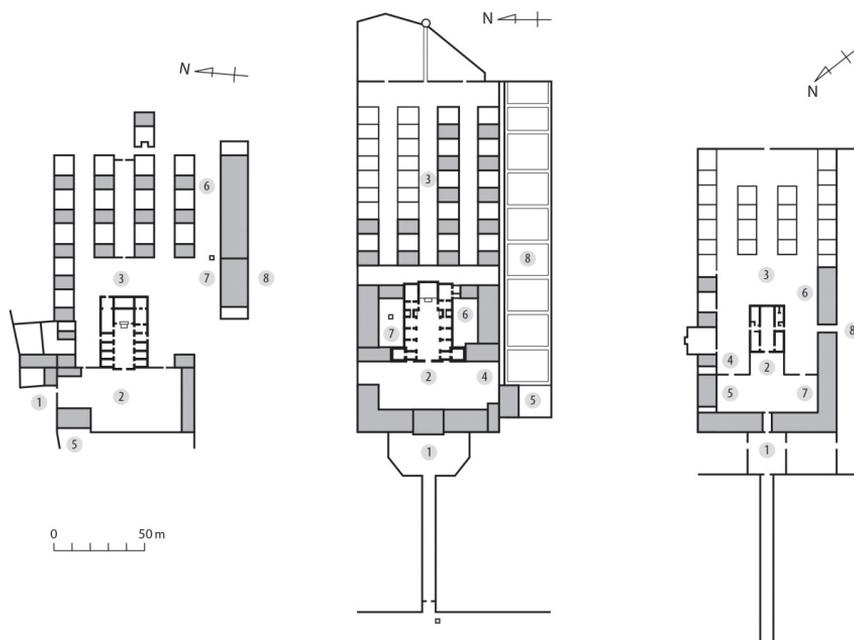


Fig. 1 Plans of Camaldolese hermitages in the first half of the 17th century [from left]: Hermitage in Nola, plan according to the design by A. Secchi, local archives, copy from 1975; Hermitage of Silver Mountain, plan by A. Małkiewicz, 1972 and W. Niewalda, 2010; Hermitage of the Golden Forest, plan according to survey from 1954, collection of ZAP WA Warsaw University of Technology; made by M. Brykowska, 2017; Legend: 1. cloister gate 2. church 3. hermitage complex (*eremitorium*) 4. founder's hermitage 5. *foresterium* 6. novitiate and infirmary 7. refectory and kitchen 8. garden

• The architecture of the church in comparison with Italian Camaldolese temples:

Similarly, the tradition and rule of the Order required that the single-spatial temples of the Camaldolese Order consist of a choir (in the nave and behind the altar), chapels, a chapter house and a sacristy, without unnecessary decorations. In the post-Tridentine period, deviations from these requirements appear, e.g. in Naples (before 1597) the Roman architect Domenico Fontana introduced three open chapels each on the sides of the nave in the church, which, according to the same project, was probably carried out in the hermitage near Krakow (1605-1630). Otherwise, in Rytwiany, where the first Camaldolese hermit church in Poland was built according to the program in Monte Rua near Padua (1543-1549), the regulations of 1610 and the

³ A. Małkiewicz (1962). Zespół architektoniczny na Bielanych pod Krakowem (1605-1630) (pp. 143-186), *Zeszyty Naukowe UJ, Prace z Historii Sztuki*, I.; M. Brykowska (1974). Pustelnia Złotego Lasu w Rytwianach (pp. 225-230). [in:] T. Hrankowska (Ed.). *Sztuka około roku 1600*. Warsaw: PWN; M. Brykowska (1982). Zespół architektoniczny pustelni kamedulskiej na warszawskich Bielanych (pp. 42-64). [in:] T. Baum, P. Trojan (Ed.) *Las Bielański Rezerwat przyrodniczy w Warszawie*. Warsaw.

design of Alessandro Secchi for the temple in Monte Tizzano near Bologna (1619) [Fig.2]⁴.

