

AN EARLY LANDSCAPE GARDEN AS A HISTORICAL MONUMENT: COMPOSITIONAL ANALYSIS OF THE GARDEN IN KRÁSNÝ DVŮR IN THE CZECH REPUBLIC

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Abstract

Historic gardens are important but often undervalued heritage monuments. The paper presents the development of the heritage protection of the historic gardens and parks but reminds also the importance of the nature protection in the gardens. The study area is the Krásný Dvůr garden in western Bohemia (Czech Republic), which represents one of the first landscape gardens in the Czech lands. This garden is presented in European garden history context. The main focus is on the compositional analysis that has not been performed yet. Not only old maps but also historical descriptions and paintings were used to conduct this analysis. Terrain research was inevitably utilized for evidence of the present state. Krásný Dvůr garden is a typical example of early landscape gardens influenced by the picturesque and anglo-chinois style. The composition consists of many closely situated and relatively small bits of scenery that usually do not appear to communicate among themselves. It was demonstrated in this study that many follies and vistas are still preserved today. The compositional analysis could serve as a basic material to inform garden presentation and reconstruction.

Keywords: landscape gardens, cultural protection, heritage, monuments, compositional analysis, Krásný Dvůr, Czech Republic

INTRODUCTION

Early Landscape Gardens in the Czech Republic in the European Context

The landscape style in garden design arose in England at the beginning of the 18th century and spread through continental Europe until the end of this period. Its perception in France (le jardin anglo-chinois) and in the German lands was important for further development, as European landscape gardens were enriched with peculiar elements there (Turner, 2011). The development of the new landscape style in England had many causes and was related to agricultural improvement and changes in the 18th century economics of England.

It was thought that landscapes should be both productive and beautiful, and that landscape gardens should symbolize the landscape and gain control over natural processes (Steinitz, 2008; Fatsar, 2012). Landscape gardens also expressed the economic power of their owners. In the 18th century, England increasingly became a target of travellers from continental Europe. The new industrial inventions, manufactured goods, factories, and mines were also the most attractive for the noblemen; nevertheless, the travellers joined the aristocratic society and visited cultural events, manor houses and gardens. Cultural transfer to continental Europe was influential (Fatsar, 2012). On the other hand, English impulses were modified according to national customs, garden history, and natural conditions.



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France maintained the position of a highly influential country from the age of Louis XIV, and French Baroque gardens of that time were examples for foreigners. Nevertheless, English landscape gardens were accepted in France, but they were also modified to be picturesque gardens. Scenic views became the main design tool. Gardens closely shifted to be similar to the art of paintings and were designed without plans based on the scenic quality of the space. This modification of the original English landscape garden was easily comprehensible for the aristocrats from Western and Central Europe, and the landscape style in the German lands, Habsburg monarchy, and Poland was transformed by this French picturesque garden style (Heyde, 2017). In the German context, the most influential book became C. C. L. Hirschfeld's *Theorie der Gartenkunst* (Theory of the Garden Arts), which systematically summarizes contemporary experience with creating landscape gardens and illustrates them in many examples. Hirschfeld emphasized the national context and natural conditions of the site of the future garden (Hirschfeld, 1779–1785; Schepers, 1980). The first landscape gardens in Central Europe and the Czech lands that were part of the Habsburg monarchy were built in the last third of the 18th century and influenced not only by the “original” English gardens but also by French and German perceptions and modifications of English gardens.

The basic elements of the landscape gardens composition are spaces, spatial axes, and dominant features. Defining spaces is a fundamental characteristic. Spatial axes aid in this, and they can be physical in that they directly divide an area, they can be visual in that they help read the composition, or they can be symbolic in that they can help support landscape coherence. Dominant features are hubs of landscape composition and many of them are eye-catchers as well. The dominant features created an atmosphere of the sceneries (Fekete, Kollányi, 2019). The natural features of landscape composition – vegetation, water, topography, and space – play the main role in landscape gardens. Landscape gardens, using both natural and architectural eye-catchers, used the principles of curving lines, irregularity, and asymmetry (Šantrůčková, 2012; Bassin, 1979). In general, layout of the landscape gardens involved a number of relatively separate plots that could be subsequent on the path thorough the garden or followed the belt road (Micoulina, 1993). T. Turner (2011) proposed seven garden styles that could be assumed as landscape gardens: forest, Augustan, serpentine, picturesque, gardenesque, landscape, and mixed styles. Nevertheless, in reality, these styles mixed each other in one garden, especially in the Central Europe.

The first landscape gardens in the Czech lands appeared from the 1760s to 1780s around manor houses of the richest noble families that had good

connections to the Vienna court and European knowledge gained through education (Grand Tour), literature and personal connections to the European aristocracy. In particular, the Grand Tours and other journeys, when young aristocrats could see the new manor houses and gardens with their own eyes, were important for the transfer of garden design and knowledge. In addition to the direct personal experience, the transmitted knowledge by the travel diaries was important for the wider audience. Travel diaries are also valuable sources for modern researchers because they provide period-specific reflections on landscape garden phenomena (Fatsar, 2012). The gardens followed the aesthetic category of the picturesque, and most of them were built in the picturesque style. The term picturesque was transferred to landscape and garden design perception from the theory of painting and expressed the quality of the landscape; the overall effect and perception of landscape/parks/gardens was emphasized. Individual components and objects were evaluated based on their working within the whole scenery, and gardens were divided into interconnected strips of scenery (Hunt, 1991).

