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Grodno Castle in the iconography from the 18th and 19th centuries

Introduction

Grodno Castle (German: *Kynsburg, Kinsberg*) is situated in Zagórze Śląskie in Wałbrzych County. The castle was erected on top of Choina Mountain in the eastern edge of the Black Mountains (the Wałbrzyskie Mountains range). Its picturesque silhouette, which was set on a rock outcrop, has been suspended over the waters of the River Bystrzyca flowing below for over seven centuries. Today, Grodno is one of the most important monuments of medieval defensive architecture in the territory of Lower Silesian Voivodeship.

In the 2nd half of the 18th century, after several hundred years of its turbulent history, Grodno Castle finally ceased to perform the function of a residence. First, in 1774, the von Lieres family (the last inhabitants of the castle) left the castle and in 1789, afterwards a part of the western residential wing of the upper castle collapsed [1]. The oldest known images of the castle, which were presented by draftsmen and graphic artists at the turn of the 19th century, come from that period.

The aim of this study is to describe the oldest and most important graphics depicting Grodno Castle in the 18th and 19th centuries. It is a special moment in the history of the castle because thanks to the joint efforts of new owners and community workers it turned from a devastated ruin into a romantic attraction. This transformation was accompanied by numerous changes in the substance of the monument, often blurring the traces of its oldest history. The article is also an attempt at describing and summarizing these changes. So far, this topic has not been discussed by researchers of the history of Grodno.

The oldest known images of the castle

Probably the oldest preserved image of Grodno Castle is a drawing from the resources of the German Herder-Institut für historische Ostmitteleuropaforschung (Fig. 1A), originally from the collection of Albrecht Haselbach (1892–1979), a brewer from Namysłów. It is a feather sketch showing the top of Choina Mountain along with the castle and buildings which were situated at the foot of the mountain. Unfortunately, neither the author nor the date of this sketch are known. The sketch presents the upper and lower castle. The upper castle (Fig. 1B) no longer has a roof, but two preserved gables are marked on it, i.e., one on the southern wing and the other one on the north-eastern wing. Moreover, on the north-eastern wing there are two protruding kitchen chimneys, the remains of which in the form of a broken chimney duct can still be seen up to the third storey of the wing. Interestingly, the sketch shows the perimeter wall which still existed in its entirety with a row of windows at the very top of it, perhaps adjacent to the battle porch from the other side. Since it is already collapsed in subsequent graphics, it suggests that we are dealing with the oldest graphics from the entire iconography of Grodno collected so far. The perspective in which the upper castle was presented is distorted – to the right of the perimeter wall we can see the external wall of the western wing adjacent to it (still existing today) and then two walls of the southern wing. Under the buildings of the upper castle, in the zwinger area, there is a long building or a fragment of the external wall covered with a roof. In the 19th century, it was probably demolished during numerous works carried out at that time. Both Johann G. Büsching [2] and Heinrich Schubert [3] describe these buildings as stables (German: *Stall*). Among the buildings of the lower castle (Fig. 1C), we can easily see the gatehouse, the chapel, and the building which was described

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Fig. 1. *Königsberg in Schlesien*. A feather sketch of Grodno Castle at the end of the 18th century.

A. General view.

B. Close-up on the upper castle with two visible gables, i.e. one over the eastern wing, the other over the southern one. From the left, the fully preserved perimeter wall and to the right of it, the façades of the western and southern wings.

At the bottom, in the zwinger area, there is a long stable building.

C. Close-up on the lower castle. From the left: a chapel, a gatehouse and a bakery with a bathhouse.

The lower courtyard is surrounded by a modern wall with roundel bastions

(source: The Kunstforum Ostdeutsche Galerie in Regensburg, Herder-Institut für historische Ostmitteleuropaforschung, ref. number P 3318)

II. 1. *Königsberg in Schlesien*. Szkic piórem przedstawiający zamek Grodno pod koniec XVIII w.

A. Widok ogólny.

B. Zbliżenie na zamek górny z widocznymi zachowanymi dwoma szczytami: jeden nad skrzydłem wschodnim, drugi nad południowym. Od lewej zachowany w całości mur obwodowy, a na prawo od niego elewacje skrzydła zachodniego i południowego.

