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Transformations of the form and façade of the Lehndorff palace in Sztynort Duży in the light of architectural research

Introduction

The rural residential architecture of the former East Prussia is a poorly recognized resource, and thus often marginalized or superficially assessed on the basis of contemporary stylistic features and assumptions related to the chronology of their transformations. This problem also applies to the Baroque palace of the Lehndorff family in Sztynort Duży, which is the second largest surviving modern family residence in the Warmian-Masurian Voivodeship.

This article attempts to clarify its history and verify the hypotheses proposed so far, addressing some of the issues from the paper entitled *The Lehndorff Palace in Sztynort – the current state of research, conservation issues and conservation and construction works*, which was presented at the ArchReSCi 2023 Architecture-Research-Science conference at the Faculty of Wrocław University of Science and Technology on 26.03.2023.

State of research

The oldest German-language publications on mansions and palaces in East Prussia are in the form of catalogues of monuments [1], [2]. The first attempts at typology and comparative analyses were made at the beginning of the 20th century [3], [4]. Post-war publications are mostly guidebooks. Among them stands out the most extensive study in many years in the form of a comprehensive lexicon by Małgorzata Jackiewicz-Garniec and Mirosław Garniec, as well as an article which is the only attempt at polemics with the proposals of the taxonomy of German-speaking authors [5], [6]. None of the publications

discussing the group of architectural objects has attempted to update the knowledge with the available results of conservation and/or architectural research.

Carl von Lorck was the first to undertake a detailed study of the history and architecture of the palace in Sztynort Duży [7]. He presented the process of construction of the building in the light of archival bills from the end of the 17th century, selected architectural patterns in the circle of Palladian architecture and distinguished the main chronological phases of its development, which are still valid today. According to his proposal, in the years 1689–1695, a two-storey palace was erected on the foundations and partially walls of the ground floor of the building from the mid-16th century, on a rectangular plan with a shallow front avant-corps, covered with a high hip roof. In 1829, side wings covered with gable roofs with a knee wall in the attic were added to it, and afterwards in the years 1860–1880 the western tower and the so-called alcoves flanking the nave from the side of the garden façade, covered with tent roofs. These changes transformed the palace in the classicist and then neo-Gothic style. Tadeusz Chrzanowski was the first Polish historian to briefly present the building against the broader background of this type of architecture in Northern Poland [8]. In 1979, the first and, until recently, the only significant architectural research was carried out, limited to confirming the chronology proposed by von Lorck and analysing selected partition walls or internal door openings in the Baroque body¹ [10]. Some of the potentially interesting

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¹ The study lacks a textual part, the available volumes contain photographic documentation and drawings. Another, fragmentary study was prepared by students of Conservation at the Faculty of Fine Arts of the Nicolaus Copernicus University in Toruń as part of their internship in 1990. It included a floor plan of the cellars with a delamination test and knots. However, this study is devoid of legend, description and contains erroneous findings. The remaining drawings are for inventory purposes [9].

and valuable studies cited in 1996 [11] have now turned out to be unavailable². Among them, Kazimierz Wajda's "master's thesis"³ from 1974 and two studies by Jan Tajchman from 1990⁴ seem to be the most interesting.

Over the past two decades, the discovery of previously unpublished sources has resulted in renewed attempts to delineate the history of the building, challenging some of von Lorck's hypotheses [12]–[14] regarding the dating of archival designs and the side avant-corps visible on them⁵, as well as the recognition of Berlin's urban palaces of the Schwerin family at Brüderstrasse 2⁶ and Molkenmarkt 1 as direct architectural models⁷. Over the last two years, a team led by Joanna Arszynska has carried out conservation studies of the façade [15]–[17], distinguishing three chronological phases⁸, and the author of this article has attempted to identify the historical window woodwork in the palace [18]⁹.

Description of own research

Last year, architectural research on the palace began, aimed at determining its structural transformations from its foundation to the present day. So far, changes in masonry structures in terms of façades and secondarily covered perimeter walls have been analyzed (Fig. 1). The detailed examination of published sources, bibliographies, parts of extensive archival materials in combination with

the comparison of changes in the method of bricklaying of walls¹⁰, brick dimensions and execution of architectural details, allowed us to distinguish eight main phases of construction.

The oldest parts of the walls, related to the first phase, i.e. the construction of the residence from the 16th century, include walls about 110 cm thick in the ground floor zone made of hand-formed brick¹¹, on the façade mostly in the English bond, up to the height of the sill of the 1st floor windows¹². In the rear façade, with an irregular spacing of window axes, this thread is visible only on the west side in the plinth zone. Above, the English cross bond dominates. On this wall there are three bays of groin vaults above the ground floor, intended to be preserved during the Baroque reconstruction. There are four asymmetrically arranged, arcaded niches, currently walled up¹³ (Fig. 2a, b). From the inside, two of them house small rooms, most likely as storage compartments, while the remaining ones show the remnants of an external window sill covered with beaver tiles, which means that they were intended for outdoor display. The perimeter walls were built of two types of mortar – white lime-sand on the outside, clayey on the inside, with a brown colour, with a border in the middle of the wall thickness.