Manor gardens and parks are dispersed throughout the entire territory of the Czech Republic, and landscape gardens and parks are the most common type because they are the last universal garden design. The end of the 18th and 19th centuries when landscape gardens were built was when almost all older Baroque and Renaissance gardens were redesigned, and many new gardens were newly established. In terms of land area, the parks differ markedly: they range from 0.06 ha to 288 ha, with an average size of 15.5 ha. The most numerous are small manor gardens within villages and small towns that obtain only limited, basic maintenance. On the other hand, large gardens and parks appear less frequently, and their level of maintenance is uneven. Some are used intensively and frequently visited. For example, these parks may experience the construction of new playgrounds, intensive planting of trees and shrubs and the use of chemicals in caring for lawns. At the same time, some of the parks are left almost completely without care, where grasslands, old solitaire trees and groves become overgrown and degraded due to natural seeding (Šantrůčková *et al.*, 2017).

Some of the oldest landscape gardens in the Czech lands are the largest and most influential in garden design and history. One of the first landscape gardens in the Czech lands was in Slezské Rudoltice (Silesia) and was built by Joseph Adalbert z Hodic. This garden was influenced by the Silesian gardens on the northern side of the mountains that were captured by Prussia two decades earlier and was designed in a very sophisticated manner with many follies, water fountains, etc. (Kozak, 2008). It was established in the early 1760s but quickly disappeared after the death of its founder.

Other early landscape gardens with many follies and fabriques are better preserved than Slezské Rudoltice; nevertheless, none of them have remained intact to the present. Krásný Dvůr, which will be analysed in detail below, is one in the best remaining examples that allows the visitor to have a feeling of the early landscape gardens.

Another is the garden in Kroměříž (central Moravia) around the archbishop's castle (Podzámecká zahrada), which was several times enlarged from the 1790s to the 1840s. This garden was furnished with many follies, and some of them still remain (Zatloukal, 2004). Another garden with many follies was in Veltrusy (central Bohemia), but this garden had another distinctive feature: it was designed as an ornamental farm (*ferme ornée*), referring to idealized notions of the bucolic lives of villagers. The central part of the garden is filled by fields, and follies are in the woody belt around them (Lipský *et al.*, 2011). The largest designed landscape in the Czech lands is in southern Moravia between the small-town Valtice and village Lednice (Lednice-Valtice area), which belonged to the princes of Liechtenstein. Two landscape gardens in Valtice and Lednice are interconnected by the designed landscape with several relatively large follies with their own scenery. This landscape was designed at the end of the 18th century with a combination of the axis (the Lednice star) and picturesque scenery. During the 19th century, it was redesigned in the more "natural" style according to the Lancelot "Capability" Brown style but with many exotic trees and shrubs (Novák, 2013).

Other early landscape (picturesque) gardens were significantly simplified during the 19th century, both intentionally and unintentionally, because the garden style had changed. Such was the fate of the Červený Dvůr garden near Chvalšiny (southern Bohemia) that was simplified intentionally in the middle of the 19th century (Cichrová *et al.*, 2017). Other gardens, such as Vlašim (central Bohemia) (Křesadlová *et al.*, 2021), Červený Hrádek (northern Bohemia) (Šantrůčková *et al.*, 2016), and Nové Hrady (southern Bohemia) (Krummholz, 2014), suffered from neglect during the 19th and especially 20th centuries, and most of their follies and scenery disappeared or were modified and simplified. Nevertheless, all these gardens are documented by a series of pictures or engravings from the time when they flourished. All these gardens made ingenious use of the water streams, natural forests (often former pheasantries or game parks), and topography, which included valley slopes and gorges.

Landscape gardens based more on Classicist principles of the clear division of spaces using axes were built at the same time in flat lowland and basin areas. The division of the space by axis was also used in the abovementioned Lednice-Valtice area. The new foundation was Kačina garden (central Bohemia) (Lipský *et al.*, 2011), where the star of axes in the centre of the manor house was

combined with former game park woods and wide meadows. This garden looks more like the L. Brown gardens than like picturesque gardens (Šantrůčková, 2012).

Gardens as Heritage Monuments

The doyen of garden history and conservation studies John Dixon Hunt began one of his contributions with the question: "What is it about gardens that you want to conserve?" (Hunt, 2014). It is a key question because modern society has many demands that gardens should fulfil, and the stress on some demands in a particular garden is influenced by many factors: local and national conditions, laws, garden history and significance, etc. From the constitution of heritage conservation, gardens together with castles and manor houses were perceived as cultural monuments (Calnan, 2014). Especially in recent decades, when the state of the common landscape has changed dramatically, gardens have become objects of interest for nature conservation because landscape gardens are often refugia of protected species and habitats. Therefore, many gardens are protected by both cultural heritage and nature conservation laws (Watkins, Wright, 2007; Hönes, 1985).

Modern garden management attempts to coordinate the maintenance and restoration of gardens that are suitable for both culture and nature. It has been acknowledged that gardens are living systems and that change is a part of garden "life" (Jacques, 2014). The legacy of past design, ecological processes, and function for humans are constantly renegotiated in old gardens (Katsar, Larsen, 2016). On the other hand, this approach demands territorially differentiated garden management with respect to historical values, habitats and human needs. There is no universal model, and the best praxis should be negotiated in each garden (Kowarik *et al.*, 1998).

