Journal scientifique

JARDINS ET SITES HISTORIQUES

INTERNATIONAL COMMITTEE OF HISTORIC GARDENS AND SITES

COMITÉ INTERNATIONAL DES JARDINS ET DES SITES HISTORIQUES

COMITÉ INTERNACIONAL DE JARDINES Y SITIOS HISTÓRICOS

ICOMOS-IFLA

UNESCO

ICOMOS

FUNDACION CULTURAL Banesto

Edición patrocinada por FUNDACIÓN CULTURAL BANESTO
Edition sous le patronage de FUNDACIÓN CULTURAL BANESTO
Issue sponsored by FUNDACIÓN CULTURAL BANESTO

El Comité Internacional de Jardines y Sitios Históricos y los editores agradecen a la Fundación Cultural Banesto su apoyo y colaboración en la edición del presente volumen.
The International Committee of Historic Gardens and Sites and the editors wish to thank the Banesto Cultural Foundation for its help and collaboration in the publishing of this volume.

El Comité de Jardines y Sitios Históricos y los editores quieren agradecer así mismo a Ediciones Doce Calles el cuidado y soporte técnico para la presente edición.
The International Committee of Historic Gardens and Sites and the editors also wish to thank the publishers, Doce Calles, for the care and technical support given to this publication.

Comité editorial/Editorial Board: Sherban Cantacuzino - Presidente/Chairman

Carmen Añón Feliú
Natalya Douchkina
Mohaman Haman
Jan Jessurun
Raymond Lemaire
Joseph Phares
Andras Roman
Roland Silva
Giara Solar
V. Trutzschler

Dirección técnica/Technical Direction: Carmen Añón
Coordinación editorial/Coordinating Editor: Pedro M. Sánchez
Secretaria general/General Secretary: Ana Luengo
Traductores/Translators: Martine Ferre (francés), Antonio González Casado (inglés), Marta Mozzillo (italiano), Amalia Peguero (español)

© ICOMOS
ISBN: 84-87111-38-6
D. L.: M. 34.271-1993

Diseño de portada/Cover design: Gabriela Luengo
Fotocomposición/Typesetting: Infortex, S.L.
Impresión/Printed: Closas Orcoyen, S.L.
Encuadernación/Blinding: Hermanos de la Fuente, S.A.
Diseño de interiores y maqueta/Design: Javier Martínez-Atienza
Producción/Production: Ediciones DOCE CALLES, S.L.
Petición de ejemplares/Copies ordered from: España: Ediciones Doce Calles, S.L.
Abastos, 68. 28300 Aranjuez. MADRID
Otros países: CELESA
C/. Justiniano, 9 - 28004 Madrid (ESPAÑA)
Fax: (34 1) 319 53 08 - Telex: 47891 FCLI-E

ICOMOS

INTERNATIONAL COUNCIL ON MONUMENTS AND SITES
CONSEIL INTERNATIONAL DES MONUMENTS ET DES SITES
CONSEJO INTERNACIONAL DE MONUMENTOS Y SITIOS
МЕЖДУНАРОДНЫЙ СОВЕТ ПО ВОПРОСАМ ПАМЯТНИКОВ И ДОСТОПРИМЕЧАТЕЛЬНЫХ МЕСТ

Chairman/Président/Presidente

Mr. Roland Silva

General Secretary/Secrétaire General/Secretario General

Jean Louis Luxen

Founding Chairman/Président Fondateur/Presidente Fundador: René Pechère; *Chairman/Président/ Presidente*: Carmen Añón Feliú; *ViceChairman/Vice-Président/Vicepresidente*: Anthony Mitchell; *Secretary/Secrétaire/Secretaria*: Marie-Jeanne Geerts; *Effective Members/Membres Effectifs/Miembros Efectivos*: Jette Abel, Pier Fausto Bagatti Valsechi, Olga Baseova, Rob de Jong, Hans Dorn, Linda Fardin, Géza Hajos, Kimio Kondo, Klaus von Krosigk, Elisabeth Macdougall, Elena Micoulina, Monique Mosser, Annie van Marcke de Lummen; *Corresponding Members/Membres Correspondants/Miembros Correspondientes*: Iréna Marckovics, Adelheid Gräfin Schonborn, Detlef Karg, Ludwing Trauzettel, René Demets, Paul Deroose, Michel Gilbert, Françoise Sabbe, Ivanna Stoanova, N. Pollock-Ellwand, Sven Igvar Anderson, M. Saaby, Gretel Hemgard, Henry Chesnot, Colette di Mateo, Michel Racine, Edward Fawcett, Peter Goodchild, David Jacques, Ilona Balogh Ormos, Karoly Orsi, P. B. Bhagwat, Mohammad Shaheer, Charles Nelson, Yakub Daneshoust, J. Schweid, Ctesse. Desideria Pasolini, Luigi Zangheri, Annalisa Maniglio Calcagno, M. Yoshikawa, Ishtiaq Kahn, Magne Bruun, Longin Majdecki, Andrej Michalowski, Marek Szeniawski, H. R. Meyer, Eeva Ruoff, Mónica Luengo, J. Bassegoda Nonell, Pavel Simkovic, G. Evyapan, Nevzat Ilhan, Nora Mitchell, Eteri Bazarova; *Honorary Members/Membres d'honneur/Miembros Honorarios*: Ursula Gräfin zu Dohna, Jean Feray, Gerda Gollwitzer, Harry Gunther, Pcesse. Kretzulesco, Raymond Lemaire, Dieter Hannebo, Hugo Namslauer, Akira Sato, Detlef Sougarev, M. Yokoyama.

SECRETARIAT Groot Begijnhof 95 B-3000 Leuven Belgium Tel. (32.16) 224509 - Fax (32.16) 290017



A René Pechère
con admiración, respeto
y profunda amistad.

This journal is a compilation of those conferences most representative of the subjects treated since the first congress at Fontainebleu until 1989, and those acts which had not been printed or are out of print. The acts of all the congresses which took place after this date are currently on sale. The texts published in this volume are in the original language in which the conference was given.

Our thanks are specially directed to all those honourable collaborators which are no longer with us; to all those members of the Committee and friends who have always helped in a generous and enthusiastic way; as well as to all the National ICOMOS Committees who collaborated in the setting-up of past congresses and meetings, also finally to all those which participated, encouraging us with their mere presence.

Ce journal est un recueil des conférences les plus représentatifs des sujets qui ont été traités depuis le premier congrès à Fontainebleu jusqu'à l'année 1989, dont les actes n'étaient pas publiées ou étaient déjà épuisées. Il existe des actes en vente des congres qui ont eu lieu depuis cette date. On a gardé comme texte base la langue dans laquelle la conférence a été donnée.

Nos remerciements vont dirigés spécialement à ces illustres collaborateurs qui sont déjà partis d'entre nous; aux membres du Comité et aux amis qui nous ont aidé toujours d'une façon généreuse et enthousiaste; aussi aux Comités Nationales de l'ICOMOS qui ont aidé à la réalisation des congrès et réunions et, finalement, à tous ceux qui nous ont toujours aidé en nous encourageant avec sa seule présence.

En esta revista se han recopilado las conferencias que nos han parecido más representativas del tema tratado en cada congreso desde el primero de Fontainebleu hasta el año 1989, cuyas actas o bien no se habían publicado o ya estaban agotadas. Existen actas a la venta de los congresos celebrados a partir de esta fecha. Se ha mantenido como texto básico el idioma en que fue impartida la conferencia.

Nuestro agradecimiento se dirige especialmente a aquellos ilustres colaboradores que ya no están entre nosotros y a todos aquellos miembros del Comité y amigos cuya ayuda ha sido siempre generosa y entusiasta; así como a los Comités Nacionales del ICOMOS que prestaron toda su colaboración para la realización de congresos y reuniones y, finalmente, a cuantos participaron en ellos animándonos con su presencia.

Contents

Pág.

Presentation 15
Roland Silva

Présentation 19
René Pechère

Presentación 21
Carmen Añón

Fontainebleau
1971

«La restauration des jardins historiques et la philosophie du colloque» 29
René Pechère

«L'inventaire des jardins historiques» 31
Gerda Gollwitzer

«Special problems connected with the conservation of gardens of historical interest in Japan» 33
M. Yokoyama

«Closing speech» 38
Piero Gazzola

Recommendations 41

Granada
1973

«Etude sur les jardins iraniens» 45
René Pechère

«Problems of garden Archaeology in the U.S.S.R.» 75
Elena Micoulina and Tochtahojaeva

«Rápidas consideraciones sobre los jardines huertos en la españa musulmana» 81
F. Chueca Goitia

«Aplicación de modernas técnicas de la ciencia paleobotánica a la restauración de los antiguos jardines mediante la recogida de muestras de tierra» 88
J. Menéndez Amor

«Plantes employées dans les jardins historiques de l'Islam» 91
Luis Ruidor Carol

«Les jardins et les villes historiques» 100
José Manuel González Valcárcel

Recommendations 102

Zeist
1975

«Ornamental plants in 16th and 17th century gardens» 107
C. S. Oldenburger-Ebbers/J. Heniger

«Restauration du Palais HETLOO» 122
Jan van Asbeck

Pág.

«Le jardin historique de la Alameda de Osuna» 125
Juan González Cebrián

Résolution sur les jardins historiques en danger 131

Kromeriz-Prague
1977

«Notes on the origin and transformations of palace gardens» 135
Antonín Kurial

«Restoration of Historical Parks with Regard to their dendrological value» 139
Pavol Šimkovič

«Renascence gardens in the Dubrovnik area» 143
Bruno Šišič

Recommendations 145

Bruges-Bruxelles
1979

Recommandations 149

Madrid-Sevilla
1979

Recomendaciones 153

Barcelona
1980

Recommandations 159

Florence
1981

«Petits jardins urbains à Paris au XVIII siècle» 163
Jean Feray

«Conservation and value of the Galician Pazo» 167
Carmen Añón

«Il retiro nel giardino monastico come suicidio politico e culturale. La tragedia dei grandi protagonisti del '500 Romano» 175
Eugenio Battisti

«La fortuna dei giardino Medicei in Europa» 179
Luigi Zangheri

«Per una carta del restauro dei giardini storici» 182
Isa Belli Barsali

Stockholm
1981

«Problems of Restoration and Preservation of Landscape Gardens» 189
Detlef Karg

«Formal characteristics of the informal garden» 196
Sven Ingvar Andersson

Pág.

Leningrade
1982

«The winter use of historical gardens in Moscow» 203
E. M. Micoulina

«The Aleksandrovsky garden in Moscow, a Masterpiece of the 19th century» 205
T. I. Wolftrub

Munich
1983

«Les jardins bulgares de Karlovo» 209
D.T. Sougarev

«Trends in German garden design in the second half of the 19th century» 212
Dieter Hennebo

«Eclecticism in American gardens. 1870-1930» 217
Elizabeth B. Macdougall

«The gardens of Herrenchiemsee Palace» 220
Rhotert

Versailles
1985

«Avant-propos» 225
Yves Boiret

«Jardin historique-jardin symbolique» 227
Michel Parent

«Schönbrunn et les parcs autrichiens» 201
Erika Neubauer

«L'action menée dans les jardins du palais de Fointainebleu depuis dix ans» 233
Bernard Collette

Recommandations 238

Louvain
1987

«Téléologie des jardins» 241
Rosario Assunto

«Botanica storica» 245
Mario Catalano

«Felipe II y los jardines flamencos en el siglo XVI» 249
Marta Nieto

«Origins and characteristics of the English landscape garden» 252
John Dixon Hunt

Oxford
1987

«Memorandum sur la naissance et les origines de l'IFLA et du Comité International des Jardins et des Sites Historiques ICOMOS-IFLA» 259
René Pechère

Pág.

«Interpretations of the English Landscape garden» 262
David Jacques

«Economics of the eighteenth-century Landscape park» 271
Hugh Prince

«Parc de Courances» 274
Marquis de Ganay

Brülh
1988

«The labyrinth and the Güell park» 281
Juan Bassegoda Nonell

«Garden monument conservation in Berlin as exemplified by the Hunting Lodge Park at Klein-Glienicke» 286
Klaus von Krosigk

«Historical country residences in the Netherlands. Their importance and care» 290
Robert de Jong

«Preservation of the historical buildings and gardens of the Dessau-Wörlitz Reform Works» 295
Helmut Stelzer

«The influence of freemasonry on the layout and design of Gardens in the eighteenth century» 300
Helmut Reinhardt

Barcelona
1989

«Il ristauro dell'idea di giardino e l'armonia dell'uomo e della natura» 309
Rosario Assunto

«El jardín histórico: notas para una metodología previa al proyecto de recuperación» 312
Carmen Añón

«Theatrum mundi. El jardín como teatro del arte, de la naturaleza y de la memoria» 326
Marcelo Fagiolo

«Estudios y registros de jardines y parques históricos en el Reino Unido» 335
Peter Goodchild

«De la cartografía hortícola o los jardines de papel» 347
Monique Mosser

«El mantenimiento y la conservación de los jardines históricos» 351
Tom Wright

Postdam
1989

«Klein-Glienicke, a classical landscape garden: basis and methods of the renewal of its pleasure ground, especially the significance of maps and garden archaeology» 361
Michael Seiller

Recommandations 365

Charte des Jardins Historiques 369
Charte de Florence

Charter of Historic Gardens 372
Florence Charter

Carta de los Jardines Históricos 375
Carta de Florencia

PRESENTACIÓN

«THE SCIENCE OF CONSERVATION» (The methodology of ICOMOS)

ICOMOS is composed of an army 5000 strong untiringly fighting for the cause of protecting the heritage created by humankind. We are not joking when we say that although ICOMOS was legally baptized in 1965, it really started with the first human societies, since the protection of such a heritage by men dates back to the dawn of civilization. Preserving his mortal remains was doubtless man's inmost desire, which eventually materialized in the erection of monumental mausoleums and sarcophagi built with the aim of lasting for ever. That is why we may fittingly link the notion of protecting monuments with old sources and historical records and also suggest the basic guidelines for a «Science of Conservation».

Some concepts about the «science of conservation» spread mainly among sedentary communities. These ideas soon took root in them, as the building of megalithic tombs on an international scale proves. Since they were intended to last eternally, architects built these constructions with apparently indestructive materials and elaborate methods. What mattered was not that these deeply felt desires might take shape or not, but that they might be formulated in a universal way.

It seems appropriate to mention some of the different types of monuments that give proof of certain conservation measures along the centuries in order to remind men of an old philosophy, that of protecting the heritage created by humankind. The same as the tombs had to be preserved for posterity, so the cut-stone temples were probably built for nearly complete eternity. In the Mediterranean caves in the Malta islands (about 5.000 years B.C.) Neolithic temples were built and used for over a century. The Rameses temples in Abu Simbel, the houses with cut-stone statues in Ajanta, Elora and Dambulla in Sri Lanka and also the cavemen's tombs along the Yangtze river in China show us that the notion of building for eternity was not unknown at that time; indeed it was a possible philosophical principle governing the construction of tombs for men. It is not unlikely that the spread of this way of thinking was the reason that led man to build his temples with solid structures that could last thousands of years. So the oldest of these buildings —such as Stonehenge, the pyramids in Mexico and Central America, the ziggurats in Assyria or the Egyptian, Greek and Roman temples, and also the ones from the Renaissance— were built so that they could survive for a very long time.

Wooden buildings contained in themselves their own interpretation of eternity. Substitution was the essential idea. Parts of equal design and quality were substituted for those that were damaged. This procedure was applied to the primitive temple of Hera in Olympia. The practice ended when stone columns were substituted for wooden ones. Such a Greek concept was changed in the Japanese traditional temples, where timbers that had been taken from tombs were used as the timberwork of buildings.

The ideas about the protection of man-made constructions also appear in writings of the 5th and 7th centuries as well as in the Mansara, Mayamata and Manjusrivastuvidyasastra in southern Asia. Treatises on architecture of the first century B.C., such as «De Architectura» by Vitruvius, clearly set forth the notions of repairing and even conservation. The restoration of some Romanesque monuments in the Renaissance period was without doubt inspired by Vitruvius' works and Vignola's and Palladio's plates. A treatise on Far East timbered architecture gave rise to a serious research. All these facts testify that men did not ignore at all the principles and practices for the conservation of their own heritage.

Above all this the conscience of man awoke in time. Historical records often told that the Buddhist stupas in southern Asia were extended due to an improvement in the protection techniques, in a serious effort to leave a trace of their historical existence. The stupa of Mahiyangana in Sri Lanka was enlarged with five layers. This was probably the same idea that gave rise to the extension of many European churches built on top of each other, each becoming more imposing and splendid than the previous ones. It was in the 2nd century B.C. when the didactic concepts about the immortalization of buildings were best expressed: in the «Seven Wonders of the World» assessed by Greek thinkers. They paid tribute to the monuments considered as the most remarkable in the Mediterranean world; two were in Africa, two in Asia and three in Europe, each one being identified as a «wonder of the world».

It is obvious that men shared a common intention of erecting buildings that might bear witness to their own epoch through the ages. Also we are right to think that they followed the guiding lines coded in a very simple way. That is why we, the present generation, need some kind

of guide or interpretation to understand the great conventions of the past. It has been only for the past 150 years that the pioneers of conservation such as Ruskin and Viollet-le-Duc raised their voices condemning the unjustified destruction of the architectural heritage.

When Ruskin was awarded the prestigious gold medal of the Royal Institute of Architects of Great Britain, he criticized this institution severely and called its members «experts in demolition». He also addressed the same censure to the restorers of Pisa, on which occasion he pronounced the most fitting words concerning the philosophy of heritage conservation: «Take good care of your monuments and they will not need restoring. Some lead sheets placed on the roof on time, some dead leaves and twigs removed from the drainpipes on time will protect both the roof and the walls. Pay your fullest attention to an old building; at all costs do protect it from any destructive influences; count all its stones one by one as if your were counting the jewels of the crown; position your lookouts all around as if you were defending the gates of a besieged city; reinforce it with iron and prop it up with beams when it is necessary; do not worry that the reinceforcements and props may be visible, but think that having to use a crutch is better than losing a leg. And do all this with loving care and reverence, even modestly. The ill-fated day will eventually come for the monument; but let it face up to its doom gallantly, not letting any disgraceful substitute deprive it of the funeral rites of memory. I want to speak the truth: again it is not a question of convenience or of deciding whether we have to protect the works of the past or not. We have no right to touch or change them. They do not belong to us. They belong partly to those who created them and partly to all generations coming after us».

So in 1965 Piero Gazzola and his associates, then assembled in Cracow, were assigned the job of creating a body of modern restorers and preservers within the frame of a new organization called ICOMOS. Their mission was to reveal the entire world a message for the safeguarding of the «Monuments of Mankind».

In the Institute created by M. Gazzola and his colleagues an almost perfect rule, which is included in the COSMOS estatutes, stands out from all others. The idea is to form a team of experts in conservation in the different countries within the frame of the corresponding ICOMOS national committee. Professional research on the conservation of Historical Sites and Monuments is the responsibility of the International Scientific Committees. The different tasks are shared out among the specialists attending the numerous seminars organized in various parts of the world. All pieces of information are spread among members through the «Scientifique Journal». And it is now that we have the privilege to present this «Scientifique Journal» to our members, in the hope that the notable research included in it will be of great help to all of us.

It is important to stress the fact that the new «Journal Scientifique» is run by an editorial committee presided over by Sherban Cantacuzzino. The new edition will include articles dealing with one given subject, and it will initially focus on the subjects contributed by the International Scientific Committees. It will be published half-yearly, each issue having more than 200 pages. The research carried out by each of the 14 International Scientific Committees will surely provide enough matter for our journal. It would not be reasonable that every ICOMOS member should have to pay for his/her copy, bearing in mind that its price will be at least $ 20 per year. The first two 1993 issues are free, thanks to the funding by the ICOMOS Spanish Committee. Later on each number will cost about $10. Any National Committee or International Scientific Committee willing to take over from our generous Spanish friends will be welcome.

Finally, on behalf of all the members of ICOMOS we would like to thank the ICOMOS Spanish Committee for the first two issues of the new «Journal Scientifique».

Roland Silva
President of ICOMOS

«LA SCIENCE DE LA CONSERVATION» La maniere d'ICOMOS

ICOMOS est une troupe de près de 5000 hommes de front, marchant, prêchant et battant la campagne pour défendre la cause de la protection du patrimoine construit de l'Humanité. Nous croyons volontiers qu'ICOMOS est né avec l'Humanité mais n'a été légalement baptisé qu'en 1965. En effet, la protection du patrimoine construit de l'Humanité remonte à l'aube de la civilisation. Ainsi, traduit en un tombeau monumental, le vrai désir de l'Homme était sans aucun doute de conserver sa dépouille mortelle, comme en témoigne le cercueil, construit pour durer aussi longtemps que souhaité. C'est pourquoi on peut lier fondamentalement la pensée de la «Protection des Monuments» à de telles sources anciennes et marquer les premiers pas vers «La Science de la Conservation».

De telles notions sur «La Science de la Conservation» se sont répandues partout, chez l'Homme sédentarisé. La construction de tombes mégalithiques à l'échelle internationale a fermement planté sur terre cette pensée. Ainsi, les architectes construisaient ces édifices pour l'éternité, avec des méthodes et des matériaux apparemment indéfectibles. Que ces désirs d'envergure saient été comblés ou non n'est pas la question mas ils apparaît qu'ils étaient universellement formulés.

Il est bon d'enregistrer les différents types de monuments qui ont poussé cette politique de conservation à travers les siècles pour surtout rappeler à l'Homme une philosophie ancienne et reconnue la protection du patrimoine construit de l'Humanité. Tout comme les tombes adressées à la postérité, les temples en pierres taillées étaient sans aucun doute construits pour une quasi-éternité. Dans les grottes méditerranéennes des îles de Malte (env. 5000 av. J.C.), des temples néolithiques furent utilisés pendant plus d'un siècle. Les temples de Ramsès à Abou Simbel, les maison aux images en pierres taillées d'Ajanta, Elora et Dambulla à Sri Lanka et enfin les tombes troglodytes le long du fleuve Yang-Tsê en Chine montrent que le concept de construire pour l'eternité n'était pas inconnu mais constituait en fait un précepte philosophique possible pour la construction de tombeaux par l'Homme. C'est probablement l'extension de cette pensée qui a conduit l'Homme à construire ses temples en structures stables qui puissent durer mille ans. Ainsi, les plus anciens de ces édifices tels que Stonehenge, les pyramides du Mexique ou d'Amérique Centrale, les Ziggurets d'Assyrie ou les temples égyptiens, greces ou romaines ou encore ceux de la Renaissance furent construits pour demeurer, longtemps.

Les édifices en bois portaient leur propre interprétation de l'éternité. Il était question de remplacement . Chaque partie dégradée était remplacée par une autre, de même dessin et qualité. Il en fut ainsi pour le temple primitif d'Hera à Olympie et cette pratique efficace prit fin lorsque les colonnes furent remplacées par des équivalents en pierre. Ce concept grec prit une tournure différente dans les temples traditionnels du Japon où des aspects de bois d'oeuvre étaient réservés au remplacement éventuel de boiseries dans les tombeaux.

Les concepts de protection des édifices construits par l'Homme sont également présents dans les textes des Ve-VIIe siècles comme le Manasara, le Mayamata et le Manjusrivastuvidyasastra de l'Asie de Sud. Des traités d'architecture du Ier siècle avant J.C. comme le «De Architectura» de Vitruve mettent en lumière des concepts de réparation, voire de conservation. La restauration de certains monuments romans à la Renaissance devraient sans doute beaucoup aux textes de Vitruve et aux illustrations de Vignola et Palladio. Un traité sur la pratique en Extrême Orient de l'architecture en bois ouvrirait, certes, un riche champ d'investigation. Tous ces éléments indiquent que l'Homme n'était pas totalement ignorant des préceptes et de la pratique de la conservation du patrimoine.

Sur ce point, la conscience de l'Homme s'est vaillée à temps. Les chroniques diseént souvent que les stupas bouddhistes en Asie du Sud ont été agrandies pour une meilleure protection et avec un effort réfléchi pour monumentaliser leur historicité. La stupa de Mahiyangana à Sri Lanka fut ainsi grossie de cinq couches. C'est certainement dans la même optique de monumentalisation que l'on voit de nombreuses églises européennes construites les unes sur les autres et chaque fois plus imposantes et splendides que les précédentes. C'est au 2e siècle avant J.C. que l'on a le mieux exprimé les concepts didactiques de l'immortalisation des édifices: dans la pensée grecque des «Sept Merveilles du Monde Antique». Là, on nomme les monuments les plus connus du monde méditerranéen: deux en Afrique, deux en Asie et trois en Europe, chacun identifié comme «merveille du monde».

Il est clair que l'Homme a eu une même volonté de construire des édifices pour témoigner d'une époque et immortaliser celle- ci. Il est également juste de penser qu'il a suivi des lignes directrices, éventuellement codifiées de manière très simple. C'est en cela que la génération actuelle a besoin d'un guide en ce qui concerne les plus grandes conventions du passé. C'est seulement au cours de ces 150 dernières années que des pionniers de la conservation tels que Ruskin et Viollet-le-Duc ont élevé la voix pour condamner la destruction injustifiée du patrimoine architectural.

Quand on lui offrit la prestigieuse médaille d'or du Royal Institute of Architecte en Grande-Bretagne, on sait comment Ruskin la dénonça et traita les membres de l'Institut d' «experts en démolition». Une autre de ses heureuses sentences fut adressée aux restaurateurs de Pise, lorsqu'il développa en détails la phrase la plus juste de la philosophie de la conservation. «Prenez bien soin de vos monuments et vous n'aurez pas à les restaurer. Quelques feuilles de plomb couchées à temps sur le toit, quelques feuilles mortes et brindilles retirées à temps d'une rigole épargneront à la fois le toit et les murs. Surveillez un vieux bâtiment avec une attention inquiète; préservez-la au mieux et à n'importe quel prix de toutes influences destructices. Comptez ses pierres comme vous le feriez des joyaux d'une couronne; installez des vigiles tout autour comme aux portes d'une cité assiégée; ceignez-le de fer où il se relâche; étayez-le avec du bois où il s'affaisse; ne vous souciez pas de l'invisibilité des renforts; mieux vaut une béquille qu'une jambe en moins; et tout cela, faites-le avec tendresse et révérence, sous son ombre. Son jour funeste viendra enfin; mais laissez-la venir ouvertement et ne laissez aucun substitut déshonorant le priver des services funèbres de la mémoire. Je ne peux pas taire la vérité; encore une fois, il n'est pas question de convenance ou de savoir si nous devons ou non protéger les constructions du passé. Nous n'avons aucun droit de les toucher. Elles ne nous appartiennent pas. Elles appartiennent en partie à ceux qui les ont édifiées et en partie à toutes les générations qui nous suivront».

Le soin fut cependant laissé à Piero Gazzolla et à ses alliés rassemblés à Cracovie en 1965 de constituer un corps de conservateurs modernes, dans une nouvelle organisation nommée ICOMOS. Leur mission était de colporter aux quatre coins de la terre un message de sauvegarde des «Monuments de l'Humanité».

Dans l'Institut établi par M. Gazzolla et ses collègues, nous notons une règle quasiment parfaite dans les status d'ICOMOS. Il s'agit de rassembler en équipe au sein d'un Comité National ICOMOS des professionnels seniors de la conservation dans un pays donné. La recherche professionnelle couvrant la conservation des monuments et sites ... compétence des Comités Scientifiques Internationaux. Un tel travail est réparti entre les professionnels au cours des nombreux séminaires organisés dans les différentes régions du monde et les informations sont transmises à tous les membres par le «Journal Scientifique». C'est ce «Journal Scientifique» que nous sommes fiers de présenter à nos membres. Puisse-t-il être soutenu par l'abondance de la recherche qui y prend place.

Il est important de noter que le nouveau «Journal Scientifique» est géré par un comité de rédaction présidé par Sherban Cantacuzzino. La nouvelle édition sera publiée sur une base thématique, avec une concentration initiale sur les sujets des Comités Scientifiques Internationaux. Il s'agira d'un semestriel et chaque numéro comptera plus de 200 pages. La recherche menée par chacun des 14 Comités Scientifiques Internationaux fournira très certainement une matière suffisante au Journal. Il serait injuste de faire payer ce journal à chaque membre-ICOMOS dans son abonnement, compte tenu que cela reviendra au moins à 20 dollars US de plus par an. Les deux premiers numéros de 1993 seront donc donnés gratuitement, grâce au sponsoring d'ICOMOS-Espagne. Ensuite, il sera vendu: environ 10 dollars US le numéro. Tout Comité National ou Comité Scientifique International qui souhaiterait sponsoriser le «Journal Scientifique» sera le bienvenu, pour prendre le généreux relais.

Enfin, au nom de tous les membres-ICOMOS, puissions-nous remercier ici ICOMOS-Espagne pour les deux numéros du nouveau «Journal Scientifique».

Roland Silva
Président d'ICOMOS

«LA CIENCIA DE LA CONSERVACION» METODOLOGIA DE ICOMOS

ICOMOS constituye un ejército de casi 5.000 hombres que luchan y predican en pro de la defensa de la causa de la protección del patrimonio erigido por la Humanidad. Pensamos, realmente, que ICOMOS nació con la Humanidad, pero que fue legalmente bautizado sólo en el año 1965; ya que la protección del patrimonio construido de la Humanidad se remonta a los albores de la civilización. Traducido así en un panteón monumental, el auténtico deseo del Hombre era, sin duda alguna, el de conservar sus restos mortales, como lo testifica el sarcófago construido para perdurar en la eternidad. Por todo ello, podemos vincular realmente el pensamiento de la «Protección de los Monumentos» con las antiguas fuentes e indicar las primeras pautas hacia «la Ciencia de la Conservación».

Dichas nociones sobre «La Ciencia de la Conservación» se extendieron principalmente entre los Hombres sedentarizados. Tal pensamiento queda firmemente arraigado por la construcción de las tumbas megalíticas a escala internacional. Así pues, los arquitectos construían esos edificios para la eternidad con métodos y materiales aparentemente indestructibles. No se trata de que estos deseos de envergadura sean plasmados o no, sino que queden universalmente formulados.

Es oportuno ver los distintos tipos de monumentos que han hecho llevar a cabo dicha política de conservación a lo largo de los siglos con el fin de recordar al Hombre una antigua filosofía reconocida, es decir la protección del patrimonio construido de la Humanidad. Así como las tumbas tenían que perdurar hasta la posteridad, los templos de piedras talladas se construían seguramente hasta la casi eternidad. En las cuevas mediterráneas de las Islas de Malta (aprox. 5.000 años A.C.), durante más de un siglo, se utilizaron los templos neolíticos. Los templos de Ramsés en Abu Simbel, las casas con imágenes de piedras talladas en Ajanta, Elora y Dambulla en Sri Lanka y finalmente las tumbas trogloditas a lo largo del río Yang-Tsé en China, nos muestran que el concepto de construir para la eternidad no era desconocido en aquel entonces, sino que constituía, de hecho, un posible precepto filosófico de la construcción de las tumbas para el Hombre. Es seguramente la extensión de dicho pensamiento que ha llevado el Hombre a construir sus templos con estructuras estables que pudieran perdurar miles de años. Así pues, los más antiguos de estos edificios, como por ejemplo Stonehenge, las pirámides de Méjico o de América Central, los Zigureros de Asiria o los templos egipcios, griegos o romanos, o también los del Renacimiento, fueron construidos para perdurar mucho tiempo.

Los edificios de madera contenían su propia interpretación de la eternidad. Se trataba de sustitución. Cada parte deteriorada quedaba sustituida por otra de igual diseño y calidad. Se procedió así para el primitivo templo de Hera en Olimpia y dicha práctica terminó cuando se sustituyeron las columnas por sus equivalentes de piedra. Dicho concepto griego cambió en los tradicionales templos del Japón donde obras de maderamen quedaban sustituidas eventualmente por las maderas de las tumbas.

Los conceptos de protección de los edificios construidos por el Hombre figuran también en los textos de los siglos V y VII así como el Mansara, el Mayamata y el Manjusrivastuvidyasastra en Asia del Sur. Los tratados de arquitectura del primer siglo A.C. como el «De Architectura» de Vitruvio ponen de manifiesto los conceptos de reparación y hasta de conservación. La restauración de algunos monumentos románicos durante el Renacimiento se inspiró, sin duda alguna, de los textos de Vitruvio y láminas de Viñola y Paladio. Un tratado de arquitectura de la madera de Extremo Oriente dio lugar a una gran investigación. Todos estos elementos nos muestran que el Hombre no ignoraba del todo los preceptos y la práctica de la conservación del patrimonio.

Sobre todo ello, la conciencia del Hombre se despertó a tiempo. Las crónicas, muy a menudo, contaban que las estupas budistas de Asia del Sur fueron ampliadas gracias a una mejor protección y a un esfuerzo meditado para dejar huella de su historicidad. La estupa de Mahiyangana de Sri Lanka fue aumentada con cinco capas. Es seguramente con la misma idea que vemos la monumentalización de numerosas iglesias europeas construidas unas encima de las otras y cada vez más imponentes y espléndidas que las anteriores. Fue en el segundo siglo A.C., cuando mejor se expresaron los conceptos didácticos de la inmortalización de los edificios: en el pensamiento griego de «Las Siete Maravillas del Mundo Antiguo». Entonces, se destacaban los monumentos más conocidos del mundo mediterráneo: dos en Africa, dos en Asia y tres en Europa, cada uno de ellos siendo identificado como «Maravilla del Mundo».

Es obvio que el Hombre tiene una misma voluntad de construir edificios constituyendo el testimonio de una época e inmortalizarla. También, es justo pensar que siguió las líneas directrices codificadas de manera muy sencilla. Así es cómo la generación actual necesita una guía sobre los grandes convenios del pasado. Y es sólo durante estos últimos 150 años que los pioneros de la conservación tales como Ruskin y Viollet-le-Duc erigieron sus voces condenando la destrucción injustificada del patrimonio arquitectural.

Cuando se le condecoró con la prestigiosa medalla de oro del Royal Institute of Architecte de Gran Bretaña, sabemos cómo Ruskin la denunció y trató a los miembros del Institute de «expertos en demolición». Así mismo, dirigió la misma denuncia a los restauradores de Pisa, cuando desarrolló detalladamente la frase la más justa de la filosofía de la conservación: «Cuidad bien vuestros monumentos y no tendréis que restaurarlos. Algunas láminas de plomo colocadas a tiempo en el tejado, algunas hojas muertas y ramitas quitadas a tiempo en los desagües protegerán a la vez el tejado y las paredes. Vigilad un viejo edificio con gran atención; protegedle a toda costa de todas las influencias destructoras; contad todas sus piedras como lo haría para las joyas de la corona; instalad vigías todo alrededor como lo haría para las puertas de una ciudad asaltada; rodeadlo de hierro para reforzarlo y apuntaladlo con maderas cuando necesario; no se preocupen de la invisibilidad de los refuerzos; más vale una muleta que una pierna menos; y todo ello, hacedlo con cariño y reverencia, en la sombra. Por fin, llegará su día funesto; pero, dejadlo llegar abiertamente y no dejad ningún sustituto de deshonra privarle de los servicios fúnebres de la memoria. No quiero callar la verdad; una vez más no se trata de conveniencia o de saber si tenemos que proteger o no las obras del pasado. No tenemos ningún derecho de tocarlas. No nos pertenecen. Pertenecen en parte a los que las edificaron y en parte a todas las generaciones que nos seguirán».

Sin embargo, se encargó a Piero Gazzolla y a sus colegas, reunidos en Cracovia en el año 1965, de crear un cuerpo de conservadores modernos en el seno de una nueva organización llamada ICOMOS. Su misión era divulgar al mundo entero un mensaje de salvaguardia de «Los Monumentos de la Humanidad».

En el Instituto creado por M. Gazzolla y sus colegas, destaca una norma casi perfecta contenida en los estatutos de ICOMOS. Se trata de reunir en equipo, en el seno de un Comité Nacional ICOMOS, a renombrados profesionales de la conservación en un país. La investigación profesional sobre la conservación de los Monumentos y Sitios Históricos es competencia de los Comités Científicos Internacionales. Dicho trabajo queda distribuido entre los profesionales que asisten a los numerosos seminarios organizados en las distintas regiones del mundo; por mediación del «Journal Scientifique», se divulgan a todos los miembros las informaciones. Y es este «Journal Scientifique» que nos honra en presentar a nuestros miembros, con la esperanza de que la gran investigación que figura en él nos pueda ayudar.

Es importante hacer hincapié sobre el hecho de que el nuevo «Journal Scientifique» está gestionado por un comité de redacción presidido por Sherban Cantacuzzino. Se publicará la nueva edición sobre una base temática, concentrándonos inicialmente sobre los temas de los Comités Científicos Internacionales. Se tratará de un semestral y cada edición contará con más de 200 páginas. La investigación llevada a cabo por cada uno de los 14 Comités Científicos Internacionales proporcionará seguramente materia suficiente al «Journal».

Sería injusto hacer pagar esta revista a cada miembro de ICOMOS teniendo en cuenta que su precio será por lo menos de 20$ US al año. Los dos primeros números del año 1993 serán por lo tanto ofrecidos gratuitamente gracias al sponsoring de ICOMOS de España. Luego, se venderá más o menos a 10$ US por número. Cualquier Comité Nacional o Comité Científico Internacional que desearía auspiciar el «Journal Scientifique», en sustitución de la generosidad de nuestros amigos españoles, será el bienvenido.

Finalmente, en nombre de todos los miembros ICOMOS, quisiéramos aquí dar las gracias a ICOMOS de España por los dos números del nuevo «Journal Scientifique».

Roland Silva
Presidente del ICOMOS

Les textes qui suivent représentent le bilan de l'activité du Comité International des Jardins et Sites Historiques né dans l'indifférence générale en 1968.

Il a fallu la compréhension de l'ICOMOS et la ténacité des membres du Comité, l'enthousiasme de ce dernier et sa collégialité amicale pour que ses travaux prennent leur élan et soient reconnus.

Aujourd'hui, les jardins sont à la mode.

Il faut espérer que ces efforts serviront à la formation des futurs architectes de jardins car l'analyse des jardins historiques, leur étude, leur compréhension et leur comparaison sont le fondement et le germe de jardins nouveaux.

The following texts are the output of the activities carried out by the International Committee of Historical Sites and Gardens, which was created among the indifference of the public in 1968.

The Committee would not have started working and later gained international recognition without the sympathy and understanding of ICOMOS, or without the perseverance, enthusiasm and friendly cooperation of all the Committee members.

Nowadays gardens have come into fashion.

We may expect that these efforts will be useful to the training of future garden architects, as the analysis and understanding of gardens and their comparison with others are the basis and seedbed for present and future gardens.

Los textos siguientes constituyen el balance de la actividad del Comité Internacional de Jardines y Sitios Históricos creado en la indiferencia general en el año 1968.

Para que sus trabajos empezaran y fueran reconocidos, fueron necesarios la comprensión del ICOMOS y la tenacidad de los miembros del Comité, su entusiasmo y su colegialidad amistosa.

Hoy en día, los jardines se han puesto de moda.

Cabe esperar que dichos esfuerzos participarán a la formación de los futuros arquitectos de jardines, ya que el análisis de los jardines históricos, su estudio, su comprensión y su comparación constituyen la base y la semilla de los jardines modernos.

René Pechère
Président fondateur

Comité International des Jardins
et Sites Historiques, ICOMOS-IFLA

Los objetivos principales del Comité Internacional de Jardines y Sitios Históricos son, en un ámbito internacional, nacional y regional, promover la defensa, la rehabilitación, el conocimiento y la difusión de ese gran patrimonio cultural que son los jardines y los sitios históricos.

Establecer una teoría y una práctica de la restauración, alentar una legislación adecuada, formar especialistas preparados para afrontar la apasionante tarea que representa la recuperación de un jardín histórico, han sido siempre los motivos que han orientado todas las actuaciones del Comité.

Esta publicación pretende ser un resumen de los temas tratados en los coloquios y seminarios organizados por el Comité y realizados con el generoso apoyo de diversos organismos y entidades, a quienes, una vez más, queremos agradecer su cooperación y muy especialmente a la Fundación Banesto, tan interesada y sensible al Arte y a la Naturaleza.

Hemos intentado que nuestra selección fuera lo más amplia y representativa de las materias abordadas, aunque por evidente razones no nos ha sido posible incluir otros valiosos artículos de colaboradores y miembros del Comité a lo largo de estos años.

El trabajo continúa. Las actuales exigencias de la sociedad nos fuerzan a abordar cada día problemas más complejos, actualizar nuestros puntos de vista e incorporar nuevos colaboradores a quienes el Comité expresa su reconocimiento e invita a participar en la recuperación de estos jardines históricos, testimonio vivo de nuestra cultura y nuestra historia.

El mundo del jardín, como el del arte y la cultura no tienen fronteras y en él han vivido desde antiguo hermanadas civilizaciones muy diferentes en un mutuo enriquecimiento. Estamos seguros que la belleza y el conocimiento es uno de los puntos de encuentro para todos los hombres de buena voluntad. El jardín, reflejo de la cultura y de la historia de un pueblo, es una de las más hermosas formas de acercarse a este patrimonio vivo de nuestro pasado y nuestra conciencia humana.

Les objectifs principaux du Comité International des Jardins et Sites Historiques sont de promouvoir la défense, la réhabilitation, la connaissance et la diffusion de ce grand patrimoine culturel constitué par les jardins et les sites historiques, et ce à niveau international, national et régional.

Les raisons qui ont motivé toutes les actions du Comité sont les suivantes: établir une théorie et une pratique de la restauration, encourager une législation appropriée, former des spécialistes sachant affronter la tâche passionnante que représente la récupération d'un jardin historique.

Cette publication prétend être un résumé des thèmes traîtés au cours des colloques et séminaires organisés par le Comité et tenus grâce à l'appui généreux de différents organismes et entités qu'une fois de plus nous remercions de leur coopération, et, tout particulièrement, la Fondation Banesto, toujours aussi intéressée et sensible à l'Art et à la Nature.

Nous avons fait en sorte que notre choix soit le plus large et le plus représentatif possible quand aux thèmes abordés; malheureusement, pour des raisons évidentes, nous n'avons pas pu y inclure tous les articles, bien que tous très intéressants, présentés par nos collaborateurs et membres du Comité au cours de ces nombreuses années.

Le travail se poursuit. Les exigences de la société actuelle nous obligent à aborder des problèmes chaque jour plus complexes, à mettre à jour nos connaissances et à recruter de nouveaux collaborateurs envers lesquels le Comité exprime toute sa reconnaissance et les invite à participer à la récupération de ces jardins historiques, témoignage vivant de notre culture et de notre histoire.

Le monde des Jardins, ainsi que celui de l'art et de la culture, n'a pas de frontières et, depuis toujours, des civilisations jumelées et très différentes y ont cohabité tout en s'enrichissant mutuellement. Nous sommes convaincus que la beauté et la connaissance constituent l'un des points de rencontre de tous les hommes de bonne volonté. Les jardins, reflet de la culture et de l'histoire d'un peuple, constituent l'une des formes les plus belles de rapprochement avec ce patrimoine vivant de notre passé et de notre conscience humaine.

The aim of the International Committee of Historic Gardens and Sites is to promote at all levels —be it international, national or regional— the protection, rehabilitation, and understanding of this invaluable cultural heritage. All the actions of our Committee are guided towards creating the theoretical and practical background needed for an accurate garden restoration and also establishing the correct legislation to defend them, nurturing professional people who afterwards are ready to confront the immense and passionate task of recuperating a historic garden.

The aim of this publication is to summarise the most important subjects treated in the different colloquies and seminaries organised by the Committee which was managed with the help of various organisations and bodies. We take this opportunity to thank all those concerned for their much appreciated help, especially the Banesto Foundation who have always been so keen to help in all areas related to the Arts and Nature.

We have genuinely tried to find the selection which represented best all the themes treated by the Committee. For obvious reasons, it has not been possible for us to include all the articles written by collaborators and Committee members during these past years.

Ours is a continuous task for the present needs of society push us, daily, to face more complex problems, constantly up-dating and revising our points of view to incorporate new collaborators. The Committee expresses its thanks to these helpers and invites them to participate in the recuperation of these historical gardens, living proof of our culture and history.

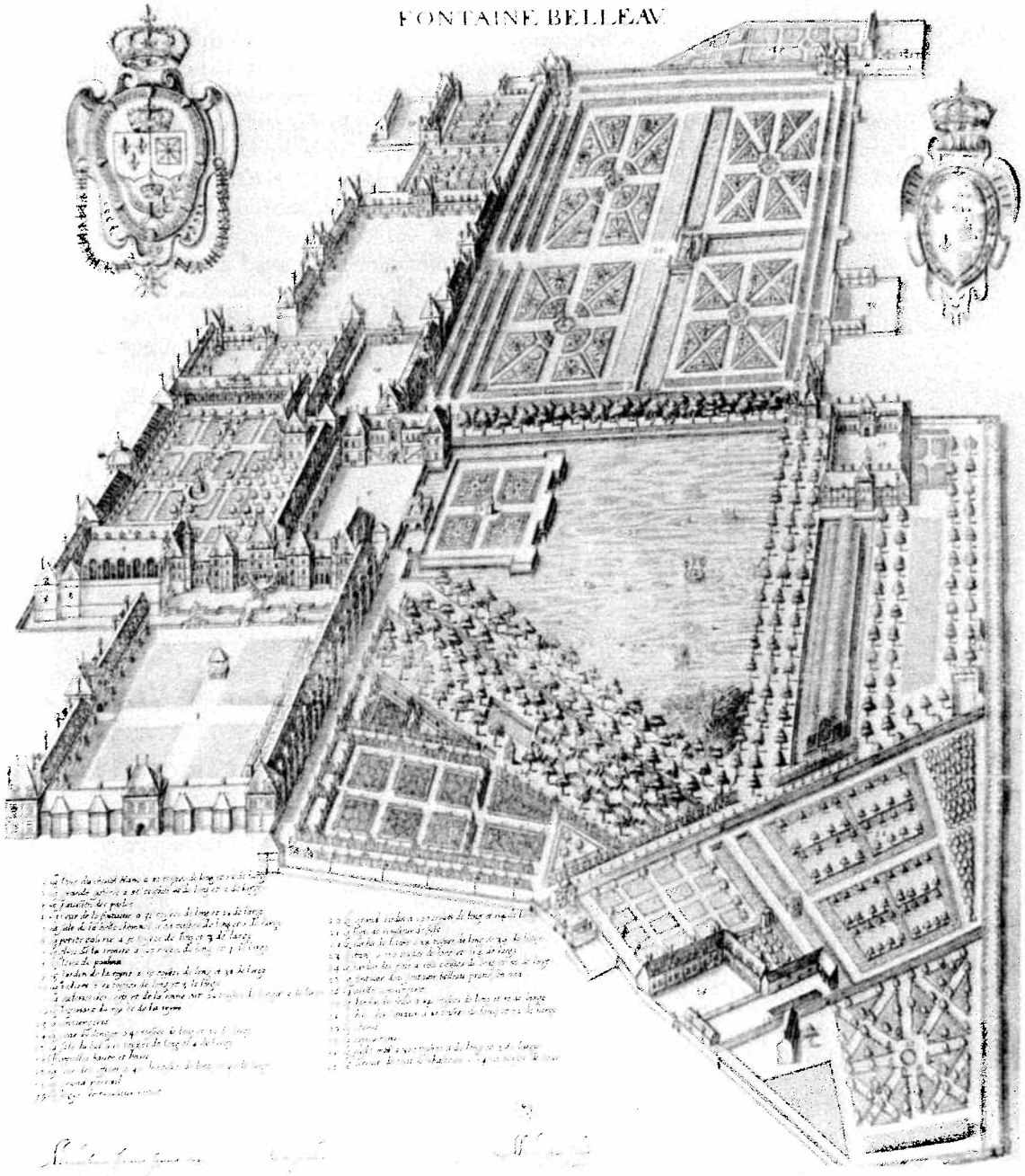
The world of the garden, as well as that of the Arts, is not subject to frontiers. Since ancient times, very different civilisations have lived in a mutually enriching process. We are confident that, for all people of good will, beauty and knowledge provide the common ground for a better understanding. Gardens are a reflection of culture and history, and are one of the most beautiful ways of experiencing this living heritage of our past and human consciousness.

Carmen Añón
Presidente del Comité Internacional
de Jardines y Sitios Históricos, ICOMOS-IFLA

FONTAINEBLEAU
1971



PORTRAIT DE LA MAISON ROYALE DE
FONTAINE BELLEAV



LA RESTAURATION DES JARDINS HISTORIQUES ET LA PHILOSOPHIE DU COLLOQUE

René Pechère

La Fédération Internationale des Architectes-Paysagistes I.F.L.A. a créé, en 1967, une section des jardins historiques. Les buts poursuivis sont les suivants:

1. dresser une liste des jardins historiques existant dans le monde;
2. rechercher les moyens de protection, de conservation, de restauration et d'entretien de ceux qui auront été reconnus comme dignes d'attention;
3. analyser et consigner les règles de composition d'architecture et d'ordre végétal, locales et d'environnement immédiat, qui doivent être respectées par ceux qui ont la charge de ces jardins;
4. intervenir avec énergie pour empêcher la destruction de ceux qui auront été considérés comme valables.

Ces préoccupations rejoignent celles de l'ICOMOS au point de vue des monuments (les jardins historiques sont d'ailleurs, d'une certaine manière, des monuments historiques).

Grâce à un accord, l'ICOMOS a décidé d'organiser un premier colloque qui abordera les problèmes suivants:

1. Rapport général, inventaire et définition.
2. Causes de destruction et dangers menaçant les jardins historiques.
3. Le problème des grands jardins privés.
4. Les lois éventuelles de protection.
5. La conservation des jardins historiques.
6. Le décor des jardins.
7. La documentation.

* * *

— Les Jardins ont toujours été l'expression d'un grand raffinement, sans doute parce qu'ils sont une synthèse de différents arts.

Le matériau ici est sublime parce qu'il est la nature même. L'artiste ne cherche pas seulement à vaincre la matière comme dans les autres arts mais bien la nature qui se développe et se modifie. A vaincre ou à la laisser parler juste ce qu'il faut, en hommage devant la création mais non trop car ce ne serait plus humain ni oeuvre d'art.

Ainsi, l'art des jardins est l'ordonnance humaine d'un matériau vivant dont l'homme fait partie et dont il a besoin pour vivre.

Les jardins réunissent les besoins qu'il a de beauté pour s'élever et de chlorophylle pour respirer.

— Les jardins historiques constituent un ensemble de règles de composition qui forment la grammaire de la profession.

Ils sont aux jardins mêmes modernes ce que sont les auteurs classiques: Homère, Shakespeare, Montaigne, ou Goethe, pour les langues mêmes modernes.

Mais ils deviennent, pour l'époque des loisirs qui s'ouvre, des ensembles qui peuvent avoir une grande influence sociale. Ils peuvent aider à donner aux masses le sens de la valeur individuelle. Ces jardins sont la meilleure ouverture vers les valeurs imprescriptibles de la nature et de tous les arts.

— On peut considérer comme jardins historiques, les jardins qui appartiennent au passé, ce passé pouvant être récent.

Les Bâtiments et les Jardins en 1614.

Il s'agit de jardins qui ont une valeur certaine et généralement reconnus comme faisant partie de notre patrimoine culturel. Ces jardins peuvent être réguliers ou irréguliers, classiques, baroques, romantiques ou paysagers. Ils doivent cependant représenter une oeuvre originale.

— Les jardins historiques sont des monuments vivants.

Ils sont intacts ou doivent être restaurés. Même intacts, ils ont subi une évolution, parce que les végétaux qui sont vivants se transforment et modifient l'aspect du jardin, dans le temps. Ils ressemblent donc rarement à ce qu'ils étaient à l'origine. Ils vivent et ne sont pas statiques comme les monuments d'architecture.

— Les jardins historiques représentent non seulement une valeur culturelle certaine, mais valorisent une ville et font souvent sa réputation. L'argent qu'on y consacre est rentable.

* * *

— Toutes les considérations qui précèdent montrent qu'il est désirable de poser des principes pour assurer la conservation ou la restauration des jardins historiques, dans le respect de la tradition. Ces principes peuvent se résumer ainsi:

1. S'il est certain qu'un jardin est le résultat d'une composition architecturale et d'une composition végétale réunies, il est préférable, en cas d'analyse pour une restauration, d'examiner d'abord la structure architecturale, l'idée, l'ambiance qui forment l'originalité de l'oeuvre.

   L'analyse est beaucoup plus une question d'échelle qu'une question de détails. Mais il faudra toujours veiller à ce que la végétation renforce l'idée et respecte l'harmonie ambiante.

2. Les principes de la composition des jardins historiques sont définis par des modèles, par la tradition et dans certains livres.

   Chaque pays a, certes, ses traditions. Cependant, chaque époque a des règles de base, d'un certain style, qui devraient être respectées par tous. Ces règles peuvent être interprétées avec souplesse, mais on ne peut interpréter que lorsque l'on connaît: on ne peut oublier qu'après avoir connu.

3. Lors des restaurations, il ne faut pas s'attacher à refaire à la lettre ce qui a disparu. Il faut plutôt refaire dans l'esprit d'une époque.
4. Il se peut que des imperfections de détails se trouvent dans les jardins historiques. Ce n'est pas parce qu'un jardin est ancien qu'il est pourvu de toutes les perfections.

   Si une de ces imperfections a disparu, il ne faut évidemment pas la recréer au moment d'une restauration. Il faut simplement veiller à remplacer le défaut en recréant l'esprit de l'époque.

5. Les jardins historiques doivent, pour répondre à leur mission, redevenir des lieux de divertissement et non seulement des ornements.

   Ces divertissements doivent être un moyen mais non une fin et donc ne pas dominer le cadre, ni abîmer l'ambiance et doivent rester des activités latérales.

Summary

The IFLA's department of Historical Gardens is planning to make a new inventory of this kind of gardens throughout the world and to keep an eye on their conservation. This is the main topic to be discussed in the present debate, under the auspices of ICOMOS.

René Pechère thinks of gardens as nature tamed by man the artist, an open book whereby man learns the rules of art and nature, a living monument and also a profitable investment. The following are some of the principles that may ensure an adequate conservation of historical gardens: Knowing how to combine architecture and vegetation in a harmonious way, having respect for the heritage of the past, adapting ourselves to our consumers' society without having to necessarily cause damage to the environment, etc.

L'INVENTAIRE DES JARDINS HISTORIQUES

Gerda Gollwitzer

C'est en 1967, lors de l'Assemblée Générale des différents délégués nationaux auprès de la Fédération Internationale des Architectes Paysagistes, qu'a été décidée, en Sardaigne, la création d'une section des jardins historiques présidée par Monsieur Pechère. Ayant collaboré avec lui à la mise sur pied de cette section, j'ai l'honneur de vous présenter le rapport sur les activités que nous avons déployées pour atteindre les buts que nous mons sommes fixés.

Nous souhaitions d'abord dresser une liste des jardins historiques existant dans le monde mais nous souhaitions que cette liste serve à déceler les ensembles monuments-jardins qui seraient à sauver envers et contre toutes les pressions que l'environnement subit en général, et à assurer en particulier la préservation de certains jardins admirables.

Nous savions qu'en dressant une telle liste, nous voulions aller beaucoup plus loin qu'un inventaire et que cette véritable analyse nous permettrait de tirer des règles générales de composition suivant les époques, de mettre en vedette les plus beaux jardins à sauver et de rechercher ainsi les moyens internationaux nous permettant de rendre effective cette action salvatrice.

Notre inquiétude est d'autant plus grande que les jardins représent un art nécessairement éphémère. Notre angoisse est grande aussi devant une certaine méconnaissance du problème de la composition des jardins que nous constatons même parmi les docteurs les plus éminents en archéologie et en histoire de l'art.

Enfin, loin d'être désireux de plonger uniquement dans le passé, notre volonté à tous deux est de retirer de notre enquête une leçon pour l'avenir et de rechercher les moyens pratiques de faire mieux accéder les visiteurs à la portée culturelle profonde de tous ces admirables jardins.

C'est le colloque d'aujourd'hui qui va définir le contenu de ce que nous appelons jardins historiques. C'est notre colloque qui veillera à provoquer les lois nécessaires pour leur protection, à définir les moyens permettant de trouver les crédits indispensables, et nous devrons traiter de la formation du personnel pour les parcs et des formes de réanimation que nous souhaitons pour ces jardins.

Nous nous sommes partagés, Monsieur Pechère et moi, la tâche d'interroger les différents pays du monde. Un questionnaire a été établi pour connaître le nom et le lieu des jardins à retenir, leur époque, l'état dans lequel ils se trouvent, la valeur intrinsèque qu'ils représentent, le propriétaire qui actuellement en a la charge, les possibilités de visite, etc.

Nous avons tous deux été étonnés du succès de notre enquête et je peux vous annoncer que nous sommes arrivés à dénomber, dans le monde, 1550 jardins historiques pour 30 pays environ.

