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Details' wandering – transformations of architectural details and sgraffito of Grodno Castle in Zagórze Śląskie

Introduction

The modern, 16th-century portals have long been woven into the architecture of the castle in Zagórze Śląskie, to a large extent influencing the perception of the entire monument. Their location, form and relocation, anastylosis and reconstruction related to the destruction and subsequent repairs of the castle, which took place at the end of the 19th and 20th centuries, have an impact on the present appearance of the monument. Portals as an architectural detail correspond to the human scale, catch the eye and attract attention with their form, ornament and content of the representations.

The article presents architectural research aimed at chronological stratification of the structure of portals, determination of building techniques and materials used in the individual phases of modernization and conservation works at the castle. The research makes it possible to identify and evaluate the historic substance. The attempted analysis will allow for the determination of research and conservation priorities. Such a solution is essential due to the relocation of portals, changes in their form and numerous additions and modifications.

Modern reconstruction and conservation works at Grodno Castle

The modern reconstruction of Grodno Castle in the 2nd half of the 16th century was associated with one of the most powerful and influential Silesian families – von

Logau (Matthäus [Matthias] der Ältere and his sons Kaspar, Georg). Its representatives held the highest offices in Silesia (staroste, bishop, general staroste), aspired to princely honours – implementing unfulfilled plans to have a principality. It was a Catholic family closely related to the Habsburgs, living on friendly terms with Protestants. Decorating the castle with rich stonework is associated with the period when it belonged to the Georg von Logau family. Matthias der Ältere had already made an investment in the castle, he handed over the castle to Georg, who probably finished the initiated works, described in the urbarium in 1595, with debts (after: [1, p. 310]). After his death in 1596, the castle and its goods passed into the hands of Emperor Rudolf II in 1601. Since then, despite excellent owners, the castle has never undergone such a large investment and was, along with its goods, the object of many negotiations, pledges and sales, passing from hand to hand. The castle was abandoned in 1774 in the fifth century of its existence, and after 15 years its outer wall collapsed. There was also a fire in 1686, when lightning struck the castle tower [1, p. 58]. The castle avoided its already planned demolition and in 1823 it became the property of Johann Gustav Büsching, an expert on Silesian monuments [2, pp. 34–37, 46–51, 81–83].

According to Büsching, in 1823 renovation and reconstruction of the castle were carried out, the aim of which was adapting the structure for visitors – the works consisted in arranging the places used as viewpoints and were to ensure the safety of visitors. The reconstruction works were carried out by a construction master from Walim – Schlosser [3, pp. 1–17]. It was the 1st stage of changes to the castle for the purpose of displaying its ruins. Successive owners of the castle continued the adaptation works. After Büsching's death in 1829, the castle passed into the hands of Count Friedrich Burghaus, who continued

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Fig. 1. List of the analysed portals (photo by A. Gryglewska, A. Chodkowska, 2019, elaborated by T. Dziezic)

Il. 1. Zestawienie analizowanych portali (fot. A. Gryglewska, A. Chodkowska, 2019, oprac. T. Dziezic)

the works making the castle available to visitors, and transformed the room above the gate into a “historic-style living room” with coats of arms in the windows made of coloured glass. In 1855, after the count’s death, the castle passed into the hands of his wife and then his second son – Max Ferdinand, baron von Zedlitz-Neukirch. He made a family crypt out of two cellars, the opening of which took place on November 22, 1868. At that time, the dressings of the windows and gates were restored [1, p. 64]. The next stage of restoration and construction works was carried out in the period between 1903 and 1907. At that time, the sgraffito decoration on the gatehouse was renovated. It was conducted by architect and painter Emil Noellner from Wrocław. In addition, the round tower in the north-eastern corner was raised [4, p. 306, 308]. After World War II, the care of the monument was entrusted to the Wałbrzych branch of the Polish Tatra Society (PTT), which started its activity in the castle in 1947. The castle was not damaged during the war and was prepared for tourist purposes. The achievements of PTT were taken over in 1950 by the newly established Polish Tourist and Sightseeing Society (PTTK). Between 1951 and 1952, it carried out works securing the crown of the walls of the upper castle, and between 1957 and 1958 a fire-proof ceiling was installed over the 1st floor of this part of the building [5, p. 13]. In 1957, Jerzy Rozpędowski published his master’s thesis, which was an architectural design preceded by a historical and conservation study. It contained conservation conclusions for Grodno Castle. The conclusions developed in the form of postulates were to serve as guidelines for the design of repurposing the castle into a museum and PTTK chalet. The author’s main postulate was that the complex should retain its characteristic silhouette, resulting from the coexistence of layers of different style eras, creating a plastic whole [6, p. 25]. During the functioning of the chalet and museum in the castle, run by the Polish Tourist and Sightseeing Society, numerous repairs and renovations were carried out using do-it-yourself methods. In 1985 it was important to prepare the inventory documentation of the castle part and individual portals as part of the general renovation of the castle, which took place between 1984 and 1985 [5, p. 14].

Analysis of modern portals

In Grodno Castle, within the buildings and ruins of the upper and lower castle that have survived to this day, a large complex of portals and window dressings made during one of the construction stages around 1568–1587 have survived. Made of cream, yellow and red sandstone, they consist of both historical fragments, also with preserved traces of polychrome, as well as fragments re-modelled in the fashion of the original ones. The original fragments bear numerous traces of mechanical damage, but also, for example, of sandstone burnout during a fire. Their supplements (plugs, putty, stucco work, and partial or complete replacement of portal elements) were carried out in several stages of the restoration works undertaken here (between 1823 and 1829, between approx. 1855 and

1870 and from 1903, then after 1945 and in the 1980s¹, as well as in 2015), but also within amateur repairs.