The second phase is related to the Baroque reconstruction of the palace in the years 1689–1695, after its earlier devastation in 1658 [12, p. 29], [13, p. 184]. Archival documents indicate that at that time the roof, ceilings and part of the walls, which were in poor condition, were demolished and the 1st floor was rebuilt¹⁴, giving the main body a shape preserved to this day. A symmetrical arrangement of the façade axes was introduced¹⁵, an avant-corps was added¹⁶, using demolition bricks on the ground floor, and all openings were closed with three-centered arches (Fig. 2c).

From the level of the window sill of the 1st floor, the façades are made of building material of a smaller format in a cross bond¹⁷. In the façade, the windows of the 1st floor and ground floor were given dimensions of about

² The unpublished studies mentioned by Andrzej Żywicznyński have not been found either in the then place of storage – the archives of the Provincial Conservator of Monuments in Suwałki, nor in the archives of the Provincial Office for the Protection of Monuments in Olsztyn (hereinafter: WUOZ) or its Branch Office in Elk, where the files should have been placed after the administrative reform in 1999.

³ Most of the items mentioned in the bibliography are not referenced in the text or footnotes, and the historical information does not go beyond von Lorck's findings. Wajda's work is not mentioned by any of the other scholars. Her search only resulted in the finding that on 6 January 1972 Wajda was browsing through the files of the Lehndorff family archive stored in the State Archives in Olsztyn. K. Wajda, *Palac w Sztyrnorcie Wielkim jako przykład organizacji budowy w końcu XVII w.*, 1973 [manuscript].

⁴ For example: J. Tajchman, *Wieżba dachowa nad korpusem głównym palacu w Sztyrnorcie Dużym – analiza konserwatorska*, Toruń 1990 [manuscript]; *Wytyczne konserwatorskie, Palac Sztyrnort Duży, woj. suwalskie*, Toruń 1990 [manuscript].

⁵ Originally interpreted as unrealised concepts from around 1689, Anna Poczobutt and Piotr Korduba suggest that the corner avant-corps could have been made as side projections, while Kilian Heck considers the drawings to be a reconstruction project from the beginning of the 18th century, due to the use of a mansard roof, which at the end of the 17th century was still unheard of in Prussia [12, p. 32], [13, p. 186].

⁶ Destroyed during World War II.

⁷ Heck based his findings on corrected dating and family history [13, pp. 197, 199], while Andrzej Rzempoluch saw models in the works of Tylman of Gameren associated with Warsaw, primarily in his design of Brühl's palace [6, p. 207].

⁸ I – classicist finishing layers from the years 1830 and 1850–1880, II – contemporary expeditions from the beginning of the 20th century and the years 1950–1981, III – repairs from 1983 to 1989 [15, pp. 14, 17, 61].

⁹ The analysis covered all 118 preserved openings of the above-ground storeys and dismantled wings, stored in various parts of the palace. The inspection showed that only the remains of cast-iron ironwork were preserved in the window openings of the cellars, which had not been inventoried at this stage.

¹⁰ The analysis included differences in brick bond and building material, type of mortars and joints, bricklaying of corners, traces of chisels and additions.

¹¹ Façade dimensions: ten layers height = 100 cm, brick dimensions: 29/30/30 × 14/14.5/15 × 8/7.5/9 cm. Comparable results were recorded on the remaining façades.

¹² An accurate assessment of the height along the entire perimeter of the preserved walls is hindered by subsequent repairs and re-bricking, as well as by the historical plaster covering the walls.

¹³ Between the axes of the body no. 2 and 3, 3 and 4, 4 and 5, and 6 and 7, counting from the east.

¹⁴ The use of two analogous types of mortar as in the lower parts raises some doubts as to whether the earlier walls of the 1st floor were actually demolished and whether this is not a trace of a change in the format of the building material from the first phase.

¹⁵ On the remaining façades, the earlier, variable spacing between window axes was retained.

¹⁶ Despite the similarity of the format of the building material and the height of the wall layers as in the first phase, in the face of the façade there are visible grooves every second layer of bricks, acting as shreds, and there is no joint at the junction of the face with the carriages of the avant-corps attached to them.

¹⁷ Ten layers height = 83 cm, brick dimensions: 28/28/28 × 13/13/13 × 6/6/6.5 cm.



