



CASTELLA MARIS BALTICI 6

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On September 18–22, 2001 the Symposium Castella Maris Baltici VI was held in Lithuania. This is already the 6th symposium for the researchers of the medieval castles. The first symposium was held in Turku, Finland in 1991, the second – in Nyköping, Sweden in 1993, the third - in Malbork, Poland in 1995, the fourth - in Estonia in 1997, and the fifth – in Denmark in 1999.

The topic of the conference held in Lithuania was “Contacts and Genetically Dwellings in the Castle Buildings”. Over 40 scientists participated in the conference from Denmark, Belarus, Finland, Sweden, Switzerland, Germany, Russia, Great Britain, Poland, Latvia, Estonia, and Lithuania. In the conference there were not only reports presented but also the most famous castles of Lithuania visited in Vilnius, Trakai, Kernavė, Kaunas and Klaipėda.

The time of this conference coincided with the European Heritage Days “Defensive Fortifications in Lithuania”.

This conference was organised by the Public Institution Academy of Cultural Heritage established by Vilnius University, Vilnius Academy of Arts, Vilnius Gediminas Technical University, Ministry of Culture of the Republic of Lithuania and Department of Cultural Heritage Protection. The Symposium Castella Maris Baltici VI was sponsored by the Department of Cultural Heritage Protection.

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Especial thanks deserve my colleagues who organised this event Rita Mosiejienė, dr. Justina Poškienė and dr. Gintautas Zabiela.

Dr. Albinas Kuncevičius

Burggrundrisse nebeneinander gestellt werden.

20. Setzt die Stadtgründung erst um 1220 an. Plan der Stadt (Dehio 1974:165).

21. Die künstliche Umleitung des Grabens um die Altstadt auf der Höhenkote 97,00 m NN ist - ausgehend und abhängig von den Stauanlagen an Burg (Schloss) Brake - heute noch vorhanden.

22. "... in castro Brae...".

23. Diese Hinweise verdanke ich: Ain Mäesalu, Universität Tartu, Lecturer of Archaeology. Belege (Valk 1993:220-223; Valk 2001; Tvauri 2001; Haak 2001:109-116).

24. Hier die Auflistung der Abhängigkeiten.

25. Bernhards Tochter, Äbtissin Gertrud zur Lippe (1217-1244)

war nicht nur Mitgründerin der "Neustadt" v. Herford um 1220, sondern auch Bauherrin der Münsterkirche ab 1220. In Paderborn war der Sohn Bernhard.

26. Der Torturm Rheda, auf das erste Drittel des

13. Jahrhunderts datiert, wird Bernhards Sohn Hermann II. zugeschrieben, der Vogtei und Burg 1224 übernahm, die Bernhard nach dem Tod Widukinds (1189) innehatte. Die Abhängigkeit der Baudetails von Marienfeld ist überdeutlich.

Warum soll nicht die Bauhütte statt in Marienfeld ihre Arbeit in Rheda unter Bernhard begonnen haben?

27. Für diese Hinweise danke ich Ieva Ose, Riga, sie vermittelte die Verbindung zu Gunars Jansons, dem ich hiermit für seine freundlichen Mitteilungen herzlich danke.

Daiva Steponavičienė

GOTHIC PERIOD MUSIC IN THE COURT OF THE LITHUANIAN GRAND DUCHY

Musik im Zeitalter der Gotik am Hof der litauischen Herrscher

Der Herrscherpalast der Unteren Burg war Mittelpunkt der Pflege mittelalterlicher Musikkultur. Historische Quellen über das Musikleben am Hof des litauischen Großfürsten sind allerdings sehr spärlich vorhanden. Es handelt sich dabei um Belege aus dem praktischen Leben, beispielsweise Rechnungen der Staatskasse, beziehungsweise um schriftliche Dokumente, die auf eine literarische Beschäftigung in Mußestunden zurückgehen, wie Memoiren und Tagebücher. Da diese Quellen aber nur fragmentarischen Charakter tragen, ist es schwierig, die Musikkultur am Hofe in ihrer Gesamtheit zu rekonstruieren.