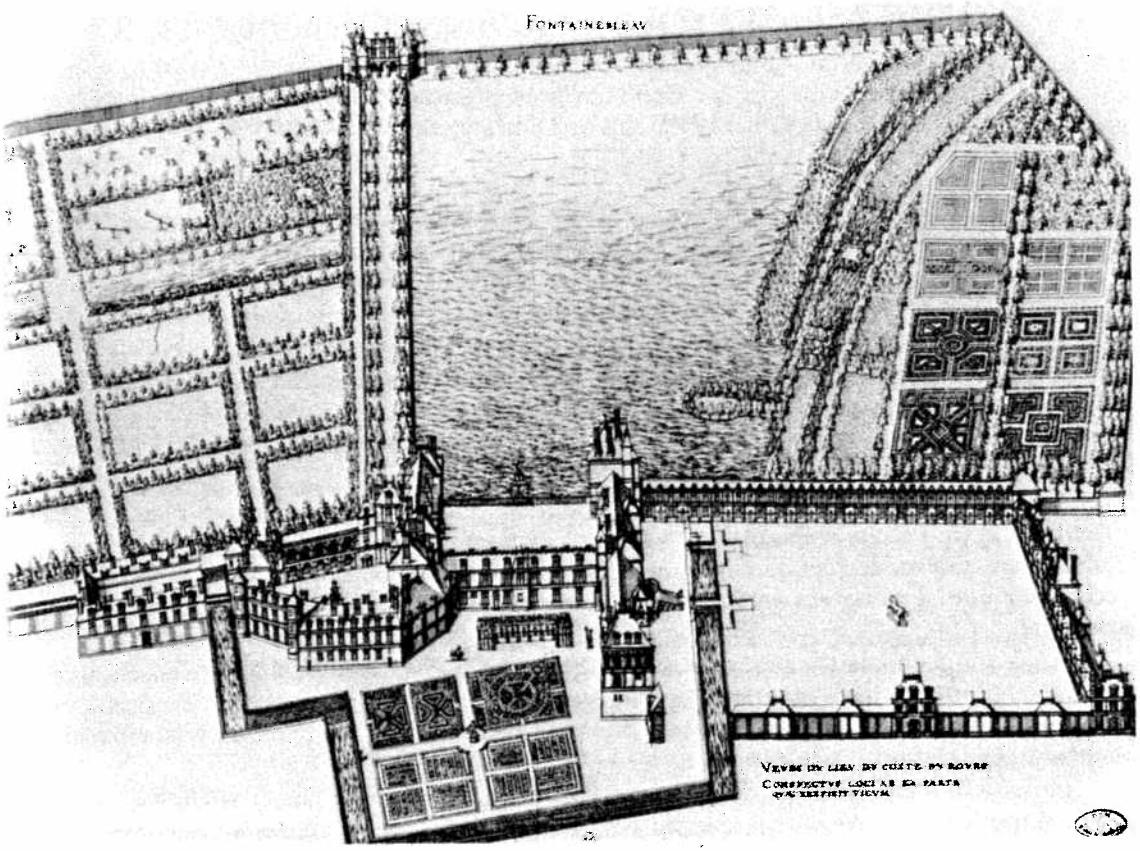
C'est lorsque nous nous sommes rendus compte du succès de notre enquête et de l'impossibilité dans laquelle nous nous trouvions de la mener à bonne fin, seuls et sans moyens, que les dirigeants de l'ICOMOS ont bien voulu s'intéresser à notre travail et ont, de leur côté, intérrogé, par l'intermédiaire des présidents de leur comité national, les pays qui nous avaient fait défaut.

Ces réponses sont nécessairement irrégulières. Les unes paraissent très précises, les autres, au contraire, semblent relativement fantaisistes. Mais nous avons pensé que pour arriver à un résultat concret, il fallait agir en deux étapes. La première étape —celle dont vous avez les premiers résultats— représente une sorte de brouillon. Nous n'avons pas la prétention de mettre sous vos yeux une liste précise de tous les jardins valables existant dans le monde, sans aucune erreur ni omission!

Nous savons que le plus difficile est de créer l'enfant. L'enfant est né et nous l'éduquerons et le corrigerons.

Nous croyons qu'à force de faire les choses trop bien et d'avoir peur de se prononcer sans une rigueur scientifique absolue, on n'ose jamais commencer.

Nous avons voulu soumettre à vos critiques des listes que nous savons, soit imprécises, soit incomplètes, et nous attendons de vous toutes les critiques que vous souhaiterez prononcer, sans avoir peur de les entendre. Il faut qu'à la suite de ce colloque et des observations que vous nous aurez faites, nous puissions corriger ces listes et les publier à titre définitif. C'est une belle tâche que de constituer ainsi un catalogue de tous les plus beaux jardins du monde, catalogue qui peut



Plan et vue cavalière au XVIe siècle. A. du Cerceau.

non seulement servir aux spécialistes, mais devenir le point de départ d'une série de guides à l'usage des touristes.

L'IFLA, en nous donnant sa confiance pour mener cette enquête, et l'ICOMOS, en nous apportant ses encouragements et son aide matérielle, nous font mieux mesurer la portée de notre propre responsabilité.

Cette enquête aura très certainement des prolongements et nous ne pouvons que nous réjouir qu'elle ait déjà permis l'organisation de ce premier colloque.

Summary

Gerda Gollwitzer explains to us that in the Department of Historical Gardens, set up in 1967, they have been occupied in preparing a complete List of gardens existing in the world in order to define the concept of garden and bring in laws that may ensure their preservation. The results of a survey show that the number of gardens in the world is 1550 scattered in about 30 countries, which has aroused the interest of ICOMOS. The author suggests that, although this list of gardens is only an outline at the moment, it could be the basis for making a catalogue that might be useful to specialists and tourist guides.

SPECIAL PROBLEMS CONNECTED WITH THE CONSERVATION OF GARDENS OF HISTORICAL INTEREST IN JAPAN

M. Yokoyama

It is great honour for me to have an opportunity of speaking on «Special Problems connected with the Conservation of Gardens of Historical Interest in Japan», as I have been invited to do by Professor Gazzola, President of ICOMOS, at this first symposium on problems relating to the conservation and restoration of gardens of historical interest, held under the joint sponsorship of ICOMOS and of the International Federation of Landscape Architects.

Historic Japanese gardens, even apart from the Katsura Villa, the stone garden of the Ryo-an-ji Temple, and others which are famous throughout the world, are very highly thought of. We have many excellent gardens, inherited from earlier generations, mainly in Kyoto but also in various other parts of the country. At present as many as a hundred and twelve such gardens are scheduled as «places of scenic beauty representative of our beautiful land», under the Law for the Protection of Cultural Property, by reason of their unique historical style or artistic value.

As is apparent from Appendix 1, most of the historic gardens in Japan belong to Buddhist temples, and this is probably due to the fact that the development of Japanese gardens has been so closely related to that of Buddhism.

As an introduction to the development of the various styles, I will discuss the characteristics of traditional Japanese garden styles and their wide variations in Section I. Section II will be devoted chiefly to the problem of excavations carried out for the purpose of determining the original forms of ancient gardens as a preliminary to their restoration. Section III will deal with the laws and administrative measures in force in Japan for the conservation of historic gardens, and in my final Section I would like to look squarely at Japanese reality and at the way in which our valuable cultural assets are being imperilled by the rapid progress of urbanization and the destruction of the natural environment and point to the measures most urgently needed for the conservation of cultural property faced with the danger of environmental destruction.

The characteristics of the traditional Japanese garden styles

From documentary records, the history of traditional Japanese gardens can be traced back to as early as the Asuka Period (6th to 7th Century). Japanese gardens were greatly influenced by Buddhism, which, like Japanese culture as a whole, was introduced from the Chinese continent. In contrast to western gardens, which began with the formal style —the «landscape» style not developing until the Eighteenth Century— traditional Japanese gardens adopted the lanscape style as a means of exploiting natural elements from the very beginning. Though historic Japanese gardens were influenced by Buddhism, they developed and matured as an important part of the Japanese national culture, fostered by the climate peculiar to Japan and the characteristic Japanese attitude towards nature. Their styles have had a multifarious development, closely associated with so highly symbolic a concept of garden design as «kare-sansui» («dry-landscape» garden) and with «wabi»), a peculiarly Japanese feeling towards nature which is difficult to define, while in the course of such development the styles of previous generations have not been discarded. It was early in the Edo Period (16 th Century) that the celebrated «strolling garden» at the Katsura Villa was completed. This masterpiece of Japanese landscape gardening is highly esteemed as a complete synthesis of the many styles of Japanese traditional garden design.

From the point of view of form, Japanese garden styles can be divided into three principal types, i.e. «landscape gardens», «dry-landscape gardens» and «Roji» (tea-gardens). However, if one wishes to analyse the historical development of their styles, it is possible to divide them into six types, «Shima» gardens (waterside gardens with an island set in a pond, dating from the Asuka-Nara Period), «Shindenzukuri» gardens (Heian Period), «Jodo» gardens (late Heian Period to early Kamakura Period), «Karesansui» (artificial gardens without real water, of the Muromachi Period), tea gardens (Momoyama Period) and strolling gardens (early Edo Period).

As we have just said, these historic gardens styles reflect the characteristics of their periods. The basic principle underlying all such traditional gardens is the introduction of landscape, and,

as technical methods for adaptation to nature, or of the designing of landscape, Japanese garden-designers progressively developed three different styles of deformation «Shin» (the elaborate style), «Gyo» (the moderately elaborate style), and «So» (the highly simplified style). In seeking to relate these gardens to the surrounding environment, they also developed such techniques as that of «diminutive landscape» or «borrowed landscape», in which emphais is placed on the integration of the garden into its background.

The table given in Appendix 1 shows a list of Japanese historic gardens scheduled as cultural property in various parts of Japan. I have classified these gardens according to their period style when seeking to assess their historical value and I have also attempted to appraise them from the point of view of designing technique and of state of preservation and maintenance, thus showing the reasons why they have been scheduled as «cultural property» by the Government.

Problems relating to the excavation of ancient gardens and their restoration to their original state

The excavation of ancient gardens and research into their design have been actively pursued in recent years and it has become increasingly clear that there exists a close relationship between ancient Japanese and ancient Chinese gardens. One case in point is that of a part of the ruins of a place garden of the Nara Period which was discovered in 1968 during excavation of the site of the Heijo Imperial Palace in Nara by the Nara National Research Institute for Cultural Property. The excavation of the ruins of this garden has proved the existence in ancient Japan not only of «Shima» landscape designs and of waterside designs, hitherto known only from historical records, but also of channels of flowing water on which to float wine-cups, which are considered to have been introduced into the country from China in ancient times.

The gardens of the Chuson-ji Temple, the Motsu-ji Temple, the Muryoko-in Temple and the Kanjizaion-in Temple, which have been uncovered by the National Commission for the Protection of Cultural Property since 1952, were apparently laid out in the age of the Hiraizumi Culture (1099-1187), late in the Heian Period. The results of the excavations and of the investigations into these ruins (1952) have provided a great deal of valuable information regarding the ancient Jodo garden style and show that part of the garden design fits in with the designing techniques of the Shinden-zukuri garden style described in the Sakuteiki (Book of Garden Design), probably the oldest book of this kind in Japan. This is particularly evident in the garden of the Motsu-ji Temple.

The excavation of the ornamental stone work at the site of the defunct «Tanhokuken» of the Saiho-ji Temple marked a step forward in the work of determining the original of the Saiho-ji Garden. The excavation and restoration of the garden of the Zuisen-ji Temple (1969) have further greatly enlightened us on the garden-designing techniques of Muso-Kokushi, a famous Zen priest and garden-designer, and the excavation and restoration of a garden at the site of Asakura's residence at Ichijodani (1967) also provided us with a great deal of information of very considerable value for further research on the Japanese gardens of the Middle Ages. The stones used in Japanese garden design were so heavy that it is relatively frequent for them to have been preserved in their original positions. However we must be cautions when making investigations into historic garden styles, since ancient gardens were often left to decay or re-arranged long after they were originally laid out. As an example I would like to speak about the research which preceded the restoration of the garden of the Daisen-in Temple, which is regarded as a typical «dry landscape» garden of the Muromachi Period.

The Daisen-in Temple garden is an important piece of cultural property, which was scheduled as a «place of scenic beauty» in 1924 and as a «special place of scenic beauty» in 1952. Opinion had been divided on the original form of this garden before restoration work was done on it in 1961. When the chief priest's quarters in the temple were rebuilt, a narrow roofed corridor dividing the garden into upper and lower sections was restored in its original form, with the result that the garden assumed a greatly changed aspect.

The excavation and restoration of ancient gardens necessitate lengthy research and investigation and also very considerable funds for the actual digging, and for this reason a great deal is expected of the more positive research work being done by the National Research Institute for Cultural Property and similar bodies.

Administrative machinery for the conservation of historic gardens in Japan

The government efforts for the protection of cultural property in Japan began with the enactment, in 1919, of the Law for the Protection of Historic Sites, Places of Scenic Beauty and Natural Monuments. This law was amended in 1950 and became the «Cultural Property Protection Law» which remains in force today.

Under this law, the administrative work is done by Monuments Division of the Cultural Property Protection Department of the Agency for Cultural Affairs, an external organ of the Ministry of Education. The Government's basic policy for the protection and scheduling of cultural property is discussed and decided on by the National Commission for the Protection of Cultural Property, composed of five members. This commision is assisted by various specialist councils, each covering a given subject such as historic sites, places of scenic beauty, natural monuments, architecture, fine arts, etc., which carry out the actual research and investigations and help the Commission make its decisions on the scheduling of cultural property and on the devising of plans for its protection. Such councils are composed of a total number of not more than 90 experts.

The scheduling of historic gardens is discussed by the Council on Places of Scenic Beauty, which is composed of 10 experts.

In addition to these central administrative organs, there are prefectural boards for education which look after the protection of cultural property on the administrative level in the different prefectures. Some of the prefectures, cities, towns and villages have their own commissions of experts on cultural property and apply their own regulations governing its protection. These local organs operate in close contact with the central administration; however, at levels lower than that of the prefectures the administrative machinery is not yet fully developed.

Such famous pieces of cultural property as the gardens of the Katsura Villa, the Shugaku-in Villa, the Kyoto-gosho Palace and the Sento-gosho Palace are so well taken care by the Imperial Household Agency that there is no need for them to be scheduled.

Administrative work such as scheduling and the organization of research, custodianship, guidance and protection come under the jurisdiction of the Monuments Division of the Cultural Property Protection Department of the Agency for Cultural Affairs, where one research official and one technical official are effectively in charge of historic gardens. The Nara National Research Institute for Cultural Property has only five technical officials to carry out research and investigation relating to the conservation of such gardens, and it is strongly felt that the number of these officials should be increased and more budgetary appropriations made to finance the work.

There has recently been an increase in the amount of designing work needed following the excavation of ruins and also in the need for conservation work on existent historic gardens, preservation work on natural surroundings and precautionary measures against disasters.

In the days before the Second World War, Buddhist temples had sufficient financial resources to be able to take good care of their gardens as religious cultural assets. Since the war, however, their financial position has become difficult, owing to the government policy of separating religion and politics, with the result that the situation with regard to the protection of their gardens is now becoming rather serious. Historic gardens well known to the public support themselves adequately by attracting large numbers of tourists, but the gardens of the Buddhist temples and the privately-owned gardens which are not so popular with the tourists have difficulty in raising the necessary funds for their maintenance and upkeep. If a garden is to be well conserved, good care must be taken of it, involving such maintenance operations as the trimming of trees, the prevention of vermin and of damage from disease, the renewal of the soil, the planting of trees where needed, weeding, cleaning-out of ponds and so forth. Such being the case, the Government should make a proper budgetary appropriation to cover subsidies for the maintenance and management of those historic gardens which possess a genuine value.

Non-governmental organizations are of great importance for the protection of historic gardens, but the movement in this direction is not very active in Japan as yet. The Japanese National Trust, a foundation for the protection of the resources serving the tourist trade, has recently been making an organized effort to assist in the conservation of historic gardens left in a poor state of upkeep, but its work has not yet had satisfactory results. Much is expected of it in the future, when it is anticipated that it will be vigorously active. There are other private organizations, such as the National Council for the Protection of Scheduled Gardens and the Japanese Association for the Protection of Gardens, but they are not very active as yet. The government also gives administrative guidance to the local authorities, whom it advises to set up

«model districts for the protection of cultural property», subsidized by the Treasury. This system is expected to be expanded further in the future.

Finally, I wish to speak briefly abour the activities of academic circles with regard to historic gardens. Continuous research is in progress in architecture and lanscape design, both at the universities and in the division of research on gardens at the National Research Institute on Cultural Property. The results of these research activities are published both in book form and in the organs and annual reports of the Japanese Institute of Landscape Architecture and the Japanese Institute of Architecture.

The relationship between historic gardens and their surroundings

As I have repeatedly stated, most of the historic gardens scheduled as cultural property belong to Buddhist temples and it is therefore much easier to conserve these than ordinary privately-owned gardens.

One of the important factors in the protection of historic gardens is maintenance of their surroundings in the most desirable state possible. In the case of a garden which is so designed as largely to depend on scenery outside it, the destruction of such «borrowed» scenery would be fatal. For example, the tourist facilities constructed on the top of Mt. Hiei in a suburb of Kyoto have greatly impaired the scenic beauty of the famous mountain and also greatly affected the Entsu-ji Temple garden which «borrows» this scenery. We have many other similar cases, such as the relationship between the Isui-en garden in Nara and the hotels mushrooming near the top of Mt. Wakakusa-yama near Nara, or that between the Jiko-in Temple garden and the rapidly-progressing urbanization near the reservoir and in the rural area whose scenery constitutes an important part of the garden.

There is now always a possibility, anywhere in Japan where historic gardens are situated in the suburbs of a big city, that modern concrete buildings may be put up immediately next to them.

I consider that any city planning authority should assume responsibility for preserving the surroundings of all historic gardens scheduled as «cultural property».

The existing system of scheduling «urbanization adjustment zones» and «scenic beauty preservation zones» instituted by the City Planning Law is highly effective as a means of solving the problem. More will be achieved by the scheduling of «special conservation zones» under the law providing «special measures for the conservation of historic natural scenery in ancient cities», enacted for the purpose of conserving the natural scenic beauty of such old cities as Kyoto, Nara and Kamakura.

However, these specially scheduled zones do not extend into urbanized districts. It is necessary to institute a system for scheduling «historically important zones» under which severe restrictions would be imposed on the height, composition and design of buildings even in urbanized areas, where the cities concerned are ancient and of such importance as those mentioned above.

In this respect, a large number of valuable suggestions were contained in the recommendation made on the basis of the conclusions reached at the recommendation on the problems relating to the conservation and development of historic zones in the city plans for Kyoto and Nara, held in Japan in 1970 (under the joint sponsorship of the Japanese National Commission for UNESCO and the Agency for Cultural Affairs).

In the 1960's Japan energetically pursued a policy under which great emphasis was placed on economic development, with the result that land-development projects were vigorously implemented and a wave of urbanization swept the country. These large-scale projects swallowed up rural districts and destroyed valuable cultural property buried below the ground. The increased height and density of multi-storey buildings in the big cities have gradually altered the environment and environmental pollution has occurred everywhere and spread widely. It is obvious that urban development has adverse effects on the surroundings of historically valuable gardens. There is also an increasing number of cases in which the sources of the water-supply for the ponds and streams so important for traditional Japanese gardens have been dried up as a result of land-development schemes. The city planners, too, should take the responsibility of devising and executing appropriate measures to cope with so deplorable a situation.

In the 1970's the Japanese government is expected to reconsider its present economy-oriented policy and switch to a policy under which increased emphasis is placed on environmental preservation. I think now is the time to discuss more seriously the problem of reconciling development and conservation on the basis of the newly-established philosophy and principles governing conservation.

«SO» (Abbreviated) style of flat Garden.



Summary

The author examines the types and characteristics of the different styles of traditional gardens in Japan. The basic principle underlying Japanese traditional gardens is the introduction of landscape. M. Yokoyama discusses the problems related to the excavation of ancient gardens and their restoration to their original state. Both tasks require costly and lengthy research, so they can be carried out only with a strong support on the part of public bodies. An important step was the enactment, in 1919, of the Law for the Protection of Historic Sites, Places of Scenic Beauty and Natural Monuments. The gardens of Buddhist temples, the most traditional and beautiful in Japan, have faced the problem of having less financial help from the government since World War II. Some nongovernmental organizations for the protection of historic gardens are mentioned in the paper, but their efficiency is still not significant.

Concerning the relationship between historic gardens and their surroundings, the speaker comes to the conclusion that the maintenance of those surroundings is vital for the subsistency of the gardens. There is a possibility that an uncontrollable urban development may endanger or even destroy many historic gardens, specially those in the suburbs of big cities. The author advocates a greater commitment of the government to all kinds of assistance so as to preserve historic gardens in Japan.

CLOSING SPEECH

Piero Gazzola

This brings us to the end of our first symposium on the problems raised by the conservation and revitalization of gardens of historical interest. We can indeed agree that we have achieved the aims we set ourselves, which were primarily to examine the present state of the whole question and determine the directions our future work should take. One proof of the interest attaching to our meeting has been the enthusiasm with which our invitation was accepted by all concerned, which fully came up to our expectations. We succeeded in bringing together 34 experts representing 14 different countries, and we have heard a total of 14 papers.

It was no easy mater to broach so very vast a subject for the first time without tending to confine ourselves to the realm of vague generalisations. Yet all our successive speakers from the platform were visibly anxious to pursue research of a systematic nature and to probe really deeply into their allotted subject. It will not, I feel, be a waste of time to attempt here to give a short but comprehensive picture of the work you have accomplished during these last few days, which it has been my privilege to witness.

In his remarkable introductory report, Mr. René Rechère recalled the past struggles of landscape architects to promote knowledge of their art and announced that one of the main purposes of this initial symposium would be the compilation of a «grammar-book» of historic gardens and the formulation of a list of the dangers by which such gardens are threatened. The dangers themselves were then examined in greater detail by Mr. Bagatti Valsecchi; in his opinion they are mainly the result of the rapid and haphazard development of urban and industrial civilisation, which has the effect of sullying gardens and stifling them out of existence, of modern alterations in ways of living, involving the abandonment of the big estates and their conversion into building sites, and of a failure to understand the problems confronting the private landlord and the heaviness of his burden. Another speaker, Mrs. Micoulina, very rightly stressed the disastrous effects for ancient gardens of the presence of millions of visitors, yet one more instance of the way man may endanger his own environment. Mrs. Micoulina's suggested remedy —with which I think we are all in agreement— would consist in laying out a public recreation ground in the vicinity of any garden of historical interest.

One of the initial tasks on our programme was to compile provisional lists of ancient gardens on the basis of data supplied by IFLA and checked by the National Committees of ICOMOS. These lists in their present state were submitted to us by Miss Gollwitzer; once they have been further revised and completed we are hoping to publish them as an inventory which will be of vital importance as a reference document.

The legal aspect of the protection of gardens in France was dealt with by Mr. Preschez, who succeeded in deriving some valuable information from rather uninviting material and drew attention to the need to assist owners of historic gardens by amendments to income-tax legislation. The Prince de Ligne, who spoke on behalf of the landlords, recalled the enormous expense involved in the regular upkeep of a historic garden, now that the big country estates were so much less profitable to run and the income derived from them no longer covered the care of their gardens. Another vital problem he raised was that of bequests to heirs, which very often led to the dividing-up of estates in a manner detrimental to them.

In a paper at once extremely brilliant and eminently thorough, Mr. Jean Feray gave us a complete general picture of the problems connected with the upkeep and proper conservation of all those elements which together serve to enhance a garden and give it life —its statues, and fountains, pleasure pavilions, lighting and so on.

Successive speakers from different parts of the world described to us the appearance of gardens in their respective countries and dealt with their special problems. Mr. Yokoyama told us about the very varied types of garden to be found in Japan, ranging from big landscape gardens linked directly to the countryside round them to the tiny sand and stone gardens in which temples stand. He reminded us that each element of these had a symbolic meaning, which gave added beauty to he whole. Mrs. Baseova described the development of gardens in Czechoslovakia, from the Middle Ages down to the eclecticism of the 19th Century, when nearly all ancient gardens were remodelled as grounds of the informal landscape variety. All of them are now owned by the State, and she explained that the problem of their upkeep and of the uses to be assigned to them was nevertheless a difficult one. Mr. Fricker brought his gift for brilliant paradox to bear

on the gardens of England, more particularly the big grounds designed to resemble natural landscape, which were in reality extremely delicate creations necessitating a great deal of work which had to be carefully concealed. He raised the question of how far it was actually possible to restore the original form of a garden, and emphasized the difference between such work and the restoration of a painting. Mr. Strandberg gave us the history of Swedish gardens in the 17th and 18th Centuries, with their numerous visible traces of influence from France and Italy; he dealt at some length with one characteristic feature of Swedish palace and château gardens, the «waterside courtyard», which was the entrance reserved for distinguished people. These courtyards had all unfortunately disappeared with the passing of time, and the problem of restoring them must now be examined. Mr. Orsi put forward a series of views on gardens in Hungary; the country, he explained, had retained some large gardens dating from the 17th, 18th and 19th centuries, many of them complete with their buildings and statues. All of these were State property and were protected by special legislation, but it was still difficult to provide for their upkeep, through shortage of labour and funds. Mr. Prieto Moreno next described the specific problems relating to the magnificent Moorish gardens of Andalusia and gave a number of concrete examples to illustrate the courage required by anyone in charge of an ancient garden if he is to restore it to its original condition in the teeth of the reactions of an ill-informed public opinion.

The paper read by Mr. Alfred Marie was designed to give added value to the tour of Versailles he had himself conducted in so masterly a manner and was of the greatest interest to all hearers. He told us in more particular of the lengthy research he had needed to carry through to a successful conclusion in the archives and libraries of both France and Sweden in order to build up the all-embracing collection of material which has gone into his big history of the palace and its grounds.

After this brief summary of our work here, it is now a pleasure for me to thank most specially all those who, on either the practical or the theoretical level, contributed to the arrangements for this meeting: the French authorities who so generously granted us the necessary funds; the Ministry of Cultural Affairs —and here let me thank Mr. Souchal for so kindly coming here to represent the Minister, Mr. Duhamel; the Directorate of Architecture, and in particular Mr. Michel Denieul, who takes such interest in all our ventures, and the Caisse des Monuments Historiques, whose Director, Mr. Salusse, and whose Vice-president, Mr. Faller —the latter representing Mr. Malécot— have given us the pleasure of their company.

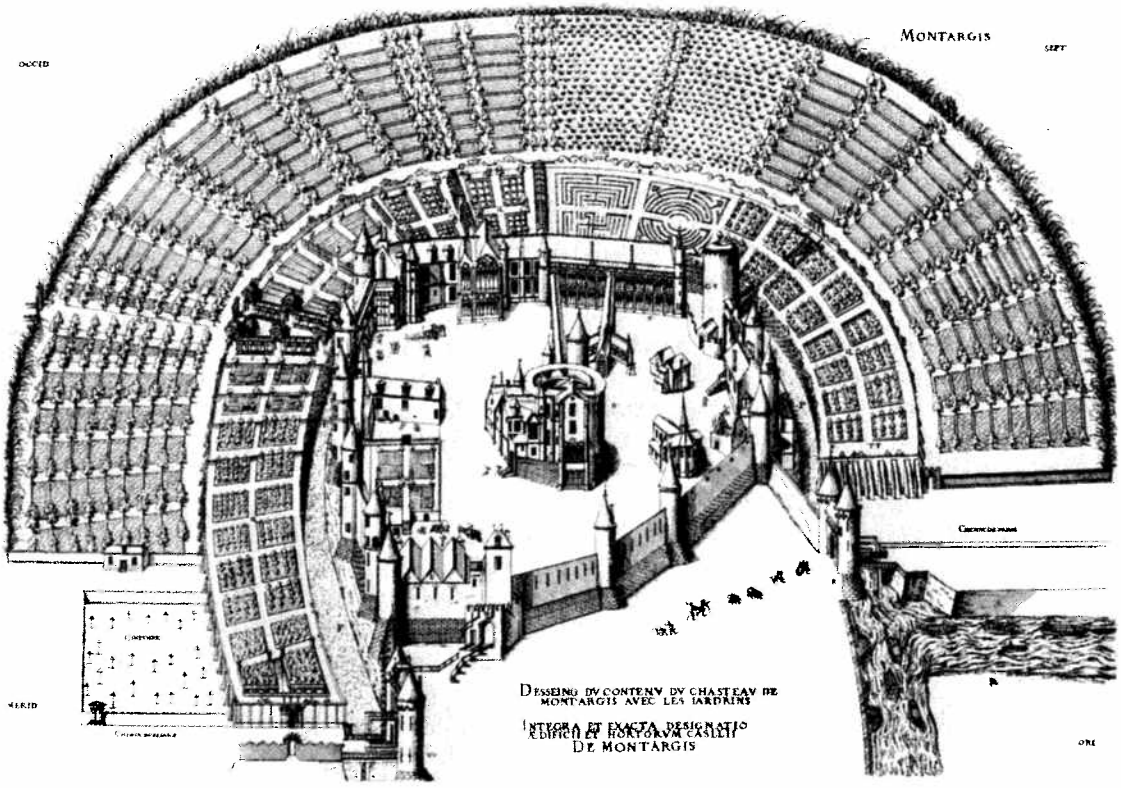
I would also like once again to express our gratitude to Mr. Emile Bollaert, President of the Ligue Urbaine et Rurale, who was kind enough to agree to preside, and who has been chairing our discussions with such admirable efficiency.

The city on Fontainebleau has given us a most hospitable welcome, and our every gratitude is due to the Mayor, Mr. Séramy, who came specially to join us and received us at the Town Hall, and to the Deputy-Mayor, Dr. Beuzard. With the every kind permission of their owners or curators we have been privileged to visit some magnificent gardens, some public and other private, and we wish to express our most sincere thanks to:

- the Viscount de Noailles, our Honorary Chairman, who received us at the Hôtel Pompadour;
- the Count and Countess de Vogüe, who arranged so wonderful a lunch for us in their château at Vaux-le-Vicomte;
- the Duke de Gramont, who admitted us to the Parc de Vallière;
- Baron Guy de Rothschild, who allowed us to visit the Parc de Ferrières;
- Mr. Cazelles, curator of the château and grounds at Chantilly;
- Mr. Samoyaud, to whom we are most particularly grateful for the welcome we received at the Palace of Fontainebleau, whose Salle des Colonnes has provided so magnificent a setting for our meetings;
- Mr. de Cidrad, Chief Architect of Civilian Buildings, who is officially in charge of the Palace, and so kindly arranged for us to use the Salle du Jeu de Paume.

I wish to thank especially Mr. Hardouin, who attended our proceedings as UNESCO representative.

I must now remind you of the vital part played by Mr. Pechère, Chairman of the Historical Section of IFLA, who kindly agreed to act as our chief *rapporteur,* in the preparations for the symposium and in its day-to-day organization. We have indeed all of us admired the capable and authoritative way in which he has been directing our proceedings. I should add that Mr. Pechère is the official representative here of Mr. Aspesaeter, President of the International Federation of



Montargis. Vue d'ensemble au XVIe siècle. A. du Cerceau.

Landscape Architects, while the Marquis de Amodio represents Europa Nostra and Mr. Maurice Berry the International Union of Architects.

I would like, on behalf of you all, to express our heartiest thanks to the French National Committee of ICOMOS, which has been in charge of practical arrangements for this meeting, and particularly its Chairman, Mr. Trouvelot, Mr. Berry, its Secretary-General, and Mr. Feray, who kindly made himself responsible for preparing so exceptional a programme of visits.

Our thanks are also due to the drafting committee which, with the help of Mrs. Grémont and Mrs. Geerts, worded the recommendations, and whose members were Miss Gollwitzer, Mrs. Baseova, and Messrs. Dupont, Feray, Marie, Pechère, Prociani and Trouvelot.

During the symposium you will have had reason to appreciate the excellence of the interpreting, which made it possible for everyone to take a genuine and full part in the discussions, and I would like on your behalf to congratulate Messrs. Bancaud, Carasso and Jaggers most sincerely.

Let me not, last of all, forget our faithful secretaries, Mrs. Geerts who came specially all the way from Louvain, and Mrs. Grémont and Miss Flichy, who put in several months' hard work in Paris to organize the meeting, and I wish to express our gratitude to all three.

Summary

In his closing speech Piero Gazzola mentions each one of the speakers and gives a brief account of the contents of their respective papers. Then, he thanks other people who contributed to the arrangement for the Symposium on the problems connected with the conservation of historical gardens held in Fontainebleu: the City Mayor, the owners of gardens who kindly permitted the participants to visit their grounds, the French National Committee of ICOMOS, etc.

RECOMMENDATIONS

The first international symposium on the conservation and restoration of gardens of historical interest, meeting in Fontainebleau from 13th to 18th September, 1971, on the initiative of the International Council of Monuments and Sites (ICOMOS) and the International Federation of Landscape Architects (IFLA),

expresses its extreme gratitude to the French National Committee of ICOMOS and to the French authorities for the excelent way in which the symposium has been organized and for the warm welcome extended to those taking part,

adopts the following definition of the term «historic garden»:

> «A historic garden is a architectural and horticultural composition of interest to the public from the historical and artistic point of view»;

observes that historic gardens, despite the watchful care bestowed on them, are imperilled by the action of time and of human beings. They are endangered as a result of:

— decay of their architectural and sculptural features;
— decay of their vegetation and refusal to replace it;
— the decline in the importance of artistic values resulting from the industrial development;
— disorderly urban development;
— pollution;
— changes in ways of living;
— failure of legislators and public to understand their significance and even in some cases ignorance on the part of those in charge of them;
— damage caused by the presence of excessive numbers of visitors;

in the knowledge that it is far easier to destroy a garden than to create one or restore it; *and emphasizing* that a historic garden surrounding a monument is an integral part of that monument;

recommends that the greatest attention be paid to the training of the personnel responsible, at all levels, for the conservation and upkeep of gardens;

draws the attention of the public authorities and the legislator to the educational value of historic gardens and their value as a relaxation to the mind and to the grave consequences of any ill-adapted legislative and fiscal policy. The garden must not be considered an anachronistic luxury;

stresses the cultural and educational value of the historic garden as a means of promoting a higher degree of sensibility. Knowledge and understanding of historic gardens must be actively encouraged and such gardens must not be turned into recreation grounds, since the two functions are incompatible;

recalls that it is essential to maintain and conserve historic gardens in such a way that their architectural and horticultural composition remain absolutely unimpaired. To this end all necessary measures must be taken, i.e.:

> «Replacement of trees and plants at the appropriate moment (special attention being paid to restoration of the tree and plant «architecture» in accordance with the spirit of its original design).
>
> Meticulous upkeep of architectural and sculptural features. Introduction of the necessary amenities to enable the gardens to be opened to the public. These must not affect their historical or artistic value and no architectural or horticultural changes out of keeping with the composition of the garden must be tolerated; in certain cases there must be refusal to comply with particular demands on the part of the public»;

requests that historic gardens be provided for under town-planning and regional development schemes, so that they may remain at a distance from:

— main roads;
— aerodromes;

— major building projects which alter the level of the water-table and affect the landscape;
— industrial areas, which, as sources of pollution for the air, water and soil, are a danger to plant life;
— car-parks, whether at street-level or underground.

Such schemes must make reliable provision for the permanent maintenance of the surroundings of historic gardens by systems of green belts and must involve measures ensuring the continued existence of an atmosphere and environment in keeping with the character of such places.

* * *

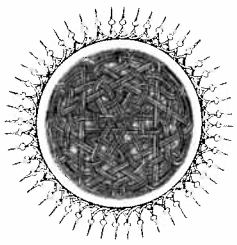
The meeting has therefore decided to draw up an initial inventory country by country, of all historic gardens in existence, with particular emphasis, in this first attempt to deal with the subject, on those which are the most important and which it feels must be preserved at all costs by the adoption of all and any appropriate measures. This initial list will be followed by three further ones covering gardens of national, regional or local interest.

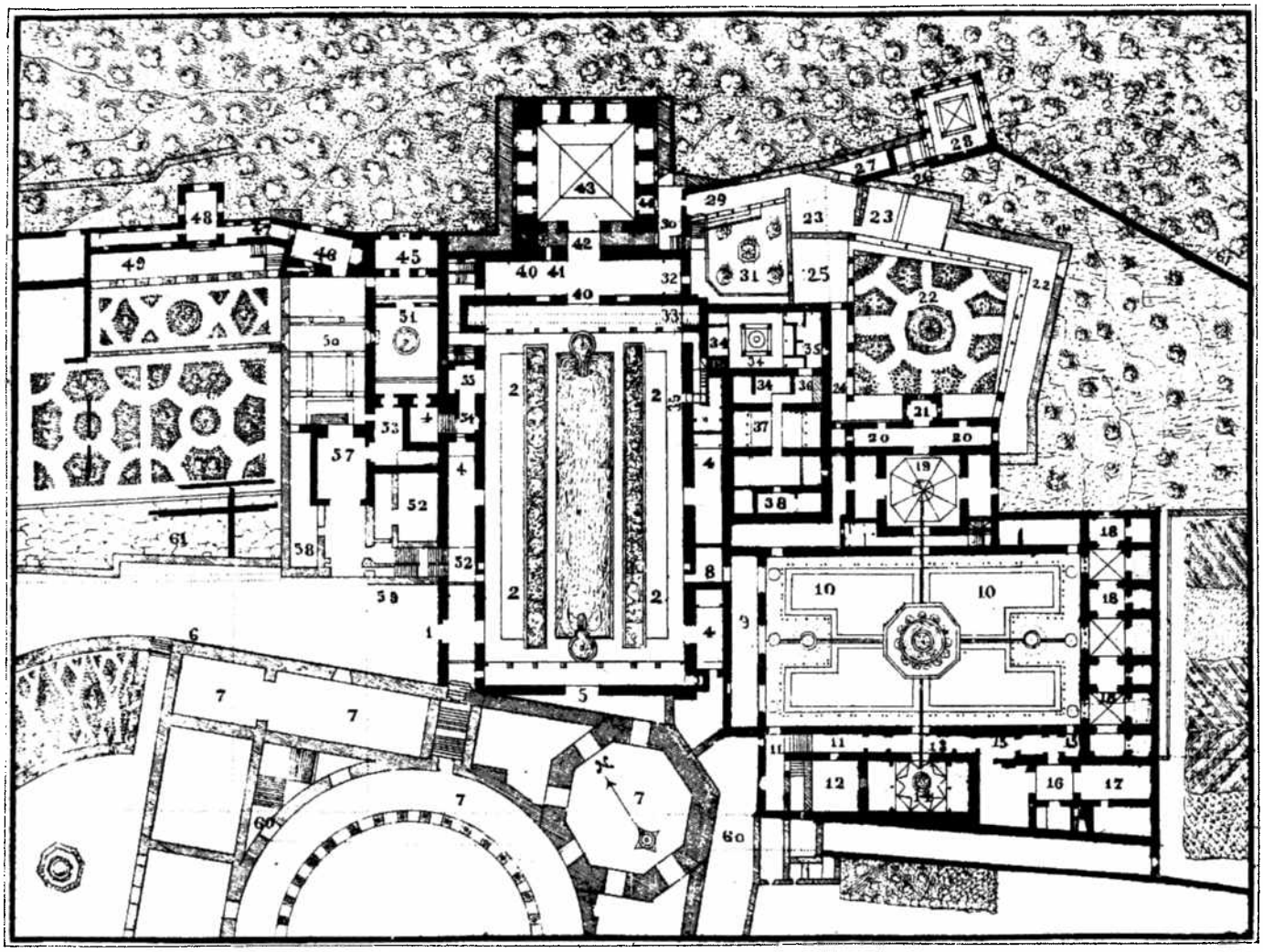
* * *

The meeting recommends that ICOMOS and the IFLA pursue the study of the problem, by jointly setting up an international specialized committeee and by arranging further symposiums on specific aspects of the conservation of historic gardens. It expresses its thanks to the Spanish National Committee of ICOMOS for its proposal to organize a second symposium in Granada in 1973.

* * *

GRANADA
1973





ETUDE SUR LES JARDINS IRANIENS

René Pechère

Quelle a été l'influence réelle de l'Arabie en Iran? Quels sont les jardins que Mohamed avait connus sur place? Qui est responsable de la modification du principe des jeux d'eau? Autant de problèmes qui seront bien intéressants à discuter.

J'ai eu l'occasion, pour la préparation de l'Exposition Universelle et Internationale de Bruxelles 1958, d'aller dans ce qu'on appelait à l'époque le Congo Belge soit l'actuel Zaïre. J'ai été frappé de constater combien il y avait, dans ce pays, peu de jardins réellement originaux. Chacun semblait vouloir imiter des jardins anglais au point de s'entêter à créer des pelouses dans un pays dont le climat ne permet pas réellement une telle adaptation.

Je souhaite personnellement que notre colloque attire l'attention des spécialistes et des gouvernements respectifs sur la nécessité de conserver, d'une façon absolue, les quelques jardins qui existent encore.

Je souhaite que chacun de nous, en apportant sa pierre à l'édifice, puisse contribuer à définir, une fois pour toutes, les caractéristiques et les variétés du jardin islamique.

Je souhaite enfin que l'Afrique prenne mieux conscience de l'existence de ses jardins, tellement mieux adaptés à leur climat que les jardins —même si séduisants— des Iles Britanniques.

Introduction. Reflexions sur les jardins

Je voudrais, au commencement de ce rapport, insister sur l'importance des jardins qui est un domaine très méconnu.

Les jardins ont toujours été le résultat d'un très grand raffinement et ont été illustrés par les puissants.

L'art des jardins s'est exprimé particulièrement dans les périodes de haute civilisation et de prospérité.

Lorsque l'on parle de «jardin», il faut préciser ce que l'on entend par là.

Un jardin n'est pas simplement «de la verdure» ou un lieu où des fleurs sont rassemblées, même avec amour. Un jardin se trouve dans un enclos entourant une construction et son tracé est une composition architecturale dont le matériau est la nature.

Il faut reconnaître que les exemples répondant à ces critères sont bien plus restreints que dans le domaine des bâtiments et que le «monument-jardin» relativement inconnu par le public et même par beaucoup d'architectes contemporains est assez rare.

La section spécialisée de l'International Federation of Landscape Architects n'en a dénombré que 1.550 dans le monde.

On commence à reconnaître que cet art essentiellement humain et noble, créé avec l'aide de la nature, constitue un élément d'intérêt social et touristique certain et qu'il favorise l'accès des masses à la culture.

Il n'y a qu'à constater l'intérêt que portent actuellement beaucoup de pays dits de l'Est aux jardins historiques qu'ils désirent restaurer dans ce but touristique et socio-culturel.

L'Iran a été le berceau du véritable art des jardins et de son expansion. «C'est sans doute le seul pays où l'on avait l'habitude de faire d'abord un jardin et puis d'y mettre une construction»; le seul pays où il n'y a qu'un mot pour dire jardin ou paradis.

C'est sans doute le seul pays où l'on peut voir aujourd'hui encore, le vendredi, jour de repos des Musulmans, des familles se rassembler dans des cimetières près du monument du saint: l'Imam Zadeh —y deviser avec respect mais sans fanatisme, s'y restaurer en s'asseyant sur les merveilleux tapis qu'ils font eux-mêmes. Ou jouant calmement avec leurs nombreux enfants ou encore, subitement, contemplant l'admirable et austère paysage, le sol ocre et le ciel bleu, avec une joie dans le regard, avant de s'agenouiller et de baiser la terre en direction, bien au-delà des montagnes proches, du tombeau du prophète.

Puis, apercevant un étranger à la recherche des jardins et souhaitant comprendre le pays, comblé par la vue d'un grand cyprès proche d'un petit bassin d'eau, ils lui offrent un verre de thé, de la main gauche, tandis que leur droite s'appuie sur leur coeur, à la fois avec fierté et modestie.

Plano del Palacio árabe de la Alhambra.

Cet étranger-là n'a pas vu tous les jardins existant encore en Iran. Il en a visité dix-neuf. Sans doute n'en manque-t-il qu'une dizaine pour en avoir fait le tour complet.

Combien grande est la responsabilité des Iraniens dans la conservation ou la restauration de ces jardins. Creuset de cet art subtil, il s'est répandu dans le monde.

> «Carrefour de civilisations, la Perse a marqué fortement de son empreinte les peuples qui, migrateurs ou conquérants, la traversaient. Littérature et arts de la Perse antique séduisent même les conquérants arabes et font sentir leur influence jusque dans l'Occident encore barbare. S'ils imposèrent leurs propres conceptions, les Perses occupant le haut-plateau iranien adoptèrent avec une certaine facilité les moeurs de ceux qui déferlaient sur leurs territoires. Sur le plan social, reflet de ceux qui occupent leur pays, ils projetèrent très loin dans l'espace leurs pensées subtiles et pénétrantes. Traits permanents des Perses de jadis, les Iraniens de toujours.
>
> Ainsi, ce très ancien peuple, qui a rajeuni le monde occidental a su conserver son individualité propre. Vieux de son expérience plus que séculaire, il a la jeunesse de ceux qui ont vu passer depuis le plus lointain des âges le long défilé des hommes sur les routes de la Terre.»
>
> Chr. et J. Palou
> La Perse Antique - P.U.F. 1967

L'expansion subite de certaines villes, une certaine précarité des matériaux utilisés, ont fait disparaître des quantités de jardins.

A Isfahân, le Chahar Bagh n'était pas une rue grouillante et cosmopolite mais un grand canal central plein de fraîcheur alimentant des bassins d'onyx où l'on jetait des pétales de roses.

A Shiraz, autour de l'ancien palais Kala-è-Karin-Khan, les jardins ont été coupés par des avenues et diminués ainsi dans leurs proportions originelles. Les exemples qui restent sont rarement de la période safawide et le plus souvent de la période Zend et surtout Kadjar.

L'ensemble des jardins qui entouraient la citadelle, le Bojhé Nazar, n'existe plus.

Il ne reste même plus rien de l'étonnant jardin en gradins de Bagh-è-Takht dont la photographie se trouve cependant encore dans le livre de D.N. Wilber: «Persian gardens and garden pavilions» —Edition de 1962.

Et les jardins sassanides? Inutile de dire qu'il n'en existe plus. Que ne pouvais-je reculer et retrouver des traces et exemples des jardins iraniens timourides,seldjoukides, abbassides (encore que je connaisse Grenade comme ma poche et ai naguère relevé toutes les mesures du Généralife et de l'Alhambra), pour arriver à cette période sassanide et à faire le joint.

Restait une méthode: rechercher toutes les traces possibles de ce qu'il y avait eu avant-traces même uniquement livresques, Parthes, Séleucides, Achéménides, Mèdes —et rechercher le fil conducteur, qui avait conduit un style, depuis l'origine de la Perse jusqu'à ces jardins Zend et Qadjars dont j'avais témoignage.

Pour une théorie. Constantes iraniennes

La première partie de ma mission était de préconiser des solutions pour entourer de jardins les châteaux de Firuzabad et de Sarvestan. Le centre de mes recherches devait normalement se concentrer sur la période sassanide.

Documents

Avant mon départ, j'ai très heureusement reçu, à titre bénévole, la collaboration de Madame Bourgeois qui a bien voulu faire, pour moi, des enquêtes au Musée du Cinquantenaire de Bruxelles, à la Bibliothèque Royale, et même des recherches dans les bibliothèques de province. De mon côté, j'ai pris des contacts avec des savants tels que le Professeur L. Vandenbergh de Gand. C'est donc ce que l'on pourrait appeler la partie de recherches bibliographiques qui nécessairement se sont faites dans un esprit très différent des enquêtes menées sur place où il s'agissait surtout d'observer, d'interpréter, peut être même de deviner.

Il faut avouer que les résultats des recherches sont assez maigres. Il ne suffit pas de lire Ghrishman, Godard et même Christensen pour être éclairé sur le problème des jardins sassanides.

C'est avec grande peine que j'ai pu obtenir un exemplaire du fameux volume de planches d'Eric Schmidt: «Flights over Ancient Iran», publié à Chicago avant la guerre. Planches essentielles puisqu'elles donnent une photo aérienne très précise des deux palais.

Autre exemple de difficulté bibliographique: tout le monde se complaît —sans exception— à signaler que Xénophon a été le premier à indiquer l'existence des jardins-paradis de Sardes mais jamais ce texte si important et cependant relativement court n'est reproduit in extenso. C'est par une chance extraordinaire que j'ai pu me procurer les oeuvres complètes de Xénophon traduites en français et accompagnées du texte grec, de la version latine et des notes critiques par J.B. Gail et publiées par l'Imprimerie Impériale en 1808 Paris.

Je pense qu'il est bon de donner ce texte important, in extenso, ci-dessous: il s'agit de deux passages de l'Economicus, chapitre IV!

«4. ... —Quant à moi, Socrate, quel art me conseilles-tu de cultiver: —Ne rougissons point d'imiter le "roi de Perse": persuadé que l'agriculture et l'art militaire sont les plus beaux et les plus nécessaires des arts, ce prince les cultive avec une ardeur égale. —Quoi! Socrate, tu t'imagines que le roi de Perse donne quelques soins à l'agriculture! —Examinons sa conduite; nous verrons probablement s'il y donne quelque soin...

9. ... Aussi est-ce pour remplir ce double objet qu'il nomme des officiers. Le même se réunit par les deux fonctions à la fois: mais l'un a dans son district les citoyens propriétaires et les cultivateurs salariés, et la partie des contributions; le commandement de la garnison est confié à l'autre. Lorsque l'officier militaire ne veille pas, autant qu'il le doit, à la sûreté du pays, alors l'officier civil, qui a aussi l'inspection des travaux de la campagne, se plaint du commandant de la forteresse, dont la négligence empêche les habitants de travailler, vu qu'ils ne sont point gardés. Si au contraire, malgré la protection donnée aux travaux champêtres, le gouverneur laisse le pays inculte et peu peuplé, alors le commandant de la citadelle peut aussi l'accuser à son tour. En effet, que les habitants cultivent mal le pays ils se trouvent hors d'état de fournir des vivres à la garnison. Dans les provinces qui ont un satrape, c'est lui qui a inspection sur les deux officiers.

— Si telle est, Socrate, la conduite du roi, il me semble qu'il s'occupe autant de l'agriculture que de l'art militaire.

13. Ce n'est pas tout, Critobule, quelque part qu'il séjourne dans quelques pays qu'il aille, "il veille à ce qu'il y ait de ces jardins appelés paradis" [1], qui sont remplis des plus belles et des meilleures productions de la terre; et il y reste aussi longtemps que le permet la saison. —D'après ce que tu me dis, Socrate, je conçois que partout où il séjourne, c'est par lui-même qu'il doit veiller à ce que les paradis soient bien entretenus, plantés de beaux arbres, et enrichis de toutes les autres productions. —Critobule, on dit encore que le roi distribue ses largesses, les premiers qu'il fait venir, ce sont les plus vaillants des guerriers, parce qu'il est inutile de cultiver de grandes terres, s'il n'y a pas de soldats pour les protéger. Viennent ensuite les cultivateurs les plus habiles à fertiliser leur pays. En effet, dit le roi, l'homme même le plus courageux ne peut vivre sans laboureur qui le nourrisse.

16. Aussi "un autre prince" justement célèbre, "Cyrus le jeune", disait-il un jour à ceux qu'il avait appelés pour les récompenser: "On pourrait sans injustice, à moi seul, déférer les deux prix; car je prétends être le plus habile, soit à cultiver mes terres, soit à défendre mes moissons".

— Si ce mot est de Cyrus, j'en conclus, mon cher Socrate, qu'il ne se glorifiait pas moins de son intelligence en agriculture, que de ses talents dans l'art militaire.

20. ... C'est ce même Cyrus à qui Lysandre vint un jour apporter des présents de la part des alliés. Ce prince (je vais raconter le fait tel que Lysandre le raconte à lui-même à l'un de ses hôtes de Mégare), ce prince, entre autres démonstrations d'amitié, "lui avait fait voir lui-même ses jardins de Sardes" [2]. Frappé de la beauté des arbres, de leur plantation symétrique, de l'alignement des allées, de la régularité du quinconce, de la suavité de ces parfums qui semblaient quitter un parterre varié pour accompagner leurs pas; charmé de ce spectacle, le général lacédémonien lui dit: Cyrus, la beauté de ce lieu m'enchante; tout ici me ravit: mais ce que j'admire bien plus, c'est "le talent de l'artiste qui a dessiné le plan" de ce que je vois, et qui en a présidé l'exécution. Eh bien! lui répliqua Cyrus, flatté de ce qu'il entendait, et bien! Lysandre, "c'est moi qui ai dessiné le plan tout entier" c'est moi qui l'ai fait exécuter, je puis même dire qu'il a des arbres que j'ai plantés de ma propre main. Lyssandre, à ces mots, jetant les yeux sur lui, frappé de la beauté de ses vêtements, de l'odeur de ses parfums,

[1] 13. ... ὅπωζ κῆποί τε ἔσονται, οἱ παράδεισοι καλούμενοι,...
... Studiose dat operan «horti» sunt, quos «paradisos» vocant.

[2] 20. ... kai tòn én Sárdesi parádeison épideiknýnai kai tòn èfh.
... etiam «hortum» qui Sardibus est, ipsemet ostendisse.

de l'éclat de ses colliers, de la richesse de ses bracelets, de la magnificence de toute sa parure: Quoi! c'est toi, Cyrus, qui, de tes propres mains, as planté de ces arbres! —Cela t'étonne, Lysandre! Je te jure par le dieu Mithrès, que quand je me porte bien, je ne prends pas de nourriture qu'auparavant des évolutions militaires, des travaux rustiques, quelque fort exercice, ne m'aient couvert de sueur.

— Ah! Cyrus, répondit Lysandre en lui serrant la main, pourrais— je ne pas te donner le nom d'heureux! Tu en es digne, puisque tu es vertueux.»

«L'Economique» a été écrit après 401 A.C. J'ai souligné le texte pour faire remarquer qu'il s'agit de deux souverains différents:

— Le premier, par. 4: «le Roi de Perse», qui veille à ce qu'il y ait des jardins-paradis dans quelque pays qu'il aille, avec des beaux arbres et enrichis de toutes les autres productions. Il nomme dans chaque cas deux officiers, un militaire et un civil, inspectés par un satrape c'est l'organisation mise en route par Darius le Grand (521-485).
— Le second, par. 16: un autre prince, Cyrus le Jeune, (Fils du roi Darius II le Bâtard (424-405) fut nommé satrape de la Lydie (Sardes) et de l'Asie Mineure. Il entretient des relations étroites avec les Spartiates et fournit à Lysandre des subsides. Il quitta Sardes en 401 pour la bataille de Cunaxa, contre son frère et y trouva la mort.

On peut donc dire qu'au Vème siècle, il y avait à Sardes des jardins dont Cyrus le Jeune avait dessiné le plan et veillé à l'exécution, parfois planté de ses mains. Que les plantations étaient symétriques, les allées alignées, les quinconces réguliers et les arbustes parfumés.

— Qu'un roi de Perse sans doute du Vème siècle également avait des jardins productifs mais enrichis de beaux arbres, un peu partout où il séjournait.

Qu'y a-t-il eu avant ce célèbre texte? Dans l'ordre, on peut dire:

— 3000 av J.C. A la suite d'une conversation que j'ai eue avec M. Eric Dewael, archéologue belge habitant Téhéran, il y avait dans la Suse de l'époque élamite des bois sacrés. Il a bien voulu m'indiquer à ce sujet ce qui suit: l'image que l'on pourrait se faire du temple élamite doit être complétée par une particularité importante: le bosquet sacré. Il est vraisemblable qu'un tel bosquet sacré faisait partie intégrante de chaque temple élamite. Ces «parcs» religieux nécessitaient bien entendu un système d'apport d'eau par irrigation... Les bosquets sacrés n'étaient absolument pas des jardins «miniatures»: nous savons que dans le sanctuaire de Simut à Suse, dix arbres on été abattus en une fois. La religion, à mon avis, avait beaucoup plus d'emprise sur les gens dans l'Antiquité qu'actuellement. Les phénomènes naturels ou non que l'on explique aujourd'hui de façon scientifique étaient interprétés comme des manifestations de la volonté des dieux, de leur colère, etc. Tout du moins beaucoup étaient au service des dieux, c'est-à-dire du temple et du clergé et donc sa propriété: champs, bétail, etc... Envisagé sous ce point de vue, ou pourrait se demander si le bosquet religieux n'est pas à l'origine du jardin profane puisque graduellement, la science des hommes aidant, le pouvoir sur la terre est passé des mains des dieux dans celles des hommes.
— 2000 av. J.C. Madame Sackwille-West dans le chapitre X de «The Legacy of Persian» de A.J. Arberry —Oxford 1953 parle de la fameuse coupe de céramique de Samarra découverte par le Professeur Herzfeld. La décoration de cette coupe représente des canaux qui se croisent en formant quatre compartiments, chacun comportant un arbre et oiseau.
— Les Babyloniens firent les premiers parcs avec des rangées régulières d'arbres et de chemins droits. Mais pas encore de clôtures. Vers 1100 av. J.C., Tilgat-Pileser Ier en Assyrie ramène des plants de l'étranger, des palmiers et des vignes. Dans la seconde partie du VIIème siècle, des inspections montrent des jardins réguliers certes rudimentaires, sur les bas-reliefs.
— Dans le dictionnaire d'archéologie des techniques, tome II, Thompson indique que Sennachérib (A.C. 705 à 681) avait un jardin dit «de la grande maison des fêtes» (religieuses) sur un demi-hectare et qu'il y avait des traces dans les rocs où étaient, à distance régulière, creusées des poches pour mettre les arbres et pour pouvoir les arroser.
— W. Otto dans son «Handbuch der Architektur» —Munich 1933— signale le «palais de plaisance» de Sennachérib à Assur en indiquant qu'il était symétrique.

