

**University of Pardubice
Faculty of Arts and Philosophy**

**The English Landscape Garden as an Influence on the East Bohemian
Parks**

Petra Veselovská

**Bachelor paper
2011**

ZADÁNÍ BAKALÁŘSKÉ PRÁCE

(PROJEKTU, UMĚLECKÉHO DÍLA, UMĚLECKÉHO VÝKONU)

Jméno a příjmení: **Petra VESELOVSKÁ**
Osobní číslo: **H08337**
Studijní program: **B7507 Specializace v pedagogice**
Studijní obor: **Anglický jazyk - specializace v pedagogice**
Název tématu: **Odraz anglického krajinářství v Čechách na příkladu
vybraných východočeských parků**
Zadávající katedra: **Katedra anglistiky a amerikanistiky**

Z á s a d y p r o v y p r a c o v á n í :

Sílící vliv romantismu na evropskou kulturu konce 18. století se odráží i v projevu tehdejších britských zahradních architektů. V jejich projektech došlo ke zřejmému odklonu od imitací francouzských klasicistních schémat směrem k uvolněnějšímu a přirozenějšímu krajinářství ovlivněného idealizující pastorální krajinomalbou z Itálie. Míra kreativity zahradních architektů tohoto období a jejich následný vliv se odráží i v dodnes používaném termínu "anglický park" (English Landscape Garden). S využitím vhodné sekundární literatury se autorka ve své práci nejprve zaměří na společensko-kulturní pozadí vzniku anglického parku a zmapuje jeho specifické rysy, které budou ilustrovány na konkrétních případech (Stourhead, Stowe, atd.). Vzhledem k dopadu, který tento druh zahradní architektury měl na kontinentální architektury v 18. a 19. století, autorka v hlavní části práce předloží detailní analýzu míry a povahy vlivu tohoto stylu na kompozici vybraných parků ve východních Čechách (Heřmanův Městec, Slatiňany, Choltice, Častolovice). Závěrečná kapitola shrne výsledky předchozí analýzy.

Rozsah grafických prací:

Rozsah pracovní zprávy:

Forma zpracování bakalářské práce: **tištěná/elektronická**

Seznam odborné literatury:

ADÁMKOVÁ, Barbara. Odras Anglické krajinářské školy v zahradním umění v Českých zemích. Disertační práce. Lednice, 2002. PACÁLKOVÁ-HOŠŤÁLKOVÁ, Božena, et al. Zahrady a parky v Čechách, na Moravě a ve Slezsku. Praha : Libri, 1999. ISBN 80-85983-55-9. QUEST-RITSON, Charles. The English Garden: A Social History. London : Penguin Books, 2001. ISBN 0-670-88768-4. SCHAMA, Simon: Landscape and Memory. Vintage,1996. ISBN-13: 978-0679735120. Stourhead Landscape Garden. London : National Trust, 2000. TURNER, Tom. Garden History : Philosophy and Design, 2000 BC–2000 AD. London: Spon Press, 2005. ISBN 0-415-31749-5. WOODBRIDGE, Kenneth. The Stourhead Landscape. London : The National Trust, 2001.

Vedoucí bakalářské práce:

Mgr. Ladislav Vít
Katedra anglistiky a amerikanistiky


Datum zadání bakalářské práce: **30. dubna 2010**

Termín odevzdání bakalářské práce: **31. března 2011**



prof. PhDr. Petr Vorel, CSc.
děkan

L.S.



Mgr. Šárka Bubíková, Ph.D.
vedoucí katedry

V Pardubicích dne 30. listopadu 2010

Prohlašuji:

Tuto práci jsem vypracovala samostatně. Veškeré literární prameny a informace, které jsem v práci využila, jsou uvedeny v seznamu použité literatury.

Byla jsem seznámena s tím, že se na moji práci vztahují práva a povinnosti vyplývající ze zákona č. 121/2000 Sb., autorský zákon, zejména se skutečností, že Univerzita Pardubice má právo na uzavření licenční smlouvy o užití této práce jako školního díla podle § 60 odst. 1 autorského zákona, a s tím, že pokud dojde k užití této práce mnou nebo bude poskytnuta licence o užití jinému subjektu, je Univerzita Pardubice oprávněna ode mne požadovat přiměřený příspěvek na úhradu nákladů, které na vytvoření díla vynaložila, a to podle okolností až do jejich skutečné výše.

Souhlasím s prezenčním zpřístupněním své práce v Univerzitní knihovně.

V Pardubicích dne 23. 3. 2011

Petra Veselovská

Acknowledgements

First and foremost, I would like to thank my supervisor, Mgr. Ladislav Vít, for his time and valuable comments which helped me to write this bachelor paper. Further, I am grateful to my family and friends for their support during the whole period of my studies.

Abstract

This bachelor paper deals with the phenomenon of the English landscape park and its influence on Continental architects. First, it is described the development of the landscape park together with the socio-cultural background. On the example of three East Bohemian parks (Heřmanův Městec, Choltice, and Slatiňany) there are analyzed four characteristic features of the landscape park – water, a path system, plants, and prospects with vistas. It is compared how and to what extent the East Bohemian parks are similar to English ones.

Keywords

British culture, the eighteenth century, the English landscape garden, the East Bohemian parks

Souhrn

Tato práce se zabývá fenoménem anglického krajinářského parku a jeho vlivu na kontinentální architektky. Na příkladu třech východočeských parků (Heřmanův Městec, Choltice, Slatiňany) jsou rozebrány čtyři typické znaky krajinářského parku – voda, systém cest, rostliny a průhledy společně s výhledy. Je porovnána povaha a míra vlivu anglického parku na parky ve východních Čechách.

Klíčová slova

Britská kultura, osmnácté století, anglický krajinářský park, východočeské parky

Table of contents

1.	Introduction	1
2.	The Change in Attitudes towards Gardening	3
2.1	The Decay of the Formal Garden.....	3
2.2	The Grand Tour.....	4
2.3	The Landscape Garden and Arts.....	6
3.	The English Landscape Garden	7
3.1	The Forest Style.....	8
3.2	The Augustan Style.....	9
3.3	The Serpentine Style.....	10
3.4	The Picturesque.....	11
4.	The Journey to the Czech Lands	13
5.	The History of the East Bohemian Parks	14
5.1	Heřmanův Městec.....	14
5.2	Choltice.....	15
5.3	Slatiňany.....	15
6.	Water	15
6.1	A Pond.....	16
6.2	A Stream.....	19
7.	The Path System	22
7.1	Types of Circuits in the East Bohemian Parks.....	23
7.2	The Characteristics of Paths.....	25
8.	Plants	26
8.1	An Oak – A Popular Tree.....	26
8.2	The Composition of Plants.....	28
9.	Prospects, Views, and Vistas	32
10.	Conclusion	34
11.	Resumé	36
12.	Bibliography	42
13.	Appendix	46

1. Introduction

A garden is connected with a human since the beginning of the ancient civilizations. But probably the most famous garden is the one of Eden. It is mentioned in the Book of Genesis that the place was full of trees and flowers to give a human food as well as the pleasures of beauty. After the fall humans are left to work hard to obtain food and according to Turner:

It therefore appeared to Christian thinkers that gardening was one of the purest and most divine activities open to man. It was a way of recreating the paradise which man had once shared with God. (1986)

Although the ways of searching for the paradise in a garden were variable through the history, the desire for it never disappeared. In Middle Ages monastery gardens were seen as a recreated Garden of Eden and Schama describes them in this way:

The Christian monastery “paradise garden” had been defined by its strong enclosing walls; the emblem both of Eden’s prelapsarian self-sufficiency, and of the Virgin’s immaculate conception: fertility without beasts and beastliness. (1995, p. 534)

Monks were supposed to contemplate and pray there to find a way to God and thus to the paradise. Monasteries had also places for planting herbs and plants for a kitchen which were cultivated by monks.

Another connection between humans and a garden can be found at Greeks and Romans. These two nations had a tradition of rural life which was highly propagated by poets of the time. It is explained by Tom Turner that: “Greek poets, were the originators of the theme. The peacefulness of rural life was a favourite topic [...] In Greece philosophy had long been associated with gardens.” (1986) Working in a garden was seen as a way how one finds happiness and even wisdom. For Greek and Roman philosophers there could hardly be any other ways how a man could be more happy and content than planting various flowers as well as fruit, working in a field or taking care of lambs and cattle (Turner, 1986). Philosophers returned to the appreciation of the rural

life in the time of the development of the landscape garden. The life in a country was celebrated for its purity and was considered ideal compared to a life in a city where a human mind was distracted by many things and people's lives were not pure and happy as in a village. As M. J. H. Liversidge mentions in his study of Virgil's influence on art:

The imaginary pastoral world of the *Eclogues* (often conflated with the Renaissance vision of Arcadia), the observation of country life in the *Georgics*, and the vividly described Italian scenery in which he [Virgil] set the events of the *Aeneid* have each been a major source of inspiration to artists from the Renaissance to the nineteenth century. (1997, p. 99)

Gardens are in a close relationship with society. "On the individual level, the story of gardens and gardening is a tale of aspirations and self-fulfilment." (Quest-Ritson, 2003, p.1) Since gardening was always in connection with a human, it changes as society develops. A man tries to recreate the paradise and two ways are considered – the formal and natural garden. The purpose of the regular garden was mainly to show off. Gardens like Versailles were place where a king could display his magnificence and power. Important visitors were brought there to be surprised and stunned. Such places were vast and every part had to be perfect in order to astonish.

In contrast, informal gardens usually provided people with a place for contemplation, philosophizing and relaxation. In countries like China and Japan people had a great attitude towards nature. "Confucius, Laozi, and Buddha taught to honour nature and live with her in a perfect harmony." (Pacálková-Hošťálková, 1999, p. 16, translation mine) There were pavilions, terraces, and artificial hills to enable people to be alone and think of life and compose poetry about such nice places. In Europe the proof of this relationship towards a garden can be followed to ancient Greece and Italy and to the eighteenth century when the movement of Romanticism appeared. Society was changing and it was also reflected in an attitude concerning gardening. People desired to find peace and calmness in a garden and to return to nature.

There was an increase of population, agricultural prices and propriety since 1750 in England. People asked for goods from abroad and they started to like new activities and new society was emerging. The change was visible in landscaping too. Quest-Ritson expounds that:

Landscape parks were a symbol of this shift in attitudes. Any landowner could make a landscaped park. [...] By 1800 almost every squire in England had converted the land around his house into a flowing landscape garden. The ideas on beauty and taste which guided him were everywhere to be seen. There were books, prints and magazines which displayed the choice available, but rather more important was the knowledge that members of polite society gained by visiting each other's houses and gardens. (Quest-Ritson, 2003, p. 145)

The English landscape garden developed as a reaction to “the tyranny of the straight line” (Buchan, 2006, p. 125) of Baroque gardens. It is quite difficult to define what the landscape garden is, and hence four its stages will be discussed to cover some of the characteristics. Formed in England, it also became popular on the Continent. It will be briefly examined how the ideas of the landscape style penetrated into the Czech lands. In the analytical part four typical features (water, a path system, planting, and views and vistas) of the English landscape garden will be compared with the ones in East Bohemia to find the level of the influence.