Fig. 1. View of the main façades of the building:

a) façade of the main nave and side wings (western façade), b) rear (eastern) façade of the side wings and kitchen tower, c) southern façade, d) western façade of the southern alcove, e) western façade of the northern alcove, f) northern façade (elaborated by S. Bakalarczyk, 2023)

II. 1. Widok na główne elewacje obiektu:

a) fasada korpusu i skrzydeł bocznych (elewacja zachodnia), b) elewacja tylna (wschodnia) skrzydeł bocznych i wieży kuchennej, c) elewacja południowa, d) elewacja zachodnia alkierza południowego, e) elewacja zachodnia alkierza północnego, f) elewacja północna (oprac. S. Bakalarczyk, 2023)

1.55 m by 2.5 m, in the ground floor of the other façades openings were made lower by 20 cm.

The body was covered with a hipped, four-storey truss with lying stools. During the examination of the interiors, in the plaster layer of one of the rooms on the ground floor, a Baroque beaver-tail tile with a decorative pattern was found, probably constituting the original roof covering, preceding – known from iconography and preserved to this day – flat tiles with rounded end, laid on the body and Classicist wings in double roofing, and on the other annexes in scales.

Relics of finishing layers found during the research indicate that at that time the palace received a façade finish

in the form of thin plaster with white as a background, and grey plaster dyed in mass was used on the details (rectangular bands of openings¹⁸, cornice under the eaves, corner rustication). Cornices and surrounds have been preserved in the form of negative relics, but a fragment of the rustication face was found on the eastern wall of the nave, in the place where the façade of the later side wing was added. It is an unpainted plaster about 2 cm thick with

¹⁸ An open pit made on the western façade of the nave, at the level of the lintels of the ground floor windows, showed a horizontal plaster boundary of the grey surround.



Fig. 2. The rear façade of the nave with the alcoves, which were added in the third stage of the fifth phase:
 a) the average border of the walls from the first and second phases and the location of the arcaded niches are marked on the view,
 b) a close-up of the most visible niche by the door to the garden living room
 (it has chiseled edges below the arch; both the window and the door have rebuilt lintels and glyphs),
 c) the 1st floor window with a clearly legible three-centered arch of the lintel.

Below the window sill, the border of the walls of the first and second phase is visible (photo by S. Bakalarczyk, 2022)

Il. 2. Elewacja tylna korpusu wraz z alkierzami, które dodano w trzecim etapie fazy piątej:

a) na widoku zaznaczono uśrednioną granicę murów z pierwszej i drugiej fazy oraz lokalizację arkadowych nisz,

b) zbliżenie na najlepiej widoczną niszę przy drzwiach do salonu ogrodowego

(ma rozkute krawędzie poniżej łuku; zarówno okno, jak i drzwi mają przemurowane nadproża i glify),

c) okno piętra z dobrze czytelnym łukiem koszowym nadproża.

Poniżej parapetu widoczna granica murów pierwszej i drugiej fazy (fot. S. Bakalarczyk, 2022)

a needle-punched texture (Fig. 3). Its presence in this place confirms that in the Baroque phase, the building, at least outside the avant-corps, did not receive either a cordon cornice between the storeys or corner avant-corps/alcoves, visible on archival designs of the palace¹⁹ [19] (Fig. 4).

The remnants of the finish preserved on the western wall, in the form of a well-preserved wall background and a trace of a cornice in the under-eaves area within the front

tract, also allow us to reject the thesis of Poczobutt and Cordoba about the original construction of avant-corps at the side walls without protruding them in front of the façade of the nave [12, p. 32], [13, p. 186].

The walls of the side walls with window openings with jambs²⁰, smaller than in the Baroque nave²¹, pre-

²⁰ Made of hand-formed bricks in a cross weft with a thickness of 47 cm, ten layers height = 87 cm.

²¹ Clear approximately 1.25 by 2.20 m on the ground floor, on the upper floor with the height reduced to 1.60 m.

¹⁹ Their implementation was already questioned by von Lorck, who referred to the results of archaeological research in the interwar period.



Fig. 3. Relics of the façade finish and roof covering, associated with the second chronological phase:

- a) a fragment of the corner rustication of the nave made of grey plaster coloured in the mass with a needle-punched face,
- b) Baroque beaver tail tile reused as a levelling layer in the eastern room of the front tract,
- c) a well-preserved white background of the western façade in the under-eaves zone, with clear remains of the removed cornice,
- d) the lintel arch of the window on the ground floor of the western façade, lowered and converted into a door to the side wing.

The visible horizontal border of the grey window trim and the white background above indicates that the surrounds did not repeat the shape of the lintel (photo by S. Bakalarczyk, 2023)

II. 3. Relikty wykończenia elewacji oraz pokrycia dachu, związane z drugą fazą chronologiczną:

- a) fragment narożnego boniowania korpusu z szarego tynku barwionego w masie o igłowanym licu,
- b) barokowa dachówka karpiówka wykorzystana wtórnie jako warstwa wyrównawcza we wschodnim pomieszczeniu traktu frontowego,
- c) dobrze zachowane białe tło elewacji zachodniej w strefie podokapowej, z wyraźnymi pozostałościami usuniętego gzymsu,
- d) łuk nadprożowy okna parteru elewacji zachodniej, obniżonego i przekształconego na drzwi do pomieszczeń skrzydła bocznego.

