Preventive conservation of the human environment
6. Architecture as an element of the landscape

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Ruins in the landscape

Ruins of former castles (or other historical buildings) are a unique reminder of the past. Picturesquely embedded in scenery, they are, along with the natural environment surrounding them, an integral part of our cultural landscape. The ruins of castles change or even create a new cultural landscapes, replacing the Medieval and the modern landscape, in which the castles functioned. They constitute a beautiful and valuable monument, which despite the loss of its utilitarian function expresses aesthetic, historical and emotional values. In addition, the ruins may have historic, scientific, artistic, architectural, archaeological or ethnographical values. Landscapes with ruins stimulate the imagination and show us a fragment of the past, which has left an imprint in a particular place. The ruins themselves are very closely related to the environment. Its fortified features which consist of topography forms as well as the shape of the stronghold architecture are identifiable in the natural and cultural landscape up today.

In the second half of the eighteenth century with the advent of sentimentalism and pre-romanticism ruins gained special value. Their aura of moodiness, nostalgia and a sense of transience fit perfectly into picturesque landscapes. However, an appreciation for ruins is already apparent in the works of Jacob van Ruisdael (ca 1628–1682). His painting *The ruins of Egmont Castle* (Fig. 1) shows picturesque ruins embedded in the natural environment. The landscape of ruins, reflected in the surface of the water, perfectly fits into the nostalgia of sentimentalism.

The ruins became an important element of the landscape. In the late eighteenth and early nineteenth century castles were sometimes even pulled down intentionally to create romantic ruins. Renovations of these monuments were often reconstructions, designed to be beautiful and thus add aesthetic value to the ruined buildings.

Increased interest in picturesque ruins in Poland which was derived from romantic sentiment prevalent during the 2nd half of the eighteenth century and developed from historical interests, above all patriotism in the nineteenth century. The initial period of designing and composing ruins in sentimental gardens gradually turned into protection and care of the original remains of the ancient buildings which were falling into ruins. Cultural tourism, which had been developing from the nineteenth century onwards, understood that the interest in the works of human hands, the products of animate and inanimate nature and landscape environment, contributed to a different perspective on this type of historical treasure. Historic ruins became then an integral part of the landscape and in this form, thanks to the interests of various authors, came to the fine arts, literature and poetry as essential elements of the cultural landscape. They have merged with the elements of nature and became a common work of man and nature. Therefore, they began to be treated as a wholistic aspect of cultural and natural heritage. In this way, in the late nineteenth and early twentieth century, along with the protection of monuments, heritage and nature, the interest in landscape and its protection came into the picture.

A perfect example of the advent of the interest in castle ruins in the nineteenth century cultural landscape can be shown by the fate of the ruins of a renaissance castle complex at Wyszyna, which have been depicted in drawings and literature since 1842.

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3 Muceniece 2015: 5.
4 Lewicka 2014: 81.
5 Dettloff 2012: 66.
6 Silve 1982.
8 Frycz 1975: 52–53.
9 Tajchman 2012: 9.
10 Wysoki 2014: 5.
12 Wysoki 2014: 5.
CASTLE COMPLEX AT WYSZYNA

Location

The castle complex is located at the village of Wyszyńa situated in the eastern part of Wielkopolska, in the municipality of Władysławów, Turek County (Fig. 2). Nineteenth century authors emphasised that the village was located in the swampy meadows, on the edge of the Topiela (now called Topiec), river which flows into the Warta River 10 kilometres downstream.13

13 Raczyński 1843: 294; Kolberg 1890: 11.

The castle is situated on the northern edge of the village, about two hundred meters away from the rural road. It is surrounded by a moat and the remnants of the former park. The castle complex is embedded in the rural settlement landscape, created in conjunction with the building as part of a historical process of spatial organisation.14 It belongs to the lowland castle type, located centrally in relation to the surrounding feudal estates. It was built as the feudal residence with the function of managing resources. This type of fortresses typically included a moat, as well as other fortified features.15

15 Lewicka 2014: 82.
The history of the castle

The castle at Wyszyna was built by Grodzieccy family (Dryja coat of arms), probably in the year 1556, as the date is visible on a fragment of a sandstone lintel, which was used secondarily to build a farm building (Fig. 3). There is also an inscription engraved next to the date, which is unfortunately unreadable. The castle had a simple form, which combined the elements of a Medieval castle and Renaissance palace. The castle was built on a naturally defensive place, a small hill surrounded by swamps and backwaters of the river. To strengthen its defensive character further, the whole complex was surrounded by a moat.