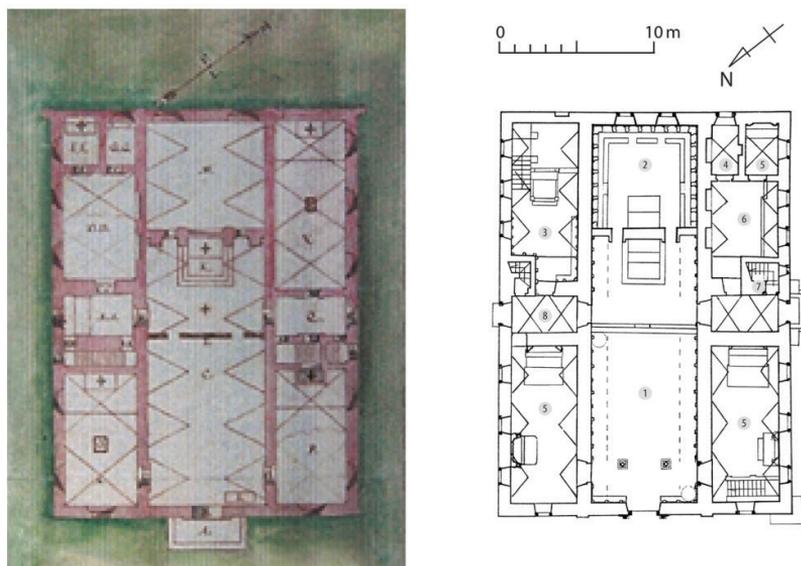


Fig. 2 Camaldolese hermit churches in accordance with the Order's regulations: Monte Tizzano, plan, design by A. Secchi, 1619, accord. to M. Mulitzer, 2014; Rytwiany, church, bottom plan, accord. to survey from 1954, collection of ZAP WA WA PW; by M. Brykowska, 2017; Legend: 1. nave with stalls 2. choir behind the altar 3. chapter 4. lavatory 5 9 10. chapels 6. sacristy 7. bell tower 8. atrium

In Rytwiany the model of Italian churches of the Order with one of the towers and the "basilica" shape covered with a gable roof and mono-pitched roofs on the sides was also repeated⁵. At the same time, the church in Rytwiany was distinguished by elevations with autonomous Mannerist gables "according to heaven and Polish custom", corresponding to the drops of the roof (and the king post trusses of the local workshop).

• **Artistic values of the church interior - material and immaterial:**

The church in Rytwiany is distinguished by stylistic homogeneity - an original interior decoration of north-Italian origin - with stuccos of Giovanni Battista Falconi's workshop and the painting of Father Venante of Subiaco, contrary to the recommendations of the General Chapter (1610),

⁴ M. Mulitzer (2014). *Die Architektur der Kameldulenser-Eremiten von Monte Corona in Europa*. [in:] J. Hogg, S. Excoffon, A. Girard, D. Le Blevet (Ed.). *Analecta Cartusiana 311. Monasticon Coronense II* (pp. 152-157). Salzburg-Wien: FB Anglistik und Amerikanistik Universität; Giuseppe M. Croce, M. Mulitzer (2011). *Eremo Camaldolese di Monte Rua. Die Kamldullenser Einsiedelenei von Monte Rua*. [in:] J. Hogg, A. Girard, D. Le Blevet (Ed.). *Analecta Cartusiana 274*. Salzburg: Institut für Anglistik und Americkanistik; M. Brykowska (2016). *Pustelnie i architektura zakonu kamedułów w pierwszej połowie XVII wieku w świetle nowych badań*. [in:] K. Guttmejer, A. S. Czyż (Ed.). *Kameduli w Warszawie 1641-2016. 375 lat eremu na Bielanych* (pp. 75-97). Warszawa: Miasto Stołeczne Warszawa.

⁵ M. Brykowska, *Z badań nad więźbami dachowymi w kościołach kamedułów pustelników – w Rytwianach i Monte Rua*. *Biuletyn Historii Sztuki*, no 3 (pp. 581-602).

"which absolutely forbids decorations [...] which oppose hermitic simplicity [...] and due to high costs". According to Fr. Placido (before 1652), the richness of the decoration was determined by the "will of the founder", which was approved by the Order's authorities due to the program and iconographic content of the temple, edited by the Camaldolese Fathers Sylvano Bosella and Venante of Subiaco, probably with the participation of the founder Jan Magnus Tęczynski⁶. At present, the former Chapter House has been the place of adoration of St. John Paul II since 2015. The interior also has excellent Baroque furnishings, such as altars with paintings of Father Venante of Subiaco (e.g. the main altar of the Annunciation of the Blessed Virgin Mary), original stalls, stone tombs, sculptures, portals, lavabo and floors.