U dołu, na terenie międzymurza, długi budynek stajni.

C. Zbliżenie na zamek dolny. Od lewej: kaplica, budynek bramny i piekarnia z łaźnią.

Dziedziniec dolny otoczony jest nowożytnym murem z bastcjami

(źródło: The Kunstforum Ostdeutsche Galerie in Regensburg, Herder-Institut für historische Ostmitteleuropaforschung, sygn. P 3318)

in the urbarium from 1595 as a bakery with a bathhouse. In Büsching's study, on the plan of the castle this place is described as an old bakery (German: *altes Backhaus*), whereas Schubert locates a bathhouse (German: *Badhaus*) here. Moreover, the entire lower courtyard where the above mentioned buildings are situated, is surrounded by an early modern wall with roundel bastions. At the top of the drawing, the sketch title is added by hand in pencil, i.e., *Königsberg in Schlesien*. Perhaps it is a signature written by Haselbach himself, who thus entitled the work in his collection for the sake of clarity.

One of the oldest images of Grodno Castle is also an etching by famous Silesian engraver Friedrich Gottlob

Endler (Fig. 2A). He was one of the most prolific artists at the turn of the 19th century, who immortalized the appearance of the then Silesian villages and towns by means of his works [4]. Endler specialized primarily in capturing landscapes, in which he showed buildings surrounded by idyllic nature and mountain landscapes. It is similar in the case of the etching depicting Grodno Castle. The castle itself – contrary to the title – is not the main motive of the work, but rather it is shown as a component of the mountain scenery suspended over the buildings of the village of Schenkendorf (formerly Mysłęcín, today part of Zagórze Śląskie). Nevertheless, Grodno is depicted quite faithfully. Endler's graphic presents a view of the upper castle



Fig. 2. *Schlos Königsberg*. Etching of Grodno Castle from the end of the 18th century.

A. General view. B. Close-up on the upper castle. We can see the tower, the eastern wing with attics in front of it, and to the right of it, the long southern wing with the preserved gable in the center, attics and the chimney in the corner (drawing by F.G. Endler, source: Śląska Biblioteka Cyfrowa, ref. number 461652 I)

Il. 2. *Schlos Königsberg*. Akwaforta zamku Grodno z końca XVIII w.

A. Widok ogólny. B. Zbliżenie na zamek górny. Widoczna jest wieża, przed nią skrzydło wschodnie z attykami, a na prawo od niej długie południowe skrzydło z zachowanym pośrodku szczytem, attykami oraz kominem w narożniku (rys. F.G. Endler, źródło: Śląska Biblioteka Cyfrowa, sygn. 461652 I)

from the northern side (Fig. 2B). It shows the tower, eastern and long southern wings of the upper castle. On the southern wing, we can see a clearly preserved gable as well as a chimney in the western corner of this wing. The most intriguing part is the attic which is marked on the southern wing because it does not appear in other graphics and has not been preserved either. It is difficult to say whether it was the author's over-interpretation or whether the attic was actually in this place. The eastern wing is also surrounded by an attic (preserved to present day) with a delicately marked gable on the right side (presented from the side and slightly higher than the attic itself). The perimeter wall seems to be partially collapsed, however, it still has two little windows which were formerly adjacent to the battle porch. On the right side of the upper castle, the roof of the gatehouse emerges from above the trees. The presented etching by Endler was published in periodical "Vaterländische Blätter zum Nutzen und Vergnügen für das Jahr 1798" in 1798. There was a caption at the bottom of the graphic: *Schlos Königsberg*.