Widoczna pozioma granica szarej opaski okiennej i białego tła powyżej wskazuje, że opaski nie powtarzały kształtu nadproża (fot. S. Bakalarczyk, 2023)

served in the western wing up to the level of the inter-storey cornice, and in the eastern wing to the ceiling above the 1st floor, can be attributed to the third phase²².

Despite the mirror-like external form, the wings differ in the way their avant-corps²³ is built and the internal layout, which requires further analysis. This scope should be associated with the extension of the residence in the 1780s²⁴.

²² In the ground floor of West wing: ten layers height = 91–92 cm. In the ground floor of East wing: 10w = 84–87, brick dimensions: 29/29.5/31 × 14.5/14.5/15 × 7.5/7/7 cm. In the 1st floor of East wing 10w = 81.5 cm, brick dimensions: 29/29/29 × 14/14.5/15 × 6.5/7/7 cm.

²³ On the eastern side, the part of the shallow avant-corps is led out in the wall, while on the west side there are only selected rows of bricks, on which the glued tiles and flat bricks are supported.

²⁴ Taking into account the plan referred to by von Lorck from 1770, the earlier occurrence of smaller avant-corps or wings from the beginning of the 18th century is unlikely. The indication that they already existed at that time is probably the result of a mistake, since there is “no visible trace” of them in the drawing (“auf zwei Flügelanbau=Entwürfen keine Spur sichtbar ist”) (see: [7, p. 13]), [12, p. 32]).

According to the notes of Ernst Ahasverus Heinrich Lehdorff, in 1779 the roof and all cornices and windows in the palace were made anew²⁵, which, however, contradicts the records of the following year, in which he complains about the condition of the woodwork²⁶.

By October 1780, the foundations of the new wing had been made [20, p. 167], and five years later finishing works were still being carried out²⁷. The wings are visible for the first time on a plan from 1807, in which, due to the incorrect capture of their proportions, they were interpreted as Baroque alcoves [22]. A more detailed plan from 1809 correctly shows their proportions and indicates that they were covered with identical gable roofs [23] (Fig. 5).

²⁵ *Ich hab dies Jahr [...] das Dach meines Hauses sowie alle Fenster und Gesimse neu gemacht* [20, pp. 122–128].

²⁶ *Auch an meinem Hause habe ich immer zu flicken; weder Türen noch Fenster kann ich so lassen* [20, pp. 134–138].

²⁷ For example, the resignation from the third window in the gable wall of the corner room in the front bay was discussed [21].

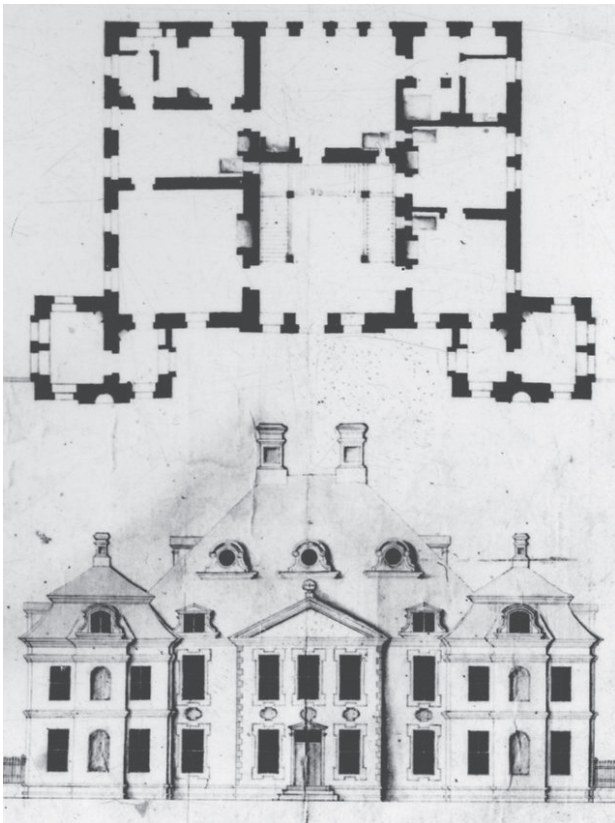


Fig. 4. An archival design of the palace from the late 17th or early 18th century, showing the state realised during the Baroque reconstruction in terms of the main body and internal layout [19].

The corner rustication of the avant-corps and rectangular window surrounds coincide with the relics found on the façades.