2. State of preservation of the ensemble and conservation works until 2000:

After the hermitage was closed down by the Russian authorities in 1819, the church was annexed to the parish in Połaniec, and in 1848 it was annexed to the parish in Staszów. The monastery, abandoned by Camaldolese monks in 1825 gradually fell into disrepair; its deteriorating technical condition was confirmed by official measurements and descriptions (e.g. by Jan Suchucki in 1835, Chmielowski in 1845 with 12 hermitages in four rows). At that time the church was generally in good condition, but it needed renovation. In the years 1860-1864, the former hermitage was used by the Franciscan Reformers from Sandomierz; the state of the buildings in 1867, after the dismantling of the hermitages in the middle rows, is shown by the plan made by Jan Lasota⁷. On 28 December 1933, the church was entered into the register of monuments by the conservatory authorities, and in 1935, on the initiative of Prince Arthur Radziwill, a parish was erected in Rytwiany, which functioned until 2002. The technical condition of the church and monastery buildings deteriorated from year to year; in the interwar period, the ensemble in Rytwiany was known thanks to Adam Bochnak's publication on Giovanni B. Falconi's stuccowork. After the war, Bohdan Urbanowicz conducted a study of the frescoes and paintings in the church⁸. These works justified Professor Jan Zachwatowicz (ZAP)'s choice of Rytwiany as a place of inventory practice for students of the Faculty of Architecture at the Warsaw University of Technology in 1954⁹. At the end of the 1950s, scientific interest in the assumptions and architecture of

⁶ MNK, BKCK, rkps, (before 1652) sign. 3146, Opus P.P. Placidi Perusini... *da vita insignorum eremitatum et historiae eremorum Camaldulensium*[...] (k.42v-43v). BNW,Mf1. A. Miłobędzki (1980). *Architektura Polska XVII wieku* (pp. 166-169, 219-223, Photos 25-92). *Dzieje Sztuki Polskiej* T.4. *Sztuka polska XVII wieku* (vol. 1). Warszawa: PWN; A. Małkiewicz (2005). *Twórczość malarza-kameduły o. Wenantego z Subiaco w świetle najnowszych badań. Folia Historica Cracoviensia*, vol.11 (pp. 118-120, 124-125).

⁷ M. Brykowska (1974). (pp. 227-237, il. 7, 8, 9).

⁸ A. Bochnak (1925). *Giovanni Baptistista Falconi* (pp.13-14). Kraków; B. Urbanowicz (1952). *Malarstwo Wenentego da Subiaco w Rytwianach. Przegląd Artystyczny*, no. 6, pp. 29-39.

⁹ In 1954 I took part in the measurements conducted the team and in the research of the church under the direction of Z. Tomaszewski and Z. Bobrowski. It was then that J. Zachwatowicz visited Rytwiany.

Camaldolese monasteries in the Krakow and Warsaw environments increased¹⁰; in 1962, the history and description of the hermitage, decoration and furnishings of the Rytwiany church appeared in print, and in 1974, the analysis of the architecture and its links with Italian buildings (based on the author's own research)¹¹.

In 1961 Andrzej Michałowski, the Provincial Conservation Officer in Kielce, commissioned the conservation of the paintings, and in 1966 he commissioned conservation work on the so-called Tęczyński Hermitage, which on and off, were conducted by various branches of the Monuments Conservation Office (PKZ) (until 1977). After the conservation analysis of the church (1974,1975), thanks to the intervention of the parish priest Adam Łęcki, the elevations were renovated (PKZ branch in Kielce), and after the research (1977), conservation work began in the temple. However, it was only after completing the measurement documentation (1983-1984), historical documentation (1986) and research that conservation of the stalls in the monastic choir was carried out and a larger programme of securing stuccos and paintings in the church was launched, which ended in 2000¹². It is worth noting that financial and organisational difficulties, such as the lack of a single management and coordination of conservation work, and changes in contractors, despite the participation of many specialists, failed to bring satisfactory results. The monastery buildings were further devastated and the church was still in needs of restoration.