The image of Grodno Castle in the 19th century

Further iconography of Grodno Castle, which was collected as a result of the query, dates back to the beginnings of the 19th century. Among the early 19th-century graphics of Grodno, the colored etching by Carl Friedrich Stuckart from 1812 is particularly interesting (Fig. 3A). It shows the buildings of the upper and lower castle. It is the first graphic which shows the entire castle in close-up. The etching is rich in details, although as for the proportions of some elements, e.g., the tower, one can have considerable reservations. In the upper castle (Fig. 3B), similarly to the previous graphics, there are two preserved gables on the eastern and southern wings. Additionally, in the eastern wing we can see a chimney duct. The western wing is

collapsed and more similar to the present state, whereas through the collapsed perimeter wall we can see arches which can be identified with the remains of the vault of the room which was formerly situated at the level of the upper courtyard. A novelty is the incomplete early modern roundel bastion wall with which the upper castle was protected from the northern and western sides. Along the roundel bastion wall, on the right, in the zwinger area, we can see the stable building which was also presented in the earlier and oldest graphics. The lower castle (Fig. 3C) does not differ from the older iconography either. Among the buildings, we can distinguish, among other things, the chapel, the gatehouse and the bakery with the bathhouse. The entire lower courtyard is surrounded by the wall with roundel bastions. At the very end, the roof of a low building protrudes above the wall, which Büsching and Schubert describe as an old shed (German: *alter Schuppen*). At the bottom of the graphic the following caption is placed: *SCHLOSS KÖNIGSBERG bei SCHWEIDNITZ*. The etching also comes from the collection of the aforementioned Albrecht Haselbach.

Another graphic in which Grodno Castle is presented against the background of the mountain landscape is the etching by Carl Friedrich Mosch and Friedrich Rossmäßler (Fig. 4A). The graphic follows the contemporary trend of showing nature. The mountainous landscape is highly exaggerated, fanciful, slightly soaring, and different from its actual appearance. Taking a closer look at the castle itself (Fig. 4B), we can see the previously described buildings, i.e., in the foreground there is an early modern wall with roundel bastions, the bakery building with the bathhouse, the gatehouse, the chapel and the ruins of the upper castle with a tower. At the bottom of the graphic there is the caption: *Die Burg Königsberg*.

The turning point in the history of Grodno in the 19th century was the year 1823, when the ruins of the castle were taken over by Wrocław archaeologist, Professor Johann



Fig. 3. *Schloss Königsberg bei Schweidnitz*. Etching of Grodno Castle from 1812.

A. General view.

B. Close-up on the upper castle. From the left: eastern and southern wings and the collapsed western wing.

On the southern and eastern wings, two preserved gables are visible.

In the west wing, however, we can see the remains of the vault of the room on the ground floor.

The perimeter wall is collapsed. The modern roundel bastion wall looks incomplete as well.

On the right, in the zwinger area there is a stable building.

C. Close-up on the lower castle. From the left: the chapel, the gatehouse with an entrance portal, the bakery building with the bathhouse.

The lower courtyard is surrounded by the wall with roundel bastions.

At the end, the roof of the old shed rises above the wall

(drawing by C.F. Stuckart, source: The Kunstforum Ostdeutsche Galerei in Regensburg, Herder-Institut für historische Ostmitteleuropaforschung, ref. number P 1450)

II. 3. *Schloss Königsberg bei Schweidnitz*. Akwaforta zamku Grodno z 1812 r.

A. Widok ogólny.

B. Zbliżenie na zamek górny. Od lewej: skrzydło wschodnie, południowe i zawałone skrzydło zachodnie.

Na skrzydle południowym i wschodnim widoczne są zachowane dwa szczyty. Natomiast w skrzydle zachodnim dostrzec można pozostałości po sklepieniu izby znajdującej się na parterze. Mur obwodowy jest zawałony. Również nowożytny mur bastejowy wygląda na niekompletny.