The second known drawing differs in the addition of an inter-storey cornice and arcaded niches in the nave, with the simultaneous resignation from surrounds around the windows of the nave and the lighting of the main roof (i.e. dormers and wall dormers) (source: Instytut Sztuki Polskiej Akademii Nauk, sygn. 061074)

Il. 4. Archiwalny projekt pałacu z końca XVII lub początku XVIII w., przedstawiający stan zrealizowany w czasie barokowej przebudowy w zakresie głównej bryły i układu wewnętrznego [19].

Boniowanie narożne ryzalitu oraz prostokątne opaski okienne są zbieżne z odnalezionymi relikwiami na elewacjach.

Drugi znany rysunek różni się dodaniem gzymsu międzykondygnacyjnego i arkadowych nisz w korpusie z jednoczesną rezygnacją z opasek wokół okien korpusu i doświetlenia głównego dachu (tj. lukarn i facjatek) (źródło: Instytut Sztuki Polskiej Akademii Nauk, sygn. 061074)

This allows us to assume that the construction of the 1st floor of the western wing, associated with the fourth phase, was completed at the beginning of the 19th century at the latest – before the above-mentioned plans were created. It is distinguished by much smaller machine bricks and a thinner joint²⁸. The completion of this stage was accompanied by a change in the appearance of the main façade, including transformations within the openings – both glyphs and lintels, which were chiseled or rebuilt.

²⁸ Ten layers height = 74.5 cm, brick dimensions: 24/24/24 × 12/12/12 × 6/6/6 cm.



Fig. 5. The palace and its surroundings in 1809. Symmetrical side wings covered with gable roofs, reaching the side walls of the palace (source: [23])

Il. 5. Pałac wraz z otoczeniem w 1809 r.

Widoczne symetryczne skrzydła boczne nakryte dachami trójspadowymi, dochodzącymi do ścian bocznych pałacu (źródło: [23])

At the same time, the existing façade finish was removed²⁹, leaving the older plaster only in the parts covered by the interiors of the wings³⁰.

The new arrangement architecturally integrated the façade of the nave with the wings by using a homogeneous flat, rectangular rustication³¹ with an inter-storey cornice and window surrounds on the 1st floor³². The original colour scheme of the façade from this phase was discovered on the western gable wall, now covered by the addition of a kitchen tower³³. The layers visible here suggest that the whole was painted monochromatically in a light ochre color, and possibly the details received an additional grey layer³⁴.

The façade of the front avant-corps from this phase was depicted together with the woodwork preserved to this day in a drawing estimated to date from the mid-19th century [24]. Until now, this document was considered to be an unrealised reconstruction project, due to the inclusion of a wide balcony supported by four columns (Fig. 6). The re-bricking discovered above the ground floor corresponds to the points of adding the balcony entablature to the façade.

This indicates the need for an extended analysis of whether the balcony in this form could have been made during the construction of the wings or at the beginning of the 19th century³⁵, when an antique garden pavilion was

²⁹ The chisels are visible both on the façade of the nave and on the walls of the ground floor of the western wing.

³⁰ The reach of chisels on the plaster of the western façade of the body corresponds to the height of the ceiling above the 1st floor of the wing.

³¹ The rustication profile is slightly trapezoidal, a smaller size was used on the 1st floor.

³² In the body window surrounds were made only in plaster, in the wings the plaster was applied to tiles fitted between protruding brick headers.

³³ A part of the original gable façade is available at the level of the inter-storey cornice after removing the fragments of the wooden floor passing through the full thickness of the wall of the added tower.

³⁴ Stratigraphic outcrops and cuts are in the process of being developed.

³⁵ According to Matthias Hohl, the contractor of earthworks on the foundations of the palace façade, no traces of the foundation of the balcony columns were discovered.



Fig. 6. Front avant-corps with the main entrance and balcony:
 a) current state with the remains of the three-centered arch, the level of the Baroque superstructure and point rebuilding in the zone of the balcony slab (photo by S. Bakalarczyk, 2023),
 b) design of the façade with a classicist balcony supported by Tuscan columns (source: [24])

II. 6. Ryzalit środkowy z głównym wejściem i balkonem:

- a) stan obecny z pozostałościami łuku koszowego i punktowymi przemurowaniami w strefie płyty balkonowej (fot. S. Bakalarczyk, 2023),
 b) projekt fasady z klasycystycznym balkonem wspartym na kolumnach toskańskich (źródło: [24])

also created, nowadays usually called a tea-house³⁶. On the side and rear façades of the nave, there are no visible remains of plaster from this phase; the changes were probably limited to transformations within the openings associated with the replacement of windows and doors.

The scope of works related to the eclectic-neo-Gothic reconstruction, which had so far been intuitively determined and dated to the years 1860–1880, falls into the fifth phase, which, after the analysis of archival materials and visible transformations, was moved to the years 1858–1862 and divided into three separate stages, following each other at short intervals.

