



Zamek krzyżacki w Toruniu XIII–XXI w. Studium historyczno-architektoniczne z katalogiem detalu architektonicznego ze zbiorów Muzeum Okręgowego [The Teutonic Order’s Castle in 13th–21th-Century Thorn: Historical and Architectural Study with a Catalog of Architectural Detail from the Collections of the District Museum in Toruń]. Edited by Elżbieta Pilecka, Zbigniew Nawrocki, Romualda Uziembło, and Jadwiga Łukaszewicz. Toruń: Muzeum Okręgowe w Toruniu, 2017. 243 pp. ISBN: 978-83-60-324-80-6.

The Teutonic Order’s stronghold in Thorn (Toruń), built toward the end of the thirteenth century, was one of the oldest fortifications of its kind as the Teutonic Order’s authority was arising in Culmerland. In modern research on the history and typology of the fortified architecture in this territory, it belongs to a small group of early “irregular” castles whose architecture was influenced by local practices and the search for pragmatic solutions, which preceded the birth of the most characteristic and recognizable architectural form in Prussia, namely, four-winged regular strongholds with a normalized spatial layout and own semantics. The destruction of the fundamental framework of Thorn Castle in 1454 and the decay of its surviving parts – considering the uniqueness of the architectural solution which lacks a wider comparative level – make research on this valuable object particularly difficult.

On the other hand, the fact that at least parts of the walls and foundations are preserved and that there remain a large number of archaeological and architectural relics allows Thorn Castle to retain its research potential, which is supported by written sources on the topic of organization and functioning of monasteries, as studied by Sławomir Józwiak and Janusz Trupinda not long ago. In the research on the architecture in the Teutonic Order’s State, Thorn Castle gained the interest of researchers, starting with Conrad Steinbrecht and Arthur Semrau. Inventory works and archaeological research from 1960s and 1970s paved the way for more modern studies conducted by Jerzy Frycz and, above all, by Zbigniew Nawrocki. The archaeological campaigns that followed (Lidia Grzeszkiewicz-Kotłowska’s in the years 2006–2007, and Adam Chęć’s in the years 2009–2011), whose results have not been fully published, have been recently completed and summarized in a broader comparative context of Culmerland by Bogusz Wasik.¹ A significant

¹ Bogusz Wasik, *Budownictwo zamkowe na ziemi chełmińskiej (od XIII do XV wieku)* (Toruń: Wydawnictwo Naukowe Uniwersytetu Mikołaja Kopernika, 2016).

number of preserved architectural details made of artificial stone, for the first time cataloged by Roman Domagała,² can be found in the literature, and in the last decade studies were carried out anew in terms of materials and conservation³ (which so far have only been published in part⁴). Various types of relics from the decor of ceramic material also received new conservational treatment.⁵ The results of these analyzes allow us to extend and update the research questions; according to the latest trends in Western European studies, a great role is played by material and tech-