Andrzej Grodziecki (ca 1520–1578) was the owner of Wyszyna at the time. He was a writer, dissident and noble tribune, who was famous for his merchant ventures and urban construction activities. The third and the most profitable area of his activity was the production of high-quality sabers at local forges. At that time, saber production was a lucrative business. Sabers from Wyszyna met the needs of the Wielkopolska market and were very high-quality products, fetching the highest prices in the country. The revenues provided by these activities helped Andrzej Grodziecki build such a splendid residence.

In the year 1617 a fire destroyed the whole village, burning down the church and part of the castle. This led to the reconstruction of the castle and building a new church nearby. The early Baroque elements of the castle, including a marble fireplace in the southeast tower are date back to this period. However, Adam Grodziecki (ca 1590–1646), the owner of castle at the time, did not finish the reconstruction. Part of the castle remained ruinous throughout the whole seventeenth century.

In 1679 the castle was purchased from Grodzieccy by Mikołaj Mycielski (Dołęga coat of arms) and given, after his death in 1689, to his daughter, Eleonora, who married Stanisław Kretkowski. At that time, the castle was not yet fully rebuilt after the fire and devastation caused by the Polish-Swedish war in 1655–1660.

By virtue of succession after Jan Władysław Kretkowski, Wyszyna became the property of the Gurowscy family (Wczele coat of arms). The new owners rebuilt the entire complex and altered the interior of the castle. The Gurowscy also built an impressive wooden parish church with an octagonal plan and a brick, baroque bell tower next to it. In the church you can still see the coffin portraits of Rafal and Ludwika Gurowscy from the second half of the eighteenth century (Fig. 4).

The heyday of the castle complex was interrupted by the revolt of the Bar Confederation in 1768, when the east wing of the mansion was blown up due to a deposit of gunpowder. In nineteenth century treatises the destruction of the castle was attributed to the Russians, but this is not clear. Władysław Gurowski, son of Rafal, was imprisoned by the Russians for his participation in the Kościuszko Insurrection and deprived of all rights to his native property.

Uninhabited since 1781 the residence started falling apart, destroyed both by the local inhabitants and the passage of time. Wyszyna then was, for a certain period,
under the administration of the Prussian government. In 1797 Władysław redeemed himself from prison. The last owner of the castle of the Gurowscy family was Mikołaj, he would lead the property to its definitive ruin.

With the division and sale of the property, Pińczewski became the new administrator of Wyszyna. He eventually divided Wyszyna, destroyed part of the castle walls and used them as a building material for peasant farms.

In 1879 the ruins of the castle came into the possession of Teodor Sielski and to present day it has remained in the hands of his family.27 In the interwar period, the son of Teodor, Wawrzyncie Sielski28 wanted to create a cultural and educational center for the local population in the mansion. He participated in economic, social and political activities.29 As a justice of the peace, a political leader and social activist he was highly respected man. He died in the castle in 1936, after several days of conflict with the local authorities, who wanted him to be arrested for political activity in the National Party.

During the German occupation Tadeusz Sielski, the son of Wawrzyncie, was banished from Wyszyna by the Nazi German authorities. The administrator of the property during those days was the Treuhänder/trustee Dr Knabe.30 Today, the farm, which was rescued from the communalisation of the Agrarian Reform and reduced to 19 hectares, is led by the son of Tadeusz, Andrzej Sielski.

The onetime cultural landscape around the Wyszyna castle

Illustrations31 from the late nineteenth and early twentieth century give us a unique opportunity to observe the history of the cultural landscape around the castle at Wyszyna. They portray the romantic nature of the complex and confirm its significance for people of that time in terms of the perception of cultural landscape harmony.