The material analysed in the article consists of sixteen modern portals, which changed their location over the course of 200 years, underwent modifications and more or less professional restoration procedures (Fig. 1).

Main portal of the gatehouse

The entrance gate is closed with a full arch in the portal frame (Fig. 1A). Above it, there is a pediment resting on entablature with a triglyph frieze with a tympanum and a rococo Zeidlitz cartouche with the inscription *Fortiter et fideliter*. The portal’s composition is complemented by a sgraffito decoration – a ferrule ornament around it with “roaring” heraldic lions as holders. It was built together with the gatehouse during the expansion of the castle in 1570 and was restored by Noellner between 1903 and 1904 [6, p. 19]. August Zemplin wrote in 1826 that the gatehouse was covered with a gable roof similar to the city gates. The renovated building housed Büsching’s summer apartment [2, pp. 13, 14]. One hundred years later, in 1927, Viktor Schaetzke described the exact appearance of the gate and portal, mentioning that the upper part of the full arch of the gate is closed by a beautiful, forged grate from 1565. He mentioned that in the superstructure there is the Zedlitz family’s coat of arms, borrowed from an old tombstone and the maxim *Fortiter et fideliter*. He also noted that the sgraffito decoration dating back to the best Silesian Renaissance around 1570 and differing from the popular ones with the extraordinary richness of motifs, delicate lines and vivid multi-coloured polychrome catches the eye most. A very important piece of information given in the description is that during the analyses it turned out that, contrary to previous assumptions, the plaster does not consist of two differently coloured layers. Rather, there was one layer of lime plaster, with an undercoat 1 cm deep. As Robert Weber pointed out, the relief with its very delicate lines delighted visitors even before 1910 [8, p. 28]. Later, after the restoration works were carried out, it was completely painted, with the background of the frames in dark blue and red, and the cartouche in grey and leather colour, and the remaining elements yellow, red, and green, respectively. The restoration carried out by Noellner [4, pp. 304–306] was consulted by Bodo Ebhardt, an outstanding conservator and creator of historical architecture [9, p. 205]. The present condition of the sgraffito surrounding the portal is the result of subsequent restoration works from 2015². Based on the archival photographic documentation and contemporary field research, numerous differences can be noticed in the

¹ Architectural inventory of the castle with documentation of individual portals comes from 1985. The documentation was prepared by the District Geodetic and Cartographic Enterprise in Wrocław. The material was developed by G. Frankiewicz and E. Dzierżyńska [7].

² In 2015, conservation and restoration works were carried out in the gatehouse of Grodno Castle (sgraffito). The works were financed by the Ministry of Culture and National Heritage. Program: Cultural Heritage, Priority 1. Protection of Monuments.

program, drawing of decorations and technique. The right side of the sgraffito has fewer errors related to the decoration program, but similarly to the whole, it lost its delicate lines and finesse after the last conservation.

Currently, numerous detachments, bulges and shedding of the conservation material covering the old sgraffito with a several-millimetre layer are visible. Numerous errors in the decoration program constitute yet another problem of the most recent restoration works.

On the basis of the examined stone sample³ taken on the right side of the jamb – rustications, it was established that the material of the portal was yellow-grey sandstone. The dominant graining fraction is medium-grained sand. These rocks have a clay-silica binder with an admixture of a ferric binder, and its composition is dominated by quartz. Yellow-grey sandstones of medium grain size occur in the vicinity of Lwówek Śląski. The deposits in the vicinity of Lwówek Śląski were already exploited in the Middle Ages [10, pp. 4, 19].

Side portal of the gatehouse

Probably, during the restoration works between 1903 and 1904, this Renaissance portal was inserted into the door opening and modified. The portal consists of a profiled strip with a decoration in the lower part made of jugs with flowers (Fig. 1B). In addition, two reused stone blocks were inserted in the lower part, thanks to which it was raised. The re-used blocks show scratches of the rubbed-out original decoration, which makes it possible to identify these blocks as elements of another Renaissance portal or window framing⁴.

A sample of the material for petrographic tests was taken from the right side of the jamb, at a height of about 110 cm, adjacent to the plastered wall surface. As in the case of the portal of the gatehouse, grey-yellow, medium-grained sandstone with a clay-silica binder from the vicinity of Lwówek Śląski was identified here [10, pp. 4, 19].