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- ² Roman Domagała, “Detale architektoniczne z zamku krzyżackiego w Toruniu,” in *Komunikaty na sesję naukową poświęconą dziejom sztuki Pomorza*, ed. Jerzy Frycz (Toruń: [s.n.], 1966), 13–21; id., “Stała wystawa na zamku krzyżackim,” *District Museum in Toruń Yearbook* 3 (1968): 125–129.
- ³ Magdalena Jakubek, “Maswerki ze sztucznego kamienia z zamku krzyżackiego w Toruniu. Przyczynek do problematyki technologiczno konserwatorskiej” (MA thesis, Instytut Zabytkoznawstwa i Konserwatorstwa UMK in Toruń, 2008); ead., “Dokumentacja prac konserwatorskich i restauratorskich. Fragment maswerku okiennego z zamku krzyżackiego w Toruniu inv. no. MT/ZK–356” (pertaining to a PhD Diss., Instytut Zabytkoznawstwa i Konserwatorstwa UMK in Toruń, 2014); ead., “Dokumentacja prac konserwatorskich i restauratorskich. Segment balustrady maswerkowej z zamku krzyżackiego w Toruniu inv. no. MT/ZK–20 wykonany z zaprawy gipsowej” (pertaining to a PhD Diss., Instytut Zabytkoznawstwa i Konserwatorstwa UMK in Toruń, 2014); ead., “Gotyckie detale architektoniczne z zapraw gipsowych z terenu państwa krzyżackiego w Prusach. Problematyka technologiczna i konserwatorska” (PhD Diss., Instytut Zabytkoznawstwa i Konserwatorstwa UMK in Toruń, 2015).
- ⁴ Magdalena Jakubek, Frank Schlütter, Wioleta Oberta, and Jadwiga W. Łukaszewicz, “Medieval Gypsum Mortars Used for Architectural Details in the Castle of the Teutonic Order in Toruń, Poland,” in *Historic Mortars and RILEM TC 203-RHM Final Workshop HMC 2010. Proceedings of the 2nd Conference and of the Final Workshop of RILEM TC 203-RHM*, ed. Jan Válek, Caspar Groot, and John J. Hughes (Bagnex: RILEM Publications, 2009 / Red Hood, NY: Curran Associates, Inc., 2011), 227–237; Magdalena Jakubek, “Tzw. sztuczny kamień w średniowiecznych Prusach – nowe uwagi o materiale,” in *Claritas et consonantia: funkcje, formy i znaczenia w sztuce średniowiecza. Księga poświęcona pamięci Kingi Szczepkowskiej-Naliwajek w dziesiątą rocznicę śmierci*, ed. Monika Jakubek-Raczkowska and Juliusz Raczkowski, Toruń–Warszawa 2017, 477–495.
- ⁵ Katarzyna Nawrocka, “Dokumentacja prac konserwatorskich i restauratorskich wczesnośredniowiecznego wspornika z zamku krzyżackiego w Toruniu” (ms., ZKEiDA IZiK and Dział Dokumentacji Muzeum Okręgowego w Toruniu, 2000); Rafał Pióro, “Dokumentacja prac konserwatorskich i restauratorskich średniowiecznego zwornika z przedstawieniem Uciezki do Egiptu z zamku krzyżackiego w Toruniu” (ms., ZKEiDA IZiK and Dział Dokumentacji Muzeum Okręgowego w Toruniu, 2003); Eliza Płocińska, “Ceramiczne glazurowane płytki posadzkowe z zamku krzyżackiego w Toruniu” (MA thesis, ZKEiDA IZiK and Dział Archeologii Muzeum Okręgowego w Toruniu, 2008). On the topic of research, conservation, and aspects of architectural details from the territories of the Teutonic Order’s State, see also Maria Rudy, “Problematyka badawcza i restauratorska gotyckich i neogotyckich zworników z zamku w Malborku,” *Studia Zamkowe* 4 (2012): 189–199.

nological elaboration with the use of the newest sets of instruments.⁶ The fact that Thorn Castle did not receive any separate scholarly treatment in light of the constant progress in the research on the fortified architecture of the Teutonic Order's State and its particular monuments (see, for example, the publications of Muzeum Zamkowe w Malborku (the Malbork Castle Museum)⁷, new publications,⁸ con-