Es lassen sich aber wohl theoretische Vermutungen über Faktoren anstellen, die einen Einfluss auf den Stil des Musiklebens am Hofe hatten. Träger des Musiklebens waren gewiss talentierte Personen, die entweder ständig hier lebten oder sich nur vorübergehend am Hofe aufhielten, die während ihrer „dienstlichen“ Aufenthalte im Ausland die dortigen musikalischen Traditionen und das Musikleben kennenlernten.

Das Musikleben war gegenüber den Einflüssen der europäischen Länder, zu denen Litauen politische, wirtschaftliche und kulturelle Beziehungen unterhielt, sowie den Traditionen slawisch geprägter Regionen des Großfürstentums Litauen offen. Nicht zu vergessen sind auch die Auswirkungen einzelner Elemente der überlieferten litauischen heidnischen, volkstümlichen Musik.

Darüber hinaus hatten zweifellos die Gemahlinnen der Großfürsten aus Ost und West ihre eigenen Auffassun-

gen von der musikalischen Ästhetik mitgebracht, die sich dann am Hofe der Großfürstinnen durchsetzten.

Die litauischen Großfürsten hatten auf ihren Reisen in ihre Residenzen oder ins Ausland oft auch eine Kapelle in ihrem Gefolge. Mitunter wurde die großfürstliche Kapelle auch in fremde Länder zur Teilnahme an einem festlichen Hofzeremoniell entsandt. Nicht selten wurden im Mittelalter Hofmusikanten unter den Fürsten ausgetauscht.

Eine besondere Rolle bei musikalischen Darbietungen am Hofe kam den Trompeten zu, die sogar bis ins 18. Jahrhundert hinein als elitäre Instrumente galten. Um sie einsetzen zu dürfen, wurde ein verbrieftes Privilegium benötigt. Trompetenspieler wurden stets bei großen Festivitäten und beim Empfang hoher Gäste eingesetzt.

Wenn auch das Quellenmaterial über die Werke fehlt, die im Mittelalter im Repertoire der königlichen Hofmusikanten standen, sowie über deren stilistische Ausprägungen und Gattungen, kann doch davon ausgegangen werden, dass die am Herrscherhof gepflegte Musik nicht nur den Zwecken der offiziellen Repräsentation und den Festivitäten diente, sondern auch zur Unterhaltung.

Die Musikkultur am Hofe der litauischen Herrscher musste von hohem Niveau sein, um die Autorität und das Prestige des jeweiligen Herrschers eines solchen mächtigen Staates, wie es damals das Großfürstentum Litauen war, repräsentieren zu können.

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Music and its culture of the Middle Ages were concentrated in the court of the Lithuanian Duke, especially at the Vilnius Lower Castle and in Trakai. We are still missing historical records about musical traditions at the residence of the Grand Duchy of Lithuania. Only a few of written documents has been survived: accounts, chronicles and memoirs. We approach a reasonable description and the general characteristics of music life in the court.

Talented musicians accompanied the court abroad, where they could observe local musical traditions and ceremonies. Musical traditions of western Europe and Slavic countries influenced political, economical and cultural life. No doubt, pagan musical elements of the Lithuanian folk had much in common with music of that time. Wives of Dukes who originated from various East and West European countries and had a different conception of aesthetic music.

Chronologically musical characteristics began from the time of King Mindaugas times in the 13th century, when he united Lithuania and formed a court of the Grand Duchy of Lithuania. Unfortunately, historical records on the development of the Lithuanian musical culture do not exist. According traditions of the court there could be music ensembles especially for ceremonies and military music (orchestra, choir). We also know almost nothing about the later period, - 14th century. Its only known, that the Grand Dukes Gediminas (1316–1341), Algirdas (Olgierd) (1345–1377) and Kęstutis (Keistut) (1345–1382) were cremated after death and buried according the Lithuanian sacred traditions with pagan funeral lament and military trumpets (Jurkštas 1990: 93, 94).