3. New, comprehensive tasks and organisation of work since 2001:

Since 2001, after the Bishop of Sandomierz Professor Waław Świerzawski created the "Source" - Diocesan Centre for Culture and Education in the former Golden Hermitage of the Diocesan Forest, there has been a significant change in the management of the area and buildings, which was now performed by one host - director Fr Wiesław Kowalewski. Extensive and comprehensive conservation works were planned, combined with the adaptation of the building to modern functions. It was assumed that all works should preserve the *sacrum* of the church and the tradition of the place - the idea of the Camaldolese hermitage, and at the same time meet the functional standards of the 21st century. A good forecast was the excellent cooperation with the regional conservators of monuments in Kielce - art historian Anna Piasecka and architect Janusz Cedro, as well as with the staff of the Voivodship Office for Historical Monuments Protection (WUOZ) in Sandomierz (Jerzy Zub and Leszek Polanowski).

In 2001, a scientific conference was held at which the restoration of the sacral ensemble was

¹⁰ Compare footnote 3; W. Kret (1967). Problematyka artystyczna kościoła oo. Kamedułów na Bielanych pod Krakowem. *Kwartalnik Architektury i Urbanistyki*, vol. 3-4, pp. 25-26, 33, 36-38,45-46; M. Brykowska, R. Brykowski (1959), *Studium naukowo-historyczne do prac konserwatorskich przy tzw. Eremie Tęczyńskiego w klasztorze pokamedulskim w Rytwianach* (mps). Warsaw: PKZ, Warsaw branch.

¹¹ Comp. footnotes 3 and 7; J. Z. Łoziński, T. Przypkowski (1962). *Katalog Zabytków Sztuki w Polsce*, Vol. III, województwo kieleckie. J. Z. Łoziński, B. Wolff (Ed.), vol.11, *powiat sandomierski* (pp. 41-47), Warsaw:IS PAN Warszawa; [drawing of hermitage plan by M. Brykowska].

¹² J. Zub (2001), *Sprawozdanie z prac konserwatorskich PSOZ*. [in:] W. Kowalewski, ks. (Ed.). *Idźcie do źródeł. Materiały z sympozjum* (pp. 66-88). Rytwiany: Pustelnia Złotego Lasu.

justified as "drawing from the source". (bishop Wacław Świerzawski) and the magnitude of the conservation and construction works as well as the 'intention to bring back to life a valuable monument of the 21st century' (Władysław Zalewski) were indicated. Moreover, "the ideal of hermitic life in the Camaldolese monastery" was presented. (Rev. Kazimierz Stawiński), as well as "architectural and spatial values of the former Camaldolese ensemble". (Maria Brykowska), "the wealth of movable monuments" and the value of stucco and painting decorations in the church (Krystyna Borkowska-Niemojewska) and "the state of research, conservation and documentation". (Jerzy Zub)¹³.

After reviewing the state of knowledge about the hermitage, due to the disastrous condition of the monastery buildings (except for the north wing, used by the Centre in 2001) and the damp affecting the walls of the church, the most urgent task was to carry out rescue works. For this reason, the necessary technical studies¹⁴ were commissioned, and above all, efforts were made to secure funds for the planned revitalization of the monastery and the continuation - conservation of stucco work, frescoes and movable monuments in the church. The extraordinary abilities of the Rev. Director (who received additional powers from the Governor of Kielce and the Sandomierz Diocese) meant that state institutions (Ministry of Culture and National Heritage, Provincial Conservation Office and local governments), inclusion of the tasks in the EU Rural Areas Development Programme, IROP and ERDF and the participation of many sponsors contributed to the financing of the construction works. The efforts of the investor were supported by the Association of Hermitage Lovers (since 2002, with its first president Wiesław Woszczyzna) and private individuals, such as the descendant of the last owners - Artur Radziwiłł. Stratigraphic field research also required supplementing; in 2010 architect Waldemar Niewalda (from Cracow) carried out architectural research on the southern wing of the monastery, and in 2013-2014, Agnieszka Książczyńska and Monika Łyczak - conducted archaeological research at the foundations of the church in the vicinity of vaults of Opaliński and Radziwiłł, and broad-scope research behind the church in the hermitage [Fig. 3]¹⁵.

¹³ Ibidem (2001): all the presentations mentioned in the text, with illustrations, were published.