Po prawej stronie na międzymurzu znajduje się budynek stajni.

C. Zbliżenie na zamek dolny. Od lewej: kaplica, budynek bramny z wejściowym portalem, budynek piekarni z łaźnią.

Dziedziniec dolny otoczony jest murem z bastejami. Na końcu znad muru wylania się dach starej szopy

(rys. C.F. Stuckart, źródło: The Kunstforum Ostdeutsche Galerei in Regensburg, Herder-Institut für historische Ostmitteleuropaforschung, sygn. P 1450)



Fig. 4. *Die Burg Königsberg*. The etching of Grodno Castle from 1821.

A. General view. B. Close-up on the castle buildings. From the bottom: the early modern wall with roundel bastions, the bakery building with the bathhouse, the chapel and the ruins of the upper castle with the tower.

Below the upper castle, above the trees, the roof and the gable of the gatehouse protrude above the trees (drawing by C.F. Mosch, published by F. Rossmäßler, source: The Kunstforum Ostdeutsche Galerei in Regensburg, Herder-Institut für historische Ostmitteleuropaforschung, ref. number P 2510)

Il. 4. *Die Burg Königsberg*. Akwaforta zamku Grodno z 1821 r.

A. Widok ogólny. B. Zbliżenie na zabudowania zamku. Od dołu: nowożytny mur z bastcjami, budynek piekarni z łaźnią, kaplica i ruiny zamku górnego z wieżą. Pod zamkiem górnym znad drzew wylania się dach i szczyt budynku bramnego (rys. C.F. Mosch, wyd. F. Rossmäßler, źródło: The Kunstforum Ostdeutsche Galerei in Regensburg, Herder-Institut für historische Ostmitteleuropaforschung, sygn. P 2510)

Gustav Büsching (1783–1829) [1]. Undoubtedly, the activities of Büsching and his successors saved the monument from further destruction. Two graphics presenting the interior of the castle for the first time come from this period. The first older graphic (by an unknown draftsman) dates back to the 1820s¹. It was made in the technique of etching. It shows the entrance to the hall of the ruined upper castle. At the bottom, we see the caption: *Zweiter Eingang in die Ruinen des Schlosses Königsberg bei Waldenburg*². The other, younger one (Fig. 5A), by Karl Bräuer and Johann David Grüson, dates back to 1824. It is a black and white lithograph which also depicts the entrance to the hall. On the back of the graphic, in pencil, the following inscription was added: *Burg Kinsberg in Schlesien*. Both drawings show the destroyed portal leading to the upper castle, i.e., the portal is devoid of the right caryatid. It is interesting, however, that in the older engraving, to the right of the caryatid, there is also a single pilaster (a jamb) with a candelabra ornament along with an adjoining ornamented archivolt, which are no longer present in Bräuer's drawing (Fig. 5B). It is also worth paying attention to the tower (Fig. 5C), which is finished with a different copula and devoid of a modern viewing platform. Both graphics also come from the collection of Haselbach.

In the 1st half of the 19th century, Grodno Castle was often immortalized as a stronghold towering over the val-

ley known as Silesian Valley (German: *Schlesische Thal*) or the Valley of Silesians (German: *Schlesierthal*). This was the name of a fragment of the River Bystrzyca gorge between Zagórze Śląskie and Lubachów. Historically, the river which flew in this place separated two mountain ranges, i.e., the Wałbrzyskie Mountains and the Sowie (Owl) Mountains. A village was situated along the river, but it disappeared at the beginning of the 20th century, when a dam and an artificial lake were created. The ruins of the castle, immortalized in this way, towering over the river and the village buildings, are presented, inter alia, in the lithography by Carl Theodor Mattis from the 1820s³. This lithograph bears the following inscription: *Das Schlesische Thal nebst der Burg zu Kynau*⁴. When looking at Grodno Castle in Mattis' lithography, it is worth paying attention to two elements which have not survived to our times. The first one is the bakery building with the bathhouse, which are situated in the lower courtyard, but its outline extends beyond the modern walls of the courtyard. This building is presented in a detailed way for the first time, i.e., a decorative gable, a gable roof, a chimney and a buttress. The bakery (bathhouse) building was demolished after 1823 by Büsching. To the right of the bakery building, there is a castle chapel, still in the baroque form. The chapel is still in the castle, but it was remodeled in the neo-Gothic style in the 19th century. It is also worth paying attention to the tower which lost its old