2. The Change in Attitudes towards Gardening

2.1 The Decay of the Formal Garden

France was the leading country in designing a formal garden. Louis XIV could not do more gracious act to show his power than initiating a construction of gardens at Versailles. It is a magnificent example of a French formal garden. Versailles gardens had a huge effect on other countries which include England too. Great embodiment of the influence is Hampton Court which “was William III's answer to Versailles, and he took a personal interest in its development.” (Quest-Ritson, 2003, p. 80)

The gardens at Versailles are full of formal, regular patterns but a similarity with the landscape garden can be found there. It is asserted by Woodbridge that:

At Versailles, the most famous garden in Europe, the architecture of terraces and regular parterres in which the palace was set gradually gave way to trees and fields. This was indeed a ‘landscape garden’, a landscape controlled by art. (1989, p. 7)

Woodbridge continued with mentioning another feature in common: “they are both related to the house, either to display the architecture or to be seen from the windows.” (1989, p. 10) Speaking about the relation of a garden to a house, it can be concluded that it was always in this way. People wanted to create a new paradise and it was planned as close to a dwelling as possible. Whereas a formal garden was reflected in a house because both of them had similar geometrical patterns, one was able to see a view to open fields from a house in an informal park and it gave owners a possibility to contemplate and relax. Formal gardens also offered impressive vistas but there was a great difference between the grandiosity of formal and informal gardens. Formal ones covered a large area but as Langley asked in his *Principles of Gardening*:

is there any Thing more *shocking* than a *stiff regular garden*, where after we have seen one quarter thereof, the very same is repeated in all the remaining Parts, so that we are tired, instead of being further entertained with something new? (Quest-Ritson, 2003, p. 122-123)

In irregular gardens, on the contrary, the need for a surprise was fulfilled. “The objective was to make an ideal landscape and it is not surprising that ideas were collected from many sources to build up the ideal.” (Turner, 1986) It appeared in every source of inspiration that the ideal had to resemble nature. Joseph Addison spoke about the imitation of nature, Alexander Pope advised to consult the genius of the place and many others were anxious to find the best way to return to nature. Estate owners read these appealing essays and poems but they also travelled abroad to seek for inspiration in a real landscape.

2.2 The Grand Tour

It was in fashion that young noblemen organized long journeys around Europe to visit famous places, admire masterpieces of art – paintings and drawings, statuary as well as gardens. The journeys were called the Grand Tours. Young noblemen travelled abroad to study there. As Quest-Ritson points out: “It was not a leisure activity; it was supposed to aid learning through contact with great art and history.” (2003, p. 119) The reason also lies in a new way of acquiring knowledge. During the Enlightenment it was put importance on the reason, whereas in the beginning of the 18th century human senses were crucial tools of learning and discovering the world. The idea came from

John Locke who claimed that the truest understanding of the world comes from experience and senses. J. Musson speaks about the Grand Tour: “The prime purpose was always to visit the sites described in ancient literature and compare those descriptions with what they saw before them.” (2010) English noblemen studied at universities and on the Grand Tours they could apply their theoretical knowledge in practice.

If a nobleman wished to be a part of high society, travelling around European countries was a necessity. The importance of travelling is beautifully expressed by Samuel Johnson who said: “A man who has never been to Italy is always conscious of inferiority.” (Musson, 2010) As other possessions the good taste, which was learnt on the Grand Tours, was considered a characteristic factor of wealth and social status. Quest-Ritson points out that: “The taste mattered enormously. It was the mark of a gentleman. If you wanted to insult someone, you said that he had no taste.” (2003, p. 117) It could be shown in many spheres of a human life. One possible way was collecting of drawings, paintings, statues, books, and other pieces of art which were then exhibited in galleries, drawing rooms, libraries, and gardens. The aim of the Grand Tours changed in the 1700s. The Grand Tours became the journeys of pleasure. Men travelled to Italy in order not to continue their studies but to live happy and easy lives. As Rosenberg emphasizes:

While the goal of the Grand Tour was educational a great deal of time was spent in more frivolous pursuits such as extensive drinking, gambling, and intimate encounters. The journals and sketches that were supposed to be completed during the Tour were often left quite blank. (2009)

Instead of writing the journals the Grand Tourists wanted to collect souvenirs. The Italian art (pieces by Raphael, Michelangelo, Correggio, and Titian) was valued very much but Italians did not intend to lose their treasures, and therefore masterpieces were so expensive that only a few people could buy them (Quest-Ritson, 2003, p. 119). This situation led to a fashion for landscape painters and copies of the masters.

Landscape painters made the ideal landscape (described by ancient poets like Virgil) real. The eighteenth century was a period of a new wave of celebrating rural life. Schama observes that:

the ancient ideal of country life as a corrective to the corruption, intrigue, and disease of the town was always a spur to rustification in a *locus amoenus*, a “place of delight.” (1995, p. 529)

People desired to recreate Arcadia, a place of an ideal life in a landscape with shepherds and peasants working on fertile land with plenty of food for everyone. This was the ideal presented by poets and landscape painters; meanwhile the reality in the Italian countryside was different. Peasants were poor and very often did not have anything to eat and a place to sleep. The Grand Tourists made their trips to see the ideal, and therefore:

He [the Grand Tourist] found little to attract him to the country districts, where the miserable conditions of the peasantry made comfort difficult to secure, and he moved from town to town with as little delay as possible along the route. (Mead, 1970, p. 14-15)

2.3 The Landscape Garden and Arts

Literature and painting and also other kinds of art are always imaginary pictures of reality, even if they are based on real people or landscapes. It can be found that there are similarities between gardening and art too. Many authors are concerned with studying the English landscape garden in this way. For example John D. Tatter speaks about the connection between poetry and gardening in this way:

We wish to control it, if only for a moment or a season, the slippery and evasive elements of the world, all the while knowing that such a project is beset with difficulties. The impulse is also mimetic: poets and gardeners wish to create a world that accords with their personal vision, a local and miniature of Eden, rescued from the fall or wrested from the chaos, as the case may be. (Tatter, Poet as)

Another author compares poetry and gardening by naming functions which are expected from them:

Augustan poetry was expected not only to please and delight, but also to provide moral instruction, allude to work of the ancients, represents classical ideals, and encourage meditation and reflection. [...] gardens of the time also performed these tasks. (Ross, 1985, p. 17)

3. The English Landscape Garden

During the eighteenth century estate owners, no longer content merely to dream of an 'earthly paradise', set about giving reality to the dream. They brought about what has been described as a 'great revolution in taste'. (Turner, 1986)

The landscape style developed as a reaction to the formal style of Baroque gardens. Society was changing under the influence of Romanticism inspired by ideas of many philosophers and writers, which was also reflected in a different economic situation. The maintenance of Baroque gardens was very expensive because parterres, shrubs and trees had to be very often cut. Owners wanted to have a profit from their properties, and therefore:

Parks were not just a pretty setting for a house; nor were they just a beautiful prospect to be enjoyed from the main windows. They owed more to economic and social considerations: farming, forestry, sport. (Quest-Ritson, 2003, p. 121)

Philosophers and writers who criticized the regularity offered a solution to combine beauty and profit in one place. The most influential and one of the first philosophers who placed importance on this combination was Joseph Addison. He came with a new approach to gardening in his essays printed in *The Spectator*, a magazine which he published together with Richard Steele. Addison also suggested that profit should be connected with pleasures. According to him:

why may not a whole estate be thrown into a kind of garden by frequent plantations, that may turn as much to the profit as the pleasure of the owner? A marsh overgrown with willows, or a mountain shaded with oaks, are not only more beautiful, but more beneficial, than when they lie bare and unadorned. fields of corn make a pleasant prospect, and if the walks were a little taken care of that lie between them, if the natural embroidery of the meadows were helped and improved by some small additions of art, and the several rows of hedges set off by trees and flowers that the soil was capable of receiving, a man might make a pretty landscape of his own possessions. (The Spectator, 1712, No. 414)

The basis of the landscape style lies in a different attitude to a landscape and terrain. In the time of the Baroque garden nature was controlled by art. A human showed his power by controlling a garden in every detail. Flowers were planted in parterres, trees and shrubs were regularly cut into various shapes (which was named

topiary). By contrast, writers and philosophers insisted that nature is the ideal and it has to be respected. Gardeners took this advice and when designing a new garden they just changed a few imperfections of a landscape but directed themselves with the genius of the place. It means that interesting features of a locality are used and almost invisible alterations are made to help nature to be perfect.

It is the genius of the place what is important, and therefore local plants are of great significance. A major role is given to water features, which also reflect a different attitude to nature. The formal garden was full of water controlled by man. Gardeners did not respect shapes which can be found in nature. They used various fountains, canals, and rectangular ponds. Landscape gardeners used natural forms such as lakes, rivers, and streams (sometimes complemented with waterfalls and cascades).

The landscape garden cannot be seen as a phenomenon which was not changed for almost hundred years of being in fashion. A few stages can be described in its development because in each period people considered something different to be completely natural. Looking at the characteristics of the stages, it can be summarized what the features of the landscape garden are. According to Tom Turner, four stages can be distinguished – the Forest style, the Augustan style, the Serpentine, and the Picturesque (1986).

3.1 The Forest Style

French gardens lost their popularity at the beginning of the 18th century and in England a new style was developed. A man who came with new ideas was Stephen Switzer. It was him who put name to a new style – the Forest style. The layout of gardens is still geometrical but to economize money spent on the maintenance of parterres Switzer advised to use extensive planting of forest trees and to stop building expensive walls “which so often obstructed views of ‘the expansive volumes of nature herself’.” (Turner, 1986) As Turner highlights, the greatest difference between the French and the Forest style was in their use. The French gardens, especially those at Versailles, served as a way how to show power and magnificence of France and Louis XIV. By contrast, the ones in England were to be places for contemplation and enjoying solitude (Turner, 1986). A great man of those days was also Charles Bridgeman who designed Stowe. He used long views to the surrounding countryside and the ha-ha

system (Appendix 1). But what was seen as imitating nature in the time of Switzer and Bridgeman was very quickly regarded as artificial by their followers (Turner, 1986).

3.2 The Augustan Style

It was named Augustan after the emperor Augustus whose reign was celebrated as a golden age. Poets of the eighteenth century highlighted a great development of arts during the reign of Augustus. That age was seen as ideal and so they called for a return to the architecture of the time and to the way of behaviour towards nature.

A very typical feature of this style is using various temples, obelisks, grottoes, and statues. Buildings became important in a garden. A great popularity gained Palladian architecture. It was connected with the institution of the Grand Tour because the Grand Tourists admired the Italian countryside with all those temples and returned home with a desire to recreate it. In the 18th century a great paradox appeared: classical architecture was supposed to be set in an informal setting (Balmori, 1991, p. 38). It was a time of appreciation of the ancient world. Quest-Ritson stressed that:

Both [classical buildings as well as sculptures] were valued for their inspirational allusions, which could not be appreciated by the uneducated masses. Part of the attraction of the classical world was its ability to suggest educated associations between things: the deities, temples, orders and architectural forms all evoked ideas. (2003, p. 118)

Since many of garden owners loved values of the Augustan age, which they admired on the Grand Tour, almost all read Latin poetry and knew the paintings of Lorrain and Poussin, they wished to recreate the 'landscape of antiquity' (Turner, 1986). A great owner of that period was Henry Hoare who:

returned to England, inspired by his European Grand Tour, to create an eighteenth-century classical masterpiece in the grounds below his Palladian home. His imagination stimulated by the paintings of Claude and Poussin, Hoare turned the painter's nymph-haunted lakes, classical ruins, and grottoes into a magical reality. A walk through this landscape reveals Hoare's visions in a sequence of wonderful Arcadian scenes from Virgil's *Aeneid*. (Spencer-Jones, 2007, p. 348)

It has to be underlined that the master of this period was William Kent. The best description of his work can be without doubt found in words by Horace Walpole: "he

leapt the fence, and saw that all nature was a garden.” (Buchan, 2006, p. 131) He liked opening a garden to countryside by using a lot the ha-ha system. “The surrounding landscape is not just an accidental backdrop, but is used in several ways.” (Spencer-Jones, 2007, p. 314) Another feature of his gardens was a clump of trees which he used as eye-catchers. Ursula Buchan explains that: “Perhaps his training as a stage designer made him a natural garden dramatist.” (2006, p. 131) A very important is his work with water. “In his gardens, water usually became serpentine, as it tends to be in nature.” (Buchan, 2006, p. 131)

Designers made an effort to return to nature by using the ha-ha, more natural shapes of water and at the same time they wanted to have the ‘landscape of antiquity’ in England, and therefore many temples and other buildings became crucial parts of gardens.