¹⁴ A. Grudzień (2014). Ekspertyza budowlana. Ekspertyza techniczna z analizą zagrożeń i oceną stanu technicznego krypty Opalińskich w kościele pw. Zwiastowania NMP w Rytwianach. Konstrukcja (mps). Kielce: zb. Arch. Pustelni; F. Masternak (2014). Dokumentacja z wyników badań georadarowych wykonanych na terenie „Pustelni Złotego Lasu” w Rytwianach (mps). Wszachów: zb. Arch. Pustelni; A. Śpiewak, Z. Masternak (2014). Opinia geotechniczna określająca warunki gruntowo-wodne rejonu budynku kościoła zlokalizowanego na terenie „Pustelni Złotego Lasu” (mps), w m. Rytwiany ul. Klasztorna 25, gm. Rytwiany, pow. staszowski, woj. świętokrzyskie, Kielce: zb. Arch. Pustelni.

¹⁵ L. Polanowski (2003). *Sprawozdanie z rozpoznania architektonicznego murów fundamentowych i piwnicznych w południowo-zachodnim narożniku zespołu klasztornego w Rytwianach* (mps). Sandomierz: zb. Arch. WUOZ; W. Niewalda (2010). *Pustelnia Złotego Lasu, dom konwersów i infirmeria – badania architektoniczne* (mps). Kraków: zb. Arch. WUOZ w Sandomierzu; M. Łyczak, A. Książkiewicz (2014). *Raport z przebiegu archeologicznych badań wykopaliskowych na terenie „Pustelni Złotego Lasu”* (mps). Kraków: zb. Arch. Pustelni (złożony do druku).



Fig.3 Rytwiany, SpeS Relaxation and Contemplation Therapy Center SpeS, view from the east; archaeological research in the eremitory. Phot. M. Brykowska, 2014.

The discoveries made were of great importance for the design and construction decisions (securing the foundations of the church against accumulation of rainwater in the vaults), and the archaeological monuments discovered in the excavations significantly broadened the knowledge about the life of the Camaldolese monks. The excellent organization and substantive scope of the pre-project works commissioned by the director of the Centre and the consistently implemented programme had a decisive impact on the course of revalorization of the former Camaldolese monastery, while preserving and protecting its architectural and spatial values with its landscape surroundings and art monuments¹⁶.

4. Revalorisation and adaptation of the Golden Forest Hermitage in Rytwiany, preserving the idea of Camaldolese life and original historic values of the complex and the church; status in 2017. - i.e. on the 400th anniversary of the creation of the hermitage:

The cornerstone of the new investment - the revaluation of the hermitage was consecrated on 5 August 2003. The works, performed according to the design by architect Władysław Markulis, supervised by engineers Józef Kondek (+2014) and Andrzej Brach, were carried out in stages in the years 2003-2014¹⁷, preserving - according to Rector Wiesław Kowalewski - "the Camaldolese tradition and spirituality so that the former hermitage could fulfil its religious, social and culture-

¹⁶ According to the entry in the historical monuments register 17.10.2011; various parts of the team were previously entered into the monuments' register.

¹⁷ The works were carried out by a consortium of companies led by ZRB "ADMA". - M. Adamczyk and M. Macias.

forming function"¹⁸. Today, as in the past, the architectural ensemble of the former hermitage is located in accordance with the rule of the Camaldolese Order in a closed area with a cloister wall and in the surroundings of the Forest (where, at the spring, a new wooden chapel of Our Lady of Fatima was erected in 2004), now a place for walks and contemplation. On May 1, 2008, the Relaxation and Contemplation Therapy Center SpeS (*Salus per Silentium*) was opened.

The axial layout of the hermitage has remained unchanged; the access zone through the neck with two gates and a square in front of the third cloister gate with the original cobblestone and new inscription has been preserved: "*Here you will find peace and quiet*". In the second cloistered zone dominated by the church, the monastery was rebuilt: the south-western corner and three wings arranged in a horseshoe shape were restored in accordance with the historical shape and function; the northern wing with the guest refectory at the Tęczynski Hermitage was adapted for the flat of Father Director and offices. The western wing was converted to house hotel rooms (formerly guest rooms) with a reception desk in the place of the gatekeepers' chamber and a pharmacy in the neighbourhood, while the southern wing - in its western part - in accordance with tradition, houses refectory with a kitchen (and an original well). According to the 19th century plans, the division of the square in front of the facade into two parts was reconstructed. The front part was once occupied by the monastic cloister while the part behind the walls was formerly inaccessible to lay people (papal cloister).