In the Czech Republic, almost all manor houses and their gardens were nationalized in two waves in the middle of the 20th century. The first wave came just after World War II and included properties of the great landowners and peoples of German nationality. The second wave of nationalization followed the Communists coup d'état in 1948. Manor houses and their gardens lost their *raison d'être* and owners who financed their maintenance. The state was looking for a new way to use them. The most historically or artistically valuable manor houses and gardens became public monuments and served as museums. Some gardens, especially in towns and cities, started to be used as public parks. On the other hand, many manor houses became schools and hospitals (especially long-stay hospitals) but were also used by cooperative farms and the armed forces. Gardens in that cases were neglected and almost unmanaged; thus, renaturalization processes have occurred in many of them (Šantrůčková *et al.*, 2017).

However, heritage protection was established during the second half of the 20th century. The first heritage law was adopted in 1958, and the second, after several novelizations, was still applicable in 1987 (Solař, 2019). According to this law, heritage monuments and national heritage monuments are established (Rosická, Sýkorová, 2011). In the present database of the National Heritage Institute, more than 1 100 castles and manor houses are protected by heritage protection (NPÚ, 2023).

Castle or manor houses are often protected with their surroundings, including gardens. For those reasons, gardens were affected by the theory of the heritage conservation that was developed in Czechoslovakia in the second half of the 20th century. This theory was evolved in reaction to the Viennese school of the heritage protection of Max Dvorak from the end of the 19th century. When the Viennese school was established, Czech lands were part of the Austro-Hungarian Empire and heritage protection formulated in Vienna was powerful in all its territory. It continued during the first half of the 20th century and was reformulated during the 1960s and 1970s. From the beginning of the Austro-Hungarian and Czechoslovakian heritage protection, three main values were formulated: authenticity, wholeness, and uniqueness of the monument. These values were the basement for the heritage reconstruction, but their following could lead to different results in different cases (Uhlík, 2019; Solař, 2019).

The most powerful institution that set up the practical reconstruction of the historical monuments as well as formulated its theory was the State institute for reconstruction of heritage towns and objects (Státní ústav pro rekonstrukci památkových měst a objektů – SÚRPMO). SÚRPMO formulated by the reconstruction praxis these basic theses: the aim of the heritage reconstruction is historical appearance; reconstruction must be based on scientific knowledge; heritage values should be enhanced; and the most valuable phase of the object/town/garden development should be the basis for the heritage reconstruction (Solař, 2019). The above mentioned theory and praxis was formulated mainly for cities and buildings but was applied also to the gardens (Riedl, 1979). Nevertheless, especially in gardens the reality of heritage protection and maintenance was and still is limited by the lack of money. The Czech heritage conservation lost its theoretical background in 1992 when SÚRPMO was abolished, and cultural and natural heritage protection was divided into two institutions. The current Czech heritage protection lacks the theoretical background and focuses mainly to the practical issues (Solař, 2019). In the case of the garden heritage, few spectacular reconstructions were made according the above mentioned theory and praxis established during the second half of the 20th century, the rest suffer by the lack of money to their day to day maintenance.

The nature protection was also established during the second half of the 20th century; the applicable law was adopted in 1992. Because of their less intensive and more nature friendly management compared with that of the common landscape, many gardens and parks have served as refugia for endangered species and habitats. For that reason, several gardens are also protected as nature monuments and NATURA 2000 sites (Šantrůčková *et al.*, 2017; Watkins, Wright, 2007). This double protection (as heritage monument and as nature monument) makes the protection of the gardens stronger; on the other hand, it could cause disputes between heritage protection and nature protection about the suitable management of the gardens.

The Krásný Dvůr garden has this double protection. It is a national heritage monument (from 2002; just in 1958, it was designated a heritage monument) and a nature monument (NATURA 2000 site from 2005 and nature monument from 2012). The main aim of the paper is to provide a compositional analysis including findings of the historical research. The paper shows the wide range of sources that should be used for the analysis, e.g. not only old maps and iconographic documents, but also (hand) written sources that are often neglected because they are difficult accessible. The second aim of the paper is to show how the critical analysis of the sources have to be done, e.g. that all information from the sources should be verified in the other source or by the terrain research and gathered information should complement each other. The originality of the paper is not only in the fact that it presents the compositional analysis of one of the most important Bohemian gardens in the first time but also in the presented methods based on the complex historical analysis of all available sources for the garden.

MATERIAL AND METHODS

Many research strategies have been developed for landscape architecture in general. For studying garden history, description, classification, interpretation, evaluation and diagnosis and logical systems are most often used. Liu and Nijnhuis (2020a; 2020b; 2021) proposed in their papers six dominant mapping methods for visual analysis of the historical gardens and estates: compartment analysis, 3D landscapes, grid-cell analysis, visibility analysis, landscape metrics, and eye-tracking analysis. From these methods, we applied tools for vertical perspectives and qualitative approach that could be provided on the historical sources. Compartment analysis added by 3D analysis were the most important. The novelty of the paper is that historical sources such as old descriptions and vedutas were analysed by these approaches. Additionally, landscape metrics analysis was used because land cover in one of the basic information in garden studies. Also, landscape metrics were analysed not only on the actual map but also on the several old maps.

