

Gardeners in the Lednice-Valtice complex and their influence on the appearance of garden arrangements at the turn of the 18th and 19th centuries

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Keywords: Lednice-Valtice complex, LVA, gardeners, Ignaz Holle, Ignaz Liefka, Franz Nechansky, Philipp Prohaska

Descriptions of historical gardens and parks mostly focus on the great names of the architects and builders. Often, research and publications neglect the gardeners whose day-to-day work was essential to the existence of this living work of art. The most talented of them may become “artistic gardeners” and design new garden compositions themselves, thus significantly influencing the appearance of the garden entrusted to them. The period in focus, namely the turn of the 18th and 19th centuries in the Lednice-Valtice complex, may be referred to as a golden era during which a number of distinct personalities met in the service of the Liechtensteins. The period saw a great boom in the artistic and economic aspects of many fields, such as fruit growing, nursery, and forestry, not to mention the exceptional level of architectural work that was executed here. Behind each of these components are exceptional people whose knowledge and skills contributed to this boom. Archival documents reveal the great deal of care devoted to gardening in the Lednice-Valtice complex, the daily duties of the castle gardeners, and the complexity of the process of creating new works. They show how broad the professional scope must have been of the person who wanted to hold the position of chief castle gardener, which itself was perceived as very prestigious, particularly in Lednice. Most of the persons involved in the management of the Lednice Gardens at the turn of the 18th and 19th centuries were, according to the documents, capable of quality design and active in influencing the appearance of the garden. While Ignaz Holle's maps of the modifications made to the Lednice Gardens in 1799 do not reveal his personal handwriting, preserved designs by Philippe Prohaska and Ignaz Liefka have some common features. Their projects are distinctive in their very subtle division of space – a very dense network of paths, small groups of trees, a large number of island sections, etc. On the contrary, the designs of the economic director Bernhard Petri work with larger masses, and even the network of paths is conducted rather austere. The final appearance of any garden was ultimately created through a combination of the “great design” and the everyday smaller inputs of the gardening staff. This is how the work gradually evolved and modernized until the next radical change was decided upon. Such multi-layered stratification must be taken into account with every work

of garden art, and therefore one must not neglect the personalities of the castle gardeners themselves.

Illustrations: *Fig. 1. Valtice, modification in front of the castle façade; Fig. 2. Lednice, view from the Minaret to the castle through the central pond with islands; Fig. 3. Lednice, view from the castle to the Minaret; Fig. 4. Valtice, depiction of part of the formal garden from 1793; Fig. 5. Drawing of the Valtice Garden from the turn of the 18th and 19th centuries, author unknown; Fig. 6. Plan for new modifications of the Valtice Garden by B. Petri from 1805; Fig. 7. Plan (map) of the Lednice Castle Garden by K. Rudzinsky from 1789; Fig. 8. Plan (map) of the Lednice Castle Garden by I. Holle from 1799; Fig. 9. Plan for new modifications to the Lednice Garden by B. Petri, probably from 1805; Fig. 10. Plan for new modifications to the Lednice Garden by I. Liefka from 1808; Fig. 11. Plan for new modifications to the Belvedere Chateau by F. Nechanský from 1805; Fig. 12. Plan for new modifications to the Belvedere Chateau by F. Nechanský from 1805; Fig. 13. Plan for new modifications to the garden at the Liechtenstein Palace in Rossau by P. Prohaska, around 1801.*

Gardener Josef Rublič, an almost unknown personality involved in the protection of garden art heritage; the path from the aristocratic to the state garden

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Keywords: Josef Rublič, aristocratic gardens, historical gardens and parks, gardeners, heritage protection

Josef Rublič (1877–1953) was one of the gardeners whose professional career began at the time of private aristocratic gardens, before the end of the 19th century. He spent part of his life in the gardens of the noble Herberstein family, and for his diligence and knowledge was appointed inspector for all the gardens and parks of the Herbestein estates in 1911.

After 1948, in a time of social and political change, he made great efforts to protect as many historical gardens and parks as possible from devastation and destruction. His appointment as inspector of gardens and parks in listed heritage buildings made this possible. He traveled all over the country, visited individual gardens and castle parks and gardens, and made proposals for procedures on how to protect them. He also worked with the public, defending the existence of heritage gardens and parks through lectures, media contributions, and books, and encouraging the public to protect them.