— D'après René Grousset, il y a des raisons de penser que la dynastie des Sargonides (722-606) possèdait déjà des jardins réguliers et la chose est d'autant plus intéressante que Cyrus se considérait quelque peu comme le continuateur de cette importante dynastie. En particulier d'Assurnazirpal II, restaurateur de Babylone et constructeur de magnifiques palais, dont nimrud.
— En ce qui concerne plus particulièrement la période sassanide, M. Eric Dewael signale qu'à Tag-è-Bostan existent des bas-reliefs et une source à un endroit où il y avait vraisemblablement un pavillon au centre d'une chasse privée, entouré d'un mur en briques crues de 8 à 10 m de haut. Il croit se souvenir que l'ensemble contient plus ou moins six hectares. Qu'un palais se trouvait à proximité.
— Dans le livre des Rois, Ardashîr Ier se repose de ses fatigues dans une ville pleine de palais et de jardins, dans laquelle on voyait des fontaines, des plaines et des rochers.
— Théophane parle du paradis, vaste parc où il y avait des autruches, des gazelles, des onagres, des paons, des faisans, des lions et des tigres, au château de «Dastgard» Kushra II (531-579).
— L'encyclopédie de l'Islam, volume I, 1960, p. 1386: «les palais des rois sassanides tels que le Kasr-è-Shirin de Chosroès II présentaient de longues perspectives d'eau et de verdure. Les bas-reliefs nous ont d'autre part conservé le souvenir des vastes enclos sylvestres et pourvus d'animaux sauvages où le souverain pouvait se livrer au plaisir de la chasse». G. Marçais.
— Christensen signale le devoir zoroastrien de cultiver la terre et de la rendre fertile.

Bibliographie

En ce qui concerne la période sassanide, je n'ai pu prendre encore sérieusement connaissance de la bibliographie qui m'a été recommandée par différents spécialistes au cours de mon voyage. D'ailleurs, les propositions que j'ai à faire pour l'entourage des deux palais ne concernent pas de «détails» de l'aménagement des jardins. Il faudra y venir un jour. En tout état de cause, passionné par le sujet, je compte au cours des mois à venir continuer mes lectures. Toute suggestion me serait précieuse.

Voici les oeuvres dans lesquelles je compte faire mes prochaines recherches:

Le Kar Nahmé-è-Ardashir de Nöldeke?
Le livre japonais (photo) sur Taq-è-Boustan —Edition Egami?
Tabari —Zotenberg— en français
Spiegel Iranische altertumskunden n.° 3 (Nöldeke?)
Zander —Travaux de restauration des monuments historiques iraniens, imprimé en Italie

Et d'après la bibliographie de Christensen, en particulier:

Tabari, les annales (m. 923)
Eutychius, annales (m. 929)
Chronique persane de Bal'Ami (963)
Le Shah Nameh de Firdousi (m. en 1020)
Ibnu'l-Balkhi-Fars Nameh persan
La chronique d'Edesse (vers-540)

Enfin, en ce qui concerne la période achéménide:

De Francovitch —East and West— ISMEO
Arrien de Nicomèdre: Son Anabase sur la vie d'Alexandre et Pasargades
Herodote d'Halicarnasse
Aristobole?

Sites Sassanides

Mon voyage n'a pas prévu la visite de sites sassanides qui vraisemblablement n'auraient pas pu m'apporter de précisions pour les jardins. Cependant les indications données ultérieurement et par M. Huff et par M. Dewael semblent signaler que des renseignements pourraient être trouvés à différents endroits et en particulier à:

Taq-è-Bostan

Bishahpur
Takht-è-Sulaiman

— André Godard: «L'Art de l'Iran» —1962— p. 230: «Le célèbre temple du feu de Firuzabad (la ville de Gur, je suppose) construit... par Ardashîr... Firdawsi dit: ... Autour de cette plate-forme se trouvaient les jardins et les dépendances du temple... A l'est du monument, il y avait un bassin qui recueillait les eaux amenées de la montagne par un aqueduc de sept à huit kilomètres...
— *Ibid* p. 223 «Les palais de Kasr-è-Shîrin et de Hawsh-Kuri construits par le roi Khosraw II Parwiz (590-628)... ruines: Shirin = la Douce... qui est encore la principale voie d'accès de la plaine mésopotamienne au plateau iranien. Selon les historiens arabes (Yâkût ?), il y avait là autrefois, autour de constructions... un parc de 120 hectares de superficie, des jardins, des pavillons de plaisance, des bassins d'eau vive, des ménageries, des réserves où vivaient en liberté les animaux les plus rares. L'eau de la rivière coule au Hulwân, y était amenée en abondance et distribuée par un aqueduc qui était le mur d'enceinte lui-même». Le palais qu'on appelle encore «Amarat-è-Khosraw–... comprenait les appartements officiels et privés du roi. Il s'élevait au centre de ce «firdaws» célèbre, sur une terrasse à laquelle on accédait par des doubles rampes analogues aux grands escaliers de Persépolis».

C'était une énorme construction de 372 m de long et 190 m de large dont la composition générale était celle de Firuzabad et Sarvestan.
— *Ibid:* ... dans la région, il y a d'autres ruines plus au Nord: Hawsh-Kuri, la maison des chevaux (écuries de Khosraw?) palais —résidence ayant jardins semblables à peu près à ceux de Kasr-è-Shîrin.

Reste-t-il une trace de ce palais habité par ce fameux Khosraw II qui avait un habit couleur de rose, un pantalon couleur de ciel et une couronne rouge et dont l'écrivain Bal'Ami raconte qu'il passait la mauvaise saison sur son «tapis d'hiver» ou «Bahar-è-khosraw», le printemps de Khosraw qui avait 30 m de côté et dont les allées, les cours d'eau, les pelouses, les arbres étaient faits de pierres précieuses et les branches de fils d'or et d'argent.

Constantes Théoriques

Alors? De tous ces matériaux qui précèdent peut-on se faire une idée? Est-il nécessaire de chercher des raisons de cosmogonie, de religion, pour expliquer la naissance, la croissance, l'expansion, la permanence, la continuité, le besoin éternel, en Iran, du Jardin-Paradis?

Certes, la dévotion d'un peuple exceptionnel, son besoin contemplatif, son étonnement attendri devant la verdure dont les tons contrastent avec la couleur ocre de l'argile, dont la vie, résultat d'une volonté contraste avec l'étendue du désert et de ses mers de sel ou de ses montagnes sans forêt donnent une âme à ce décor architectural de verdure fait pour se recueillir avec des amis, au contact des forces naturelles et à l'abri, pour quelques instants, des préoccupations du monde.

C'est une mystique qui a fait un cadre à son image certes, mais la structure était imposée par le climat.

Des auteurs sérieux et que je respecte, par ailleurs, ont mis en avant l'aspect mystique de ces jardins. L'un a parlé de cosmogonie, l'autre pense que l'Egypte a eu une influence, un troisième va jusqu'à écrire à propos de cosmologie: «ce qui a permis de dire que les plans de ces jardins persans dérivaient des jardins mongols de l'Inde»...!

Encore aurait-on pu dire mogols et Cyrus le Jeune, en faisant le plan de son jardin, était bien loin de les connaître... «Et il est certain que la science de Babylone s'est maintenue dans l'Empire achéménide et a survécu même à la ruine de celui-ci par Alexandre» (Palou —Perse Antique— 1967).

Le practicien relève modestement que l'on peut sans doute inscrire progressivement, depuis l'origine de l'Iran jusqu'à l'Islam:

— des bois sacrés
— des canaux qui se croisent
— un plan de jardin avec des plantations régulières ou symétriques et arbustes parfumés
— des réserves parfois closes de murs de 8 m de haut

— des fontaines
— des aqueducs
— des longues perspectives d'eau et de verdure
— des pavillons
— des ménageries et des zoos
— et bien entendu, il y avait les chasses soit organisées en rase campagne, soit dans l'enceinte des réserves. Ce n'est pas la place ici de s'étendre, mais Xénophon en parle longuement.

Constatation sur le terrain

0. *Remarques liminaires*

a) Au sujet des jardins sassanides à aménager autour de Firuzabad et de Sarvestan, il est donc bien difficile de faire des propositions précises et de détail en une première approche. Il n'empêche que je suis revenu du voyage avec un certain nombre d'idées qui seront développées dans les deux chapitres qui se rapportent à ces palais. Mais il y avait un raisonnement à faire: si l'on trouve des constantes, c'est-à-dire des principes de conception, de composition qui se retrouvent aussi bien avant les sassanides qu'après, il ne faut pas craindre de les appliquer pour la période qui nous intéresse. On sent bien qu'il y a une continuité remarquable de Cyrus à Khosraw en tous cas.

b) On ne peut faire de culture en Iran sans se protéger par des «murs» (chèvres, ânes, hommes) et sans amener l'eau par des kanats dans des «rigoles» à air libre qui assurent l'irrigation. A Pasargades comme aujourd'hui à Téhéran, à Firuzabad comme du temps des Safawides.

Les rigoles, canaux, bassins sont de tracés réguliers comme l'est nécessairement l'irrigation. Il est possible de s'amuser à des courbes; il n'est pas pratique ni économique de procéder ainsi. Là est la clef.

Par ailleurs, le Jardin-Paradis n'est pas autre chose qu'un verger plus luxueux. On s'assure une floraison admirable au Nâwruz et des fruits exquis en été. Des vignes sur les murs ou dans un espace. Mais ces petits arbres ne sont jamais grands. Ils sont assez minables en plein été. On est bien content de les avoir mais il faut les cacher relativement par des alignements de cyprès. Ce cyprès qui devient si beau en Iran. Veut-on boiser? Il y a le platane qui, en Iran, a une tonalité quasi gris-bleu, très douce, parce que contrairement à ceux d'Europe, presque toute l'écorce tombe. Ce n'est pas une essence forestière mais on en fait de beaux boqueteaux.

Vergers de luxe? Donc canaux de luxe. C'est-à-dire plus soignés, bordés de dallages, interrompus par des bassins aux intersections. Le jardin est ainsi fait et on n'a plus qu'à placer le pavillon. Où? Pas au bord du terrain, pas le nez au mur, mais au milieu ou à un tiers de la perspective pour regarder l'ampleur des deux autres tiers.

Il faut irriguer partout? On fera une on deux avenues transversales avec toujours le bassin aux intersections, des canaux accompagnés d'allées dallées, des rangées de cyprès. Des canaux de ces avenues principales qui bordent les vergers, partent par des trous latéraux, qu'on peut boucher à volonté, les filets d'eau qui iront dans les massifs réguliers puisque eux aussi sont divisés en autant de parterres bordés de petites buttes de terre pour retenir l'eau quand elle vient.

Le moyen de faire autrement, dites-moi, dans un pays où il faut des murs contre les chèvres et des canaux pour irriguer.

c) J'ai visité, photographié, souvent mesuré dix-neuf jardins et dix-sept mosquées, la plupart qadjar, parfois Zend, plus rarement safawide. J'ai plusieurs fois visité, photographié, mesuré l'Alhambra de Grenade et l'admirable Généralife que Monsieur Francisco Prieto Moreno considère avec raison, pour le tracé et le plan, beaucoup plus aranien qu'arabe.

J'ai visité les jardins de Séville et de Cordoue.

J'ai vu naguère le jardin du palais Azim à Damas et celui de Beit-el-Din au Liban.

Je les ai vus en professionnel, avec un oeil critique, qui, par habitude, enregistrait bien des choses qui ne frappent pas le visiteur. Celui-ci est satisfait ou non et il ne sait généralement pas pourquoi.

Je n'ignore donc pas tout ce que l'Islam a apporté avant que d'autres influences chinoises, mongoles et indiennes, plus tard, viennent infléchir, en fin de trajet, et très légèrement un art des jardins qui représente une étonnante continuité.

Il est donc normal que j'analyse aussi des jardins post-sassanides. Certaines remarques seront valables même pour nos deux palais. Et les principes peu compliqués mais impératifs serviront comme première ébauche d'un essai visant à venir en aide aux remarquables services de S.E., Monsieur Mehran et ceux de Monsieur Bagherzadeh.

Il me semble qu'une impulsion nouvelle se dessine, que dans ce domaine l'Iran se reprend et qu'il retrouve la tradition iranienne, islamique dont elle doit rester le guide.

1. *Irrigation*

— Je n'étais pas arrivé d'un jour en Iran que j'avais l'honneur de rencontrer M. David Stronach de l'Institut Britannique à Téhéran. Mon voyage se plaçait sur une orbite d'excitation de recherches intenses! Il m'annonçait qu'il avait procédé avec les autorités iraniennes, à des fouilles à Pasargades et y avait trouvé un réseau de rigoles d'irrigation qui prouvait qu'autour des palais de Cyrus le Grand, il y avait des jardins. On trouvera, ci-après, des photographies et un relevé pris sur place de ces canaux à air libre de 25 cm de large, ponctués tous les treize mètres d'un bassin de 85 cm. Nous attendons avec impatience le livre que doit publier, à Oxford, M. Stronach sur ces découvertes.

A mi-voyage, je suis tombé en arrêt devant le même type de canaux entourant le Chehel Sotoun à Isfahân. Monsieur Huff m'a indiqué que ces canaux avaient été restaurés mais exactement sur les mesures d'origine. La similitude est frappante. Simplement les dimensions sont plus amples: les canaux ont un mètre, les bassins plus compliqués et dépassent les deux mètres.

— J'ai été surpris de constater avec quel soin les appareillages des canaux de Pasargades avaient été taillés pour assurer l'adhérence et la pose des éléments bout à bout, allant jusqu'à boucharder certaines parties qui devaient être étroitement accolées. M. Stronach signale dans le texte qui doit être de lui, dans le guide Nagel, que la voie principale qui menait aux palais vers l'ouest, partait du portail et traversait un cours d'eau profond sur un pont remarquable à quinze colonnes. Il indique «qu'au milieu du réseau de canaux d'irrigation en calcaire découpés avec art, il y a au milieu de ce réseau soigneusement agencé... un petit pavillon de jardin en pierre...».

— André Godard, lui, parle de jardins «où serpentaient des ruisseaux...». Je pense qu'il s'agissait plutôt bien de canaux rectilignes.

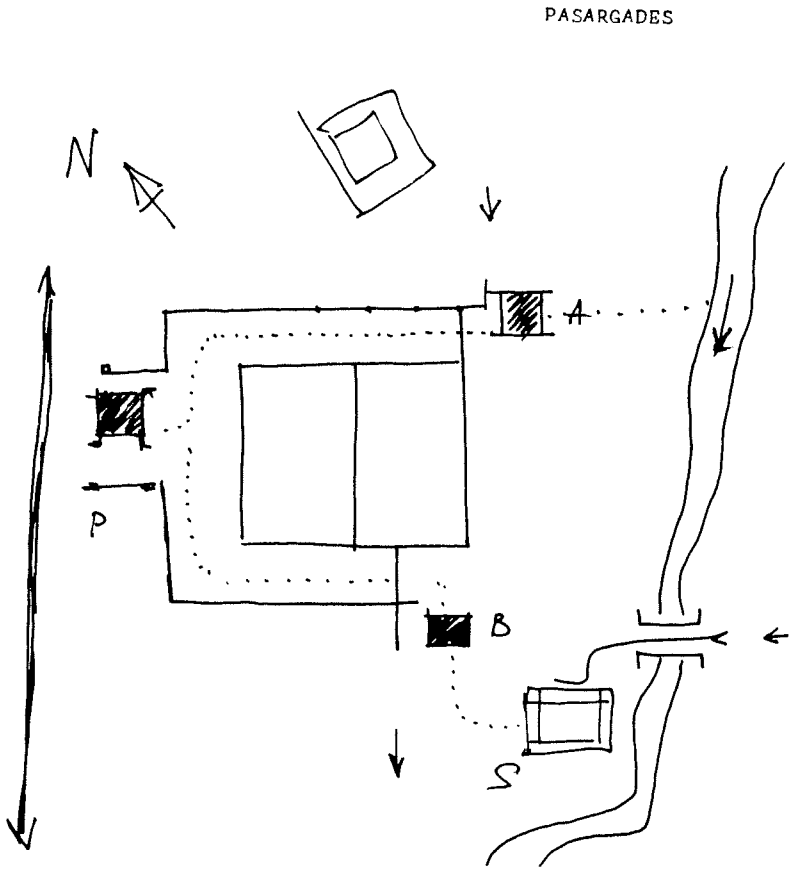
— Kanats: ils sont bien connus et continuent à servir encore aujourd'hui. Il s'agit donc du forage d'un puit jusqu'à la nappe phréatique située à un niveau supérieur de la cité ou du jardin, à flanc de montagne. Le tunnel est généralement couvert et en pente suffisante pour assurer le débit abondant et régulier de l'eau mais il s'agit parfois d'un canal à ciel ouvert ou même d'un grand réservoir principal. Les canaux principaux peuvent se subdiviser en canaux secondaires, passant par des bassins ou servant à bassiner le pied des arbres, des avenues. A Bahg-è-Fin, le kanat part de la montagne jusqu'à un énorme réservoir très bien remis en état récemment et qui sert de curiosité pour les touristes et de ce réservoir, la source continue pour distribuer l'eau au jardin et aux différents moulins en un nombre incalculable de divisions différentes.

— Tavernier écrit: «La Perse d'autrefois pouvait passer pour un des plus fertiles pays de tout l'Orient, à cause de la prodigieuse quantité de canaux dont elle était arrosée... Mais depuis la guerre qui, de temps en temps, a ravagé ce royaume, on trouve en voyageant plusieurs de ces canaux bouchés ou rompus... Mirza Ibrahim, intendant de la province d'Edzerbaijan... depuis quatre-vingts ans... signale que dans le seul territoire de Tauris, il s'était perdu quatre cents sources, ou par quelque accident, ou par quelque négligence de ceux qui devaient en avoir soin. Le terroir ne produit presque rien s'il n'est arrivé par les canaux qui viennent des sources. Pour ce qui est du jardinage, on les arrose par le moyen des puits et d'une roue qu'un boeuf fait tourner... Mais l'eau courante est beaucoup meilleure parce qu'elle est moins froide et qu'elle engraisse la terre... Les fruits ont un goût plus relevé et se conservent mieux». («Voyage en Perse» Librairies Associées, 1964, p. 27).

— Ibidem, p. 67: «A Ispahan et à Zulfa, chaque jardin est taxé plus ou moins selon sa grandeur, pour avoir l'eau une fois la semaine et qu'on donne, de même, l'eau tour à tour en certains quartiers qui en ont besoin, chaque maison ou jardin ayant son canal particulier par où l'on dérive l'eau des grands canaux».

— Parfois —et le système a été utilisé à Séville, Cordoue et Grenade, toutes les allées sont à un niveau supérieur de manière à ce que les parterres qui se trouvent donc plus bas, puissent être plus facilement irrigués.

Croquis de M. David Stronach, Directeur de l'Institut Britannique à Téhéran, de l'implantation des palais, du trajet du Rois des Perses et des canalisations découvertes à un emplacement qui semble bien prouver qu'il y avait des jardins (18/3/73).



2. *De l'enclos au paradis-Dimensions*

J'ai naturellement été très frappé parce que l'un des premiers jours, j'ai parcouru la route de Shiraz à Sarvestan et ai observé sur le côté les nombreux petits vergers toujours clos de murs qui appartiennent à de modestes cultivateurs. Il semble bien que ces murs entourent la surface qu'un homme peut facilement travailler. Disons, qu'à l'autre extrémité, il est inutile de clôturer des hectares et des hectares si ce qui se trouve à l'intérieur ne peut pas être irrigué et entretenu. Cette question de dimensions des terrains clôturés a donc soit une portée pratique soit également une portée psychologique.

J'ai été frappé de l'importance des espaces en Orient et notamment des différentes mosquées que j'ai pu visiter. Un tableau ci-après donne les jardins, places et cours, mosquées et places publiques les plus marquants sont «dessinés à la même échelle».

On comprend pourquoi le jardin Ghawam à Shiraz a un charme secret comme d'ailleurs la mosquée ol-Molk de dimensions assez semblables.

A examiner le document, on comprend très rapidement que les jardins d'une certaine importance avaient des dimensions beaucoup plus grandes lorsqu'ils entouraient une demeure quasi princière, ou même royale. Ainsi, Bagh-è-Eram a dix hectares tandis que Afifabad en a vingt-trois.

Bagh-è-Malekà Firuzabad en a onze.

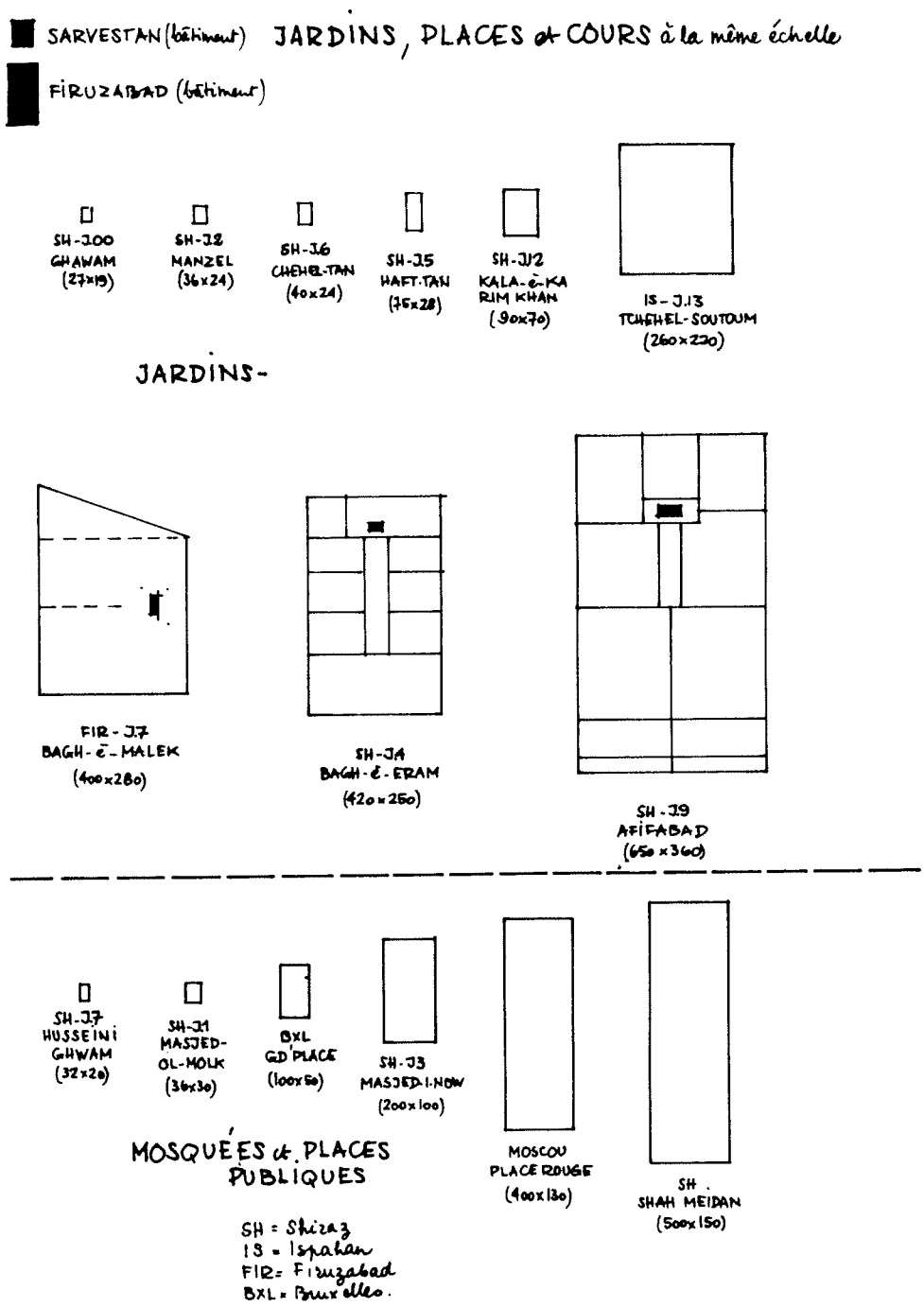
Le charme et l'ambiance des petits jardins peuvent cependant se retrouver même dans un jardin plus solennel grâce à la division du terrain signalée au point de vue irrigation, aux nombreuses avenues enserrées de cyprès qui avec les jeux d'eau relativement étroits et le bruissement de celle-ci, n'enlèvent pas le charme même à un cadre d'une certaine majesté.

Comme nous le disions tout à l'heure, on est passé de l'enclos au paradis et du petit terrain clos de murs de très petites dimensions, du cultivateur qui doit pouvoir s'en tirer seul chaque jour, au même verger de luxe travaillé par plusieurs jardiniers et aides, sur une surface plus grande.

L'enclos, en dehors de sa fonction de protection contre les animaux extérieurs ou contre les vols, a plus d'importance encore car il protège des frustrations du monde.

On comprend mieux dès lors qu'en dehors du jardin ornemental relativement restreint, il y ait eu des réserves d'animaux sur des espaces beaucoup plus grands.

— Et s'il s'agissait d'animaux très sauvages destinés, à un certain moment, à être chassés, les murs étaient plus élevés.



Mais puisque l'on parle de dimensions, je voudrais dire combien j'ai été impressionné lorsque je me suis trouvé «au pied» du château de Firuzabad. A cet instant, mais à cet instant seulement —j'y reviendrai— on est réellement impressionné. La dimension a certainement joué un grand rôle dans la période sassanide et cette impression de force qu'on trouve dans les palais existe également lorsqu'on est devant le barrage: Band-è-Bakhman de la même période.

3. *Murs*

— C'est donc toujours par des murs que les jardins et les réserves sont protégés comme le sont les plus petits vergers. Ceux-ci ont souvent des murets en gros moëllons posés simplement les uns sur les autres, d'environ 1 m de haut. Lorsqu'il s'agit de vergers plus importants, on arrive facilement aux environs de deux mètres et les plus grands jardins comme Bahg-è-Malek ou Haft-Tan ont facilement trois mètres cinquante.

Les murs, le plus souvent, ont été faits en briques crues revêtues de la protection d'une couche d'argile mélangée à de la paille. Ils s'harmonisent parfaitement avec le paysage puisqu'ils en ont la même couleur. Ainsi, lorsqu'on se promène en Iran, on voit fréquemment dans les plaines, au pied des montagnes, cette longue horizontale surmontée par une végétation qui, au printemps, est d'un vert frais absolument ravissant.

De loin, on remarque que le portail se trouve rarement au milieu mais qu'il est sur le côté ou à un premier tiers.

— Mais il y a eu des murs célèbres. «Parmi les chefs vaincus par Sargon II d'Assyrie (722-705), figure Daïakku qui fut déporté en Syrie. Il choisit Ectaban, l'actuel Hamadan, pour capitale et lui redonna un nouvel éclat; ville entourée de sept murailles concentriques et étagées de différentes couleurs, aux créneaux dorés. Le palais du Roi est à l'intérieur de la septième muraille et il renfermait le trésor. (Palou «Perse Antique» 1967, p. 25).
— André Godard (p. 118): affirme que les quelques bâtiments royaux à Pasargades étaient construits dans un parc clos de murs.
— Dans les jardins-paradis, les murs n'étaient guère visibles de l'intérieur et étaient d'ailleurs souvent couverts de vignes. Plus tard, à Chel-Tan et à Djihan-Numa (Shiraz), ils étaient faits de briques cuites mais de la même tonalité et composaient des arcades dont nous donnons le dessin plus loin.

4. *Maisons et pavillons*

— Grimal: «L'art des jardins» —Paris 1964— p. 44: «Le jardin persan développa de très bonne heure l'art des pavillons disséminés un peu partout et plus particulièrement aménagés à la tête des perspectives. Un grand nombre de parcs connus ont un pavillon en leur centre là où, ailleurs, nous avons rencontré un bassin. Ce pavillon situé à un endroit où le symbolisme du jardin place la terre, est volontiers juché sur une éminence artificielle elle-même entourée d'un canal. Il arrive même que le canal prenne une telle importance que le pavillon figure une île véritable. Ces pavillons affectent toutes sortes de formes dont certaines dérivent des tentes et d'autres ne sont guère que la réalisation rustique d'un dais de parade. Les plus simples sont recouverts d'un toit plat que vient surmonter une petite tour hexagonale...

Dans l'état actuel de nos connaissances, les pavillons de jardins n'apparaissent que bien des siècles après la fin de la domination romaine en Orient».
— Remarquons, en tout cas, que depuis la période safawide, le pavillon se trouve le plus souvent au premier tiers du rectangle qui constitue le paradis.
— Remarquons aussi qu'à Yazd, il y avait un pavillon pour le maître, un pavillon spécialement pour les femmes, un pavillon d'entrée et un pavillon de demeure pour des amis. Enfin, il y avait tout le secteur des domestiques. Bien souvent, des pavillons secondaires se trouvent dans des coins, à angle des murs de clôture. En tout état de cause, il est certain que du temps des Sassanides, il y avait en dehors des palais, des constructions secondaires du même ordre et qu'il fallait abriter la domesticité et les gardes. Avec le sens de la vie familiale iranienne, cela supposait des familles entières qui forcément étaient abritées.
— Je n'ai pas eu l'occasion de rencontrer des «bonegah» signalés par le guide Fodor sur l'Iran (p. 224): «A l'extrémité de chaque jardin de Shiraz, une enceinte circulaire bordée de peupliers, de platanes et de fleurs constitue un petit domaine réservé. C'est le «bonegah», le coeur, la partie la plus intime du parc».

5. *Orientation*

— Dans les climats européens de zones tempérées, on met généralement les pièces d'habitation face au sud-ouest. Les activités sont trop grandes dans la matinée et le repos se situe plutôt dans l'après-midi. On aime assister au coucher du soleil. Cette règle est même exacte dans le Midi de la France, sauf qu'il faut se méfier d'une orientation trop ouest qui apporte, beaucoup de chaleur dans le Midi. C'est une manie de jardinier que de s'intéresser à l'orientation. Elle est extrêmement importante. Il était normal que je fasse des tentatives pour comprendre la situation en Orient. Je ne pourrais dire que je suis arrivé à un résultant positif mais que j'ai l'impression que l'évolution de la vie et que

l'évolution sociale tout court ont rapproché, dans les dernières années, le point de vue européen et le point de vue oriental.

— Nous avons observé en gros ceci:
Firuzabad: L'Iwan du bassin est face au nord, nord-est.
Sarvestan: L'Iwan d'entrée est face à l'ouest et les jardins se trouvaient à l'Est.
Bahg-è-Malek: le pavillon était face à l'Est.
Ali-Qapou: la loggia est face au nord-est.
Chehel-Sotoun: la loggia est face au nord-est.
Tadjabad: la fenêtre oblongue qui regarde le jardin est face à l'Est.
Haft-Tan: L'Iwan est face au sud-ouest.
Afifabad: L'Iwan principal est face au sud-sud-Est.
Bagh-è-Delgosha: face au sud-ouest.

— Les maisons privées des environs de Shiraz, de l'époque Qadjar, sont en général en plein sud comme d'ailleurs la jolie ambassade de Belgique à Téhéran, construite par un architecte iranien, dans ces dernières années.

— Que l'orientation puisse également être différente s'il s'agit de Téhéran ou de Shiraz et des approches du Golfe Persique, cela irait normalement de soi. Je ne puis dire que j'ai pu déceler une règle et il faudrait en discuter. En tout cas, très fréquemment, les Iwans qui ont une hauteur qui surprend l'Occidental non habitué, permettent l'arrivée du soleil dans la pièce en hiver puisqu'ils sont plus bas tandis qu'aux heures chaudes du midi d'été, le soleil est très élevé et par conséquent une bonne partie de l'Iwan se trouve à l'ombre.

6. *Accès*

— La façon d'aborder une habitation ou un jardin est importante et diffère selon les différentes mentalités. Dans les jardins de la Renaissance, en Italie, comme à la villa d'Este à Tivoli, on traversait d'abord tout le jardin avant d'être reçu par le maître de maison. On pouvait le féliciter et le flatter. A l'époque classique, en France, et c'est une règle qui s'est maintenue longtemps, les cours d'arrivée ne sont faites que de pavés et de gazon et il faut être reçu pour avoir droit au spectacle du jardin et pour admirer les broderies ou les fleurs. On tient sans doute plus à son intimité et l'on veut ménager les surprises. J'avais été alerté lorsqu'il y a bien des années, je me suis rendu à Grenade pour la première fois, par la lecture d'une remarque de Gromort («L'art des jardins» 2ème volume —p. 101): «Un détail tout au moins mérite d'être signalé et noté. Quelle que soit la symétrie de l'ensemble, jamais le voyageur admis à visiter un de ces patios, n'y pénètrera à la mode française, plus encore que latine, sur l'un des axes, face au motif qui, tout d'abord, doit le frapper. Le point d'où il appréciera ce bel ensemble aura été soigneusement choisi depuis longtemps; et c'est toujours en franchissant le seuil d'une petite porte qu'il se trouvera brusquement «et sous une vue d'angle» devant un motif qu'il croyait bien aborder de front. L'entrée actuelle de l'Alhambra n'est qu'à quatorze mètres de la grande cour: on tourne pourtant «sept» fois à angle droit, et l'on parcourt une distance de quarante mètres avant de pénétrer, par une porte latérale et qui n'en donne qu'une vue très imcomplète, dans ce patio dont nous voulions jouir d'un seul coup d'oeil. L'une des naïves découvertes des jardins arabes, c'est qu'il ne faut pas craindre de retarder un peu notre plaisir si nous voulons en profiter pleinement».
J'ajouterai que le fait d'aborder latéralement ne dérange pas l'ambiance de l'espace dans lequel on entre sans compter que le plus souvent, on ressort par le même endroit latéral ou par un autre endroit également latéral et sur la même face. De même, il sera important pour aborder Sarvestan et Firuzabad d'être attentif à ménager les vues et à les varier.

7. *Places de repos-Patios*

— Commençons par une remarque pertinente de Tavernier (p. 274): «Ni les Persans, ni les Orientaux ne savent ce que c'est que des promenades comme nous les faisons... Eux... font étendre un tapis au plus beau lieu d'un jardin pour s'asseoir dessus et contempler la verdure. S'ils se lèvent, ce n'est que pour cueillir du fruit et en manger...».

— Cette place de repos pour deviser ou pour contempler la verdure est parfois double lorsqu'elle est fixe et qu'il ne s'agit pas d'un tapis qu'on peut placer ici ou là au gré du

désir du moment. Comme en Corse il peut y avoir des endroits pour l'hiver et d'autres pour l'été mais le plus souvent, il y a des sortes de ponts qui franchissent des canaux ou des rivières et qui ne sont pas autre chose que des plates-formes qui permettent de se reposer au-dessus de la fraîcheur de l'eau courante. Il y en a un bel exemple du même genre près du pavillon Hechti à Tadjabad. Il y a ainsi une sorte de table autour d'un arbre à une auberge publique et routière située entre Kashan et Téhéran (Hosenabad ā 35 km. de Kashan). C'est une plate-forme autour d'un arbre et alors que l'un et l'autre se restaurent, on voit un homme se reposer sur cette tablette supérieure ou un autre prier, le front à terre.

— A propos de patios et de cours, Grimal, dans son petit livre sur l'art des jardins signale: «Tous ces palais reproduisent les motifs du jardin persan ou sassanide».

Les appartements y sont compris entre de grands enclos rectangulaires plantés en jardins et l'on y trouve déjà une disposition qui, par la suite, sera infiniment répétée, celle de quatre salles ouvrant en croix sur une pièce carrée centrale».

— Ibidem, p. 48: «L'art des jardins arabe se formait donc à l'imitation de modèles doubles: les palais iraniens et la tradition romano-byzantine... Il s'agit d'une synthèse originale».

— Tandis que Grimal insiste pour estimer que «l'esthétique iranienne a joué en Asie et dans le Maghreb pour les paradis aux symétries rigides grâce à des bassins et à des canaux mais que le patio andalou est d'origine romaine et provient des péristyles accompagnés de margelles ouvragées et avec une omniprésence de l'architecture de colonnades et de portiques et des jets d'eau retombants».

8. *Miroirs-Canaux-Rigoles*

— J'ai relevé plusieurs détails des bassins des différents jardins et mosquées. En général, au moins depuis la période islamique et en tout cas à la période safawide, les bassins ont un bord mince, étroit et arrondi et l'eau affleure la crête extrême de cet arrondissement pour déborder dans un canal étroit qui l'entoure. Que la source vienne du fond ou que l'eau soit apportée par une arrivée d'eau quelconque, cette eau déborde donc et sert d'irrigation. Très fréquemment à l'intérieur du bassin, il y a un retrait tout autour à cinq ou dix centimètres de profondeur en-dessous du niveau d'eau permettant de s'appuyer pour laver le linge.

— La plupart des bassins situés contre les pavillons servent à admirer ceux-ci. Mais il ne faut jamais oublier que pour avoir un effet de miroir, il y a deux conditions: que l'eau soit relativement profonde et surtout que les parois du bassin soient foncées. Dès qu'on met des revêtements clairs, qu'ils soient blancs ou bleus ou turquoises, on voit le fond du bassin et par conséquent, on perd l'intensité du reflet. Un bassin de jardin n'est pas une piscine. Beaucoup de bassins, les plus anciens, étaient faits d'une pierre admirable très marbrée et comme l'eau était renouvelée parce que claire et provenant de source, l'effet de miroir était parfait pour autant qu'il n'y ait pas de jets qui ne sont d'ailleurs pas de l'ancienne tradition. J'ai observé que la plupart du temps ces bassins-miroirs étaient placés assez contre le pignon principal, soit à deux, trois ou quatre mètres au maximum et que lorsque l'on se plaçait de l'autre côté du bassin, on voyait parfaitement ce pignon se refléter dans l'eau.

C'est ainsi que la plupart des bassins ont une proportion d'environ deux foix la longueur pour la largeur mais il est bien entendu que cela dépend d'une étude particulière pour assurer le reflet qui dépend de la règle: l'angle d'incidence est égal à l'angle de réflexion.

— Un autre effet peut être recherché. C'est au contraire non plus un effet de miroir mais montrer, le mieux possible, l'eau qui coule en s'agitant avec ses bavures blanches. On y arrive à condition cette fois de faire, comme on peut le constater à Fin, un fond en céramique de couleur turquoise sur lequel coule un bon doigt d'eau. Cette mince pellicule aquatique s'agite au moindre mouvement, au moindre défaut de la céramique et bien entendu à la moindre petite cascatelle. L'effet est très surprenant et charmant.

— Il est donc tout à fait erroné de parler, comme le font beaucoup d'auteurs, de tuiles bleues. On voit écrire: «les canaux bordés de tuiles bleues». Les canaux ne sont jamais bordés de tuiles. Les canaux doivent être bordés d'une surface unie en grandes dalles comme si l'on avair découpé au couteau dans une esplanade, les différentes rigoles qui la parcourt. Il s'agit presque toujours de céramiques turquoises qui tapissent le fond et les bords intérieurs sans dépasser jamais les surfaces libres.

— Pierre Grimal écrit (p. 41): «De très bonne heure au moins à partir du Xème siècle après J.C., les jardiniers persans utilisèrent les faïences colorées pour revêtir le fond et les bords des bassins et des canaux... L'eau est déjà reflet et non miroir...
— On verra dans les documents sur Tadjabad très exactement l'inclinaison et la dimension des dalles qui servent au franchissement des différences de niveaux. Ces dalles sont le plus souvent sculptées d'ornements divers pour faire jouer au soleil cette pellicule transparente.

9. *Jets d'eau*

— Il y a tout lieu de penser que les jets d'eau qui se trouvent dans les jardins actuels ou dont il reste des traces, sont de la période safawide. A Fin, beaucoup de ces jets ont disparu. Au mausolée de Mahan, certains sont détériorés. Mais il résulte d'une conversation que j'ai eue avec M. Prieto Moreno, conservateur de l'Alhambra, qu'en tout cas, la tradition islamique s'oppose au principe du jet d'eau. Les fameux jets croisés si célèbres du Généralife ne sont pas d'origine mais ont été apportés par les Italiens. Ce qui est islamique, c'est le bouillonnement de l'eau à chaque extrémité du canal mais le canal lui-même doit rester tranquille pour permettre la contemplation du reflet du ciel dans l'eau. Les jets d'eau sont donc de période relativement tardive. Tavernier raconte que Shah-Abbas II qui était enfant à la mort de son père, servait à manger au bord du grand bassin octogone, le roi se trouvant d'un côté et les invités de l'autre. Il prenait plaisir, comme il était jeune, à voir une orange soutenue en l'air par un jet d'eau, et comme le jet «était faible», l'orange au moindre vent tombait dans le bassin après quoi on fermait le robinet pour en mettre une autre. Qu'on ne fasse donc jamais l'erreur de mettre des jets trop puissants qui risqueraient de faire du bruit. Un jet d'eau ne se supporte que lorsqu'il est «murmure» et qu'il mêle ainsi l'idée de repos avec l'idée de rafraîchissement.
— Dans les bassins Qadjars et Zend, les jets au centre des bassins se trouvent guidés par une colonne en pierre. A Fin, dans le miroir situé dans l'axe du pavillon central, les jets du centre sont en pierre tandis que les jets des canaux latéraux, comme d'ailleurs ceux du canal axial de l'autre côté du pavillon, sont faits de petites colonnes basses dans la même céramique turquoise que les céramiques du fond.

10. *Marches*

— Les marches classiques ont 14 cm de haut et 40 cm de profondeur. Ce sont les marches de Versailles, Fontainebleau, ce sont les marches de Le Nôtre. Selon la formule de Blondel qui dit que deux fois la hauteur plus la profondeur (le giron) doit donner un total de 65 cm, il est bon, pour les jardins, d'arriver à 70 cm. J'ai pu observer qu'à Grenade, au Généralife, le franchissement du patio du cyprès de la sultane vers le jardin supérieur se faisait au moyen de marches de 23 × 31 cm. Cela donne comme formule 77 cm. Mais il y a 4,50 m de différence de niveau à franchir et la formule est aisée puisque de proportions plus allongées. Je n'ai pu avoir de renseignements sur les proportions extraordinaires des marches en Iran. Au Divan Khaneh, près de la poste, à Shiraz, l'un des escaliers d'accès a trois marches de 49 cm de haut × 44 cm de profondeur. Le cas est fréquent. Comment faisaient les Iraniennes pour monter de telles marches? Comment faisaient-elles pour grimper au-dessus d'Ali Quapou ou dans les chambres supérieures de Hacht Behecht? Sans doute étaient elles transportées à bras d'homme?

11. *Dallages*

— Les plus beaux dallages, ce sont ceux qui sont faits dans les pierres du pays, comme on en voit encore dans beaucoup de mosquées. Il s'agit de dalles qui ont souvent 75 cm × 1 m et même plus. C'est ce que l'on appelle l'opus romain, c'est-à-dire une série de dalles toujours carrées et plus souvent encore rectangulaires posées au hasard ou selon l'astuce du maçon. Ce sont des dalles du même genre que l'on voit tout le long des anciens canaux et autour des miroirs des différents jardins. Parfois on emploie également de la terre cuite

et enfin, on s'essaie aussi à des dallages faits en silex rond et en composant des dessins grâce à la différence de deux tons beige et blanchâtre. Je ne pourrais dire que j'ai été spécialement ravi du dallage qui a été fait à Afifabad près du magnifique Hammam, lui si bien remis en état. Ce dallage est en opus incertum régulier mais en ciment. Les joints trop apparents ne sont certainement pas dans la tradition. De même, les céramiques employées à la fin du 19ème siècle comme à Bagh-è-Eram avec des dessins très 1990, ne sont pas non plus dans l'esprit des jardins. Il faut une matière noble, simple, naturelle et un rythme régulier. Je me suis réjoui de constater que le Docteur Riaz, au service de la restauration des monuments historiques du Fars, faisait aménager le Kala-è-Karin Khan et les petits sentiers des massifs intérieurs allaient être en dalles de terre cuite. L'aire de ciment d'un seul bloc qui se trouve dans l'axe du pavillon de Bagh-è-Delgosha est brutale et sans vie et risque de se patiner très mal.

12. *Oiseaux*

— Les oiseaux sont certainement le complément indispensable des jardins. On ne peut concevoir un arbre sans la vie des oiseaux qui contribue d'ailleurs au milieu ambiant et écologique. S'il y avait naguère à Afifabad des palombes qui «planaient» partout, comme, le disait M. Aflaty, il y a assez d'oiseaux et d'échassiers qui s'acclimatent parfaitement et ne sont pas gênés par le public. Les cages sont également un énorme attrait.

13. *Tours à vent*

— Simple mention aide-mémoire pour signaler que j'en ai vu un grand nombre du côté de Kerman et qu'elles font partie d'un élément du paysage.

14. *Saisons*

— Mon séjour ayant eu lieu en plein printemps, j'ai assisté à cette extraordinaire explosion des arbres fruitiers en fleurs après un court mais dur hiver. Certes, je n'ignore pas que l'été, tout cela doit être recouvert de fines poussières d'argile et que l'aspect doit être bien différent. Mais c'est ainsi, à cette saison là, qu'on peut le mieux se rendre compte de l'importance des arbres qui donnent de l'unité à la disparité des façades de certaines villes. J'ai vu à Shiraz les arbres à peine en bourgeons et j'ai pu les revoir quand ils commençaient réellement à s'ouvrir. La différence était énorme. Comme on comprend toute la peine qu'on se donne en ce pays pour que ces arbres aient à leur pied un long canal pour les arroser plusieurs fois par semaine ou par jour.

15. *Végétation*

— Ma recherche s'est surtout concentrée sur le problème le plus délicat qui est celui de la composition même du jardin, c'est-à-dire de son architecture. L'élément végétal ne m'a pas paru aussi urgent et il y a certainement, sur place, un nombre incalculable de personnes qui sont beaucoup plus qualifiées pour traiter ce genre de problème. Il existe des archéologues spécialisés dans le problème du pollen. Il est donc possible, au cours de fouilles, lorsqu'on arrive à une couche qui correspond à une période connue grâce aux éléments de maçonnerie, de prélever des échantillons de pollen et de déceler quelles étaient très exactement les plantes qui se trouvaient à cet endroit à cette époque donnée. Mais le fond des jardins a vraisemblablement toujours été le même depuis Cyrus jusqu'aujourd'hui. Palmiers-dattiers, saules, érables, pins, cyprès, frênes et arbres fruitiers en général. Narcisses, tulipes, lilas, jasmins, vignes, oeillets, primevères, violettes, iris, anémones, cyclamens, pavots, lys et roses trémières pour les arbustes et les fleurs.
— Ghrischman dans son livre sur la Perse, à la page 158 dit, en parlant de Persépolis: «...l'arbre qui sépare chaque délégation de la suivante, comme ceux de la même essence qui sont alignés sur le parapet de la rampe sont des pinus prutia. Ils reproduisent ceux que Darius avait fait planter sur une vaste esplanade, au pied de la terrasse; par la forme

de leurs branches, ils paraissent avoir de dix à quinze ans d'âge. «Il ne dit malheureusement pas comment il a su qu'il s'agit de pinus prutia car à l'apparence du bas-relief, la forme paraît extraordinariement symbolique. Des différences peuvent se trouver même entre deux endroits relativement proches. Il est certain par exemple que les eucalyptus, d'importation plus récente poussent mieux dans la ville de Firuzabad qu'à Shiraz même. Dans cette dernière ville, on ne peut dire que les palmiers paraissent heureux et même les orangers ont parfois tendance à geler. Du moins dans le feuillage et ce n'est pas pour autant que la plante soit perdue.

— Fait-on toujours emploi de la fleur comme il convient? J'ai vu avec joie, au Parc Hôtel, quelque 350 pots de giroflées quarantaine qui répandaient une odeur dans tout l'environ. J'ai vu de ces mêmes pots mis en triangle sur les escaliers du monument Hafiz. Mais je déplore quelque peu les virgules de plantes posées dans les ronds-points des inévitables carrefours de toutes les villes d'Iran. Le système d'ornementation des avenues est presque toujours le même, le rond-point surmonté d'une statue et entouré de bassins compliqués, de jets qui crachent en tous sens et de parterres pleins de bonne volonté mais qui ont des formes les plus étranges pour «faire moderne». Ne parlons pas de la «mosaïculture». Je n'ai pas été en Caspienne mais on m'a montré quelques reproductions de domaines situés en cet endroit et les jardins de type colonial 1930 semblent sévir et la «mosaïculture» être le comble de l'art...

— Mais il y a un point sur lequel je voudrais insister. C'est le développement du boisement. Je suis persuadé que si l'on faisait un effor systématique de reboisement par vagues successives, bien plantées et bien arrossées, on pourrait retrouver en Iran un cycle probablemente perdu. Il est vraisemblable que le paysage iranien était plus vert et plus boisé du temps de Cyrus qu'aujourd'hui. Je me souviens de la réflexion d'un ingénieur forestier, en Algérie: «Depuis qu'il y a la guerre, il y a moins de chèvres et depuis qu'il y a moins de chèvres, les bois repoussent». Loin de moi d'avoir une hostilité à l'égard de ces charmants troupeaux qui sillonnent avec tant de pittoresque l'ensemble du pays et qui sont le matériau de base de la nourriture et des tapis. Mais je crois —à moins que cela n'ait déjà été fait— que cela vaudrait la peine de créer une commission spéciale d'étude qui entreprendrait tout un plan de reboisement à longue échéance, avec l'espoir qu'à un certain niveau écologique, ces bois, devenus plus étendus, augmentent le degré hygrométrique et les possibilités en eau du pays.

16. *Evolution du style*

— Je voudrais d'abord faire mention d'un passage du livre de Grimal: «Art des jardins» —1964— p. 45: «On sait avec quelle habileté les conquérants arabes adoptèrent le luxe des jardins qu'ils rencontrèrent aussi bien dans le monde iranien que dans les provinces arrachées à l'Empire byzantin. Cependant, au milieu du Xème siècle, le centre du monde musulman fut transporté de Damas à Bagdad avec la dynastie abbasside dont les princes se hâtèrent d'édifier des palais inspirés de ceux qu'avaient autrefois construits leurs prédécesseurs «sassanides» (Ctesiphon, Samarra aménagé par El-Montacin, successeur direct d'Haround-al-Raschid et un peu plus tard par El-Motawakkil)».

— Il semble bien que sous l'influence de la période qadjar, il y ait eu un certain infléchissement du goût qu'il est bien difficile de redresser. Je songe aux faux vases, fausses lanternes, faux tapis et toute une brocante qu'on vend parfois dans nos pays sous l'étiquette iranienne. Il existe malheureusement une marchandise du même genre dans le domaine des jardins. Elle existe d'autant plus facilement que trop peu de personnes ont vu beaucoup de jardins et sont aptes à faire des comparaisons qui leur permettent de bien juger. Il arrive malheureusement même que des personnes qui ont un goût certain dans le domaine de l'aménagemnt d'une habitation ou de la décoration, du choix de la peinture et de la sculpture, sont complètement désemparées dès qu'il s'agit de jardins et littéralement déséquilibrées au point de ne pas se rendre compte des graduations de qualité dans un domaine qu'elles connaissent malheureusement trop mal.

17. *Eclairage*

— Signalons à ce sujet le lot extraordinaire de réverbères et lanternes qu'on peut rencontrer. En particulier le choix des axes pour poser les poteaux. Lorsqu'on arrive à l'entrée du mausolée de Mahan, on se trouve en présence d'une des plus belles perspectives d'eau

qui soit. En effet, se succèdent tour à tour le bassin de la première cour en forme de canal, puis le bassin en étoile de la cour intérieure, puis une vision que l'on devine sur le mausolée et en allant plus loin, si la porte du fond est ouverte, on pourrait même revoir le petit bassin charmant de la cour intérieure. Ne comptez pas trop jouir de la sérénité pour laquelle ce spectacle a été fait et qui est vraiment très extraordinaire:

— Vous avez bien sagement alignée devant le nez, en plein milieu de l'axe, une série de poteaux qui hérissent. Je ne veux pas trop me plaindre des lanternes en fer forgé, sans doute d'époque, du jardin de Bagh-é-Eram ni des poteaux peut-être un peu trop germaniques et modernes du jardin de Bagh-é-Delgosha, mais je peux garantir que dans les mosquées et les jardins, ces instruments-là m'ont bien souvent gêné. Tout un effort est à faire au point de vue de l'éclairage et quand la lune n'est pas là, dans son plein —le plus bel éclairage du monde— il faudrait notamment, à la Medresseh-Madar-è-Shah d'Isfâhan, remplacer les poteaux par un éclairage plus discret, mieux orienté et plus mystérieux. A ce sujet, il y a une règle d'or.
  — Il ne faut jamais voir la source de lumière.
  — Il vaut mieux avoir de nombreux points de lumière peu intenses que quelques points trop violents.
  — Il faut s'assurer que l'intensité ne soit pas trop forte pour avoir de véritables jeux d'ombre.
— Il faut songer que les appareillages électriques peuvent se voir en plein jour et il faut éviter, comme à Kolhe Farangi, d'avoir des champignons bas peints dans un vert qui, de toute façon, ne s'harmonisent pas avec la verdure, au milieu de rosiers qui longent l'eau et qui n'ont rien à y faire.

Quelques extraits pour réflexion

— Chardin: «Voyage en Arménie et en Perse»: Paris —1821— chapitre 19. «Les habitants de la Perse ont, de tous temps, aimé à changer de place et il paraît qu'autrefois ils transportaient pour ainsi dire leur ville avec eux».
— Tavernier: p. 311. «Entre plusieurs jardins qu'on voit à Shiraz et qui ne manquent pas d'eau, il y en a un dans lequel, au bout d'une grande allée, est un bel étang et a quelque reste de beauté. Mais elle est très mal entretenue et les Persans, comme je l'ai remarqué ailleurs, aiment mieux faire un bâtiment nouveau que d'en relever un vieux qu'ils laissent tomber en ruine faute de quelques réparations de peu d'importance. Les jardins sont tous plantés de cyprès et il y en a à Shiraz, les plus beaux du monde... Ils sont admirables pour leur grosseur et pour leur hauteur et il y en a, entre autre, au milieu du jardin qui a été planté par Shah Abbas en 1607 comme le jardinier me l'a assuré. Il paraît bien qu'il a été planté de la main d'un roi et par conséquent bien recommandé car il est plus gros que d'autres qui ont été plantés il a plus de cent ans».
— Grimal: «Jardins» p. 50: «Grâce à l'Islam, l'art des jardins faisait en quelque sorte le siège de l'Europe médiévale et renaissance et il en va de lui comme des traditions scientifiques et philosophiques de l'Antiquité que l'on entrevoyait, survivant tant bien que mal, au-delà de la mer barbaresque. La merveilleuse survie du jardin en Orient tient d'abord à la continuité de la tradition religieuse à laquelle il se rattache et dont il émane. La postérité du jardin achéménide est garantie par les croyances de la Perse sassanide que le vernis islamique recouvre mais ne détruit pas. Le jardin en Orient demeure une partie intégrante d'une conception du monde».
— Charageat: «Art des jardins» —1962— p. 49: «Ibd Seoud répond à un délégué de la commission de l'O.N.U., dans les jardins du palais de Nasria: il n'est de pouvoir qu'en Dieu... Ainsi ce roi du désert descendant d'Haroun-al-Rachid, confessait-il, au XXème siècle, cette foi en un seul Dieu prescrit par le prophète qui avait marqué si fortement l'orientation de l'art des jardins en faisant le plus recherché des luxes profanes».

Relevé de jardins iraniens. Analyse

On trouvera, ci-après, des photographies, des commentaires et des relevés de jardins rencontrés au cours de mon voyage. Les commentaires des photos sont suffisants pour qu'il ne soit pas nécessaire de s'étendre ici. Les critiques sont chaque fois indiquées.