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- ⁶ See Juliusz Raczkowski, "Wprowadzenie do problematyki polichromii rzeźb i detali architektonicznych z tzw. sztucznego kamienia w sztuce państwa zakonnego w Prusach," *Acta Universitatis Nicolai Copernici Zabytkoznawstwo i Konserwatorstwo* 44 (2013): 41–55.
- ⁷ *Kaplica św. Anny na Zamku Wysokim w Malborku. Dzieje – wystrój – konserwacja*, ed. Janusz Hochleitner and Mariusz Mierzwiński (Malbork: Muzeum Zamkowe, 2016); *Kościół Najświętszej Marii Panny na Zamku Wysokim w Malborku. Dzieje – wystrój – konserwacja*, ed. Janusz Hochleitner and Mariusz Mierzwiński (Malbork: Muzeum Zamkowe, 2016); *Wieża klesza i domek dzwonnika na Zamku Wysokim w Malborku. Dzieje i konserwacja*, ed. Janusz Hochleitner and Mariusz Mierzwiński (Malbork: Muzeum Zamkowe, 2016), interdisciplinary scholarly project for the years 2018–2020, titled "Styl piękny w redakcji czeskiej w Prusach – rzeźba kamienna z lat 1380–1400" for more on the topic of the project, see: http://marlstone.zamek.malbork.pl/?page_id=2 (accessed 20 June 2019), or a 2019 exhibition combined with a three-day international scholarly conference titled "»Mądrość zbudowała sobie dom...« Państwo krzyżackie w Prusach", see: <http://www.zamek.malbork.pl/wydarzenia/nowa-wystawa-madroszczbudowalasobie-dom-panstwo-krzyzackie-w-prusach-623> (accessed 22 June 2019).
- ⁸ *Zamek w Grudziądzu. Studia i materiały*, ed. Marcin Wiewióra (Toruń: Instytut Archeologii Uniwersytetu Mikołaja Kopernika, 2012 / Grudziądz: Urząd Miejski, 2012); *Zamek biskupów chełmińskich w Wąbrzeźnie. Studia i materiały*, ed. Marcin Wiewióra (Toruń: Wydawnictwo Naukowe Uniwersytetu Mikołaja Kopernika, 2014); Marcin Wiewióra, "Zamki krzyżackie na ziemi chełmińskiej w świetle najnowszych badań wybranych obiektów," *Kwartalnik Architektury i Urbanistyki* 58, no. 1 (2013): 7–123; Kazimierz Pospieszny, *Domus Malbork. Zamek krzyżacki w typie regularnym*, Monografie Uniwersytetu Mikołaja Kopernika w Toruniu (Toruń: Wydawnictwo Naukowe Uniwersytetu Mikołaja Kopernika, 2014); Wasik, *Budownictwo*, or the last monograph by the German art historian Christofer Herrmann, *Der Hochmeisterpalast auf der Marienburg: Konzeption, Bau und Nutzung der modernsten europäischen Fürstenresidenz um 1400* (Petersberg: Michael Imhof Verlag, 2019).

ferences and scholarly symposia,⁹ as well as interdisciplinary archaeological and architectural research¹⁰) is noteworthy.

The task of filling this gap fell to a publication titled *Zamek krzyżacki w Toruniu XIII–XXI w. Studium historyczno–architektoniczne z katalogiem detalu architektonicznego ze zbiorów Muzeum Okręgowego* [*The Teutonic Order’s castle in 13th–21th-Century Thorn: Historical and Architectural Study with a Catalog of Architectural Detail from the Collections of the District Museum in Toruń*],¹¹ the work of three authors – Zbigniew Nawrocki (“Zamek krzyżacki w Toruniu. Budowa, upadek i ponowne zagospodarowanie” (“The Teutonic Order’s castle in Thorn. Construction, decline and re-development”) pp. 11–83) Romualda Uziembło (“Detal architektoniczny z toruńskiego zamku krzyżackiego w zbiorach Muzeum Okręgowego w Toruniu” (“Architectural detail of the Teutonic Order’s castle in Thorn in the collection of the District Museum in Toruń”) pp. 85–229) and Jadwiga W. Łukaszewicz (“Detal architektoniczny zamku krzyżackiego w Toruniu – badania konserwatorskie” (“Architectural detail of the Teutonic Order’s castle in Thorn – conservation survey”) pp. 231–237) – who prepared its three separate parts, as well as Elżbieta Pilecka who provided the preface (pp. 4–9). The title of the publication suggests a scholarly work on the conventual castle in Thorn, which fully takes into account the research questions connected with it, supplemented by a catalog of architectural details (although only from the collections of the District Museum in Toruń). However, the authors were not able to cope with this am-

⁹ From recent conferences at which the problematic aspects of the Teutonic architecture were addressed, the following are worth mentioning: *Claritas et consonantia. Formy, funkcje i znaczenia w sztuce średniowiecza*, organizers: Wydział Sztuk Pięknych UMK / Oddział Warszawski SHS / Biblioteka Uniwersytecka w Toruniu, Toruń 16–18 June 2016 (a separate section devoted to the art in the Teutonic Order’s State in Prussia); *Stare i nowe dziedzictwo Torunia, Bydgoszczy i regionu*, organizer: Wydział Sztuk Pięknych UMK w Toruniu, Toruń 7–8 April 2017 (a separate part on the topic of the architecture of the Teutonic Order’s castles); *Castrum Sanctae Mariae. Burg – Residenz – Museum*, organizers: Muzeum Zamkowe w Malborku / Historische Kommission für Ost- und Westpreussische Landesforschung, Malbork 25–27 May 2017, or the conference organized by Uniwersyteckie Centrum Archeologii Średniowiecza i Nowożytności titled: *Zamki – signum temporis medii aevi*, Instytut Archeologii UMK, Toruń 9–10 November 2017.