Main portal of the foregate

The entrance to the foregate building is framed by an arcade enclosed in a renaissance aedicule portal from around 1570 (Fig. 1C). Above the carved archivolt of the portal there is a horizontal frieze showing the eight coats of arms of families associated with Georg von Logau. The portal is crowned with a double-headed eagle with two griffins [6, p. 17]. The portal was created during the reconstruction of the castle from the times of Georg von Logau. It is distinguished by the richness of figural decorations from the personification of virtues: *Faith and Hope* on the pillars (symbolically trampling masks of monsters – the

image of evil and sins) and *Justice, Moderation, Mercy, Strength (Courage), Patience, Prudence* on the archivolt, to figures with laurel wreaths and palm branches (also on the archivolt), being the symbols of victory and triumph [11, p. 254]. In 1826 August Zemplin wrote about the gate as the best-preserved element of the complex, which was adorned by the portal created by a “high-class sculptor” according to Italian patterns reproduced in Germany in the 16th century. The entire work was made of fine-grained, almost white sandstone. The quoted author describes in detail two columns with their entablature and cornices protruding to the front. These columns are surrounded by leaf decorations and set on high pedestals. He mentions two griffins holding, according to him, a Roman-Imperial eagle, under which on the frieze there are relief coats of arms of the following families from left to right: Logau, Seidlitz, Ogygel, Reideburg, Seidlitz, Reibnitz, Mühlheim, Nimptsch. In the semi-circular arcade, in the fields of the arch area, the aforementioned personifications lean out. The arch area of the arcade is decorated with roses in coffers [2, pp. 14, 15]. Referring to this portal, Büsching emphasized the need for renovation [3, p. 8]. Another author also described the portal as “quite fine sculptural work” of fine-grained sandstone in the 16th century style. The portal is described almost in the same way as by Zemplin [12, pp. 16, 17]. Schubert also mentioned a 16th-century portal made of white fine-grained sandstone [1, p. 5]. So far, the descriptions mention white or light sandstone of which the portal was made. Only the description by Schaetzke from 1927 shows that the Renaissance portal consists of red and yellow sandstone. The author noted that it is one of the most beautiful portals in Silesia. A detailed description of the monument shows that its condition was good. Schaetzke drew attention to a pair of griffins, which hold a shield with a two-headed eagle and a mitre hovering above it, referring to Bishop Kaspar von Logau. He emphasized, however, that Paul Knötel, professor of art history, believed that we are not dealing here with the headdress of the Prince of the Church, but with the Austrian crown depicted here. An important observation noted by Schaetzke is the preserved form of the portal’s crown with a symbolic representation of two fireballs [4, pp. 308, 309]. According to Jakub Jagiełło, the portal was renovated many times. Presumably between 1868 and 1869, during the renovation of the castle, the most damaged details were replaced [11, pp. 255, 256]. This portal is one of the best preserved portals in the castle. Over the centuries, it was not subjected to any significant conservation procedures, and today we only find traces of minor restorations in the form of plugs or putty. On the inside of the arch, directly above the head of the left pilaster, there is a fragment of red sandstone⁵ (Fig. 1C). The spheres at the top of the frieze have been replaced and no longer have flames. In numerous archival photographs, including in Weber’s publication [8, p. 27] one can notice the changes that took place at the beginning of the 20th century. The damage to the portal that is noticeable today is mainly the broken

³ On the basis of the decision issued by the Lower Silesian Monuments Conservator, the Wałbrzych branch, of January 2, 2020, a permit was granted to conduct architectural research, including petrographic tests. The tests of sixteen samples taken from selected portals was performed by Dr. Wojciech Bartz and presented in the form of a report [10].

⁴ Based on own field research.

⁵ Based on own field research.

corners of its arcade and the peeling stone of the columns' pedestal zone made of red sandstone.

Three samples were taken from this portal for petrographic tests. The first one was obtained from the right jamb at the rear in the place where the anchor was fastened. Another sample was taken for testing from the capital of the left jamb on the inside, below the hinge. In the case of both samples, the tests showed that it is medium-grained sandstone with a significant proportion of fine-grained sand. It adopted the features of fine-grained sandstone with a clay-silica binder from the vicinity of Lwówek Śląski [10, pp. 4, 19]. The sample taken from the base of the column pedestal on the left side of the portal, made of red fine-grained sandstone, had different characteristics. The silica and ferric binder that dominates here is an important colouring component that gives the rock a red colour. On the basis of comparative tests, the analysed sample can be considered as convergent with the material from the currently exploited Bieganów deposit near Nowa Ruda in the Kłodzko Region [10, pp. 11, 18].

Side portal of the foregate

The portal is fully composed of original fragments (Fig. 1D). Based on our research, it was found that it had been assembled from various 16th-century portal fragments or window dressings and inserted into its current location. The sample collected for petrographic tests was taken from the inner face of the right jamb of the portal at a height of about 60 cm. The tests have shown that it is grey-yellow, medium-grained sandstone with a clay-silica binder from the vicinity of Lwówek Śląski [10, pp. 4, 19].

Main portal of the upper castle – portal with caryatids

The portal leading to the entrance hall is distinguished by two caryatids with capitals in the form of fruit baskets (Fig. 1E). It is a motif rarely found in portals in Lower Silesia. The armoured angels in the lower part of the portal constitute the original part of the decorations [11, pp. 256, 257]. In the description from 1826, Zemplin mentioned the third gate leading to the house, decorated with sculptures made by the same workshop as in the case of the main portal of the foregate. He noticed a lot of damage and noted that in 1823 one of the large figures was torn out and, as an ordinary stone, set in a nearby farm. At the same time, he pointed out that many doors, locks and window dressings were transported to neighbouring houses [2, pp. 15, 18]. The portal was modified many times, and it certainly acquired its present form at the beginning of the 20th century. Schaetzke mentioned both caryatids carrying baskets filled with fruit, placed on pedestals raised with consoles, with a large area framed in the form of a semi-circle, garlands stretching from the archivolt key in both directions [4, p. 309]. Rozpędowski noticed that the portal was an element of the reconstruction of the earlier gate, where part of the opening was walled up and only a window place was left as a witness [6, p. 16]. He also stated that the portal was subject to conservation in 1826 [13,