The first known presentation of the landscape of the castle at Wyszyna as well as the first historical piece of information about the mansion appeared in the collection of engravings of Wspomnienia Wielkopolski by Count Edward Raczyński (1786–1845) published in 1842.32 The picture of the castle (Fig. 5) was made by Countess Konstancja Raczyńska (1781–1852). The drawing shows the picturesque landscape dominated by the mighty castle ruins situated on the lake and surrounded by lush vegetation. Architectural details shown in the woodcut are the most important piece of information regarding the form of the castle in the nineteenth century. In the image the ruins are shown from the west. The castle is shown to have a two-story curtain wall and three octagonal towers, of which two were crowned with mouldings, and one with pointed roof. If one assumes that the towers were built around the mid-sixteenth century it was then unique, because polygonal towers first became fashionable at the turn of the sixteenth to seventeenth century.33 There was a rectangular avant-corps behind the rear façade, and a chimney protruded behind the curtain wall. The facades were characterised by rectangular window openings with renaissance frames. A cornice encircled both the castle’s façade and its towers.

The castle, which was in a worse state of preservation when it was drawn by Stanislaw Bracikowski (ca 1832–post 1897) (Fig. 6), probably a dozen years later. It still included three towers but they were now all roofless, as was the residential building and its avant-corps. The depiction of architectural details is remarkably detailed and even includes, the putlog holes. According to the museum record, the drawing was created between the years 1850 and 1897, however, another image of the castle indicates that the illustration was made no later than 1860.

28 For the biography of Wawryniec Sielski, see Zendlewicz 1994; Szewczyński 2011.
30 Sławiński 2006: 42.
31 Besides the engravings, photography can also fulfill the task of conservation of the cultural landscape, see Kobylińska-Bunsch 2014.
32 Raczyński 1842.
Fig. 5. Konstancja Raczyńska (1781-1852), The castle at Wyszyna, ca 1842, woodcut, Wspomnienia Wielkopolski (after: Raczyński 1842)

Fig. 6. Stanisław Bracikowski (ca 1832–post 1897), The castle at Wyszyna, 1850–1897, pencil on paper, 24.6 x 31.9 cm, © Piotr Ligier/National Museum in Warsaw, No. Inv. 32922

Fig. 7. Napoleon Orda (1807–1883), The ruins of the castle at Wyszyna, ca 1860, woodcut, „Tygodnik ilustrowany“, No. 61 (after: Tygodnik ilustrowany 1860: 580)
In 1860 the “Tygodnik Ilustrowany” published the woodcut by Napoleon Orda\textsuperscript{34} (Fig. 7), depicting western part of the ruins. This image appears to be an inaccurate copy of the Brackowski’s drawing. The editor of the publication noted that: “the plan of this castle is quadrangular with octagonal towers at the corners, one of which in covered by pointed roof, while others are ended with a kind of ornamental blanks at the top with no protruding cover. The residential part had one floor and was fitted with high chimneys, as demonstrated by traces remaining in the ruins”.\textsuperscript{35}

Another illustration of the castle complex by Ignacy Chełmicki (1850–1882) according to Bronisław Podbielski (1839–1890) was published in the journal “Kłosy”, in 1870.\textsuperscript{36} It presents the ruins again from the west (Fig. 8). The remains of the castle, overgrown by trees and bushes, are shown from a wider perspective. On the other side of the lake there are five people standing with a sitting woman, who draws the landscape. The avant-corps of the castle is covered with a roof, which may denote that some sort of repair had taken place.

A watercolour painting made in 1881 by Alojzy Kuczyński (1865–1938) is a unique presentation of the ruins (Fig. 9). This is the first iconographic source showing the ruins from the southeast and the only one where you can see all four towers of the castle. Its author immortalised the remains of the entrance gate and the curtain wall. There are also two chimneys visible in the painting, one of which is in the gable wall of avant-corps with the other inside the curtain wall. Unfortunately, it cannot be determined exactly in which building this chimney stood. The illustrations indicate that the internal courtyard of the castle was closed with a curtain wall with gate tower and avant-corps located on the axis of the castle.