In particular, interpretation includes historical approaches that are inevitably utilized when studying historical achievements. With regard to the heritage protection of the historic gardens, the method of compositional analysis was proposed by Křesadlová *et al.* (2015). Logical systems could be used for language analysis of historical texts (written sources) as well as for graphical analysis of composition (Swaffield, Deming, 2011). Historical maps are often used for the first quick analysis (Boudon, 2014; Seiler, 1985), but for detailed study of historical gardens, other sources are inevitably utilized. Historical descriptions and vedutas are testimony not only about the appearance of the garden but also about their use, hierarchy of meanings and public presentation. In particular, vedutas spread the knowledge of the landscape gardens, emphasized the topography and landmarks, showed how to “read” the garden and demonstrated the owners' power (Perkiewicz, Shannon, 2021). Garden descriptions were more often printed in the 18th and 19th centuries when “walking” became a popular social activity among noblemen and later bourgeois society (Rabreau, 1991). Historical descriptions should therefore be subjected to textual analysis that could also be demonstrated by graphical schemes (Szántó, 2010; Fatsar, 2012; Fatsar, 2015).

The presented analysis fully used common historiographical methods, mainly the comprehensive heuristics and critical analysis of the sources. During

the sources analysis, traditional historiographical methods such as inductive and deductive methods were used (Šantrůčková *et al.*, 2014). We used also the modern methods based on the digital humanities, mainly cultural analysis. Digital humanities have immense potential to collaborate with landscape architecture because they use tools such as data mining and visualisation, and digital mapping that could be communicated thorough the disciplines (Levenberg *et al.*, 2018; Schwandt, 2021; Liu, Nijhuis, 2021).

Brief Introduction of the Krásný Dvůr Garden

The methods presented above will be demonstrated on the Krásný Dvůr garden because of two reasons. Krásný Dvůr is key garden in Bohemian garden design, nevertheless, it lacks a scientific compositional analysis till nowadays that have caused some misinterpretation in previous studies. Second, all types of sources (written, map, iconographical) are available for this garden and the potential of selected methods could be clearly demonstrated.

The Krásný Dvůr garden is located between the villages Krásný Dvůr and Brody in northwestern Bohemia, Czech Republic (Fig. 1). It is situated at the edge of the Most Basin (Mostecká pánev), where the flat relief approximately 300 m above sea level of the basin passes to the highlands of the Doupov Mountains (Doupovské hory) and Rakovník hilly lands (Rakovnická pahorkatina). The hills and



1: The model garden Krásný Dvůr in the Czech Republic

mountains created points of view of the vistas that can be seen over the garden boundaries. The Leska stream (Leskovský potok) flows through the garden and forms the valley. The climate is moderately hot, with average temperatures of 7.5–8 °C, and precipitation is below average in the national context (450 mm per year) (Tolasz *et al.*, 2007).

With an area of 96 ha, the Krásný Dvůr garden falls within the range of the largest gardens in the Czech Republic. The landscape garden was built from 1783 to 1802 (for 20 years) as a highly representative and prestigious foundation of its owner Johann Rudolph Czernin (Černín) (1757–1845). The date of foundation indicates that it is one of the oldest early landscape gardens in Bohemia and Moravia. The garden is known to have stood at the start of Czernin's career in the noble society in the Habsburg monarchy because it was visited by the members of the ruling families, many noblemen and influential intellectuals. Nevertheless, the landscape garden in Krásný Dvůr did not arise from nowhere, as will be analysed in detail below. The Baroque manor house, radically rebuilt in the 1720s, stayed in the village Krásný Dvůr with the small Baroque Garden, orangery, alleys in the landscape and pheasantry (Šantrůčková *et al.*, 2014).

The Krásný Dvůr manor house and garden were owned by the Czernins' family until 1945 when they were nationalized. Although manor house and garden were proven to be an important part of national cultural heritage by the National Cultural Commission in 1947, manor house was used by several users, and the management of both manor house and garden was neglected. In the manor house were located, e.g., offices of the cooperative farm, forest office, and school rooms. The garden was managed as a forest, and both woods and follies declined. The management became more suitable in the 1960s, especially after 1967 when the manor house and garden started to be presented as a museum. The woods, meadows, ponds, and follies in the garden were reconstructed. Nevertheless, the garden remained unfenced, and the entrance was without fees but also without control (Šantrůčková *et al.*, 2014).

Data for the Compositional Analysis

The construction of the Krásný Dvůr garden has been documented by many archival sources since the end of the 18th century. The set of written sources contains first accounting books and other documents such as receipts that documented what had already been done. The second very useful set of documents are letters with instructions, reports, and ideas that circulated between the owner and his employees, such as officers or gardeners. These documents allow us to study in detail the process of garden construction, its timeline, and the ideas and inspiration behind the fabriques (Tab. I). This detailed knowledge of how the garden was built is the baseline for the compositional analysis.

For the compositional analysis itself, we used two descriptions of the garden from the 1790s and the set of gouaches from the first half of the 19th century. The four oldest maps of the garden from 1796, 1814, 1823, and 1843 were used for additional information.