p. 32]. On the basis of iconographic research, it is possible to establish an outline of the chronology of changes that took place in the case of this portal. The first can be observed in an illustration by Friedrich August Tittel from the collections of the Herder Institute, dated at the beginning of the 19th century⁶. It clearly shows that the portal had a narrower clear opening thanks to the internal arcade, which still existed at that time, based on two pilasters with stems with a candelabrum motif, referring to the depictions of plants in jugs on internal portals preserved to this day. In addition, there are still preserved bases for spheres on the edge of the cornice crowning the portal and closing the arch with a sculptural form on the top. In the pencil drawing made in 1824⁷, the analysed portal is already in a significantly changed form. A decorated inner arcade was missing, which made the clear opening wider. The right caryatid was also missing. The lower part of the right side of the portal was invisible because it was blocked by bushes. The cornice, the arch crowning the portal and the window in its tympanum area were visible and unchanged.

Based on the analysis of the chronology of conservation works within this portal (Fig. 2), it can be concluded that it underwent many changes and additions made both in the 19th and 20th centuries. Change in the shape – a narrower clear opening of the portal – took place in the 1920s. In the 2nd half of the 19th century or at the beginning of the 20th century, the portal was supplemented with a reconstructed right caryatid. It seems to be an exact mirror image of the existing left figure, but there are differences in the arrangement of the folds of the tunic surrounding the figure's legs. It is also not known whether the cantilever of the right figure is re-forged on the basis of the left one, or if it is the original element re-inserted in its place. Important information is provided by the analysis of the pedestal with the figure of an armed cherub on the right side of the portal. In the illustration from the beginning of the 19th century⁸ and the cited engraving from 1824, the pedestal area is covered by a bush growing there. The original fragments of the portal cannot be found in this zone, but photographic documentation from the 1930s and 1957⁹ most likely features the authentic pedestal. The decoration shows an armed cherub (Fig. 2), but unlike the modern one, he holds his weapon in his right hand, so he is not a mirror image of the one on the left. In the *Informator turystyczny – Zamek Grodno* [Tourist Guide – Grodno Castle], published by the Lower Silesian Educational Society, we can find a photograph taken by J. Milik, M. Schabenbec from 1969, where the above-mentioned preserved pedestal with a cherub has been completely removed. Today, the existing reconstruction, most likely from the mid-1980s¹⁰, was done incorrectly, without any iconographic research.

⁶ Cf. the article by G. Sanik in this issue of "Architectus".

⁷ A pencil drawing by Karl Bräuer, Johann David Gruson in 1824, source Herder Institute for Historical Research on East Central Europe – Leibniz Community Institute, no. P2740.

⁸ Cf. G. Sanik in this issue of "Architectus".

⁹ Fig. 18 in [6].

¹⁰ As part of the general renovation of the castle between 1984 and 1985 [5, p. 14].