The church edifice remains the dominant feature of the complex; two hermit houses with gardens located north of the church were rebuilt and the Novitiate of Conversion Brothers was renovated in the south - with a recreation of a single cell with a wooden ceiling and furnishings and objects formerly used by the monks.

The spatial layout of the house was left with a passage hallway and cells on the garden side, as well as open feed cabinets. The relics of the original, lower level of use of the interior and the old windows from the garden were exhibited, introducing a modern function: the room on the side of the church with the "altar" fresco is now a venue of for meetings and symposiums, and the former cells house the Camaldolese Gallery (exhibition of movable and archaeological artefacts). In the vestibule there is a souvenir shop.

The Infirmary adjoined on the west side, with a separate entrance, in which the old spatial arrangement was preserved, also with a new function - Library and Archive (which in Camaldolese compounds was always located in the church on the first floor, but here they were more easily accessible), with the Reading Room (in the former sick room), connected with the hotel rooms in the attic, accessible by elevator and stairs by the refectory. A descent to the basement, where recreation rooms, sauna and gym are located, is situated nearby.

In the south wing, on the axis of the church tower, the gate to the garden has been preserved, but in the old place, a new garden has been designed, divided into two parts - an eastern recreational garden with a new Calvary and a western usable one - a vegetable and herbal garden, adjacent

¹⁸ M. Brykowska (2015). Zakres i metody adaptacji zabytków z zachowaniem ich wartości. [in:] B. Szmygin (Ed.). *Ochrona wartości w procesie adaptacji zabytków* (pp. 53-57). Warsaw: PKN ICOMOS, Museum in Wilanów, Lublin University of Technology.

to the kitchen section¹⁹. The reconstruction of the orchard in the north-western area was abandoned. For the time being, the director of the Hermitage has entrusted further plans of arranging the monastery gardens to the architect, Prof. Zbigniew Myczkowski from the Cracow University of Technology. The area with a meadow along the northern wall was designated for outdoor events.

At present, the area of the hermitage, following archaeological research, has been only tidied up; there are plans to rebuild 6 more hermitages with gardens according to the discovered foundations along the cloistered walls from the south and north. However, in place of the 4 houses in the middle two rows, only the exposure of the foundations and the herbal garden has been planned.

In the church, since 2002 a rectorial one, after the general renovation (reinforcement of the walls and vaults with anchor plates, replacement of the roof sheathing, installation of insulation around the church, which stopped the flooding of vaults), there is an ongoing conservation of stuccos and frescoes [Fig. 4] as well as movable monuments. After the renovation of the chapels and sacristy of the former Library, Archive, Treasury and storehouse, the rooms on the first floor are used for the permanent exhibition of the "Black Clouds" TV Series Museum and special exhibitions, such as the *theatrum funebris* showing the funeral of a magnate.

New investments necessary for the functioning of the Hermitage, such as a car park and garages, were located outside the cloister wall parallel to the west wing, on the site of a non-existent former wooden coach house.

The completed project meets the requirements of the Act on Monuments Protection, Construction Law and the International Union of Architects (UIA). There is no doubt that thanks to the efficient management of the process of revaluation, conservation and adaptation, the most important original architectural, spatial and artistic values of the complex have been preserved, while at the same time providing users with an attractive functional programme and contemporary standards²⁰.

¹⁹ The contemporary functional and utility concept of the former Hermitage according to author's own research, takes into account recent publications: J. W. Koralewski (2012). *Pustelnia Złotego Lasu* (pp.34-100). W Kowalewski (Ed.). Rytwiany: Pustelnia Złotego Lasu; Collective work (2013). *Prace konserwatorskie w woj. świętokrzyskim w latach 2001-2012* (pp. 73-75, 172-173. J. Cedro (Ed.). Kielce: WKZ in Kielce; Collective work (2017). *Pustelnia Złotego Lasu w Rytwianach 1617-2017*. Ks. W. Kowalewski, K. Curyło, B. Jelonek (Ed.). Rytwiany: Pustelnia Złotego Lasu.

²⁰ On 13 May 2019, the last inspection of the combined services of the Fire Service, the Monument Conservator and the Diocesan Curia confirmed the correct operation of all security systems and the efficiency of the installation. Through the Alarm Monitoring System and fire alarm signalling the monument is permanently connected with the Fire Service. The facility is insured by an insurance company.