Illustrations: *Fig. 1. Josef Rublič, 1912, Graz; Fig. 2. Josef Rublič, 1943; Fig. 3. Castle Directors of the National Cultural Commission of Czech Heritage Buildings, 1950; Fig. 4. Dačice*

(Jindřichův Hradec District), castle gardening; Fig. 5. Lednice (Břeclav District), castle gardening; Fig. 6. Planting plan and list of tulips in the Lednice park, flower bed on parterre; Fig. 7. Libochovice (Litoměřice District), view of part of the chateau park, designed in 1912 by Josef Rublič and realized by the chief gardener Martin Hrbek (1846–1917).

Dynamic water elements in the composition of the Chateau Garden in Kroměříž and their archaeological research

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Keywords: garden art heritage, Chateau Garden in Kroměříž, water cascade, rapids

Water elements are an important aesthetic and compositional element in garden art heritage sites. Although waterfalls and rapids are mainly bound to areas with uneven terrain, they also occurred in flat areas where favorable conditions had to be created. This fact is documented on the research into two extinct water elements (Rapids at the Ruins, Cascade at the Pompeii Colonnade) in the Kroměříž Chateau Garden. Archaeological research was aimed at gathering as much information as possible that could be used for the planned restoration of the Chateau Gardens water system. The Rapids with the Neptune statue probably disappeared gradually through sedimentation in the second half of the 19th century. Since they have lost their original compositional context since the bridge disappeared, restoring them in their original form is not foreseen. The mill ditch, however, will be supplemented with a stone rise during the restoration, which will allow for the return of the sound of falling water. The Cascade at the Maximilian Colonnade is still depicted on a map from 1910 and was one of the most important compositional elements of the garden as established by Anton Arch. This is why considerations are underway to restore the water supply to the basin at the colonnade as well as to restore the adjacent cascade to its full extent.

Illustrations: *Fig. 1. Josef Fischer, Waterfall with water god statue, watercolor, 1800; Fig. 2. Josef Fischer, plan depicting the sentimental adaptations of the garden from 1802; Fig. 3. Josef Fischer, Waterfall at the artificial ruins, watercolor, 1800; Fig. 4. Šimon Tadeáš Milián, Rapids in the Chateau Garden, oil, 1847; Fig. 5. Bernard Lipavský, plan of the Chateau Garden from 1850; Fig. 6. General view of the functional cascade at the Maximilian Colonnade, 1860s; Fig. 7. A view of the Cascade at the Maximilian Colonnade without flowing water, 1860s; Fig. 8. The disappearing cascade at the Maximilian Colonnade, the end of the 19th century; Fig. 9. Students from France during research of the extinct cascade at the Maximilian Colonnade; Fig. 10. One of the uncovered levels of the cascade at the Maximilian*

Colonnade; Fig. 11. View of the right bank of the mill ditch after the stone fragments in the trough were cleaned; Fig. 12. Detail of stone fragments on the right bank of the mill ditch; Fig. 13. Fragment of a statue on the right bank of the mill ditch; Fig. 14. Chateau Garden in Kroměříž. 1 – Rapids at the Ruins; 2 – Cascade at the Pompeii Colonnade; 3 – Rapids at the American house; 4 – Waterfall at the Silver Bridge.

A landscape for breeding and training ceremonial carriage horses in Kladruby nad Labem – compositional analysis

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Keywords: Landscape architecture, artistically formed cultural landscape, landscape composition analysis, National Stud Farm in Kladruby nad Labem, ornamental farm

Near the towns of Kladruby nad Labem and Selmice in the Pardubice Region, there lies a unique agriculturally utilized landscape, composed as a work of landscape art, and which has been proposed for registration on the World Heritage List. For centuries, the land has been used for breeding and training ceremonial carriage horses of the Old Kladruby breed, and all its structural elements have been preserved to a high degree of authenticity. This makes it a globally unique landscape. Among the analyses necessary to justify its nomination onto this prestigious list, an analysis of the landscape composition is crucial, and is the focus of this article, which addresses the history of the origin and development of the National Stud Farm landscape in Kladruby nad Labem. The article also focuses on a compositional analysis of the landscape as a whole as well as of the individual elements (structures, water, vegetation) that make it up. The article concludes with a brief justification of the unique values of the landscape, for which the Czech Republic has nominated it for registration on the World Heritage List.