What little information we have comes from the Polish historian Jan Dlugosz (1415–1480). He gave a few facts about Aldona (1310–1339), a daughter of Grand Duke Gediminas. She was a wife of Kazimierz III the Great. According J. Dlugosz, she was "an honourable woman, who lived with her husband in peace; also she was kind and charitable to the pious and the poor, and at the same time, was overly devoted to merriment and games: usually drums, whistles and violins ("tympana, sambucae, fiolae" - lot.) lead her..." (Joannis Dlugossii 1876; Jonynas 1984: 32–33; Jurkštas 1991: 30–31) Aldona probably took these performers together with her after leaving Lithuania.

Musical traditions were cherished also by Danutė-Ona (Danuta-Ann) (?-1448), a daughter of Grand Duke Kęstutis, and a wife of Janusz I, the duke of Mozur. At her residence Chersk, and later in Wrasaw, she commissioned a court instrumental ensembles, which usually accompanied in her trips. In addition, Alexandra (?-1434), a daughter of Grand Duke Algirdas and Julijona (Julia), a wife of Ziemovit, the Duke of Mozur, had an ensemble of whistlers at her court. An instrumental ensemble existed at the court of her sister Vilhelda Kotryna (Wilheld Kotrin),

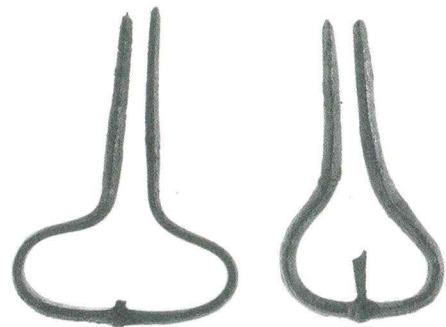


Fig. 1. *Dambreliai / mini organs*

a wife of Johan Albrecht I of Meclenburg (Jurkštas 1990: 94).

With a help of J. Dlugosz negative information one can imagine the mode of musical traditions that existed at the pagan court of Gediminas, a Duke of Lithuania. Maybe the Duke had a permanent group of musicians at that time. Its difficult to say who played in this group - local musicians, or foreigners. It is true, that Gediminas wrote letters to the European states inviting various craftsmen and other useful people to raise the economic and cultural level of the state, to a level compatible with other (Christian) countries. Together with craftsmen, musicians arrived in Lithuania with their instruments.

Dambreliai (Fig. 1) - imported instruments in Lithuania. They were found in the layers of the 14– 15th centuries during excavations in the grounds of Vilnius Lower Castle. Dambreliai - an iron instruments (mini organ) of horse-shoe shape with prolonged ends and long tongue, which vibrates by pressing dambrelis to the teeth. This instrument reached western Europe along with the German influences.

One more instrument called "ūkas" or "ūžynė" (Fig. 2) has been found in the hill-forts of Lithuania. It's a bone instrument with a hole perforated (drilled) in its centre. It could be a ritual instrument of wizards

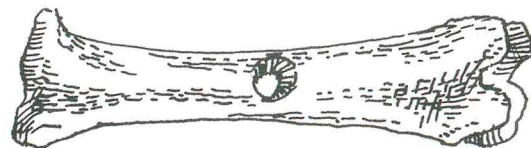


Fig. 2. *Ūkas / bone whistle*



Fig. 3. *Molinukai / clay whistles*

or could have been used to decoy birds in a hunt, as well as to frighten beasts during a hunt.

Archaeologists usually find small artefacts made out of clay, such as animals (horse, ox) and bird whistles - "molinukai" (Fig. 3). Fragments of such instruments have been found in excavations at Vilnius Lower Castle.