The description of the Krásný Dvůr garden that is the most suitable for compositional analysis was published in 1796 in the journal *Taschenbuch für Garten Freunde* (Handbook for the Friends of the Gardens), and its author was very likely Wilhelm Gottlieb Becker (1796). The article is not signed but Becker was the editor of the journal, and he wrote many articles to the journal and did not sign all his contributions. W. G. Becker lived in Dresden and worked as a curator and later director of the artistic collections of the Saxon duke and elector (later king) Friedrich August III. Becker was fully involved in the intellectual world of the Enlightenment and published several books about art, including garden art. He was an experienced author familiar with the philosophy as well as garden praxis of his era (Anastasova, 2010). The title of the article (*Beschreibung des Gartens zu Schönhofen in Böhmen – The Description of the Garden in Krásný Dvůr in Bohemia*) reflects the descriptive content of the article. Becker went through the garden and commented on scenery, follies, points of view, and vistas. His description mirrored his experience with garden design; he knew what was important to mention and what could be interesting for other potential visitors or could serve as inspiration for other garden founders (Becker, 1796).

The other description of the Krásný Dvůr garden was published only one year later, in 1797, by Johann Quirin Jahn (1797) in the journal *Apollo*. J. Q. Jahn was trained as a painter, but he also became an authority in art history and aesthetics. He lived in Prague, where he co-organized many activities connected with the intellectual society of the Enlightenment. He focused mainly on art, especially painting and history, but maintained close contact and collaboration with philosophers and aestheticians. One of them was August Gottlieb Meißner who was the editor and publisher of the journal *Apollo* (Müller, 1881). The title of the article is *Gefühle bei Besichtigung des Schönhofer Garten. Schreiben an den Herausgeber* (Impressions from the visit of the Krásný Dvůr Garden. The letter to the editor). In the article, Jahn not only provided a detailed description of the garden when he visited but also described remote scenery that Becker missed. He also reflected on the garden from a philosophical point of view with literary discussion with his friends and enhanced the aesthetic values of the garden scenery (Brudzyńska-Némec, 2012).

The Krásný Dvůr garden is documented not only by written descriptions but also by a series of paintings. The most representative is a set of 17 large gouaches that documented 13 pieces of

scenery in the garden (four of which are painted twice from different perspectives). Although we do not know who the author is and when precisely the gouaches were painted, this set is a very important source of garden perception. The most common and recommended views on garden scenery and long vistas are presented (Tab. I).

The historical maps enable the precise location of each folly and piece of scenery, so they are very common sources for studying garden and landscape history (Skaloš, Engstová, 2010). The oldest map of the Krásný Dvůr garden is dated to 1796, but it is confusing. The map does not contain the scenery with the Gothic temple and the Holland farm that was founded a few years earlier. On the other hand, it is the only map on which the more formal scenery and flower beds are depicted. This map is topographically very inaccurate. The second map from 1814 and the third map from 1823 are similar (Tab. I). They cover all of the garden with all of the pieces of scenery that were incorporated into the finished garden at the beginning of the 19th century. They are both topographically much more accurate than the first plan. The last studied map is the so-called stable cadastral map from 1843. This map

was adopted for the analysis because it is the most accurate. Cadastral mapping was conducted for the whole territory of the Habsburg monarchy during the first half of the 19th century according to the given methodology and topographical measures at a scale of 1:2 880. Cadastral maps are very precise, even if some inconsistencies can be found (Forejt *et al.*, 2020). For that purpose, they are often used in landscape studies because we can compare different areas as well as time horizons (Petek, Urbanc, 2004).

Data Processing

For the compositional analysis, we identified and assessed the time changes of spaces, spatial axes, and dominant features. All buildings and other follies, including the natural ones, were identified, including the extinct ones. The visual connections were very important in the garden, so viewing points, vistas, and eye-catchers were assessed. They are often connected with compositional axes that were identified as well. Evaluation was made for the state when the garden was finished (1800s) and for the present state. The state from the beginning of the 19th century was identified by analyzing

I: *Historical sources of the Krásný Dvůr Garden*

Type of the source	Name	Date	Collection
Written	The summarized accounting books	1782–1800	State regional archive in Třeboň, department Jindřichův Hradec, coll. Czernins' Main Treasury (Černínská hlavní pokladna), No. 32–48
Written	Detailed accounting books	1785, 1794, 1795, 1802	State regional archive in Třeboň, department Jindřichův Hradec, coll. Estate Krásný Dvůr (Velkostatek Krásný Dvůr), Box 150
Written	Detailed accounting books	1798, 1800, 1807, 1809, 1810, 1811, 1814	State regional archive in Třeboň, department Jindřichův Hradec, coll. Estate Krásný Dvůr, No. 1770–1776
Written	Letters with instructions and reports	1782–1845	State regional archive in Třeboň, department Jindřichův Hradec, coll. Estate Krásný Dvůr, Boxes 139, 149, 150, 211, 212, 213, 214
Written – printed	Beschreibung des Gartens zu Schönhofen in Böhmen	1796	National Library
Written – printed	Gefühle bei Besichtigung des Schönhofer Garten. Schreiben an den Herausgeber	1797	National Library
Iconographical	The set of 17 large gouaches	1 st half of the 19 th century	The National Heritage Institute, The State castle in Krásný Dvůr, No. KD 125 – KD 141
Cartographical	The plan of the Czernins' garden in Krásný Dvůr	1796	The Institute of Art History of the Czech Academy of Sciences, sign. W-C-I 15
Cartographical	Plan of the Krásný Dvůr garden, Karl Budizky	1814	State departmental archive Louny, Map collection (Sbirka map a plánů), No. 119
Cartographical	The plan of the Czernins' garden in Krásný Dvůr, Adalbert Kaltenmoser	1823	The Institute of Art History of the Czech Academy of Sciences, sign. W-A-IV 510/30
Cartographical	Stable cadastral map	1843	The Central Archive of Surveying and Cadastre, coll. Stable cadastre, No. 3529

written, iconographical, and map sources. The present state was analyzed by the field research.