Illustrations: Fig. 1. Excerpt of a map of the Pardubice estate by Georg Matthäus Vischer from 1688, which is the oldest known depiction of the courtyard in Kladruby nad Labem. The veduta captures an imperial castle with a church surrounded by gardens, a courtyard with stables, residential buildings, and a cultural landscape in the vicinity; Fig. 2. Anonymous: Kladruby nad Labem courtyard after Classicist reconstruction and completion. View from the northeast, in the background are the meanders of the Labe River and the floodplain forest in the Mošnice area before the establishment of the landscape park; Fig. 3. Satellite image of the landscape for breeding and training ceremonial carriage horses in Kladruby nad Labem. In the east there is the Kladruby nad Labem courtyard with the town of the same name, in the west is the Františkov courtyard. Between the courtyards and their surroundings spreads an agricultural and artistically rendered

landscape formed by formally articulated pastures and meadows (in the middle), the Mošnice landscaped park (in the south) and a timber forest (in the north). Fig. 4. Plan for water management modifications (network of irrigation and drainage channels on the Kladruby race in the stud farm) by Boleslav Trojan from 1876; Fig. 5. Layout of compositional axes of the Landscape for breeding and training of ceremonial carriage horses in Kladruby nad Labem; Fig. 6. The National Stud Farm in Kladruby nad Labem from the west. In the foreground is the Františkov courtyard, in the background is the Kladruby nad Labem courtyard, and the town of Selmice in the foreground; Fig. 7. Kladruby nad Labem courtyard from the northeast. On the left is the imperial castle with the Church of St. Wenceslas and Leopold, on the right are stables and buildings with employee flats, and the Selmice tree-lined alley leading to Františkov courtyard in the background; Fig. 8. View onto the strictly symmetrical main stable building of the Kladruby nad Labem courtyard. The main compositional axes of the landscape lead out of the stables. In the background is a herd of stallions, water tank on the left. View from the southwest; Fig. 9. Františkov courtyard from the east. In the background are pastures divided by paths and streams accompanied by alleys and lines of trees. The courtyard crosses an endless axis facing west; Fig. 10. Arrangement of the architecture and vegetation defining the infinite axis of the landscape. A view through the passage of the Františkov courtyard to the Selmice tree-lined alley which connects it with the Kladruby nad Labem courtyard. In the foreground are symmetrically planted oaks (*Quercus robur*); Fig. 11. Josefov courtyard. Detail of the landscape structure. View from the east; Fig. 12. One of the branches of the irrigation and drainage system of the Kladruby race. Pastures with typical white fences; Fig. 13. The carriage road leading to the Josefov courtyard accompanied by a historic apple tree alley; Fig. 14. Eight Old Kladruby horses passing through the Řečanská alley; Fig. 15. Pastures in the central part of the analyzed landscape, divided by paths and streams and accompanied by alleys and lines of trees, forming a cabinet structure resembling the bosquets of the French garden. View from the East; Fig. 16. Landscape south of Kladruby nad Labem. The tree-lined alleys and lines of trees on site form a six-spoke star (*étoile*). In the pastures, clumps of trees grow. View from southeast; Fig. 17. Carriage road lined with an alley of red oaks (*Quercus rubra*) leading to the Mošnice park. In the background, the vegetation accompaniment lining the Kladruby race; Fig. 18. The landscape of the National Stud Farm in Kladruby nad Labem from the south to the extent of the landscape park Mošnice (in the foreground), in the middle is a formal pasture landscape, in the background is the timber forest; Fig. 19. Pasture inside one of the cabinets with a picturesque clump of trees lying between the Kladruby nad Labem and Josefov courtyards. In the background is a white fence typical for the pastures; Fig. 20. Contrast colored cultivars of trees in the Mošnice park correspond to the *fin de siècle* assortment. On the left is a group of red-leaved maple trees (*Acer platanoides* 'Schwedleri'), on the right is a sycamore maple (*Acer pseudoplatanus* 'Leopoldii'); Fig. 21. Landscape of the National Stud Farm in Kladruby nad Labem within

the scope of nomination for the World Heritage List (red line) and the buffer zone for the nominated estate within the scope of the existing Kladruby Polabí heritage zone; Fig. 22. Combination of blue spruce (*Picea pungens*) and red oak (*Quercus rubra*) in the eastern part of the Mošnice park with preserved terrain modeling; Fig. 23. Bright spot in the composition of the sycamore maple (*Acer pseudoplatanus* 'Leopoldii') in Mošnice Park. Ephemeric type of composition, appearing only in a limited phase of the year.