3.3 The Serpentine Style

A genius associated with serpentine shapes is Lancelot ‘Capability’ Brown. He was a very popular gardener and everybody wanted to have a garden by him. The reason why he was in great demand explains Spencer-Jones:

Brown’s achievement was to sweep away the rigid formality that had gone before to establish an English garden style that deliberately blurred the boundaries between art and nature. Geometric plantations now gave way to gently curving belts of trees, and wide lawns swept serenely down to a splendid river or lake. Brown did not flatten but followed the land’s contours, subtly remodelling them – it was his genius for discovering the natural “capabilities” of his client’s estates that earned him his nickname. (2007, p. 310)

This explanation of his popularity is supported by Quest-Ritson who points out that:

It was while working at Stowe that Capability Brown developed his skill in simplifying formal gardens and creating the distinctive curves and contours which we now recognize as an essential feature of the English landscape garden. (2003, p. 132)

Brown was a very productive designer and it is said that he planned almost 170 gardens. Some of his critics made a point that he permanently used the same formula and destroyed the country. Turner summarized the characteristic features of his gardens:

“the circular clumps of trees, the grassy meadow in front of the mansion house, the serpentine lake, the enclosing treebelt and the encircling carriage drive.” (1986) Whether he destroyed the country or not, he was definitely a very important person in the development of the English landscape garden and his influence cannot be underestimated.

3.4 The Picturesque

At the end of the 18th century the attitude towards the landscape garden of Lancelot Brown changed. The features of his gardens were no longer seen as pleasant and surprising but Brown was accused of producing a new pattern which was very often repeated and thus became boring. A serpentine lake, clumps of trees, and use of large lawns, which were features of his gardens highly appreciated when being in fashion, were rejected by new leaders of taste. “There was a move from the classical landscape [...] Such landscapes were to evoke a mood of peaceful tranquillity, a pastoral arcadia [...] but had become a dull and vapid formula.”(Anderson, 1994, p. 208) Since the 1790s a new movement appeared and it is known as the picturesque.

It was a new leading theory of the day but it is very difficult to give its exact definition. The agreement was not gained in the 18th century and now the situation is not changed. A way of defining the picturesque is comparing two philosophical categories – the Sublime and the Beautiful. The landscapes influenced by paintings of Roman countryside by Claude Lorrain, Nicolas Poussin and other landscape painters and associated with ancient poetry of Virgil and Horace were perceived as Beautiful (Anderson, 1994, p. 208). The eighteenth century man, Edmund Burke, wrote a work where he “argued that the sublime and the beautiful were distinct aesthetic categories, associated with distinct qualities and giving rise to distinct passions.”(Ross, 1987, p. 273) According to him: “The Beautiful [...] aroused the passion of love and was associated with such qualities as smallness, smoothness, gradual variation, delicacy, and clear but mild coloration.” (Ross, 1987, p. 274) These were nouns used when talking about Brown’s gardens but the picturesque leaders wanted something different. “Thus Burke defined the sublime as whatever excited the ideas of pain and danger and aroused the passions of terror and astonishment.”(Ross, 1987, p. 273) From these sentences it can be defined what the picturesque is. Citing Anderson: “Between the polarities of

Burke's Beautiful and Sublime lay the Picturesque, implying worthy of a picture.” (1994, p. 208)

The three qualities which were connected with the picturesque were – roughness, irregularity, and variety. These characteristics were almost entirely shared by three picturesque leaders – William Gilpin, Uvedale Price, and Richard Payne Knight. They all came with an own theory where they criticized the smoothness of the landscape garden and tried to find an alternative. William Gilpin, “the Master of the Picturesque” (Turner, 1986), made a few journeys around the British landscape which were stimuli for writing series of *Picturesque Tours* and three theoretical essays on the picturesque. Gilpin tried to define what the picturesque is by talking about beauty, objects (that catch traveller's eye), and the way of sketching landscape. Roughness and variety are called the essential features of the picturesque. They are compared with beautiful smooth objects and it is summarized that roughness can offer more pleasures and more complex ones. Gilpin explains that:

he [the picturesque traveller] is often offended with the productions of art. [...] He is frequently disgusted also, when art aims more at beauty than ought. How flat, and insipid is often the garden scene! how puerile, and absurd! the banks of the river how smooth, and parallel! the lawn, and its boundaries, how unlike nature! (1794, p. 57)

Discussing painting, Gilpin suggest a few changes in composition:

Turn the lawn into a piece of broken ground: plant rugged oaks instead of flowering shrubs: break the edges of the walk: give it rudeness of a road; mark it with wheel-tracks; and scatter around a few stones, and brushwood; in a word, instead of making the whole *smooth*, make it *rough*; and you make it also *picturesque*. (1794, p. 8)

It is very easy to find these features in landscape paintings by Lorrain, Poussin, and Salvator Rosa. Especially Rosa is really a representative of roughness:

Nor is there much question that Salvator [Rosa] did indeed celebrate the brutal, rocky wilderness that French classicists like Claude Lorrain, preferred to keep on a misty horizon. He seemed, almost perversely, to delight in exactly the scenery that convention rejected as savage: the steep, bare granite hills near Volterra, or the high Apennines. (Schama, 1995, p. 456)

Paintings by him were very much admired and celebrated because they reminded the Grand Tourists of their passage over the Alps. Since the target of the Grand Tour was mainly Italy, travellers had to pass through the Alps. The journey was very difficult and tiring because they travelled in a carriage a few days and in such a wild place. Deep precipices, steep hills, and rocky roads were causes of great fear which was changed into admiration at the end of the eighteenth century. The effects of the passage through the Alps on travellers' minds were exquisite, and therefore the popularity of the paintings and gardens of the picturesque rose very rapidly.

The style had also an effect on the diversity of plants. It helped the popularity of exotic trees, shrubs, and flowers. Owners of gardens were already interested in collecting plants from exotic locations but the place for them was in a glasshouse. Theorists of the picturesque wanted to bring the exotic outside and find the way how it could be combined with native plants. Gardeners took this suggestion seriously and they created an imitation of a jungle or incorporated exotic plants into planting to give the whole an interesting colourful effect. An example of a jungle can be found in the Lost Gardens of Heligan. One can be confused when walking through the greenery of palms and other exotic trees and shrubs because the effect is well managed. Plants from various parts of the world became very popular and it went to a development of a new style which was named Gardenesque.

4. The Journey to the Czech Lands

As mentioned above, the English gentry organized the Grand Tours. On the other hand England became a destination for lots of people from the Continent, mainly for Germans. They visited England and after coming back they established landscape gardens in Germany.

A person who was famous not only in his native country but also in Europe was prince Pücler. He decided to change the surroundings of his manor and designed a reconstruction of the park and the areas near his place. His simplest concept uses the local landscape and a small town to create something better and more gracious. (Hendrych, 1999, p. 12) This concept was almost identical to those of English

architects. English writers and architects also wanted to consult the ‘genius of the place’ and transform it into a masterpiece. Pücler created the masterpiece of the landscape parks in his manor in Muskau and influenced many architects and designers in future generations.

One of them was his student and admirer, Eduard Petzhold. He was a very prolific designer. He designed about one hundred and seventy parks and gardens not only in Germany but also in Holland, Poland, Austria, Bulgaria, and Turkey. The Czech lands should not be forgotten because there he is appreciated for seven landscape parks. Unfortunately, almost all of them are damaged because of the lack of maintenance.

The ideas of the English landscape garden were brought to the Czech lands by other ways too. As in England Czech noblemen made trips around Europe to admire pieces of art and to live a happy and easy life. The Czech gentry also travelled to Italy, Holland, France and England. Besides masterpieces of architecture and painting, they admired parks and gardens. These chivalrous tours were a kind of equivalent to the Grand Tours of the English gentry.

5. The History of the East Bohemian Parks

5.1 Heřmanův Městec

The establishment of a park is always connected with building a chateau, which in the case of this town was built in 1784. There was a Baroque garden, whose design corresponded with the building, and a deer park.

The 19th century is a period of great changes which affected the manor in Heřmanův Městec. Rudolf Kinsky had the chateau rebuilt in 1828 and in the same year he began changing the park inspired by the English landscape garden. Prince Kinsky had professionals who helped him to change the park according to a new style. He invited Heindrich Koch, an architect from Vienna, and Thadäuer Michel, an artist gardener. The park was established on the place of the Baroque garden and a part of the deer park (Pacálková-Hošťálková, 1999, p. 116-117).

5.2 Choltice

A former water fort was rebuilt according to a plan of Rossi de Lucy about 1685. The landscape park was established in the first half of the 19th century and it is thought to be quite dendrologically rich (Pacálková-Hošťálková, 1999, p. 134-135).

5.3 Slatiňany

The formation of the landscape park in Slatiňany is connected with the period of the Auersperk family on this estate. From 1800 to 1882 the owner was Karel Auersperk who directed the classicist reconstruction of the chateau. In this period a formal garden with a parterre disappeared. Then František Josef Auersperk became the owner and he continued with the transformation of the park into the landscape style and initiated building of a few objects: Cat's little castle (Kočíčí hrádek), a children farm, an observation tower and a horse-breeding farm (Pacálková-Hošťálková, 1999, p. 375-376).

6. Water

Water is a very important element in the landscape garden. Human life is connected with it from the beginning. There can be found many notes about its importance which was discussed by a lot of landscapists and theorists of the end of the seventeenth and the eighteenth century. William Gilpin compared its crucial role with blood: "Water is as much use in a landscape, as Blood is in a Body." (Hunt, 1970, p. 3)

Water features were popular in formal gardens too. Since Baroque gardens were used to display power and magnificence of their owners, every feature was influenced by this purpose. Nature was controlled by art, and therefore trees, shrubs as well as water features were changed into unnatural shapes. Formal gardens contained various fountains and canals which were decorated with statues (usually those associated with the sea, rivers, and water in general).

In the eighteenth century a garden was to resemble nature, and therefore canals, long and linear, were seen as ridiculing nature. Fountains, necessary parts of a formal garden, were also refused by gardeners because as John Shebbeare remarked: "it is

always unnatural to see water rising into the air, contrary to its original tendency.”(Hunt, 1970, p. 12) A different relationship between art and nature was one of the reasons for abandoning fountains and canals. The second one was a desire to rouse emotions and feelings in visitors. As J. D. Hunt hints:

By the second half of the century writers on the garden are insisting that a landscape should prompt meditations – William Shenstone in 1764 urges gardeners to avail themselves of objects that “serve to connect ideas, that convey reflexions of the pleasing kind.” (1970, p. 6)

He explains that: “it is surely by means of water that a landscape gardener could stimulate our meditations or reflections in ways similar to Claude’s Narcissus.”(1970, p. 5-6) In the landscape garden there were usually two main water features – a lake (or a pond) and a stream.

6.1 A Pond

For quite a lot of landscape gardens water was a very important compositional element. As stated by Ch. K. Currie:

All three of these gardens [Stowe, Castle Howard and Stourhead] rely heavily on the use of water ornamentation in their overall design, and it is interesting to note that each relied on the remodelling of earlier water features. (1990, p. 30)

Lakes and ponds were valued for their interesting characteristics. First, they offer contrast to a garden. The “agreeable surprise” (Addison, *The Spectator*, No. 412) is created by contrasts of calmness and a dynamic just as by different lines and shapes. The fundamental contrast is between horizontal and vertical lines. It is easily illustrated with a lake and a tree. A lake is a typical example of the horizontal line, and the simplest way how a designer can make a contrast to it is adding a vertical line – for example an overhanging willow which is a typical plant growing near water. A nice specimen of this tree is near a pond in Slatiňany where the head of the willow is reflected in water. Another imposing tree on a bank is a beech in Heřmanův Městec which also creates a contrast of light and shade (Appendix 2). The landscape garden was supposed to be variable, and therefore theorists of the time, such as Uvedale Price, stressed that banks of lakes and ponds just as rivers needed some planting. Price insisted

that a gardener should place: “natural wood to grow upon it [a bank], though that must always be a variety, yet alone it would not be sufficient.” (1810, p. 12-13)

Another appreciated characteristic of a lake was its ability to reflect various objects. As Stephanie Ross informs: “in his [Uvedale Price’s] chapter on water, he argued that water’s most striking property is its ability to produce mirror-like reflections.” (1987, p. 274) It is excellently used in the Stourhead landscape garden. The lake is surrounded by buildings and colourful groups of plants which are reflected in water (Appendix 3). The composition of buildings is well designed because a path is so successfully led through the landscape that clumps of trees hide and reveal temples and they are seen from various points. Another view of objects is added through water reflections. Visitors are given a new dimension of a view. J. D. Hunt emphasizes that: “For reflections in water are reversed as images upon our retinas and by that mysterious insecurity become associated with the imagery of the mind.” (1970, p. 16)

However, Price criticized Brown’s works of water because his banks were unnaturally smooth and plantings were not placed as near to water as possible, and therefore there were not so many objects to be reflected (Appendix 4). Uvedale Price suggested that water strands should be planted with various trees, bushes, and flowers. Other objects were to be put there such as trunks, rocks, stones and roots of trees were suggested to be left uncovered. The reason is that: “the character of water, (considered as part of a composition) is very much affected by all the grounds which surrounded it.” (Price, 1810, p. 63) The surface of water is provided with variety with all those objects because they are reflected there.