Musical instruments of complex construction were not numerous. They were expensive and only fit for presenting to a Duke. Ulrich von Jungingen, the master of the Teutonic Order, highly appreciated the Duchess Ona (Ann), a wife of Grand Duke Vytautas (Vithold), as well as her influence on the political life of that time in Lithuania, and with his regard he sent her some musical instruments. Included in this gift was a clavicordium (prototype of piano) and a portativus (organs of few pipes without pedals) (Codex 1882: 972; Jonynas 1932: 36; Jurkštas 1970:10; Jurkštas 1990: 95). It indicates that Duchess Ona appreciated and was fond of music, otherwise, other presents would have been sent to her.

We have some information on how people celebrated the Duke and glorified him in their songs, fragments of which have been survived. Maciej Strijkowsky (1547–1486) in his first historic Chronicle (1585) noted, that "people greeted meeting Algirdas in Vilnius (after Moscow's fire), and sang songs of joy and gratitude". Or one more information: "When Algirdas and his wife came to Vilnius from Vitebsk, people met them with a pagan tradition clapping their hands, singing "Lado, Lado", and greating the Grand Duke (...)" (Kronika 1846; Jonynas 1984: 111–112, 119). The Polish historian and geographer Maciej Miechowita (1457–1523) in his book "Polish chronicle" attested to "how brave Russian dukes killed Lithuanian Duke Zigmantas (Sigismundus)" (Maciej z Miechowa 1582: 212; Jonynas 1984: 34). No epic stories about the Dukes heroic feat survives in written form or performed by folk singer although we have a few folk songs of military events from the Middle Ages. Those musical poethic texts were filled with pity for the crushed Duke's army and ruined castles.

Folk singers - minstrels - sang not only in the castles of their own pagan society, but also in christian castles. Lithuanian historian Simonas Daukantas (1793–1864) presents interesting information about the middle of the 14th century. Prussian-Lithuanian folk singer Ryksel, glorified the Lithuanian legendary Dukes Vaidevutis and Vytenis. He even was awarded the gold cup for his singing (Daukantas 1893: 78; Jonynas 1984: 41). This information presents the palace, in which in early gothic times folk music wasn't ignored, and on the contrary - whether there existed another kind of music in the pagan state, so unusual in the Lithuanian culture.

After adoption of the Christianity, the situation changed. It is known, the Grand Duke Vytautas (1404–1430), the son of Kęstutis, had an an ensemble of whistlers, playing according to the Lithuanian traditions, but he also acquainted with the traditions of the German court music in Marienburg, which influenced the musical representation of the court of Grand Duchy Lithuania. Vytautas court capella was formed from local professional and semi-professional - folk musicians, who had performances in other countries. They visited Marienburg, Nordlingen, Regensburg (Jurkštas 1990: 95).

Musical traditions of Vytautas court where different from the traditions of the court of his cousin Jogaila (1377–1401), the son of Algirdas. Jogaila had an ensemble in Vilnius, which was formed of russion-instrumentalists - whistlers, bandorists, drummers. Leaving Vilnius for Cracow in 1386 he took with him the Lithuanian court as well as musicians, which formed a kernel of Vavel residences (Jurkštas 1990: 94).

In general, changes of musicians according the traditions of that time were ordinary, live and active. Usually Jogaila sent his whistlers and drummers to Lithuania, to the court of cousin Vytautas. Sometimes grand duke Vytautas listened to instrumentalists from Marienburg (Jurkštas 1990: 95).

In 1429 Vytautas the Great organised meeting in his residence - in the castle of Luck. Jogaila (Jogiello) - the king of Poland, Sigismundus from Liuksemburg - an emperor of Rome, Pope's legate, sovereigns from Tvere, Riazane and other Russian districts as well as representations and legations from various German countries were invited. Then ceremonial and grand concert-competitions have been organised in which performers of Vytautas, trumpeters of Jogaila, whistlers of master of the Teutonic Order and performers from Luck took part (Jurkštas 1990: 95).