Results of the surveys of certain structures of the Chateau Garden in Kroměříž

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Keywords: Chateau Garden, Kroměříž, building-historical surveys, garden architecture

The Chateau Garden in Kroměříž, which since 1998 has been registered on the World Cultural and Natural Heritage List together with the Chateau and the Flower Garden, developed from the end of the 17th century until the early 20th century. The garden was gradually equipped with a wide range of structures whose history and construction have been explored in recent years. The absence of any historical/constructional knowledge of the garden structures was particularly noticeable because the development of the garden itself could be studied in detail through numerous map materials. Research has shown that the key period during which most of the garden structures were built was the transformation and expansion of the Chateau Garden during the period of Archbishop Antonín Theodor Colloredo-Waldsee (1777–1811). The buildings built around 1800 based on the designs of an unspecified architect underwent a Classicist reconstruction in the second half of the 1830s based on the designs of Anton Arche; over the following three decades, they obtained contemporary, historicizing forms.

The oldest of the researched structures is the small house of the first horticultural assistant from the second half of the 17th century. The Baroque house underwent a late Baroque reconstruction perhaps after 1752, when a connecting tract was inserted into the interior. Already at the beginning of the 18th century, the enclosure wall of the garden was built; its southeastern section has been preserved, including the former entrance gate. A dendrochronological analysis indicated the creation of the gate in the first or second decades of the 18th century, which corresponds to the plastering design of its facade. Probably in the first half of the 18th century, the gardener's house was also built, with an extra story added around 1800 and again in the late 1930s. Around 1800 the house, with its facades featuring illusive brickwork, was surrounded by

a separate Dutch garden. The artificial ruins, built before the end of the 18th century, were built in a remarkable combination of Gothic and antique architecture. Further development, however, was aimed at simplifying the original building, which was eventually transformed into a pheasantry. Also, the three-winged Peacock Court structure, built in the last years of the 18th century, underwent several modifications in the 19th century. It was designed by Anton Arche in the late 1830s, resulting in a sober Classicist building. Around the year 1865, the illusive half-timbering application of the building gave it the character of a Swiss farmhouse. The Temple of Friendship, built on a separate island that emerged from the pond surface around 1800, retained the appearance of an open dome temple, referring to e.g. similar structures in Ermenonville or Versailles in France, despite its change of roofing in ca. 1865. Even the Fisherman's House, built at the Long Pond before 1800, underwent a number of changes in the 19th century, the most important of which was Arche's Classicist reconstruction from 1839. In the mid-1860s, the pavilion acquired its present-day arcade style. Perhaps the architecturally highest quality building is the Maximillian Colonnade, built in 1845–1846. The semi-circular airy structure, designed by Anton Arche as an open column gallery, has retained its basic concept even after the openings in the rear wall were bricked up. An interesting technical structure is the single-arch bridge at the "American House", built from a combination of brick and stone masonry. The Chinese Pavilion, built sometime in the 1880s on an island in the Wild Pond, illustrates the popularity of oriental motifs in late 19th-century garden architecture. These, along with Moorish elements, also appeared in the details of other structures in the garden – the Fisherman's Pavilion, the Peacock Court, and the guard houses.