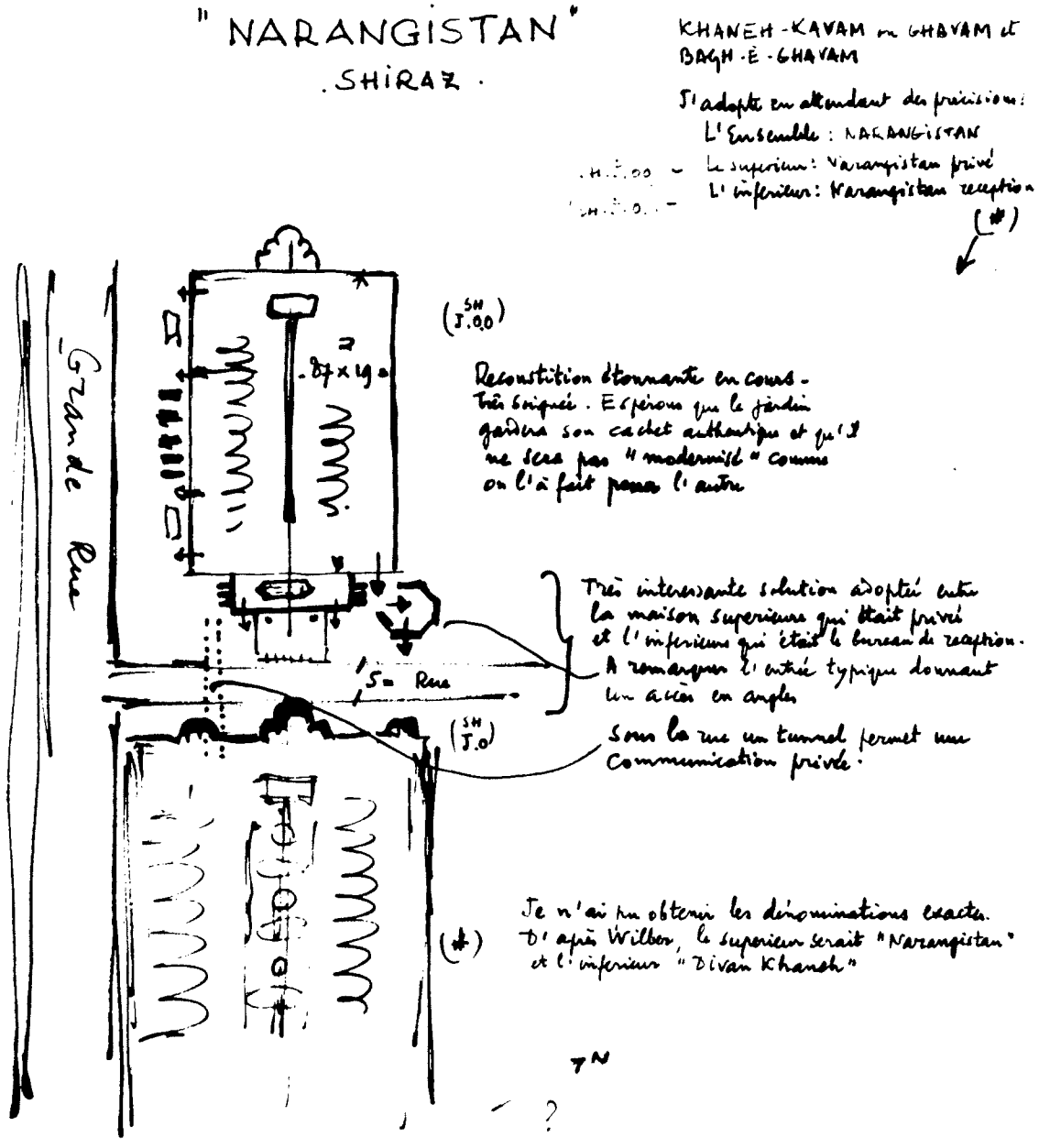
Je voudrais noter deux endroits où j'ai vraiment senti battre mon coeur de jardinier: dans le tout petit Khaneh-Ghavam, petite maison privée charmante avec un jardin dont j'espère qu'on respectera, améliorera et arrangera dans la tradition iranienne et ce fameux jardin de Fin qui est donné comme le plus typique d'Iran.

Ce Bagh-è-Fin qu'on appelle parfois également Bagh-è-Shah a été planté par Shah Abbas mais les pavillons de plaisance safawides qui s'y élevaient ont disparu. Le palais actuel date du début de 19ème siècle. C'est paraît-il dans le Hamman situé latéralement que fut mis à mort en 1852 Mirza Taqi Khan, vizir réformateur. C'est certainement l'endroit qui est le plus proche des jardins du Généralife à Grenade.

Le jardin de Tadjabad mériterait d'être sauvé. Son très long canal est tellement exemplaire que nous l'avons mis dans ce chapitre-ci mais il aurait dû sans doute figurer dans le chapitre des jardins à sauver.

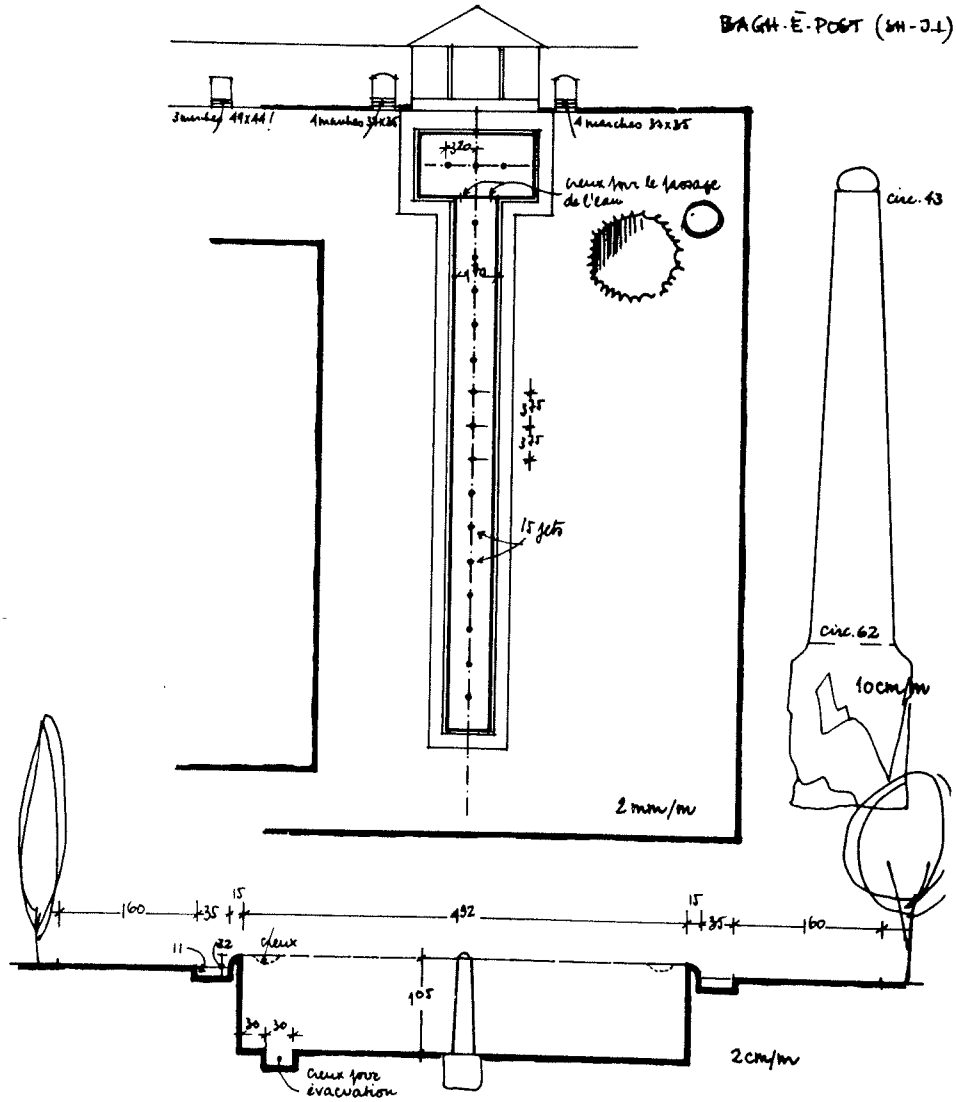
Jardins et paysages à sauver

Presque tous les jardins du chapitre précédent ont quelque chose à sauver. Mais il y a des paysages et des jardins qui méritent une attention particulière et dont l'état de relatif abandon risque d'autant plus le désintéressement.

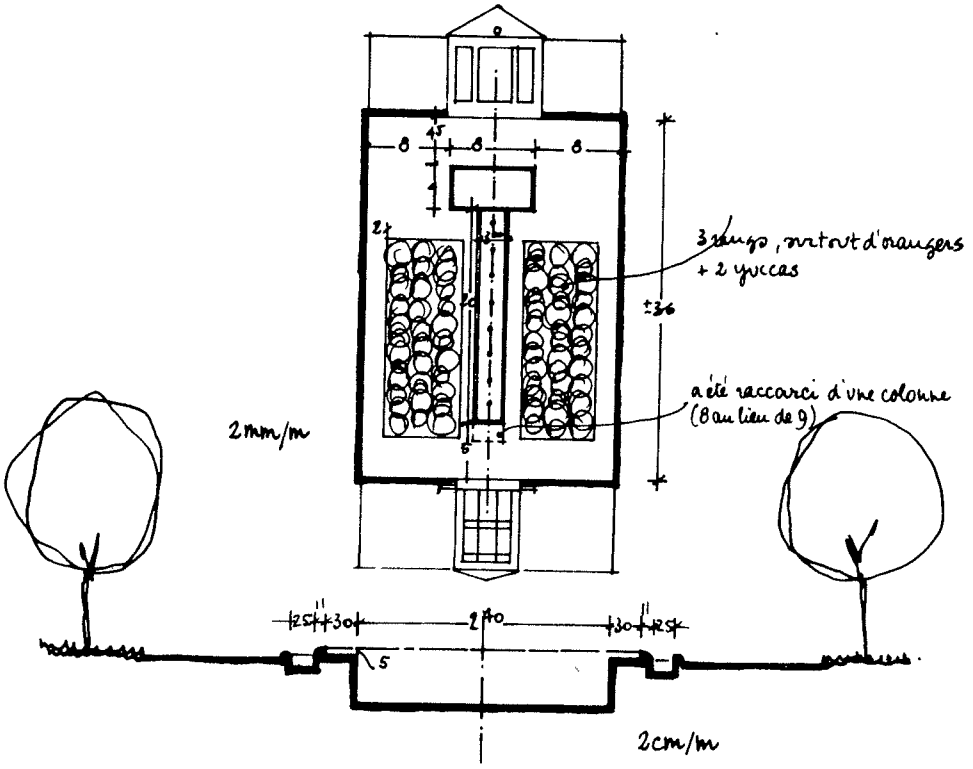


Narangistan.

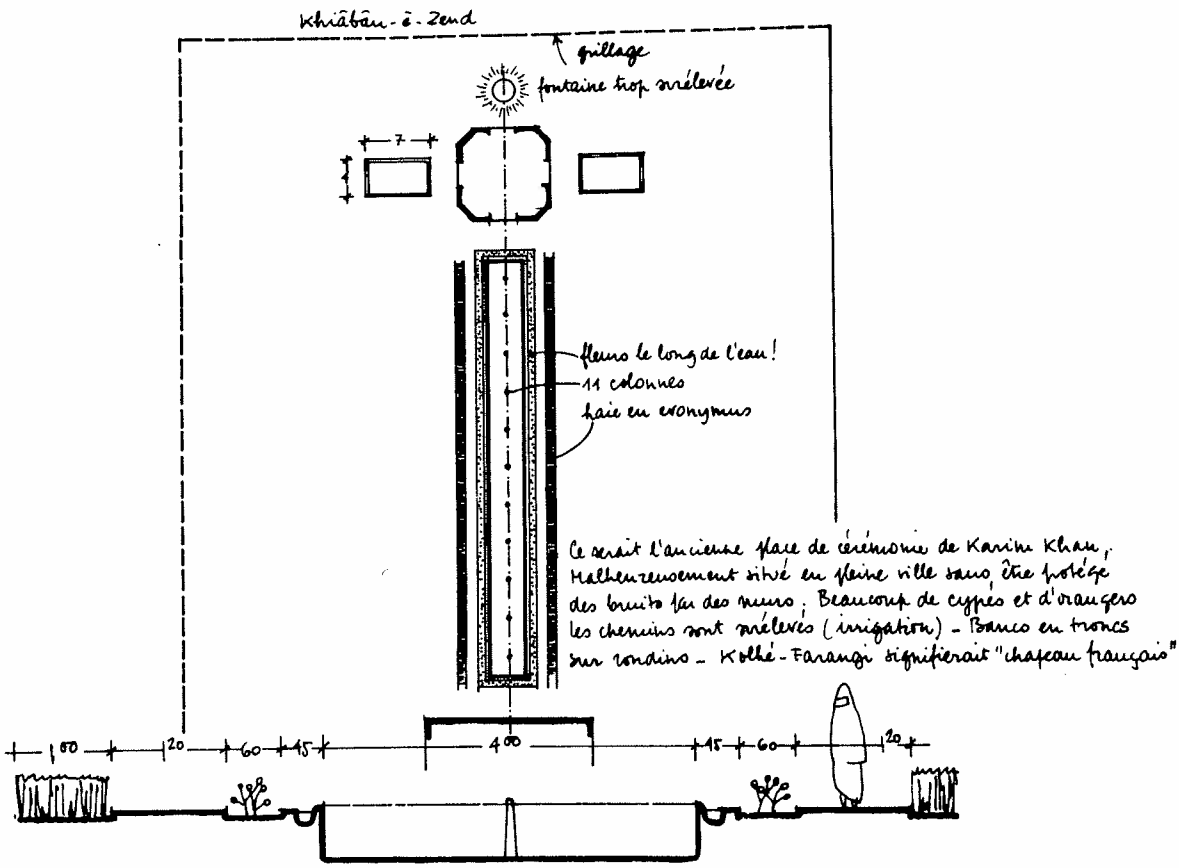
Bagh-È-port.



Manzel Khaneb.

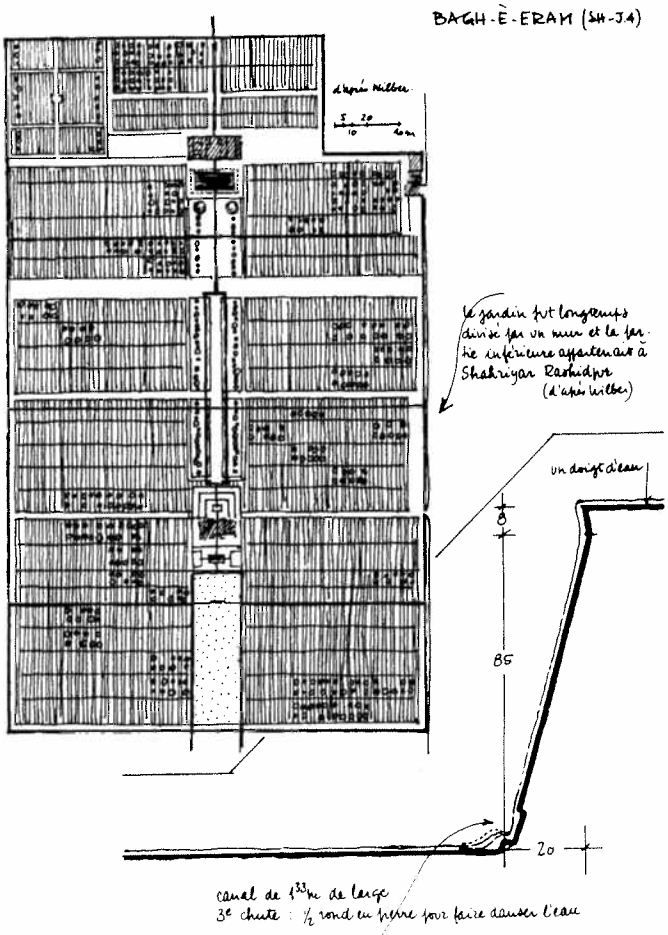


KOLHÉ-FARANGI (SH-J.3)

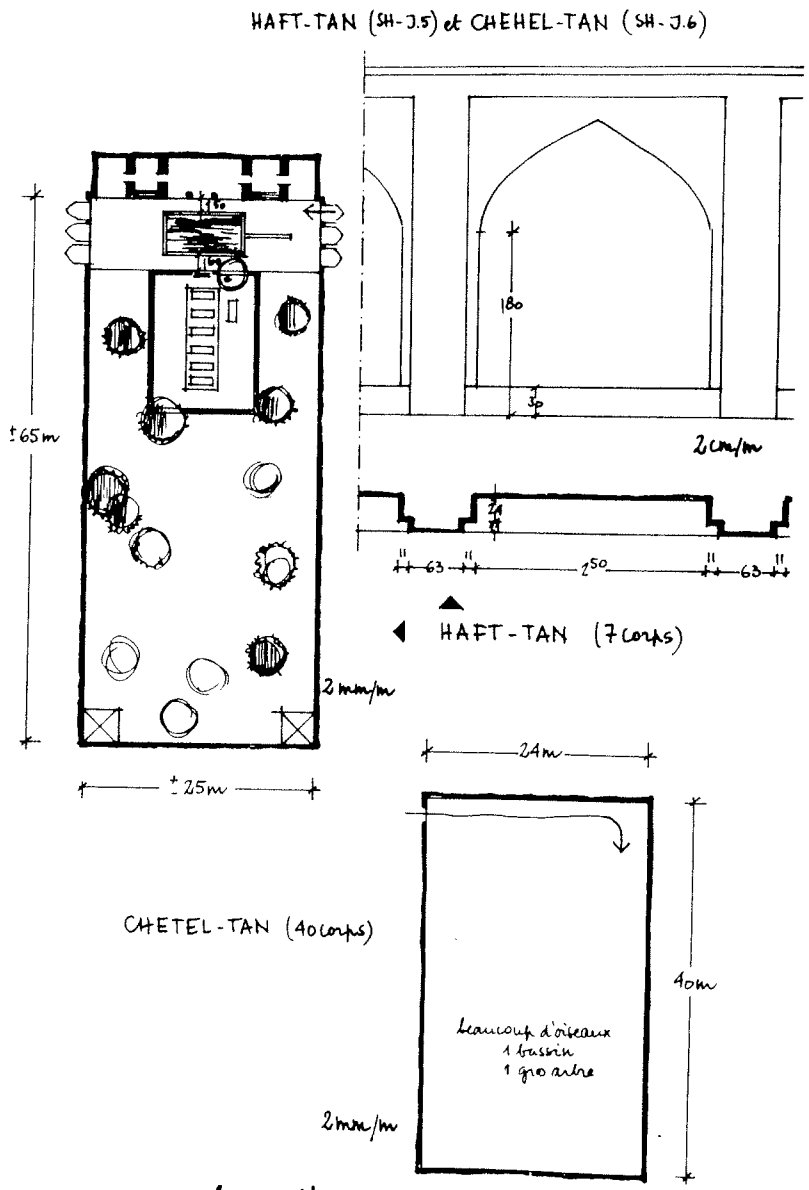


Kolhé-Farangi.

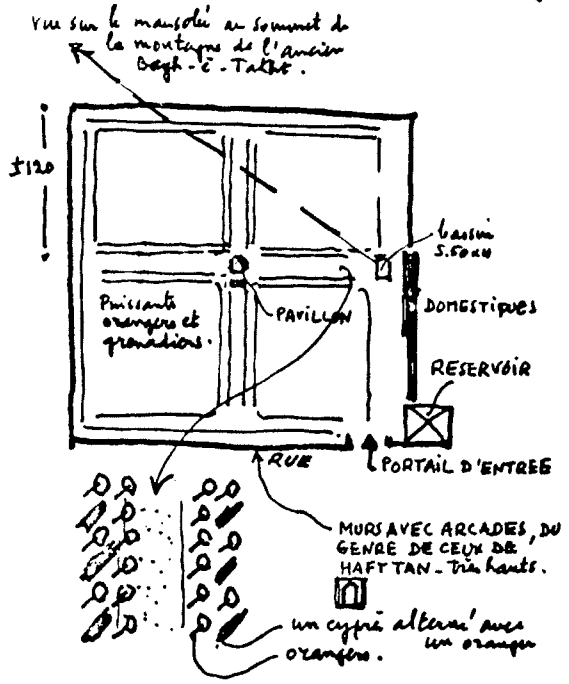
BAGH-È-ERAM (SH-J.4)



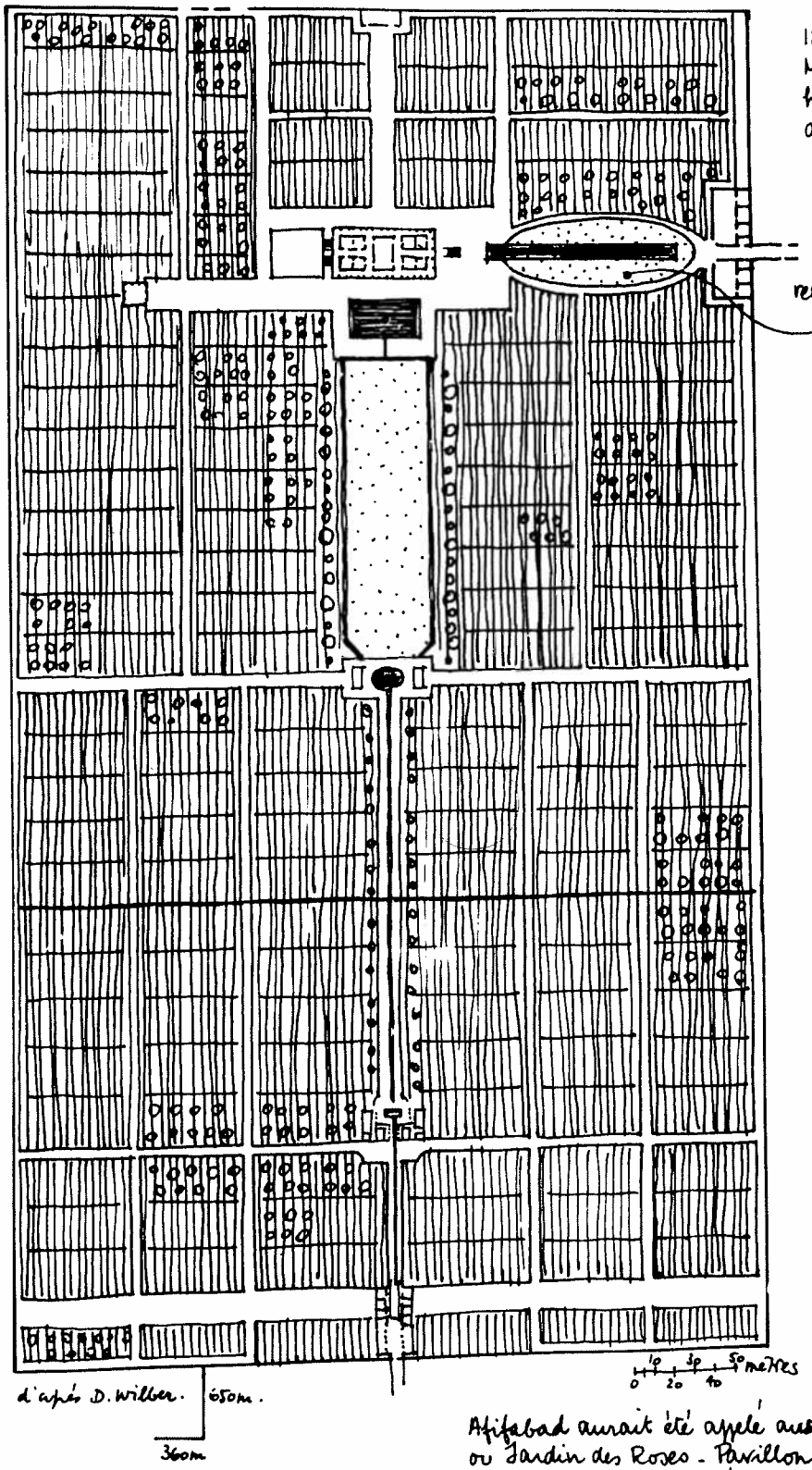
Bagh-È-Eram.
Eram signifierait Jardin de la Tranquillité. En tout cas, ce fut la propriété de Il Kham, chef Kaskaï durant 75 ans. L'edifice serait dû à Hajji Muhammad Hasan. Remarquer ici aussi les fleurs contre l'étroit canal et le dallage en céramique plus européene qu'à l'origine; cela-fait songer à l'ancienne digue d'Ostende. Lanternes en fonte.



Djihan Numa. Jardin appartenant, m'a-t-on dit, au Professeur Docteur Duntz. Vue depuis le bassin des communs, en direction du pavillon.



AFIFABAD (SH-J.9)

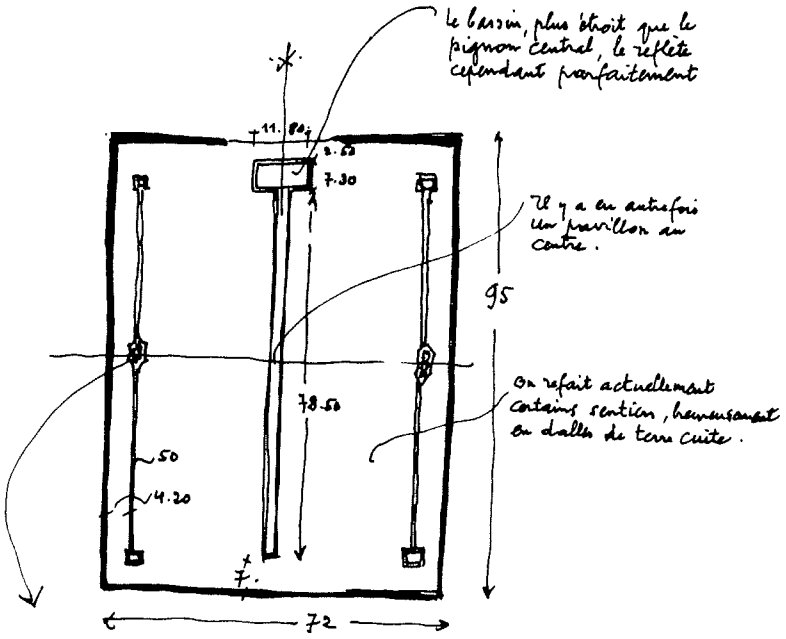


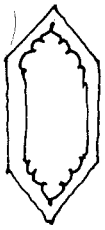
Afifabad aurait été appelé aussi Bagh-ē-Golshan ou Jardin des Roses - Pavillon érigé à grands frais en pierres du pays - Décoration de style achéménide sévère - Amusants escaliers style Persépolis.

Shiraz-Kala-è-Karim-Khan.

SHIRAZ-KALA-È-KARIM-KHAN
(SH.J.12).

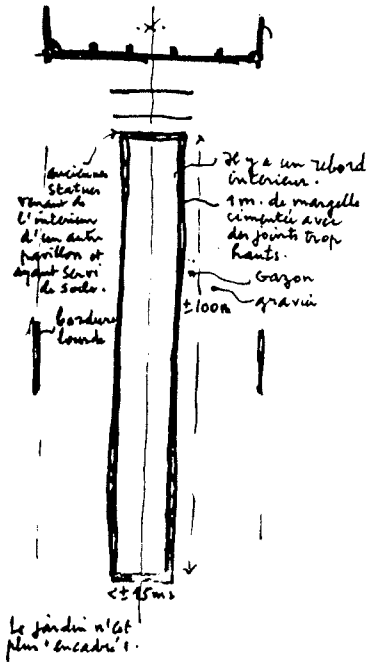
C'est "le château du Régent" sur hautes murailles flanquées de bastions. Tours avec décors de briques. Affecté plus tard à une prison; très heureusement remis actuellement en état.

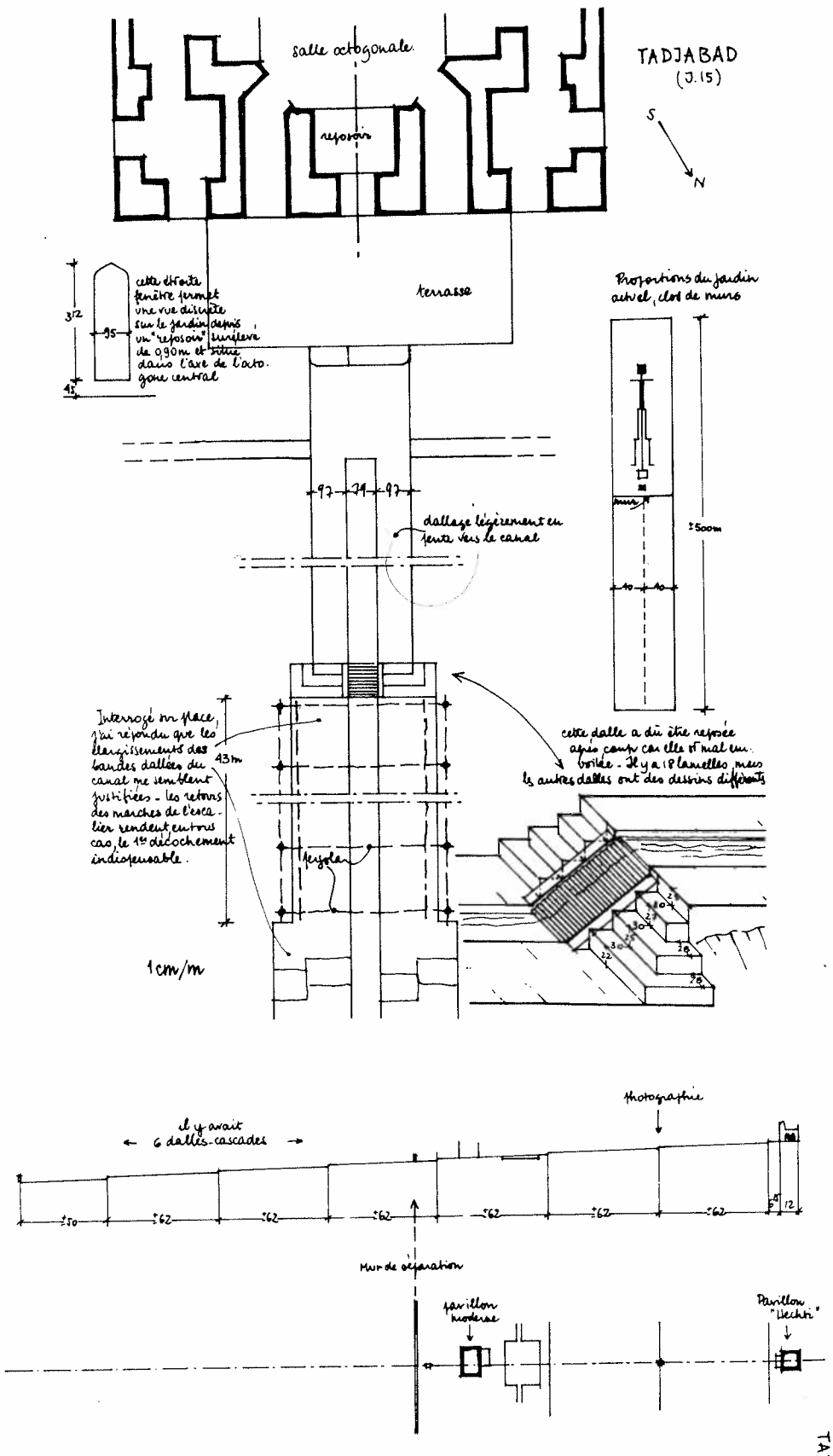




Karim Khan Zand fit de Shiraz la capitale de l'Iran en 1750. Tout un quartier royal se fit au N.W. autour d'une grande place rectangulaire avec la citadelle, le palais, la Mosquée du Régent et le bazar attenant; les jardins groupés dans le quartier. Mais le développement de l'urbanisme s'est fait plus tard, sans le souci du respect des structures fondamentales.

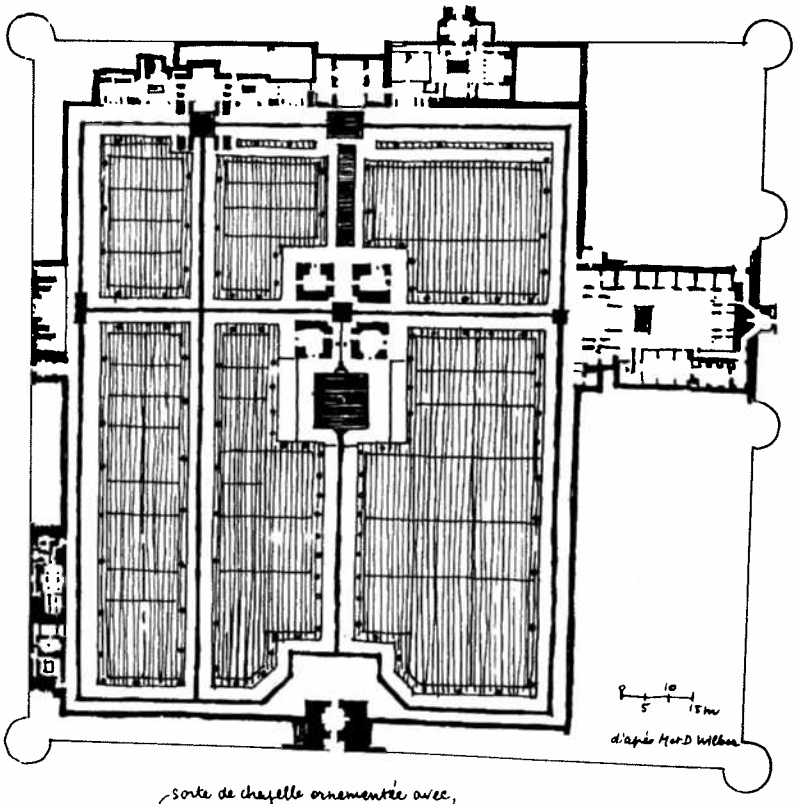
Isfahan Chehel Sotoun. La photographie montre le reflet du célèbre pavillon des Quarante Colonnes dans l'eau et quoique le canal soit, comme toujours, plus étroit, le reflet est très suffisant. Un gros effort serait à faire pour encadrer ce bassin d'un alignement de cyprès et donner un peu de mystère dans les parterres latéraux qui méritent d'être sérieusement revus.

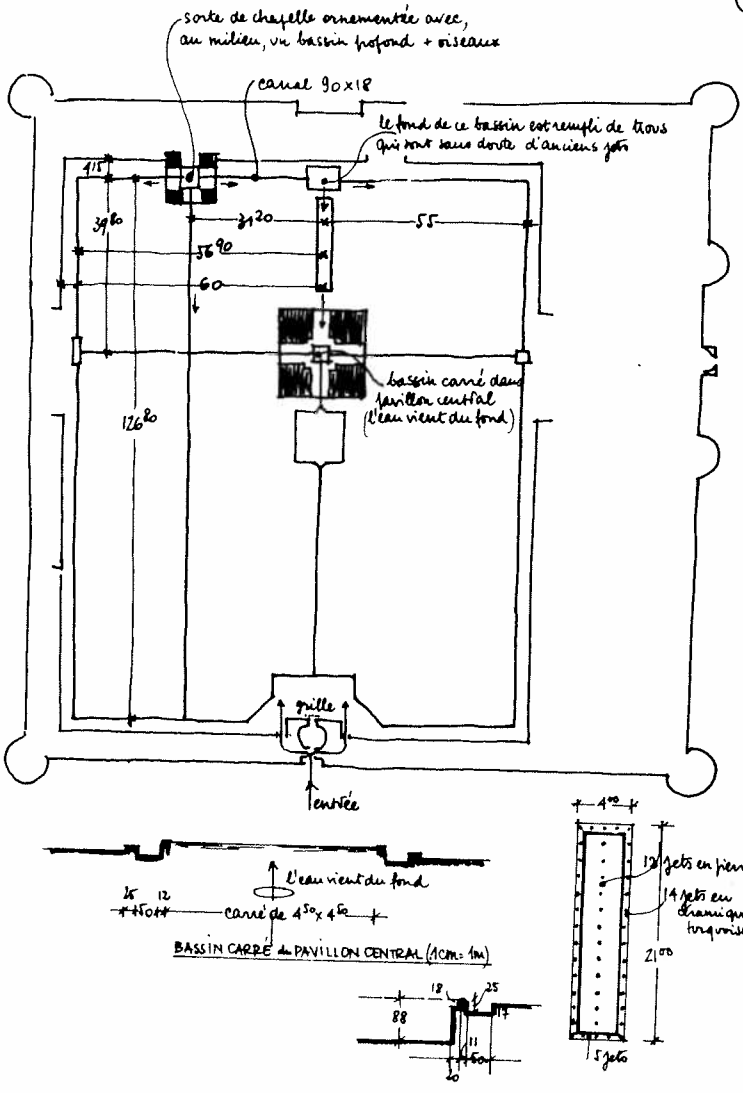


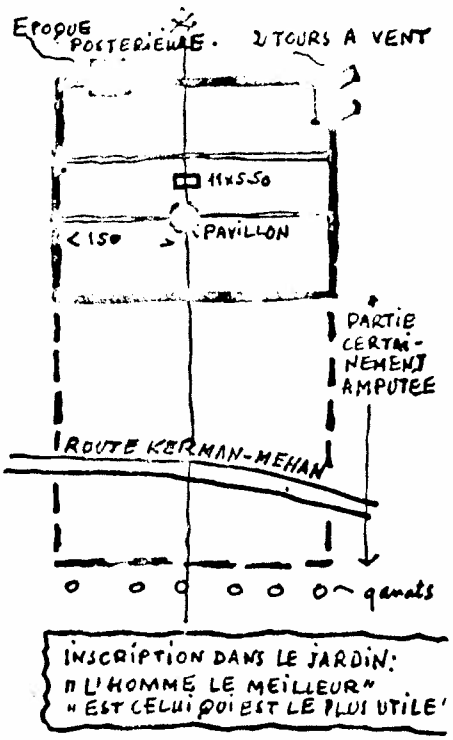


Le jardin de Tadjabad (lieu de la Couronne) aurait, d'après le rapport Mario Ferrante et Eugenio Galdieri 1966, été un lieu de villégiature du Shah Abbas-le-grand. le croquis ci dessous est une interprétation de ce rapport.
Tout à côté se trouvent les restes du pavillon Gol-ab-Gairi (extraction des fleurs) et d'un hammam.
Le terrain a été amputé et, du canal de 450m, il ne reste que 120m.

TADJABAD (J.15)

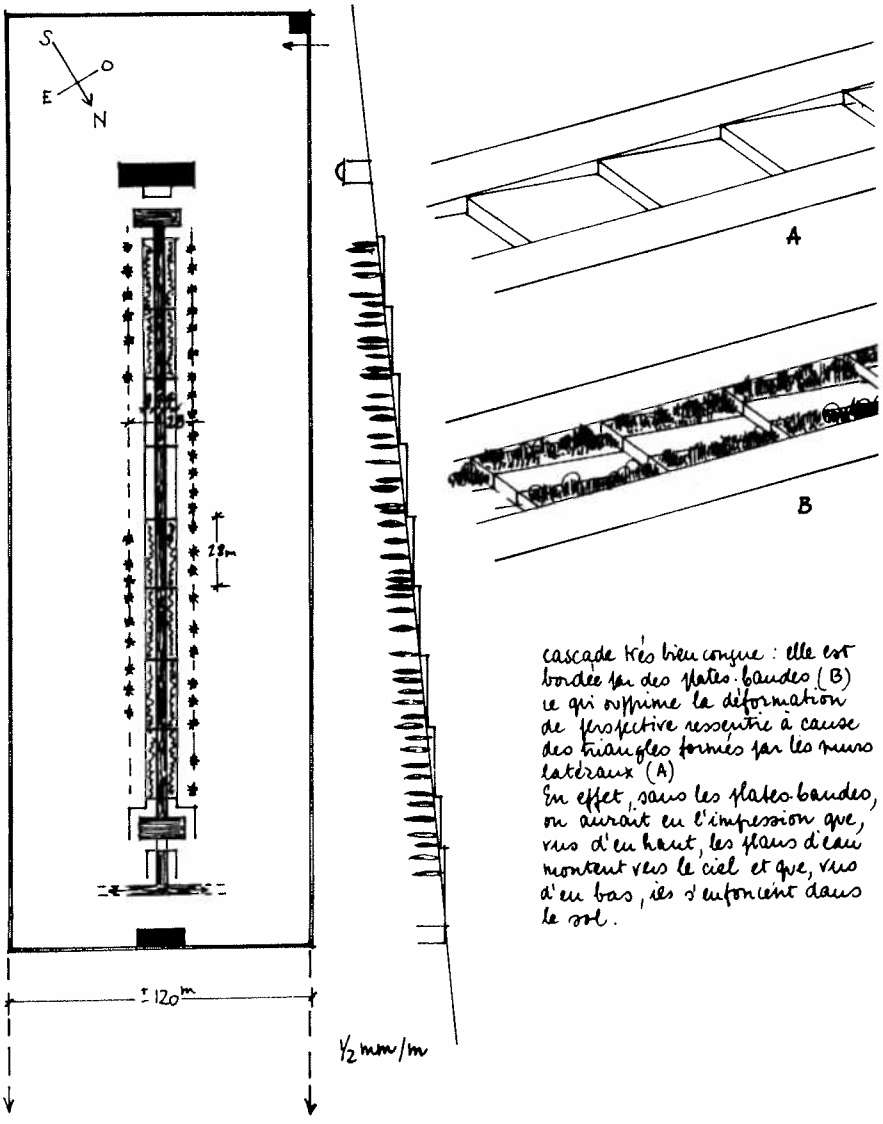

0 5 10 15m
d'après Hard Wilber


sorte de chapelle ornementée avec, au milieu, un bassin profond + oiseaux
canal 90x18
le fond de ce bassin est rempli de trous qui sont sans doute d'anciens jets
bassin carré dans pavillon central (l'eau vient du fond)
grille
entrée
l'eau vient du fond
carré de 4,50 x 4,50
BASSIN CARRÉ du PAVILLON CENTRAL (1cm = 1m)
4,00
12 jets en pierre
14 jets en céramique turquoise
21,00
5 jets



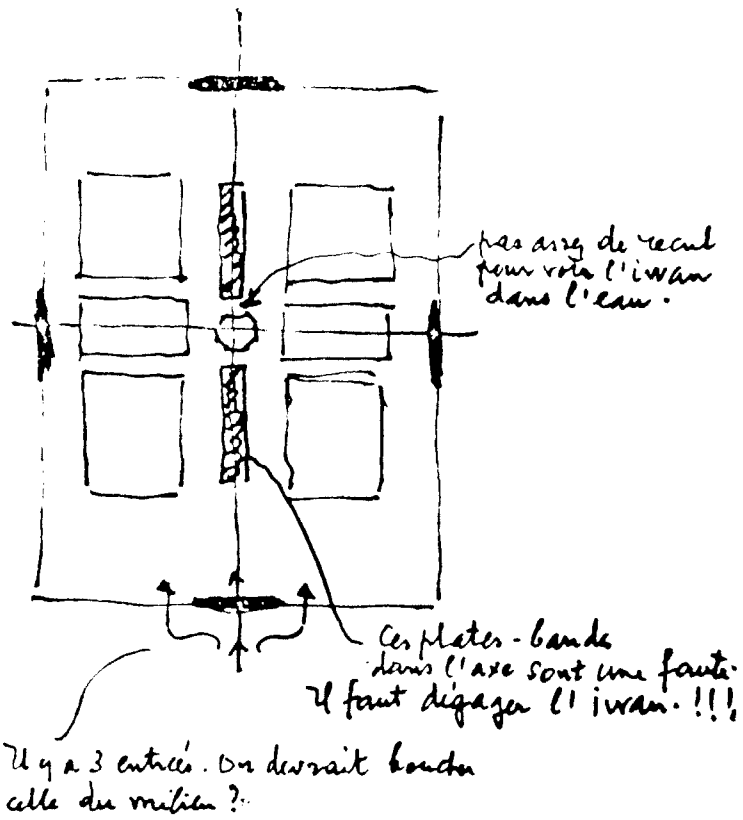
Bagh-È-Bejrama-Bad. Kerman. Ce jardin est très abandonné! Pourtant, le pavillon serait sefévide. Un bâtiment annexe possède deux tours à vent. Très certainement, la route de Kerman à Mahan a amputé l'ancien jardin. Propiété de l'état, le pavillon est occupé par des scouts. Il semble qu'il y aurait moyen de redonner à cette propriété, même amputée, une valeur qui en ferait une attraction. Le terrain contient des pistachiers, platanes, cyprès, poiriers.

Bagh-è-Shahzadeh.



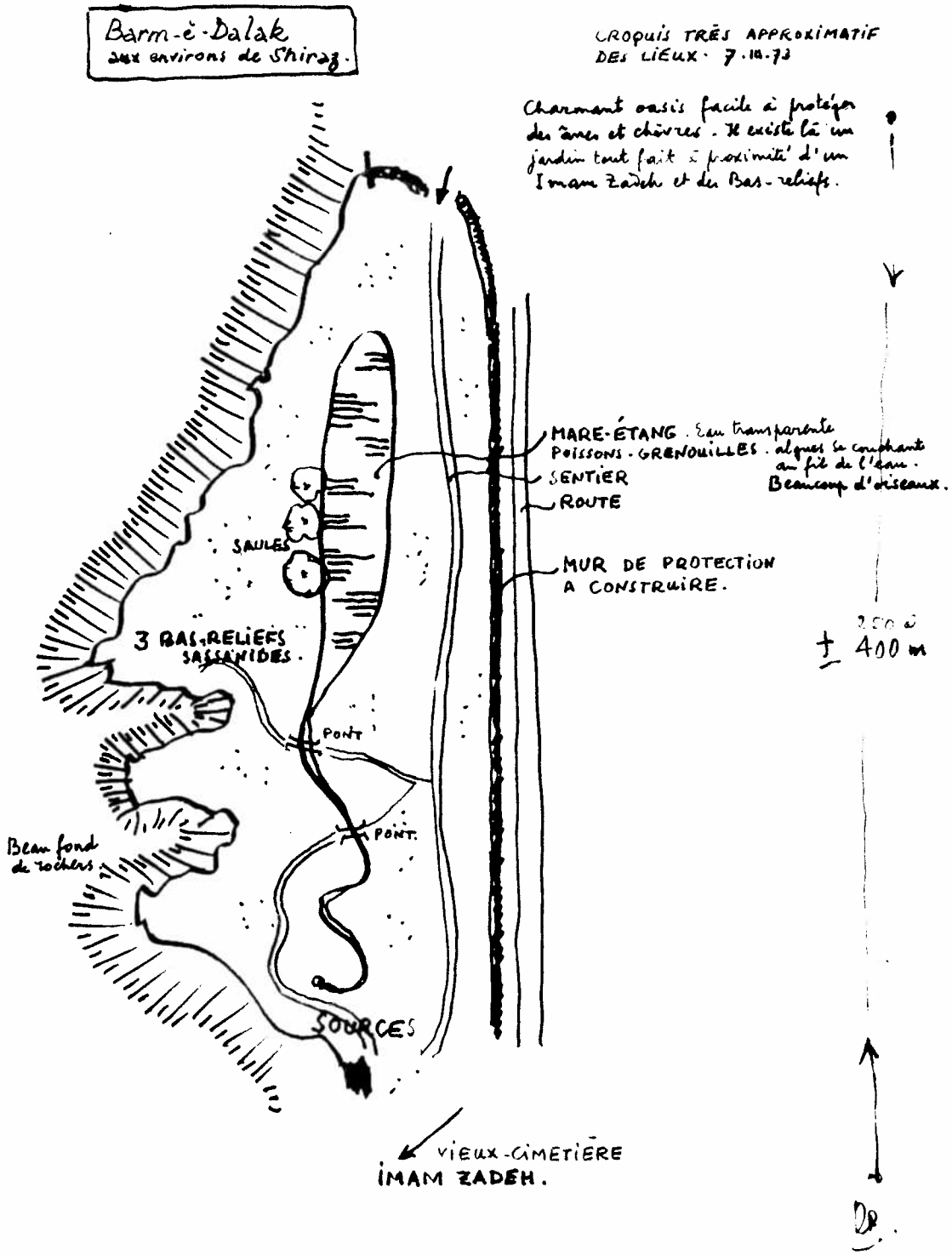
cascade très bien conçue : elle est bordée par des plates-bandes (B) ce qui supprime la déformation de perspective ressentie à cause des triangles formés par les murs latéraux (A)
En effet, sans les plates-bandes, on aurait eu l'impression que, vus d'en haut, les plans d'eau montent vers le ciel et que, vus d'en bas, ils s'enfoncent dans le sol.

Shiraz: Medres-Seb-Ye-Khan.



Les jardins de Shiraz et d'Isfâhan sont sous l'oeil attentif des services relativement nouveaux des Monuments et des Sites d'Iran. Mais il y a des lieux moins connus sur lesquels j'aimerais attirer l'attention.

1. Le simple petit oasis de Barm-é-Dilek où il suffit de faire un mur de 3 à 400 mètres pour clôturer ce qui est, soi-même en somme, un jardin.
2. Les huit moulins de Fin qui pourraient permettre une merveilleuse promenade entre cet endroit royal et la ville de Kashan, en passant par le mausolée d'Ibrahim et par le très célèbre Tépé-Sialk.
3. Enfin, le jardin de Bagh-è-Shahzadeh qui appartient à: Sarkaré Aga Abdul Reza Ibrahim à Kerman: Sal Sebil. Voici très exactement reflétée la conversation que j'ai eue avec M. Nazarian sur place alors que je regardais avec un mélange d'admiration et de tristesse, ces dix cascades d'eau qui s'étalent vers le beau pavillon à claire-voie en direction de la vallée de Mahan. C'est à Madame Jean Ullens de Schooten, cette grande amie de l'Iran, que je dois d'avoir songé à demander à voir cet endroit. C'est d'ailleurs à elle aussi que je dois d'avoir demandé de me rendre à Fin.
   — «Comme c'est dommage, M. Nazarian, que ce jardin ait l'air d'être à moitié abandonné. Il n'est certes pas très ancien mais il a tant de qualités. Il y a si peu d'endroits de cette valeur; ne peut-on faire quelque chose?»
   — «Je sais que le propriéraire voudrait vendre».
   — «Mais alors, il faut acheter».
   — «Mais, M. Pechère, l'Etat ou nos services ne peuvent acheter».
   — «Et bien, je dirai, dans mon rapport, qu'il existe en Belgique, une société de défense des Espaces Verts et Art des Jardins qui n'est pas très puissante mais qui est présidée par une très grande dame de Belgique et qui fait tout ce qu'elle peut pour encourager un art si méconnu et pour veiller à ce que les choses les plus précieuses ne se perdent pas.Il doit y avoir moyen de demander à une grande dame d'Iran de créer une société spécialement pour veiller à certains de ces jardins si précieux qui sont des exemples, comme nous l'avons dit tout au cours de ces lignes et que cette société tâche d'acheter Bagh-è-Shahzadeh, le remette en état et l'exploite d'un point de vue touristique, d'une façon intelligente. Plusieurs solutions peuvent s'offrir et il y en a qui peuvent sauver l'essentiel».

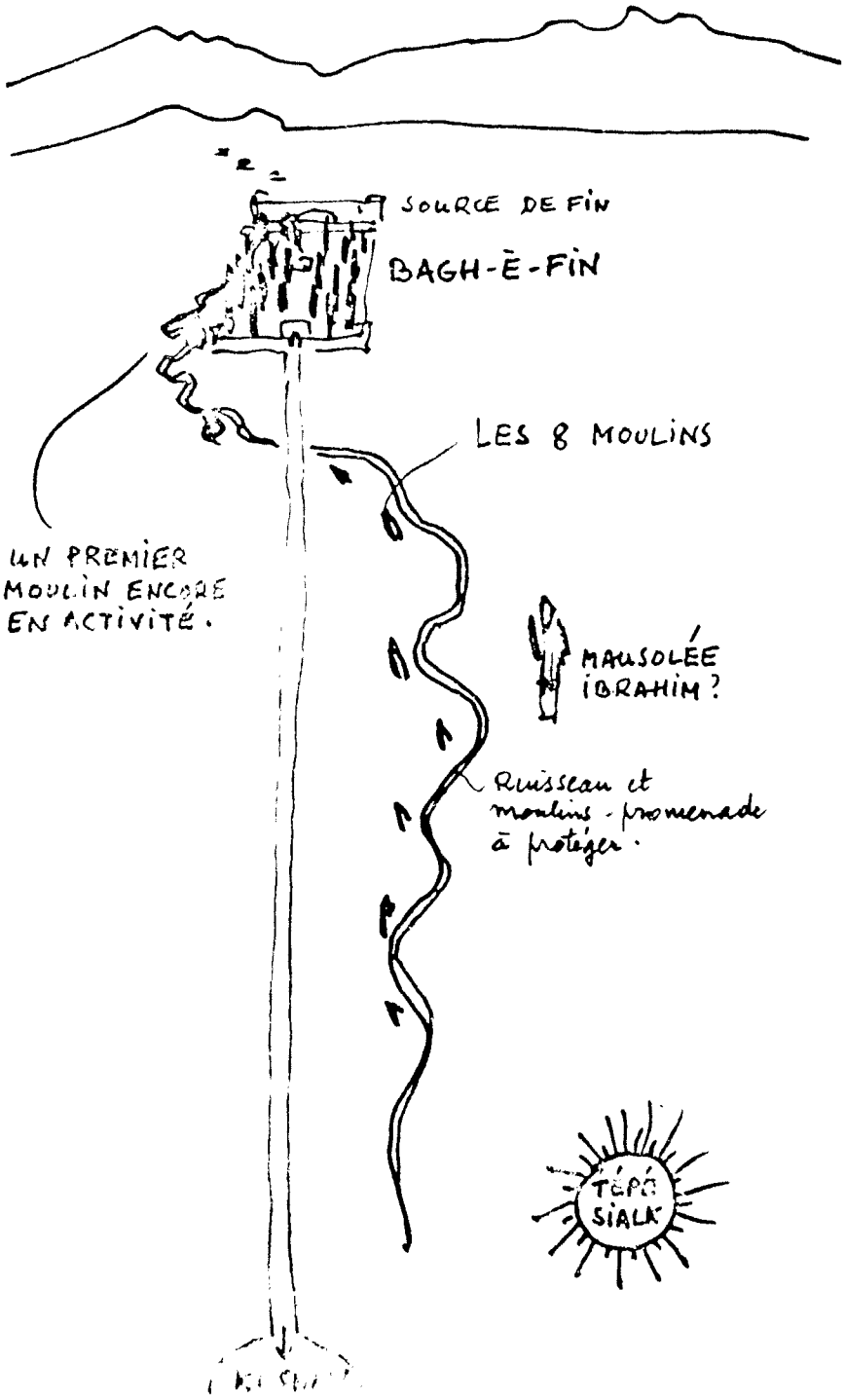


Fautes relevées

Il y a sans doute quelque impudence à dénoncer des fautes. Mais si des indications peuvent être proposées dans un but constructif d'amélioration, cela vaut la peine d'encourir quelques risques...

Prenons un exemple: vous lisez le guide Petite Planète sur l'Iran, Edition Vincent Monteil à Paris —1972, p. 189: «L'hôtel Shah Abbas... avec un "merveilleux" jardin intérieur».

Les Huit Moulins de Fin. Croquis très théorique montrant le cheminement de l'eau depuis la source principale située derrière le jardin de Fin. Cette eau s'écoule en partie par une sorte de petit ruisseau, bordé de saules et de verdure assez parallèlement à la route de Fin à Kashan. Il y aurait grand intérêt à protéger tout ce cheminement ainsi que les moulins qui le longent. On devrait veiller à ce que le plus possible de ces moulins restent en activité. L'intérêt touristique est évident. C'est compléter le spectacle du jardin exemplaire de Fin. C'est conserver au mausolée ou mosquée son ambiance. C'est donc un service à rendre aussi à la population locale. Enfin, la présence de Tépé Sialk complète une palette iranienne de diverses époques.



Vous prenez le guide Fodor —Iran— Paris 1971 et vous lisez à la page 193: «Allez (à hôtel Shah Abbas) prende un thé dans son "admirable" jardin».

Vous venez de la Mosquée de la Mère du Shah: quatre Iwans, un long bassin (qui se continue sous le bâtiment pour aller retrouver le caravansérail devenu hôtel), quelques platanes, de l'eau calme. Silence. Sérénité. Harmonie. Calme. Un certain dépouillement au milieu de l'ornement. Et vous passez de l'autre côté.

Le canal est franchi par un pont en béton qui le coupe en deux. Il y a fouillis de béton neuf, peint en blanc, avec des fontaines surélevées et l'intérieur, s'il vous plaît, peint en bleu ciel. On se croirait à une exposition de banlieue parisienne des environs de 1920. C'est «joli» parce que cela a une apparence de richesse. Mélange de matériaux, grands octogones de ciment coloré mélangés à un dallage en petits éléments genre grès belge opus incertum, plus des briques, des

lanternes affreuses, plus un petit rond en bosse avec des pensées, plus deux cognassiers qui sont alignés comme dans un jardin de gare le plus naïf.