From the description of Wyszyna in the Geographical Dictionary of the Kingdom of Poland and other Slavic Countries, published by Bronisław Chlebowski (1846–1918) in 1895, we learn that by that time only one tower of castle ruins survived.\textsuperscript{37}

The last significant illustration portraying the cultural landscape of Wyszyna castle appeared at the beginning of the 20th century. The view of the preserved tower was presented by Michał Rawicz Witanowski (1858–1943) (Fig. 10) in the article published in „Wędrowiec” magazine, in 1903.\textsuperscript{38} A year later the, „Ziarno” magazine published a photograph of the ruins along with the news about a fire in the castle in 1895\textsuperscript{39} (Fig. 11). At that time, the condition of the residence was almost identical as it is today, and the process of demolition had finally stopped.

Later reports relate to the defensive architectural features of the castle. The first such article appeared in the „Czasopismo techniczne” in 1934\textsuperscript{40} (Fig. 12) The author of the article mentioned about the castle at Wyszyna when he described castles with trapezoid plan.\textsuperscript{41} He also stressed the uniqueness of the upper mouldings, which (“according to the old drawing”) consist of “balls and pyramids joined by wavy arches”\textsuperscript{42}.

The attractiveness of the castle ruins for the nineteenth century people is confirm by the tales and legends from that time. Like the other castle ruins, the castle at Wyszyna was the subject of many stories which were often dark and thrilling, aiming to reflect the mysterious and moody landscape of the ruins. These legends are also part of the cultural landscape of Wyszyna. They are part of the identity of the local population and are an

\textsuperscript{34} Tygodnik Ilustrowany 1860.
\textsuperscript{35} Tygodnik Ilustrowany 1860: 580.
\textsuperscript{36} Kłosy 1870: 385, 387.
\textsuperscript{37} Chlebowski and Witanowski 1895: 158.
\textsuperscript{38} Rawicz-Witanowski 1903
\textsuperscript{39} R. B. 1904: 128.
\textsuperscript{40} Thullie 1934: Table 3, Fig. 22.
\textsuperscript{41} Thullie 1934: 113.
\textsuperscript{42} Thullie 1934: 111.
The example of the remains of the castle complex at Wyszyna

**Fig. 9.** Alojzy Kwiryn Kuczyński (1865–1938), The ruins of the castle at Wyszyna, 1881, watercolor and pencil on paper, 17.6 x 26.7 cm, © Piotr Ligier/National Museum in Warsaw, No. Inv. Rys.Pol.160071

**Fig. 10.** Michał Rawicz Witanowski (1858–1943), The ruins of the castle at Wyszyna, 1903, „Wędrowiec“, No. 13 (after: Rawicz-Witanowski 1903: 255)
Fig. 11. B. R., The remaining tower from the Gurowscy castle at Wyszyna, 1904, photograph, „Ziarno“ No. 7 (after: R. B. 1904: 127)

Fig. 12. A sketch of the castle at Wyszyna with visible quadrilateral towers crowned with the mouldings (after: Thullie 1934: Tab. 3 Fig. 22)
additional element used to promote the castle as well as the entire village.43

The oldest legend, transmitted by Mikołaj Gurowski (1806–?) to Edward Raczyński in 184344, and popularised in abridgement by Łucjan Siemierński (1807–1877) in 184545, and concerned the tragic finale of a feast, which king Stephen Báthory allegedly attended: “The legend has been told and preserved, among the people of these lands (people that were characterised by their good sense, hardworking and vitality of both of the sexes) about the visit of King Báthory. The tradition mentions that during the cheerful feasts, the canals surrounding the castle, as well as the internal fountain flowed with wine. It also has been told that during the hunting season, the daughter of Melchior from Gurowo, the owner of the castle at that time, lost her life by the accidental fire, from the firearm of a careless hunter. Her shadow, of the castle at that time, lost her life by the accidental fire, from the firearm of a careless hunter. Her shadow, of the former heirs. Then, about midnight, a bright light shines out from the jagged windows, and the spectre appears in them.”46