The lake in the Stourhead garden is of paramount importance. It serves a perfect setting for buildings. Every path is led to it because it is the centre of the garden. The result is that it can be seen from almost every point. The location of the lake is also interesting. One walks down to it and progressively discovers its beauties. As Woodbridge concludes:

To approach the lake for the first time from above is to see it in a different perspective, as part of a larger scene whose details are gradually to be revealed. As William Shenstone said ‘the eye should always rather look down upon water.’ (1989, p. 42)

One can also observe a pond in Heřmanův Městec from above. It is situated under a hill which creates a fault in the park. As described above, the lake in Stourhead is seen from many points, and therefore it is constantly explored. By contrast, the pond in Heřmanův Městec provides one with a marvellous surprise after reaching the top of the hill. It is explained by Joseph Addison why the surprise is so great:

Every thing that is *new* or *uncommon* raises a pleasure in the imagination, because it fills the soul with an agreeable surprise, gratifies its curiosity, and gives it an idea of which it was not before possessed. We are indeed so often conversant with one set of objects, and tired out with so many repeated shows of the same things, that whatever is *new* or *uncommon* contributes a little to vary human life, and to divert our minds for a while with the strangeness of its appearance: it serves us for a kind of refreshment. (The Spectator, 1712, No. 412)

The landscape garden was designed to fulfil this advice. To realize a garden full of surprises, various means are used. A great tool is a contrast. It is implemented in Heřmanův Městec too. One walks through a dark place under trees and it is contrasted with an open and bright one. There is a prospect of the chateau from the top of the hill and of the surrounding countryside. On the other side there is a view of the pond. One sees it looking down as recommended by William Shenstone. This place on the hill is probably the most awe-inspiring point in the park. There are fulfilled two Addison's needs for a beautiful landscape: the largeness and uncommonness (Addison, The Spectator, 1712, No. 412).

There are also ponds in Slatiňany and Choltice but they are of little importance in the overall design. Comparing the areas of water, those of Slatiňany and Choltice are not so significant. Although in Choltice there is not just one pond, none of them is of great importance as in Heřmanův Městec. There is one near the chateau and others which are at the frontier of the park. The most impressive part is the main view from the building to a deer park. In Slatiňany there is just one small pond. In contrary to Heřmanův Městec, where one is given a surprise by the water, in Slatiňany the pond is a romantic feature in the park. With a well made sandstone stairs, it offers a place for contemplation and enjoying a calm surface of the water which is in spring complemented with colourful blossoms of Rhododendrons.

6.2 A Stream

As mentioned before, water is a lively element of a garden. There were not used only lakes and ponds to grace a landscape but it was a stream which could offer an appropriate means to design a garden according to new principles of informal gardening. Formal gardens in France and Holland were seen as boring because after going through a part of them one could imagine the next parts. By contrast, the landscape garden is designed not to be admired from one point but it has to be revealed part by part and from different stand points. It is water which enables designers to make a garden look in a more natural way. Addison explained why water is so important: “nothing else enlivens a prospect more than rivers, jetteaus, or falls of water.” (Batey, 2005, p. 202) Water in every form changes a garden but a stream is more dynamic. Hunt finds the reason of liveliness: “Water could provide the strongest and most subtle means of contrast, variety and movement, satisfying and imaging each human mood.” (1970, p. 9)

The stream in Heřmanův Městec has all three characteristics. One can appreciate a few of contrasts there. The first one is between calmness and a dynamic. It is placed in an open space of meadows and lawns. A large area of grass would alone be unnatural and boring; however, one part can be left without many additions – it is a lawn near a main building. When walking in the countryside one can study composition of trees and other plants and can find that there is quite often a stream meandering through a meadow. Since a garden designer tried to imitate nature, water was allowed to flow through a park to contrast with the calmness of the surroundings. A stream is understood as refreshment which provides a park with movement. It is contrasted with the calmness of meadows, plants, and a pond. Uvedale Price explained one of river’s excellent qualities: “Now one of the charms of a river, besides the real beauty of each particular scene, is the idea of continuance, of progression.” (1810, p. 77) In Heřmanův Městec the stream guides one through the central part of the park. It meanders through grassland and surrounded by trees it is “a bond which unites all those parts together.” (Price, 1810, p. 54) (Appendix 5) One’s eyes are persuaded to follow it, and therefore the park is perceived as a whole.

Water is of great importance when planning how to attract one's attention. Uvedale Price observed that:

The effects of water are always so attractive, that wherever there is any appearance of it in a landscape, whether real or painted to that part the eye is irresistibly carried, and to that it always returns. (1810, p. 51)

However, not every park has possibilities to contain a large area of water such as in Blenheim where lakes create the most attractive part and one cannot overlook them. If a park cannot be supplemented by those extensive water objects and the surrounding landscape has a great effect on a composition, one's eyes have to be led towards water. Price remarked that: "the placing of the water ought very much to be guided by the objects, whether near or distant, to which it will serve as a focus." (1810, p. 52) A thin stream cannot be noticed if the sight is attracted by a distant object on the horizon, groups of trees or extensive meadows. The stream in Heřmanův Městec would not probably be seen without planting along its banks. In the case of a pond it is suggested to add buildings to its banks and it will produce the same effect as trees near flowing water.

Another contrast is that of light and shade. As asserted by Price: "for our eyes, like moths, will always be attracted by light, and no experience can prevent them from returning to it." (1810, p. 53) It is the sun which changes the overall atmosphere before one's eyes. Hollows in banks are dark which is in contrast with the sunlit water. The sun also changes the surface of the water. There are dark and light parts and they are mixed together.

It is variety which, together with contrast and movement, brings life to a garden. Price's suggestion to combine smooth and rough shapes is fulfilled in Heřmanův Městec (1810, p. 15). One can distinguish three parts of the stream. It flows from the south end of the park where the banks are surrounded with a stone wall which gives a straight direction to water. It is a formal part but enclosed by wild planting. The end of the wall is marked with a different scene. The current is more powerful and it causes roughness of surrounding grounds. The banks are broken because of soil erosion. Roots of trees can easily penetrate to water. In general, nature is not controlled by art. This

part is also dark because there are trees which shelter the area. The terrain is varied too. The stream is in a valley with a quite steep slope on the right. As the brook continues to open meadows, it gains a different look.

The pastures would not be so eye-catching without water. It meanders through them and makes the central part of the park very beautiful. It adds to the landscape a picturesque effect. The strands are not strengthened by walls but by uncovered roots of alder-trees and at certain places there are littoral plants such as marsh marigolds, irises, forget-me-nots, and sedges. In one place the riverbed is enlarged and it is said by contemporaries that in the past there was a pool there. Then the stream is torrential because it has many stones on the bottom but after a few metres it is again controlled by walls.

The great variety is fulfilled by meanders. Compared with formal canals of Baroque gardens, where the sight was bored with a straight line because it was seen at once without any problems, meandering water has to be examined for a longer time. Since the landscape garden was supposed to be revealed by parts, many canals in England, such as Blenheim and Hampton Court, were transformed into more natural shapes. Meandering was very popular and Schama indicates why:

The meander itself, which we take for granted as a purely decorative border, had been named by the Greeks for the river Maeander, sacred to the Phrygians in Asia Minor, and then generalized as a motif of fluvial benevolence, tuning this way and that, enclosing within its bends and angles to produce of the flood basin. (1995, p. 259)

There is no stream or brook in Slatiňany but one can find two different examples of flowing water in Choltice. Near the chateau there is a stream which resembles those of Lancelot Brown. The strands are smooth and green and there are a small number of plants near the water. The monotony is broken only by a bridge and a movement of birds. Critics of Brown blamed him for the dullness in shape, colour, and light and shade. The brook in a border part of the park is not monotonous at all. It is similar to that one in Heřmanův Městec with erosion of a steep slope. The one in Choltice can be even found more picturesque. Natural forces remodelled the grounds quite a lot. It is really a natural piece of water with fully irregular shapes, uncovered roots, trunks, and

stones in the water. The terrain is rolling and it reinforces the natural look of the place. The stream continues towards the main part of the park and it is changed to an overgrown stretch of slow water.

It was explained why streams are so important in the landscape garden. The flowing water has many valuable characteristics which give a garden contrast, variety, and movement. It can be summarized with citing Trevelyan:

rivers have, in greater degree than almost any other inanimate object, the appearance of animation, something resembling character. They are sometimes slow and dark-looking, sometimes fierce and impetuous, sometimes bright and dancing and almost flippant. (Schama, 1995, p. 355)

7. The Path System

T. R. Slater remarks that the landscape park has two characteristics: great use of prospects from a house and a serpentine walk or ride around a park (1977, p. 316). Views and prospects will be discussed later but the serpentine walk is under discussion now. The system of paths in the formal garden was geometrical and rectangular – designers used a scale of favourite patterns and repeated them very often. By contrast, in informal gardens visitors were offered a great range of pleasures. One could choose from many circuits and was led from one building or interesting scenery to another one. Paths were designed as a journey through human life. As Quest- Ritson mentions:

They [landscape parks] were usually laid out as a circuit, so that the views of the countryside and its features were constantly changing. [...] Large estates like Stourhead and Blenheim might offer a choice of two circuits, one for walking and the other for driving around in a carriage. [...] And they might stop at one of the garden temples on the way to take tea. (2003, p. 141)

A designer had to think of the best point from where visitors could admire clumps of trees just as other objects. One had to be brought to such a place where could be fascinated by vistas and views. The way how visitors could be surprised was also taken into consideration. As stressed by Woodbridge in his work about the Stourhead landscape garden: “Paths are not a neutral means of getting from one place to another; they direct attention.” (1989, p. 42) A specific example of this characteristic of walks is

in Stourhead. The composition is inspired by Virgil's *Aeneid*, and therefore one can appreciate a similar journey to Aeneas if follows the right direction of the circuit. In this garden there are many objects placed in specific places to make allusions to certain passages from *Aeneid*. The path has a similar role in Painshill. As it is mentioned in the book *Icons of Garden Design*:

Painshill is one of the great circuit gardens, where it is necessary to follow the series of visual experiences in the correct sequence. Buildings seen initially in the far distance are not approached directly, and have probably been forgotten when one comes upon them close up later in the circuit, while, conversely, buildings seen close at an early stage now appear distant themselves. (Symes, 2001, p. 92)

It can be concluded that the East Bohemian parks are quite the same concerning paths. Their shape is serpentine just as in England (Appendix 6). Speaking about the shape, it remains the same also in the time of the picturesque style. Uvedale Price expounded that:

The case is different in the gravel walk; for that is no imitation of nature, but an avowed piece of art: avowedly made for comfort and neatness. The two sides of a gravel walk, may, therefore, be as even and smooth as art can make them, and the sweeps regular and uniform. (1810, p. 46)

A garden was to resemble nature but at the same time contained pieces of art. A designer who was capable of connecting nature with art was considered a master. Walks are artificial but they were supposed to enable one to see a garden comfortably. Overgrown and not gravelled paths would not be sufficient because it would not serve the purpose of appropriately showing the social status, power, and wealth.