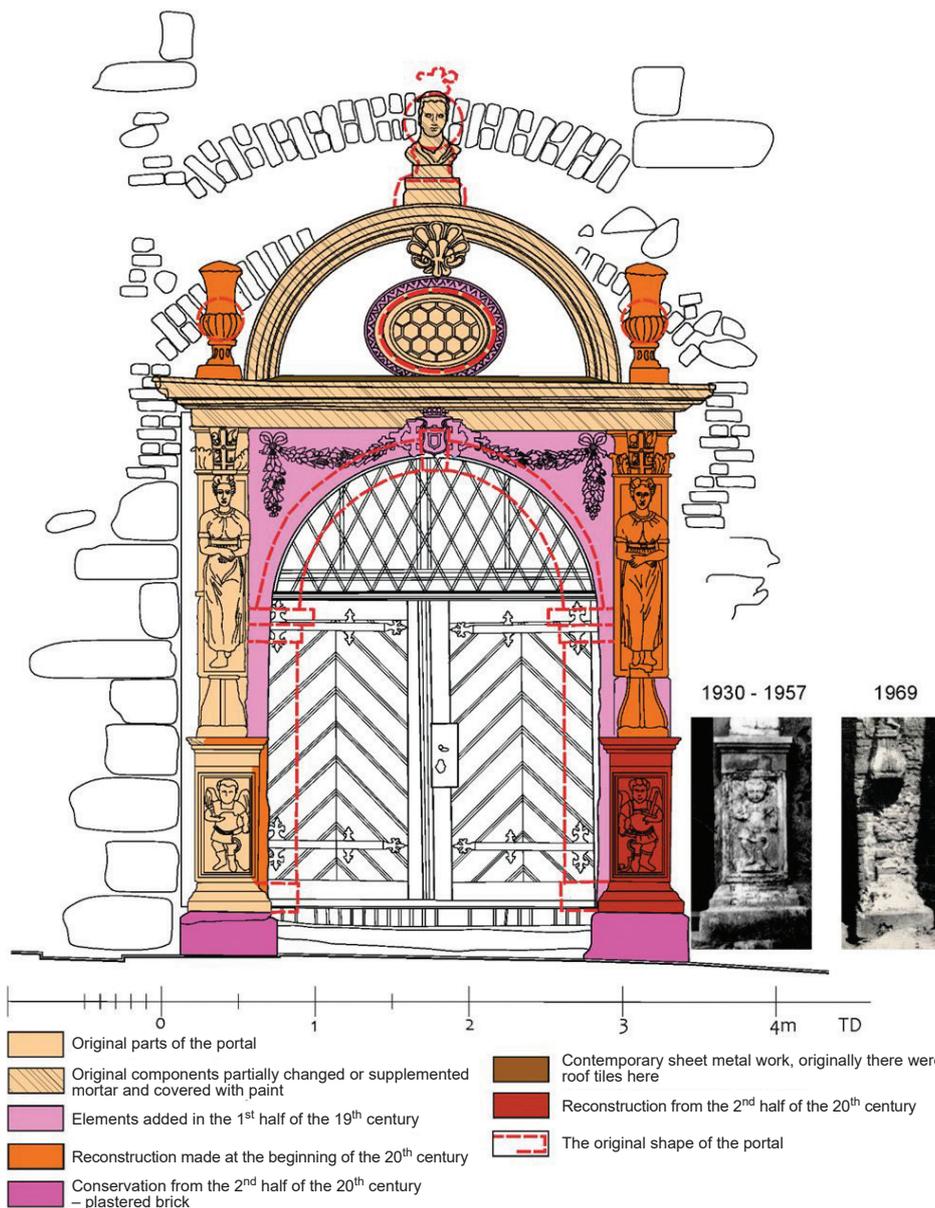


Fig. 2. Portal of the upper castle – portal with caryatids. Inventory of the portal with the analysis of the chronology of conservation works (drawing by A. Szefer, elaborated by T. Dziedzic)

II. 2. Portal górnego zamku – portal z kariatydami. Inwentaryzacja portalu z analizą chronologii prac konserwatorskich (rys. A. Szefer, oprac. T. Dziedzic)

Based on our own research, it has been established that the pedestal with the cherub was made as a mirror image of the right one, which is inconsistent with the iconography.

Another detail of the portal that differs from its historical shape is the bust of a man on the top. Originally, as confirmed by iconographic documentation from the beginning of the 19th century¹¹, there could have been a sphere on a pedestal at the top. The entire upper part of the portal was repaired many times with plaster and covered with paint which is peeling today, showing numerous layers. These repairs resulted in a distortion of the profile of the cornice and arcade¹².

For petrographic tests, a sample was taken from the pedestal cornice under the left caryatid, in the area of the profile defect. The sample was identified as mortar. The mortar's binder is a carbonate (micrite) mass, which is

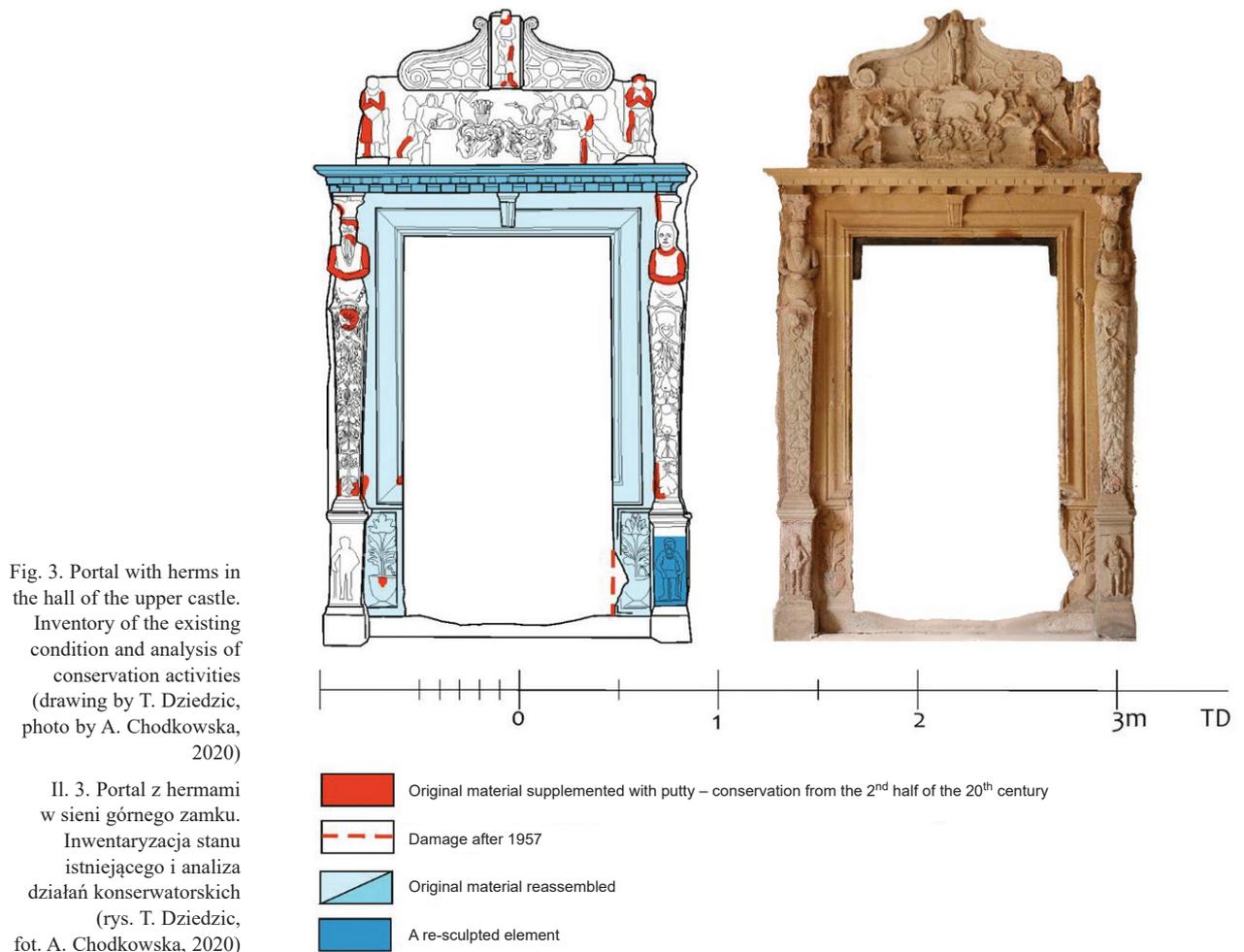
probably coloured due to its unusual features (yellowish shade). It can also be proved by numerous particles of non-transparent components, some of which may be natural minerals, but some are probably particles of the colouring substance [10, p. 17]. A very important piece of information is that the museum of Grodno Castle has one original stone crown – the right caryatid – in its collection.