Illustrations: Fig. 1. Researched structures marked into a map of the Chateau Garden from 1850; the map was made by B. Lipavský – J. Homme. 1 – gate from Blahoslavova Street, 2 – house of the first horticultural assistant, 3 – gardener's house, 4 – artificial ruins, 5 – Peacock Court, 6 – Temple of Friendship, 7 – Fisherman's Pavilion, 8 – Maximillian Colonnade, 9 – bridge at the American House, 10 – site of Mandarin House (the island in Wild Pond with the Chinese Pavilion is not drawn); Fig. 2. House of the first horticultural assistant with Kroměříž Chateau in the background, view from the northwest; Fig. 3. House of the first horticultural assistant. A – Ground plan of the house on a map of the landscaping gardens of the Chateau Garden from 1834–1835 by Anton Arche, B – ground floor of the building with constructional / historical analysis. Brown – early Baroque masonry from the second half of the 17th century, violet – late Baroque masonry probably from the second half of the 18th century, yellow – masonry from Classicist reconstructions from the first half of the 19th century and masonry from the adaptation

in ca. 1865, while the rest is younger; Fig. 4. Gate from Blahoslavova Street. A – A view of the inner face, B – Layout showing the Baroque masonry (brown), arrows indicate wooden elements, dendrochronologically dated to 1707–1708;

Fig. 5. Plan for the rebuilding of the gardener's house, probably around 1790, with inscription "Gartner Qartir"; Fig. 6. Gardener's house, reconstruction of the building as seen from the northwest. A – after 1800, B – after 1840, after 1890, C – present state; Fig. 7. Development of the artificial ruins in three main phases, view from the south; Fig. 8. Ground floor of the Peacock Court with a constructional / historical analysis. 1 – Classicist masonry from the end of the 18th century, 2 – adaptations from around 1865, 3 – modern masonry; s – ceiling dendrochronologically dated to shortly after 1794, k – chimney of the black kitchen; Fig. 9. Reconstruction of the Peacock Court in its condition in ca. 1800, view from the southwest; Fig. 10. Temple of Friendship. A – current state, B – ground plan with constructional / historical analysis; 1 – Classicist masonry from the end of the 18th century, 2 – adaptations from around 1865; Fig. 11. Classicist appearance of the Fisherman's Pavilion, Anton Arche, 1840s; Fig. 12. Fisherman's Pavilion. A – current state, view from the north, B – ground plan of the ground floor with constructional / historical analysis; 1 – Classicist masonry from the end of the 18th century, 2 – adaptations from 1839–1840, 3 – masonry from the reconstruction around 1865, 4 – modern masonry from the 20th and early 21st centuries; Fig. 13. Fisherman's Pavilion. A – an attempt to reconstruct the building around 1800, condition of the building after the Classicist reconstruction in ca. 1840; Fig. 14. Maximillian Colonnade, map by Anton Arche from 1846; Fig. 15. Maximillian Colonnade, ground plan with evaluation of architectural development: a – construction and surfaces from the time the building was constructed (1846), b – construction from the second half of the 19th century, c – construction from the second half of the 20th century; Fig. 16. Bridge at the American House, condition after renovation in 2014; Fig. 17. Drawing of the facade of the Chinese Pavilion.

Children's playgrounds, children's play areas, and spaces for children in the first half of the 20th century in the projects of landscape architect Josef Vaněk

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Keywords: playgrounds, spaces for children, garden architecture, Josef Vaněk, Czechoslovak Republic

The landscape architect Josef Vaněk is one of the most significant personalities in his field in the Czech Republic during the first half of the 20th century. The aim of this article is to make a selection of his work that addresses the projects of playgrounds, children's play areas, and spaces for children and youth, especially designed in the interwar era of Czechoslovakia (1918–1938). This is unpublished

information, not yet described in detail, which was substantiated by the article's author mainly based on the study of this functional type of greenery from the dozens of projects by Josef Vaněk. The acquired knowledge is quite unique, because from the perspective of the history of garden art, there have been as of yet very few domestic professionals, be they archivists, historians, educators, urban planners, architects, or garden architects, who have dealt with this specific topic. If some partial work on the subject appeared, then it was mostly merely information on individual structures in the regions. The author has focused on the work of Josef Vaněk with regard to the possibilities and availability of archival sources for these garden art structures. There have not been as many conclusive period and archival documents preserved from other garden architects of the era, such as Josef Kumpán, Josef Miniberger, Otakar Fierlinger, Zdeňka Košáková and many others, as there has from Josef Vaněk.