7.1 Types of Circuits in the East Bohemian Parks

In the East Bohemian parks there is not a circuit with such a program as at Stourhead but the system of paths is well developed. There are three main types of circuits (in Heřmanův Městec and Choltice) – a walk near a chateau, a path through a deer park, and a circuit round a perimeter of a garden. The shortest and smoothest walk is an ellipsis in front of a chateau (Appendix 7). It is connected with the main view both in Heřmanův Městec and Choltice. This part of a park is usually most visited, and therefore a surface is the neatest. It served a representative purpose and one can find the

proof of it in old pictures where there are people in fashionable clothes walking near a chateau (Appendix 8). Since an ellipsis symbolized the status of an owner, it had to look according to it. Price stressed that:

A broad dry walk near the house is indispensable to the comfort of every gentleman's habitation: in the old style such walks were very commonly paved; in the modern, they are generally gravelled. (1810, p. 134)

He continued with explaining why he did not like it:

When the walk before the door is of gravel, and that gravel is succeeded by the moved grass of the pleasure ground, and that again by the grass of the lawn, nothing can be more insipid: if broken by trees and shrubs only, however judiciously they may be disposed, still the whole makes a comparatively flat and unvaried foreground, whether it be viewed in looking at, from, or towards the house. (1810, p. 135)

Price did not admire the smoothness of walks. However, considering the proximity to a building his opinion can be disputed by noting that formal parterres near a chateau were very often left there and incorporated into an informal garden. Heřmanův Městec was no exception. As Klaus reported, there was a rich flower carpet in front of the chateau but unfortunately it was damaged after the World War II (1901, p. 15).

It was acceptable or even recommended to use smooth ornamental walks near a building but it should be gradually changed into rougher shapes in more remote parts of a park (Price, 1810, p. 148-149). This recommendation is fulfilled in deer parks in Heřmanův Městec and Choltice. In the later named the garden was formed by enlarging the deer park, and therefore it became the outer area. These parts, both in Heřmanův Městec and Choltice, more resemble nature and the walks display it too. They are rougher compared to the ones near a chateau. Eroded by water, covered with leaves and branches and surrounded by trunks, they have the picturesque effect. Human intervention is minimal, and hence one can see animals there which were considered a beautiful addition to naturalness of the scene (Price, 1810, p. 29). The deer parks contrast with green smoothness of the main parts and according to the picturesque theory they are the ones which imitate nature properly.

The third type of a circuit is the one following an outer belt of trees. Since it goes round a perimeter of a park, it is usually the longest walk. Unfortunately, the paths in the East Bohemian parks are not so connected with the surrounding countryside like the ones in England. Large English gardens have circuits which shepherd one to points where one can appreciate a view of pastures which are not parts of a park. As mentioned earlier, larger parks in England had two main circuits – one for walks and the other for driving in a carriage. Contemporaries in Heřmanův Městec remarked that the longest circuit there could be admired in this way too.

A great plus of this park is its walks near water. A short circle goes around the pond. One can go on from the hill to the pond. It is serpentine and the path goes around it. However, it does not copy the exact shape of the banks but it leaves the calm place for the swans and ducks. The best way to come to the pond is from the east. One is strolling in the dark area, under the trees, and suddenly the walk turns and one is surprised by a rock on the right side. The rock is a really romantic element in the park. It is grown over by ivy and it contrasts with the sunny meadow on the opposite side of the path. After being surprised by the rock the trail brings one to the top of a gentle slope and the view of the pond is opened in front of him. One can go around the pond and observe it from various points. The other interesting walk is near the stream. It does not follow its shape but when it approaches to the brook one is amazed by the view. The silence of meadows is contrasted with the sounds of water. It has wonderful meanders and one can regard them from bridges which were skilfully placed near the water by designers. The importance is placed on bridges by Uvedale Price:

In every style of scenery they are objects of the most interesting kind: whether we consider their great and obvious utility, and the almost intrinsic beauty of their forms; or their connection with the most pleasing scenes in nature, and the charms which they add to water, and receive from it in return. (1810, p. 271)

7.2 The Characteristics of Paths

Walks are very useful for connecting parts of a park. One can see it very well in the Stourhead garden. The landscape there is full of objects which are linked together by a path. It causes amazement because a view of a building or interesting planting is often opened after one passes by a clump of trees which obscures a prospect. English

designers hid views of temples and obelisks to make them visible in another point. Since the lake is the central part of the design of Stourhead, the walk is led around it to reveal it gradually from different directions. The similar situation is in Heřmanův Městec where the important object to attract one's eyes is the chateau. It is the dominating feature of the main view from the hill. Walking through the park it is constantly clouded by branches and leaves of trees to be shown again after a few steps.

Woodbridge observes that: "Another effect of gravel path is to invite planting on either side." (1989, p. 32) Meadows and plants would be two separate entities but walks join them together because they not just lead one under trees but meander through a whole park. These winding paths enable one to be aware of contrasts in the landscape.

8. Plants

It was Alexander Pope who advised to 'consult the Genius of the Place in all'. (Turner, 1986) It means that one should think of uniqueness of a place all the time when designing a garden. The advice concerns buildings as well as planting and all park features (water, prospects and vistas). In the case of planting it means that the shapes of trees and shrubs should be natural and landscape designers attached great importance to local plants. The landscape park was very often realized in the location of an existing formal garden, and therefore there were full-grown trees and other plants. If it was possible, some trees were left and incorporated into a new design. Since the landscape park was planned to be very natural, the English designers not only left the plants from a formal garden but they also put other local kinds of trees and shrubs to accompany the full-grown ones. A garden was to be embraced by the surrounding countryside, and for that reason vegetation was very similar.

8.1 An Oak – A Popular Tree

The English popular tree was an oak. In England it was a very important article for one's economic situation because it was especially timber for ship-building. Besides, it was the symbol of Englishness (Schama, 1995, p. 172). Uvedale Price maintained that the English oak is: "the noblest of forest trees." (1810, p. 92) The East Bohemian parks under observation have beautiful examples of this magnificent plant. An oak is a typical

tree for the lowlands of the Czech Republic, and so it is planted in landscape parks too. This tree together with limes, maples, ashes, and beeches make up the frame of the gardens. The trees have a long life, which is important for planting because they are put in parks to fill in the space. Besides, an oak can stand alone and serves as an eye-catcher in the landscape. There are a few really old oaks in Heřmanův Městec. The most impressive is the one in the main vista. Walking from the chateau, the oak is almost on the top of the hill. It has a spreading head and its branches are twisted into picturesque shapes. Its magnificence causes that one's sight is caught by it very firmly. The English landscape theorists, such as Joseph Addison, suggested that a garden should produce various moods and feelings in visitors. This old tree with its beautifully shaped treetop, massive trunk, and branches and boughs rouses in people's minds emotions of security, power, grandeur, and contemplation. A great advantage of this popular plant is its beauty even if a tree is dead. In this lifeless state it serves as an excellent element in a park. Its twisted branches and rough bark satisfy the idea of the picturesque object.

Shapes of trees are natural, which was one of the characteristics of the landscape garden. Branches and boughs of plants grow to various directions in nature. Sometimes there are too many of them at one place and it results in a maze of branches and foliage. It is the case of deer parks in Heřmanův Městec and Choltice. Trunks have to avoid each other, and hence they are not straight and regular. Trees are left to grow naturally compared to plants in a formal garden. Theorists of the landscape movement criticized the artificiality of planting in the Baroque garden. One of the critics was Joseph Addison who stated that:

Our *British* gardeners, on the contrary, instead of humouring nature, love to deviate from it as much as possible. Our trees rise in cones, lobes, and pyramids. We see the marks of the scissors upon every plant and bush. [...] I would rather look upon a tree in all its luxuriance [sic] and diffusion of boughs and branches, than when it is thus cut and trimmed into mathematical figure. (The Spectator, 1712, No. 414)

The style of trimming and cutting trees and shrubs into geometrical and figurative forms is called topiary. A great example of this style in England is Levens Hall where the artificial shaping of plants (chess pieces, peacocks, and other shapes) is one of the most characteristic features of the garden.

8.2 The Composition of Plants

A composition of plants is very important. Many authors suggested that designing a garden should be similar to painting a picture. As stated by Stephanie Ross: “Price believed that proper gardening ought to borrow its principles from the art of painting.” (1987, p. 273) U. Price and R. P. Knight claimed in their works on the picturesque that a landscape gardener should design a park as a picture considering a composition as well as colours. However, gardening is a little different from painting because a gardener works with live material. A picture, once painted, stays the same but plants continuously change. This fact has to be taken into account. A landscape picture is special and can be seen from many places but trees, shrubs and flowers grow and the work on it is never finished.

A landscape designer has to consider the growth of trees (has to think forward) because plants become higher and older and it makes a scene different. Old local trees are crucial features of an overall design but one has to be aware that they will fall down after years, and therefore old fully-grown trees are accompanied by younger ones together with shrubs. Price explained why it is so important to combine different levels of plants:

Where fine old trees are *left*, they plead their own excuse; but for many years there is a poverty in the appearance of young single trees [...] That poverty may be remedied, by making dug clumps in most of the places fixed upon for single trees, and by mixing shrubs with them. (1810, p. 192)

The designers of the Stourhead garden and the park in Choltice applied various levels of plants very skilfully. When watching the main vista in Choltice the work of a gardener is easily recognised. In the foreground (near the brook) there are low shrubs which direct the eyes to the distance. A very dominant beech tree is on one side of the vista and it is a well placed lone tree. The sides of the vista are surrounded by a mix of deciduous and coniferous trees which also add different shades of green and variety of colours in autumn (Appendix 9). The reasons for mixing levels are two: avoiding an empty space in a garden after old trees are removed and providing a landscape with variety. One wants to be surprised in a landscape garden and plants of the same age with

the same height would be insipid and boring. Variety of plants is pleasing for the eye and a composition gives one a feeling of entirety.

Trees can be basically used in three main forms – a clump, a wood or as a lone tree. Each of them has different purpose in a composition. In order to amaze visitors with unexpected views and prospects of various temples, obelisks, grottos or the surrounding countryside the English gardener used a clump of trees. Objects were hidden by plants so that they could be suddenly displayed. Groups of trees can also produce a mass which attracts the eye. This effect is fulfilled in Heřmanův Městec by beeches, black pines, lime trees, and edible chestnuts. Especially the group of black pines is eye-catching because it is at the end of a vista which ends on the top of a gentle slope so the plants are seen very well.

Since the landscape garden was often established on the basis of a deer park, woods or forests were common features in a design. They are larger than clumps of trees, and hence they function as a background in a park. A path meandering through them put an importance on the contrast of light and shade. This characteristic is very explicitly exemplified in the deer parks of Heřmanův Městec and Choltice. Trails begin in a light meadow of the main vista but when one walks into a gentle slope there is a different atmosphere. Trees are closer to each other and vegetation is wilder, and so there is less light because sun rays are stopped by leaves and branches. One feels differently in a wood. Simon Schama speaks about: “the forest as a place where history and geography met: the seat of greenwood liberty, a patrimony shared by both the polite and the common sort.” (1995, p. 139)

The third way of using a tree in a design is a solitary tree. These plants are full-grown and old and they are shown in a place where they can be prominent. As mentioned earlier, it is an oak which has this position in the composition of the park in Heřmanův Městec. In Choltice there is probably a better example of magnificence of a lone tree in a garden. It is a massive plane tree with patulous boughs and branches. Its head is large and it gives the place a spectacular atmosphere. The leaves offer shade and it is contrasted with the light bark. It is the most beautiful and important element (together with the main vista) in the park. There is also an interesting solitary tree in

Slatiňany. Near a pond (a horizontal feature) there is an overhanging willow which adds vertical component to the romantic atmosphere of that place.