Portal with herms in the hall of the upper castle

This portal (Fig. II) was built during the reconstruction of the castle for Georg von Logau and was probably made by the same workshop that made the external stonework at that time. The portal leading to the former pantry, currently the Knight's Hall, is unique – probably the smallest in Lower Silesia with herms. The finial with figural decoration is also unusual for such a small portal. The coats of arms in the cartouche, held by angels, belong to the Logau (husband – on the left side of the portal) and Seydlitz (wife – on the right side of the portal) families. The three female

¹¹ Cf. G. Sanik in this issue of "Architectus".

¹² Based on own field research.



figures in the finial were probably the personifications of virtues. In the lower part of the portal there are figures of knights symbolizing guards [11, p. 259]. The portal is most likely the result of the creation of artistic conservation, as it consists of door or window dressing with a motif of a jag at the bottom with a fascia, and two herms and supraports. Both parts were made of different types of stones (Fig. 3). The threshold with visible wear marks due to long-term use is most likely in its original location. The drawing of the façade of the upper castle made by Tittel at the beginning of the 19th century also shows a fragment of the interior with a hall, which still lacks the portal leading to the former pantry. It can be assumed that the existing arrangement of the portal was created later. Today, apart from minor restorations using putty in the portal decoration and two stone plugs in the jamb frame, no more conservation activities can be observed. A large defect in the lower part of the right jamb appeared after 1957 [6, Fig. 11].

The condition of the knights in the lower part of the portal is noteworthy. The bas-relief on the left side has visible surface damage, which resulted in the lack of detail. There is a significant difference between the right and left figure. The right figure probably comes from the 1980s¹³.

In an illustration from 1957, this figure has clearer details of both the face and the costume [6, Fig. 11]. Numerous restoration works carried out on the wall in the vicinity of the portal resulted in a layer of plaster, which covered the portal in its extreme planes and made it embedded in a recess in relation to the wall surface.

On the basis of the petrographic tests performed on a sample taken from the side of the herm on the left side of the jamb, mortar was found. The composition of the conservation mortar is quartz sand, the binder is carbonate (micrite) mass, in which relics of hydraulic phases can be seen. The mortar was probably prepared on the basis of lime with an addition of cement [10, p. 17].

Portals in the enfilade of rooms on the 1st floor of the castle

The portals located in one row of rooms on the 1st floor of the upper castle were created during the reconstruction of the castle for Georg von Logau around 1570, but are not located *in situ*. The place of their current location results from the later functional and spatial changes carried out in the castle, because according to the urbarium (after: [1,

¹³ According to the documentation of movable monuments of the Voivodship Office for the Protection of Monuments, in 1978, prepared

by T. Woźniak-Książek, extensive defects were found in the lower right part and cracks [14].