¹ Published by F.A. Tittel, source: Herder-Institut für historische Ostmitteleuropaforschung, sygn. 500_K17, https://www.herder-institut.de/bildkatalog/iv/500_K17.

² *Second entrance to the ruins of Grodno Castle near Wałbrzych*.

³ *Das Schlesische Thal nebst der Burg zu Kynau*; source: Herder-Institut für historische Ostmitteleuropaforschung, ref. number P 303, <https://www.herder-institut.de/bildkatalog/iv/P+303>.

⁴ Silesian Valley with the castle in Zagórze Śląskie.



Fig. 5. *Burg Kinsberg in Schlesien*. Lithograph showing the entrance to the upper castle hall from 1824.

A. General view. B. Close-up on the portal leading to the upper castle hall. C. Castle tower
(drawing by K. Bräuer, published by J.D. Grüson, source: The Kunstforum Ostdeutsche Galerie in Regensburg, Herder-Institut für historische Ostmitteleuropaforschung, ref. number P 2740)

Il. 5. *Burg Kinsberg in Schlesien*. Litografia przedstawiająca wejście do sieni zamku górnego z 1824 r.

A. Widok ogólny. B. Zbliżenie na portal prowadzący do sieni zamku górnego. C. Wieża zamku
(rys. K. Bräuer, wyd. J.D. Grüson, źródło: The Kunstforum Ostdeutsche Galerie in Regensburg, Herder-Institut für historische Ostmitteleuropaforschung, sygn. P 2740)

copula (still visible in a lithograph from 1824) in favor of the viewing platform. This proves the fact that the castle was slowly adapted to tourist purposes. Similarly, from the side of Silesian Valley, the castle is shown in the well-known lithography by Ludwig Eduard Lütke from around 1850 (Fig. 6).



Fig. 6. *Kinau im Schlesienthal*.

Zagórze Śląskie and the Valley of Silesians. In the background, the buildings of Grodno Castle towering over the valley
(drawing by L.E. Lütke,

source: Śląska Biblioteka Cyfrowa, ref. number G 7317 I)

Il. 6. *Kinau im Schlesienthal*. Zagórze Śląskie i Dolina Ślązaków.

W tle górujące nad doliną zabudowania zamku Grodno
(rys. L.E. Lütke, źródło: Śląska Biblioteka Cyfrowa, sygn. G 7317 I)

In the 19th century a rapid development of tourism took place in the Sudetes. Grodno Castle became one of the most popular tourist attractions in the region. It was eagerly visited by patients residing in nearby spas. In 1860, Grodno appears as one of the attractions in the illustrated guide to Szczawno-Zdrój [5], where there is a lithograph by Carl Theodor Mattis showing the castle from the side of the lower courtyard (Fig. 7A). At the bottom of the lithograph there is the caption: *Kjynsburg*. The graphic itself was probably made by Mattis much earlier because it still presents the castle chapel in the baroque form (Fig. 7B). Attention should be paid to the progressive changes taking place within the castle buildings, whose purpose was to adapt the monument to the needs of tourists. Typical farm buildings disappeared from the lower courtyard and zwinger and purely tourist structures appeared. The bakery (bathhouse) was dismantled. One of the roundel bastions (eastern) was built over with a gazebo and adapted as a scenic viewpoint (Fig. 7C). A platform secured with railings appeared on the viewing tower. During the next decades of the 19th century, further changes, which were immortalized in subsequent 19th-century lithographs, took place in the lower courtyard. One of them is a graphic by Ferdinand Koska which was published in the years 1848–1856 (Fig. 8A). We can see the castle from the scenic viewpoint in the lower courtyard. The lush gardens which were previously established by Büsching attract attention. In the background, we see the castle chapel remodeled in the neo-Gothic style (Fig. 8B). At the top of the lithograph the following inscription can be found: *Schlesisches Album*, at the bottom: *Burg Kjynau*.