A clump of trees was the hallmark of Lancelot Brown's gardens together with other features and one of them was a shelter belt. It was trees on borders of a park. Charles Quest-Ritson asserts that:

It is one of the anomalies of park-making that, although the owners and makers of parks invariably said that they were opening up the countryside to view the beauties of nature, those beauties were often man-made and invariably contained within shelter belts to blot out the sight of anything which did not belong to the owner. These shelter belts were planted not for their aesthetic contribution to the landscape but to make the world a private place. (2003, p. 142)

The East Bohemian parks are no exception. They are near a town and the shelter belt is there as a protection (border between a park and a town).

Brown was accused, by theorists of the picturesque, of using the same formula in all his gardens, and hence it was recommended to put plants in a new situation to produce different effects (Price, 1810, p. 43). Before the change it was fashionable that non-native plants were grown separately in other parts of gardens. These unusual trees, bushes, and flowers, which offered an interesting colour or shapes of leaves, were not placed beside the native ones. Price suggested that a gardener should: "avail himself of some of those beautiful, but less common flowering and climbing plants which in general are only planted in borders, or against walls." (1810, p. 42)

A paramount importance is placed on the balance of colours. Tints of green and other colours are used to contrast prevalent green of trees, shrubs, and grass. The simplest way of contrasting is placing a coniferous tree, which has darker tint of green, beside deciduous ones. A designer can also use plants with red leaves or with interesting blooms or red branches. Colourful plants are placed in the main vista in the park in Heřmanův Městec. The shade of oaks, maples, and linden trees are combined with a red coloured beech and shrubs such as forsythia, a lilac or a snowball. A range of different colours has a great advantage but one has to be careful with placing them in a garden. When harmonizing tints appropriately one will appreciate richness, variety, and a balanced composition. As Price warned:

all trees, of which the foliage is of a marked character, and the colour either light and brilliant, or in the opposite extreme, should be used with caution, as they will produce light or dark spots, unless properly blended with other shades of green, and balanced them. (1810, p. 93-94)

It can be seen at Stourhead how the result of such a bad mix of colours looks. There are many interesting plants near the lake which create a balanced contrast to green tints of trees. However, in one place shrubs are combined inappropriately. They have very light coloured blossoms in spring and there are combined three different and very glowing colours. The result, doubled in water reflections, is ridiculous. It gives the evidence of work by a man, which was to be hidden. By contrast, the Rhododendron shrubs in Slatiňany are used very skilfully. There is just a purple colour complemented with tints of green in the background (Appendix 10). The effect is enlarged by reflecting in a pond. The Rhododendron is massive and prominence is given to the one end of the water.

Another advantage of trees in the landscape garden is its ability to frame vistas and prospects. This characteristic was mainly important in the period of the picturesque style. Gardening was to be similar to painting and a garden was suggested to look like a picture. Stephanie Ross explained what the picturesque was for Knight: “anything can be picturesque, so long as it reminds someone of a picture.” (1987, p. 276) A park scene was supposed to evoke in one’s mind associations of a picture (very often by Lorrain, Poussin or Salvator Rosa) and the effect of trees accompanying views was valuable. Price stressed their importance with noting that:

whoever has felt the extreme difference between seeing distant objects, as in a *panorama*, without any foreground, and viewing them under the boughs, and divided by the stems of trees, with some parts half discovered through the branches and foliage, will be very loth to cut don an old tree which produces such effects, and less desirous of creating those effects by planting. (1810, p. 189-190)

It was spoken only about trees and shrubs but it is obvious that flowers can add colourful effect too. However, they were almost not placed in the landscape garden. When watching a landscape park one can notice that there are very few flowers. A composition is based on various groups of trees and bushes, water features, circuits and

walks, interesting terrain, and prospects as well as vistas. It was a great change compared with parterres in formal gardens. Parterre is a box hedge which is accompanied by colourful flowers or gravel. They were very popular on the Continent, especially in France. The best example is a garden at Versailles. Although formal features of a garden were abolished, when transforming it into an informal, sometimes a parterre near a house was left as a continuation of a building.

9. Prospects, Views, and Vistas

The English landscape garden was very often connected to the surrounding countryside, and hence vistas and prospects were one of distinctive features. One of the first theorists who criticized the formality of Baroque gardens was Joseph Addison. Since a park was to rouse emotions, regular patterns were rejected by Addison. He explained why continuous vistas are so pleasing:

Our imagination loves to be filled with an object, or to grasp at anything that is too big for its capacity. We are flung into a pleasing astonishment at such unbounded views, and feel a delightful stillness and amazement in the soul at the apprehension of them. The mind of man naturally hates everything that looks like a restraint upon it, and is apt to fancy itself under sort of confinement, when the sight is pent up in a narrow compass, and shortened on every side by the neighborhood [sic] of walls or mountains. On the contrary, a spacious horizon is an image of liberty, where the eye has room to range abroad, to expatiate at large on the immensity of its views, and to lose itself amidst the variety of objects that offer themselves to its observation. Such wide and undetermined prospects are as pleasing to the fancy, as the speculations of eternity or infinitude are to the understanding. (The Spectator, 1712, No. 412)

A designer has various means to offer visitors ‘a delightful stillness and amazement in the soul.’ (Addison, The Spectator, 1712, No. 412) The rolling terrain is appropriately used both at Stourhead and Heřmanův Městec. One is given a point to admire a view of a temple which is displayed at specific places or a prospect of the surrounding countryside from the top of the hill (Appendix 11). The main vista in Choltice is also led from the gentle slope towards the chateau but it lacks the continuity behind the building.

Another means for making a good vista is planting. It was mentioned above that branches frame vistas and prospects but groups of trees can be useful in this way too. When it is desired to lead one's sight to an object trees are placed on both sides of a view. Space between sides is shortened towards an object and it causes that the sight is attracted. At Stourhead temples are important and crucial part of the design. A circuit around the lake is designed to show these buildings at specially chosen points where there are trees on both sides of a view (Appendix 3). One walks on a path surrounded by planting, and therefore a break in a mass of trees and shrubs immediately catches the eye. Similarly, in Heřmanův Městec one's attention is attracted in this way. Standing on the hill one is caught by the view of the chateau but the overall impression is bettered with beeches, oaks, and maples which lead the sight to the building.

10. Conclusion

Gardening has been important for a human since the period of ancient civilizations. People always wanted to create an ideal world or renew the Garden of Eden. Society came through many changes which were reflected also in gardens. Throughout the history there is continuous rotation of two main styles – formal and informal (natural).

At the end of the 17th century the grandeur and regularity of Baroque gardens started to be rejected by theorists, such as Alexander Pope, Stephen Switzer, and Joseph Addison, who wrote about a different approach to gardening. The English landscape garden began to be in fashion. It did not develop at once but one can distinguish four stages of transforming a formal garden into a natural park. The attitude towards naturalness of a garden changed gradually and a composition which was considered by its designers thoroughly natural the next generation of gardeners refused as artificial.

The cradle of the landscape garden was England, and therefore it became a target of people from the Continent. Designers and noblemen travelled to England in order to admire great examples of the informal garden and find inspiration for their own estates. A journey to Britain was also popular in Germany. People brought ideas of a new style to their home and there were established a few marvellous gardens there. The most famous designers were prince Pücler and his follower Eduard Petzhold. The later one had also a great influence on the Czech lands because he designed seven gardens there.

The East Bohemian parks (in Heřmanův Městec, Slatiňany, and Choltice) have a few typical features of the English landscape garden which were compared to find how much the Czech parks are similar to the English ones. There were analyzed four characteristics – water features, a path system, planting, and prospects together with vistas. The liveliest part of a garden is water. There are two main forms of it in the Czech parks: a pond and a stream. Both of them are as important as in the English parks. The stream in Heřmanův Městec is a magnificent example of an element which offers contrast and variety. It is contrasted with silent meadows and trees along its banks. The surface of water has a valuable characteristic – objects are reflected there, which gives one another pleasure.

Paths have a specific role in a composition. One is guided by them through a garden. They were especially important in gardens like Stourhead where a circuit had a specific programme which was to be admired at proper sequence of views. The parks in Bohemia have three main circuits – an ellipsis in front of a chateau, a rough walk in a deer park, and a path along park's borders. Each walk has its own characteristics according to a part where it is.

The most important part of a composition is planting. English landscape gardeners placed cardinal importance on local plants with natural shapes. A very popular tree, both in England and East Bohemia, was an oak. It was especially used as a lone tree because it has a massive head and spreading branches which attract one's sight. Trees were put to a composition in other ways too – as clumps, woods or shelter belts.

The fourth crucial feature of the landscape garden is a vista together with a prospect. Since a park was to rouse various emotions and moods, prospects to the surrounding countryside and skilfully designed views of important objects in a garden were valuable. It was an advantage to have an estate with varied terrain. To make views and vistas better a landscape designer used trees to control one's sight and guide one to an interesting point.

11. Resumé

Zahrada byla pro člověka důležitá již v dávné minulosti. V západní civilizaci se o vztahu člověka a přírody zmiňují starověcí filosofové. Snad vůbec nejdůležitější zahradou je Edenská. Znovunalezení ráje, který tato zahrada představovala, se stává jedním z mnoha důvodů zakládání parků a zahrad. Se změnou společenských poměrů se uměle vytvořené “ráje” blízko domů přizpůsobují charakteru doby. V dějinách zahradního umění můžeme vysledovat střídání dvou základních stylů – formálního (pravidelného, geometrického) a neformálního (přírodního, volného).

V západní civilizaci historicky převažovaly pravidelně řešené zahrady. Koncem 17. století se začíná projevat ústup od formálních zahrad. Jejich tvůrci postupně přechází k parku, který se má co nejvíce přibližovat přírodě. Doboví teoretici, jako Alexander Pope, Joseph Addison, odmítají pravidelnost klasicistních zahrad, velkolepě komponovaných ve Versailles, a navrhují hledat inspiraci pro design v přírodě. Ta nemá být podrobena absolutní kontrole člověka, zahradník má pouze vylepšit nedostatky daného místa tak, aby výsledek připomínal ideál. Dokonalost připomínající přírodu byla viděna v každém slohovém období jinak. Můžeme rozlišit čtyři styly (etapy) ve vývoji krajinářského parku – forest style, augustan style, serpentine style a picturesque style (malebný park).

Forest style je spojován se jménem Stephena Switzera. V některých rysech se ještě podobá barokním zahradám, ale více se snaží otevřít do krajiny. V době jeho obliby se začíná objevovat používání ha-ha zdi na hranicích parku.

Augustan style je pojmenován podle císaře Augusta, jehož vláda byla považována za zlatý věk rozvoje umění. Spisovatelé a teoretici 18. století obdivovali augustiánskou dobu a chtěli se k jejím hodnotám vrátit. Typickým znakem této etapy tvorby krajinářských parků je Palladiánská architektura jako jeden z kompozičních prvků. Významnou postavou doby se stal architekt William Kent. Používá ve velké míře ha-ha zdi, které umožňují optické propojení parku s okolní krajinou a vytvoření iluze volného rozlehlého prostoru. Změnu vnáší i do tvarů vodních nádrží. Kent odmítá geometrickou pravidelnost, břehy rybníků a jezer modeluje do křivek, které jsou pro přírodu typické.

Na Kentův přístup ke krajině navazuje serpentine style. Předním tvůrcem tohoto období je Lancelot “Capability” Brown. Jeho parky se vyznačují čtyřmi základními kompozičními prvky, kterými jsou skupiny stromů (tzv. clump), velké trávnickové plochy, serpentine rybníky či jezera a výsadby při hranicích parku (tzv. belt). Brown byl velmi žádaný architekt v době své největší slávy, ale v 80. letech 18. století, s příchodem nové etapy v krajinářském umění, je jeho parkům vytýkána přílišná uhlazenost.