The works carried out as part of the first stage, begun in 1858 [26], included raising the wings by constructing a new, higher truss at the attic level with a knee wall housing living quarters with “English-style” windows³⁷.

³⁶ Both solutions use Tuscan columns [25], [26].

³⁷ It is neo-Gothic [26].



Fig. 7. The western wing has two levels of the superstructure that are clearly visible. Phases three through five.

There is no fourth phase in the eastern wing, the 1st floor was erected together with the ground floor in the third phase (photo by S. Bakalarczyk, 2023)

II. 7. Skrzydło zachodnie z czytelnymi dwoma poziomami nadbudowy.

Fazy od trzeciej do piątej.

W skrzydło wschodnim nie występuje faza czwarta, piątro wzniesiono razem z parterem w fazie trzeciej (fot. S. Bakalarczyk, 2023)

In the façade, the execution of these works is confirmed by a clear seam in the plaster above the lintels of the 1st floor windows, traces of chiseling of the cornice and the use of machine bricks above a different format³⁸, covering the timber framing (Fig. 7). The added parts of the façade were finished as a continuation of the solutions on the lower levels, and the whole was combined in terms of colour. The gable of the western wing, lowered and covered in the next stage³⁹, documents the colour scheme of the façade at that time – the background and details were uniformly painted yellow-ochre, and the windows in ochre-brown (Fig. 8).

The second stage was completed by adding a machine-made brick kitchen tower⁴⁰ on the extension of the western wing, with façades repeating classicist solutions within the ground floor and 1st floor, but with some changes – rustication was applied on all floors with a height corresponding to the 1st floor of the older parts and a reduced, homogeneous length of the separated blocks⁴¹. The divisions were made using concaves with a double-sided step, and the surface of the rustication was developed by needling in lime-sand plaster, with a distinct grey-blue colour, resulting from the addition of charcoal⁴². With the use of the same plaster, a simplified composition was made on

³⁸ Ten layers height = 83.5 cm, brick dimensions: 29/29/28.5 × 14/14/15 × 7/7/7 cm.

³⁹ The gable is partially preserved and accessible from the attic of the western tower.

⁴⁰ Initially described as Anbau.

⁴¹ Average wall measurement of southern and norther walls: Ten layers height = 82 cm, brick dimensions: 29/29/28.5 × 14/14/15 × 7/7/7 cm.

⁴² A lighter plaster with a very similar composition was applied to the alcoves added soon after [15, pp. 24–26], [27, pp. 3, 4].



Fig. 8. The gable wall of the western wing, built as part of the first stage of the fifth phase. The brick and skeleton structure of the gable is visible, also repeated in the knee walls (photo by S. Bakalarczyk, 2023)

Il. 8. Ściana szczytowa skrzydła zachodniego, nadbudowana w ramach pierwszego etapu fazy piątej. Widoczna murowano-szkieletowa konstrukcja szczytu, powtórzona również w ścianach kolankowych (fot. S. Bakalarczyk, 2023)

the side and rear façades of the nave – it includes homogeneous rustication with wedges in the zones of window lintels⁴³. Well-preserved fragments of rustication, discovered on the eastern and western façades⁴⁴, suggest that in the initial period these façades functioned without paint coatings (Fig. 9).

The kitchen tower in the attic area received neo-Gothic wall dormers with ogival windows⁴⁵. A similar, triple top was made over the front avant-corps of the nave, along with pilaster strips leading out from the inter-storey cornice above the 1st floor [26]. The original plaster has not been preserved in these parts, but the current shape of the window surrounds repeats the form known from the oldest reliable iconography⁴⁶ [28], [29].

The last, third stage of the 19th-century expansion of the Lehndorff residence was the addition of two annexes similar in form to the kitchen tower⁴⁷, flanking the rear façade of the body and, as a rule, repeating its simplified articulation⁴⁸. The plasters covering them, also

⁴³ The width of the rustication varies with the distances between the individual window axes.

⁴⁴ Within the added alcoves, under the finishing plaster of created rooms.

⁴⁵ The original character of the solution is indicated by the way the walls below are laid – apart from the outline of the dormers, the ends of the ceiling beams are projected outwards and covered with a prominent wooden cornice, the lower part of which is attached to wooden consoles, fitted into previously bricked sockets.

⁴⁶ Photographs of the façade of the palace, dated around 1870 and the beginning of the 20th century.

⁴⁷ The building material and the height of the masonry show only slight differences from the kitchen tower: ten layers height = 83 cm, brick dimensions: 29/29/29 × 14/14/14 × 7/7/7 cm.

⁴⁸ Due to the way the annexes were added, it was not possible to verify whether the accentuation of the corners with a deeper rustication pattern was modelled on the solution of the body.