Fig. 7. Kjnsburg. Grodno Castle presented from the side of the lower courtyard. A. General view.

B. The castle chapel still in the baroque style. Below there is an outline of the Renaissance portal. On the left, there is a bridge entrance to the gatehouse through the porch which no longer exists. C. Eastern roundel bastion which was adapted to a scenic viewpoint (drawing C.T. Mattis, source: Śląska Biblioteka Cyfrowa, ref. number 410172)

Il. 7. Kjnsburg. Zamek Grodno uchwycony od strony dziedzińca dolnego. A. Widok ogólny.

B. Zamkowa kaplica jeszcze w stylu barokowym. Poniżej zarys renesansowego portalu. Po lewej stronie wejście do budynku bramnego prowadzące po pomoście przez nieistniejący już ganek. C. Wschodnia basteja zaadaptowana na punkt widokowy (rys. C.T. Mattis, źródło: Śląska Biblioteka Cyfrowa, sygn. 410172)

Grodno Castle and the graphics by F.B. Werner

Finally, supplementing the theme of the iconography of Grodno Castle, it is necessary to comment on the lack of its graphics among famous sketches by Friedrich Bernhard Werner (1690–1776). Works of this Silesian drafts-

man, which contained thousands of drawings of Silesian towns and monuments, constitute an invaluable source of information for historians of architecture and researchers of the history of the region. If there were at least one drawing of Grodno Castle among them, it would be a unique image of the Zagórze residence from the mid-18th century, still before the construction disaster. It should be empha-



Fig. 8. *Burg Kynau*. Lower courtyard in the mid-19th century.
 A. General view. B. Castle chapel remodeled in the neo-Gothic style
 (drawing by F. Koska, source: Śląska Biblioteka Cyfrowa, ref. number 159942)

Il. 8. *Burg Kynau*. Działziniec dolny w połowie XIX w.
 A. Widok ogólny. B. Zamkowa kaplica przebudowana w stylu neogotyckim
 (rys. F. Koska, źródło: Śląska Biblioteka Cyfrowa, sygn. 159942)

sized that not all of Werner's manuscripts have survived to our times. Volume 3, *Topographia oder prodromus Silesiae* from the so-called Berlin collection, which in its area included, inter alia, the former Principality of Świdnica and free states, has been preserved. It is in this volume that Grodno Castle should be found, however, there is no such sketch there [6]. Since Werner rewrote his manuscripts several times during his lifetime, corrected them and added more places, it is not known whether the sketch of Grodno Castle was in one of the lost volumes, or if Werner simply never made it. This question remains unanswered.

Summary

The presented and described iconography of Grodno Castle comes from the period of the most important changes which have taken place in its recent history. At the end of the 18th century Grodno Castle stopped performing its residential function (the upper castle), which fact was finally sealed with the collapse of the western

residential wing and the adjacent perimeter wall. An attempt at saving the monument and adapting it to its new function, namely a romantic ruin attracting tourists covered the years 1820s and 1830s. It was then that the greatest changes in the substance of the monument took place. In the author's opinion, the collected information may be helpful in the future when trying to reconstruct the castle's buildings. The gable above the southern wing of the upper castle is of particular significance because it can be helpful in the attempt at reconstructing the historic roof and restoring its cubature. The oldest iconography of the castle also constitutes a valuable testimony to the appearance of the castle before the described changes. Unfortunately, there is no graphic which would show the castle before the construction disaster, i.e. from the time when it was still inhabited. Nevertheless, we hope that such graphic, by chance or as a result of a query, will be found one day.