In 1890 the polish ethnographer and folklorist Oskar Kolberg (1814–1890) wrote: “In the ruins of the castle (formerly a Grodzieccy and later a Gurowscy property) there wanders the ghost of a penitent, the daughter of the former heirs. Then, about midnight, a bright light shines out from the jagged windows, and the spectre appears in them.”47

Michał Rawicz Witanowski in 1903 also refers to the existing legends and writes: “The folk tales say, that on moonlit nights the white figure of a gun downed girl appears on the castle walls. According to some, the spirit of the penitent countess will wander far, until a young man, releases her by sacrificing his life”.48

**Archaeological and architectural research**

In the late Autumn 1959 the State Office for Conservation of Cultural Property in Poznań conducted a two-week archaeological and architectural research campaign in the castle grounds of Wyszyńa.49 The aim of the research was to solve the problem of the shape and size of the original spatial distribution and temporal correlation of the preserved fragments of the castle.50 The basis for the project was a nineteenth century illustration of the castle by Kon-

stancja Raczyńska which was published in *Wspomnienia Wielkopolski*. Actually, the research was limited to a surface prospection of preserved relics and opening several survey trenches (Figs 13–15). However, the research provided sufficient data in order to be used as the basis of an attempt to reconstruct the whole complex.

In the first phase of the research, exploration efforts were made to determine the relationship of the residential building to the preserved corner tower and to establish the size of the western wing of the castle. Then the outline of the western corner tower foundations was revealed, along with the foundations of avant-corps located on the residential building at its north-western wall. In their initial report the researchers themselves admitted that „This part of the research gave the results which coincided with the information from the illustration from *Wspomnienia Wielkopolski*”.51

The second phase of the research stemmed from the assumptions that „further excavations should reveal a more or less a mirror image of the left – the south-western – part of the symmetrical construction”.52 As a result, the foundations of the two towers symmetrically corresponding to the western wing of the castle were uncovered, together with a front avant-corps, which constituted the gateway to the castle.

As a result of this research, it was clear that the castle complex was the result of a homogeneous foundation. Its plan was based on the rectangle, cut with the axis of symmetry perpendicular to its longer sides, and with the two, nearly square avant-corps alongside the castle (Fig. 16). The whole complex was flanked with six octagonal towers – four at the corners and two additional towers in the front of it. The walls of the four towers, standing in the front line, were crowned with the mouldings, while the two rear towers were covered with pointed roofs. The castle was surrounded from all four sides with a water filled moat.53 The towers and the residential building are situated on an area shaped close to a square, surrounded by a moat connected to the west with the pond.54 The moat was the widest at the front and the narrowest from the south-west, where the pond and its surrounding swamp comprised the additional defensive factor.

After having analysed the results of the two-week field research and proposed reconstruction of the castle, the detailed structure of the castle complex is still not entirely known. On the illustrations of the castle only four towers can be seen. It should be taken into account, however, that the castle was already in ruins in the early nineteenth century, but the form of the east wing may in fact look completely different. The trenches delineated during the excavations were located in areas where the

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45 Siemierński 1845: 63–64.
46 Raczyński 1843: 294.
47 Kolberg 1890: 12.
48 Rawicz-Witanowski 1903: 254.
49 Hirsch and Holas 1959a, 1959b.
53 Fully developed bastion fortifications in Poland appeared for the first time in 1583, see Krassowski 1995: 394.
**Fig. 13.** Archaeological and architectural research. Residential building, southern corner, trench No. 1, © Provincial Office of Monument Preservation in Poznań, Konin Branch, photo by Z. Hirschowa 1959 (after Hirsch and Holas 1959b)

**Fig. 14.** Archaeological and architectural research. Tower C, trench No. 4, © Provincial Office of Monument Preservation in Poznań, Konin Branch, photo by Z. Hirsch 1959 (after Hirsch and Holas 1959b)
**Fig. 15.** Archaeological and architectural research. Fragment of the wall between the tower F and the risalit S. Trench No. 9, © Provincial Office of Monument Preservation in Poznań, Konin Branch, photo by Z. Hirsch 1959 (after: Hirsch and Holas 1959b)