All follies and fabriques from Becker's and Jahn's descriptions were recorded in an Excel table. Then, other small features that were not included in the descriptions but that are painted on the gouaches and old maps or that were constructed later in the 19th and 20th centuries were added to the table. The dates of their construction and demolition (if no longer extant) were excerpted from the archival sources.

The compositional analysis was performed in GIS software (ArcGIS 10.8.1) based on a modern map (Basic map of the Czech Republic 1:10 000) and the stable cadastral map. The modern map was used as an accurate base for spatial georeferencing of the old map. The stable cadastral map was used as the main old map for the analysis because it is the most spatially precise and could be used in GIS. The follies and fabriques from the table were copied to the GIS environment. Then, points of view and vistas described by Becker and/or painted on gouaches were displayed. Finally, compositional axes were identified and described.

All information gained from historical sources was verified by terrain research. The state (extant/torso/demolished) of all follies, fabriques, vistas, and views was assessed and drawn to the final compositional map.

RESULTS

Compositional Analysis of the Krásný Dvůr Garden

We could distinguish three layers in the Krásný Dvůr garden composition. The oldest one is Baroque and is axial and closely connected with the manor house that stays in the centre of the Baroque composition. The second and third layers were added when the landscape garden was built. The second layer is created by small-scale sceneries of the anglo-chinese garden, the third by more generous wide-open scenery. The Baroque composition is ordinary and similar composition principles were often applied in Czech Baroque manor houses and landscaping. On the other hand, the landscape design is unique by its early application in the Bohemian context. The garden served to its creator, Johann Rudolph Czernin, like the most important tool for his representation in the aristocratic society and was visited by the members of the emperor's family, other noblemen as well as influential intellectuals (e.g. Goethe) of these days (Šantrůčková *et al.*, 2023). J. R. Czernin demonstrated his overview in the culture and arts by the Krásný Dvůr garden.

The oldest composition layer dates to the Baroque period in the 1720s and 1730s when the manor house with other facilities, such as the ride hall and the orangery, were built or radically rebuilt. The manor house remained at the centre of the axial

composition with one main axis. From the garden front of the manor house, the axis was visual and went through a small garden to the village and Krušné Mountains (Krušné hory/Erzgebirge) to the northwest. Currently, this part of the main axis is closed off by tall trees just after the wall of the small Baroque garden. The front façade of the manor house opens to the symmetrical court d'honneur that is closed off by an iron gate. In front of this gate is a half-circle of horse chestnut trees with a diameter of 50 m and three symmetrical alleys (so called *patte d'oie*). These three alleys still exist despite some trees being in bad condition. The main axis ended with the Baroque calvary, later replaced by a small rectangular pheasantry, when the former pheasantry was converted to a garden. The right axis was created by the main road from Krásný Dvůr to the nearest village Buškovice, and its point of view was the church tower in Buškovice. The left axis is oriented to the nearest town Podbořany.

To the west of the manor's house, a large pheasantry was created alongside the house of the pheasant keeper. According to the maps of the First Military Mapping, it seems that the pheasantry was divided by more than one kilometre-long alley directed from the house of the pheasant keeper just on the west. The long wide alley would also be useful for pheasant shooting.

The former pheasantry was radically transformed to an early landscape garden at the end of the 18th century. The advantage of converting the pheasantry to a landscape garden was that its woods were mature, and the founder could work faster and see the result earlier. The garden was influenced by gardens that Johann Rudolph Czernin visited in Germany a few years earlier, namely, the gardens in Nymphenburg (Munich), Hohenheim and Solitude near Stuttgart, Schwetzingen, Schönbusch near Aschaffenburg, Karlsruhe, and Karlsaue and Wilhelmshöhe in Kassel (Šantrůčková, 2021). The Krásný Dvůr garden was influenced by the picturesque style and anglo-chinese gardens (*jardins anglo-chinois*). These factors shaped the overall composition. Closed and small pieces of scenery, usually with one dominant feature such as small pavilion, bank, or bridge, were created inside the wood cover. Designed views were oriented from paths to the dominant features and from dominant features to the space in front of them. Only in a handful of cases were there two or more follies in one scenario that gave the impression of communicating between each other. The scenery was enclosed, and the visitor could see the subsequent scenery only when he exited the previous scenery. The way visitors should go through the garden was relatively strictly defined and recommended. The list of dominant features was determined from historical descriptions (Becker, 1796; Jahn, 1797) (Tab. II).