¹⁰ *Castrae terrae culmensis. Na rubieży chrześcijańskiego świata*. A project implemented by an interdisciplinary research group under Narodowy Program Rozwoju Humanistyki, module 2b, no. 2bH 15 0078 83. For more on the project see: <http://projektumk.wixsite.com/castra-terrae> (accessed 20 May 2019).

¹¹ It has already been critically reviewed from the historical and archival perspective, as well as with regard to its archaeological findings, see Bogusz Wasik and Sławomir Józwiak, review of *Zamek krzyżacki w Toruniu XIII–XXI w. Studium historyczno–architektoniczne z katalogiem detalu architektonicznego ze zbiorów Muzeum Okręgowego w Toruniu*, ed. Marek Rubnikowicz, *Zapiski Historyczne* 82, no. 4 (2017): 139–150.

bitious task. Their texts are largely unconnected, which makes the whole approach quite selective: here we are dealing with a combination of two independent articles (Z. Nawrocki's on architecture and J. W. Łukaszewicz's concerning conservation research with regard to the architectural details) and a catalog prepared by Romualda Uziembło, which, according to the preface, "refers to the tradition of inventories, atlases, albums, and molds of medieval details" (p. 5). The book definitely lacks editorial and factual coherence: it is not really clear whether its subject is the castle and whether its aim is a "historical and architectural study," or whether the authors only intended "the preparation of architectural details collection from the District Museum in Toruń," as the preface indicates (p. 4). As the texts are largely unconnected, much content is repeated, which renders this multi-authored work a failure from the beginning.

One of the major shortcomings is the lack of clear research questions or objectives. The book is devoid of any *status quaestionis* with regard to current research on the castle or its architectural details. The individual authors selectively use earlier studies, creating the impression that many works have been omitted, which significantly reduces the scholarly value of this book, and readers are not provided with a coherent study or even full bibliographical information for previous research achievements on the basis of which they could assess the value of this new work. The arguments are only preceded by a brief outline of the research on the architectural details of medieval Europe (pp. 5–9) presented in the preface, which, however, is not adequate with regard to the content presented. At the beginning, there is no discussion concerning the fragmentary state of the castle in its current condition as a permanent ruin. This information appears in the analyses by Zbigniew Nawrocki, but there is a lack of a thorough report which would define the scope of the research problems. This will be obvious to experts, but not to the general readership (which surely extends beyond the "researchers and Toruń art lovers" mentioned in the preface). Moreover, the texts mention only some stages of the archaeological works (pp. 231–232) conducted at the castle in the twentieth century, omitting the latest research campaigns. Finally, the study is completely devoid of the existing source basis¹². All of this makes its scholarly foundations shaky at best.

Several remarks should be made when it comes to the individual parts of this publication. The author of the first part is Zbigniew Nawrocki whose studies – as has already been mentioned – once opened a new chapter with regard to research on the Thorn stronghold. The hypotheses formulated years ago regarding the stages of construction and the reconstructions of architectural structure phas-

¹² As noticed by Wasik and Józwiak, review of *Zamek krzyżacki*.

es proposed by Z. Nawrocki, recorded in literature, have strongly influenced the studies on this castle, and even more broadly – on the Teutonic Order’s architecture in Prussia. The author himself undoubtedly remains the leading authority in this respect. His chapter, “Zamek krzyżacki w Toruniu. Budowa, upadek i ponowne zagospodarowanie” (“The Teutonic Order’s castle in Thorn. Construction, decline, and re-development”) (pp. 11–83), thoroughly recalls the results of the findings made years ago and published in 2005 in an article titled similarly, “Zamek krzyżacki w Toruniu. Dzieje budowy, upadek, ponowne zagospodarowanie” (“The Teutonic Order’s castle in Thorn. The history of its construction, decline, and re-development”),¹³ here enriched with new illustrations and drawings, but unfortunately lacking a full bibliographic basis. The author’s fundamental theses concerning the stronghold’s outward extension and transformations retain their former shape – but at the same time, in accordance with the methodology frequently used by Nawrocki, they lack a more accurate attempt to situate them in a chronological context.¹⁴ The author once again cites his proposal to recognize the spatial layout, location of the castle’s rooms, and the reconstruction of their original appearance, yet, unfortunately without updating the conclusions in the light of the latest findings,¹⁵ especially valuable results of historical research,¹⁶ and the results of the latest archaeological works¹⁷. Consequently, we are provid-

¹³ See Zbigniew Nawrocki, “Zamek krzyżacki w Toruniu. Dzieje budowy, upadek, ponowne zagospodarowanie,” *Rocznik Muzeum Okręgowego w Toruniu* 13–14 (2005): 7–72.