Translated by
 Bogusław Setkiewicz

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Abstract

Grodno Castle in the iconography from the 18th and 19th centuries

The aim of the article is to describe the image of Grodno Castle in Zagórze Śląskie in the iconography from the 18th and 19th centuries. The subject of the research covered graphics which were made by draftsmen and engravers at the end of the 18th and the 1st half of the 19th centuries, i.e., at the moment of the greatest changes in the substance of the monument. The article analyzes the state of preservation of the walls of Grodno Castle in individual representations. First of all, the analysis covered residential wings of the upper castle as well as the buildings of the lower courtyard with particular emphasis on the elements destroyed, dismantled, or rebuilt during transformations of the castle in the 19th century. Historic, analytical, and comparative methods were applied in our research.

During the analysis, it was possible to describe and indicate the non-existent fragments of the upper castle buildings. According to the author, the gable above the southern wing and the attics are particularly important. The information collected in this way may be helpful in the future when trying to reconstruct the historic roof and restore its cubature. From the 1820s to the end of the century, major changes also took place in the lower courtyard. The farm buildings were demolished, i.e. stables, a shed and a bakery building with a bathhouse. The remnants of early modern roundel bastions have been adapted to tourist needs. The described non-existent structures of the lower castle may also be helpful in the future when trying to reconstruct these buildings.

Key words: Grodno Castle, Zagórze Śląskie, Kynsburg, Kinsberg, Kynau, iconography of the 19th century

Streszczenie

Zamek Grodno w ikonografii z XVIII i XIX wieku

Celem artykułu było opisanie wizerunku zamku Grodno w Zagórzu Śląskim w ikonografii z XVIII i XIX w. Przedmiotem badań były grafiki wykonane przez rysowników i rytowników pod koniec XVIII i w 1. połowie XIX w., czyli w momencie największych zmian zachodzących w substancji zabytku. W artykule dokonano analizy stanu zachowania murów zamku Grodno na poszczególnych przedstawieniach. Przede wszystkim analizie zostały poddane skrzydła mieszkalne zamku górnego, a także zabudowania dziedzińca dolnego, ze szczególnym naciskiem na elementy zniszczone, rozebrane lub przemurowane w czasie przekształceń zamku zachodzących w XIX w. Podczas badań stosowano metody historyczno-analityczne i porównawcze.

W trakcie analizy udało się opisać i wskazać nieistniejące już fragmenty zabudowań zamku górnego. W ocenie autora szczególnie ważny jest szczyt nad skrzydłem południowym i attyki. Zebrane w ten sposób informacje mogą być w przyszłości pomocne przy próbie rekonstrukcji historycznego dachu i przywrócenia jego kubatury. Od lat 20. XIX w. do końca stulecia duże zmiany zaszły również w obrębie dziedzińca dolnego. Rozebrane zostały zabudowania gospodarcze: stajnie, szopa i budynek piekarni z łaźnią. Na cele turystyczne zostały zaadaptowane pozostałości nowożytnych bastei. Opisane nieistniejące już zabudowania zamku dolnego mogą w przyszłości być również pomocne przy próbie rekonstrukcji tych budowli.

Słowa kluczowe: zamek Grodno, Zagórze Śląskie, Kynsburg, Kinsberg, Kynau, ikonografia XIX w.



Zagórze Śląskie, Grodno Castle.
Foregate of the upper castle
after the neo-Gothic reconstruction
in the mid-19th century.
View from the south-west
(photo by A. Gryglewska, 2021)
Zagórze Śląskie, zamek Grodno.
Przedbramie górnego zamku
po neogotyckiej przebudowie
w połowie XIX w.
Widok od południowego zachodu
(fot. A. Gryglewska, 2021)