Fig.4 Rytwiany, church, nave interior, view of the vault during conservation works. Photo: W. Kowalewski, bookkeeper, 2018

5. Promotion of the Golden Forest Hermitage in Rytwiany - as a monument and as a place of spiritual renewal and relaxation:

The former hermitage is now a tourist attraction of the region - recently granted the status of al Monument of History. During the season, more than 20 people, including volunteers, work for the efficient service of tourists and pilgrims. A guided tour of the Rector's Church, Camaldolese Gallery and the entire complex is organized, and boards at the entrance, in the cloister gate and in the gate to the garden inform about the history of other contemplative orders, the history of Rytwiany and the merits of the founders. In 2005, the hermitage was included in the "European Heritage of Camaldolese Monks - The Camaldolese Route in Poland". From the very beginning, it was ensured that historical information about the hermitage was made available in

publications - in travel guides, in scientific and popular studies on the region and in folders (in several languages) - to be purchased in the kiosk and refectory²¹.

It was important to present on the website a new attractive function of the former hermitage located in the forest, indicating the directions and costs of stay, and above all, for whom it is intended and what it offers²². The modern hermitage is designed for people of different ages, single or lonely people, clergy, spouses, families with children and larger groups for shorter and longer stays (conferences, symposiums), for those seeking spiritual renewal, a place to work in silence and loneliness, or relaxation and rest. There are rooms with bathrooms, relaxation and therapeutic treatments (sauna, gym, exercise bikes). It also contains information about permanent monastic celebrations (retreats and indulgences of the Annunciation of the Blessed Virgin Mary - March 25th, the feast of St. Romuald - before June 26th and the monastic indulgence of the Assumption of the Blessed Virgin Mary - August 15th) and about outdoor events such as: Monastery May Day, European Festival of Monastic Flavours and Forest Pharmacy.

In conclusion, it is worth noting that in recent years our knowledge of the architecture of the Order has significantly increased thanks to the scientific publications of Matthias Mulitzer (from Vienna), covering the history of the entire Congregation of the Camaldolese hermits of Monte Corona and the monographs of Italian monasteries. Further studies and research on Camaldolese groups in Poland, including those in Rytwiany, were also undertaken²³.

The Jubilee - the 400th anniversary of obtaining permission from the general authorities of the Order in Italy to build the Golden Forest Hermitage in Rytwiany - was an opportunity to summarize the knowledge about Rytwiany. The celebrations were inaugurated by the Indulgence Jubilee Way (March 26, 2017); on the occasion of the Jubilee a new guide and book was published: "The Hermitage of the Golden Forest in Rytwiany, 1617 - 2017", and the history of Rytwiany against the background of the region²⁴.

At the end of the Jubilee Celebrations, on 23-24 September 2017, a scientific and international Symposium was held, with the participation of researchers of architecture and art of Camaldolese monks and honorary guests: Bishop of Sandomierz Dr. Krzysztof Nitkiewicz and Bishop Senior Edward Frankowski, Camaldolese monks - Prior of the Hermitage in Monte Rua don Winifried

²¹ The author of the adaptation of the former monastery and the concept of Hermitage promotion is father W. Kowalewski; E. Graboś, A. Sikora (2002). *Pustelnia Złotego Lasu, przewodnik*. Rytwiany: Pustelnia Złotego Lasu; also see footnote 18: J. W. Koralewski (2012).

²² <http://www.pustelnia.com.pl/> ; https://pl.wikipedia.org/wiki/Pustelnia_Złotego_Lasu.

²³ Compare footnote 4; znaczący postęp w badaniach nad architekturą kamedułów kongregacji Monte Corona, zawiera: Opr. zb. (2016). *Kameduli w Warszawie 1641-2016. 375 lat fundacji eremu na Bielanych*. [in:] K. Guttmejer, A. S. Czyż (Ed.). Warszawa: Miasto Stołeczne Warszawa [w tym: eremy we Włoszech, Austrii, na Węgrzech, w Hiszpanii i w Wenezueli (wg M. Mulitzer) oraz w Krakowie, Rytwianach, Warszawie, Wigrach i Pożajściu + pełna bibliografia].

²⁴ Collective work (2017). *Pustelnia Złotego Lasu w Rytwianach 1617-2017. Przewodnik Jubileuszowy*. Ks. W. Kowalewski, K. Curyło, B. Jelonek (Ed.). Rytwiany: Wyd. Diecezjalne w Sandomierzu; D. Kalina (2017). *Gmina Rytwiany, dziedzictwo kulturowe*. Rytwiany-Kielce: wyd. Światowid. Compare footnote 16.