¹⁴ For example, with regard to the so-called castle mill, the author distinguishes as many as five phases from the Middle Ages, unfortunately, he does not date any of them precisely, see. p. 59, fig. 161.

¹⁵ For example: Adam Chęć, “Zamek a miasto w państwie zakonnym w Prusach – aspekty militarne,” *Archaeologia Historica Polona* 17 (2007): 229–239; Christofer Herrmann, *Mittelalterliche Architektur im Preussenland. Untersuchungen zur Frage der Kunstlandschaft und Geographie* (Petersberg: Michael Imhof Verlag, 2007); Janusz Trupinda, “Znaki władzy Zakonu Niemieckiego w Prusach w XIII i w I połowie XIV wieku,” in *Rzeź Gdańska z 1308 roku w świetle najnowszych badań*, ed. Błażej Śliwiński (Gdańsk: Muzeum Historyczne Miasta Gdańska, 2009), 120–145; Adam Chęć, “Stan badań i opracowań oraz postulaty badawcze dotyczące zamku krzyżackiego w Toruniu,” *Archaeologia Historica Polona* 19 (2011): 105–143; Bogusz Wasik, “Prace budowlane na zamkach w Grudziądzu i Toruniu u progu XIV wieku. Przyczynek do badań nad średniowiecznymi warsztatami budowlanymi w Prusach,” *Rocznik Grudziądzki* 22 (2014): 104–106; id., “Początki krzyżackich zamków na ziemi chełmińskiej. Pierwsze warownie i obiekty murowane,” *Archeologia Historia Polona* 24 (2016): 233–260.

¹⁶ See, for example, Sławomir Józwiak and Janusz Trupinda, “Topografia i układ przestrzenny krzyżackiego komturego zamku w Toruniu w świetle średniowiecznych źródeł pisanych,” *Zapiski Historyczne*, 81, no. 3 (2016): 7–35.

¹⁷ Adam Chęć, “Sprawozdanie z badań archeologiczno-architektonicznych na terenie zamku krzyżackiego w Toruniu (st. 1)” (ms., Archiwum WUOZ w Toruniu, sygn. W/3546, 2009); id., “Sprawozdanie z nadzoru archeologicznego w Toruniu ul. Przedzámce, gmina loco (ruiny

ed with the attempt of a reconstruction based on incomplete premises and incompatible with the latest state of research on the Teutonic Order's castles in Prussia and their functioning in the Middle Ages¹⁸, and, instead, with the rather outdated approach of art researchers dealing with the castle workshop and its provenance¹⁹, and not very accurate terminology.²⁰ A much better part of the study seems to be the outline of the castle's history after deconstruction, which is very valuable from the point of view of specialist research as well as of popularizing of the knowledge about Toruń's heritage.

Part two, which is the most extensive, "Detal architektoniczny z toruńskiego zamku krzyżackiego w zbiorach Muzeum Okręgowego w Toruniu" ("Architectural detail from the Teutonic Order's castle in Thorn in the collection of the District Museum in Toruń") (pp. 85–229), is a catalog prepared by Romualda Uziębło and based on an Architectural Details Inventory by Roman Domagała, with new sketches by Jacek Nawrocki, material update based on the research of

zamku krzyżackiego), województwo kujawsko-pomorskie (obszar AZP 40–43, nr stanowiska na obszarze: 55, nr stanowiska w miejscowości: 1)" (ms., Archiwum WUOZ w Toruniu, sygn. W/3546, 2011); Lidia Grzeszkiewicz-Kotłowska and Małgorzata Szczepaniak, "Opracowanie wyników badań archeologicznych w fosie zachodniej zamku krzyżackiego w Toruniu (AZP obszar 40–43)" (ms., Archiwum WUOZ w Toruniu, sygn. A/0467, 2006); iid., "Opracowanie wyników badań archeologicznych ulica Przedzamcze w Toruniu – 2006–2007 (AZP obszar 40–43)" (ms., Archiwum WUOZ w Toruniu, sygn. A/0420, 2007).