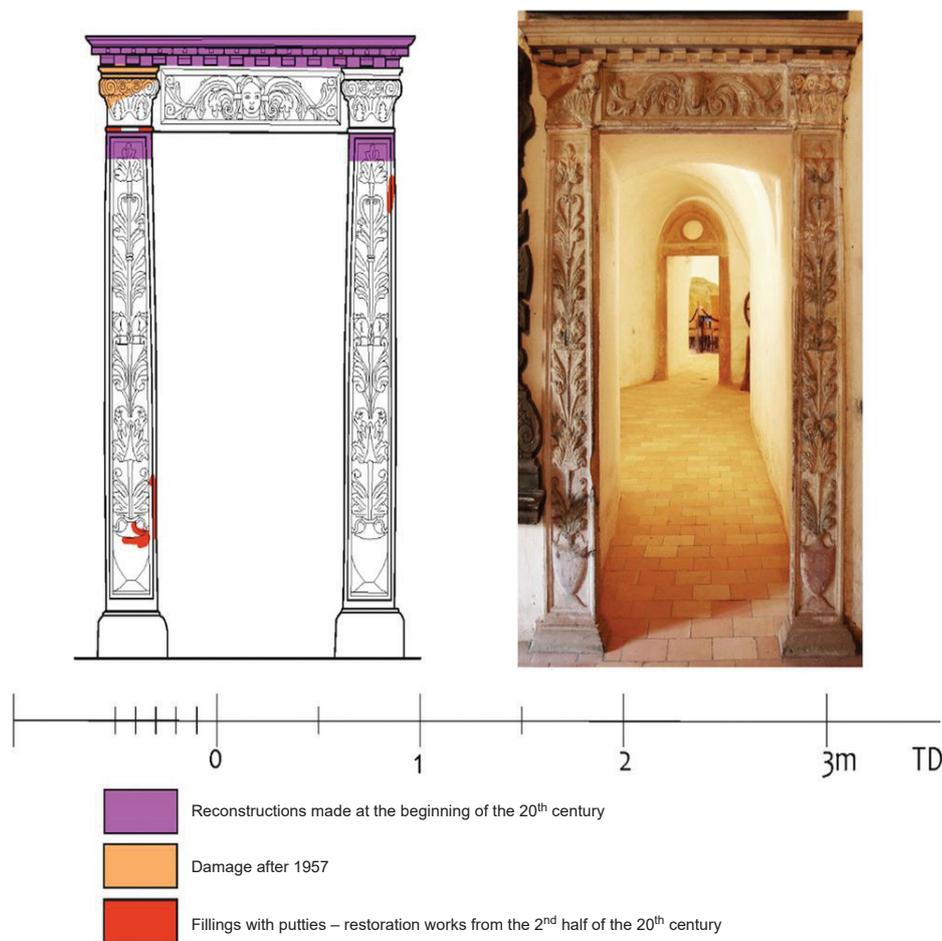


Fig. 4. Renaissance portal on the 1st floor of the upper castle. Inventory of the existing condition and conservation analysis of the portal with a woman's mask between garlands (drawing by T. Dziedzic, photo by A. Gryglewska, 2020)

Il. 4. Renesansowy portal na 1. piętrze górnego zamku. Inwentaryzacja stanu istniejącego i analiza konserwatorska portalu z maską kobiety między girlandami (rys. T. Dziedzic, fot. A. Gryglewska, 2020)

p. 310]) the functions of the rooms could be different than those of the reconstructed rooms. It is possible that the reversal of access to the enfilade took place when the stairs were built around 1640 or in the 19th century, when the castle was adapted for tourist purposes. The portals were made by the same workshop as the stonework elements in the rest of the castle. All portals have a characteristic candelabra motif consisting of a jug with stems and leaves similar to acanthus leaves, curling in the form of rolled ornaments. Two of them are crowned with the presentation of women's masks in scarves, with fruit, garlands or vines. The first three portals are crowned with a serrated cornice, also used in other portals of the castle [8, p. 260]. The first portal (Fig. 1K) located in the enfilade is closed from the top with an arcade crowned with a keystone. On both sides of it, in a reclining position, there are figures of women, one with a trunk on the left and the other with a wreath on the right. There are no traces of polychrome on the portal. On the inside, no holes for mounting the hinges or the lock were found. The portal is closed with a door mounted on hinges fixed into the wall. The portal was completely cut out at the beginning of the 20th century¹⁴.

The next portal (Fig. 1L) is characterized by a lintel with a frieze strip with a woman's mask among bunches of fruit hanging on ribbons and with visible traces of poly-

chrome in this area. On the other hand, the serrated cornice and the vertical elements of the jamb do not contain such polychrome relics. On the inside of the portal, there are hinge holes on the right side of the jamb (viewed from the front). On the basis of our field research, it was found that the elements of the jamb and the serrated cornice are made of different stone than the portal cornice. This may prove that the portal is a composition consisting of an original cornice, pilasters and a cornice made in the 19th or 20th century. The most interesting of this group is the portal with a woman in a scarf among garlands on its finial (Fig. 1L). Its attractiveness involves the preservation of traces of polychrome. A layer of colour is observed on the plant decorations, the leaves are dark green, while the fruit, like the vases, bear traces of the use of burgundy-coloured paint. The woman's mask was painted red and was framed by a dark green scarf. Most of the polychrome elements have been covered with light beige paint, which is peeling significantly today. The head on the left side of the portal was largely damaged which probably happened after 1957 [6, Fig. 13]. Among this group of portals, this one contains the most original elements, and only the serrated cornice is a secondarily added element. On both pilasters, in the upper part, we can also notice stone restorations in the form of plugs (Fig. 4).

On the inside of the portal there are hinge holes and a lock for the door. On the right side (viewed from the front) there are hinge holes, and on the left side, at a height

¹⁴ Based on field research.

of about 1 m, there are two holes used to mount the lock. Additionally, also on the left side, right next to the portal on the wall, there are other hinge holes.

The last of the enfilade portals is a portal closed in the form of a full arch (Fig. 1M). The arch is filled with a panel with an oval opening and a decoration in the form of triangular rosettes in the corners. Below it there is a lintel with a decoration of a woman's mask on an axis and garlands on both sides. The panel and the lintel clearly differ in terms of technique and material used from the jambs. Based on field research, it has been established that they were probably made at the beginning of the 20th century. The original jambs are reused elements of window stonework, because their decoration and proportions differ from the decorations and proportions of the neighbouring portals. The jambs have a fascia profile and the lower part is decorated with jugs with flowers.