Illustrations: Fig. 1. Portrait of Josef Vaněk by J. Pětivoký of Pardubice; Fig. 2. Period photo of Kočičí hrádek (Cat Castle) in the forests near Slatiňany; Fig. 3. Kočičí hrádek and its little conquerors; Fig. 4. Design of a proposal for a children's paddling pool in the Jubilee Park in Znojmo from 1929; Fig. 5. Period photo of a paddling pool in the Jubilee Park in Znojmo; Fig. 6. Detail of the playground in the proposal for the landscaping of the swimming pool in České Velenice from 1933; Fig. 7. Proposal for a playground of the National Pošumavská Unit in Suché Vrbny; Fig. 8. Proposal for a children's playground in Oslavany; Fig. 9. Proposal for the modification of a children's playground and urinals in Hlinsko; Fig. 10. Detail of a section of a proposal for a children's play area and rest area in the garden of the builder F. Komárek in Svobodné Dvory; Fig. 11. Detail of seating and children's playground from a proposal for the garden of the Vaňous family in Plzeň; Fig. 12. Detail of a gingerbread house near a rest area from the proposal of a garden for factory owner V. Křenek in Frenštát pod Radhoštěm; Fig. 13. Detail from a proposal for the New Park Na Farděštví in Turnov showing a playground and its surroundings; Fig. 14. Detail of the modification of the square in Bedřichovice depicting the modification of the playground in front of house No. 12. Project No. 3558 from 1943; Fig. 15. Proposal for gardens with children's playgrounds at the apartment building in Třinec. Project No. 1404 from 1929; Fig. 16. Proposal for nursery school and kindergarten in Týniště nad Orlicí. Project No. 3222 from 1940; Fig. 17. Period photograph of children in front of the garden of a kindergarten in Týniště nad Orlicí; Fig. 18. Detail from a proposal for the modification of the spa park in Korytnice in Slovakia showing a sand playground in the center of the spa area. Project No. 664 from 1925; Fig. 19. Detail from a proposal for the modification of the premises of the Hotel Panorama in Rychnov nad Kněžnou showing a playground near the restaurant terrace. Project No. 3184 from 1940; Fig. 20. Proposal for landscaping around the children's sanatorium "České srdce" in Morávka. Project

No. 3247 from 1941; Fig. 21. Proposal for the garden of the priest J. Smetánka with a children's playground in Chrudim. Project No 1912 from 1933; Fig. 22. Proposal for a recreation camp of boys and girls in the Špitálský forest "U sv. Anna" near Skuteč. Project No. 3788 from 1945; Fig. 23. Children playing in the "Steingarten" castle park in Slatiňany, 1940s.

Caring for Prague's city parks at the end of the 19th and early 20th centuries

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Keywords: Prague, greenery care, city parks, Karel Jan Skalák, František Thomayer

City gardeners held an irreplaceable position in the history of Prague and in the care of its public greenery. Prague's original gardens were not originally large, but this changed after 1875. This is the year that Ferdinand Malý was named as director, but he spent only four years in Prague, from 1874 to 1878. No professional assumed the position after him, so there was no further development. It was finally decided that Prague needed a gardener who would truly lead the gardens of Prague and develop them further. In 1884, the temperamental František Thomayer assumed the position of city gardener. During his tenure, Prague's parks gained a worldwide reputation. His students, who continued to lead the gardens of Prague after him, included Karel Jan Skalák and Leopold Baťek. This article is more focused on Karel Jan Skalák, a more or less unknown personality who worked in Prague's orchards until 1916. K. J. Skalák was limited by the fact that he had assumed his position after the quite exceptional František Thomayer and was often compared with him. He and his colleagues took care of all the orchards, gardens, and tree-lined alleys that were owned or administered by the Prague municipality. At the same time, he ensured the operation of the stock garden (Rajská zahrada) and of the botanical garden, which served the municipal and burgher schools and whose composition was designed in 1899. He also supervised the municipal cemeteries, the gardens at the Libeň chateau, and the regular maintenance of the orchards at the gasworks in Holešovice.