¹⁸ For example, the author reconstructs the east wing of the Teutonic Castle in Thorn with the chapter house (pp. 24–27), while, in the light of the research of Sławomir Józwiak and Janusz Trupinda, the use of the term "chapter house" for reconstructing the spatial and functional layout of the Teutonic Order's conventual castle should be considered incorrect, see: Janusz Trupinda, "Skrzydło północne Zamku Wysokiego – dzieje, kształt architektoniczny i wyposażenie w świetle źródeł pisanych", in *Zamek Wysoki w Malborku. Interdyscyplinarne badania skrzydła północnego*, ed. Maria Poksińska (Malbork: Muzeum Zamkowe, 2006), 35; Sławomir Józwiak and Janusz Trupinda, *Organizacja życia na zamku krzyżackim w Malborku w czasach wielkich mistrzów (1309–1457)* (Malbork: Muzeum Zamkowe, 2007, 1st edition), 142; iid., *Krzyżackie zamki komture w Prusach. Topografia i układ przestrzenny na podstawie średniowiecznych źródeł pisanych* (Toruń: Wydawnictwo Naukowe Uniwersytetu Mikołaja Kopernika, 2012), in the chapter V "Nomenklatura i układ przestrzenny wewnątrz oraz zewnętrznych zabudowań zamków wysokich" do not differentiate a room named "chapter house" and the functions of a chapter house, see: pp. 257–434.

¹⁹ For example, the theory about the Silesian-Czech-Saxon castle workshop in the cathedral in Culmsee (today: Chełmża) and a Culmsee workshop brought from Mecklenburg or Western Pomerania cited at p. 20 and 21, following Frycz, "Zamek krzyżacki", 36.

²⁰ For example, "groin vaults in two-nave layout", p. 18 and 24; "groin and rib vault supported by wall supporting ribs", p. 19; and others.

Eliza Płocińska (2008)²¹ and Magdalena Jakubek (2008²² and 2015²³), referenced in bibliographic footnotes, unfortunately without indicating the real contributions of these two authors to the preparation of this collection. The catalog is divided into 15 groups based on the function or shape of the preserved fragments. It is composed of 212 relics (brick fittings, elements of construction, and decorative details, including traceries and keystones), a number of floor panels cataloged as 18 items, as well as elements of “heating panels” listed as a separate category. The rather sparse notes which define, in the heading, the type of an element and its dating include description (A), material, technique (B), state of preservation²⁴ and size (C), place of finding (D), inventory number (E), comments, including selective references to preparations by other researchers (F); and each note is illustrated by drawings and photographs.

The arrangement of the notes – very extensive internally – and the criteria for the division of the historic material into categories are unfortunately not entirely consistent and raise some controversies. The author treats both brick fittings (pp. 89–129), as well as the elements of building material (pp. 129–131) and roof tiles (pp. 131–134), as architectural details; the category “tracery” (pp. 135–139) contains only the elements of artificial stone profiles, while elements of ceramic decoration are placed into the category “gables” (pp. 140–146). The author distinguishes keystones (14 catalog positions) (pp. 147–154) and bases of vaulted ribs (20 positions) (pp. 155–164), including ceramic ones which fall into the “fittings” category. Capitals, bases, and plinths (including decorative and simple crude ones) attain the rank of a common category (13 positions) (pp. 166–173). A separate category is “supporting ribs, supports, consoles, corbels” (11 positions) (pp. 174–180), while the inner division within this group is unclear (there is not even one “supporting rib”; in accordance with the commonly used terminology, consoles and corbels are supports). It is quite surprising that there is a separate category “shafts” (10 positions) (pp. 181–186), in which fittings appear as segments, and the shafts include window mullions whose “capitals” appear under the category of “supporting ribs, supports.” In the group labeled “portals” (7 positions) (pp. 187–190) there are remains of archivolt and unspecified profiles. Tracery balustrades (11 positions) receive a separate category (pp. 191–196) which includes a number of minor remains with hardly decipherable form and function. In the final part of the catalog, there are finally two elements cataloged as “staircase poles”

²¹ Płocińska, “Ceramiczne glazurowane płytki,” *passim*.