Teoretici jako William Gilpin, Uvedale Price a Richard Payne Knight přicházejí s novým pohledem na to, co je přírodě podobné. Odmítají hladké linie a navrhují do zahrady vložit drsnost, zvrásněnost a rozmanitost. Přestože se v řadě názorů shodovali, ve způsobu, jakým by se mělo docílit malebné scenerie, se jejich pohledy rozcházejí. Pojem malebná krajina nebyl zcela jasně definován. Zahradník by měl nechat působit přírodní živly. Břehy vodních ploch mají být rozbrázděny proudem, pokryté kameny a porostlé vodním rostlinstvem. Rozmanité stavby, tolik oblíbené v období augustan style, nemají být perfektní v každém detailu, ale naopak mají připomínat ruiny. Styl malebných parků s sebou přináší i oblibu výsadeb exotických rostlin

V Anglii podmínil komplex přírodních a společenských podmínek vznik nového zahradně architektonického stylu v současnosti zvaného přírodně krajinářský (anglický) park. Způsob úpravy zahradních ploch získal velkou popularitu i v kontinentální Evropě a Anglie se brzy stala cílem studijních cest mnoha architektů a majitelů zahrad. Jedni z prvních návštěvníků byli Němci, kteří získané poznatky o novém stylu zahradního umění realizovali na svých panstvích. Nejvýznamnějšími architekty jsou princ Pücler a jeho žák Eduard Petzhold. Poslední jmenovaný je důležitý i pro české země, protože zde projektoval sedm krajinářských parků.

V analytické části autorka rozebírá čtyři základní kompoziční prvky krajinářského parku, na kterých porovnává míru a povahu vlivu anglického parku na vybrané parky ve východních Čechách (Heřmanův Městec, Choltice, Slatiňany). Prvním popisovaným prvkem je voda, která byla velmi oblíbenou součástí kompozice i formálních zahrad, kde měla podobu různých fontán, pravidelných bazénů a kanálů. V 18. století dochází k proměně geometrických vodních nádrží na přirozenější tvary.

Jedním z důvodů je požadavek existence zahrady, která má vyvolávat emoce, podnítit návštěvníky k zamyšlení.

Nejčastějšími a nejoblíbenějšími vodními objekty jsou rybník (jezero) a potok (případně řeka). Rybníky a jezera v některých parcích představují centrální část kompozice. Výstižný příklad důležitosti vodní plochy je možno nalézt v parku Stourhead v Anglii. Celá kompozice tohoto parku je vedena k hlavnímu bodu, což je jezero. Kolem něho jsou v přesném pořadí umístěny chrámy, obelisky, grotta a jiné stavby, které dávají vyniknout obdivované vlastnosti vody, a to schopnosti odrážet ve své hladině okolní předměty. Zámecký rybník v Heřmanově Městci je též důležitou součástí celkového řešení, avšak neslouží jako hlavní cíl a není integrujícím prvkem celého parku. Přesto je návštěvník při jeho prvním spatření ohromen. Důvodem je umístění vodní plochy za přírodním terénním zlomem, který zakrývá dlouhou dobu výhled na rybník z procházkové cesty.

Voda byla ceněna nejen pro schopnost odrážet objekty, ale též jako prostředek vnášení pohybu do parku. Většina částí parku je klidná, a proto působí proudící voda jako příjemný kontrast. Potok v Heřmanově Městci splňuje tyto charakteristiky velmi výstižně. Protéká skrz rozlehlé louky, jejichž harmonický klid kontrastuje s dynamickým pohybem vodního proudu. Avšak nevýrazný potok by byl v rozsáhlé louce těžko postihnutelný, a proto architekti přidávají na břehy keře a stromy, aby přivedli pozornost návštěvníka parku tam, kde ji potřebují. K tomu napomáhá i schopnost vody odrážet světlo, které často přitahuje oči.

Další vlastností vody je, že do parku přináší rozmanitost. V heřmanoměsteckém parku můžeme rozlišit tři části potoka, kde se střídá pravidelnost s nespoutaností a divokostí. V krajních částech jsou břehy zpevněné zdí, která dodává proudu jasný směr. Poté, co je vodě nechána volnost, potok vytváří meandry a jeho břehy jsou porostlé pobřežní vegetací a zpevněny kořeny stromů.

Typickým prvkem krajinářského parku je cesta tvarovaná do křivek. Její nejdůležitější funkcí je vedení návštěvníka po jednotlivých parkových scénériích. Zahrada ve Stourhead je vystavěna na tomto principu. Je třeba ji procházet ve správném směru, aby si návštěvník mohl vychutnat všechny komponované odkazy na pasáže

z Vergiliový *Aeneidy*. Ve větších parcích jako Stourhead nebo Blenheim si bylo možné vybrat ze dvou cestních okruhů – jeden pro pěší a druhý pro jízdu kočárem. Oba dva se proplétaly mezi obdivuhodně navrženými scenériemi, které bylo možné pozorovat z různých míst.

Cesty ve východočeských parcích jsou vedeny po ploše parku stejně jako v Anglii. Po bližším prozkoumání můžeme rozlišit tři základní okruhy – elipsu blízko zámku, procházku po oboře a okruh po hranicích parku. Nejkratší je okruh u zámku, který v případě Heřmanova Městce a Choltic protíná hlavní průhled. Tato cesta byla napojena na budovu, a proto bývala často i v krajinářské úpravě zachována její formálnost. Na architekturu budovy navazovaly partery a květinové záhony. Jeden takový květinový koberec býval i před zámkem v Heřmanově Městci, ale bohužel po druhé světové válce již nebyl obnoven.

Krajinářské parky relativně často vznikaly rozšířením původní obory. Nejinak tomu bylo i v případě Heřmanova Městce a Choltic. Tyto části jsou obvykle na okrajích parku, a proto se kompozicí odlišují od reprezentačního okruhu před zámkem. Přírodní charakter těchto partií lze rozpoznat i na cestách. Nejsou tak pečlivě udržované jako v hlavní části, často jsou poškozené působením vodní eroze, pokryté opadanými větvičkami a listy, s obnaženými kameny a kořeny okolních stromů.

Třetím typem okružní cesty je ta vedoucí po obvodu parku. Pamětníci zmiňují, že tento nejdelší okruh v Heřmanově Městci bylo též možné projíždět v kočáře. Rozdíl oproti anglickým parkům je nenávaznost těchto okruhů na okolní krajinu.

Velkou výhodou heřmanoměsteckého parku jsou cesty v blízkosti vodních prvků. Obvodová cesta kolem rybníku odkrývá návštěvníkům zajímavé pohledy na vodní hladinu z různých stanovišť, avšak ponechává klid vodnímu ptactvu, které je na vodní ploše uhnížděno. Další cesty přivádí návštěvníka k potoku, který může pozorovat z několika materiálově odlišných mostů.

Cesty jsou v parcích důležitým spojovacím prvkem. Vedou návštěvníka od jednoho zajímavého objektu ke druhému a určují pořadí průhledů a výhledů. Například ve Stourhead procházíme skupinami stromů, které zakrývají výhled, abychom byli po pár krocích překvapeni nádhernou vyhlídkou na jeden z chrámů.

Kostrou parku je vegetace, která poskytuje množství možností pro designérské využití. Krajinářský park byl často zakládán na místě formální zahrady nebo obory, a tak pokud to bylo možné, architekti ponechali vzrostlé stromy a zahrnuli je do výsledné kompozice. Park se měl co nejvíce podobat přírodě, a proto se velký důraz klade na domácí druhy rostlin a jejich přirozené tvary. Nejoblíbenějším stromem v Anglii je v době krajinářského parku dub. Mimo svou důležitost v obchodní sféře je rovněž považován za nejvznešenější strom. Tato dřevina je jedním z typických druhů v českých nížinách, a proto tvoří společně s lipami, buky, javory a jasany kostru východočeských parků. V Heřmanově Městci je několik velmi starých exemplářů. V hlavním průhledu od zámku roste jedinec, který přitahuje pozornost návštěvníka svou rozložitou korunou a křivolakými větvemi.

Mnozí teoretici zdůrazňovali, že navrhování parku by mělo být podobné tvorbě obrazu. Zahradní architekti by měli dávat důraz na kompozici stejně jako na barvy. Tvorba parků je však složitější, protože projektant pracuje s živým materiálem, který se neustále mění. Architekt musí myslet na odlišný růst rostlin a podle toho zkombinovat stromy a keře různých velikostí, tvarů a věku. Kosterními dřevinami jsou dlouhověké stromy dorůstající velkých rozměrů, které se kombinují s rychle rostoucími druhy. Atraktivitu porostů zvyšují doplňkové dřeviny se zajímavou barvou květů, listů nebo větví, neobvyklým tvarem koruny či zvláštními plody.

V parcích se stromy používají v různých výsadbách podle toho, jakému účelu mají sloužit. Skupiny stromů velmi dobře vizuálně odcloní objekty nebo poutají pozornost návštěvníků k určitému místu. Ve Stourhead je většina chrámů zastřena bujnou zelení a pohled na ně se z procházkové cesty otevírá až v momentě překvapení, který tvůrce pečlivě připravil. Skupiny dřevin nebyly užívány jen k zakrytí objektů, ale i k orámování průhledů na ně. Vhodně volené výsadby po krajích zorného pole vedly zrak k určitému zajímavému objektu.

Jak bylo zmíněno výše, krajinářské parky byly často zakládány na místě obory, a proto jsou lesnaté porosty nedílnou součástí celkové kompozice. Atmosféra těchto míst se liší od jiných částí parku. Husté větve a listy vytváří clonu slunečnímu svitu, stín je hlubší, pocity méně radostné.

Velmi důležité je správně zkombinovat barevné odstíny rostlin. Krajinářský park měl podle teoretiků potěšit a zároveň i překvapovat. Prostor plný stejného odstínu zelené by působil nudně a jednotvárně, a proto architekti kombinovali světlejší listnaté stromy s tmavšími jehličnatými, a s různě kvetoucími keři. Dřeviny s červenými nebo žlutými listy se uplatnily na vhodných místech jako zajímavý barevný akcent.

Krajinářský park byl velmi často vizuálně propojen s okolní krajinou, což umožňovaly dobře navrhnuté průhledy a výhledy. Velkou výhodou byl kopcovitý terén, který je dobře využit jak ve Stourhead tak v Heřmanově Městci. Ve Stourhead je centrální částí parku jezero obklopené salety, ke kterému se schází z okolních svahů. Heřmanoměstecký park má velmi zajímavý terénní zlom v hlavním průhledu od zámku. Ze svahu se nabízí nádherný zpětný výhled do krajiny Polabí a zároveň možnost obdivovat zámecký rybník z nadhledu.

12. Bibliography

HENDRYCH, Jan. Pücler krajinář 19. století. *Zahrada-Park-Krajina*. 1999, Vol. 19, No. 4, p. 12-13. ISSN 1211-1678.

KLAUS, Alois. *Průvodce po Heřmanově Městci a Železných horách*. Praha: Česká grafická společnost, 1901.

LANGLEY, Batey. *New Principles of Gardening*. In QUEST-RITSON, Charles. *The English Garden: A Social History*. 1 st edition. London: Penguin, 2003. 280 p. ISBN 0-140-29502-X.

PACÁLKOVÁ-HOŠŤÁLKOVÁ, Božena, et al. *Zahrady a parky v Čechách, na Moravě a ve Slezsku*. 1.vydání. Praha: Libri, 1999. 521 s. ISBN 80-85983-55-9.

QUEST-RITSON, Charles. *The English Garden: A Social History*. 1 st edition. London: Penguin, 2003. 280 p. ISBN 0-140-29502-X.

SCHAMA, Simon. *Landscape and Memory*. 1st edition. New York: Alfred A. Knopf, Inc., 1995. ISBN 0-679-40255-1.

SPENCER-JONES, Rae. *1001 Gardens You Must See Before You Die*. London: Quintessence, 2007. ISBN - 13: 978-1-84403-498-7.

SYMES, Michael. Painshill. In HOLMES, Caroline. *Icons of Garden Design*. Munich: Prestel Verlag, 2001. ISBN 3-7913-2462-4.

WOODBIDGE, Kenneth. *The Stourhead Landscape*. 3rd edition. Over Wallop: BAS Printers Limited, 1989. 72 p.

Online sources

ADDISON, Joseph. Pleasures of the Imagination. *The Spectator*. [online]. 1712. [cit. 2010-03-25]. Available at:

<http://www.mnstate.edu/gracyk/courses/phil%20306/addison_index.htm>.