Samples for petrographic tests were collected from each of these portals. They come from the following places: the first portal in the enfilade (Fig. 1K) on the left jamb next to the frame, from the next portal (Fig. 1L) from the rear part of the lintel in the left corner, from the portal with a woman in a scarf (Fig. 1L) from the rear side of the left jamb, at the fracture, while from the last portal of this group (Fig. 1M) a sample was taken from the right jamb at the anchor fixing point. All tests results showed that it is grey-yellow, medium-grained sandstone with a clay-silica binder from the vicinity of Lwówek Śląski [10, p. 19].

Portals on the balcony of the 1st floor

The last of the analysed portals are two portals located on the balcony of the 1st floor. Both consist of original elements from the 16th century and elements cut out during restoration works from the beginning of the 20th century¹⁵. The door openings were closed at the top with arcades, above which a lintel was placed in the form of entablature with a keystone on an axis, supported on both sides with heads. The capitals consist of acanthus leaves and four volutes. The portals are crowned with serrated cornices. The portal jambs contain profiled slats with a decoration of jugs with flowers in the lower parts. The northern portal (Fig. 1N) has two original fragments. The first one is the right side of the jamb that is about 140 cm high with a strip decoration and a jug with a flower, the second is a small fragment about 30 cm high on the right jamb. Also the southern portal (Fig. 1O) has a similar arrangement of the original fragments. Also here, the right door frame, up to a height of about 140 cm, is original with a clear defect

in the vase decoration. A small original fragment of the slat profile has also been inserted on the left side. Due to insufficient protection against water, the upper parts of both portals were significantly damaged. Petrographic tests of samples taken from the vicinity of the lock and door hinges showed that here also grey-yellow, medium-grained sandstone with a clay-silica binder from the vicinity of Lwówek Śląski was used [10, pp. 3, 4, 19].

Conclusions

The results of the research on the group of the presented modern portals give the opportunity to get acquainted with the displacements of details and determine which are preserved *in situ*. The portals made at the end of the 16th century were transferred, filled and joined, such as the portal from the upper castle – the portal with caryatids. Other portals, like the portals from the rooms on the 1st floor of the upper castle, changed their location many times, so today it is difficult to determine their original location. The few traces of reforging may indicate that they were located in other configurations and rooms. For this reason, the identification of the original material is extremely difficult, and the petrographic tests did not allow to remove the doubts that appeared during the research. Another problem that should be emphasized concerns the unintentional damage to the monuments presented here, that occurred during numerous restoration works in the last 200 years of the history of the castle. Some of these works, performed ineptly, resulted in an irreversible loss of the artistic value of the portal decoration. Such a situation occurred in the case of the portal of the gatehouse, where the recent restoration works on the sgraffito led to the distortion of the drawing and the loss of delicacy and finesse that this representation was characterized by previously. The main portal of the foregate (portal with griffins) is the only magnificent and well-preserved portal in the castle. However, the condition of individual stone elements requires undertaking immediate renovation measures. The results of petrographic tests carried out on sixteen samples showed that the vast majority of them are fragmental sedimentary rocks – sandstones. These are yellow-grey to grey-beige sandstones from deposits in the vicinity of Lwówek Śląski. The red sandstone sample, which according to comparative tests, may come from the Bieganów deposit near Nowa Ruda in the Kłodzko Region, has different characteristics. This article is only an introduction to further research into the problem of preservation, location and “wandering” of details of door and window dressings.

¹⁵ According to field research.

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Abstract

Details' wandering – transformations of architectural details and sgraffito of Grodno Castle in Zagórze Śląskie

The article attempted to trace the history of the creation and conservation as well as changes in the location of modern portals in Grodno castle (Kinsburg). The turbulent history of their transfer, assembly and restoration is closely related to the history of the castle in the last 200 years. Research based on the analysis of archival materials from the 19th and 20th centuries, which, however, only partially capture the subject of the portals, were supplemented with an analysis of iconography and the results of field research conducted between 2019 and 2021 by a team from the Faculty of Architecture of the Wrocław University of Science and Technology.

The presented research results revealed the problem of determining the original location of several portals and the origin of their components. The condition of the portals requires an urgent conservation intervention. This article encourages undertaking more extensive research and analysis of the details of window and door dressings in Grodno Castle in Zagórze Śląskie.

Key words: portal, Grodno Castle, architectural detail, sgraffito

Streszczenie

Wędrownka detali – przemiany detalu architektonicznego i sgraffitów zamku Grodno w Zagórzu Śląskim

Tematem artykułu jest próba prześledzenia historii powstania i konserwacji oraz zmian w lokalizacji nowożytnych portali w zamku Grodno (Kinsburg). Burzliwa historia ich przenoszenia, składania i uzupełnień łączy się ściśle z historią zamku w okresie ostatnich 200 lat. Studia oparte na analizie archiwaliów pochodzących z XIX i XX w., które jednak w sposób cząstkowy ujmują problematykę portali, uzupełniono analizą ikonografii oraz wynikami badań terenowych, prowadzonych w latach 2019–2021 przez zespół z Wydziału Architektury PW.

Zaprezentowane wyniki badań pozwoliły ujawnić problem związany z ustaleniem pierwotnej lokalizacji kilku portali oraz pochodzenia ich elementów składowych. Stan zachowania portali zmusza do podjęcia pilnej ingerencji konserwatorskiej. Niniejszy artykuł jest przyczynkiem do podjęcia szerszych badań i analiz detalu obramowań okiennych i drzwiowych w zamku Grodno w Zagórzu Śląskim.

Słowa kluczowe: portal, zamek Grodno, detal architektoniczny, sgraffito