Fig. 9. Solutions characteristic of the fifth phase: a) the façade of the kitchen tower from the second stage of the fifth phase, referring in detail to the façade from the fourth phase (there are no traces in the homogeneous wall suggesting the later addition of neo-Gothic dormers), b) a well-preserved fragment of unpainted plaster with a rustication profile, used on the tower and the side and rear façades of the nave (the alcoves were prepared in the same way using lighter plaster) (photo by S. Bakalarczyk, 2023)

Il. 9. Rozwiązania charakterystyczne dla piątej fazy: a) elewacja wieży kuchennej z etapu drugiego fazy piątej, nawiązująca detalem do elewacji z fazy czwartej (w jednorodnym murze brak jest śladów sugerujących na późniejsze dodanie neogotyckich facjatek), b) dobrze zachowany fragment niemalowanego tynku z profilem boniowania, zastosowanego na wieży oraz elewacjach bocznych i tylnej korpusu (w ten sam sposób opracowano alkierze przy użyciu jaśniejszego tynku) (fot. S. Bakalarczyk, 2023)

with the addition of charcoal, are distinguished by a less pronounced grey color. Perhaps the completion of these works is associated with the first colour integration of all façades in ochre colour. On the southern façades, a new form of architectural detail was used – on the axis of the

walls, at the level of both storeys, wedges were made in plaster, below which, instead of a blende, a cornice was used, repeating the outline of the remaining window openings in the flat façade.

As in the case of the kitchen tower, the construction of the alcoves could have begun immediately after the completion of the previous stage, and lasted until 1862 at the latest, because on the plan of *Urmesstichblatt* [30] (Fig. 10) drawn up at that time, the palace was already depicted with symmetrical annexes both on the front and rear sides, and their execution is indicated by carpentry bills from 1863 and later years⁴⁹ [31].

Subsequent phases of architectural transformations include small-scale works, corresponding to the second and third phases in the cited conservation documentation [15]. At that time, the window in the eastern façade of the body was converted into a door. It is probable that new concrete plasters were also made on the neo-Gothic dormers and massive grilles were inserted in selected rooms, which could have been related to the occupation of part of the palace during World War II by Joachim von Ribbentrop.

The enlargement of the two openings of the body⁵⁰, the construction of a rear exit from the vestibule of the western wing and the replacement of the two blends of the eastern wing with windows were carried out in the seventh phase – during the adaptation of the palace to a hotel in the 1980s, focusing on the interiors of the eastern wing.

The eighth phase is the latest renovation work, which has been carried out gradually in small stages since 2010. Since the completion in 2014 of repairs to the walls of the body and the alcove [32], including stitching, gluing in spiral bars, grouting and local rebuilding, some of the window openings have received facings in the stretcher or English bond instead of structural lintels.

Conclusions

The research showed the accuracy of the relative chronology adopted by von Lorck and confirmed his hypothesis that the palace did not have corner and side avant-corps until the Classicist expansion. In terms of absolute chronology, the dating of the Classicist wings was shifted from the 2nd quarter of the 19th century to the 4th quarter of the 18th century, and it was established that their current height is the result of a two-fold superstructure. On the other hand, the neo-Gothic extension began a little earlier and was completed much faster than previously assumed, in three independent stages, based on previously prepared unknown design.

It was established that the body and façades had not undergone any significant changes since the 1860s and the

⁴⁹ They mention works in rooms named Thurmstube (tower-room) and Eckstube (corner-room).

⁵⁰ Enlargement of the door in the eastern wall of the body to the entrance gate and insertion of a door in the eastern window of the garden façade.



Fig. 10. Plan of the village from 1862.

The palace was depicted with four annexes, which correspond to the side wings and rear alcoves. The scale of the study did not allow for a correct representation of the kitchen tower (source: [30])

Il. 10. Plan miejscowości z 1862 r.

Pałac został przedstawiony z czterema aneksami, które odpowiadają skrzydłom bocznym i tylnym alkierzom.

Skala opracowania nie pozwoliła na prawidłowe odzwierciedlenie wieży kuchennej (źródło: [30])

scope of transformations carried out in the 20th and 21st centuries, which had not been the subject of research so far, was determined.

Summary

The obtained results allowed for the introduction of significant changes in the current chronology of the building, the determination of previously unknown phases and the verification of hypotheses related to undated iconographic sources. Relics of the Baroque façade finishing were identified and their compositional arrangement was determined, as well as parts of the finish from the 18th and 19th centuries with a stratigraphy differing from that identified in conservation studies were discovered. Further verification is required to determine the differences in the execution of the two classicist wings and to assess the rebuilding in the balcony area above the main entrance. In order to properly interpret the niches in the rear façade and to assess whether the perimeter walls of the ground floor were built in different stages, related to the extension of e.g. an older building to the so-called triple house, it is necessary to make larger excavations, which is planned on the occasion of conservation works on the façade. The obtained results also confirmed the need for further research of the building in terms of interiors and wooden units, without which it is impossible to fully recognize the construction history of this complex.