**Fig. 16.** Reconstruction of the castle complex after the second phase of the archaeological and architectural research (drawn by K. Rabiega, after: Reichert-Hirschowa and Hirsch 1962: 323 Fig. 6)
excavators expected to uncover the symmetrical reflection of the visible west wing. However, the discovered remains of the alleged foundations of the east tower may well be the traces of a retaining wall. To resolve this issue, a thorough archaeological and architectural investigation\(^5\) using geophysical prospection methods and the radar techniques will be needed.\(^5\) It will allow us to detect anomalies under the ground. With a full program of archaeological excavations, the traces of all the walls will be discovered. Even if there are not any stone foundations, traces of foundation pits should be there.

**Today's cultural landscape of the Wyszyna castle**

From the former mighty castle complex only two octagonal towers connected by a section of wall have survived: Of these, only five stores of the eastern tower and the ground floor of the western one have been preserved (Fig. 17). At a distance of about 23 meters to the north a single-story, plastered residential building with a smaller cellar has survived (Fig. 18). In the bounds of today’s farm, which extends to the west and northwest of the castle, there are also the farm buildings (Figs 19–20) mainly related with animal husbandry. During the archaeological and architectural investigation, a site plan was made showing the extent of the whole farm (Fig. 21).

The most tragic aspect of the site is the condition of the monument. The ruins of the castle are neglected and require immediate maintenance. The walls of the towers continue to crack with each year, are splitting and will eventually fall into rubble.\(^5\) The factors, which damage a monument are primarily water and soluble salts, microorganisms, temperature changes and mechanical influences.\(^5\) Yet it seems that the greatest threat to the monument is the uncontrolled, spontaneous vegetation, which of course, also gives a certain charm to the ruins, but still leads to more and more damage.

Speaking of its allure, if we wanted to look at the castle as the nineteenth and twentieth century artists did and capture the beautiful landscape from its west side, we would be disappointed (Figs 22–25). Because of the high vegetation, the ruin’s landscape is completely unreadable, from summer to late autumn.

The castle ruins are more visible from the south and southeast (Figs 26–28), but their cultural landscape has changed in comparison to the early twentieth century. Progressive vegetation creates a mysterious landscape, but in this case the environment clearly impairs the cultural landscape of the place, making it difficult to read. Moreover, the entire complex is almost invisible from all sides. Because of all the trees and shrubs, it is difficult even to see the ruins, which dominated the landscape over 100 years ago when walking around the castle (Fig. 29).

The presentation of the landscape of ruins from the nineteenth century turned out to be extremely useful for architectural research. Today, the landscape of the place has changed, and the works of man have given way to those of the natural environment.

**The Preservation of the Castle Ruins Cultural Landscape**

The protection and restoration of the landscape which includes fortified architecture has a special meaning in regard to the conservation exposure of castle ruins.\(^5\) The preservation of the cultural landscape containing ruins is inseparably connected with the protection and preservation of historic edifices. Such activities should aim to pro-

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\(^5\) *E.g.*, Kajzer 1999; Brykowska 2015.
\(^5\) *E.g.*, Rogóź et al. 2015.
**Fig. 18.** The present state of the residential building preservation (photo by K. Rabiega, 2016)

**Fig. 19.** Farm building with a sandstone lintel from the castle (photo by K. Rabiega, 2016)

**Fig. 20.** The wooden carriage house and barn (photo by K. Rabiega, 2016)
Fig. 21. Situation plan of the castle complex and milieu in 1959, Provincial Office of Monument Preservation in Poznań, Konin Branch (after: Hirsch and Holas 1959b)
Fig. 22. The view on the castle ruins from the west – late autumn. From the same standpoint as the graphics made in the 19th century (cf. Figs 5–8) (photo by K. Rabiega, 2016)

Fig. 23. The view on the castle ruins from the west – summer time. From the same standpoint as the graphics made in the 19th century (cf. Figs 5–8) (photo by K. Rabiega, 2016)