Vous allez à la Shah Meidan. Il y avait là un marché qui s'étalait un peu partout à certaines heures sauf le vide de respect devant Ali Kapu. Il y avait des platanes tout autour avec un canal, certes pas toujours bien entretenu. Et on jouait au polo. Il y avait des baraques, des saltimbanques. En hiver, c'était sale et il y avait de la boue. On tirait à l'arc. On pendait parfois; c'était distrayant... Il y avait des combats d'animaux, des cross-country avec des «shatirs», courriers courageux. Il y avait des jongleurs.

Les arbres ont dépéri. C'est devenu le royaume des «bagnoles» et pour sauver l'honneur, on a mis au milieu un bassin trop petit que les photographes astucieux peuvent faire croire comme se trouvant au pied de la mosquée ou au pied d'Ali Kapu. Et d'un ridicule square avec des petits thuyas en forme de suppositoires et un gazon jaune déjà au printemps.

Que peut-on faire? A Shah Abbas, tout jeter par terre et prendre quelques leçons dans la tradition iranienne. Pour la Meidan, supprimer les voitures quitte à passer en-dessous en tunnel, refaire tout autour le canal et replanter la rangée de platanes. Et si l'on n'a pas le moyen sans doute de daller comme une mosquée, sept hectares et demi d'espace, qu'on trouve un revêtement de gravier naturel et surtout des pentes permettant les écoulements et qu'on mette —si l'on a peur du vide deux massifs oblongs de platanes taillés en cube et droits comme des soldats.

Suis-je trop dur? Je crois que j'ai le devoir de dénoncer ce qui m'a frappé non seulement de toutes les beautés dont j'ai profité mais de ces quelques taches de laideur.

J'ai assez montré dans les pages qui précèdent ma sincère admiration pour un peuple qui a été un exemple dans le domaine dont j'ai la charge et montré mes enthousiasmes. Il n'est pas permis à ceux dont la mentalité a pu créer Bagh-è-Fin ou le petit Kawan Khaneh ou la Medresseh-ol-Molk d'accepter de se résigner à croire regarder qu'une chose est belle parce qu'elle est clinquante ou que les voitures sont justifiées parce qu'on a mis un jardin de gare.

Et le tombeau de Cyrus à Pasargades? Quand je pense qu'Elisabeth Poroda parle de jardins autour du tombeau, à l'époque achéménide (Iran ancien —Art du Monde— 1963 —p. 140 et 141): «on avait déduit de la situation isolée des édificies de Pasargades qu'ils avaient été construits dans un parc; des vestiges de canaux, de piscines et les ruines de quelques pavillons semblaient le prouver. De plus certains auteurs grecs mentionnent le jardin paradeisos dans lequel se trouvait le tombeau de Cyrus et les canaux qui arrosaient les prairies et les arbres entourant sa dernière demeure. D'ailleurs, la présence d'un tel parc n'exclut pas le fait que, comme à Persépolis, un grand emplacement avait été prévu pour le défilé des délégations à l'occasion de la fête du Nouvel-An».

Cyrus est maintenant au centre d'un parking.

Summary

René Pechère begins by regretting that African countries should imitate the style of English gardens especially because the native environment is not favourable to them. He advises these countries to preserve the gardens now in existence. According to the author, an expansion of gardens is a clear indication of a period of high civilization and prosperity. Unfortunately, city development has destroyed or splitted up many gardens. The ancestral need for them as a place of contemplation that the Iranian people feel and the glittering greenness of plants in contrast to the desert lend a mystical meaning to the place. Iran is characterised by the abundance of canals and, consequently, it has a very fertile soil. Its gardens, always surrounded by a wall or fence, are fashioned in proportion to the buildings, pavilions or kiosks scattered in them; each with its own function, oriented in a way so as to get the sunshine in wintertime and be in the shade in summertime. The small pools and fountains are located near the kiosks and they gleam with reflections like mirrors.

Islamic tradition was opposed to water spouts but later they would become common, when people took a liking to the murmuring gurgle of water. An Iranian garden is enhanced with birds of all kinds and the vegetation consists of palm trees, willows, cypresses and maples. The author finishes by stressing that an effort of reforestation has to be made, mentioning the gardens that are worth saving and regretting that Iranian authorities should increasingly abandon such gardens as that of Cyrus or Shah Abbas.

PROBLEMS OF GARDEN ARCHAEOLOGY IN THE USSR

Mrs. Micoulina and Mrs. Tochtahojaeva

Garden archaeology is a relatively new field of research in the USSR, and this is true both of the work of accumulating the facts as findings and of the development of the actual research methods. Its main basis is a combination of two branches of science —archaeology itself and the history of landscape design.

Specialized works on landscape design based on the results of archaeological research are few in number; among them might be mentioned those of G.A. Pugachenkova and M.A. Orlov. On the horticultural aspect of gardening, treatises with an archaeological basis are rather more frequent, and here we may cite the works of S.F. Strzheletsky, F.L. Osmanoff, E.V. Weimarn, and M.K. Gegeshidze. Some information on garden design may be derived from archaeological studies of architectural monuments —palaces, villas, or private houes— of given periods (See S.O. Khan-Magomedoff, V.T. Chakvetadze, G.DBeloff and others). And lastly there is the information to be found in studies primarily concerned with town-planning (M.E. Masson, L.A. Chilashivii, D.B. Shelov; the Bosporan Archaeological Expedition of 1946-1953), or with history or ethnography (South Turkmenistan Expedition of 1958-1962; K.D. Antadze, S.A. Meschia, and others).

One obvious conclusion may be drawn from this very incomplete picture, and this is that nearly all studies connected in any way with garden archaeology have been carried out by archaeologists who, with rare exceptions, had no particular intention of embarking on this line of research. The landscape architects themselves have so far paid practically no attention to the problems of garden archaeology and have not concerned themselves with archaeological findings in their field. And yet, owing to the specific problems arising out of the development of the profession as a whole which require to be recognized and studied at the present moment, the progress of this branch of archaeology is in reality of vital importance for them.

The study of any historic landscape presupposes an all-embracing approach not limited to any given moment in its development —be it the culminating point in that development— but taking in the whole of its career; this applies equally to modern historical methodos of study and —whether the landscape be natural or manmade— to the method based on the application of ecological criteria. It follows that there must be profounder knowledge of the history of individual landscapes, as well as of the general history of landscape design from age to age; and here archaeological methods may be effective.

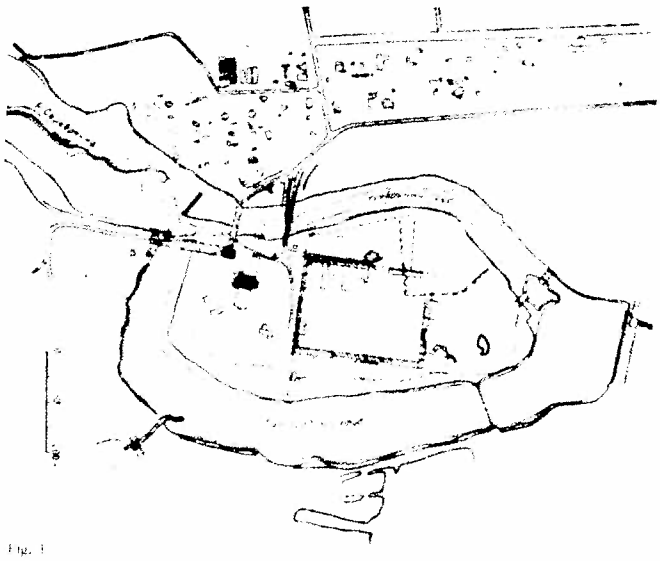
In the USSR as in other countries, modern theory of landscape architecture is deeply concerned with the search for new aesthetic criteria based on the expression, in any manmade landscape, of an ecological balance between the different elements composing the whole. This is a very different aim from that of reproducing nature herself by artificial means, which is still being pursued in some cases. As a means of evolving an ideal present-day solution, the study of ancient garden designs based on rural landscapes may prove extremely useful.

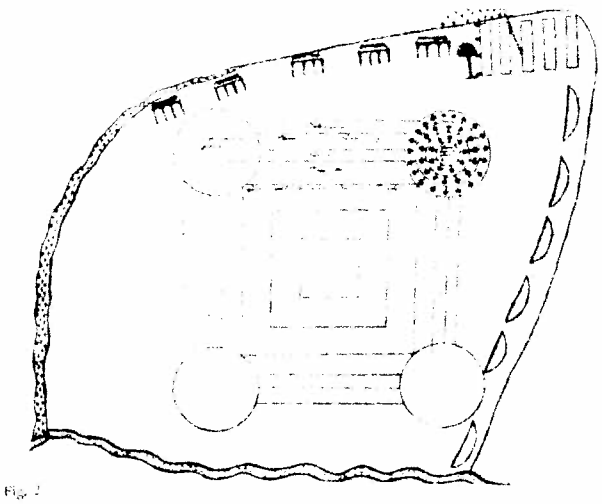
In practice modern landscape architects are also now very often faced with the task of restoring historic grounds, whether belonging to palaces or monasteries or —as in the case of certain country parks— possessing a value of their own. In this connection a good working knowledge of landscaping ways and means at a given period, such as archaeological research can provide, may be most helpful.

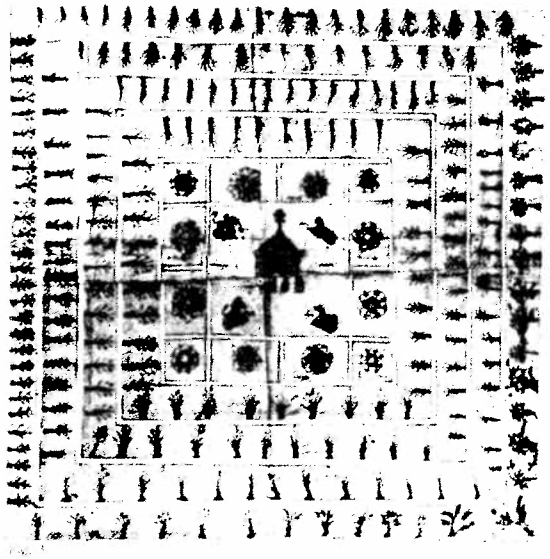
All of these reasons go some way towards explaining the growing interest with which landscape architects are beginning to regard the history of landscape design; they also explain the need to evolve new research methods and seek new sources of information to supplement the historical records which used to be the only sources available.

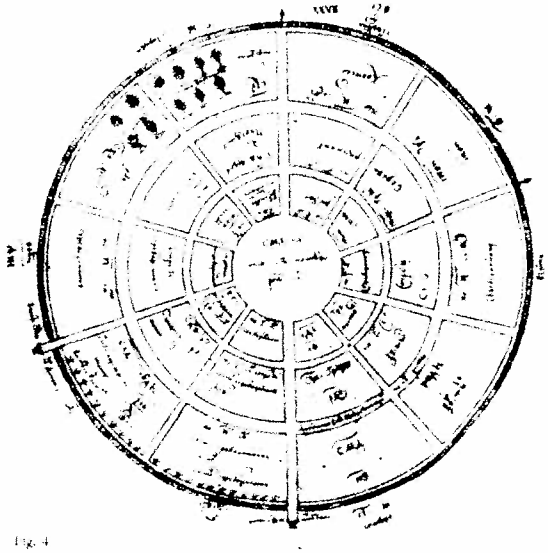
As is perhaps natural in so large a country, the intensity with which studies in garden archaeology are pursued varies greatly in degree from one part of the USSR to another, and it is in Central Asia that this type of research has produced the best results. The most important examples of garden design in this part of the world belong to the periods when strong centralized states existed and wide-scale irrigation was possible; the increase in the amount of land irrigated encouraged the development of an agrarian civilization which reached a very high level, and of this gardens naturally formed a part.

Many of these agricultural regions later disappeared under the influence of such natural factors as changes in climate or the deviation of the courses of the Amu-Darya, Zeraushan and Surhan rivers, or of historical events including wars and the destruction attendant on them.









Thus of the many gardens that once existed in and around the city of Horezm nothing remains but ruined buildings and walls, with traces of the irrigation network. The sites of the gardens of Jenda, Dev Kesken and Shah-Senem were discovered by the Horezm archaeological and ethnographical expedition of 1941 to 1947, and the incomplete remains of the 13th century garden near the town of Jenda, in the oasis which owed its existence to the presence of a tributary of the Amu-Darya, may serve as an example of garden of its period. The present-day condition of the site of course makes any conclusions as to any above-ground garden features quite impossible, and nothig is known of the planting; however the traces of raised paths and of irrigation channels, and the ruins of buildings and walls, are well enough preserved for a reconstruction of the ground-plan to be possible. The garden was in three parts, a small garden, a square courtyard surrounded by palace rooms and domestic quarters, and a large garden whose walls diverged. Except in the case of some of the buildings round the courtyard, the plan was symmetrical.

In the 14th and 15th centuries, when Central Asia had become part of a powerful feudal empire, garden design and building techniques reached a high level of perfection. The concentration of power and riches in the hands of Timur and the Timurids was one of the factors which led to the creation or reconstruction of irrigation systems, and these gradually increased the amount of available arable land. This was the age of famous «bagi» or gardens of Samarkand and Herat, on which a certain amount of information is available from historical records. The Samarkand archaeological expedition of 1941 succeeded in locating the «bagi» of Samarkand, which had been laid out along the banks of an important irrigation canal, the Can-i-Gil, as well

Izmailovo, a XVI century royal residence near Moscow-central park.

Izmailovo-Drawing of «vinogrady» garden.

Izmailovo, drawing of «Prosiansky» garden (XVI century).

Izmailovo, drawing of «Krugly Ogorod» garden (XVI century).

as on the Hill of Cuhak and along the road to Kesh (Shahrisiabs) —in the most picturesque suburbs of the city, in short. The major gardens numbered no less than 13; some more recent sources lead us to believe that there were as many as 16.

According to Babur and Sherefeddin Ali Yesdi, the larger palace gardens were laid out to specially-prepared plans designed to suit the specific character of the site. The 15th-century agricultural treatise «Irshad-as-Zera», written in Herat to serve as a gardening handbook, describes the plan and the design of the vertical features of a typical suburban garden (the reconstruction proposed by G. A. Pugachenkova is based on this description).

Archaeological research on the sites of the 14th-century Samarkand gardens of Bagcha and Davletabad proves that the gardens of this period had an axial plan. The palace building, on a raised platform, dominated the garden, standing, as it did, on a central axis which secondary axes sometimes served to enhance. There was always a canal along this main axis. 15th century miniatures depicting garden scenes show an open space laid out in front of the palace, with a basin or fountain, handsome paving, and sometimes a pavilion, and this evidence is supported by contemporary descriptions. For instance, Ruiz González de Clavijo, a Spanish nobleman who travelled to Samarkand with the embassy of Henry I of Castile, writes of the Shahrisiabs: «In front of (the palace) was a large garden with many different shade and fruit trees. It contained basins and skilfully laid-out lawns, and there was so wide a space by the garden entrance that many people could take delight in sitting here in summertime, by the water and under the trees».

This open space, or «peshogh», was separated from the garden itself by lattices or fences. Thus the main vista was along the central axis; elsewhere the view was shut in by planting. The garden as a whole was oriented inwards, towards the crossings or other important points along the main axis.

In the choice of plants and trees a major consideration was shade, though decorative qualities and usefulness were also prized. Flowers played a special part in the design in that they affected the colour-scheme of the garden, in which pavings and architectural decoration were also important elements. When describing the Bagi-Maidan in Herat, Babur mentions the «wondrous flower-beds, with yellow and red flower blooming in clusters, while others are of red only, and in some both are mixed together, as though scattered».

Some of the gardens were on river or canal banks, so that there developed a type of terrace garden, likewise having a regular layout but divided into flat rectangular terraces linked one to the other by steps or ramps. An archaeological study of the Bagcha garden has proved the existence of walls serving to support the terraces. In this type of garden the water features sometimes included cascades.

This geometrical type of plan survived until later periods, the Timurid gardening tradition influencing the 16th-century of Khorezm-Vazira and Shah-Senem, remains of which are still in existence.

Between the 17th and 19th centuries the feudal states of Central Asia went through a long period of decline, and this hindered the development of garden design and led to deterioration both of design principles and of gardening skills, though certain traits survived in the gardens of traditional dwelling-houses.

Studies of historic gardens based on archaeological research have, we would say once again, been more general in Central Asia than in other parts of the USSR. However in other regions too there exists a starting-point for archaeological research in the form of historical records. The Crimean Peninsula, for example, is an area of ancient civilization, especially along its southern seaboard. Thus as far back as the 6th century B.C. Chersonesus is described as being a well-ordered city, with handsome buildings and statues, and possessing a water-supply and a sewage system. It was surrounded by gardens and vineyards. Excavations have been going on there since the 19th century, but almost no information has been forthcoming on the art of gardening, either in this city or at nearby Olbia or Panticapaeum. More traces exist of a later period when the Romans occupied the Tauric Chersonese. The military camp of Charax, on the promontory of Ai-Todor, near Yalta, dates from the 1st century B.C., and here archaeologists found, besides the ruins of a temple, other buildings, and a water-supply system, the remains of a large pool. This was paved with handsome mosaics and lay at the foot of a stone stairway. The remains of a «Pompeian» courtyard were also discovered. But all of these fragmentary works have remained overgrown by the oak, juniper and cypress trees which cover the western slope of Ai-Todor.

The Middle Ages were a time of intensive settlement along the Crimean coastline. The traveller Rubriquis described forty towns existing in 1253 between Sudak and Chersonesus, one of them being the important town and fortress of Mangup-Calay, dating from that same century. This was situated on a series of headlands, with its citadel on the promontory of Tashkli-Burun,

the most inaccessible of all. Here there was a large palace, richly ornamented, if we are to judge by the fragments which have survived. The Turks turned it into a prison, and it was here that the captive ambassadors of Ivan the Terrible were confined, as we know from their own testimony to their plight. In 1592 the palace was burned down during a siege and became a ruin, as did the town itself. But a description of it was made as late as 1578 by M. Bronevsky, and later ones still were made by P. Keppen and Dubois de Montpéreux.

From the 13th century onwards the Crimea was dominated by the Tartars. The Crimean Khanate at first owed allegiance to the Golden Horde; its capital during this period was Solkhat, now the town of Old Crimea. In 1886, in «An Archaeological Excursion to the Crimea», this town was described as «practically standing on antiques, some of them at surface-level, and some still hidden underneath». Here, since 1252, had stood the magnificent palace of Khan Baty, which by the end of the 16th century had begun slowly to fall into ruins. The palace itself, and the gardens which certainly existed here, have been practically untouched by research. Yet throughout these periods of conflict gardening and vinegrowing had developed in the Crimea with consistent success, the mild climate of the southern part of the Peninsula permitting the introduction of a wide range of trees and plants. The ancient trees are there to testify to this —gigantic nut-trees, or 600-year— old olive-trees in the Nikita Botanical Gardens; while even older olive-trees were still standing a few years ago. There also exist 18th-century records mentioning cultivated plants and trees of ancient times which had run wild and were growing on the sites where towns had once stood —laurels, grape-vines, and pomegranate trees. According to M.P. Voloshin, there were also fig, olive, peach, quince and apricot trees, as well as Italian poplars, lilacs, jasmine and mulberry bushes.

From 1457 onwards, the Crimean Khanate became a dependency of the Sultan of Turkey, and remained so until its collapse in 1783. The intervening years were to be the Islamic period, when the Khans of the Gherai Dynasty ruled in their new capital, Bakhchisaray.

Their palace stood in the centre of the town, a town which still retains something of the character of an oriental Islamic city. It was built in 1519, but all that now remains intact is a part of the original water-supply installations and an ironwork portal dating from 1503 which had been brought there from the summer palace at nearby Salachik. The 15th-century winter palace of the Khans was also near Bakhchisaray, in the village of Ulakly.

In 1736 the Bakhchisaray palace was burned down by the Russian army under Count Münich; it was rebuilt, but was ravaged again in 1738 and 1771. According to a description written by order of Münich himself, the palace had marble floors and ceilings, with woodwork mosaics, while the walls in the «hall of judges» were faced with coloured porcelain. All of this leads us to conclude that both the interior decoration and the gardens which formed part of the palace were absolutely in accordance with the Islamic tradition.

When the last Khan, Shagin-Gherai, left the palace in 1783, he took with him everything it had contained. In 1787 the building was renovated by order of Prince Potemkin for the use of Catherine the Great, and was much changed in the process. It was further renovated in the middle of the 19 th century.

The original decoration of the rooms and gardens has thus been irretrievably lost. But the little courtyard-gardens still exist, with their inward-looking vertical features and their shut-in appearance (they are walled in), characteristic of the time and place. From the summer pavilion, or kiosk, doors provide access to the small pond garden in which there lies, surrounded by boxwood hedges, the pool once used by the Khan's wives, and adjoining it is the harem garden. One of these courtyards contains the decorative ironwork portal mentioned earlier on. In the centre of the palace lies the Fountain Courtyard, containing the two celebrated Bakhchisaray fountains, the Golden Fountain, built by Kaplan-Gheraí in 1733, and the Spring of Heaven («Selsebiyl»), or Fountain of Tears, made famous by the poems of Pushkin and Mickiewiez. This second fountain, built by Khan Crym-Gheraí in 1756 near the mausoleum of his wife Dilara-Bekech, was moved to the courtyard a few years later. Both of these miniature fountains, with their trickle of water and the drops which spill from bowl to bowl, are most appropriate to so arid a region, where water is so precious.

An important feature of the Khans' gardens were the flowers, with their bright contrasting colour schemes. Again according to P.P. Voloshin, in the 18th century the Bakhchisaray gardens contained cornflowers, tagetes, calendulas, amaranthus, lilies and other flowers, while trees and bushes included black and Italian poplars, lilacs, yellow roses, mulberries and nut trees.

All of this suggests that at every stage in its development the Crimean Peninsula, and especially its seaboard, invariably possessed gardens embodying the main principles of contemporary garden-design; however these principles were adapted to suit the climate and the natural resources, and also to some extent local tradition. For a complete picture of these specific

examples it would be necessary to undertake archaeological research to supplement the information the historical records have to offer.

In the Republics of Georgia, Armenia and Azerbaijan the situation is vey similar; archaeological research provides us with only disconnected and fragmentary information on given periods, for specialized studies are non-existent.

In the more northerly parts of the USSR —the Moscow area for instance— garden archaeology could produce some extremely worthwhile results. Thus, at a distance of 100 kilometres from Moscow there existed a 13th-century residence of the Pereyaslav princes which was to become the official residence of the Czars in the 16th century and to take the name of Alexandrova Sloboda. The well-known historian of Russian garden design, T.B. Dubiago, notes: «There is no doubt that Alexandrova Sloboda had well-planned gardens, and regrettably enough nothing at all is known about them».

Of the gardens of Borisov Gorodok, near the town of Mozhaisk, only a few traces remain; they had a large pond and an artificial island, with garden pavilions («poteshni cherdaki»). Dubiago suggests that the Borisov Gorodok «water gardens» might have been influenced by gardens in India and China; but archeological research would provide the only means of proving this.

Of 16th-and 17th-century gardening in Russia, full enough descriptions can be given, since detailed inventories of town houses and country seats exist, sometimes with sufficiently accurate drawings of the sites; there are also numerous descriptions by travellers to Moscow. But most of these places were obliterated with the growth of the towns (or as their owners abandoned them) and sometimes, despite the records, their exact location is doubtful.

An interesting example is provided by the Izmailov Gardens, unique for their treatment of Oriental trends in design. A royal residence near Moscow, Izmailovo was at the height of its glory in the 17th century. The main building, with its orchard and lawn, stood on an island encircled by two ponds, the Vinogradny or «Grape» Pond on the one side and the Serebriany or «Silver» Pond on the other, both of them fed by a small river, the Serebrianka. In the surrounding forest several small gardens were laid out, each of them completely separate from the others; the choice of site for each seems to have been influenced by considerations of soil and microclimate.

Drawings of the Vinogradny, Prosiansky and Krugly gardens exist, as well as a drawing of a «pleasure house with garden», thought to belong likewise to Izmailovo.

Each of these gardens has its own specific type of plan and appearence. The Vinogradny Garden, so named because of apparently successful experiments in grapevine acclimatization, has a central open space with concentric squares planted mainly with grasses and garden plants, while at each corner a circular area contained concentric rings of fruit-trees —cherry, pear and plum.

The Prosiansky Garden had a central pavilion built in the middle of a small square lawn bordered by a «parterre» divided into twelve squares or rectangles. On the lawn, spaced out around the pavilion, there stood four fountains, carved to represent winged animals. The «parterre» was bounded by rows of fruit-trees, and beyond these was a border planted with flax, rye, wheat, hemp and similar crops, which must have produced a curious but pleasant colour effect. The forest provided a natural boundary for the garden.

The garden shown on the «pleasure house with garden» drawing has a more intricate plan. Its centre is occupied by a maze, and there is also a zoo and a botanical garden. But it may never have been more than a project.

There also exists a drawing of the Krugly Ogorod, or Round Garden, a large place with a diameter of about 300 metres surrounded by rows of sweetbriar, mulberry and birch trees. The central area was filled with plants for medicinal use, which explains why the place was sometimes known as the «apothecary garden». There were more gardens still at Izmailovo-Tutovy and Malinovy, the Satrawberry Grove, and others, all of them irretrievably lost.

Historical research on these gardens —by S.N. Palentreer and others— has been fairly complete, although the problem of possible oriental influence has not been studied. But no work has been done on the site itself, despite the fact that a large part of the original estate is still a park —one of the biggest in Moscow.

Of the wide range of existent historical records on the art of gardening only a small part can be mentioned here; but as a whole they consititute an excellent basis for the planning of a series of archaeological studies. The fact that they exist, together with the success of the experiments carried out by the archaeologists of Central Asia, lead us to believe that in the USSR, especially if it were coordinated with other forms of archaeological research. The main difficulty lies in the absence of a fully-developed method of archaeological study which could be applied to all types of gardens and historic sites.

Existing archaeological studies of gardens mainly consist of an analysis of the incomplete remains of the garden's «skeleton», or in other words its earthworks and architectural structure. The image of the garden finally arrived-at by this method is based on a reconstruction of the plan and on such information on the plants it contained as has been derived from the miscellaneous historical records. This, indeed, is the method which has been the most highly developed so far and on which are based the reconstructions of Central Asian gardens mentioned above.

In the case of any site which used to feature irrigation systems or distinctive earthworks it may well produce impressive results. But it might also be quite useless if applied to gardens basically involving the features of a «natural» landscape designed to melt as it were into their surroundings.

This latter type of site, as well as the relatively «young» landscapes dating back three or four centuries, can be studied with the aid of a method just coming into use and employed, for example, by I.V. Barsova for the analysis of country parks in the Leningrad region. This is based on aerial photography and takes into account the specific geographical conditions, the physical features, and the plant distribution characteristic of the area.

A landscape analysis of this kind can, in principle, provide a very complete picture. And the method may be expected to give even better results with the introduction of simultaneous aerial photography involving a wide range of films of differing degrees of sensitivity.

Generally speaking, garden archaeology can have far greater potentialities if it takes advantage of the development of modern scientific techniques than if it is dependent on traditional methods alone. This is specially to be borne in mind in the case of historic sites which, however much they may have been altered with the passing of time, have a value of their own for the modern visitor —as have, for example, the gardens of Bakhcisaray or the park at Izmailovo— and could suffer if conventional excavations were carried out on them.

If garden archaeology is to progress, the first stage must consist in the prepatation of a documentary basis from which to determine the most promising regions for planned research. At the same time, some thought must be given to the coordination of efforts among the professions most concerned. The initiative must obviously be taken by the landscape architects, as theirs is the profession most likely to benefit from the development of this form of archaeology.

The organization of «landscape-archaeological» research parties, if they may be so called, presents a problem which will require serious attention.

Lastly, there must be theoretical studies of new research methods, based on new scientific techniques. This work need not be dependent on the amount of practical results and the speed of their accumulation, and may well be constantly ahead of field work.

The success of any work on any of these problems will depend on the combined effort and enthusiasm of scientists in all countries. The development of garden archaeology in each separate country can be greatly influenced by coordination of research, the exchange of information, and joint study projects of all kinds. It is to be hoped that this kind of cooperation can be established and that the necessary conditions for growth and development will thus be provided for this important new branch of science, which will enable numerous aspects of art and history to be viewed from a fresh angle.

Summary

Garden archaeology is a relatively new field of research in the USSR. Landscape architects have paid little attention to it up to now. At present these professionals are faced with the task of restoring historic grounds, and in this connection they need archaeological research about landscapes. Many historic gardens in the USSR have disappeared throughout the centuries, as the famous Samarkand gardens. In this and other cities of Central Asia some important excavations on historic gardens have been carried out recently. Garden techniques reached a high level in this region at the time of Timur and his successors up to the 16th century. This paper describes the laying out of some of these gardens.

Other regions that have been studied are Crimea (specially its southern seabord, which has many palaces and gardens from its Tartar and Turkish periods), Georgia, Armenia, Moscow, etc., but with poor results for the time being. Many of these gardens disappeared completely. The main hindrance for the research on them lies in the absence of a fully-developed method of archaeological study. Garden archaeology should lay aside traditional methods and incorporate new scientific techniques.

RÁPIDAS CONSIDERACIONES SOBRE LOS JARDINES-HUERTOS EN LA ESPAÑA MUSULMANA

F. Chueca Goitia

Ciro, El Persa, es el más antiguo jardinero de la Historia, Jenofonte nos cuenta cómo, a la vuelta de una de sus campañas guerreras, construyó un enorme huerto, cercado de altas tapias, con gran riqueza y variedad de frutales: destaca el historiador la perfecta geometría y orden con que estaban colocadas las especies, la organización de acequias con sus arcas de agua que daban vida a este paraíso geométrico y cómo en el centro construyó un palacio, como pabellón abierto al jardín.

He aquí cómo el autor de la Anábasis nos describe un tipo de jardín que en su sencillez es algo que arranca del mundo iranio: es el jardín-huerto entre tapias. Acaso es el más abstracto, simple y autónomo que darse cabe.

El jardín, en términos generales, rara vez ha sido algo autónomo y una teoría general nos llevaría a pensarlo como elemento subordinado a la arquitectura. El hombre, al cometer con su arquitectura una agresión contra el medio natural, debió de antiguo sentir que esta agresión —pecado de lesa naturaleza— había que paliarla y hacérsela perdonar mitigando la violencia de sus construcciones con la vegetación, que en cierto modo sirviera de bálsamo y dulcificara esta violencia.

De aquí surgió el jardín como una fórmula de compensación. Si el edificio acota una parte del espacio natural o espacio agrícola, rompiéndolo, dentro del espacio acotado el hombre piensa que es posible restituir la naturaleza o el paisaje agrícola.

He aquí el origen encerrado en un espacio acotado por la arquitectura que a la larga es el jardín en cuanto tal, porque lo no acotado, en principio no es jardín, sino paisaje, naturaleza, bosque, muchas veces sagrado, o simple espacio agrícola.

El hombre empieza a pensar su jardín, restitución de la naturaleza rota, en el interior de su casa, en el patio, en el peristilo o en el claustro. En el exterior, como decimos, no puede hablarse, en principio, de jardín porque allí está la naturaleza sin mancillar ni acotar, y que sin embargo no tiene techo. Sí, aquí es necesario buscar la compensación y restituir la deuda. Creemos que si no hubiera sido por esto el jardín no hubiera existido. El jardín es un hecho que va de dentro afuera y no a la inversa, según parecía lo propio al ser el jardín una ordenación de la naturaleza libre. Pero eso vino después.

El templo griego es una forma escultórica que agrede mínimamente a la naturaleza. Surge en ella como una ofrenda en un bosque sagrado. A las primeras deidades helénicas se las adoraba en montañas y bosques sagrados: su templo era la Naturaleza. Si luego surge el icono, que se guarda reverentemente en un relicario, que es el templo, nunca se tratará de suplantar a dicha naturaleza.

Por eso no concebimos jardines en torno a los santuarios de Eleusis, de Olimpia o de Delfos. El jardín hubiera sido una profanación, además de un contrasentido.

Pero en el peristilo sí. Eso era la casa, y nace el jardín doméstico. Es doméstico porque pertence al domus y porque la casa domestica —nunca mejor empleada la palabra— a la vegetación ciñéndola a los límites de su recinto. Se trata de naturaleza encerrada y domesticada.

Será mucho más adelante cuando el mundo occidental se atreva a extravasar el jardín o a liberarlo de la arquitectura —la madre que lo crió en su regazo. Será mucho más tarde cuando el jardín salga fuera y se dispare desde el edificio a la naturaleza sirviendo de eslabón intermedio entre arquitectura pura y naturaleza pura; proyectando la ley arquitectónica hacia fuera. Pero aún en esta osada aventura, en esta salida al mundo exterior, el jardín no perderá su referencia a la arquitectura y se sentirá ligado a ella como un explorador tímido, que de vez en cuando vuelve la vista a su refugio para sentirse seguro.

El máximo horizonte y lejanía del jardín explora el universo llega con Le Notre y su escuela. El jardín se ha extravasado completamente y ha cometido la barroca imprudencia de peinar un contrasentido, pues si el jardín había sido necesario para evitar en parte la agresión producida por la arquitectura sobre la naturaleza ahora se daba el caso de que era el jardín o naturaleza doméstica la que se había convertido en agresora de la naturaleza natural. Es decir, ya no se hacía arquitectura en el sentido estricto, sino que se quería hacer arquitectura con la naturaleza misma. Lo que había nacido en el regazo de la arquitectura como algo subordinado se había impuesto hasta convertirse en tirano dominador. El esclavo se había convertido en señor.

Pero esto, como decimos, sucedió por sus pasos contados y la Edad Media siguió manteniendo sus jardines en el claustro materno de la arquitectura. El jardín claustral es el jardín por excelencia de la Edad Media. Fuera de los claustros, en las abadías y monasterios, lo que existe es el espacio agrícola y a lo más la huerta utilitaria y prosaica.

El Renacimiento, sobre todo en Italia, contempla las primeras extravasaciones del jardín claustral, exactamente del jardín claustral. Es la vida señorial, cada vez más refinada, cultivada y galante la que impone esta salida y esta secularización del jardín claustral. Pero la salida es todavía tímida. Hermosas terrazas rodean a los palacios como una orla o guirnalda de flores rodea el escudo de armas del Señor. En esas terrazas, pedestal ameno del viejo castillo convertido en placentero palacio, se van disponiendo los jardines que se imitan en los chateaux franceses sin que estos hayan perdido su aparejo militar.

Son algo curioso estos jardines claustrales simples o multiplicados aditivamente, unos al lado de otros, como los cuadros de un tablero de ajedrez. Son, por tanto, jardines de crucero, que pueden multiplicarse pero sin perder en la repetición su autonomía de trazado. En España los jardines claustrales extravasados se dan en menor grado que en Italia y en Francia, pero tampoco faltan, aunque a veces aquí los palacios regios se han convertido en conventos regios. Los jardines sobre terrazas que orlan las fachadas de mediodía y saliente del Monasterio de El Escorial son jardines claustrales de crucero alineados o agrupados. La Edad Media está todavía presente. La misma solución, en un ejemplo más secularizado, la tenemos en los jardines que Felipe II mandó plantar en los costados del Palacio de Aranjuez.

La disposición a base de terrazas conforma un estilo de jardines del que el Renacimiento italiano obtiene los más bellos recursos artísticos. Jardines de Caprarola, de la Villa de Este en Tívoli, de la Villa Doria Pamphili y tantos y tantos. Los desniveles y terrazas son el gran atractivo del jardín y lo que permite las más encantadoras perspectivas, los juegos de aguas y las cascadas, las fuentes sucesivas y escalonadas.

Francia ya hemos visto a lo que llega con una originalidad máxima en manos de los jardineros barrocos. Todavía queda el gusto por las terrazas y los planos escalonados pero estos se dilatan en superficies inmensas y se pierde aquella noción de lo pintoresco, aunque ganan la perspectiva y el sentimiento del espacio infinito. La naturaleza ha sido dominada por la estética tiránica del jardinero: grave cosa. Luego vendrá, en el pendular de las acciones y reacciones, eterno ritornello del arte, la vuelta a la naturaleza libre y desmelenada, la aspiración ingenua en busca del cándido salvaje, que embriaga a las damiselas cortesanas excitadas por un Juan Jacobo que prepara su rima, pero que les depara momentos deliciosos de vida artificialmente rústica. Se ha cerrado un ciclo y el jardín inglés de Paul y Virginia parece aspirar a los bosques umbrosos y sagrados donde llevaban sus ofrendas las vestales de Ceres o Artemisa, aunque se rinda un culto pedante y aburrido a la Diosa Razón.

Sí, es cierto, el ciclo de la jardinería occidental se ha cerrado y el jardín inglés es el jardín que no quiere ser jardín, que tiene vegüenza de serlo. Es bastante curioso porque la teoría del jardín inglés equivale al arte de hacer jardines que no lo parezcan, o si se quiere, a hacer artificialmente una cosa natural. Ante el jardín inglés nos hallaríamos en esa situación en que se encuentran unas personas cuando a la vista de unas flores bellísimas prorrumpen en exclamación admirativa: ¡Parecen artificiales!

Pero, mientras se ha producido este ciclo en el jardín occidental, una revolución ha surgido en oriente, que ha hecho vacilar las bases conceptuales del jardín. El jardín se ha escapado del claustro materno, del regazo de la arquitectura, y se ha hecho autónomo y suficiente. En el jardín de Ciro, del que hablábamos al iniciar esta comunicación, está el origen de este golpe revolucionario.

El huerto de Ciro es un ente autónomo, aislado del resto del territorio, pero no vinculado a un hecho arquitectónico matriz. Tiene tapias, es cierto, porque esta es la mínima fórmula de segregación y acotamiento de un recinto. El papel de la arquitectura, el regazo de los patios, peristilos, claustros, pórticos o columnatas ha sido sustituido por el de unas simples tapias, lo que quiere decir que se han invertido los términos y que lo que domina es el orden vegetal sobre el orden arquitectónico. La revolución no es floja.

Por otra parte, al acotar un recinto y al segregarlo de un espacio circundante no se hace con el ánimo de restarlo a un espacio agrícola, sino, por el contrario, de potenciar dicho espacio agrícola, puesto que no olvidemos que se trata de un huerto, circunstancia verdaderamente esencial: Tenemos pues varias notas decisivas. una independencia y autorización de la arquitectura, una segregación por medio de simples tapias; una ordenación de un espacio agrícola y productivo, distinto de un jardín exclusivamente decorativo y un sistema de irrigación importante para hacer posible el cultivo y a la vez deleitoso el paisaje.

Creemos que en estas notas se basa la revolución que nos interesa y que desde los tiempos de Ciro no dejará de propagarse por todo el Oriente para venir a fructificar en el Islam.

Los «paraísos» aqueménides se transforman en los jardines sasánidas, representación simbólica del Universo dividido en cuatro partes (las cuatro partes del mundo) por dos canales perpendiculares. Donde estos canales se cortan aparece una fuente o un pabellón que representa la montaña central del cosmos. Los canales van más altos que el terreno para que la irrigación sea perfecta. Es decir, no se pierde nunca de vista el lógico y eficaz planeamiento de un huerto irrigado (Véase Pope y Ackerman, en «A Survey of Persian Art», Oxford, 1939, pág. 1427).

En una pintura indo-persa de la Escuela de Kangra aparece un huerto irrigado mediante una noria movida por cebúes (mientras unos trabajan, otros descansan esperando su turno). El agua que sale de la noria pasa a una alberca desde donde, por medio de canales, se distribuye a los diversos cuadros del huerto. La organización es la misma que la de los jardines-huertos de la España musulmana cuyos mejores ejemplos están en Sevilla.

Mientras llegamos a ellos vamos a detenernos en otras consideraciones sobre la revolución operada en el jardín, consecuencia del *Hortus reclusus*.

Hemos dicho que puede aparecer un pabellón en el medio del jardín, lo que plantea una nueva relación con la arquitectura; ¿quiere esto decir que el jardín no puede despegarse de la arquitectura y que vuelve a ella? Desde luego vuelve a ella, pero no en función subordinada, sino en función dominadora. Se han invertido los términos.

Esto es evidente en el caso de un pabellón, como por ejemplo el de Carlos V en el Alcázar de Sevilla, que es el resto, transformado por Juan Fernández, de la cubba que presidía las huertas de la Alcoba y de la Alcobilla en los alcázares almohades. La arquitectura es apendice del jardín, como lo puede ser una escultura o una copa en un parterre. (La señora representante de Turquía dijo ayer que en su país a ciertas residencias no se les llamaba palacios, sino jardines.)

Ahora bien, en otros casos estos pabellones eran más complejos, como sucedía en el alcázar de Mutamid transformado luego por los almohades y Pedro I de Castilla. Describe el glorioso príncipe poeta el alcázar «excelso» de al-Muwarak, o de la Bendición, constituido por un salón cupular (una cubba) rodeada de cinco saletas menores, a modo de pórtico (disposición parecida a la del salón rico de Medina-al-Zahara), a su vez rodeados de huertas y jardines. Para Rafael Manzano, Arquitecto Conservador del Alcázar de Sevilla, el núcleo de la Bendición persiste, aunque muy alterado, en el Salón de Embajadores del Palacio de don Pedro el Cruel.

Si aislamos imaginativamente el salón del Mutamid rodeado de huertos encontraremos uno de los casos más curiosos de la inversión a que estamos aludiendo. No es aquí el jardín, como en el occidente, el que se adapta al palacio, sino todo lo contrario, es el palacio el que adopta un esquema de cubba, pabellón o quiosco de jardín. Es decir, el jardín-huerto al independizarse ha arrastrado a su ley a la arquitectura y esto, realmente, es una estupenda revolución.

Muchos años después, basta que contemplemos la planta de Generalife para que nos demos cuenta de hasta qué punto la arquitectura se ha convertido en Yasalla de la huerta y no a la inversa.

El Generalife, «Huerta que par no tenía», como canta el romance, no es más que una serie de huertas, escalonadas en forma de paratas, cuyos cuadros dominan toda la estructura según su ley de ordenación agrícola y no arquitectónica. El agricultor ha dispuesto los diversos cuadros con el mismo criterio utilitario y rústico con que un hombre de campo ordena para su explotación una ladera y estudia los riegos y las acequias. Luego la ligera y tenue arquitectura se supedita a la ley agrícola con una delicada prudencia y subraya lo principal sin salirse de su función ancilar.

Es muy interesante y expresivo comparar el Generalife con la Villa Julia del Vignola en Roma. Aquí el arquitecto, artífice supremo, ha supeditado todo a su ley con una ordenación rígida y calculada. El contraste es tan evidente como son evidentemente distintos los conceptos de oriente y occidentes.

Alguna vez he pensado que me gustaría demostrar igualmente hasta qué punto la Alhambra no es un palacio rodeado de jardines, sino, unos jardines que promueven la existencia de un encantador palacio, sutil y frágil como un quiosko de jardín. Pero esto quede para otro lugar. Volvamos a nuestros jardines-huertos.

Es cierto que los conceptos orientales de huerto-jardín se transmiten a España a través del Islam, pero no de una manera inmediata en el momento de la conquista. Como ha dicho Rafael Manzano, el mundo califal y, por supuesto, el del Emirato, dependió sobre todo de Siria y de la propia tradición tardorromana andaluza. Esto es, en definitiva, lo que nos muestra una organización áulica como Medina-al-Zahara con sus recién descubiertos jardines. La organización palatina y arquitectónica pesa aquí demasiado y realmente serán los reinos Taifa los que descubran, a través de los influjos del mundo abbassí, el encanto blando de la vida retirada en estos oasis de frescura propicios a la meditación y al aislamiento.

Conocemos sólo por descripciones de Mutamid, en sus añoranzas poéticas del destierro, el número y belleza de sus huertos reales de Sevilla. Debieron ser múltiples y variados. Según el mismo Rafael Manzano, uno estaba en la desembocadura del Tagarete, otro en la Cartuja, otros pueden identificarse con fincas aún existentes, como Gambogaz y Majaloba (un «caisar» que ha conservado en su topónimo musulmán el Lope, Lepe, Leperus, del Lebrana romano). Ni que decir tiene que de todos estos huertos reales los más famosos eran los que rodeaban al Alcázar o se encontraban en sus diversos recintos.

Plano de los Reales Alcázares de Sevilla con los jardines y posadas accesorias. 1759. Sevilla.

De la época almohade son los huertos y jardines de la Buhayra que han llegado a nosotros con el nombre genérico y tan repetido en otras ciudades de «Huerta del Rey».

Ibn-Saib al-Sala en varios pasajes de su «Al-Man-bil-imama» trata de la construcción y pondera las bellezas de las Buhayra (Véase la traducción de la obra de Ibn Saib al Sala en Textos medievales traducidos, Ed. Huici Miranda, Valencia, de donde tomamos los datos).

«En este mismo mes de este año que historiamos (1171-1172), mandó también el Amir al Muminin construir sus palacios hemosos y felices llamados la Albufera (Buhayra), en las afueras de la Puerta de yahwar de Sevilla...» (pág. 188, ed. Huici). «El Amir-al-Muminin salía de su palacio de Sevilla, a caballo, con los jefes almohades para inspeccionar el trabajo y la plantación y para recrearse con su vista agradable» (pág. 189). «El Alarife Ahmad b. Baso, jefe de los que edificaban en al-Andalus, se ocupó de construir los palacios citados en la Buhayra, hasta que se terminaron y quedaron tan hermosos, que no los alcanza la descripción; y la vista se olvida en ellos de su deber; y superan a los edificios de al-Tawrnag y de al-Sadir y se levantaron en la puerta de Yahwar como la luna llena» (pág. 189).

Se llevaron frutales de todas partes, peras y manzanas de Granada y Guadix, olivos del Aljarafe y se acabó todo «con el máximo perfeccionamiento, y se acercó la construcción por sus cuatro costados con un muro que la defendía de los daños en su contorno con el alto muro y la construcción elevada» (pág. 190).

No cabe de que, según las descripciones del Al-Sala, esta Huerta de la Buhayra era heredera de aquellos venerables antecedentes persas y que el Califa almohade cuidaba de sus reales huertos con el mismo esmero que Ciro cuidaba de los suyos. El paralelismo es evidente.

Estos Alcázares de la Buhayra están siendo excavados actualmente por el arquitecto Rafael Manzano Martos, a quien debo información sobre el caso, y por el arqueólogo señor Zozaya.

Al parecer está surgiendo una edificación, no excavada del todo, en forma de castillete con cuatro torres y tres crujías paralelas a sus fachadas más largas. Un acueducto sirve de basamento al palacio y contornea dos de sus torres. Enfrente de una de las fachadas largas se extiende una gran alberca o Buhayra. El nombre de Buhayra es diminutivo de bahr, que significa pequeño mar o lago. De aquí deriva albufera como lago. En época almohade albufera equivale a huerto o parque irrigado. Tenemos, pues, en la Buhayra un típico huerto irrigado de los que cumplen perfectamente con las características del modelo que estamos estudiando.

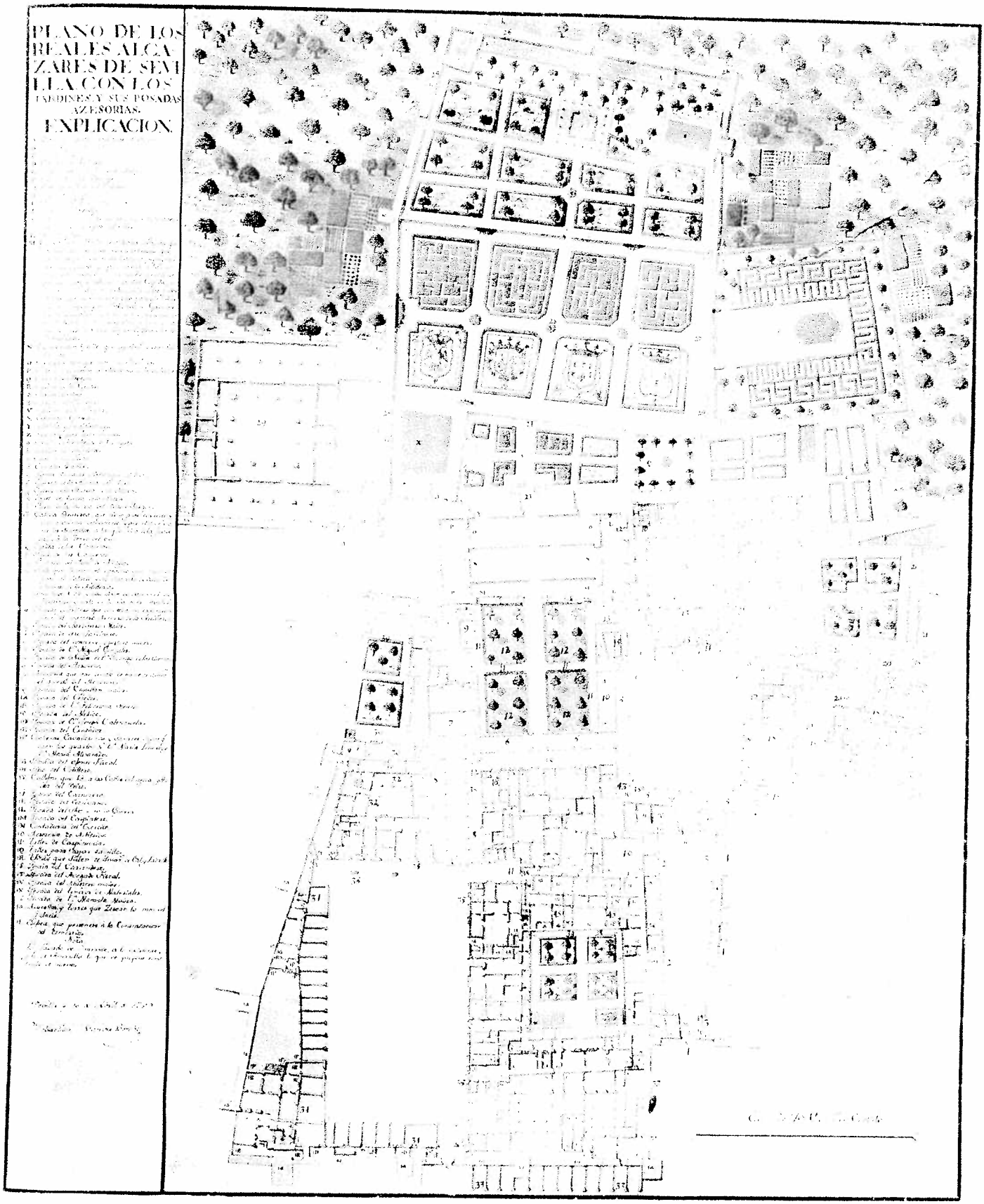
Las excavaciones de la Buhayra dan a entender la existencia de un edificio que presenta vagas analogías con el llamado Palacio de Galiana en Toledo. Está edificado en la llamada también *Huerta del Rey,* en la vega del Tajo, inmediata a Toledo. Los llamados palacios de Galiana eran, en realidad, palacios musulmanes urbanos, que se encontraban en el solar que hoy ocupa el Convento de Santa Fe, contiguo al Hospital de Santa Cruz.

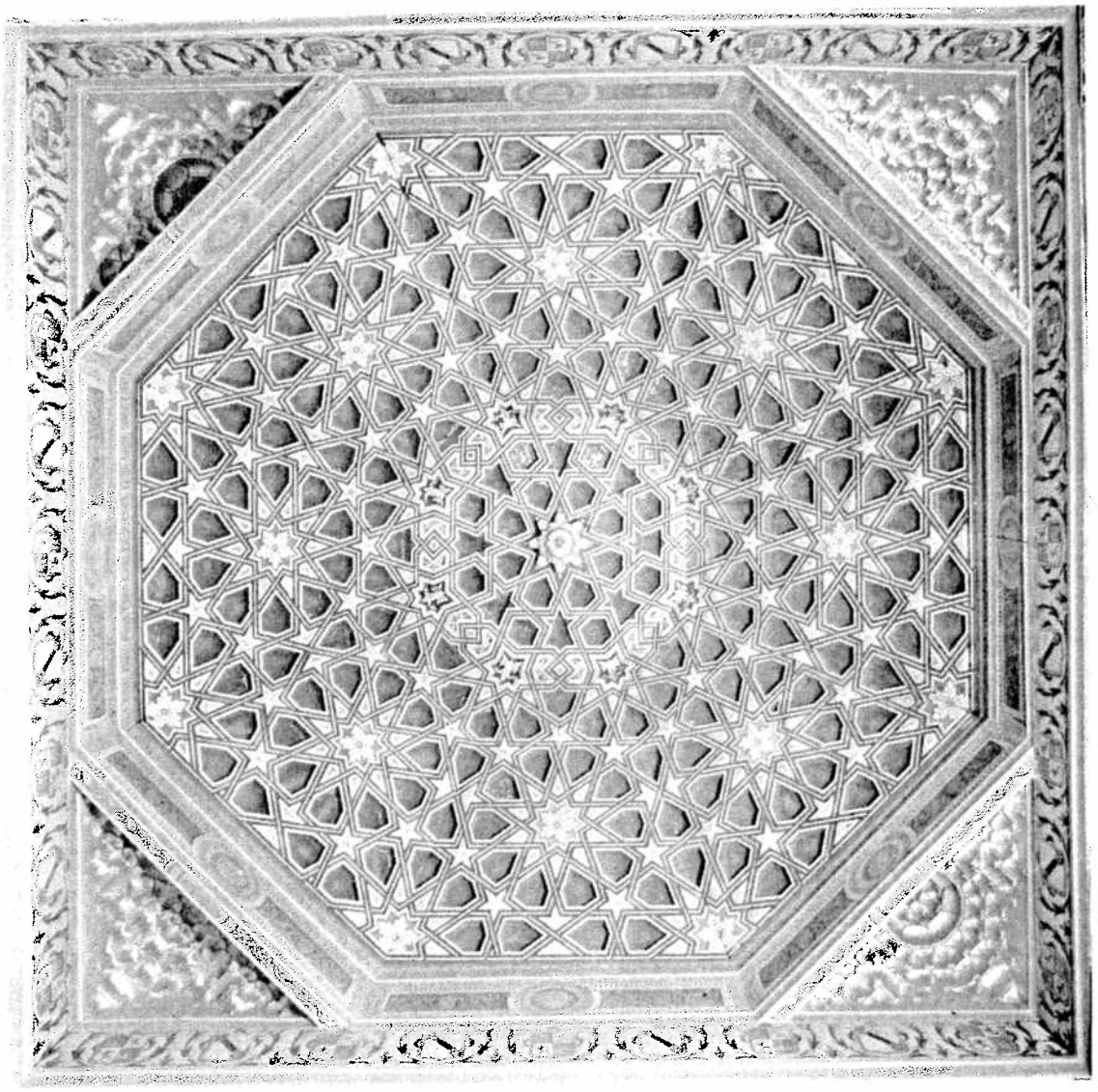
Los actualmente llamados palacios, y también Castillo de Galiana, presentan al historiador y al arqueólogo problemas de muy difícil respuesta. Este singular edificio parece que arranca de una construcción musulmana del siglo XI, posible casa de campo construida por Abul-hasan Yahia-al-Mamun y conocido con el nombre de Palacio de An-Naora (de la Noria).

De hecho se compone de dos partes: un cuerpo rectangular torreado, cuyo interior está dividido en tres crujías paralelas a los lados mayores como en la Buhayra. En la parte posterior queda el cuadro rehundido de lo que pudo ser una gran alberca y que es de proporciones muy parecidas a las albercas sevillanas, sensiblemente cuadradas. Esta posible alberca hoy no queda tan en alto sobre el plano del huerto como las de Sevilla, pero los arrastres del Tajo han podido cambiar este nivel.

A la vista de lo encontrado en la Buhayra, sería más fácil interpretar el problema de Galiana, que es otra huerta del rey, en este caso de los reyes taifas de Toledo. También en Galiana tenemos la consabida noria de la que quedan restos y que puede verse en el grabado de Villamil de comienzos del siglo XIX. Por otra parte da nombre al palacio o quinta regia. También eran famosas las clepsidras o relojes de agua de esta posesión real.

Lo que desfigura una posible tipología es la existencia de una construcción adherida a la primitiva, que rodea la supuesta alberca y que aumenta el carácter de fortaleza del conjunto. Es sin duda posterior, sin que podamos precisar la fecha. Acaso se hizo para aumentar las


PLANO DE LOS
REALES ALCA
ZARES DE SEVI
LLA CON LOS
JARDINES Y SUS POSADAS
AZESORIAS.
EXPLICACION.



Palacio del Rey D. Pedro. Detalle de artesón octogonal.

dependencias de servicio y para proteger mejor la alberca. Con eso no se hizo sino recaer en una tendencia que llevará a los musulmanes, cada vez más, hacia la solución de que el agua, en grandes espejos o albercas, sea la protagonista de los patios, valorando su arquitectura.