Translated by
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Abstract

Transformations of the form and façade of the Lehndorff palace in Sztynort Duży in the light of architectural research

Rural residential architecture of former East Prussia is a poorly recognized resource, and therefore often marginalized, or superficially assessed on the basis of contemporary visible stylistic features and assumptions related to the chronology of their transformations. This problem also applies to the baroque Lehndorff palace in Sztynort Duży, which is the second largest, preserved to this day modern family residence in the Warmian-Masurian Voivodeship.

The article attempts to recognize the transformations of the form and façade of this building in the light of architectural research. It presents the current state of knowledge and questions raised by the previous authors. Then it discusses the new findings made during the architectural research of the wall structures of the palace façade, taking into account the secondarily obscured perimeter walls. As a result of the observation of changes in the bond, brick material, mortars, plasters and architectural details, juxtaposed with the analysis of published sources, bibliography and some extensive archival materials, eight main construction phases were distinguished.

Research resulted in significant changes in the chronology and verification of hypotheses related to undated iconographic sources. It confirmed former hypothesis, that the baroque palace from 1689–1695 had no corner or side avant-corps until the neoclassical expansion. The original composition and color scheme of the façade from that period were determined, as well as new casements of both later extensions of the building. The classicist wings were built in the years 1780–1785, and raised in the beginning of 19th century. The neo-Gothic expansion, including raising them again and adding three annexes, was carried out in three stages between 1858–1862. Since then, façades have undergone only minor changes in the area of window openings, mainly in the 1st half of the 20th century, the 1980s, and between 2010 and 2015.

Key words: palace, Baroque, architectural research, Lehndorff

Streszczenie

Przekształcenia bryły i elewacji pałacu Lehndorffów w Sztynorcie Dużym w świetle badań architektonicznych

Wiejska architektura rezydencjonalna dawnych Prus Wschodnich jest zasobem słabo rozpoznany, a przez to często marginalizowanym lub powierzchownie ocenianym na podstawie współcześnie czytelnych cech stylistycznych i przypuszczeń związanych z chronologią ich przekształceń. Problem ten dotyczy również barokowego pałacu Lehndorffów w Sztynorcie Dużym, będącego drugą co do wielkości zachowaną do dziś nowożytną rezydencją rodową w województwie warmińsko-mazurskim.

W artykule podjęto próbę rozpoznania przekształceń bryły oraz elewacji barokowego pałacu Lehndorffów w Sztynorcie Dużym w świetle badań architektonicznych. Omówiono w nim aktualny stan badań i charakterystykę zagadnień poruszanych przez wcześniejszych autorów. Następnie przedstawiono nowe ustalenia, poczynione w trakcie badań architektonicznych struktur murowych pałacu w zakresie elewacji z uwzględnieniem wtórnie zasłoniętych murów obwodowych. W wyniku obserwacji zmian wątku, materiału ceglanego zapraw, tynków oraz detali architektonicznych, zestawionych z analizą źródeł publikowanych, bibliografii i części obszernych materiałów archiwalnych wyodrębniono osiem głównych faz budowy.

Efektom przedstawionych badań było wprowadzenie znaczących zmian w dotychczasowej chronologii obiektu, ustalenie nieznanych wcześniej faz chronologicznych oraz weryfikacja hipotez związanych z niedatowanymi źródłami ikonograficznymi. Potwierdzono w ogólnym zakresie trafność chronologii względnej przyjętej przez pierwszego badacza obiektu – Carla von Lörcka i potwierdzono jego hipotezę, że do momentu klasycystycznej rozbudowy pałac barokowy z lat 1689–1691 nie miał ryzalitów narożnych ani bocznych. Uzyskane wyniki pozwoliły na określenie pierwotnej kompozycji i kolorystyki elewacji z tego okresu, jak również na przesunięcie i zawężenie cezur obu późniejszych rozbudów obiektu i korektę ich zakresu. Ustalono, że klasycystyczne skrzydła wybudowano jeszcze w XVIII w. – w latach 1780–1785, a na początku XIX w. podwyższono o piętro. Z kolei rozbudowę neogotycką, obejmującą ich kolejną nadbudowę i dostawienie trzech aneksów, zrealizowano w trzech etapach w latach 1858–1862. Od tego czasu bryła i elewacje przeszły jedynie mało znaczące zmiany w obrębie otworów okiennych, przede wszystkim w 1. połowie XX w., latach 80. XX w., oraz między 2010 i 2015 r.

Słowa kluczowe: pałac, barok, badania architektoniczne, Lehndorff