Illustrations: Fig. 1. Realization of Karlovo náměstí based to Thomayer's design after 1884; Fig. 2. Portrait of Karel Jan Skalák (1863–1916); Fig. 3. Prague city orchards, Rajská zahrada garden in Žižkov (1884–1888); Fig. 4. Karel Jan Skalák, Design for establishing the Central Botanical School Garden for the Royal Capital City of Prague, 1899; Fig. 5. View onto one of the greenhouses in the stock garden (rajská zahrada), beginning of the 20th century; Fig. 6. Advertisement for protective equipment and birdhouses; Fig. 7. Karel Jan Skalák, extension of the orchard in front

of the chateau in Prague-Libeň, 1910; Fig. 8. František Thomayer's notebook from 1883–1889.

Garden edgings – an interesting detail of 19th century garden arrangements

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Keywords: garden edgings, Lomnice u Tišnova, pleasure ground, garden culture

Arranging edgings around flower beds using inorganic materials, or using actual plants for edgings, has been a common element in gardening throughout the entire period of its development. Nonetheless, garden edgings are merely a small detail in the development of garden art and may be considered a symbol of one specific historical stage. Edgings are traditionally and primarily associated with the work of the prominent 19th-century Prince Hermann von Pückler-Muskau, but the use of edgings has a longer tradition. The impulse for a deeper study of the phenomenon of garden edgings in the Czech Republic was the discovery of a larger number of ceramic edging fragments in the former castle gardens in Lomnice near Tišnov (South Moravian Region) in 2013. Research focused on the issue of edgings themselves as well as on specific types of flower beds and what types of edgings were used for them, and especially the types of gardening styles where such flower beds were cultivated. The research resulted in the discovery of edgings in nine locations in the Czech Republic, showing that their use was quite common in the Czech Republic in the second half of the 19th century. In particular, these are the castle gardens in Hluboká nad Vltavou, Lomnice, Lednice, Lysice, Milotice, the Kroměříž Flower and Castle Gardens, the grounds of the Vranov nad Dyjí Castle, and Landfras Villa in Jindřichův Hradec. Only in the garden of the Landfras Villa are these edgings in continuous use today. Through donations and loans, a collection of 31 different sets of edgings from the Czech Republic and 7 items from abroad (Slovakia, Germany, Great Britain) has resulted, creating an exhibition which is currently presented to the public in the restored orangery in the former castle gardens in Lomnice near Tišnov. This set can be compared to a set of 20 different clay edgings found during archaeological research and restoration in the Klein-Glienicke site in Potsdam, Germany, or to the exhibition located at Branitz Castle, where a complete collection of edgings made for Prince Pückler is presented.

Illustrations: Fig. 1. E. Hackert, Landscaping with a number of flower beds with edgings at the chateau in Žagaň around 1860; Fig. 2. E. Hackert, Winter garden at the chateau

in Žagaň around 1860; Fig. 3. "Korbartigen Beete" type flower beds at the Lontzen castle in Germany. Lithography from the second half of the 19th century; Fig. 4. Period depictions of garden arrangements at the New Castle in Muskau, before 1834; Fig. 5. Edging with blue glaze from the castle in Branitz; Fig. 6. Coral-shaped edgings on the castle grounds in Muskau; Fig. 7. Beds with edgings in the pleasure ground of Babelsberg Castle; Fig. 8. Detail of the use of edgings in combination with a brick curb in the pleasure ground of Babelsberg Castle; Fig. 9. Fragments of garden edgings found at the chateau in Milotice; Fig. 10. Set of edgings from Lomnice near Tišnov; Fig. 11. Molds for the production of edgings from Lomnice near Tišnov; Fig. 12. Use of edgings in the garden of Landfras Villa in Jindřichův Hradec; Fig. 13. Set of edgings from Landfras Villa in Jindřichův Hradec; Fig. 14. Use of large metal edgings in the Castle Garden in Kroměříž, second half of the 19th century; Fig. 15. Design for the production of metal edgings for the Castle Garden from 1864; Fig. 16. Metal edgings from the Castle Garden in Kroměříž; Fig. 17. The southern terrace of Vranov nad Dyjí Castle with blooming flower beds. Josef Doré, oil on canvas, 2nd third of the 19th century; Fig. 18. Use of edgings in the shape of stirrups in front of the winter garden of the chateau in Hluboká nad Vltavou. Karel Zenker, watercolor, second half of the 19th century; Fig. 19. Metal edging from Hluboká nad Vltavou.