A consecuencia de algún incendio que arruinó sus alfarjes, perdió su primitiva estructura más ligera y se abovedó. En el siglo XIV cambió de decoración y se enriqueció con ventanas y yeserías mudéjares. Su posesión había pasado a los reyes castellanos y los Trastamaras la cedieron a la familia Guzmán, de la que descendían por línea materna. Con su nueva decoración siguió manteniéndose el carácter de pabellón de recreo en medio de una dilatada huerta.

Nos falta por último referirnos a dos de estos huertos irrigados que quedan también en Sevilla y que conservan restos suficientes para que nos demos cuenta de la importancia que alcanzaron las organizaciones de este tipo. Uno de ellos es el huerto de los arzobispos de Sevilla en Umbrete.

Como en todos estos conjuntos, el elemento dominante es el pabellón unido a la alberca elevada. El de Umbrete es de planta octogonal construido en ladrillo y cubierto por un artesonado mudéjar, pues es posterior a la reconquista. El pabellón protege a la noria y sirve de umbráculo para descansar en unos bancos que tiene alrededor. El lugar es fresco y deleitoso y se contempla la lámina de agua de la alberca colocada en su eje y que, como siempre, está sobreelevada y sus andenes forman una terraza o paseador. Por unas sencillas escaleras se desciende al plano de la huerta. El agua depositada en la Alberca se distribuye mediante una caja de agua a las diversas acequias que riegan la huerta. Como de costumbre se hace de la necesidad virtud y se une lo útil a lo agradable. Es la gran lección de la jardinería musulmana.

Mucho más importante debía de ser el huerto o huertos de la Cartuja, antigua posesión real cedida a la orden de San Bruno. Tenía varias norias y depósitos elevados para poder irrigar una vasta extensión, pero en todo caso dominaba una alberca principal de grandes dimensiones y disposición curiosísima. El agua llegaba a ella por un pequeño acueducto desde la noria que la nutría. El reborde superior servía de paseo como un estrecho andén elevado. Pero lo verdaderamente original es que el pabellón no está a un lado de la alberca, sino en su centro mismo, como si flotara sobre las aguas. Quien descansa en este pequeño, pero delicioso quiosco, tiene la impresión de hallarse navegando en el mar artificial que le rodea. Naturalmente un puentecillo une el quiosco al reborde de la alberca y enlaza con las escalerillas de subida.

No falta el arca de agua que es caja de distribución para las diversas acequias que mantenían fresca y lozana la vegetación: los muchos frutales, naranjos, limones, toronjas y limas; algunas graciosas palmeras en puntos singulares y la huerta de hortalizas que se extendía bajo los árboles.

Aunque muy venido a menos, todavía podemos gozar el encanto del parque de la Cartuja y aspirar el olor penetrante de la naranja fermentada. Una verdadera delicia.

Tan peregrina tipología de jardín medieval se prolongará en una serie de jardines de los siglos XVI y XVII en que era pródiga Sevilla y que se conservarían si la desidia de los hombres no los hubiera arruinado. Siguen las albercas y cambian algo los pabellones, inspirados en las modas arquitectónicas del momento. Muchos copian casinos italianos manieristas, pero con gracia y acento andaluz. Tal es el caso de la alberca y templete del Jardín del León, en el Alcázar de Sevilla, que diseñara el maestro antequerano Bernardo Simón de Pineda, el gran arquitecto de la Iglesia de la Casa de la Santa Caridad de Sevilla. También queda, muy maltrecho por cierto, el jardín de Cepero en el Barrio de Santa Cruz, posiblemente de la primera mitad del siglo XVII. Oculto en un patio relativamente angosto, no prescinde de las gracias sevillanas de una alberquita elevada y de un cenador en su eje, tratado como un ninfeo o «grotta rusticata» a la italiana.

El tema de los jardines-huertos, por hoy sólo esbozado, nos parece lo suficientemente sugestivo para despertar el interés de los especialistas aquí reunidos que, con muy superiores conocimientos, podrán extraer consecuencias que a mí me han escapado y que nos ayudarán a un mejor conocimiento de lo que en España conservamos.

Creo también que lo dicho, por muy sumario que haya sido, basta para demostrar la larga progenie que dejaron en nuestro país aquellos jardines del oriente de los que el gran Ciro diera la primera pauta y que trajeron como resultado el que el arte de nuestra jardinería sea algo único en occidente, distinto de todo y, como siempre, feliz concierto de dos mundos, de dos culturas y de dos sentimientos: el hispano y el musulmán.

Summary

Professor Chueca Goitia gives us an outline of the history of Islamic gardens, of which there are quite a few in Spain, and he contrasts two garden conceptions:

The Western conception, of Graeco-Roman tradition, originates as a compensation to nature for the aggression it has suffered from architecture. Thus gardens come into being in the context of architecture, subordinated to its design (houses and peristyles of temples); they remain in it throughout the Middle Ages ("hortus reclusus") and depart gradually from it in the Renaissance leaning against the sides of buildings, flourishing even more in the Baroque and dying out with the English garden and its artificially natural woods.

The Eastern conception, not related to architecture, emerges from the Achaemenid vegetable garden but it acquires its basic configuration with the Sassanidae. Two channels divide the garden into four sections, and on its intersection are a pool and a pavilion. This is the model that spreads with Islam and reaches Spain, whose best examples are the Alcázar and the Cartuja gardens, in Seville (city in which it lasts although with some variants until the 18th century); the Generalife in Granada; the vegetable gardens of the «Taifa» Kings in Toledo.

These, and many other gardens, make up a complete art of gardening unique in the Western world.

APLICACIÓN DE MODERNAS TÉCNICAS DE LA CIENCIA PALEOBOTÁNICA A LA RESTAURACIÓN DE LOS ANTIGUOS JARDINES, MEDIANTE LA RECOGIDA DE MUESTRAS DE TIERRA

Menéndez Amor

El polen, conocido ya desde tiempos muy remotos, no con la amplitud e importancia que en la actualidad, sino con un sentido más práctico que científico del que hoy le damos, es ya manifestado en grabados sobre piedra en el palacio de Assurbanipal en el siglo IX a de J.C. como elemento fertilizante, utilizando el espolvoreo de las espigas masculinas sobre las femeninas de las palmeras datilíferas con el fin de producir una fecundación artificial.

Práctico fue también el papel que los drávidas de la India y los amoríes de Nueva Zelanda dieron al polen de algunas plantas, tales como la «Tipha delefantina», con cuyo polen elaboran su pan prefiriendo al de otras auténticas harinas procedentes de diversos cereales, en especial, trigo y maíz.

Han de pasar casi 350 años para que Plinio reconociera científicamente el poder fertilizante del polen, tema que fue muy debatido por autores muy prestigiosos no sólo de su época, sino de las posteriores.

No es el tema de nuestra conferencia hacer una historia, por breve que esta sea, de todos los estudios y en todos los sentidos que por muchos y valiosos investigadores han venido haciendo a lo largo de los años, pero creo debemos recordar que los romanos aplicaron la palabra «polen» a un polvillo semejante a «flor de harina» con la que confeccionaban su «pollenta» o gachas que llamaríamos actualmente, y que fue base alimenticia de los drávidas y maoríes, a los que anteriormente aludíamos.

Pácticamente hasta el siglo XV, los estudios sobre el polen siguen siendo pobres y escasos; en el XVII se empieza a intuir el papel fertilizante del polen y numerosos autores se dedican a su estudio en este sentido, y es a mediados del siglo XVII cuando el descubrimiento del microscopio permite a Grew (Inglaterra) y Malgichi (Italia) iniciar los estudios morfológicos sobre el polen. Pero es en el comienzo del siglo XIX cuando Bauer, dibujante del Jardín Real de Kew, dibuja los granos de polen de más de cien especies de distintos vegetales y sugiere la posibilidad de fijar los géneros vegetales de acuerdo con su morfología polínica. Es de destacar en este sentido la labor de Purkinji. Hugo Mohl (1805-1872) fue el que por primera vez, después de un estudio pertinaz y constante, completa para su tiempo, sentó por primera vez las «bases de la ciencia palinológica».

Los estudios polínicos fueron intensificándose durante el siglo XIX, de tal manera que pasó a ser de una ciencia extrictamente pura a una ciencia que comenzaba a tener principios de ciencia aplicada: se descubre la fiebre del heno por Bostock (1774-1840) y a él siguieron sobre el mismo tema gran número de médicos y químicos.

En el siglo XIX aparecen ya los primeros estudios geológicos contenidos especialmente en turbas, siendo Fruh uno de los pioneros del análisis polínico; a los estudios de este investigador, sucedieron otros muchos científicos muy formados en este campo de la ciencia.

En los comienzos del siglo XX los trabajos palinológicos se suceden sin interrupción con nombres tan señeros como los de Erdtman y Langerheim, a quien el propio Erdtman llama «el padre de la Palinología». Los trabajos e investigaciones prosiguen a ritmo acelerado; son célebres las investigaciones del doctor E. J. Lennart Von Post. Sin embargo, es necesario llegar al año 1945 en el que Hyde y Williams proponen dar el nombre de Palinología a la ciencia que estudia, actualmente con otros microorganismos, el polen y las esporas.

En la actualidad, los estudios polínicos han extendido sus dimensiones en multitud de planos: medicina, agronomía, melitopalinología, estratigráficos, biológicos, prehistoria y arqueología.

Son estos dos últimos puntos a los que debemos dedicarnos, no sin antes iniciar, de igual manera que lo hemos hecho en el campo de su historia, algunos detalles sobre la morfología y estructura de los granos de polen.

No vamos a entrar en detalles de la constitución del grano de polen; todos sabemos que es el elemento reproductor masculino de las plantas fanerògamas, es decir, de aquellas que poseen flores, ya que las criptògamas lo hacen por medio de esporas. La tendencia de todo ser vivo es la conservación de la especie, y por ello la Naturaleza pone buen cuidado en que la producción

de los elementos reproductores de los seres vivos sea muy numerosa y que además aquellos se encuentren lo suficientemente defendidos contra toda clase de adversidades; es por esta razón por la que los granos de polen se encuentran protegidos por una fuerte membrana constituida fundamentalmente de dos partes: una interna o «intina» y otra externa o «exina», formada a su vez por otras dos: la «nexina» con «endonexina» y «ectonexina» y la «sexina» formada por la «endosexina» y la «ectosexina». Es precisamente en la exina donde radican los elementos cuya presencia va a permitirnos su identificación; son éstos, entre los principales, la forma, la ornamentación de la exina, el número de salidas para el tubo polínico y el tamaño.

Por la forma pueden ser triangulares (tilo, avellano, abedul, etc.), pentagonales o cuadrangulares (alisos), esféricos (gramíneas), irregulares, etc. Por la ornamentación de la exina, ésta puede ser lisa (gramíneas), perlada (sauces), verrugosa (quenopodiáceas), etcétera.

Las salidas para el tubo polínico pueden ser de dos tipos: formadas por un poro (granos porados) o por una hendidura (granos colpados); existen formas colpoporadas (hayas). Tanto en unos como en otros, puede haber un solo poro (gramíneas), tres (tilo, abedul, etc.), cuatro o cinco (alisos) y multiporados (cariofiláceas, plantagináceas, etc.).

El tamaño es muy variable: desde las 2,5 μ a las 200 de la calabaza. En muchos casos tiene este carácter un gran valor significativo, como ocurre en el caso de las gramíneas. Hay unas que tiene menos de 40 μ y se las considera como tales gramíneas, mientras que otras tienen más de 40 μ y forman el grupo de los cereales.

Además de estos tipos de granos de polen, todos ellos simples, existen otros que también son simples pero de tipo alado, cuales son un buen número de gimnospermas, en las que se distingue un cuerpo central y los denominados sacos aéreos que se sitúan lateralmente y tienen una estructura reticulada. Son por ejemplo los pinos, abetos, etcétera.

Además de estos granos simples, existen granos compuestos, como sucede en las Mimosáceas que los tiene en forma de mosaico o en las Droseráceas y Ericáceas que los tiene en tetrada.

Los métodos de estudio en materiales antiguos son muy enérgicos, llegando incluso a la utilización del bromo líquido; para materiales más ligeros y fácilmente disgragables como sucede en las turbas, arcillas o tierras, los procedimientos son siempre más suaves; el más utilizado consiste en la ebullición del material en álcalis diluidos al 10 por 100 y mediante tamizado posterior y centrifugaciones consecutivas conseguir una concentración de los granos de polen; es necesario añadir, cuando se está haciendo la preparación, una pequeñísima cantidad de perborato sódico. Si nuestros materiales tienen muchos carbonatos es necesario eliminarlos mediante el empleo del ácido clorhídrico diluido al 10 por 100: igualmente si poseyeran sílice debe ser tratado el material con ácido fluorhídrico diluido; el tiempo de ataque depende de la cantidad de sílice y de que se haga en frío o en caliente.

Una vez obtenido el concentrado del polen es necesaria su observación microscópica, utilizando un microscopio de platina movible a fin de constatar todos los granos de polen existentes en la preparación sin que pueda haber omisiones o duplicaciones en el recuento de los granos. Para su mejor observación debe mezclarse el contenido polínico con una gota de glicerina para mantener su fluidez y un colorante para destacar más la estructura del polen.

Cada recuento que hacemos constituye el denominado «espectro» en el cual quedan reflejados los porcentajes de las diversas especies arbóreas y herbáceas que hemos ido encontrando a las distintas profundidades a las que han sido recogidas las muestras; el conjunto de todos ellos, expresado en forma simbólica, pero muy clara, constituye el «diagrama polínico» que puede ser de varios tipos: lineal (convencional) y de «Iversen» o de bloque (simétrico o asimétrico). Adjuntamos uno de ellos, del tipo denominado «Iversen» como ejemplo de los mismos.

Las muestras deben ser recogidas por procedimientos totalmente asépticos ya que toda contaminación invalidaría los resultados obtenidos. Tratándose de estudios sobre los supuestos jardines, el procedimiento más lógico a seguir es hacer un corte donde se crea situado el jardín; si la experiencia lo aconseja podría hacerse un sondeo. Pero volviendo al caso más probable y eficaz, el del corte, éste debe hacerse a lo largo, alcanzándose la profundidas máxima, y a cortas distancias de donde se suponía estaba situado el jardín; una azadilla nos permite obtenerlo y mediante una escobilla de cerda fuerte limpiar su superficie profundamente; las muestras han de tomarse de abajo a arriba y lo más próximas posibles, es decir, si fuera posible de cinco en cinco centímetros; este material, según el recipiente en que haya sido recogido, debe, de la manera más exacta consignar la profundidad y la dirección en que ha sido cogida la misma mediante el empleo de una flecha que nos señale la parte superior. Debe evitarse la existencia de lagunas, involucrar las profundidades y desde luego evitar las contaminaciones.

En lo que a conservación del polen se refiere, podemos considerarla desde dos puntos de vista: la conservación en la naturaleza y la conservación en el laboratorio. En cuanto a la primera,

podemos encontrarlo en una gran variedad de materiales, con tal que éstos no hayan sufrido los efectos de una oxigenación que destruye totalmente los granos de polen. Respecto al segundo, si queremos disponer de una colección de tipos de granos de polen que nos permitan comparaciones en caso de dudas, hay que proceder a la «fosilización» de los granos actuales, ya procedentes de herbario, ya recogidos de plantas frescas, utilizando convenientemente, y siguiendo técnicas especiales, el ácido sulfúrico y el ácido acético.

Los análisis polínicos se complementan además con el estudio de los frutos y trozos de madera que podamos recoger. Los primeros los clasificamos por sus caracteres morfológicos externos; los segundos por la estructura de sus tejidos: se hace en láminas delgadas, transparentes, obtenidas mediante el empleo de un microtomo especial y siguiendo los métodos químicos más idóneos, según la madera de que se trate.

Debo consignar que he tenido alguna experiencia en esta clase de investigaciones, cual ha sido el análisis polínico de los supuestos jardines de la Alcazaba de Mérida (Badajoz); con el hábitat que les correspondía a los animales prehitóricos que poblaron aquellas zonas.

Igual ha sucedido en los análisis realizados en unos terrenos pertenecientes a la Empresa Transfesa situados en las terrazas del Manzanares. No dudo que si esto sucede para la reconstrucción paleogeográfica, tenemos que tener esperanzas en que los análisis paleobotánicos nos permitan la reconstrucción de los antiguos jardines islámicos de acuerdo con la flora que aquellos nos marquen. Por mi parte he de poner cuantos esfuerzos sean necesarios y mi gran ilusión y empeño en conseguirlo.

Para terminar, deseo que nuestro Laboratorio en la Universidad Complutense de Madrid esté a la disposición de los Arquitectos Conservadores y Paisajistas, que me encomienden las investigaciones que crean más oportunas, contribuyendo con ello a la resolución tan sugestiva e interesante como ha sido el tema tratado en este coloquio.

A cuantos me han ofrecido mi colaboración en él, humilde, pero entusiasta, mi más profunda gratitud.

Summary

Professor Menéndez Amor expounds a brief history of palynology, a science that studies pollen grains and plant spores —male reproductive bodies, that develop into new plant individuals— and its present-day applications, specially in the fields of prehistory and palaentology.

She describes how the pollen grains are constituted and the features allowing the identification of the vegetal species which they belong to. She also explains the methods for working out diagrams in order to know the flora of a region at a given time, the getting of samples and their conservation and supplementary material.

Finally she adds that her research has been applied to the field of palaeogeography and offers her collaboration on palaeobotanical analyses for the reconstruction of Islamic gardens.

PLANTES EMPLOYÉES DANS LES JARDINS HISTORIQUES DE L'ISLAM

Luis Ruidor Carol

Liste des plantes utilisées dans les jardins de Grenade, groupées selon leur utilisation historique.

1. *Arbres Fruitiers*

1. *Fruit —and nut— trees*

1.1

Ceratonia Siliqua	*Algarrobo, Caroubier, Carob-tree*
Corylus avellana	*Avellano, Noisetier, Hazel-tree*
Ficus Carica	*Higuera, Figuier, Fig-tree*
Juglans Regia	*Nogal, Noyer, Walnut-tree*
Malus Sylvestris (Malus communis, pirus malus)	*Manzano silvestre, Pommier sauvage, Crab-tree*
Olea Europea	*Olivo, Olivier, Olive-tree*
Prunus Amygdalus (Amigdalus communis)	*Almendro, Amandier, Almond-tree*
Prunus avium (Cesarus avium)	*Cerezo, Cerisier, Cherry-tree*
Prunus domestica (Prunus communis)	*Ciruelo, Prunier, Plum-tree*
Punica Granatum	*Granado, Grenadier, Pomegranate-tree*
Pirus communis	*Peral, Poirier, Pear-tree*
Vitis Vinifera	*Vid (Parra), Vigne, Grape-vine*

1.2

Chaenomales lagenaria (Cydonia japonica)	*Membrillero, Cognassier, Quince-tree*
Citrys sinensis (C. aurantum va sinensis)	*Naranjo, Oranger, Orange-tree*
Citrus Aurantium subsp. Amara	*Naranjo agrio, Oranger amer (bigaradier), Bitter Orange-tree*
Citrus paradisi (C. maxima)	*Pomelo (Taronjo) Pamplemoussier, Grapefruit-tree*
Citrus limon (C. medica var limon)	*Limonero, Citronnier, Lemon-tree*
Diospyros kaki	*Kaki (Palosanto), Plaqueminier, Persimmon*
Eriobotrya japonica	*Níspero del Japón, Néflier du Japon, (Bibassier), Loquat*
Morus Nigra	*Moral (Morera negra), Mûrier, Mulberry-tree*
Prunus Armeniaca	*Alboricoquero, Abricotier, Apricot-tree*
Prunus persica (Persica vulgaris)	*Melocotonero, Pêcher, Peach-tree*

2. *Arbres Feuillus caduques*

2. *Deciduous trees*

2.1

Aesculus hypocastanum	*Castaño de indias, Marronier d'Inde, (ou blanc) Horse-Chestnut-tree*
Celtis australis	*Almez, Micocoulier de Provence, Hackberry, (Nettle-tree)*
Cercis siliquastrum	*Arbol del amor, Arbre de Judée, Judas-tree*
Fraxinus excelsior	*Fresno, Frêne commun, Ash-tree*

Platanus orientalis	*Plátano, Platane d'Orient, Plane-tree*
Populus alba	*Alamo blanco, Peuplier blanc, White poplar*
Populus nigra (P. pyramidalis)	*Alamo negro (Chopo), Peuplier d'Italie, Black poplar*
Populus tremula	*Alamo temblón (Chopo temblón), Tremble European Aspen*
Salix Alba	*Sauce blanco, Saule blanc, White willow*
Salix alba pendula (S. babylonica)	*Sauce llorón, Saule pleureur, Weeping willow*
Sophora japonica	*Sófora, Sophora du Japon, Japanese pagoda tree*
Tamarix africana	*Tamarindo, Tamaris, Tamarisk*
Tamarix gallica	*Tamarindo, Tamaris, Tamarisk*
Tilia vulgaris (T. intermedia)	*Tilo común, Tilleul commun, Common linden*
Tilia platiphyllos	*Tilo de hijas grandes, Tilleul à grandes feuilles (Tilleul de Hollande), Large leaved lime*
Ulmus carpinifolia (U. campestris)	*Olmo común (Alamo negro), Orme champêtre, English elm*
Ulmus glabra (U. montana)	*Olmo de hoja ancha (Olmo blanco), Orme à Larges feuilles (Orme des montagnes) Wych-elm*

2.2

Ailantus altissima (A. Glandulosa)	*Ailanto (Falso barniz), Ailante, Tree of heaven*
Melia azedarach	*Melia, Arbre chapelet, Brad-tree*
Morus alba	*Morera blanca, Mûrier blanc, White mulberry*
Populus alba pyramidalis (P. alba var bolleana)	*Alamo blanco piramidal, Peuplier blanc pyramidal, Bolle's poplar*
Populus nigra italica P. italica, p. fasticiata)	*Alamo negro piramidal (Chopo lombardo) Peuplier d'Italie, Lombardy poplar*
Tilia tomentosa	*Tilo plateado, Tilleul argenté, White linden*

2.3

Acer negundo	*Acer negundo, Erable negundo, Maple*
Gleditschia triacanthos	*Acacia de tres espinas, Févier, Honey locust*
Populus canadensis	*Alamo carolino (Chopo carolino), Peuplier de la Caroline, Kisbrid Carolina poplar*
Populus deltoides (P. canadensis, p. monilifera)	*Alamo del Canadá, Peuplier de la Caroline, Carolina poplar*
Robinia pseudoacacia	*Acacia blanca, Robinier (faux acacia), False acacia (robinia)*
Robinia pseudoacacia Umbraculifera	*Acacia de bola, Robinier boule*
Robinia viscosa	*Acacia viscosa, Robinier visqueux*

3. *Arbres feuillus persistants*

3. *Evergreen trees*

3.1

Laurus nobilis	*Laurel, Laurier, Sweet bay*
Quercus il ex	*Encina, Chêne vert, Evergreen oak*

3.2

Ligustrum Japonicum	*Alheña (Troana del Japón), Troène du Japon, Japan privet*

Phontinia serrulata	*Fotinia*
3.3	
Acacia decurrens var dealbata (A. dealbata)	*Mimosa, Mimosa, Mimosa*
Acacia retinodes (A. Floribunda, A. semperflorens)	*mimosa semperflorens, Mimosa Bull-horn*
Brachichiton pupulneum	*Brachichitón*
Eucalyptus globulus	*Eucaliptus aromático, Eucalyptus globuleux, Eucalyptus (Blue gum)*
Eucalyptus camaldulensis (E. Rostrata)	*Eucaliptus, Eucalyptus, Eucalyptus*
Magnolia grandiflora	*Magnolia, Magnolia, Magnolia*
Schinus molle	*Falso pimentero, Poivrier d'Amérique, Californian pepper-tree*
4. *Conifères*	
4. *Coniferous trees*	
4.1	
Abies alba	*Abeto común, Sapin blanc, Silver fir*
Abies pinsapo	*Pinsapo (Abeto de España), Sapin d'Espagne Spanish fir*
Cedrus libani	*Cedro del Líbano, Cèdre du Liban, Cedar of Lebanon*
Cedrus atlantica	*Cedro del Atlas, Cèdre de l'Atlas, Atlas Cedar*
Cupressus sempervirens	*Ciprés, Cyprès commun, Common cypress*
Cupressus sempervirens stricta (Pyramidalis, c. fastigiata)	*Ciprés fino, Cyprès d'Italie, Italian cypress*
C. Sempervirens Horizontalis	*Ciprès horizontal*
Pinus halepensis	*Pino carrasco, Pin d'Alep, Aleppo pine*
Pinus pinea	*Pino piñonero, Pin pignon (Pin parasol), Stone pine*
Taxus baccata	*Tejo, If commun (Taxus), Common Yew*
4.2	
Cedrus deodara	*Cedro del Himalaya, Cèdre de l'Himalaya Deodar*
Thuja orientalis (Biota orientalis)	*Tuya, Thuya d'Orient, Chinese arbor-vitae*
4.3	
Cupressus macrocarpa (C. Lambertiana)	*Ciprès de Monterrey, Lambertiana, Monterey cypress*
Sequoia sempervirens	*Secoya, Sequoia, California Redwood*
5. *Palmiers*	
5. *Palm Trees*	
5.1	
Chamerops humilis	*Palmito, Palmiste (Palmier nain), Palmetto*
Phoenix dactylifera	*Palmera datilera, Palmier dattier, Date palm*
5.2	
Phoenix canaiensis	*Palmera de Canarias, Palmier des Canaries Canaries palm*
5.3	
Washington filifera (Pritchardia filamentosa)	*Wasingtonia, Pritchardia, Washington palm*

6. *Arbustes a feuilles caduques*

6. *Deciduous shrubs*

6.1

Corylus avellana var furco-rubra (C. Avellana var atropurpureus)	*Avellano púrpura. Noisetier rouge, Hazel*
Jasminun nudiflorum	*Jazmín amarillo, Jasmin, Yellow jasmine*
Lagerstroemia indica	*Arbol de Júpiter*
Ligustrum ovalifolium (L. californicum)	*Troanila (Aligustre), Troène, Privet*
Philadelphus coronarius	*Celinda (Jeringuilla), Seringat, Syringa*
Punica granatum flore plenum	*Granado de flor doble, Grenadier à fleur double, Double-blossom pomegranate-tree*
Punica Granatum var. nana	*Granado enano, Grenadier nain, Dwarf pomegranate-tree*
Syringa vulgaris	*Lilas, Lilas, Lilac*
Viburnum lantana	*Viburno lantana, Viorne commune, Wayfaring-tree (viburnum)*
Viburnum opulus	*Bola de nieve, Viorne obier, Guelder-rose*

6.2

Chaenomeles lagenaria (Cydonia japonica)	*Cidonia (Membrillero), Cognassier, Quince-tree*
Chimonanthus praecox (Meratia P.)	*Macasar, Macassar, Rosewood*
Deutzia gracilis	*Deutzia, Deutzia, Deutzia*
Deutzia Scabra (D. Crenata)	*Deutzia crenata, Deutzia, Deutzia*
Forysthia viridissima	*Forsitia, Forsythya, Forsythia*
Hibiscus syriacus	*Altea (Rosa de Siria), Althea, Marsh-mallow*
Hydrangea Macrophylia (H. Hortensia)	*Hortensia, Hortensia, Hydrangea*
Hidrangea paniculata	*Hidrangea, Hydrangée, Hydrangea*
Spirea cantonensis (S. Reevesiana)	*Espirea, Spirée, Spirea*
Spirea prunifolia	*Espirea, Spirée, Spirea*
Spirea van houttei	*Espirea, Spirée, Spirea*
Weigelia florida (Diervillea florida)	*Weigelia, Weigela*

6.3

Aloysia triphilla (Lippia citriodora)	*Hierba Luisa, Citronnelle, Southernwood*
Hydrangea arborescens (var. grandiflora)	*Hidrangea, Hydrangée, Hydrangea*
Lantana camara	*Lantana, Camara, Lantana*
Symphoricarpos albus (S. racemosus)	*Perlos (Bolitas de nieve), Symphorine, Snowberry*

6. *Bis. Rosiers (espèces)*

6. *Bis Rose-Bushes (species)*

6. *bis 1*

Rosa canina	*Rosal silvestre (Escaramujo), Eglantier, Dog-rose*
Rosa gallica	*Rosa de Francia, Rosier de Provins*
Rosa centifolia	*Rosa de cienhojas, Rosier centfeuilles, Cabbage rose*

Rosa lutea	*Rosa amarilla, Rosier jaune, Austrian Briar*
6. *bis 2*	
Rosa indica fragans	*Rosa olor de té, Rosier thé, Tea-rose*
Rosa semperflorens	*Rosa de Bengala, Rosier du Bengale, Bengal rose*
Rosa sinensis	*Rosa de China, Rosier de Chine, China rose*
Rosa polyantha	*Rosa enana, Rosier polyantha, Dwarf polyanthus rose*
Rosa muscosa	*Rosa musgosa, Rosier mousse, Moss rose*
Rosa multiflora	*Rosa multiflora*
Rosa wichuraiana	*Rosa de Wichura, Wichura rose*
Rosa banksia	*Rosa bancsis, Rosier de Banks, Banksia rose*
7. *Arbustes à feuilles persistantes*	
7. *Evergreen shrubs*	
7.1	
Buxus sempervirens	*Boj, Buis, Box-tree*
Centaurea rutaefolia	*Centaurea, Centaurée, Centaury*
(C. Candidissima)	
Chrysanthemum parthenium	*Piretrón, Pyrèthre, Pyrethrum*
(Pyrethrum parthenium)	
Cistus albidus	*Jara blanca, Ciste cotonneux, Woolly rock rose*
Cistus crispus	*Jara prieta, Ciste crépu, Rock rose*
Cistus ladaniferus	*Jara morisca, Ciste à gomme, Rock rose*
Cistus monspeliensis	*Jara negra, Ciste de Montepellier, Montpellier rock rose*
Cistus salvifolius	*Jara borde, Ciste à feuille de sauge, Sage-leaved rock rose*
Coronilla glauca	*Coronilla, Coronille, Crown vetch*
Daphne laureola	*Laureola (Adelfilla), Daphné, Daphne*
Evonymus europeus	*Evónimo (Bonetero), Fusain, Spindle tree*
Lavandula officinalis	*Lavanda, Lavande, Lavander*
Lavandula latifolia	*Espliego, Lavande aspic, Lavender*
(L. spica)	
Lavandula stoechas	*Alhucema, Lavande Staechade, Provence Lavender*
Majorana hortensis	*Orégano, Marjolaine, Origan*
Myrtus communis	*Arrayán (Mirto), Myrte commun, Myrtle*
Nerium oleander	*Adelfa, Laurier-rose, Oleander*
Prunus lusitanica	*Laurel de Portugal, Laurier du Portugal Portugal Laurel*
Rosmarinus officinalis	*Romero, Romarin, Rosemary*
Santolina chamaecy parissus	*Santolina, Santoline, Lavender cotton*
Viburnum tinus	*Viburno (Durillo), Laurier-tin, Laurustinus*
7.2	
Abelia triflora	*Abelia*
Aucuba japonica	*Aucuba, Aucuba, Aucuba*
Chrysanthemum frutescens	*Margarita, Marguerite frustescente, Paris Daisy*
Cordyline terminalis	*Cana de Indias, Rotin, Rattan*
(C. cannaefolia-)	
Evonymus japonicus	*Evónimo (Bonetero del Japón), Fusain vert du Japon, Japan Spindle-tree*
Evonymus japonicus	*Evónimo matizado, Fusain du Japon, Japan*
(var. aureo marginatus)	*Spindle-tree (var. aureo Marginatus)*
E. japonicus var. microphyllus	*Evónimo punchelo*

Jasminum humile var. revolutum (J. revolutum)	*Jazmín arbustivo, Jasmin, Jasmine*
Pittosporum tobira	*Pitosporo*
Prunus laurocerasus	*Laurel real, Laurier cerise, Cherry-laurel*
Pseudosasa japonica Bambusa metake, arundinacea japonica) Sasa Paniculata (Arundinaria paniculata) Sasa veitchi (Bambusa veitchi, sasa albomarginata, arundinaria veitchi)	*Bambú, Bambou, Bamboo*
Viburnum odoratissimun (V. awafuki)	*Viburno aromático, Viorne, Viburnum*

7.3

Abelia floribunda	*Abelia*
Cestrum nocturnum	*Dama de noche*
Cestrum prupureum (Habrothamus elegans)	*Galán de noche*
Cordyline australis (Dracaena indivisa) Dracaena deremensis	*Dracena, Dracaena, Dracaena*
Fabiana imbricata	*Fabiana*
Hebe speciosa (Veronica speiciosa)	*Verónica, Véronique, Speedwell*
Phormium tenax	*Formio*
Abutilon striatum	*Abutilón*

8. *Plantes grimpantes*

8. *Climbing plants*

8.1

Hedera helix	*Hiedra, lierre, Ivy*
Lonicera caprifolium	*Madreselva, Chèvrefeuille, Perfoliate Honey-suckle*

8.2

Polygonum baldschuanicum	*Polígono, Persicaire, Common knotgrass*
Jasminum officinalis	*Jazmín oficinal, Jasmin, Medicinal jasmine*
Jasminum officinalis var Grandiflorum	*Jazmín real, Jasmin à grande feuille, Jasmine*
Lonicera japonica	*Madreselva, Chèvrefeuille du Japon, Honey-suckle*
Trachelospermum jasminoides (Rhyncospermum jasminoides)	*Ricospermón*

8.3

Araujia sericofera (Physianthus albens)	*Araujia*
Bougainvillea glabra var. Sanderiana	*Buganvilla, Bougainvillier, Bougainvillea*
Campsis grandiflora (Bignonia grandiflora, tecoma grandiflora, tecoma sinensis)	*Trompetilla (Bignonia grandiflora), Bignonia, Bignonia*
Campsis radicans (Bignonia radicans)	*Trompetilla, Bignonia*

Doxantha unguis-cati	*Trompetilla, (Bignonia amarilla), Bignonia jaune, Yellow bignonia*
(Bignonia twediana)	*Campanillas, Ipomée, Morning-glory*
Ipomoea learri	*Jazmín de Chile*
Mandevillea laxa (M. Suaveolens)	
Parthenocissus quinquaefolia (Ampelopsis quinquaefolia)	*Parra virgen (Ampelopsis), Vigne vierge Enrededadera de Virginia (Ampelopsis), Virginia creeper*
Parthenocissus tricuspidata (Ampelopsis tricuspidata, A. Veitchi)	*Parra virgen (Ampelopsis), Vigne vierge (Ampelopsis), Virginia creeper (Japanese Ivy)*
Passiflora coerulea	*Pasionaria, Passiflore (Fleur de la Passion), Passion-Flower*
Passiflora edulis	*Pasionaria, Passiflore (Fleur de la Passion), Passion-flower*
Plumbago capensis	*Celestinas, Dentelaire, Leadwort*
Wistaria sinensis	*Glicina, Glycine, Wisteria*

9. *Plantes vivaces et bulbeuses*

9. *Perennials and bulbs*

9.1	
Acanthus mollis	*Acanto, Acanthe, Acanthus*
Anemona coronaria	*Anemona, Anémone couronnée (Anémone des fleuristes), Anemone*
Antirrhinum majus	*Boca de dragón, Bocas de León (Conejitos), Muflier, Antirrhinum (Snap-dragon)*
Arabis alpina	*Canastilla de plata, Arabette, Wall-cress*
Aster acris	*Septiembres, Aster Michaelmas Daisy*
Aster alpinus	*Septiembre, Aster des Alpes,*
Campanula carpatica	*Campanula, Campanule des Carpathes*
Campanula pyramidalis	*Campanula, Campanule, Chimney campanula*
Chrysanthemum leucanthemun (Leucanthemum maximum)	*Margarita mayor, grande Marguerite, Marguerite*
Chrisanthemum maximum	*Crisantemo, Chrysanthème, Chrysanthemum*
Dianthus caryophyllus	*Claveles de flor grande, Oeillet giroflée, Carnation*
Gladiolus communis	*Gladiolo, Glaïeul, Gladiolus*
Iris hispanica	*Lirio, Iris d'Espagne, Spanish iris*
Irisgermanica	*Lirio, Iris d'Allemagne, German iris*
Irisxyphium	*Lirio, Iris, Iris*
Niastrum ornatum	*Estatice, Statice, Sea lavender*
Narcissus pseudo-narcissus	*Narciso trompeta, Narcisse trompette, Commom daffodil*
Narcissus tazetta	*Narciso de remillete, Narcisse tazette, Paper White Narcissus*
Primula auriculata	*Primavera, Auricule, Auricula*
Primula elatior	*Primavera, Primevère des bois, Oxlip*
Primula vulgaris	*Primavera, Primevère acaule, Primrose*
Tulipa gesneriana	*Tulipán, Tulipe des jardins, Common garden Tulip*
Vincamajor	*Vinca, Grande Pervenche, Greater periwinkle*
Vincaminor	*Vinca, Petite Pervenche, Lesser periwinkle*
Vincavariegata	*Vinca, Pervenche à feuille panachée*
Vincaodorata	*Violeta, Violette odorante, Sweet-violet*
Zebrina pendula	*Ruinas, Tradescantia, Tradescantia*

Tradescantia zebrina)	
Althaea rosea	*Malvarrosa (Malva real), Rose trémière, Hollyhock*
Anemona hupehensis	*Anemona, Anémone du Japon, Anemone*
Bergenia crassifolia (Saxifraga crassifolia)	*Hortensia de invierno, Saxifrage, Saxifrage*
Crocuschrysanthus	*Crocos, Crocus, Crocus*
Crocus sativus	*Azafrán, Safran, Saffron*
Fritillaria imperialis	*Corona imperial, Fritillaire couronne impériale, Crown imperial fritillary*
Iacinthus orientalis	*Jacinto, Jacinthe d'Orient, Hyacinth*
Limonium fruticans Statice fruticans)	*Estatice, Statice, Sea-lavender*
Primula denticulata	*Primavera, Primevère, Primrose*
Ranunculus anemonefolius	*Ranunculos, Renoncule, Ranunculus*
Ranunculus asiaticus orientalis)	*Ranunculos, Renoncule d'Asie, Ranunculus*
Agapanthus africanus (a umbellatus)	*Tuberosa, Agapanthe (Tubéreuse), Tuberose*
Dahlia imperialis	*Dalia, Dahlia, Dahlia*
Freesia refracta	*Fresia, Frésia, Freesia*
Gladiolus gandavensis	*Gladiolos, Glaïeul, Gladiolus*
Pelargonium domesticum (P. grasndiflorum)	*Pelargonio, Pélargonium à grandes fleurs, Common Pelargonium*
Pelargonium zonale	*Geranio de jardín, Pélargonium à macules (Géranium), Geranium*
Pelargonium peltatum	*Geranio de hiedra, Pélargonium à feuille de lierre (géranium lierre), Ivy-leaved geranium*
Pholox hortorum (P. decussata)	*Flox, Phlox, Phlox*
Tritonia crocata (Ixia crocata)	*Mombretia, Montbretia, Montbretia*
Verbena tenera (V. pulchella)	*Verbena, Verveine, Verbena*
Viola radicans	*Violeta, Violette, Violet*

10. *Plantes annuelles et bisannuelles*

10. *Annual and biennal plants*

10.1

Bellis perennis	*Margarita de los prados, Pâquerette, Common Daisy*
Cheiranthus cheiri	*Alhelí amarillo, Giroflée jaune, Yellow wallflower*
Matthiola incana (Cheiranthus annuus)	*Alhelí, Violier (quarantaine annuelle), Hoary stock*
Dianthus barbatus	*Clavel de poeta, Oeillet de poète, Sweet William*
Iberis umbellata	*Carraspique, Thlaspi, Candytuft*
Lathyrus odoratus	*Guisante de Olor, Gesse (Pois de senteur), Sweet pea*
Viola tricolor	*Pensamientos, Pensée sauvage, Tricolor pansy*

10.2

Callistephus sinensis	*Coronado (Reina Margarita), Reine Marguerite, China aster*

Celosia argentea var. cristata	*Amaranto, Célosie (Amarante), Amaranth (Cokscomb)*
Dianthus sinensis	*Clavel de China, Oeillet de Chine, Chinese Pink*
Impatiens balsamina	*Balsamina (Miramelindo), Balsamine, Garden Balsam*
Ocimum basilicum	*Albahaca, Basilic, Sweetbasil*
Senecio cruentus (Cineraria cruenta)	*Cineraria, Cinéraire, Cineraria*
10.3	
Cosmos bipinnatus	*Cosmos, Cosmos, Cosmos*
Eschscholzia californica	*Amapola de California, Coquelicot de Californie, California Poppy*
Euphorbia Marginata	*Euforbia anual, Euphorbe, Spurge*
Gaillardia fulchela var picta	*Gallardia, Gaillarde, Gaillardia*
Godetia amuena (G. Whitneyi)	*Godetias, Godetia, Godetia*
Gomphena globosa	*Perpetuina, Immortelle, Everlasting flower*
Mimulus luteu	*Minulus, Blotchet, Monkey Flower*
Petunia Hybrida	*Petunia, Petunia hybride, Petunia*
Phlox drummondii	*Flox, Phlox de Drummond, Phlox*
Salvia splendens	*Salvia, Sauge éclatante, Scarlet Sage*
Tagetes erecta	*Clavelón de la India, Rose d'Inde, African Marigold*
Tagetes patula	*Clavel de moro (damasquina), Oeillet d'Inde, Marigold*
Zinnia elegans	*Rosa mística, Zinnia, Zinnia*
11. *Plantes aquatiques*	
11. *Aquatic plants*	
11.1	
Iris pseudacorus	*Lirio amarillo, Iris faux-Acore (Flambe des Marais), Yellow Iris (Water flag)*
Nymphaea alba	*Nenufar (Nimfa), Lis d'eau, Water lily*
Zantedeschia aethiopica (Calla aethiopica, richardia Aethiopica)	*Lirio de agua (Cala), Calla d'Aethiopie, Common calla (Lily-of-the-Nile)*
11.2	
Cyperus alternifolius	*Paraguas, Souchet, Cyperus*
12. *Plantes grasses*	
12. *Cacti*	
12.1	
Agave americana	*Pita, Agave, American Aloe*
Agave americana var. Marginata	*Pita matizada, Agave, American aloe*
Auerea	
Aloe spaonaria	*Aloe, Aloés, Aloe*
Carpobrotus edulis	*Bálsamo (Uña de León), Figuier des Hottentos, Fig Marigold*
Cereus peruvianus	*Céreo, Cereus (Cierge), Great Torch Thistle*
Aporocactus elegeliformis (Cereus flageliformis)	*Céreo tendido, Cereus (Cierge couché), Rat-tail cactus*
Crassula tetragona	*Crasula, Crassule, Crassula*
Opuntia ficus indica	*Chumbera (Nopal), Figuier de Barbarie, Prickly pear*
Yucca aloifolia	*Yuca, Yucca, Yucca*
Zygocactus truncatus (Epiphyllum truncatus)	*Plumas de Sta. Teresa, Epiphylle, Crab-cactus*

LES JARDINS ET LES VILLES HISTORIQUES

José Manuel González Valcarcel

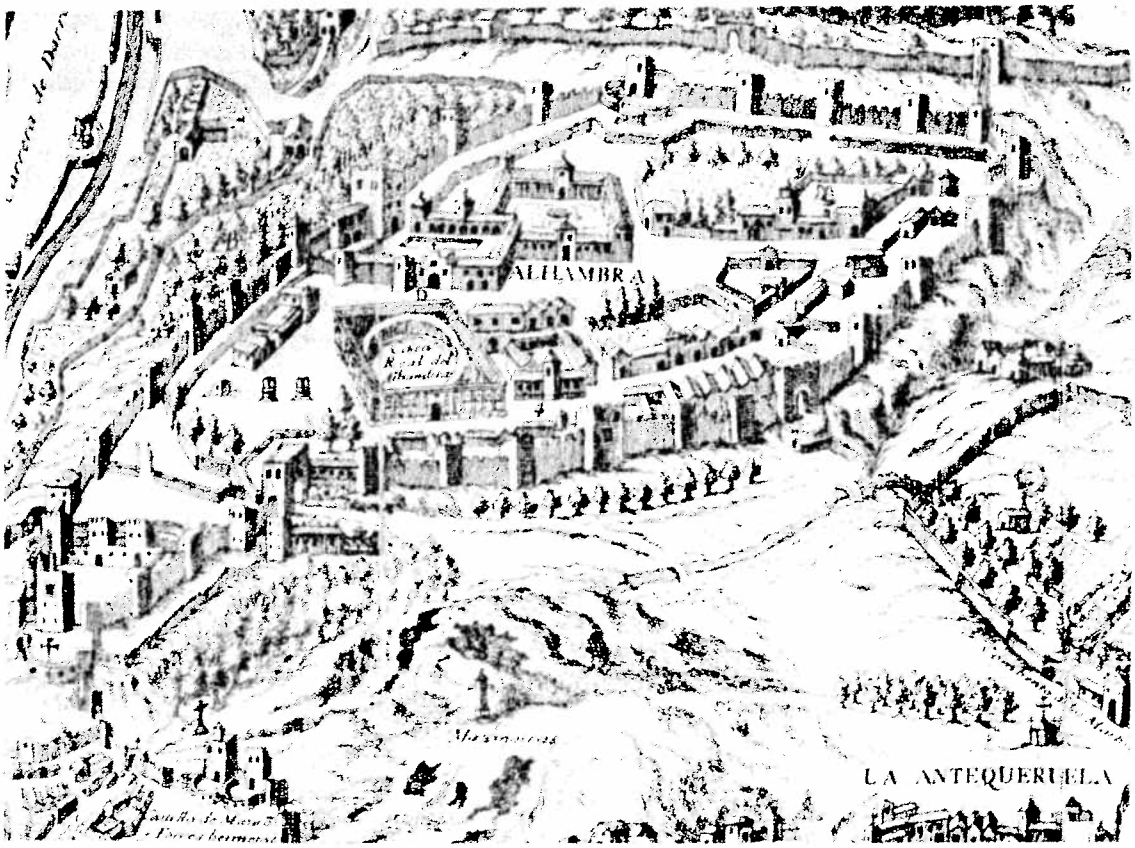
Je crois que dans le domaine de la préservation des jardins historiques, comme dans l'étude des différents problèmes de conservation du patrimoine culturel, il faut faire preuve d'imagination et créer une nouvelle philosophie en accord avec les critères actuels de conservation et de restauration, d'après la Charte de Venise.

Les communications que nous avons entendues au cours du colloque nous ont donné des informations sur les méthodes suivies par les divers pays. Néanmoins, nous sommes unanimes sur la nécessité de conserver les jardins historiques dans le monde actuel, non seulement pour leur valeur intrinsèque mais aussi pour leur influence sur la santé et l'équilibre psychique de l'humanité.

Il faut pourtant convenir que nous devons faire plus que préserver seulement les grands jardins ou les jardins classés pour leur beauté ou leur intérêt historique car la société a déjà pleinement conscience de la nécessité de conserver ces biens culturels et, dans mon pays, ils sont la protection de l'Etat. Les problèmes des jardins doivent être étudiés dans le contexte de la préservation globale et surtout dans le cadre des villes et des sites historiques.

Aujourd'hui, l'homme accablé par la vie actuelle, avec la pollution, les problèmes de circulation, a plus besoin que dans les siècles antérieurs du contact avec la nature, qu'une spéculation sauvage écarte chaque jour plus de son entourage, coupant ainsi le dialogue permanent de la ville et de son paysage.

D'autre part, nous en sommes venus à condamner les anciens critères de restauration, en vigueur à la fin du siècle passé et dans la première moitié du XXème siècle. Nous exigeons plus d'authenticité dans les restaurations; comme aux dégâts du temps, aux guerres et aux catastrophes géologiques s'ajoutent, à notre époque, une spéculation effrénée et d'importants travaux de voirie pour adapter les voies anciennes à la circulation moderne, l'utilisation du jardin comme auxiliaire de la restauration peut être, bien souvent, une solution possible. Quelquefois, un jardin à l'intérieur ou autour d'un édifice historique, l'aménagement d'une petite place sur un itinéraire historique dans un quartier ancien pour réanimer un secteur dégradé et, surtout, le remplacement d'un édifice ou la mise en valeur d'une ruine par un jardin seront des solutions permettant d'éviter la



L'Alhambra. XVIIe siècle.

construction d'un pastiche ou d'une coûteuse opération moderne dont l'architecture détonnera avec l'entourage. Quand on n'a pas les fonds nécessaires pour restaurer un secteur classé; une plantation sera une solution provisoire pour éviter une brèche brutale dans le paysage urbain.

Je pense que l'on doit intégrer dans la formation interdisciplinaire que doit recevoir l'architecte conservateur le *paysagisme,* qui pourra résoudre *sans interventions irréversibles,* beaucoup des problèmes qui se présentent chaque jour la préservation des sites urbains historiques. La collaboration de l'architecte paysagiste sera nécessaire, d'autre part, non seulement pour assurer la conservation du paysage «culturel» ou naturel, mais aussi pour tous les probèmes de paysage urbain et pour aménager le cadre des grandes percées nouvelles.

La présence d'éléments naturels dans l'habitat urbain lui donnerait plus d'animation et servirait à maintenir le contact de l'home avec la nature. Je vais vous présenter quelques exemples d'utilisation des jardins dans des quartiers et des villes historiques de mon pays, qui ont été aménagés lors d'opérations d'assainissement et de réanimation de quartiers dégradés; ces jardins ont changé non seulement l'aspect esthétique de ces quartiers mais aussi leur fonctionnement avec la création ou le rétablissement de centres de rencontre animés.

Après une étude historique poussée de l'ancien «tissu vert» du quartier, que le temps ou les hommes avaient détruit, ces travaux permettent de compléter la préservation et la restauration du tissu et des cheminements urbains; ils donnent de bons résultats comme à Tolède, Cuenca, Caceres, Plasencia et dans d'autres villes espagnoles qui, après le dégagement de ces espaces verts, ont retrouvé leur caractère et leur physionomie orientale, autant pour les façades et les espaces extérieurs que pour les espaces intérieurs.

L'image d'une ville historique peut être restaurée tant en ce qui concerne sa silhouette et sa composition volumétrique que l'harmonieux équilibre chromatique de son paysage urbain. Ses habitants et ses visiteurs peuvent souvent profiter de l'agréable présence d'un jardin qui complète le charme de ses monuments et de ses ensembles anciens; le promeneur est encouragé à poursuivre la visite de la ville qui, ainsi, ne lui apparaît pas momifiée, mais vivante.

Summary

José Manuel González considers that the necessity of preserving historical gardens is an unquestionable fact and that this task must be carried out by governments. That is why he acknowledges that the old criteria for restoring monuments have failed and so he recommends a new philosophy that should enlarge the concept of restoration. He thinks that gardens ought to have a new function as complements of the restored buildings or monuments, and for him the alternative of constructing «cheap» replicas not fitting in the scene is not a good one. Installing these gardens would have the double advantage of reducing the cost and revitalizing the urban landscape by giving the old monuments their «living essence» again.

RECOMMANDATIONS

Le second Colloque international sur la conservation des jardins historiques, consacré aux jardins de l'Islam, réuni à Grenade, du 29 octobre au 3 novembre 1973, à l'initiative du Conseil International des Monuments et des Sites (ICOMOS) et de la Fédération Internationale des Architectes Paysagistes (IFLA),
tient à remercier très vivement les Autorités espagnoles,

— Le Ministère de l'Education et des Sciences, en particulier la Direction Générale des Beaux Arts,
— Le Patronato de la Alhambra y del Generalife de Grenade,
— Le Conseil supérieur des Collèges d'Architectes d'Espagne, en particulier le Collège des Architectes de l'Andalousie orientale,

pour la remarquable organisation du colloque et pour leur chaleureuse hospitalité;
félicite les Autorités responsables de l'Alhambra et du Généralife pour le soin remarquable avec lequel sont conservés et présentés au public ces bâtiments et ces jardins d'un intérêt exceptionnel;
tient à souligner que les travaux de régénération et de mise en valeur des jardins historiques doivent être accomplis, comme les travaux affectant les monuments historiques, dans l'esprit de la Charte de Venise, et souhaite qu'une adaptation de ce texte aux nécessités spécifiques des jardins soit élaborée; recommande que soit entrepris un inventaire des probèmes généraux des jardins historiques, entre autres:

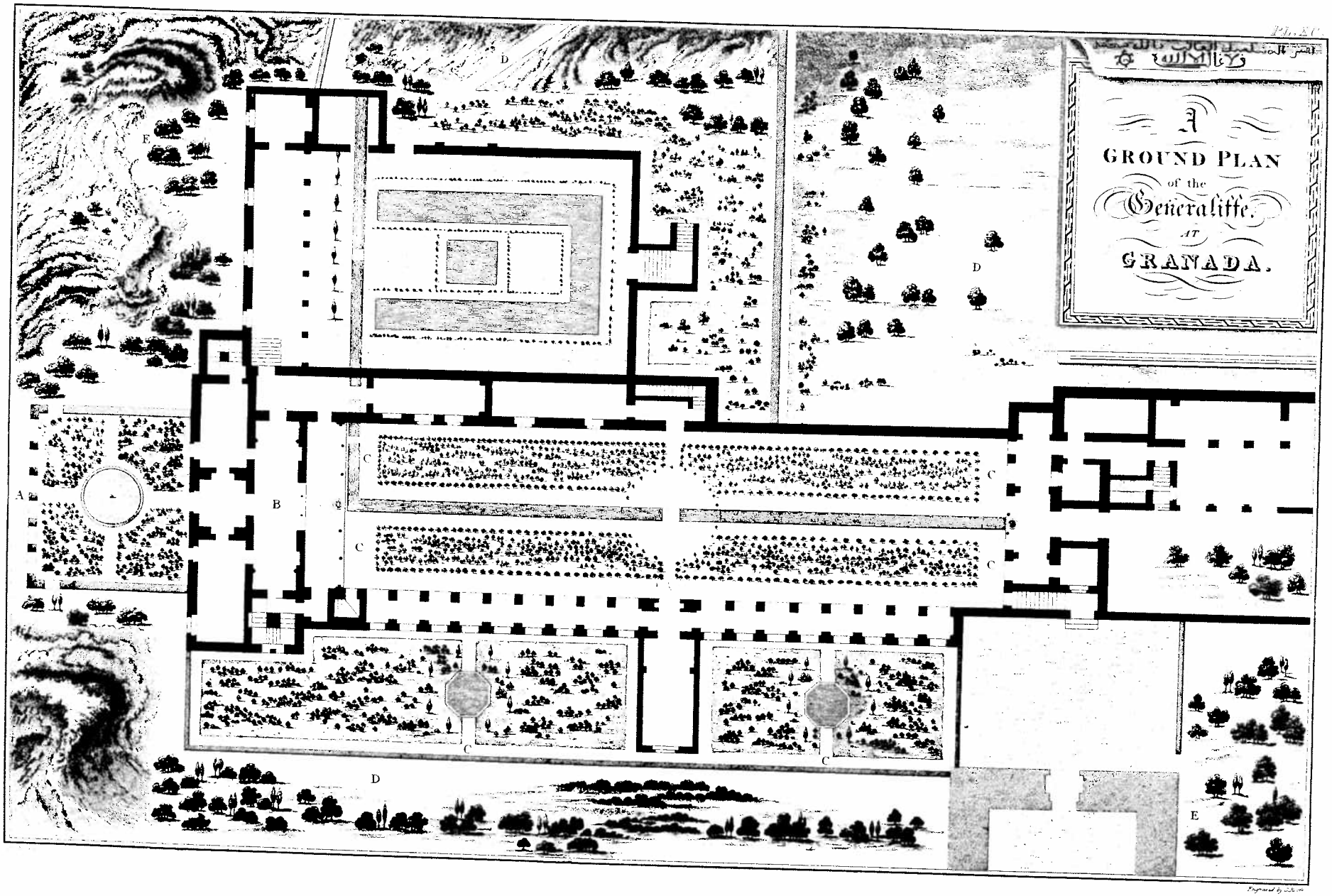
— nécessité de développer une branche spéciale de l'archéclogie pour l'étude des jardins historiques, utilisant les possibilités de recherche les plus récentes, (fouilles stratigraphiques, analyses de pollen, méthode de datation par la radio-activité du carbone 14, dendrochronologie, etc.) et tenant compte de toutes les sources d'information disponibles, (historiques, littéraires, artistiques, etc.),
— instauration d'une étroite collaboration entre les architectes paysagistes, les architectes, les archéologues, les botanistes et tous les autres spécialistes concernés.
— réalisation d'études botaniques pour le choix des essences, selon les régions et les époques,
— formation d'architectes paysagistes spécialisés dans les probèmes des jardins historiques;

souhaite que dans le cadre général du développement du tourisme, des études soient entreprises pour permettre de limiter au minimum les dommages matériels qu'entraîne l'excès de visiteurs dans les monuments, et, en particulier, dans les jardins historiques;
suggère que soient mises à jour les listes des jardins historiques d'origine islamique;
demande que soit réunie une bibliographie analytique des jardins historiques, en général, et plus particulièrement à la suite de ce colloque, que soit mise à jour la bibliographie des jardins islamiques; ce travail pourrait être réalisé avec la collaboration du Centre de documentation UNESCO-ICOMOS.