After Vytautas death, his cousin Švitrigaila (Shwitrigiello) ruled Lithuania. He had musical capellas in his residences of Vitebsk, Olesk, Ašmena, Podolė, Černigov. After moving to Vilnius, his capella moved together with him (Jurkštas 1990: 67–68).

We also have some information from Ambrosio Contarini, a messenger from Venice about ceremo-

nies with trumpeters in the court of Grand Duke Kazimieras (Casimier) (ruled 1440–1492), the son of Jogaila (Klimas 1933: 177; Jurkštas 1990: 69). His wife Elizabeth Austrian was passionate for music. A court of this famous royal family was famed for music rituals. Their children grew under such living conditions. Thus at their residences they founded and took care of music capellas: Wladislaw, the Duke of Chechs and Hungary supported an ensemble of royal trumpeters; Johan Albrecht, a duke of Poland in his residence of Cracow founded an ensemble of military royal wind instruments, as well as had a military capela and group of instrumentalists soloists; Frydrieh, a bishop of Crakow and Gniezn, had an ensemble of trumpeters in Krakow; Alexander and Sygismundus the Old supported capellas of the court. Daughters followed their brothers example: Jadvyga married duke George of Bavaria. She had ensembles of trumpeters and whistlers in her residence of Landsshut; Ann, a wife of Boguslaw III the Great from West Littoral supported court chorus of 24 boys and ensembles of trumpeters and violinists. (Jurkštas 1990: 69).

At the end of the 15th century in the court of Grand Duke Alexander (ruled 1492–1506), a son of Kazi-

mieras was capella, formed of six or seven trumpeters, whistlers and drummers - timpanists, which performed ceremonial military music. At the same time there were some new instruments in the court of Grand Duke of Lithuania - liutnia, harp, organ. There were soloists - instrumentalists and singers, famous composers, such as Heinrich Fink and Kaspar Cheis in this court (Jurkštas 1990: 70).

Its worth noting, that trumpets had an exceptional role in ceremonial music. They remained instruments of the elite until the 18th century. A special privilege should be needed for it's use. Trumpeters usually took part in various festivities and meetings of high rank persons.

Examples of medieval court repertoire do not exist, but we can state, that the court music was indeed an aesthetic representation of the philosophy and political ambitions of the state. It is supposed, that at the royal court music usually represented official public and privat eleisure time entertainment. The Lithuanian musical life reached a period of intensive development. It's rise would lend further definition to the power of the state and the sovereign authority and prestige of Grand Duchy of Lithuania.

Tomasz Torbus

DIE UNTERE BURG ZU WILNA (VILNIUS) UND IHRE MÖGLICHEN VORBILDER

Some remarks on Jagiellonian Residences, especially on the Lower Castle in Vilnius

The article aims to assemble information on the architecture of the Lower Castle and discuss in how far these facts let us reconstruct the outer and inner form of the palace, which was completely demolished after 1799. The knowledge obtained from pictures and written sources allows comparison with another residence of the Jagiellonians – notably the Wawel-Castle in the Polish capital of Cracow. Only a few general similarities could be traced. In Cracow, as well as in Vilnius, the upper floor served as a main representative living space, Atticas and (probably) arcades existed in the both palaces. Due to the sparsity of

preserved architectural features in Vilnius, and the fact that a lot of original elements in Wawel have been replaced, it is hard to conclude any stylistic dependence between these palaces. Also, other royal residences, such as Piotrków and Sandomierz don't show any closer resemblance to Vilnius. The current plans for the reconstruction of the Vilnius Lower Castle are a scientific misunderstanding. One only can talk about a completely new vision of the palace in it's 16th-century-form, not about total reconstruction, for which the data fails to a large degree.

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