Leipold E.C. and Prior of the Kraków hermitage Father Marek Szeliga OSB[Fig. 5]²⁵.



Fig. 5 Rytwiany, participants of the Jubilee Symposium and honorary guests: the Prior of the Ermine in Monte Rua and the Prior of the Hermitage in Bielany in Krakow - in front of the façade of the church. Photo E. Brykowska-Liniecka, 2017

The presence of the Camaldolese monks symbolically confirmed 200 years of links between Rytwiany and the Congregation of the Hermits of Monte Corona. The process of revalorization of the hermitage has not yet been completed; the plan is to rebuild 6 hermit houses and tidy the area of the hermitage, and above all, to carry out conservation works inside the church (stuccos, painting, floors, altars, etc.). At present, the third stage of conservation of the vaulting of the main nave of the church begins. The works are supported by the Minister of Culture and National Heritage and sponsors.

Conclusions and postulates to be used in the preparation of a document promoting architectural monuments to be entered on the list of Monuments of History:

I. High value of a monument - as a classification criterion:

1. the historical value of the ensemble - including, among others, the following
2. participation of outstanding artists in the works - architects, artists and craftsmen - from Poland and abroad;
3. the landscape value of the area and the composition of garden assumptions;

²⁵ The program of the Symposium included: I. Spirituality in the Camaldolese monastery and the history of the Golden Forest Hermitage (6 ref.); II. Historical and artistic values of the church (ref. 4); III. Contemporary Problems of the Hermitage of the Golden Forest (3 ref.); discussion, summary (in print). The symposium was organized by Rev. W. Kowalewski in cooperation with M. Brykowska.

4. the value of the once implemented program and architectural-spatial layout with the environment and individual buildings;
5. the outstanding artistic value - material and immaterial: architectural, sculptural and painting studies - from outside and inside the building;
6. the value of the once implemented program and the architectural-spatial assumption with the environment and individual buildings;
7. the outstanding artistic value - the material and immaterial: architectural, sculptural and painting studies - from outside and inside the building.
8. selection strategy - based on source materials (cartography, measurements, iconography, stratigraphic studies - architectural and archaeological) and scientific studies and studies promoting the monument as an outstanding national and European work.

II. Analysis of the state of preservation of the ensemble and its parts:

1. scale of the authenticity of the spatial arrangement and individual buildings and the preservation of the original relationships with the environment;
2. evaluation of the value of innovation and the original structure (sometimes according to a specific model), technical and later layers;
3. analysis of the previously conducted occasional conservation and renovation works protecting the original values of the monument and evaluation of lost values not preserved.
4. assessment of the technical condition and selection of appropriate methods of protection.

III. Evaluation of complex conservation works aimed at maintaining the original and adapting the monument to contemporary functions and standards:

1. pre-condition of documentation: regulated legal acts (ownership - land and surroundings, entries in the register of monuments - in whole and in individual parts);
2. recommendation of one-man management and powers of attorney (depending on the type of building and investment) authorized to carry out works in the historic area, etc. in permanent cooperation with the local Conservation Office; assessment of the implementation of an attractive programme without changing the original.
3. evaluation of obtaining funds for multi-stage activities (participation of state institutions, grants from EU programmes, support of sponsors, etc.);
4. targeted employment in revitalization of the area, adaptation and conservation works, of eminent specialists (architects, art historians, constructors, conservators of works of art) at all stages - research, expertise, preparation of documentation and implementation;
5. the necessary document for the analysis of the maintained original values of the monument and the added value - after the completion of the works.

IV. Evaluation of team management and promotion - during planning of complex conservation works, during realization and use:

1. required website set up by the investor, containing - historical information about the importance of the object, its museum value, its current function, contact and accessibility (offer for tourists, possibility of longer stay - attractions and conditions), etc.;
2. evaluation of the publishing activity conducted at each stage of the work: scientific, popular science and information about the tourist attractions of the historic complex and region (also in foreign languages);
3. evaluation of the promotion of the ensemble before entering it on the list of Historical Monuments and the project of organizing an attractive activity: museum, permanent ceremonies (including church), occasional meetings and outdoor events, conditions of stay - spiritual renewal and relaxation.

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