Voeux

I

Le second Colloque international sur la conservation et la restauration des jardins historiques, consacré aux jardins de l'Islam, réuni à Grenade, du 29 de octobre au 3 novembre 1973, à l'initiative du Conseil International des Monuments et des Sites (ICOMOS) et de la Fédération Internationale des Architectes Paysagistes (IFLA);
félicite le Patronato de la Alhambra y del Generalife de Grenade, pour la décision qui a été prise de rétablir le «riad de la alberca» dans son état ancien et de régénérer ses plantations et souhaite que ces travaux puissent être menés à bien prochainement;
félicite le Patronato de la Alhambra y del Generalife de Grenade, pour la décision qui vient d'être prise de rétablir des plantations dans la cour des lions;
souhaite que soit aménagé un enclos expérimental où on tenterait de réunir une collection la plus complète possible des plantes dont on sait, par toutes les sources historiques, qu'elles étaient utilisées au XVème siècle à Grenade; ce jardin serait situé dans les environs immédiats de l'Alhambra et de manière à ce que le public puisse le voir sans y pénétrer;


A
GROUND PLAN
of the
Generaliffe.
AT
GRANADA.
A
B
C
D
E
F

recommande que des mesures soient prises pour permettre aux propiéraires privés d'assurer la conservation et la remise en état des Carmenes et des jardins de Grenade, avec l'aide des spécialistes du Patronato de la Alhambra et rappelle les résolutions prises à ce sujet par le colloque de Fontainebleau qui a attiré: «l'attention des pouvoirs publics et du législateur sur la valeur éducative et apaisante du jardin historique et sur les conséquences déplorables d'une politique juridique et fiscale inadaptée; le jardin ne doit pas être considéré comme un luxe anachronique».

II

Le second Colloque international sur la conservation et la restauration des jardins historiques, consacré aux jardins de l'Islam, réuni à Grenade, du 29 octobre au 3 novembre 1973, à l'initiative du Conseil International des Monuments et des Sites (ICOMOS) et de la Fédération Internationale des Architectes Paysagistes (IFLA);

souhaite que puissent être remis en état les jardins de Shalimar au Cachermire et les jardins du Fort-Rouge de Delhi, en Inde.

III

Le second colloque international sur la conservation et la restauration des jardins historiques, consacré aux jardins de l'Islam, réuni à Grenade, du 29 octobre au 3 novembre 1973, à l'initiative du Conseil International des Monuments et des Sites (ICOMOS) et de la Fédération Internationale des Architectes Paysagistes (IFLA);

recommande que soient organisées, par les organismes publics des différents pays, des serres, des pépinières et des collections de plantes, destinées à la culture des essences appropriées pour les jardins anciens de diverses époques.

ZEIST
1975





ORNAMENTAL PLANTS IN 16TH AND 17TH CENTURY GARDENS

C. S. Oldenburger-Ebbers-J. Heniger

Introductory note

The present paper is an attempt to draw some general outlines of the history of ornamental plants in the 16th and 17th centuries.

For practical reasons we used, as our sources, but a very small selection of books from the rich, original literature of that time on scientific botany and gardening, namely the «Fromond List of Plants», Leonart Fuchs's «New Kreüterbuch», Rembert Dodoens's «Cruijde Boeck» and Jan van de Groen's «Den Nederlantsen Hovenier». Besides, we consulted some general reference works on the history of botany.

The first author of this paper is mainly dealing with ornamental plants in the 16th century; the second author with those in the 17th century.

A few comments on the reconstruction of historic parks and gardens

The reconstruction of historic parks and gardens has proved not to be easy. To which period should the reconstruction revert? To the period in which the house and the garden reached their peak of beauty and harmony, or do we just want to conserve all existing items as are today?

In view of financial considerations we are fortunate if we can achieve proper maintenance without introducing any alterations in the present outline.

In recent times the services for the preservation of Monuments, of the Environment, and of Recreational facilities, place an increasing emphasis, not only on the restoration of the historic houses, but on the entire estate. For example they advocate a simultaneous restoration of a French Royal Palace and its beautiful Renaissance gardens, a wealthy merchant's house backed by its formal town garden, or a monastery with its walled orchard, vegetable and herb gardens. House and garden stem from one and the same period. The garden must give the inhabitants the same intimacy, security and liberty as does the house. The planning, construction and arrangement of the garden are open air creations, while the architecture of the house, its planning and furnishings are human conceptions destined for enclosed spaces. House and garden are parallel expressions, they supplement each other, whilst at the same time each forms a separate entity.

The reconstruction of «historic gardens» must be viewed with this principle in mind. It is all too easy, when the lay-out of a particular garden is still known, to plant it with an arbitrary selection of tulips, or with all sorts of «cultivars» of the Viola, Rosa, or Aquilegia genera, without taking into consideration the plant-species current at the time the garden was projected. Such a procedure merely tells us about the present day fashions in the selection of plants and their colours. Just as in the beginning of the 17th century, when the tulip came into fashion, only the nurseryman, who produced the most startling colours, really counted, so also the present day nurseryman conforms to the current fashion. The resulting restriction in the varieties which are easily obtainable, constitutes just one of the difficulties to be faced in the reconstruction of «historic gardens».

As appears from the attached list of plants, many were originally wild plants, which were first put into cultivation for their often medicinal qualities, and later for their ornamental merit. In the course of centuries cross-breeding produced bigger, stronger, longer flowering, and more colourful ornamental plants, and consequently it is now very difficult to obtain the original wild plant species.

Why should we aim for this? Why should we prefer a border of African Marigolds such as they were when imported from Mexico in the 16th century to the vast present day Tagetes assortment, or the wild Stock to the large flowered summer Stocks now available? For the same reason that we do not put modern furniture into an 18th century castle which we have just restored. We either leave it empty, furnish it in 18th century style, or attempt, as far as possible, to trace the original furniture. The succes we obtain in this depends on the information we have about the building in question and its inhabitants. If we do our best to harmonize the various

Hortus Floridus, *Crispijn Van de Pass, 1614.*

components, the general impression transmitted to the person of this century will be as authentic as possible, and will help in our understanding of the people of those times.

The same applies to the garden and its flora. The extensive geometrically planned sand, grass, or stone plots, bordered by Box or Yew hedges in a 17th century formal garden, should not be planted with Scarlet Sage (Salvia splendens). Likewise we should not grow all kinds of Roses in a 17th century flower-garden (fig. I). It is preferable to leave the formal geometrical plots unplanted, unless we have sufficiently reliable information to do otherwise. Let us emphasize the need to grow 17th century plants in a 17th century flower garden and let us make every endeavour to rediscover the original garden decorations such as, statues, fountains, arbours, trellis-work, etc., or drawings of them so that the impression given by the garden helps us to a better insight of the period concerned.

There is no doubt that it is much easier to make these simple statements than to put them into practice. Our 20th century nursery-stock flowers much longer, and this reduces the labour needed for proper maintenance of the garden. Besides, present day flowers are bigger and brighter in their colours; the general public would appreciate this, but will also learn to appreciate the beauty of less spectacular plants, particularly if they are interested in the development of historic gardens. The growing of fruit trees (especially the low fan-trained tree) should be discouraged, the fruit might prove too tempting!

Let us hope that the comprehensive list attached will provide a large enough selection of 16th and 17th centuries ornamental plants to remove objections against the use of historic varieties.

What is an ornamental plant?

The most simple answer on this question is: a generally beautiful plant for the garden. It is true that our authors of the 16th and 17th centuries do not explain their definitions of an ornamental plant, but they clearly indicate the criterions as to the beauty of a plant. As main criterions they mention form, colour and smell.

Form

The size of the fully grown plant was an important characteristic; large, medium and small were simple indications to distinghish closely related species and to mark the «ornamental» size. It is likely that the plant-lover of the 16th and 17th centuries had but little interest in small sizes if he also had a choice out of larger related species.

Of old the form of the leaves was one of the most important criterions to classify plants. It is difficult to state that there were fashions in leaf-form, but it is sure that, in the art of gardening, one was alive to leaf-form.

Colour

The colour of the flower was also regarded as a characteristic of the plant. In the 16th century, when cultivating of plants was in its first rise, we meet with several primary colours of ornamental flowers: white, red, yellow, blue and violet. In the 17th century the other primary colours —orange, green and indigo— were added to them, as well as all possible variations which the growers could produce at that time.

The colour of the leaf did not know much variation. In the 16th century one only had the disposal of the original colour of the wild plant. In the 17th century, however, one could make a choice out of light-coloured and varieties.

Smell

In every age odouring plants were very popular. In the 16th and 17th centuries it appears that plant-lovers preferred a sweet smell. Nevertheless, stinking plants occurred between the ornamental plants of those times, but they derived their ornamental value from other properties than smell.

To the attached register of ornamental plants we have also added garden plants without ornamental value following the above-mentioned criterions. But they played an important part in the parks and gardens of the time on account of their utility, their origin or some special curiosity.

Utility

Primarly, the ornamental plants were not cultivated for their utility as a medicinal plant or a food plant. Still among the ornamental plants we must count plants with another kind of utility, namely those in the shape of shelter belt, hedge, fence, etc. protecting the ornamental ones from external influences. In the 17th century this group of plants was increasing by the developing landscape gardening.

Origin

Some garden plants simply found a place among the ornamental plants on account of their exotic origin. They were regarded as curiosities of general interest, e. g. the Coffee-Tree, or as symbols of distant countries, e. g. the Orange. In the course of the 16th and 17th centuries their number in species increased, mainly of tropical and subtropical origin, although but a few specimens by species were present in the garden.

Some of them were planted solitarily and on a striking place in the garden. Others were living in the orangery in winter and put outside in baskets, pots, boxes and tubs in springtime.

Special curiosity

A small group of garden plants fascinated the plant-lover for their curious botanical features. A popular example is the sensitive Mimosa pudica, the Humble Plant.

The (medicinal) ornamental plants in the so-called «pleasure gardens» of the Middle Ages

In the writings of Albertus Magnus (1193-1280), we not only read about the «vegetable» gardens of those times with their separate plots for fruit trees, vegetables, and medicinal herbs, but also, for the first time, about a flower garden, or so-called «pleasure» garden, where one could repose and converse. In this «pleasure» garden, beauty was the criterion for the flowers chosen from the large assortment of plants with which one had been familiar since medieval times, namely, various kinds of medicinal plants such as Roses, Peonies, Violets, white Lilies, Lilies of the Valley, white and blue Irises, and wild Strawberries. The noblemen sat in this flower garden, or reclined against a so-called grass bank, which was a wall topped by grass and flowers.

According to Fischer (1929) the painting of the Garden of Eden by an Upper Rhine Master from Staedel/Frankfurt am/Main in 1410, gives an excellent impression of such a «pleasur garden».

To indicate how many 16th century ornamental flowers, as specified by Dodoneus, still had medicinal properties, an extra column has been inserted in the register, in which these properties are tabulated. The writings of Leonart Fuchs or Dodoneus are a most reliable guide to the medicinal qualities of each plant.

The interest taken in the native wild Flora in the 16th century and the resulting influence on the gardens of that time

16th century «botanical» literature (Fromond Trade List, Leonart Fuchs, Rembert Dodoens)

The first problem to be overcome in the completion of the register of plants, was to determine which 16th century European sources were best consulted for supplying the necessary information.

One would have preferred to use sources covering the beginning, the middle, and the end of the 16th century as well as sources from those countries in which «botanical» knowledge (which then formed a part of medical science) was most advanced.

Fromond Trade List, published in Harvey's Early Gardening Catalogues (1972) counts as such a source for England at the beginning of the 16th century. This list, owned by the British Museum (Sloane Ms., 1201), is a manuscript incorporated in a cookery book, and is written in a late 15th and early 16th century handwriting. Thomas Fromond (Overleden 1542) was most likely the owner of this manuscript which was undoubtedly in use in the 16th century, and which had probably been adapted from an earlier work. The plants in the Fromond Trade List are first entered alphabetically, and subsequently placed in the following groups: herbs for the soup; herbs for sauces; herbs for potting; herbs for salads; medicinal herbs; herbs for their fragrance and beauty; roots (as food) for the garden and the plants for the «pleasure garden». The «herbs for potting», the «herbs for their fragrance and beauty» and the «plants for the pleasure garden» are the ones which appear on our list of plants.

From the names which appear on the Fromond List it is evident that several plants were imported into England earlier than had previously been thought. The situation with regard to England's native flora does not figure prominently on this list, as special attention was given in the first place to those plants which could be used for flavouring.

The original 16th century names were translated into modern latin nomenclature by John Harvey. A question-mark in front of the X marks in the tables denotes his uncertainty as to whether the said plant was indicated.

A second good source, for compiling the list of plants, was the book of herbs by Leonart Fuchs entitled: New Kreüterbuch (1543). This book was one of the first to deal with the «doctrine» of sense perception. Till roughly 1500 life in the Middle Ages was completely dominated by Christianity, that is to say by ecclesiastical authorities, who determined how the people should think and act. Officially no other view was permitted than that dictated by the church.

Albertus Magnus wrote his experiences and observations in the form of a commentary on the works of Aristotle. For him Aristotle was an authority second only to the Divine Revelation, but Albertus Magnus' works had little influence because the time was not yet ripe for them.

Little by little man's own contribution became more important. As interest in nature grew, so also did the approach there to become more critical. Thanks to the invention of printing (with separate letters) and of woodcarving, it was possible to produce important «botanical» books which reflected considerably more advanced insights.

Leonart Fuchs describes some 400 species of plants of which about 300 grew around his home in Tübingen, Germany, and of which approximately 100 were exotic. Fuchs was interested in every plant he came across, but he himself scarcely travelled abroad.

In the first half of the 16th century emphasis was laid on the study of local flora, most of which could be found in the gardens of that time.

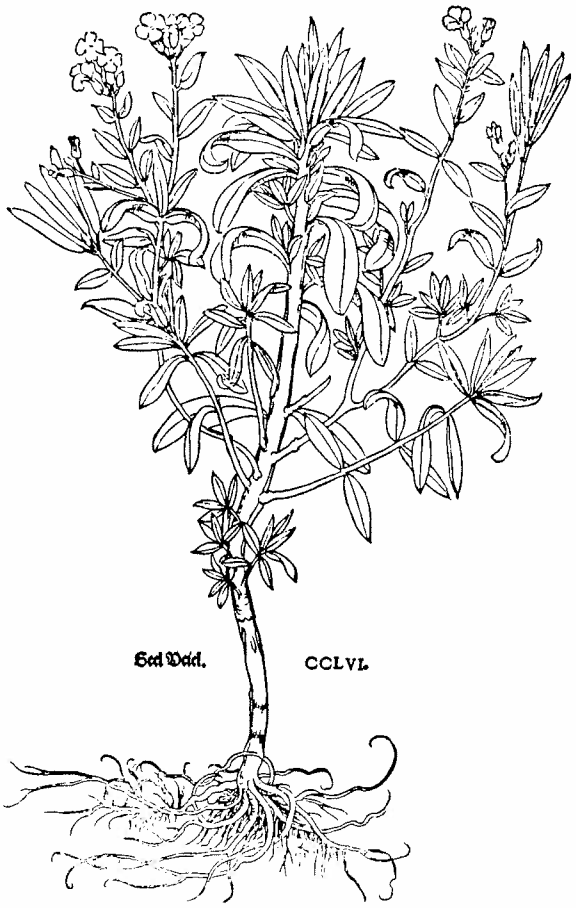
The plants from Fuchs' book of herbs, published in this list, are those of which he himself says that they were cultivated as ornamental garden plants.

Besides the English and German sources already referred to, one may not overlook the late 16th century Italian and French representative sources. Although it seemed logical to select Matthiolus' «Commentarii in Dioscoridem» (1554) or D'Aléchamps' «Historia Generalis Plantarum» (1586-87) for this purpose, one was reluctant to do so for mainly practical reasons. Rembert Dodoens' (Dodoneus) «Cruydeboeck» (1554) was firstly easier to work with, secondly it soon appeared in French (1557) and in English (1578) and finally it was frequently used in France as well as in England by physicians and plant-lovers. This «Cruydeboeck» (Book of Herbs) provided us with a fairly simple introduction to the ornamental plants because they were methodically classified. In the 2nd book Dodoneus reviews those plants which are «pleasing to the eye», whilst in the 16th book shrubs and trees are dealt with. Books 1, 3, 4 and 5 respectively, deal with plants without any interconnection, medicinal herbs, edible plants, and plants used in food stuffs.

The group «Umbelliferae» from book 2 has been omitted, as they are mainly plants used for seasoning, whilst the group of fragrant plants, mostly «Labiatae» (also out of book 2), are included in our list of plants, for the simple reason that they could be grown not only in the herb garden but also in the flower garden and as potted plants. In general, only those plants from book 2 have been selected, on which Dodoneus reports that they were cultivated in the gardens of plant-lovers. From book 6 a selection was made from the shrubs and trees which decorated the flower garden, or were used as a hedge round the flower beds and the garden as a whole.



A bascket and different kinds of pots in the 16th century. Detail from «The Spring», drawing of Pieter Brenghel the Elder (1565), Vienna.



Wallflower (Cheirantus cheiri L.). *Woodcut from L. Fuchs 1543: New Kreüterbuch.*

The location of the plant in the 16th century garden

The list of plants is divided into several columns, one of which indicates the place required for planting. This information is only then given when mention of it was made in the original 16th century works.

As far as 16th century plants are concerned, not much more was indicated than the location, such as: «pleasure garden» (Fromond List) hedges (if mentioned as such by Dodoneus) and pot or basket. The plants which, in the 16th century, were placed in pots in the flower garden, were generally sweet scenting or beautiful in appearance. Fig. 2 shows an attractive example of the kind of pots used. Undoubtedly much more is known about where plants were «placed» in the 16th century (knowledge acquired from miniatures, prints and paintings) but as, on compiling our list, we have restricted ourselves to the information supplied by the above mentioned original sources, it seems only right to do likewise in the matter of the setting of the plants.

Ornamental plants in the 17th century

The birth of modern scientific botany in the 16th century was partly due to the inclination of the Renaissance man to collecting. To him collecting of all possible plants in a garden was one of the more subtle expressions of status. To the European kings, princes and rich amateurs the 16th century offered an excellent opportunity to fulfill their exquisite wishes. The not always friendly relations of the Holy Roman Emperor and the Republic of Venice with the Ottoman Empire brought us a stream of Oriental plants, of which the bulbs are the most renowned ones. The opening of the sailing routes to South Africa, Asia and America presented us with the first tropical exotics. Within Europe, too, there was a vivid exchange of native plants between the nations. The main direction seems to have been from the Mediterranean region and Central Europe to North-Western Europe. A network of plant-lovers covered gardening Europe headed by that eminent botanist and horticulturist Carolus Clusius (1526-1609).



Spreading Marigold (Tagetes patula L.), *introduced from Mexico. Woodcut from L. Fuchs 1543: New Dreüterbuch.*

Madonna Lily (Lilium caudidum L.) *left, and Orange Lily* (Lilium bulbiferum L.), *right. Woodcut from R. Dodoens 1554: Cruijde Boeck.*

About the middle of the 16th century botany as a science found its first organized form in the foundation of the Italian university gardens with their rather chaotic but unique assortment of medicinal, ornamental, native, exotic and food plants.

But not all garden plants of the European upperclass and scientists became common features of landscape gardening. It is striking to observe that but a quarter of the available assortment found its way to the parks and gardens of the Renaissance and Baroque. Fuchs and Dodoneus enumerated about 150 kinds of ornamental plants; a well-provided university garden of that time held up to 600 items. In the second half of the 17th century Leiden academic garden numbered about 3000 plants; out of them the Dutch horticulturist Jan van de Groen (1669) ascribed some ornamental value to an 800. The same Leiden garden, in the 20's of the 18th century in its zenith, enlisted nearly 6000 kinds; the contemporary anonymous coauthor of De la Court van der Voort's book on horticulture mentioned about 1500 ornamental plants.

It is also notable that it took one or two or even more generations of human life before newly imported garden plants and new technical inventions in gardening became popular.

Introduced to Europe in 1572 the Tulip was spread all over the continent by Clusius in the 80's and 90's but this Oriental bulb gained its first popularity shortly after 1600 as illustrated by Crispijn van de Pas in his «Hortus Floridus» (1614). The following generation of plant-lovers indulged itself in the notorious Tulip mania of 1634-1637.

The greenhouse, although of old age, was still a very rare and rather primitive construction in the 16th century. The introduction of the Orange in 1562 demanded a more reliable building for sheltering tender plants. In Holland the first well-known greenhouse was the Leiden «Ambulacrum» built of brick and wood in 1599. Seventy years later, when Van de Groen published his survey of Dutch ornamental plants, this type of greenhouse was the vogue, for he incorporated many subtropical and tropical varieties and cultivars hibernating in the orangery.

It is rather risky to describe, in general terms, the development of size and contents of the assortment of ornamental plants in the 17th century. It is true, in many cases we know the exact date of introduction of any garden plant, but it is not easy to trace, when a garden plant achieved

the status of ornamental plant and when the latter became popular. Besides, the development of the assortment was a very complex and gradual process with numerous aspects; till now it is hardly to periodize. But we can draw some rough lines; we will restrict ourselves to the situation in North-Western Europe.

The increase of the number of kinds of ornamental plants has already been mentioned above: 150 (about 1550), 800 (in 1669) and 1500 (about 1720). However, these numbers do not give a correct picture, for the pre-Linnean kinds include modern species as well as varieties and cultivars. It appears that, in the first place, the increase of the assortment was due to the increase of the number of popular varieties and cultivars, and only in the second place to the introduction of new species. Consequently, on reconstructing early parks and gardens, we have to study old varieties and cultivars more seriously than the newly imported species.

The assortment of the second half of the 16th century mainly consisted of renowned medicinal plants and native plants from Central Europe and the Mediterranean. A few exotics of the temperature and subtropical regions of Asia and America were the marvels of the common private garden.

The first half of the 17th century shows us an increasing interest in representatives of Central Europe and the Mediterranean. The voyages to Asia and America, more regular now, brought more and more exotics within the scope of the general public which consequently applied itself to the building of greenhouses.

The second half of the 17th century was the flourishing period of the orangery dominating the flower garden as a sacred house. The medicinal and native plants were pushed into the background. The Mediterranean and non-European plants were prevailing; representatives of a new flora, those of South Africa, joined them. But it is also the time that the first reliable hot-houses with their luxurious wealth of tropical flora penetrated into the gardens. The 18th century nurseryman had the difficult but grateful task to acclimatize the tender tropical plants for outdoor conditions.

Literature

Arber, A., 1953 (ed. 2): *Herbals, their origin and evolution. A chapter in the history of botany 1470-1670,* xxiv, 325 p., ill. (Cambridge U. P.).

Bauhin, C., 1671 (ed. 2): *Pinax Theatri Botanici,* 518 p. (Basileae: J. Regis).

Chittenden, F. J., 1956 (ed. 2): *Dictionary of Gardening,* 5 vols. (Oxford: Clarendom Press).

Commelin, J., 1689: *Catalogus Plantarum Horti Medici Amstelodamensis. Pars Prior (xiv),* 371 p. (Amstelodami: A. Oosaen).

Court van der Voort, P. de la, 1766 (ed. 2): *Byzondere Aenmerkingen over het aenleggen van Pragtige en Gemeene Landhuizen, Lusthoven, Plantagien en Aenklevende Cieraeden...,* xii (ii), 522 (18), p., ill. (Amsterdam: Wed. K. van Tongerlo en Zoon).

Dodoens, R., 1554: *Cruijde Boeck...* (xxxviii), 818 (20) p., ill. (Antpen: J. van der Loe).

Fischer, H., 1929: *Mittelalterliche Pflanzenkunde, viii,* 326 p., ill. (München: Münchner Drucke).

Fuchs, L., 1543: *New Kreüterbuch...* (xxx), p., 346 cap., ill. (Basell: M. Isingrin).

Groen, J. van de, 1721: *Den Nederlantsen Hovenier* (xxvii), 103 (3) p., ill. (Amsterdam: Wed. G. de Groot). First edition of 1668.

Harvey, J., 1972: *Early Gardening Catalogues...,* xii, 182 p., ill. (London-Chichester: Phillimore).

Hegi, G. (1906-1931): *Illustrierte Flora van Mittel-Europa,* 13 vols., (München: J. F. Lehmann).

Lemmon, K., 1962: *The Covered Garden,* 284 p., ill. (London: Museum Press).

Ooststroom, S. J. van, 1962 (ed. 15): *Flora van Nederland,* 892 p., ill. (Groningen: P. Noordhoff).

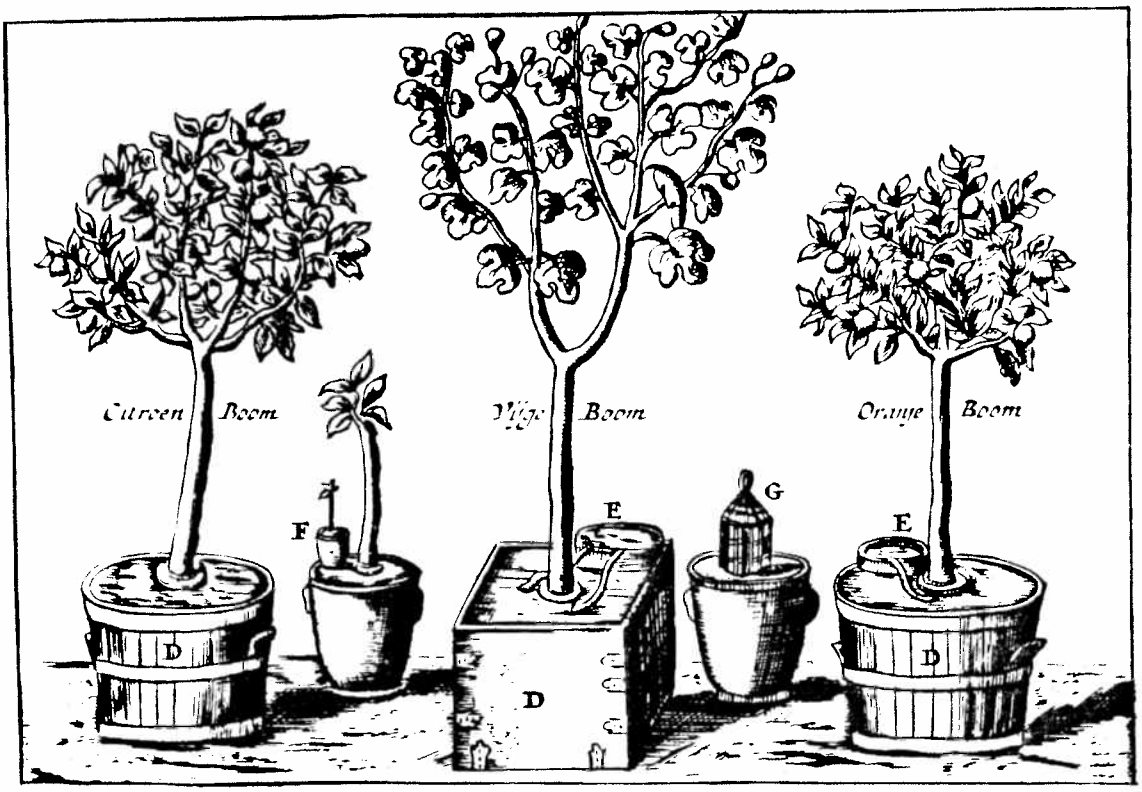
Polunin, O., 1969: *Flowers of Europe,* 662 p., ill. (Oxford U. P.).

Richter, H. E., 1835: *Codex Botanicus Linnaeanus...,* xxxii, 1102 p. (lipsiae: O. Wigand).

Tentative and selective register of ornamental plants

Sources

The sources of this register are the English «Fromond List of Plants» (± 1500), the German «New Kreüterbuch» by Fuchs (1543), the South Netherlands «Cruijde Boeck» by Dodonaeus (1554) and the North Netherlands «Den Nederlantsen Hovenier» by Van de Groen (1669). The



Pot, box (in the middle) and tub (left and right) in the 17th century. Engraving from J. van de Groen 1721: Der Nederlantsen Hovenier.

first three sources have been chosen for a certain geographical spreading in North-Western Europe, and further as discussed in chapter V. For the 17th century we selected a Dutch source, because Van de Groen gives a good idea of the then Dutch art of plant cultivation and because his booklet achieved a great popularity in Europe.

These sources are not of one and the same quality. The books of both Fuchs and Dodonaeus are scientific works on medicinal botany. They describe and illustrate many plants exactly. The identification of the ornamental plants mentioned by them does not present difficulties. But both authors are rather scanty in mentioning the location of the ornamental plants in the garden.

The book by Van de Groen belongs to the more erudite gardening books of the time. It does not contain illustrations of plants. The author derives his Dutch plant names from contemporary scientific nomenclature. By this circumstance it is possible to identify many of his ornamental plants. Van de Groen gives a lot of information on the location in the garden.

The «Fromond List» is but a list of English plant names. But it is important for its categorical arrangement of the plants after use and location in the garden.

The criteria for the selection of popular ornamental plants from Fromond, Fuchs and Dodonaeus have been discussed in chapter V. Van de Groen enlisted about 850 garden plants. A fifty of them were fruit-trees in the orchard and vegetables in the kitchen-garden. To the remaining 800 plants he ascribed some ornamental value. As a result we registered 33 popular ornamental species from Fromond, 84 species from Fuchs, 126 species from Dodonaeus, and 257 species from Van de Groen.

Modern latin name

In scientific and horticultural botany of early times the identification of plant names is a difficult matter. The old botanists and horticulturists did not often agree with each other as to the correct nomenclature.

J. Harvey, who published the «Fromond of Plants» at length, made an attempt to identify the old English plant names with the modern scientific names, mainly with the help of Chittenden's «Dictionary of Gardening». From him we borrowed the names usable in our register.

The ornamental plants mentioned by Fuchs and Dodonaeus have been identified by the first author of this paper on account of their descriptions and illustrations.

The identification of Van de Groen's Dutch plant names was a more complicated process executed by the second author. The names were adapted by means of Bauhin's «Pinax Theatri Botanici» (1671), Commelin's «Catalogus Plantarum» of Amsterdam botanic garden (1689), and Richter's «Codex Botanicus Linnaeanus» (1835).

As soon as we became aware of a weak point in our identifications the item was struck off the register at the risk of omitting a very popular ornamental plant.

In nearly all cases we were able to adapt the thus found modern Latin names to those used by Polunin in his «Flowers of Europe».

Modern English name

We derived the modern English names from Polunin and Chittenden. At the end of Polunin's book the reader can find the synonymous popular names in French, German and Italian.

Polun

The numbers under this head are referring to Polunin's numbered plant species; the numbers in brackets to his unnumbered species.

Origin

Here we have mixed the plant geographical notes of Polunin, Van Ooststroom in his «Flora van Nederland» (1962), and Chittenden.

From

The plants of the «Fromond List» do not have a numbering or a pagination. In this column they have been marked: X.

Fuchs, Dodon., Groen

The numbers in the columns under their names are referring to the capita (Fuchs) or pages of their books where they mention ornamental plants. If a page contains several descriptions of a plant, one should compare a modern description of an illustration with that provided by Fuchs, Dodonaeus or Van de Groen. However, an X indicates that the writers make mention of the plant without explicitely calling it an ornamental plant.

Med., Use

We have indicated the medicinal use of a plant with an X as far as Fuchs, Dodonaeus or Van de Groen discuss this.

Location

In this column we have incorporated all kinds of location of the ornamental plants in park and garden as mentioned in our sources. A term without brackets means: mostly; a term in brackets: sometimes.

De la Court van der Voort defined an alley as a path, the breadth of 24-72 feet; an avenue as a path, the breadth of more than 72 feet. The term pleasure garden is only referring to the chapter «Plants for the pleasure garden» in the «Fromond List».

Modern Latin Name	*Modern English Name*	*Polun*	*Origin*	*From.*	*Fuchs*	*Dodon.*	*Groen*	*Med. Use*	*Location*
Acanthus mollis. L.	Bear's-breech	1266	Med. Eur.	—	15	—	19	X	(pot)
Acer pseudoplatanus L.	Sycamore	708	Eur.	—	—	—	13	—	alley
Achillea millefolium L.	Yarrow, Milfoil	1417	Eur.	—	—	—	23	—	
Achillea ptarmica L.	Sneezewort	1415	Eur.	—	—	—	31	—	
Achillea tomentosa L.	Yellow Milfoil	1421	Med. Eur.	—	—	—	23	—	
Aconitum napellus L.	Common Monk's hood	210	Eur.	—	—	—	22	—	
Aconitum vulparia Rchb.	Wolf's-bane	208	Eur.	—	—	—	22	—	
Adonis annua L.	Pheasant's Eye	230	S. Eur.	—	—	245	35	—	bed
Agave americana L.	Century Plant	1660	Trop. Amer.	—	—	—	15	—	pot, tub
Alcea rosea L.	Hollyhock	(748)	S. Eur.	—	193	—	34	X	hedge, waterside
Alnus glutinosa L. Gaertn.	Alder	40	Eur.	—	—	—	8	—	hedge
Aloe vera L.	Aloe	1598	Afr., Asia	—	—	—	15	—	pot
Althaea officinalis L.	Marsh Mallow	747	Eur.	—	—	—	22	X	
Amaranthus caudatus L.	Love-lies-bleeding	—	E. India, Trop. Afr.	—	—	206?	32	—	
Amaranthus retroflexus L.	Pigweed	117	N. Amer.	—	—	—	32	—	
Anacamptis pyramidalis (L.) Rich.	Pyramidal Orchid	1908	Eur.	—	—	—	29	—	
Anagyris foetida L.	Bean-Trefoil	495	Med. Eur.	—	—	—	5	—	
Anemone coronaria	Crown Anemone	216	Med. Eur.	—	—	—	26	—	
Anthemis tinctoria L.	Yellow Chamomile	1409	Eur.	—	—	213	—	X	
Anthericum liliago L.	St Bernard's Lily	1596	Cent. Eur.	—	—	—	22	—	
Anthriscus cerefolium (L.) Hoffm.	Chervil	861	S.E. Eur. Med. & S.E.	—	78	X	—	X	pot
Antirrhinum majus L.	Snapdragon	1197	Eur.	—	—	—	21	—	
Apium graveolens L.	Wild Celery	885	Eur.	—	—	—	22	—	
Aquilegia vulgaris L.	Columbine	253	Eur.	X	35	204	35	X	
Arbutus unedo L.	Strawberry Tree	924	Med. Eur.	—	—	—	5	—	
Argemone mexicana L.	Prickly Poppy	270	Amer.	—	—	—	34	—	
Artemisia absinthium L.	Wormwood	1436	Eur.	—	—	—	18	—	
Artemisia dracunculus L.	Terragon	444	Asia	—	—	—	19	—	
Arundo donax L.	Giant Reed, Cane	1739	Med. Eur.	—	—	—	23	—	greenhouse
Asarum europaeum L.	Asarabacca	74	Eur.	—	—	—	24	X	
Asparagus officinalis L.	Asparagus	1649	Eur.	—	—	—	18	—	
Asphodeline lutea L. Rebb.	King's Spear, Yellow Asphodel	1593	S.E. Eur.	—	—	—	16	—	
Asphodelus albus Mill.	White Asphodel	1590	Med. Eur.	—	—	—	16	—	
Bellis perennis L. var. hortensis L.	Daisy	1360	Eur.	—	X	208	22	X	
Betonica officinalis L.	Betony	1141	Eur.	—	X	323	—	X	
Betula pendula Roth	Common Silver Birch	36	Eur.	—	—	—	12	—	bosket, alley, shelter belt
Biophytum sensitivum DC.		—	Trop.	—	—	—	36	—	
Borago officinalis L.	Borage	1054	Med. Eur.	—	51	X	—	X	pot
Bryonia alba L.	White Bryony	(815)	Centr. & S. Eur.	—	—	—	24	—	
Buxus sempervirens L.	Box	719	Med. Eur.	—	248	753	7	X	hedge
Calendula officinalis L.	Pot-Marigold	1460	Med. Eur.	X	143	199	35	X	pot
Calystegia sepium L. R. Br.	Bellbine, Greater Bindweed	1040	Eur.	—	—	—	23	—	pot, greenhouse
Campanula medium L.	Canterbury Bell	1331	Med. Eur.	—	—	212	—	X	
Campanula persicifolia L.	Narrow-leaved Bellflower	1336	Eur.	—	—	214	—	—	
Campanula trachelium L.	Bats-in-the Belfry	1340	Eur.	—	X	210	—	X	
Carthamus tinctorius L.	Safflower	(1508)	Asia	X?	X	X	—	—	pleasure garden
Dianthus caryophyllus L.	Clove Pink, Carnation	(194)	S. Eur.	—	133	X	17	—	pot
Digitalis grandiflora Mill	Large Yellow Foxglove	1232	Eur.	—	—	215	—	X	
Digitalis purpurea L.	Foxglove	1234	W. & Cent. Eur.	—					
Dracunculus vulgaris Schott	Dragon Arum	1819	Med. Eur.	—	—	—	28	—	
Echinops sphaerocephalus L.	Pale Globe-Thistle	1461	Med. Eur.	—	340	X	—	—	
Erythronium dens-canis L.	Dog's Tooth Violet	1628	Med. & S.E. Eur.	—	—	—	28	—	
Euonymus europaeus L.	Spindle Tree	718	Eur.	—	—	—	12	—	
Euonymus latifolius L. Mill.		(718)	S. Cent. & S.E. Eur.	—	—	—	5	—	greenhouse
Euphorbia lathyrus L.	Caper Spurge	676	S. Eur.	—	—	—	23	—	
Euphorbia palustris L.	Marsh Spurge	676	Eur.	—	—	—	23	—	

Modern Latin Name	*Modern English Name*	*Polun*	*Origin*	*From.*	*Fuchs*	*Dodon.*	*Groen*	*Med. Use*	*Location*
Euphorbia platyphyllos L.	Broad Spurge	673	Cent. & S.E. Eur.	—	—	—	23	—	
Fagus sylvatica L.	Beech	45	Eur.	—	—	—	13	—	hedge, bosket, alley, arbour
Ferula communis L.	Giant Fennel	897	Med. Eur.	—	—	—	23	—	
Ferulago nodiflora Koch		—	Med. Eur.	—	—	—	23	—	
Ficus carica L.	Fig	62	S. Eur.	—	—	—	3	—	pot, box, greenhouse
Filipendula vulgaris Moench	Dropwort	422	Eur.	—	—	—	16	—	
Fraxinus excelsior L.	Ash	978	Eur.	—	—	—	13	—	alley, avenue
Fritillaria imperialis L.	Crown Imperial	—	Persia	—	—	—	25	—	
Fritillaria meleagris L.	Fritillary	1622	Eur.	—	—	—	26	—	
Fritillaria persica L.		—	Persia	—	—	—	27	—	
Galanthus nivalis L.	Snowdrop	1663	Eur.	—	—	—	28	—	
Galega officinalis L.	Goat's Rue, French Lilac	524	Eur.	—	—	—	21	—	
Genista anglica L.	Needle Furze	512	W. Eur.	—	—	—	4	—	
Genista hispanica L.	Spanish Gorse	(511)	S.W. Eur.	—	—	—	4	—	
Gladiolus communis L.	Common Gladiolus	1696	S.E. Eur.	—	—	—	25	—	greenhouse
Glaucium corniculatum (L.) Rudolph	Red Horned-Poppy	273	Med. Eur.	—	—	—	34	—	
Glaucium flavum Crantz	Yellow Horned-Poppy	272	Eur.	—	—	—	34	—	
Glycyrrhiza glabra L.	Liquorice	536	S.E. Eur.	—	X	750	—	X	hedge
Gomphrena globosa L.	Globe-Amaranth	—	E. India, Trop. Amer.	—	34	—	—	—	
Gymnadenia conopsea (L.) R. Br.	Fragant Orchid	1912	Eur.	—	—	—	29	—	
Hedysarum coronarium L.	Italian Sainfoin, French Honeysuckle	634	S. Eur.	—	—	—	31	—	pot, greenhouse
Hedysarum spinosissimum L.		(634)	Med.	—	—	—	31	—	pot, greenhouse
Helianthus annuus L.	Sunflower	1404	S. Amer.	—	—	—	31	—	
Helleborus niger L.	Christmas-Rose	201	Cent. Eur.	X?	—	X	16	—	pleasure garden
Helleborus viridis L.	Bear's Foot	200	W. & Cent. Eur.	X?	X	X	16	—	pleasure garden
Hemerocallis fulva (L.)	Dark Day-Lily	1597	S. Eur., W. Asia	—	—	—	16	—	
Hemerocallis lilioasphodelus L.	Pale Day-Lily	(1597)	Cent. & S.E. Eur.	—	—	242?	16	X	
Hepatica nobilis L.	Hepatica	219	Eur.	—	—	—	19	—	
Hesperis matronalis L.	Dame's-Violet	296	Cent. & S.E. Eur.	—	174	188	16	—	
Himantoglossum hircinum (L.) Spreng.	Lizard Orchid	1907	Eur.	—	—	—	29	—	
Hippocrepis unisiliquosa L.		632	Med. Eur.	—	—	—	36	—	
Hyacinthus orientalis L.	Hyacinth	1643	Med. Eur.	—	—	—	25	—	
Hyssopus officinalis L.	Hyssop	1159	Med. Eur.	X	X	261	—	—	pot
Iberis odorata L.		—	E. Med.	—	—	—	35	—	
Iberis umbellata L.	Candytuft	(348)	Med. Eur.	—	—	—	35	—	
Ilex aquifolium L.	Holly	717	Eur.	—	—	—	7	—	solitary
Impatiens balsamina L.	Garden Balsam	—	India	—	X	284	33	X	
Iris florentina L.	Fleur-de-Lis	1694	Med.	—	—	—	21	—	
Iris foetidissima L.	Gladdon, Stinking Iris	1689	W. Eur.	—	X	237	—	X	
Iris germanica L.	Common Iris	1693	Med. Eur.	—	119	233	21	X	(pot)
Iris pseudacorus L.	Yellow Flag	1690	Eur.	—	X	X	—	X	pond
Iris susiana L.	Mourning Iris	—	E. Med.	—	—	—	21	—	
Iris xiphium L.	Spanish Iris	1685	S.W. Eur.	—	—	—	29	—	(border)
Jasminum fruticans L.	Wild Jasmine	983	Med. Eur.	—	—	—	6	—	
Jasminum odoratissimum L.		—	Canaries, Madeira	—	—	—	6	—	
Jasminum officinale L.	Common Jasmine	984	Asia	—	—	758	6	X	hedge
Juglans regia L.	Walnut	35	S.E. Eur.	—	X	783	11	X	hedge
Juniperus communis L.	Juniper	12	Eur.	—	—	—	11	—	hedge
Juniperus sabina L.	Savin	15	Cent. Eur.	—	54	807	7	X	hedge
Kenthrantus ruber L. DC.		—	Eur.	—	—	—	19	—	
Knautia arvensis L. Coulter	Field Scabious	1322	Eur.	—	—	—	31	X	
Laburnum anagyroides Med.	Golden chain	496	Eur.	—	—	—	5	—	
Lactuca perennis L.	Blue Lettuce	1541	Cent. Eur.	—	—	—	22	—	
Lamium album L.	White Dead-Nettle	1129	Eur.	—	—	—	22	—	
Lamium maculatum L.	Spotted Dead-Nettle	1130	Eur.	—	—	—	22	—	
Lamium purpureum L.	Red Dead-Nettle	1128	Eur.	—	—	—	22	—	

Modern Latin Name	*Modern English Name*	*Polun*	*Origin*	*From.*	*Fuchs*	*Dodon.*	*Groen*	*Med. Use*	*Location*
Larix decidua Mill.	European Larch	3	Eur.	—	—	—	7	—	bosket, alley, avenue
Laurus nobilis L.	Laurel	263	Med. Eur.	X	—	744	4	X	pot, box, hedge, greenhouse
Lavandula angustifolia Mill.	Common Lavender	1111	Med. Eur.	—	343	292	17	X	border
Lavandula latifolia L. Vill	Lavender Spike	(1111)	Med. Eur.	—	343	292	17	X	greenhouse
Lavandula stoechas L.	French Lavender	1110	Med. Eur.	—	X	293	—	X	
Leucojum aestivum L.	Summer Snowflake	1662	Cent. Eur.	—	—	—	28	—	
Leucojum vernum L.	Spring Snow-flake	1661	Cent. Eur.	—	185	248	28	—	
Ligustrum vulgare L.	Common Privet	982	Eur.	—	—	—	8	—	hedge
Lilium bulbiferum L.	Orange Lily	1620	Cent. Eur.	137	239	27	—		
Lilium canadense L.		—	E.N. Amer.	—	—	—	27	—	
Lilium candidum L.	Madonna Lily	1621	Med. Eur.	X	137	239	27	X	pleasure garden
Lilium chalcedonicum L.		—	S. Eur.	—	—	—	27	—	
Lilium martagon L.	Martagon Lily	1618	Eur.	—	—	—	27	—	
Lilium pomponium L.	Red Lily	(1619)	S.W. Eur.	—	—	—	27	—	
Linaria vulgaris Mill.	Common Toadflax	1205	Eur.	—	—	—	21	—	
Lithospermum officinale L.	Gromwell	1072	Eur.	—	X	322	35	X	
Lonicera alpigena L.	Alpine Honeysuckle	(1303)	Eur. Moutains	—	—	—	14	—	
Lonicera nigra L.	Black-berried Honey suckle	1303	Cent. Eur.	—	—	—	14	—	
Lunaria annua L.	Honesty	322	S. Eur.	—	—	190	—	—	
Lupinus albus L.	White Lupine	521	S.E. Eur.	—	—	—	33	—	
Lupinus hirsutus L.	Lupin	—	S. Eur.	—	—	—	33	—	
Lupinus luteus L.	Yellow Lupine	519	S. Eur.	—	—	—	33	—	
Lychnis chalcedonica L.		—	E. Russia	—	—	—	20	—	
Lychnis coronaria L. Desr.	Rose Campion	158	S.E. Eur.	X	—	194	—	—	pleasure garden
Lychnis flos-cuculi L.	Ragged Robin	160	Eur.	—	—	—	21	—	
Lysimachia nummularia L.	Creeping-Jenny	961	Eur.	—	—	—	35	—	
Majorana hortensis Moench	Sweet Marjoram	1161	N. Afr., S.W. Asia	—	X	271	22	X	
Malus domestica Borkh.	Apple	465	Eur.	—	—	759	—	X	hedge
Mandragora officinarum L.	Mandrake	1185	Med. Eur.	—	—	—	21	X	
Matthiola incana L. R. Br.	Stock	300	Med. Eur.	—	118	189	—	—	
Medicago polymorpha L.	Hairy Medick	588	S.E. Eur.	—	—	—	34	—	
Mentha X gentilis L.		—		—	X	280	—	X	
Mentha rotundifolia L. Huds.	Apple-scented Mint	1172	Eur.	—	X	279	—	X	
Mentha spicata L.	Spear mint	1170	Eur.	—	—	279	—	X	
Mentha X verticillata L.		—		—	—	279	—	X	
Mespilus germanica L.	Medlar	460	S.E. & E. Eur.	—	—	768	11	X	hedge
Mimosa pudica L.	Humble Plant	—	S. Amer.	—	—	—	36	—	
Mirabilis jalapa L.	Marvel-of-Peru	—	Trop. Amer.	—	—	—	33	—	
Momordica balsamina L.	Balsam Apple	—	Trop.	—	X	284?	33	X	sitck, arbour
Morus nigra L.	Common Mulberry	61	Persia	—	X	770	10	—	hedge, flower garden, orchard
Muscari botryoides L. Mill	Small Grape-Hyacinth	1648	Cent. & S.E. Eur.	—	—	—	28	—	
Myrtus communis L.	Myrtle	824	Med. Eur.	—	—	742	4	X	basket, pot, box, greenhouse
Narcissus jonquilla L.	Jonquil	1667	S.W. Eur.	—	—	245	27	—	
Narcissus X odorus L.		(1667)	S.W. Eur.	—	—	—	27	—	
Narcissus pesudonarcissus L.	Daffodil	1665	Eur.	—	—	247	27	—	
Narcissus tazetta L.		1669	Med. Eur.	—	—	—	27	—	
Nasturtium officinale R. Br.	Water-cress	307	Eur.	—	—	—	21	—	
Nepeta cataria L.	Catmint	1116	Eur.	—	X	282	—	X	
Nepeta nepetella L.	Lesser Catmint	(1116)	S. Eur.	—	—	281?	—	X	
Nerium oleander L.	Oleander	1007	Med. Eur.	—	—	—	4	—	pot
Nigella arvensis L.	Fennel Flower	(203)	Eur.	—	X	306	—	X	
Nigella damascena L.	Love-in-a Mist	203	Med. Eur.	—	X	307	—	X	
Nigella sativa L.		(203)	S. Eur.	—	192	306	—	X	
Oenothera biennis L.	Evening Primrose	831	Amer.	—	—	—	31	—	(pot)
Oenothera muricata L.		—	Canada	—	—	—	31	—	(pot)
Olea europea L.	Olive	985	Med. Eur.	—	—	—	4	—	
Ophrys apifera L.	Bee Orchid	1878	Eur.	—	—	—	29	—	
Ophrys insectifera L.	Fly Orchid	1877	Eur.	—	—	—	29	—	
Orchis maculata L.	Early Purple Orchid	1894	Eur.	—	—	—	29	—	

Modern Latin Name	*Modern English Name*	*Polun*	*Origin*	*From.*	*Fuchs*	*Dodon.*	*Groen*	*Med. Use*	*Location*
Origanum vulgare L.	Marjoram	1160	Eur.	X	X	272	—	X	pot
Ornithogalum latifolium L.		—	Asia Min.	—	—	—	28	—	
Ornithogalum pyramidale L.		1641	Med. Eur.	—	—	—	28	—	
Ornithogalum pyrenaicum L.	Bath Asparagus	1640	Eur.	—	—	—	28	—	
Paeonia officinalis L.	Peony	258	S. Eur., W. Asia	X	75	X	17	X	pleasure garden
Papaver rhoeas L.	Corn Poppy	265	Eur.	—	—	—	34	—	
Papaver somniferum L.	Opium Poppy	264	Cent. Eur.	X	X	X	34	—	
Parietaria officinalis L.	Erect Pellitory-of-the-wall	68	Cent. & S. Eur.	—	—	—	22	—	
Passiflora caerulea L.		—	S. Amer.	—	—	—	21	—	pot, greenhouse
Phillyrea angustifolia L.	Phillyrea	(981)	Med. Eur.	—	—	—	5	—	greenhouse
Phyllitis scolopendrium L. Newm.	Hart's-Tongue	—	Eur.	—	—	—	19	—	
Picea abies (L.) Karsten	Norway Spruce	2	Cent. Eur.	—	—	—	7	—	bosket, alley, avenue
Pinus sylvestris L.	Scots Pine	18	Eur.	X	—	X	7	—	pleasure garden, bosquet, alley, avenue
Pistacia lentiscus L.	Mastic Tree	703	Med. Eur.	—	—	787	12	X	greenhouse
Pistacia terebinthus L.	Turpentine Tree	704	Med. Eur.	—	—	—	12	—	greenhouse
Platanus orientalis L.	Oriental Plane	418	S. Eur.	—	—	—	13	—	
Polemonium caeruleum L.	Jabob's Ladder	1032	N. & Cent. Eur.	—	—	—	19	—	
Polyanthes tuberosa L.	Tuberose	—	Mexico	—	—	—	25	—	pot, greenhouse
Polygonatum multiflorum L. All.	Solomon's Seal	1655	Eur.	X	X	X	—	X	
Polygonatum odoratum (Mill.) Druce	Sweet-scented Solomon's Seal	1654	Eur.	—	—	—	19	—	
Populus alba L.	White Poplar	30	Cent. & S.E. Eur.	—	—	—	12	—	avenue, shelter belt
Populus nigra L.	Black Poplar	33	Cent. & S.E. Eur.	—	—	—	12	—	bosket
Primula auricula L.	Auricula, Bear's Ear	941	Cent. Eur.	—	—	—	16	—	
Prunus domestica L.	Plum	477	Eur.	X?	X	X	—	X	hedge
Prunus dulcis Mill. Webb	Almond	479	W. Asia	X?	—	X	8	X	hedge
Prunus padus L.	Bird-Cherry	482	Eur.	—	—	—	14	—	
Prunus persica L. Batsch	Peach	478	E. Asia	X	X	X	—	X	hedge
Prunus tenella Batsch		—	S. Eur., N. & W. Asia	—	—	—	8	—	flower garden
Pulmonaria officinalis L.	Lungwort	1063	Eur.	X	—	X	—	—	
Punica granatum L.	Pomegranate	827	Med. Eur.	—	—	—	3	—	pot, box, greenhouse
Pyrola rotundifolia L.	Round-leaved Wintergreen	913	Eur.	—	—	—	16	—	
Pyrus communis L.	Pear	464	Eur.	—	—	768	—	X	hedge
Quercus petraea (Matt.) Liebl.	Durmast Oak	53	Eur.	—	—	—	11	—	alley, avenue
Quercus robur L.	Common Oak	52	Eur.	—	—	—	11	—	alley, avenue
Ranunculus asiaticus L.	Garden Ranunculus	—	E. Med.	—	—	—	27	—	
Ranunculus bullatus L.		—	S. Eur.	—	—	—	21	—	
Ranunculus gramineus L.	Grass-leaved Buttercup	245	S.W. Eur.	—	—	—	21	—	
Rhamnus alaternus L.	Mediterranean Buckthorn	720	Med. Eur.	—	—	—	5	—	
Rhamnus catharticus L.	Buckthorn	723	Eur.	—	—	752	—	X	hedge
Rhus coriaria L.	Sumach	707	Med. Eur.	—	—	749	—	X	hedge
Ribes rubrum L.	Red Currant	414	Eur.	—	X	738	—	X	hedge
Ribes uva-crispa L.	Gooseberry	416	Eur.	—	—	737	—	X	hedge
Ricinus communis L.	Castor Oil Plant	668	Trop. Afr. & Amer.	X	128	X	33	X	
Rosa canina L.	Dog Rose	432	Eur.	—	X	705	—	X	
Rosa centifolia L.	Cabbage, Provence Rose	—	E. Caucasus	—	—	—	6	—	
Rosa gallica L.	Red Rose	431	Eur.	X	X	705	6	X	pleasure garden
Rosa majalis J. Herrm.	Cinnamon Rose	—	Eur., N & W. Asia	—		—	6	—	
Rosa moschata L.	Musk Rose	—	Cent. Asia	—	—	—	6	—	
Rosa rubiginosa L.	Sweet Briar	433	Eur.	—	—	705	6	X	
Rosmarinus officinalis	Rosemary	1105	Med. Eur.	X	X	290	5	X	pot
Rubus caesius	Dewberry	(429)	Eur.	X	—	—	—	—	pleasure garden
Rubus idaeus L.	Raspberry	428	Eur.	—	—	713	—	X	hedge
Rumex acetosa L.	Sorrel	93	Eur.	—	—	—	18	—	
Ruscus aculeatus L.	Butcher's Broom	1651	W. Eur.	—	—	729	—	X	hedge

Modern Latin Name	*Modern English Name*	*Polun*	*Origin*	*From.*	*Fuchs*	*Dodon.*	*Groen*	*Med. Use*	*Location*
Ruscus hypoglossum L.	Large Butcher's Broom	(1651)	Med. Eur.	—	X	730	—	X	hedge
Ruscus hypophyllum L.		—	Caucasus	—	—	—	4	X	pot
Ruta graveolens L.	Common Rue	686	Med. Eur.	X	X	—	—	X	pot
Salix fragilis L.	Crack Willow	24	Eur.	—	—	—	12	—	waterside
Salvia officinalis L.	Sage	1143	Med. Eur.	X	X	286	17	X	pot, shadow of trees
Salvia officinalis L. subsp. minor Gmelin Gams.		—	S. Eur.	—	—	286	17	X	pot, shadow of trees
Salvia pratensis L.	Meadow Clary	1147	Eur.	—	X	289	—	X	
Salvia sclarea L.	Clary	1144	Med. Eur.	X	X	289	—	X	pot
Sambucus nigra L.	Elder	1296	Eur.	—	X	755	14	X	hedge, fence
Satureja hortensis L.	Summer Savory	(1152)	Med. Eur.	—	X	254	—	X	
Saxifraga granulata L.	Meadow Saxifrage	404	Eur.	—	X	320	—	X	
Scabiosa stellata L.		(1328)	S.W. Eur.	—	—	—	31	—	
Scilla amoena L.		—	Cypres	—	—	—	25	—	
Scilla bifolia L.	Alpine Squill	1635	Cent. & S.E. Eur.	—	325	X	25	—	
Scilla liliohyacinthus L.	Pyrenean Squill	(1634)	Cent. & S.W. Eur.	—	—	—	25	—	
Scilla peruviana L.	Cuban Lily	1632	S.W. Eur.	—	—	—	25	—	
Sempervivum tectorum L.	Houseleek	382		—	—	—	20	—	roof
Senecio jacobaea L.	Ragwort	1451	Eur.	—	—	—	23	—	pot
Silene alba Mill. Krause	White Campion	164	Eur.	—	—	195	20	X	
Silene dioica L. Clairv.	Red Campion	165	Eur.	X	—	195	20	—	pleasure garden
Silybum marianum L. Gaertn.	Milk-Thistle, Holy Thistle	1492	S.E. Eur.	—	—	—	34	—	
Smilax aspera L.		1659	Med. Eur.	—	—	—	23	—	
Solanum lycopersicum L.	Love-Apple	—	S. Amer.	—	—	—	36	—	
Sorbus aucuparia L.	Rowan	466	Eur.	—	—	—	13	—	
Spartium junceum L.	Spanish Broom	515	Med. Eur.	—	—	722	—	X	hedge
Syringa vulgaris L.	Lilac	980	S.E. Eur.	—	—	—	5	—	hedge, arbour
Tagetes erecta L.	African Marigold	—	Mexico	—	—	216	31	X	
Tagetes patula L.	French Marigold	—	Mexico	—	X	216	31	X	
Taxus baccata L.	Yew	17	Eur.	—	—	810	7	—	hedge
Telekia speciosa Schreb. Baumg.		1397	E. Eur.	—	—	—	24	—	
Teucrium chamaedrys L.	Wall Germander	1099	Eur.	X	X	X	—	—	
Teucrium scordium L.	Water Germander	1098	Eur.	—	—	—	21	X	
Thuja occidentalis L.	American Arbor Vitae	—	E.N. Amer.	—	—	—	7	—	solitary, hedge
Thymus vulgaris L.	Thyme	1163	W. Eur.	—	X	264	17	X	border
Tilia cordata L.	Small-leaved Lime	731	Eur.	—	—	—	11	—	
Tilia platyphyllos	Large-leaved Lime	729	Eur.	—	—	—	11	—	
Tragopogon pratensis L.	Goat's-beard	1527	Eur.	—	X	205	—	X	
Trigonella corniculata L.	Sickle-fruited Fenugreek	579	Med. Eur.	—	200	X	—	—	
Tropaeolum minus L.		—	S. Amer.	—	—	—	36	—	pot
Tulipa gesneriana L.	Tulip	—	E. Eur. Asia Min.	—	—	—	29	—	
Ulmus glabra Huds.	Wych Elm	56	Eur.	—	—	—	12	—	alley
Ulmus minor Mill.	Smooth-leaved Elm	58	Eur.	—	—	—	12	—	alley
Valeriana phu L.	Garden Valerian	—	Siberia, Ural	—	330	X	19	—	
Veratrum album L.	White False Helleborine	1586	Eur.	—	—	—	16	—	
Verbascum blattaria L.	Moth Mullein	1192	Eur.	—	—	—	34	—	
Verbascum lychnitis L.	White Mullein	1195	Eur.	—	—	—	32	X	
Verbascum phoeniceum L.	Purple Mullein	(1192)	Cent. & S.E. Eur.	—	—	—	34	—	
Verbascum thapsus L.	Aaron's Rod	1193	Eur.	—	—	—	32	X	
Verbena officinalis L.	Vervain	1084	Eur.	X	X	X	—	X	
Viburnum lantana L.	Wayfaring Tree	1299	Eur., W. Asia	—	—	—	6	—	
Viburnum opulus L.	Guelder Rose	1298	Eur.	—	—	—	14	—	
Vinca minor L.	Lesser Periwinkle	1005	Eur.	—	135	X	—	X	
Viola odorata L.	Sweet Violet	774	Eur.	—	X	183	32	X	
Viola tricolor L.	Wild Pansy	783	Eur.	—	313	185	32	X	
Vitex agnus-castus L.	Chaste Tree	1087	Med. Eur.	—	—	747	12	X	hedge
Vitis vinifera L.	Common Vine	727	W. Asia	X	X	X	14	X	pleasure garden
Zygophyllum fabogo L.	Syrian Bean-Caper	—	W. Asia	—	—	—	24	—	greenhouse

Addendum
by C. S. Oldenburger-Ebbers and D. Spanjaart from Maandblad «Groen», 5, 1977

Modern Latin Name

Aconitum variegatum L.
Allium ascalonicum L.
Allium Moly L.
Allium ursinum L.
Anthemis nobilis L.
Anthirrhinum tripphyllum L.
Aquilegia vulgaris L.
Aquilegia caerulea James.
Artemisia judaica L.
Atractylis gummifera L.
Betula verrucosa Ehrh. L.
Campanula pyrimidalis L.
Campanula trachelium L.
Campanula latifolia L.
Campanula medium L.
Digitalis lutea L.
Euphorbia esula L.
Euphorbia heliscopia L.
Euphrasia officinalis
Galeopsis tetrahit
Genista Germanica L.
Genista sagittalis L.
Iris sambucina L.
Iris pseudocorus
Lathyrus latifolia
Lathyrus sylvestris
Lonicera caprifolium L.
Lonicera coerulea L.
Lonicera periclymenum L.
Lonicera xylosteum L.
Lunaria annua L.
Matricaria maritima
Subsp. inodora L. Clapham.
Medicago sativa L.
Subsp. falcata L Areang.
Melandrium album L.
Melandrium rubrum Weig.
Monarda didyma L.
Omphalodes verna Mnch.