²² Jakubek, “Maswerki ze sztucznego kamienia,” *passim*.

²³ Jakubek, “Gotyckie detale architektoniczne,” *passim*.

²⁴ Limited only when it comes to pointing to the level of object fragmentation without indicating the factual state of its substance and surface.

(pp. 197–198) and various remains of ceramics and artificial stone, arranged in the group “different” (15 positions), among which there are again consoles (XIII.1), elements of profiled bricks (XIII.11, XIII.13), the supposed supporting ribs (XIII.4), unspecified “reliefs” (XIII.2) or sculptures (XIII.7). The catalog description of the tiles deviates from the description of other elements because it treats the larger typological groups as one. The catalog concludes with floor tiles with hypocaust openings which are assigned to the “heating panels” category (7 positions) (pp. 226–229).

In this classification, which is guided by the idea of a meticulous definition of functions (usually poorly perceptible), there is a chaos which could have been avoided if one had used broader categories in which some of the fragmentary categories could have appeared together (for example: “fittings and profiles”, “tracery elements,” and so on). What is more, the material criterion is not applied in the catalog – which is a pity since the collection of the District Museum in Toruń (MOT) consists of a large stock of ceramic relics (fittings, tiles, elements of details) and of artificial stone which come from different phases of the castle’s construction and characteristic for particular stages of architectural evolution in the Teutonic Order’s State with its own decoration aesthetics. The chronology of the techniques and materials has been clearly defined in previous studies;²⁵ unfortunately, this is missing from the work under review. As a result, the architectural elements made of so-called gray artificial stone, made by casting technique, are dated to the second half of the thirteenth century, while this material solution and making technique appeared in the art of the old *Ordensland* only at the turn of the first and second quarter of the fourteenth century. Finally, some terminological shortcomings should be noted, which may mislead especially those readers who do not always have at their disposal the descriptive expertise acquired by proper study and who form their opinion based on the extant literature.²⁶

²⁵ Tadeusz Jurkowlanec, *Gotycka rzeźba architektoniczna w Prusach* (Wrocław–Warszawa–Kraków–Gdańsk–Łódź: Zakład Narodowy im. Ossolińskich, 1989); Juliusz Raczkowski, *Monumentalne zespoły kolegium apostołskiego na terenie dawnego państwa zakonnego w Prusach* (Pelplin: Wydawnictwo “Berndnardinum”, 2013), 133–157; id., “Kolos Malborski: problematyka warsztatowa i styloznawcza.” in *Monumentalna figura Madonny na kościele NMP w Malborku. Konteksty historyczne, artystyczne i konserwatorskie*, ed. Janusz Hochleitner (Malbork: Muzeum Zamkowe, 2015), 83–93.

²⁶ For example, a tracery rosette bipartite and ogival described as a circle (III.1), disc keystones as “semi-circle shaped keystones” (V.1–V.6); “wall window mullion” (IX.8), and so on. Misconceptions regarding methods of making are misleading, too: for example “dried clay carved by means of stone methods, fired” (see, for example V.1–6); “clay, profile cut in the mold with a wire” (in the description of brick fittings).

The book finishes with a short chapter by Jadwiga W. Łukaszewicz (pp. 231–237). It is an essay on the current technological research on the material and polychromy conducted with the use of a group of details from the collections of the District Museum in Toruń, first by Zbigniew Brochwicz from 1963, and then for Master's degree theses and doctoral dissertations written at the Zakład Konserwacji Detali i Elementów Architektonicznych (the Department of the Conservation of Architectural Elements and Details) (by R. Pióro (pp. 232–233),²⁷ K. Nawrocka (pp. 232–233),²⁸ M. Jakubek (pp. 233–235),²⁹ and E. Płocińska (pp. 235–237)³⁰). The author provides a short history and an overview of the works performed at the castle, nevertheless, there is no mention of the research on the architectural details in Prussia and its problematic aspects connected with material which has been present in the literature since at least the 1920s³¹ and constantly updated in European research as well.³² The author finishes the chapter with a re-

²⁷ See Pióro, "Dokumentacja prac konserwatorskich," passim.

²⁸ See Nawrocka, "Dokumentacja prac konserwatorskich," passim.