Fig. 24. The view on the castle ruins from the west – late autumn. From the same standpoint as the graphics made in the 19th century (cf. Figs 5–8) (photo by K. Rabiega, 2016)
Fig. 25. The view on the castle ruins from the west – summer time. From the same standpoint as the graphics made in the 19th century (cf. Figs 5–8) (photo by K. Rabiega, 2016)

Fig. 26. The view on the castle ruins from the southeast – late autumn. From the same standpoint as the graphics made in the 19th century (cf. Figs 5–8) (photo by K. Rabiega, 2016)

Fig. 27. The view on the surviving tower from the southeast – late autumn. From the same standpoint as the drawing from 1903 (cf. Fig. 10) (photo by K. Rabiega, 2016)
Fig. 28. The view on the preserved tower at Wyszyna from the south – late autumn. From the same standpoint as the photograph from 1904 (cf. Fig. 11) (photo by K. Rabiega, 2016)

Fig. 29. The view of the castle ruins from the main road of Wyszyna village in the summer time. The ruins are completely hidden by the tall trees overgrowing the whole landscape (photo by K. Rabiega, 2016)
We should remember that ruins are a special category of monuments of the past. Their utility or information value is often very poor. However, these monuments have the value of being the tangible presentation of the passage of time and represent emotions overflowing picturesque elements of the cultural landscape. These are elements which constitute identity.

Very often, as in this case, natural fortified landscape has greater strength than the building. In cases where only a relic of the castle has survived, the genius loci is generated by the long duration of the fortified landscape and the historical tradition of the place. The conservation and protection of these values should be preserved, even in cases where the material substance of the castle has been lost.

In 1935, Wawrzyniec Sielski, owner of the Wyszyna property at the time, wrote a nostalgic poem, entitled Wyszyńska baszta (The tower at Wyszyna). He referred to the picturesque and mysterious ruins of the castle and highlights the majesty of the tower. When he looking at the ruins, he „runs in distant times with his thoughts” and imagines the heyday of the castle. In his words nostalgia is speaking. He compares the ruined tower to Poland, a powerful and happy nation once. The picturesque image of the ruins appears with the moonlight. The lyrical subject is under the spell of the ruins and highlights the impacts of the mysterious power on his imagination. The cultural landscape depicted by Wawrzyniec Sielski is not just a tower. A huge role is played by the environment, which is part of the landscape, particularly the surface of the lake and trees.

This example shows that ruins often operate in the sphere of personal feelings, instilling a sense of local identity. The ruins are witness of the past and they remind us that everything passes. Moreover, they represent a kind of romantic symbol. Ruins in the cultural landscape constitute an integral part, associated with the place perception and sense of belonging to the place. The people live where their ancestors are buried, the same way they live and are attached to the places where the remnants of the past are.

Our perception of the landscape with the ruins extends the knowledge gained from iconographic, archival documents and archaeological and architectural research. Preserved elements of the natural landscape with fortified features are authentic monuments of defense architecture, which significantly increase the cultural value of historical ruins.

The presence of ruins composed into natural landscape generates many problems relating to the protection of the landscape. It requires us to make interdisciplinary interventions, which allow the restoration and further the harmonious relationship of architecture and natural environment. It should be remembered, that these objects originally were devoid of high greenery. Today they are obscured by nature, covered with a lush greenery (often also characterised by significant nature and aesthetic values). This condition requires a reasonable and compromise solution, which will allow for the exposure of the ruins and the moat while maintaining the valuable greenery.

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The tower at Wyszyna. (The tower at Wyszyna). He referred to the picturesque and mysterious ruins of the castle and highlights the majesty of the tower. When he looking at the ruins, he „runs in distant times with his thoughts” and imagines the heyday of the castle. In his words nostalgia is speaking. He compares the ruined tower to Poland, a powerful and happy nation once. The picturesque image of the ruins appears with the moonlight. The lyrical subject is under the spell of the ruins and highlights the impacts of the mysterious power on his imagination. The cultural landscape depicted by Wawrzyniec Sielski is not just a tower. A huge role is played by the environment, which is part of the landscape, particularly the surface of the lake and trees.

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The example of the remains of the castle complex at Wyszyńa

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