II: *Buildings, alleys, follies, and small features in the Krásný Dvůr garden*

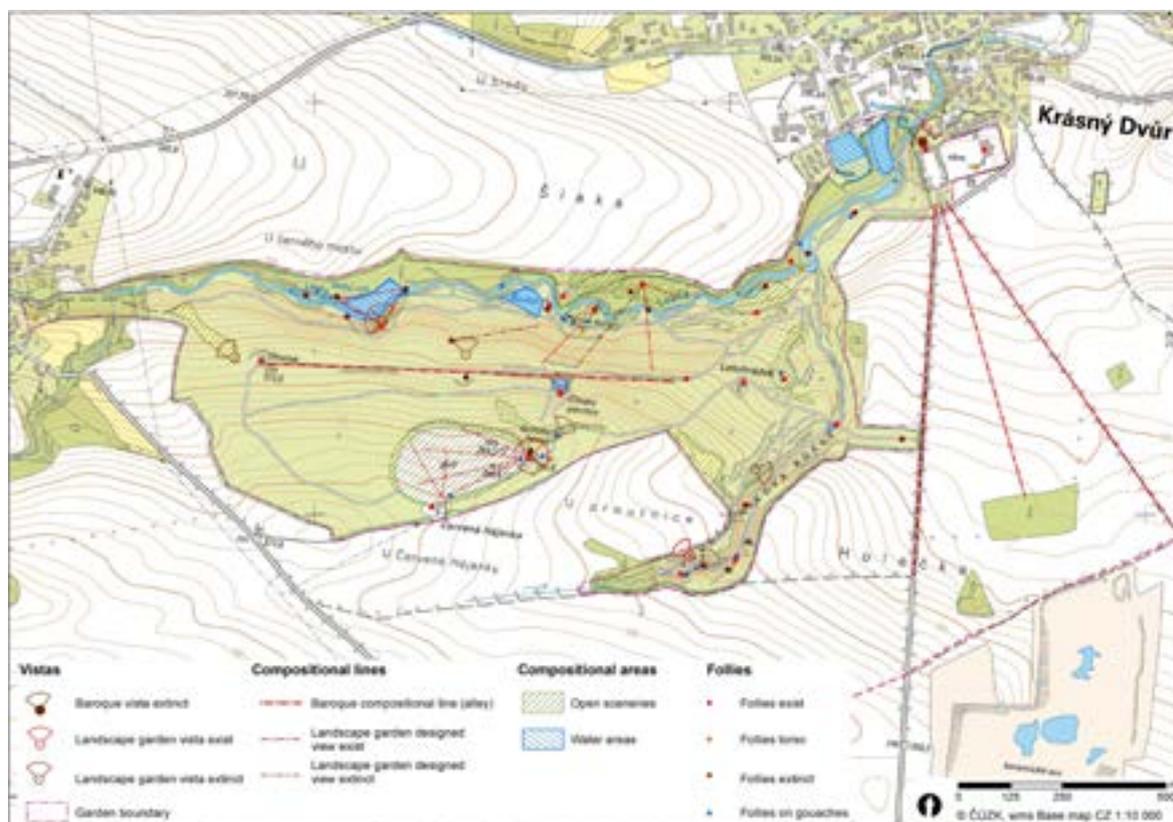
Feature	Date	Status	Note
Manor house	End of the 13 th century	Extant	Present appearance from the 1720s.
Ride hall	1720s	Extant	Present appearance from 1784.
Orangery	1720s	Torso	Present appearance from 1812.
Alleys (<i>patte d'oie</i>)	1720s–1730s	Extant	Three alleys from the court d'honneur of the manor house to open landscape.
House of gardener	1720s	Extant	In pheasantry/garden.
Long alley in former pheasantry	18 th century	Extant	Former in pheasantry, used also in the landscape garden, originally formed by cut hornbeam trees.
Hermitage	1783–1787	Torso	Without roof from 1950s.
Chapel	1783–1787	Demolished	Demolished after 1960.
Pan temple	1783–1787	Extant	In 1949 damaged by fire, reconstructed in 1960s.
Two arched bridges to the island	1783–1787	Torso	The bridges was eliminated in 1950s, one of them was reconstructed in 1960s.
Gloriette	1784–1786	Extant	Reconstructed in 1960s, additional reconstruction in 2022.
Fisherman hut	1784–1786	Demolished	Demolished in 1950s.
Rope ferry with small boats on the Great pond	1784–1786	Demolished	Demolished before 1910.
Small waterfall on the Great pond	1784–1786	Demolished	Demolished before 1823. Reconstructed at the beginning of the 20 th century and finally eliminated in the 1940s.
Palaemon huts	1784–1787	Demolished	Demolished in 1796 or 1797. Only the stone bank under an old oak remains (see below).
Stone bank under old oak	1784–1787	Extant	Originally part of the scenery with Palaemon huts.
Chinese pavilion	1784–1787	Extant	Its appearance was simplified during the reconstruction in 1960s.
Lusthause	1784–1787	Extant	Reconstructed in 1960s.
Grotto with tomb	1784–1787	Extant	Reconstructed in 1960s.
Arched bridge under the gorge	1784–1787	Demolished	Demolished after 1856.
Columbarium/pigeon house	1784–1787	Demolished	Demolished at the end of the 19 th century.
Arched bridge under the Leska stream	1784–1787	Demolished	Demolished in the 1940s.
Big waterfall	1784–1791	Torso	The water source and main component suffer from drought.
Flower beds with fountain	1785	Demolished	This scenery was continuously simplified from 1790s to 1830s. In 1843 only a meadow with a small pond remained. The pond was eliminated before 1910.
Aviary	1785–1787	Extant	Its appearance was simplified during the reconstruction in 1960s. Reconstructed in 2022.
Farmer house	1785–1793	Demolished	Demolished after 1852.
Playground for shooting from crossbow	1787	Demolished	Demolished approximately 1823.
Gate to the garden from Buškovice road	1787	Demolished	The gate is only on one historical map (1814) and mentioned in 1847. It is uncertain how it looked because it was not pictured.
Gothic bridge	1780s	Extant	The gothic arch was built in 1800.
Lime tree with bank	1780s	Demolished	Demolished after 1850.
Aviary for waterfowl on the Great pond	1790	Demolished	Demolished after 1910.