²⁹ See Jakubek, "Maswerki ze sztucznego kamienia," passim; ead., "Gotyckie detale architektoniczne," passim.

³⁰ See Płocińska, "Ceramiczne glazurowane płytki," passim.

³¹ See Klaus Hildebrand, "Die Mörtel der Ordensbauten in Preußen," *Die Denkmalpflege* 23, no. 2 (1921): 9–11; Hubert Wilm, *Gotische Tonplastik in Deutschland* (Augsburg: Filse, 1929). Pioneering works in the Polish research are begun by Zbigniew Brochwicz, *Badania składu mineralnego sztucznego kamienia w XIV-wiecznych rzeźbach i elementach architektonicznych na zamku w Malborku*, *Studia i Materiały PP PKZ* (Warszawa: Pracownie Konserwacji Zabytków, 1984).

³² *Hoch- und spätmittelalterlicher Stuck. Material–Technik–Stil–Restaurierung. Kolloquium des Graduiertenkollegs „Kunstwissenschaft–Bauforschung–Denkmalpflege“ der Otto-Friedrich-Universität Bamberg und Technischen Universität Berlin, Bamberg 16.–18. März 2000*, ed. Martin Hoernes (Regensburg: Schnell & Steiner, 2002); *Hochbrand-Gipsböden in Sachsen-Anhalt zwischen Konservierung, Restaurierung und Rekonstruktion*, in *Pavimentazioni storiche: uso e conservazione. Atti del XXII convegno internazionale scianza e beni culturali, Bressanone 11.–14. Luglio 2006*, ed. Guido Bisconin and Guido Driussi, *Scienza e beni culturali* 22 (Venedig: Edizioni Arcadia Ricerche, 2006); Erwin Stadlbauer, "Historische und moderne Gipsmörteltechnologie am Bau – Beispiele aus der niedersächsischen Denkmalpflege," in *Instandsetzung gipshaltigen Mauerwerks. Neues aus Forschung und Praxis*, IFS Bericht 35 (Mainz: Institut für Steinkonservierung, 2010), 85–96. There was a lack of the important study *800 Jahre Kunststein – vom Imitat zum Kulturgut. Beiträge des 6. Konservierungswissenschaftlichen Kolloquiums in Berlin / Brandenburg am 8. November in Potsdam*, ed. Arnold Bärbel, *Arbeitshefte des Brandenburgischen Landesamtes für Denkmalpflege und Archäologischen Landesmuseums* 27 (Worms: Wernersche Verlagsgesellschaft, 2012), and in it, among others, the article Frank Schlütter, "Mittelalterlicher Hochbrandgips," 27–39. Regarding the use of so-called artificial gypsum stone in the territories of the old Teutonic Order's State in Prussia, see Jakubek's extensive work, "Tzw. sztuczny kamień," 477–495. On the topic of contemporary methodology of research of thin cutting both under petrographic microscope and with a scanning electron microscope in

flection on the need to broaden the spectrum of the research studies conducted so far.

To sum up, this new book on Thorn Castle does not sufficiently consider the current state of research, lacks a comparative background, and does not provide new conclusions or significant research postulates for the future. Its main advantage is that it makes public the medieval collection of details from the Teutonic Order's castle in Thorn,³³ which is little known outside the small group of specialists. The book, which is incomplete and editorially inconsistent, lacks linguistic correction and technical editing as well (in the references and bibliographic notes there are many formal "school" mistakes and a number of ordinary typos, present also in the names of the authors). Perhaps, a number of substantive omissions and editorial inaccuracies could have been avoided by the authors and the publisher if they had implemented a specialist editorial review, which this publication lacks. As a result, it proves to be a missed opportunity. Despite its historical, artistic, scholarly, and emotional value, the conventual castle in Thorn still remains without an updated, interdisciplinary publication that would fully summarize the state of our present knowledge about this stronghold and emphasize its uniqueness when compared to other examples of the Teutonic Order's fortified architecture.

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the historical ceramic material, see, among others, Frank Schlütter, "Mikroskopische Schadenanalyse und Konservierungskontrolle am Beispiel historischer Terrakotten und Ziegel" (PhD Diss., Bauhaus-Universität Weimar, 2002), 35–38.

³³ It should be remembered that remains of the architectural decor of Thorn Castle from the last architectural campaigns are also stored at UMK's Instytut Archeologii.

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