ANDERSON, Anne. Wordsworth and the Gardens of Coleorton Hall. *Garden History*. [online]. 1994, Vol. 22, No. 2. pp. 206-217. [cit. 2011-01-10]. Available at: <<http://www.jstor.org/stable/1587028>>.

BATEY, Mavis. The Pleasures of the Imagination: Joseph Addison's Influence on Early Landscape Gardens. *Garden History*. [online]. 2005, Vol. 33, No. 2. pp. 189-209. [cit. 2011-01-10]. Available at: <<http://www.jstor.org/stable/25434178>>.

BALMORI, Diana. Architecture, Landscape, and the Intermediate Structure: Eighteenth-Century Experiments in Mediation. *Journal of the Society of Architectural Historians*. [online]. Mar. 1991, Vol. 50, No. 1. pp. 38-56. [cit. 2011-01-06]. Available at: <<http://www.jstor.org/stable/990545>>.

BUCHAN, Ursula. *The English Garden*. [online]. Frances Lincoln, 2006. 384 p. ISBN-13: 978-0-7112-2638-8. [cit. 2010-03-25]. Available at: <http://books.google.com/books?id=jVw_Zvk-FbIC&printsec=frontcover&hl=cs&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false>.

CURRIE, Ch. K. Fishponds as Garden Features, c. 1550-1750. *Garden History*. [online]. 1990, Vol. 18, No. 1. pp. 22-46. [cit. 2011-01-06]. Available at: <<http://www.jstor.org/stable/1586978>>.

GILPIN, William. *Three essays: On picturesque beauty; On picturesque travel; and On sketching Landscape: to which is added a poem, On landscape painting*. [online]. Printed for R. Blamire, 1794. 143 p. [cit. 2010-11-12]. Available at: <http://books.google.com/books?id=5kwJAAAAQAAJ&printsec=frontcover&hl=de&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false>.

——— *A Dialogue upon the Gardens of the Right Honourable the Lord Viscount Cobham at Stow in Buckinghamshire*. In HUNT, J. D. "What's Water but the Generated Soul?": The Metaphysics of Water in the Landscape Garden. *Occasional Paper (Garden History Society)*. [online]. 1970, No. 2. pp. 3-17. [cit. 2011-01-06]. Available at: <<http://www.jstor.org/stable/1586300>>.

HUNT, J. D. "What's Water but the Generated Soul?": The Metaphysics of Water in the Landscape Garden. *Occasional Paper (Garden History Society)*. [online]. 1970, No. 2. pp. 3-17. [cit. 2011-01-06]. Available at: <<http://www.jstor.org/stable/1586300>>.

LIVERSIDGE, M. J. H. Virgil in art. In MARTINDALE, Charles. *The Cambridge companion to Virgil*. [online]. Cambridge: Cambridge University Press, 1997. [cit. 2010-12-30]. Available at: <<http://books.google.com/books?id=dFkGK0ncVZoC&printsec=frontcover&hl=cs#v=onepage&q&f=false>>.

MEAD, W. E. *The Grand Tour in the Eighteen Century*. [online]. Ayer Publishing, 1970. ISBN:0405087845. [cit. 2010-12-30]. Available at: <http://books.google.cz/books?id=uOvl07xhFPYC&printsec=frontcover&source=gbs_ge_summary_r&cad=0#v=onepage&q&f=false>.

MUSSON, Jeremy. The Grand Tour Transpires in 18th Century Art. [online]. 2010. [cit. 2010-12-30]. Available at: <<https://sponsorship.credit-suisse.com/app/article/index.cfm?fuseaction=OpenArticle&aoid=292779&coid=139&lang=EN>>.

PRICE, Uvedale. *Essays on the picturesque, as compared with the sublime and the beautiful; and, on the use of studying pictures, for the purpose of improving real landscape*. [online]. London: J. Mawman, 1810. [cit. 2010-12-30]. Available at: <<http://www.google.com/books?id=pFIJAAAAQAAJ&printsec=frontcover&hl=cs#v=onepage&q&f=false>>.

ROSENBERG, Matt. Grand Tour of Europe. The Travels of 17th & 18th Century Twenty-Somethings. [online]. 2009. [cit. 2010-12-30]. Available at: <<http://geography.about.com/od/historyofgeography/a/grandtour.htm>>.

ROSS, Stephanie. The Picturesque: An Eighteenth-Century Debate. *The Journal of Aesthetics and Art Criticism*. [online]. 1987, Vol. 46, No. 2. pp. 271-279. [cit. 2011-01-10]. Available at: <<http://www.jstor.org/stable/431865>>.

——— Ut Hortus Poesis—Gardening and Her Sister Arts in Eighteenth-Century England . *British Journal of Aesthetics*. [online]. 1985, Vol. 25, No. 1. pp. 17-32. [cit. 2010-12-30]. Available at: <bjaesthetics.oxfordjournals.org/content/25/1/17.full.pdf>.

SLATER, T. R. Landscape Parks and the Form of Small Towns in Great Britain. *Transactions of the Institute of British Geographers*. [online]. 1977, Vol. 2, No. 3. pp. 314-331. [cit. 2011-01-06]. Available at: <<http://www.jstor.org/stable/621834>>.

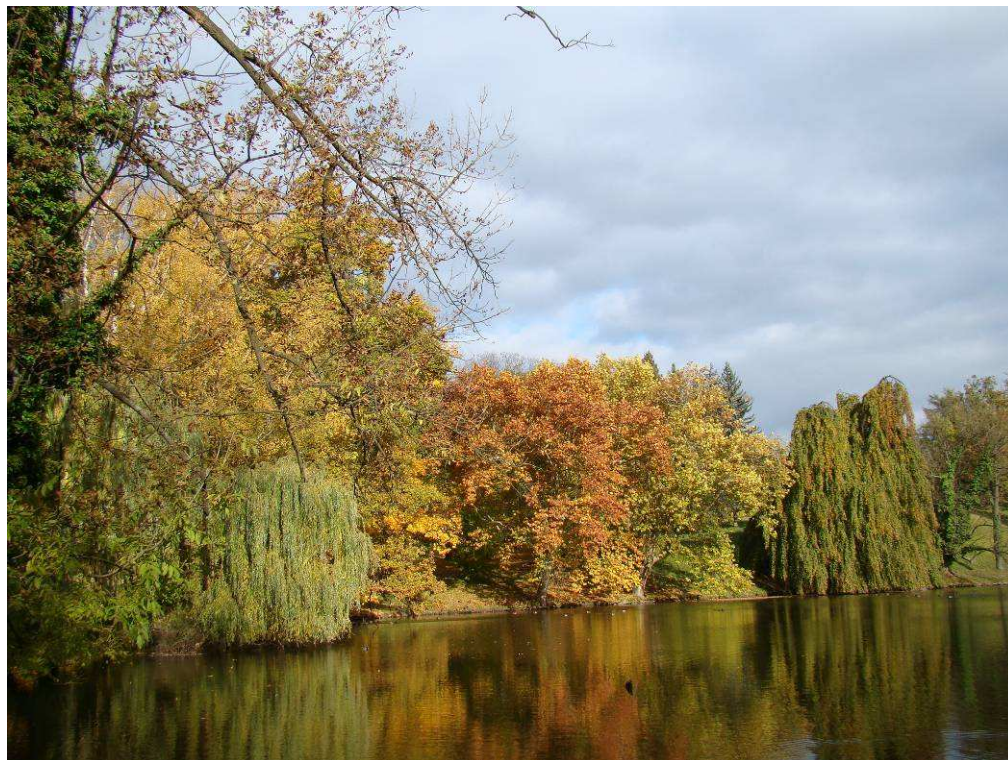
TATTER, John. Poet as Gardener, Gardener as Poet. *Stonework*. [online]. Issue 4. [cit. 2010-03-25]. Available at: <<http://faculty.bsc.edu/jtatter/stonework.html>>.

TURNER, Tom. *Garden Design in the British Isles History and styles since 1650*. [online]. Antique Collectors' Club, 1986. [cit. 2010-11-14]. Available at: <http://www.gardenvisit.com/history_theory/library_online_ebooks/tom_turner_english_garden_design/contents_etext_web_ebook_online>.

13. Appendix



Appendix 1 Heaton Park – a ha-ha wall which opens a park to the surrounding countryside but protects it against animals (photo K. Williams, 2005)



Appendix 2 Heřmanův Městec – water is the lightest compositional element in a park and it has an ability to reflect objects which highlights the importance of surrounding vegetation (photo author, 2010)



Appendix 3 Stourhead – a prospect from the circuit around the lake where there are trees on both sides to guide one’s sight to an important object (photo author, 2007)



Appendix 4 Stourhead – a typical example of a park in the serpentine style with smooth banks of the lake (photo author, 2007)



Appendix 5 Heřmanův Městec – a stream as a dynamic water element with rough banks which contrasts with the calmness of meadows



Appendix 6 Heřmanův Městec – a serpentine walk which disappears behind a fault and one is surprised by a new scene



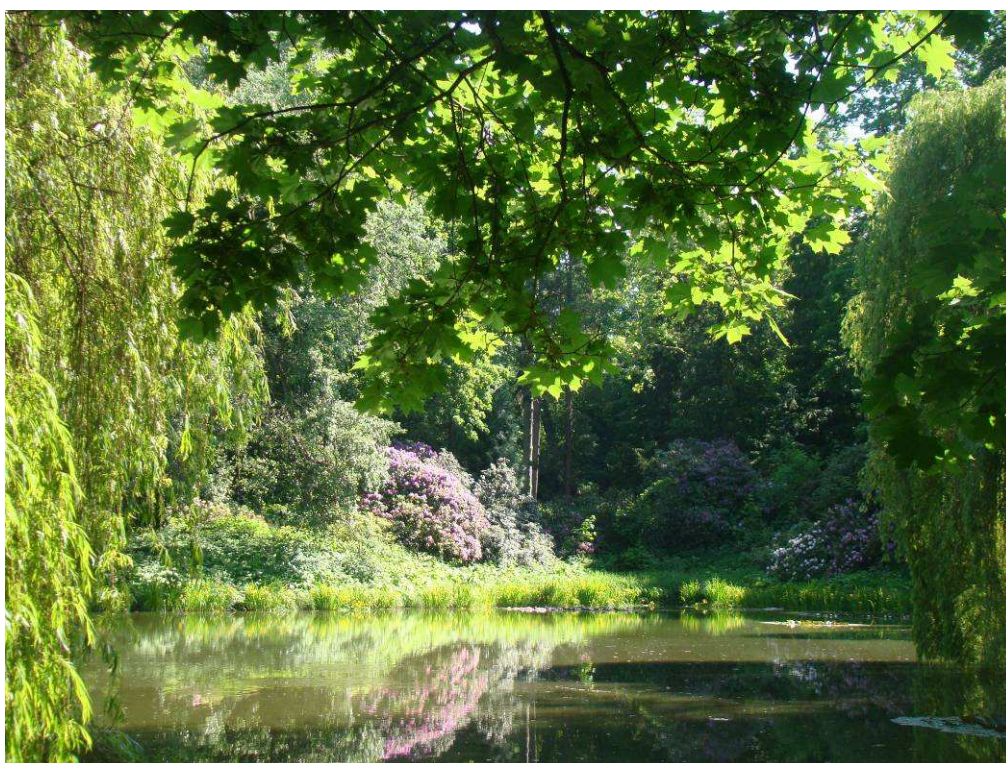
Appendix 7 Choltice – a recent state of the ellipsis circuit in front of the chateau (photo author, 2010)



Appendix 8 Choltice – an old engraving of the ellipsis near the chateau which had mainly representative purpose (archives of Choltice Library)



Appendix 9 Choltice – an example of variety of planting with groups of trees, framing the main vista, shrubs, and solitary trees



Appendix 10 Slatiňany – planting near the pond where there are various tints of green combined with colours of the Rhododendron shrubs (photo author, 2010)



Appendix 11 Heřmanův Městec – a connection of the park with the surrounding countryside; the main object in the view (in the distance) is the castle Kunětická hora (photo author, 2010)