Feature	Date	Status	Note
Small game reserve with Chinese shelter	Before 1791	Demolished	Demolished after 1823.
Gothic temple	1792–1797	Extant	Reconstructed in 1960s and again in 2017.
Holland farm	1792–1797	Extant	Currently is used by a local golf club.
Bad	1795–1797	Torso	From the 1940s used for permanent living, completely rebuilt.
Obelisk	1797–1802	Extant	The last folly built as part of the original conception.
Gamekeeper's lodge behind Pan temple	1850s	Extant	Currently not used.
Memorial plaque with names of famous visitors	1906	Extant	Names of Habsburgs and famous intellectuals (Goethe, Körner).
Memorial plaque of died in the First World War	1919	Extant	Instead of the pigeon house, the plaque is damaged.
Wayside shrine	1749	Extant	In the garden from 1990s, previously in open landscape.

The southern part of the garden was founded ten years later than the larger northern part (in the 1790s) after the journey of Johann Rudolph Czernin to England in 1788. Only a few documents about his journey remained, and we are certainly only informed about two gardens that he visited – Osterley Park and Syon House. However, he stayed in England for a few weeks so it is probable that he also saw other gardens. It is clear that the northern part of the Krásný Dvůr garden that was built after his journey to England has a slightly different

appearance. It was founded on a former field, so the woods and lawns should have been newly planted. The dominant cover was not woods, as in the southern part, but a large meadow (the so-called Great meadow) with two fabriques (the Holland farm and especially the Gothic temple) and clumps.

The garden had only a limited number of viewing points from which it appeared to communicate with the surroundings. The most important was the Gothic temple, which stayed at the highest point of the garden and enabled a circular view. The



2: The final compositional map of the Krásný Dvůr garden

view from the Gothic temple still works except the southern direction where is overgrown by the trees. Other viewing points were from the fabriques on the slope (Chinese temple, Chinese shelter, Gloriette) with the dominant landscape features of the Krušné Mountains on the northwest. These views are overgrown now. The description and gouaches documented only two visual connections between the garden and the manor house: one from the

arched bridge under the gorge and the second from a small meadow near the Gothic temple. Both are overgrown and no longer extant. On the other hand, most of the small-distant views connected with follies (Gothic temple, Holland farm, Gloriette, Pan temple, stone bank) still exist.

For the overall appraisal of the composition of the Krásný Dvůr garden, see Fig. 2.

DISCUSSION AND CONCLUSION

Knowledge about garden history and its composition plays a key role in garden management, presentation, and restoration (Jacques, 2014). Very good results give also the method proposed by the Czech National Heritage Institute (Křesadlová *et al.*, 2015). Unfortunately, it is not rare that gardens are presented without their context and elucidation. Often, only a sole folly or other interesting feature is presented, not all of the scenery. New routes in the gardens are proposed without respect to the period recommendations on how to move through the garden and enjoy vistas and designed connections (Hájek *et al.*, 2010).

In the European context, the Krásný Dvůr garden represents the transformation of the English landscape garden by French and German knowledge. In particular, the French picturesque garden (*jardin anglo-chinois*), with its design principles according to scenic views (Heyde, 2017), influenced both the Krásný Dvůr garden's overall design and particular scenery and follies. Hirschfeld's principles were also known by the garden founder. Krásný Dvůr represents one of the best preserved early landscape gardens in the Czech Republic. Of the gardens mentioned above, it is most comparable with the Veltrusky garden, where many follies and scenery are also visible currently. Other gardens were either changed during the 19th century (simplification of the scenery, elimination of the follies, dendrological collection) or neglected during the 20th century (becoming overgrown by seminatural vegetation or displaced new buildings and functions in the garden). This makes the Krásný Dvůr garden one of the most important garden art monuments in the Czech Republic.

The Krásný Dvůr garden was reconstructed once, after one hundred years of its existence at the beginning of the 20th century (Rott, 1902). This reconstruction followed the above mentioned principles of the Viennese heritage protection school and was made with full respect to the original design, including rebuilding some of the extinct features such as small waterfall or cut 1 km long alley. Then, only a partial reconstruction, mainly of the fabriques and buildings, was carried out. First, in the 1960s, the garden and especially the folly buildings were in a bad state, and almost all the pavilions were reconstructed. This reconstruction preserved the material essence of the garden; on the other hand, the appearance of some buildings (Chinese temple, aviary) was simplified, and modern materials were used. According to the overall attitude in 1960s, buildings and their preserve stayed ahead of the restauration effort and the vegetation part of the garden was not discussed.

More recently, a few buildings have been reconstructed (Gothic temple – 2017, Gloriette and aviary – 2022), and discussion about the overall reconstruction of the garden has been initiated. The reconstruction is a question of funding and negotiation between the interests of monument preservation and natural heritage conservation. The last proposal of the reconstruction followed the attitudes from 1960s and 1970s based on the reconstruction of the layer that was supposed to be the most valuable without respect to the later phases of the garden development as well as some material remains that could not be preserved during the reconstruction. The proposed project was rejected by the decisive part of the National Heritage Institute. Nevertheless, it is necessary to be prepared and have accurate data when the new project will be prepared. The compositional analysis of the garden is one of the most important materials that could be utilized as a source of information for qualified decision and planning.

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