Modern Latin Name

Primula pubescens Jacq.
Primula elatior L.
Primula farinosa L.
Primula veris L.
Primula vulgaris Huds.
Physalis alkekengi L.
Platanus orientalis L.
Prunus amygdalis Batsch.
Prunus tenella Batsch.
Ranunculus acris L.
Ranunculus amplexicaulis L.
Ranunculus aconitifolius L.
Ranunculus repens L.
Rheum rhaponticum L.
Rheum rhabarbacum L.
Robina pseudo-acacia L.
Rosa pimpinella folia L.
Rosa arvensis L.
Rosa cinnamonmea L.
Rosa tomentosa L.
Rosa villosa L.
Ruscus aculeatus L.
Ruscus hypoglossum L.
Ruta graveolens L.
Salix repens L. var. Rosmarinifolia.
Salix viminalis L.
Scabiosa atropurpurea L.
Sedum reflexum L.
Smylax sarsaparilla L.
Specularia formossissima L. Hab.
Specularia speculum veneris l. Fisch.
Sternbergia lutea l R&S.
Tilia europea L.
Tradescentia virginiana L.
Ulex europeus L.
Ulmus procera Salish.
Valeriana officinalis L.
Valeriana dioica L.
Verbascum thapsis L.

Summary

This paper aims at giving a general outline of the history of ornamental plants in 16th and 17th century gardens. The most important section of the paper consists of a «Tentative and Selective Register of Ornamental Plants in the 16th and 17th centuries». The paper examines the criteria used to define an ornamental plant, namely: form, colour, smell, utility, origin and special curiosity. It also describes the function of (medicinal) ornamental plants in the so-called «pleasure gardens» of the Middle Ages.

The authors mention the sources they have consulted in order to make up the register of plants: «Fromond Trade List» (British Museum); «New Kreüterbuch», by Leonart Fuchs; «Cruydeboeck», by Rembert Dodoens, and so on.

On coming into the 17th century the authors describe the exotic plants brought in to Europe from the Orient, South America, the Mediterranean region, etc. They stress the fact that with these plants the use of the greenhouse became more and more widespread. Finally they expound the procedure they have followed so as to obtain the exact names of the plants, which are enumerated on the list under the following headings: Modern Latin Name, Modern English Name, Origin, Source, Medicinal Use, Location in the garden, etc.

RESTAURATION DU PALAIS «HET LOO»

Jan van Asbeck

Avis de la commission de restauration

La commission consultative pour la restauration et l'aménagement du Palais «Het Loo» a décidé à l'unanimité de faire exécuter le projet de restauration.

Décision gouvernementale

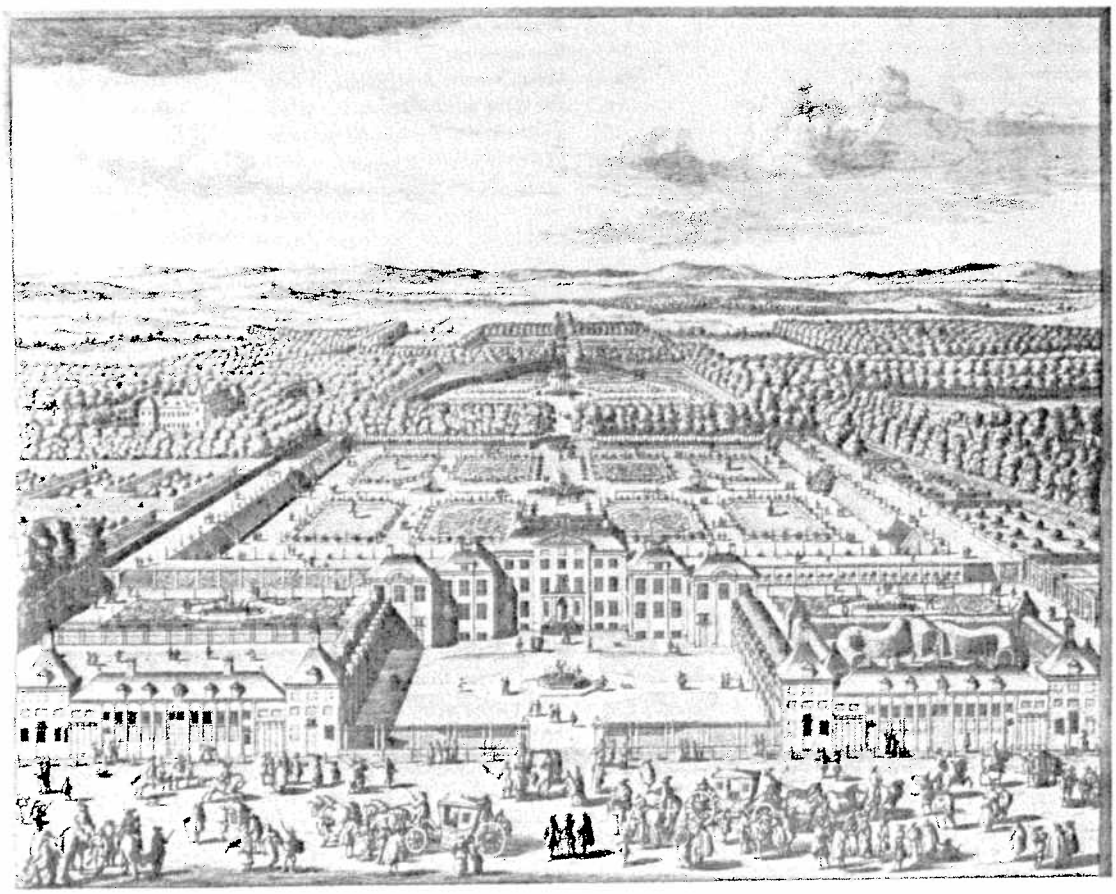
Le Gouvernement a décidé en octobre 1974 de réaliser entièrement le projet de restauration. Les travaux doivent commencer en 1976 et être terminés pour 1982.

Affectation nouvelle

«Het Loo» est destiné à devenir un musée national qui illustrera les liens étroits qui ont existé et qui existent toujours entre les Pays Bas et la Maison d'Orange.

Projet

Le programme de la restauration est de rendre hommage à la dynastie toute entière. Après la restauration, de nombreuses salles raconteront la vie de la famille d'Orange à «Het Loo», au cours des siècles. Le bâtiment, qui retrouvera après la restauration ses proportions initiales, a été



«Maison Royale de Loo, avec ses jardins».

habité par tous les Princes d'Orange, depuis Guillaume et Mary jusqu'à la Reine Wilhelmine et au Prince Henri.

Le château, avec ses terrasses caractéristiques, et son jardin en contrebas ont été aménagés selon un plan géométrique précis. Le château et le jardin forment un ensemble indivisible.

Remaniements

Les premiers remaniements sont intervenus sous Louis Bonaparte; la façade a reçu un enduit de chaux, le jardin en contrebas a été remblayé. Une seconde transformation est intervenue en 1911; elle a entraîné une déformation inadmissible de l'architecture par la construction d'un étage en surélévation et l'élargissement asymétrique du bâtiment, avec une annexe colossale. Conserver ces déformations récentes serait en contradiction avec le désir de rendre hommage au Fondateur et aux occupants successifs du château.

Restauration

(Car il ne s'agit pas d'une reconstitution.)

«Het Loo» retrouvera son aspect d'origine par la suppression de ces remaniements. La salle à manger sera réaménagée selon le plan initial, les terrasses et le jardin en contrebas seront restaurés. Le jardin est composé pour 99% d'éléments végétaux, de gravier de pierre et de marbre et de sable fin. La remise en valeur du jardin de «Het Loo» est une restauration basée entièrement sur les dessins historiques et sur une description détaillée, qui datent de 1699, ainsi que sur les vestiges retrouvés dans le sol.

Protection de la nature. Loisirs de plein air

Le château et son jardin régulier occuperaient 6,5 ha, ce qui représente 1% de la superficie totale du domaine. Si le jardin régulier est restauré, 99% du parc restera donc en jardin paysager. La restauration du jardin régulier concentrerait le public dans ces 6,5 ha et assurerait une meilleure conservation de la nature dans le reste du parc (99%). Actuellement, 3200 personnes visitent journellement le parc. Après restauration, on estime que ce nombre passerait à 5000 ou 6000. Un jardin régulier, qui impose une certaine discipline, peut supporter ce nombre de visiteurs, tandis que cela serait nuisible pour les pelouses d'un parc paysager (cf. Références étrangères).

Le mur du jardin

Pour diviser le parc actuel en trois parties:

— une partie pour le «Vieux Loo», château XIVème siècle, restauré pour S. M. la Reine;
— une partie pour la résidence moderne de S. A. R. la Princesse Margriet;
— une partie médiane pour le Musée National «Het Loo»;

il faut absolument établir une clôture, indispensable aussi pour canaliser la masse des visiteurs qui dépassera bientôt le demi million par an.

Etant donné le comportement actuel du public, une séparation par une palissade ou un treillage serait tout à fait insuffisante pour assurer la sécurité, préserver l'intimité de la Famille Royale et protéger le Musée.

Pour rediviser le jardin en trois parties, comme aux XVIIème et XVIIIème siècles, la seule séparation acceptable pour protéger efficacement les intérêts des trois parties, est la reconstruction du mur du jardin, tel qu'il était à l'origine. Certaines parties de ce mur existent encore.

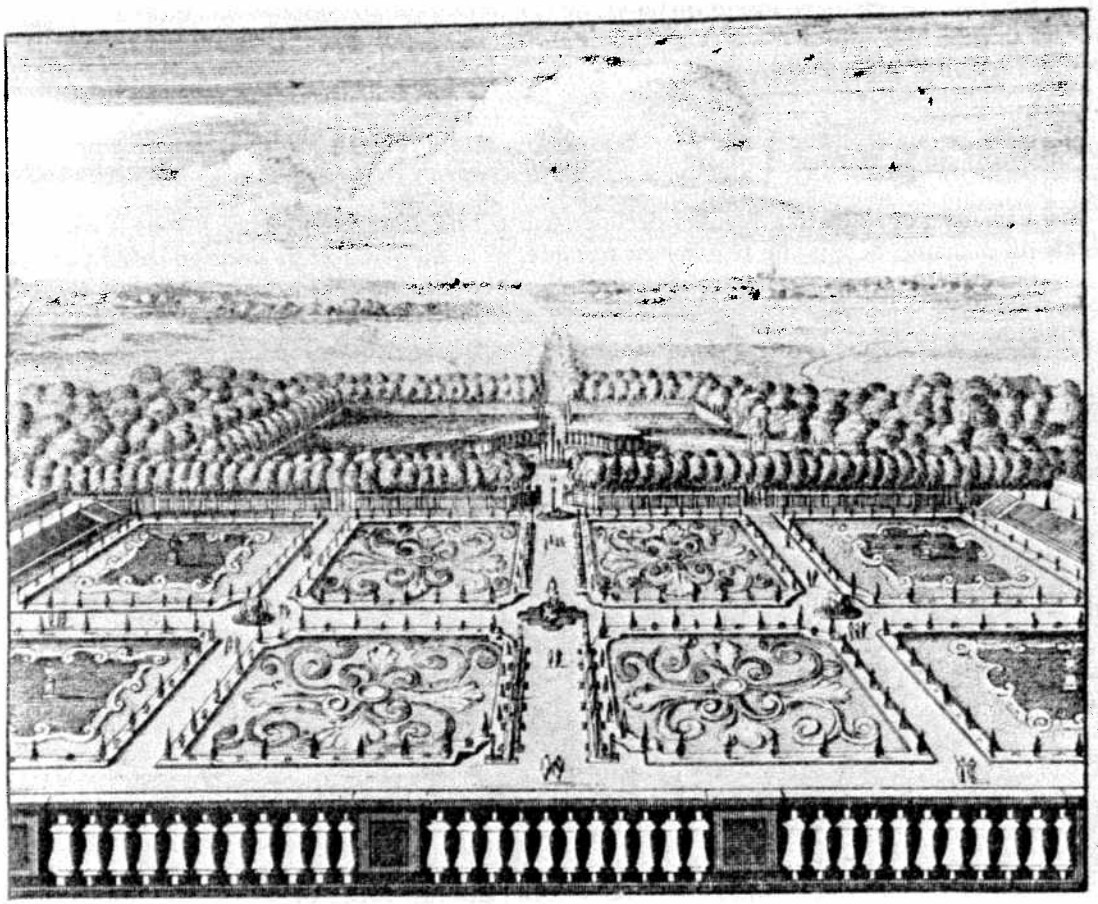
Plantations

Les groupes d'arbres du parc actuel présentent, surtout en été, un aspect agréable. Mais à les examiner de plus près, on remarque que certains sont dans un état de vieillissement avancé, ou malades; on voit même des arbres morts et des souches. Le palais blanc et le parc forment

une unité. Si l'on veut conserver coûte que coûte les vieux arbres autour du palais, il faut également conserver le parc dans son état actuel, et avec le parc il faudra aussi conserver, en bonne logique, le palais blanc, avec son étage surélevé. Dans ce cas, on préfère conserver une architecture remaniée et des déformations (qui altèrent la composition d'origine) auxquelles les Princes d'Orange n'ont eu aucune part. On opte alors pour un musée qui ne pourra pas remplir convenablement sa mission —rendre hommage aux Princes d'Orange— parce que le palais n'aura pas retrouvé sa structure d'origine. Toutes ces conséquences trouveraient leur origine dans la valeur trop grande que l'on accorde à des arbres déjà très âgés et qui, de toute façon, ne sont pas éternels.

Projet de restauration

«Het Loo» restauré sera le «Het Loo» fondé et habité par les Princes d'Orange jusqu'à la transformation qui fut imposée en 1911. «Het Loo» restauré sera un musée qui fonctionnera bien et qui pourra accueillir un grand nombre de visiteurs. La restauration du jardin de plaisance est, sur le plan historique et culturel, un évènement très important. Certains considèrent que cette restauration sera la plus importante du siècle aux Pays Bas. A l'étranger ce jardin de plaisance est considéré comme l'un des plus caractéristiques des jardins d'Europe au XVIIIème siècle, qui mérite d'être restauré dans son ensemble. Seul un «Loo» bien restauré peut devenir un monument national remarquable, présentant un grand intérêt au plan international.



«Jardins de Loo».

Summary

In this paper Jan van Asbeck examines the different parameters to be taken into account in order to restore the Het-Loo Palace, which is going to become a public museum. The restoration will have to put the following measures into practice: To eliminate the changes made in 1911, which have deformed the outlook of the palace; to repair the regular garden with the aim of protecting the landscape park; to divide the park into three parts and reconstruct the original grounds, so that the flow of visitors can be controlled; and lastly to fell the old trees in order to recover the original structures of the building.

The author thinks that these works will restore the Het-Loo Palace to its former magnificence.

LE JARDIN HISTORIQUE DE LA ALAMEDA DE OSUNA

Juan González Cebrian

Jusqu'au premier tiers du XXème siècle, Madrid était entourée d'une constellation de propiétés, royales ou privées, au milieu de jardins splendides, datant pour quelques uns du temps de la Maison d'Autriche, pour la plupart du XVIIIème siècle et, quelques uns, des premières années du XIXème siècle.

Sans aller jusqu'à San Ildefonso, l'Escurial ou Aranjuez, les environs proches de la capitale offraient dans les montagnes du Pardo ceux de la «Casa del Principe», ceux du «Duque de Arcos», ceux du «Palacete de la Zarzuela» et les jardins du «Barranco»; à Boadilla del Monte, les jardins du palais de l'Infant Don Luis (Frère de Carlos III) qui possédait aussi ceux du «Cadalso de los Vidrios» et d' «Arenas de San Pedro»; ceux de la Résidence Royale de la Florida formaient un cordon vert relié à Madrid; à l'ouest, ceux de la «Casa de Campo»; à Carabanchel, il y avait de magnifiques propiétés d'été avec de vastes jardins comme ceux de Don José Gargollo, ceux des Comtes de Montijo (parents de l'Impératrice Eugénie), ou la célèbre propiété «Vista Alegre» du Marquis de Salamanca; à Chamartin on conservait des restes d'anciens jardins dans la maison des Jésuites; une série de «Quintas» (villas) parsemait le reste de la périphérie madrilène; nous pouvons citer les plus connues d'entre elles, celles de Miraflores ou de la Fuente del Berro et celle du «Sordo» (sourd), ainsi appellée car elle était une ancienme propiété de Goya, qui orna les murs de la maison des fameuses «peintures noires» aujourd'hui exposées au Musée de Prado.

Les guerres, la négligence et la spéculation foncière ont fait disparaître la plupart de ces jardins ou les ont mutilés, les laissant méconnaissables sans qu'il soit possible de les restaurer faute de documents graphiques ou de descriptions précises qui puissent en conserver le souvenir.

Parmi les jardins qui jouirent de la plus grande renommée, se trouve le domaine dit «El Capricho», ou plus usuellement «La Alameda de Osuna», nom formé par l'union du nom du site (La Alameda), au titre de ses propriétaires historiques (les Ducs de Osuna). Il s'agissait d'une des propiétés les plus belles et les plus magnifiques qu'il y ait en Espagne, et la seule peut-être qui puisse rivaliser avec les résidences royales.

Son état actuel est lamentable. Elle n'est plus que l'ombre de ce qu'elle était il y a environ 30 ans, lorsqu'elle était encore parée d'innombrables ornements que la rapine ou l'abandon ont réussi à faire disparaître ou à détruire.

La maison d'Osuna avait été ruinée au XIXème siècle, mais les jardins avaient trouvé une nouvelle splendeur par les soins de leur nouveau propiétaire, le banquier Ignacio Baner. La propiété, occupée durant la dernière guerre civile espagnole par le Quartier Général Républicain du Centre, était restée intacte jusqu'en 1939. A cette date commença sa décadence, avec la disparition de ses plus précieuses sculptures et fabriques. Son classement officiel parmi les «jardins artistiques» par décret du 20 octobre 1934 ne fut d'aucune utilité pour sa sauvegarde. Peu après la guerre, la propiété aurait pu être —mais ne fut pas— achetée par la Municipalité madrilène pour une somme dérisoire. En 1974, après de nombreux changements de main qui ont entraîné la décadence presque totale du jardin, celui-ci a été enfin acquis par la Municipalité madrilène. La Ville se propose de lui rendre son ancien prestige.

Il existe plusieurs descriptions anciennes de la «Alameda de Osuna». La plus importante fut rédigée dans les bureaux mêmes du Duc en 1845; elle est reproduite dans le volume I du «Dictionnaire géographique-statistique-historique d'Espagne et de ses possessions d'Outre-mer» par Don Pascual Mandoz. C'est de cet ouvrage que nous avons tiré la description qui suit. L'auteur de «Madrid, il y a 50 ans aux yeux d'un diplomate étranger...» (Madrid, 1904, Bailly Baillere e hijos) consacra aussi une importante notice à cette propiété et elle fut reproduite par Ignacio Baner dans sa publication «Deux descriptions de la Alameda de Osuna, compilées par Ignacio Baner», (Madrid, Imprenta de Jesus López, 1918).

En établissant une série de projets pour cette propiété, l'architecte Don Francisco Iniguez étudia lui-aussi ces jardins et rectifia quelques données erronées de Madoz dans son article «L'architecte Martin Lopez Aguado y la Alameda de Osuna», publié par les archives de l'art espagnol (Juillet-août 1945).

Description de La Alameda de Osuna en 1845

A une lieue et demie de Madrid, sur la grand route d'Aragon, et à courte distance du village de Canillejas, la route principale tourne sur la droite et on trouve en ligne droite un chemin ou une allée bordée d'arbres, d'une assez grande longueur, que l'on appelle le «Ramal» et qui conduit au domaine de «La Alameda». On pénètre, après avoir dépassé la barrière qui la sépare du chemin, sur un rond-point de 146 pieds de diamètre, planté d'arbres de différentes essences; deux petites maisons, pavillons de gardes, se trouvent sur ce rond-point, de chaque côté; dans l'axe du chemin, une grille de fer forgé, scellée à des piliers de pierre de taille à bossages, surmontés de vases en pierre de Colmenar, donne accès à l'intérieur de la propiété et à l'une des deux allées d'arbres, très larges, qui conduisent à la place dite des Empereurs, tout à fait remarquable tant par sa situation devant le palais que par le décor qui l'orne. Le principal de ces ornements est un temple, dont les quatre colonnes ioniques portent une demi-coupole à caissons; au centre de ce temple, sur un piédestal de marbre, est érigé un buste de bronze de Son Excellence Doña Maria Josefa Pimentel, Comtesse-Duchesse de Benavente, fondatrice de La Alameda, oeuvre du célèbre sculpteur Don José de Tomas.

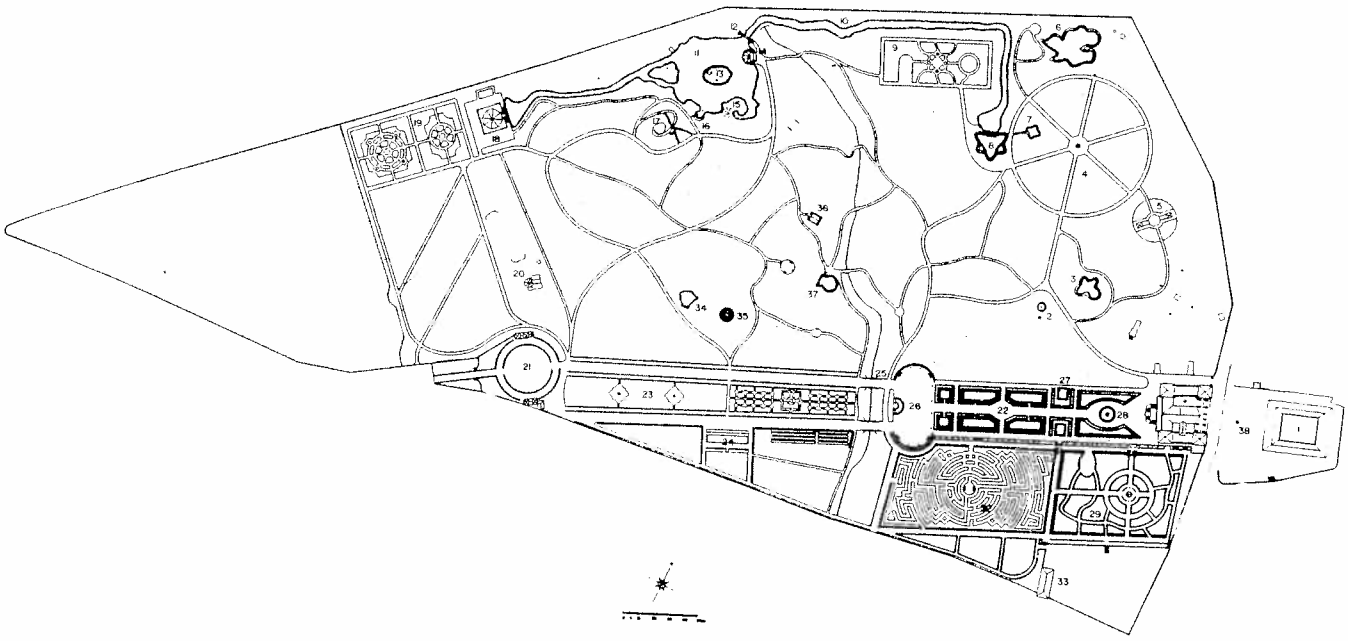
On accède à ce temple par un emmarchement de sept degrés, interrompu par huit socles portant des sirènes coulées en plomb par Don Francisco de Elias. Ces statues, avec les emmarchements semi-circulaires, complètent le soubassement du temple, qui se termine sur un socle général, avec deux statues de marbre blanc sur un piédestal en pierre de Colmenar, alternant avec des lions et des vases de plomb. Dix bustes d'empereurs romains, en marbre de Carrare, sur piédestal, et quatre sièges confortables en pierre de Colmenar, constituent le reste du décor de cette place. De cet endroit, en face du temple, on passe à un élégant *parterre,* orné d'une profusion de fleurs et d'arbustes de toutes espèces, avec trois bassins, un sur chaque côté de l'allée centrale et le dermier au bout de cette allée, dans l'axe de la façade du palais.

Au milieu du parterre est une balustrade, avec huit socles, portant des statues d'enfant en pierre de Colmenar, d'où partent deux promenades couvertes qui conduisent face aux grands pavillons du palais. Le bassin du milieu, avec son garde-corps de fer forgé à dessin, est orné en son centre d'une fontaine avec une vasque de pierre d'où part un jet d'eau, d'autres jeux d'eau et de divers ornements sculptés. Le palais, dont le plan est un quadrilatère de 14.574 pieds de superficie, comprend un bâtiment bas qui, sur la façade principale sur le jardin, sert de soubassement à un gracieux péristyle comptant huit colonnes corinthiennes, —avec piédestal, base et chapiteau— dont l'entablement est couronné d'un garde-corps de fer forgé, orné de dix socles de pierre portant des statues d'enfants, en pierre, avec des atributs divers. Ce péristyle, qui donne accès à l'étage principal, communique avec le jardin par un magnifique escalier de granit, à deux volées, à garde-corps et rampe de fer forgé. L'escalier est aussi orné de 10 bustes de marbre, sur piédestal; entre ses deux volées, sous le péristyle, est placée une réplique du fameux groupe du Laocoon. Aux quatre angles du palais, s'élèvent de grands pavillons, qui constituent le second étage et contribuent en grande partie à donner élégance et hauteur à tout l'édifice. Sur les façades latérales, au dessus du rez-de-chaussée, une terrasse avec un garde-corps de fer forgé donne accès aux pavillons. La façade postérieure, orientée vers le village, est percée en son centre d'une grande porte qui permet d'accéder au reste de l'édifice.

Au premier étage, donnant sur le jardin, sont les appartements de Son Excellence, où la richesse rivalise avec le bon goût, qui règne aussi dans les autres pièces. L'oeil s'arrête avec ravissement sur les ornements, les meubles et les tentures, et surtout sur les peintures choisies qui décorent les murs. La collection des «Caprices» du célèbre Goya, dans la bibliothèque, mérite une attention particulière, ainsi qu'un cabinet peint à la détrempe, où l'on peut admirer le grand talent de ce peintre.

Au rez-de-chaussée, on remarque surtout le salon qui sert de salle à manger, par son décor gracieux et pavement imitant la mosaïque antique, copie exacte d'une mosaïque dernièrement découverte en Italie. Un escalier, d'un goût exquis, fait communiquer ce salon avec le premier étage. L'oratoire, le billard et d'autres salles de ce palais sont dignes d'un édifice de cette qualité, avec plusieurs plafonds (au rez-de-chaussée et à l'étage) peints à la détrempe par le fameux artiste, Don Francisco Martinez de Salamanca.

Le domaine est divisé en deux parties, le «haut» et le «bas». Lorsque l'on sort du palais et que l'on se dirige vers le jardin du haut, situé à droite, divers bosquets à l'anglaise et de nombreux massifs de fleurs entourent de partout un pavillon d'une architecture bien proportionnée et du meilleur goût, qui abrite un rucher; on accède à l'intérieur de ce pavillon par deux portes en plein cintre, situées sur les façades latérales, encadrées de deux gracieuses colonnes, d'ordre composite. La partie inférieure de cet édifice est occupée par une salle circulaire qui sert d'entrée



Plan de «El Capricho».

et par deux petites galeries, situées sur les côtés. La salle est remarquable par son décor, huit colonnes corinthiennes avec bases et chapiteaux dorés, qui portent une corniche et une coupole à caissons, avec des ornements de stuc. Au centre de la salle, un piédestal capricieux porte une Vénus, en marbre de Carrare, plus grande que nature, oeuvre d'un grand mérite, exécutée par Don Juan Adan; dans les galeries, des vitres permettent d'admirer le travail incessant des abeilles.

Quittant le rucher et poursuivant dans le même direction, on trouve près d'un des angles de la propiété une grande pièce d'eau, dite «des tanches»; sur ses bords s'élève une maisonnette rustique, où est installée la pompe qui monte l'eau de la rivière jusqu'à la pièce. Entre la pièce d'eau des tanches et le rucher se trouve un enclos de bois pour les paons, tout proche de la place de la colonne; cette place est ornée en son centre d'une colonne de même ordre que celles de Paestum, portant une statue de marbre représentant Saturne. Non loin de cet endroit, on voit une pièce d'eau, de forme irrégulière, avec une balustrade de bois, destinée aux cygnes. Dans le haut de ce jardin, contigu au *parterre,* entre des bosquets touffus, s'élève un petit temple ovale, sur cinq degrés de granit, avec un sol et des sièges de marbre. Ce temple compte douze colonnes cannelées, en granit, avec des bases et des chapiteaux de pierre blanche de Colmenar, qui soutiennent son entablement; au centre, sur un piédestal isolé en marbre de San Pablo est placée une statue de Bacchus en marbre blanc.

En partant du temple, après avoir traversé divers bosquets, en allant vers l'entrée de la propiété, par des sites de plus en plus pittoresques étant donné les différences de niveau, on rencontre un ruisseau, qui parcourt le domaine du nord au sud. On le franchit par des ponts rustiques, de différentes formes, quatre en maçonnerie et cinq en bois. Franchissant l'un de ces ponts et poursuivant dans la même direction, on trouve une splendide pièce d'eau, de forme irrégulière, dite des «canards»; c'est sans doute l'un des sites les plus surprenants de la propiété tant par le couvert qui s'étend sur tout le vallon et ses environs et par le grand développement qu'y atteint toute la végétation que par la conduite d'eau rustique qui orne la pièce d'eau alimentant une fontaine avec des jeux d'eau, et par divers ornements de la même espèce et quelques sculptures qui contribuent à son lustre.

De là, en suivant une allée de cyprès vers le haut de la propiété, on trouve la chapelle et la maison de l'ermite et, poursuivant dans la même direction, on s'arrête au grand bassin ou lac, point principal et le plus étonnant du domaine. On voit dans ce lac deux îlots, de taille inégale; dans l'îlot central, au milieu de cyprès et d'autres arbres, on voit un monument de granit et de marbre, érigé à la mémoire du troisième Duc de Osuna, avec un médaillon de bronze, en bas-relief, le représentant grandeur nature; sur l'autre îlot, s'élève une petite construction rustique, la «maison des cygnes». Les berges du lac s'ornent d'une barraque, construite sur l'eau, pour abriter les barques, d'un gracieux pavillon rustique, avec de jolis sièges dans le même goût, d'une maison de chaume qui sert d'embarcadère, avec un cabinet de repos et une jetée pour accéder aux bateaux. Tout près de la maison de chaume part un bras de rivière, franchi à son entrée par un

élégant pont de fer, assez élevé pour laisser passer les bateaux; puis la rivière franchit le ruisseau, par un pont-aqueduc et continue à serpenter vers la pièce d'eau des tanches, puis revient sur la droite; elle se termine dans une crique où se trouve un fort triangulaire, entouré de remparts et de fossés d'eau, avec des ponts-levis et des ponts-fixes.

Ce fort dispose de douze pièces d'artillerie, de calibres différents, avec les caisses de munitions assorties, un assortiment d'armes, un drapeau même, et tout ce qui concourt à sa défense et à son ornement. Retournant au lac, derrière le hangar à bateaux, s'élève une montagne sur le sommet de laquelle est dressée une tente, tendue de toile sur une armature de fer.

Derrière l'île des cygnes s'ouvre un autre bras de rivière qui mène jusqu'à une fabrique appelée le Casino. Un escalier à deux volées, qui sert d'embarcadère, mène au corps principal de cet édifice, qui consiste en un bâtiment bas, sur plan carré, couronné d'une légère corniche de pierre, avec une balustrade de fer; les quatre façades du casino sont percées de portes et de fenêtres et ornées de quatorze bustes de marbre, sur piédestal. Le rez-de-chaussée comprend une salle circulaire, au centre, de 40 pieds de diamètre, couverte d'une coupole surbaissée, et quatre salles de forme irrégulière, aux angles. La pièce centrale abrite un grand réservoir qui distribue l'eau dans toute la propiété par de nombreuses canalisations; la rivière est alimentée par un passage semi-circulaire pratiqué sous le perron; ce perron est orné d'un sanglier en pierre de Colmenar, placé sur le rocher d'où sort l'eau qui va à la rivière.

Sur le rez-de-chaussée a été construit un autre étage, de plan octogonal à l'extérieur et circulaire à l'intérieur, de 40 pieds de diamètre, percé de huit portes et fenêtres; cette pièce est ornée de pilastres ioniques, d'une grande corniche à caissons, d'un sol de bois précieux, de miroirs, de candélabres, de tentures du meilleur goût, d'un grand lustre gothique en bronze doré, et d'un magnifique plafond peint à la détrempe par le remarquable artiste Don Juan Galvez.

A peu de distance du Casino, le jardin se termine, de ce côté, par une clôture rustique; dans l'angle aigu que forme à cet endroit le domaine se trouve une prairie artificielle, avec quatre écuries, d'un goût moderne et d'une architecture gracieuse, pour l'élevage des chevaux. En retournant vers le jardin on trouve, sur la droite, le rond-point qui donne accès au domaine et, entre le rond-point et le Casino (dont il a été question plus haut), la «maisonnette de la vieille», qui comprend un rez-de-chaussée et un étage, et qui est remarquable par sa disposition capricieuse.

Traversant la grille de fer de l'entrée, on pénètre dans un jardin de fleurs, planté de cyprès; ce jardin comporte deux petites places où, sur des rochers artificiels, ont été érigés des piédestaux de granit surmontés de deux colonnes, en marbre d'Italie, avec leurs bases et chapiteaux, couronnées de bustes de marbre de même provenance. Ce jardin et ses colonnes sont dans l'axe du parterre et de la façade principale du palais. Au-delà de ce jardin, à droite, on trouve un édifice dont la partie exposée au midi est utilisée comme serre et dont le premier étage, ouvrant au nord, abrite une resserre pour les fruits et les semences; le rez-de-chaussée sert à ranger les outils des jardiniers et la nourriture pour les oiseaux.

Après cet édifice, se trouvent les «jardins du bas», appelés ainsi parce qu'ils sont situés, en effet, dans la partie la plus basse de la propriété. La plupart de leurs planches sont destinées à la production de plants de fleurs et d'autres plantes. Plus loin, sur le côté droit du parterre, et séparé de lui par un large mur construit en raison de la différence de niveau, il y a un grand labyrinthe, au-delà duquel la propiété se termine par le jardin bas, orné d'une fontaine avec un jet d'eau, et de deux grottes artificielles ménagées dans l'épaisseur de la muraille, avec des jeux d'eau superbement disposés. Au bout de cette muraille, correspondant à la façade latérale du palais, est un escalier à deux montées, qui permet de communiquer avec le palais et le parterre. Au sud, et en face de cette même façade latérale du palais, en descendant un autre escalier qui communique avec un petit jardin plus bas encore que le premier, on trouve la maison et l'enclos des chevreuils et, sur la droite, l'étable des vaches, un cellier et l'étable des chameaux.

Outre la précision et le bon goût dans l'aménagement des jardins, bosquets et bois, les nombreuses conduites qui amènent l'eau aux différents édifices et permettent l'arrosage, les socles, les statues, les bustes, les sièges et les guéridons, les jeux (furet, escarpolette et autres), il faut souligner particulièrement le travail colossal qu'a représenté l'adduction d'eau de la propiété, travail qui fut étudié par l'architecte de Son Excellence, Don Martin Lopez Aguado, et mené à bien au temps du défunt Duc.

Sortant de la propriété par la façade arrière du palais, ou par une grille de fer forgé à gauche du palais, après avoir traversé une place carrée, on trouve les communs, qui abritent les cuisines, remises des voitures, écuries et chambres du personnel. Au sud est un autre enclos, dit «verger de la maison», qui comprend des logements pour le personnel, des écuries avec des prairies artificielles, des abreuvoirs et une baignade, tout cela pour l'élevage des chevaux.

En descendant le long de ce hameau, et en face de l'étable des chameaux qui est de l'autre côté de l'abreuvoir, il y a encore une autre terre qui appartient à Son Excellence; ses bâtiments abritent des logements d'employés, des ateliers, des écuries et des magasins; son grand clos, avec sa noria, ses prairies naturelles et artificielles, sert à la manade. A la suite de ce domaine, en direction du couchant jusqu'au pont de Vadillo, la plus grande partie des terres et des bois appartient aussi à Son Excellence, et quoiqu'ils soient enclos à l'heure actuelle, ils devront constituer un jour le grand parc qui servira d'accès au domaine, selon le projet de Monsieur le Duc et de son défunt frère.

Leurs Excellences, Don Pedro de Alcántara Tellez Girón et Doña María Josefa Pimentel, Comtesse-Duchesse de Benavente, antépénultièmes Ducs de Osuna, achetèrent ce que l'on apelle aujourd'hui le «jardin bas de la fontaine aux grenouilles», à Son Excellence Monsieur le Comte de Priego, ainsi qu'une maison qui fait partie de l'actuel palais et d'autres petits bâtiments qui n'existent plus aujourd'hui. L'acte de vente fut passé le 18 octobre 1783 et, depuis lors, le domaine s'est accru peu à peu, pour en venir à compter toutes les terres qu'il occupe aujourd'hui.

On construisit en 1787 les quatre pavillons et la façade principale du palais, décorant les parties existant déjà et donnant à l'ancien édifice l'étendue et la forme qu'il a encore à l'heure actuelle. Tous ces travaux furent effectués sous la direction des architectes Machuca et Medina. Entre 1787 et 1792 furent construits le petit temple, le rucher, la grande pièce d'eau et sa rivière, la pièce d'eau des tanches et celle des canards, la maison de chaume, la serre, la temple de la place des empereurs, ainsi que les maisons de l'ermite et de la vieille. Ces deux dernières réalisations furent dirigées par Don Angel Maria Tadey.

En 1808, ce domaine fut attribué, lors du règlement de la succession de Son Excellence le duc de Osuna, mort le 20 juin 1808, à sa veuve, son Excellence Madame la Comtesse-Duchesse de Benavente, Duchesse de Osuna. Du vivant de cette dame furent construits la tente, quelques maisons rustiques et ponts de bois du même style —qui n'existent déjà plus—, les jeux de furet et autres, et le casino, édifié en 1815 sous la direction de l'architecte de la maison, Don Antonio Lopez Aguado. Le 23 décembre 1834, le domaine passa à Son Excellence Don Pedro Alcántara Tellez Girón, onzième Duc de Osuna, à la mort de son aïeule. Depuis, le domaine a reçu d'innombrables améliorations, parmi lesquelles on doit mentionner la nouvelle adduction d'eau (qui fournit un débit plus que suffisant à la consommation, que l'on peut encore augmenter à volonté et qui faisait bien défaut auparavant), la décor extérieur et intérieur de ses deux étages, la construction du pont de fer sur la rivière, le pavillon rustique, le fort, l'«Edifice», les écuries à l'entrée de la propriété, l'île des cygnes, les aménagements de la pièce d'eau des canards, les pompes qui servent à élever l'eau de la rivière, les colonnes isolées qui se dressent sur les deux places plantées de cyprès, les grottes du jardin du bas, la restauration et la décoration intérieure du palais et d'autres bâtiments du domaine. Ces travaux ont été dirigés par l'architecte de Son Excellence, Don Martin Lopez Aguado, qui en avait dessiné les plans.

Le grand soin que l'on a apporté aux parties plantées d'arbres, avec le renouvellement des plantations anciennes et la plantation d'arbres en de nouveaux sites, exécutées par le directeur de ce service, Don Francisto Sangüesa [1] et les grands progrès que l'on remarquait en ce qui concerne le soin des jardins, avec l'augmentation du nombre des pépinières, l'amélioration des anciennes, l'aménagement et le décor du labyrinthe, la conservation de la serre et de tout ce qui y a trait, sous la responsabilité de Don Francisco Rizquer, jardinier de Son Excellence, sont tout aussi dignes d'être signalés. A cette époque aussi furent réalisés les travaux nécessités par l'élevage des chevaux dans le vieux et nouveau «verger», la construction de nouvelles écuries et d'autres travaux que nous avonos déjà mentionnés.

Cependant, une des choses les plus dignes de notoriété que l'on peut voir en ce domaine, tant par les énormes dépenses qu'a coûté son établissement, que par les sentiments patriotiques qui l'ont motivé, est la manade constituée par le défunt Duc, que son successeur conserve et augmente sans mesurer ses sacrifices. Le soin que les anglais portent à l'élevage des chevaux est bien connu, ainsi que le degré de perfection qu'ils ont atteint en ce domaine. On sait aussi combien notre Espagne a négligé et laissé se dégrader cet élevage, malheureusement.

---

[1] Il est tout à l'honneur du défunt Duc de Osuna d'avoir accordé sa protection à Don Francisco Sangüesa, compétent et laborieux, lorsque la Municipalité de Madrid lui retira la direction de ses bois, malgré l'estime que les madrilènes portaient à cet honorable aragonais. Ils reconnaissaient et admiraient alors, et aujoud'hui encore, la façon dont avaient embelli la capitale et ses environs, depuis que Monsieur Sangüesa avait reçu cette charge si importante. L'infortuné Duc de Osuna lui confia alors la direction des bois de la Alameda et depuis lors l'état de ses jardins s'est beaucoup amélioré. Quand je parlerai de Carabanchel, de Madrid, de San Fernando et d'autres lieux, j'aurai l'occasion de prouver à nouveau l'intelligence et le grand travail de Monsieur Sangüesa.



«Alameda de Osuna»

Le dernier Duc tenta, par tous les moyens possibles, de remédier à ce mal; non content d'avoir constitué et donné son élan à la Société pour l'Encouragement de l'Elevage du Cheval en Espagne, il voulut donner l'exemple aux autres capitalistes et montrer ce que peut réaliser une volonté bien déterminée; il organisa dans le domaine de La Alameda un établissement qui peut servir de modèle à tous ceux de la péninsule; la manade se compose de chevaux et de juments anglais, tous purs-sangs.

Dernièrement, le 29 août 1844, ce domaine est devenu propriété de l'actuel Duc de Osuna, Son Excellence Don Mariano Tellez Girón, au décès de son frère. Non content d'avoir réalisé les projets de son prédécesseur, il envisage de nouvelles améliorations après lesquelles, sachant le bon goût qui le caractérise, on peut espérer qu'aucune (ou de très rares) propriété, tant dans notre pays qu'à l'étranger, ne pourra rivaliser en richesse, bon goût et beauté avec El Capricho, qui surpasse déjà les plus importantes maisons de plaisance de notre Espagne, comme nous l'avons dit au début.

Summary

Until the beginning of the 20th century there were many royal or private estates in the surroundings of the city of Madrid. Since then they have disappeared because of wars or out of negligence. Among these gardens is the public domain of La Alameda de Osuna, today almost in ruins, but at one time considered as one of the most beautiful estates in Spain. The author includes in his paper a description by a Pascual Madoz dating from 1845, where the latter describes in detail a very large estate containing —among other things— a pavilion, a palace, a chapel and a block-house. Pascual Madoz dates each monument according to the different owners and finally he celebrates the fact that one of the owners has reared a horse stock unique in Spain at a time when the art of horse breeding was on the decline.

RESOLUTION SUR LES JARDINS HISTORIQUES EN DANGER

Les participants au 3ème Colloque International ICOMOS/IFLA sur la protection et la restauration des jardins historiques, réunis à Zeist, Pays Bas, du 9 au 12 septembre 1975, constatent que nombre de jardins sont en train de disparaître (morcellement, abandon, passage de routes ou de voies ferrées...) ou que leur utilisation actuelle est incompatible avec leur caractère historique (terrain de jeux, parc d'attraction ou de camping...),
dénoncent entre autres les dangers que courent:

— en Espagne: la «Quinta de Duque de Arcos», dans le Pardo
la Alameda de Osuna, Madrid
les jardins des «Torres», Barcelone
le «Jardin de los frailes», de l'Escurial
— en France: le Jardin des Tuileries, Paris
le Jardin de Villandry
le Jardin de Villarceaux
le Parc d'Ermenonville
— en Italie: Villa Carpagna, Rome
Villa Lante, Bagnaia, Viterbe
Villa di Bagheria, Palerme
Villa d'Este, Tivoli
Villa York, Rome
Villa Pamphily Doria, Rome

attirent l'attention des administrations compétentes, dans ces pays, pour qu'elles prennent d'urgence les mesures indispensables pour assurer la conservation et l'entretien de ces jardins remarquables, qui sont partie intégrante du patrimoine culturel de l'humanité.

Résolutions

Les participants au 3ème colloque international ICOMOS/IFLA sur la protection et la restauration des jardins historiques,
réunis à Zeist, Pays Bas, du 9 au 12 septembre 1975,
rappellent à quel point les monuments et leurs jardins sont solidaires et soulignent qu'ils doivent bénéficier de la même protection, faire l'objet de la même attention et des mêmes scrupules archéologiques,
insistent sur la nécessité d'adopter (et de faire respecter) des lois assurant la protection efficace des jardins historiques et de prendre des mesures pour aider les propriétaires à faire face aux travaux d'entretien (subventions, allègement des impôts, etc.),
soulignent le rôle privilégié qui revient au jardin dans le tissu urbain et dans le paysage historique et sur la nécessité d'assurer la protection efficace et la remise en état des parcs publics et des jardins privés, situés dans les agglomérations; ces jardins ne doivent pas servir de terrain de jeux;
Après avoir entendu des exposés très documentés sur les plantes utilisées dans les jardins botaniques aux différentes époques et pris connaissance des études de botanique historique réalisées à l'occasion du projet de restauration de Het Loo,
ils *souhaitent;*

— qu'un inventaire des plantes, arbres et arbustes que l'on peut utiliser, selon la saison, pour la plantation des jardins historiques des différentes époques, soit établi,
— que des recherches soient entreprises par des botanistes pour retrouver les espèces anciennes,
— que des pépinières spécialisées soient créées ou maintenues, dans les différents pays, à l'initiative des administrations responsables, pour cultiver les plantes, arbres et arbustes, nécessaires pour la restauration des jardins historiques (publics et privés),
— que l'on tente à, revenir aux essences d'origine lors du renouvellement des plantations,

estiment que, dans le cas de jardins historiques existants et régulièrement entretenus, on préconise de ne revenir que progressivement aux essences d'origine,

recommandent que dans chaque pays soit organisé un centre de références sur les jardins historiques et qu'y soit rassemblée toute documentation afférente à ces jardins, que l'on aménage un local (ou une salle dans le château ou le musée) pour informer le public sur l'histoire du jardin qu'il visite,

Après avoir entendu de nombreux rapporteurs signaler les dangers que courent les jardins de leurs pays,

les participants au colloque ont décidé de dresser une liste des jardins en péril qui sera diffusée lors du congrès final de l'Année Européenne du Patrimoine Architectural, à Amsterdam, en octobre 1975.

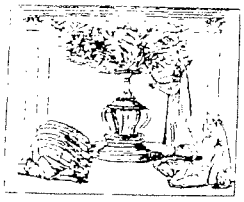
Félicitations. Les participants au 3ème colloque international ICOMOS/IFLA sur la protection et la restauration des jardins historiques, réunis à Zeist, Pays Bas, du 9 au 12 septembre 1975, tiennent à féliciter les administrations et les propriétaires responsables de restaurations exemplaires récentes et de travaux en cours dans les jardins historiques,

République Fédérale d'Allemagne.—Babelsberg, Herrenhausen, Scwetzingen.
Espagne.—Jardin «El laberinto» de Barcelone.
France.—Jardins du Château de Chambord, Pavillon chinois de Cassan.
Italie.—Villa Ninfa, Rome.
Villa Caetano.
Pays Bas.—Parc de Beeckesteyn, Fabriques du parc de Rosendael.
République Démocratique Allemande.—Parc de Potsdam.
Royaume Uni.—Ham House, Stowe, Studley Royal, Westbury Court.
URSS.—Jardins du Palais dans le Parc de Pavlovsk,

expriment leur reconnaissance au Gouvernement néerlandais, qui leur a permis de se réunir à Zeist, et se réjouissent de l'intérêt qu'il porte à la conservation des jardins historiques et de sa décision d'entreprendre la restauration de «Het Loo»,

recommandent que le Gouvernement néerlandais fasse établir d'urgence une liste des jardins et des parcs historiques qui existent encore aux Pays Bas, afin que l'on puisse ultérieurement procéder à leur classement comme monument historique, ce qui permettra de subventionner leur entretien et leur restauration.

KROMERIZ - PRAGUE
1977





NOTES ON THE ORIGIN AND TRANSFORMATIONS OF PALACE GARDENS

Antonín Kurial

The relation of architecture to the environment undoubtedly belongs among the fundamental theoretical questions of the history of the art of construction. There can also be no doubt of the criterion which determines man's existence and his establishment in the world which comprises the impact of all material and social conditions which change in the course of historical development with increasing velocity. Despite the fact that in this contribution we shall be concerned with only some moments of this process we shall not be able to do with the metaphysical description of the individual unchanging phenomena but mainly with their dialectic in which in themselves and in correlation they reflect certain contradictions characteristic of the subject in the given time and place. It will be advantageous to proceed from the simplest relation in the very origin of the dwelling and nature, to the house and environment, up to architecture and the art of gardening in such a manner as to make the truthfulness of the knowledge correspond with the object and not with speculation.

It is well-known that the substantial difference between the building and the garden is viewed as the difference between the motionless mass of the construction and the vegetative movement of growth. In fact, this is not the basic difference because both polarities may convert one into the other, i.e., the illusive motion of architectural forms as against the formal motionlessness of the vegetation. The fundamental contradiction between space and mass is today totally permeable in the reversible duality of «space is mass» and «mass is space». The old conventional concept of «space and mass» has long been replaced by a new polarity of the «exterior and interior» which more truthfully corresponds to the ontological criterion of «being in the world» and lies in the essential substance of building human life in the varying relation of the individual and society from the early dawn of history and is valid also for the relation of the building and nature in all its variations even today.

The primeval life of northern and Euro-Asian hunters, later shepherds and warriors was constituted in the continuous variability of the environment in the boreal zone with an unlimited horizon and the mobile «exterior» dwelling and the temporary nature of the location which excluded any more stable adaptation of the natural environment. On the other hand, in the Mesopotamian riparian agricultures in the arid zone of the ancient Orient the inhabitants lived a stable life with a knowledge of a stable «interior» in the alternation of seeding and harvesting. In the arid climate the dwelling was provided by a walled courtyard, «the centre of the world» for the settled farmer. The whole world was the «interior» with a definite unchanging horizon above which the skies with the celestial bodies revolved incessantly along the same known trajectories. In such an environment the first gardens originated naturally. They were planted inside the walled yard —the «atrium», separated from the unpleasant arid exterior—. This is convincingly illustrated by concrete examples: the lofty royal gardens surrounding the skéné of symposia held by the members of the Ptolemy dynasty (as described by Calixena) or examples of Oriental types of interiority brought by the wave of Arab Moorish culture to Spain and finally the surviving atrium system in the Islamic area known as the Kasbah after an old quarter in Algiers.

On the other hand the Euro-Asian type which develop from the temporary cave dwelling, clay hut and tent into the Megarian system interpreted by the architecture of ancient Greece did not have any favourable effect on the development of the art of gardening.

In the Mediterranean area, however, and later in the Trans-alpine countries of Europe Oriental garden culture was imported and developed to its highest forms. This first happened in Helenistic Greece in the area of the Aegean Sea on the Isle of Delos in the 3rd century B. C., i.e., during Alexander's oriental conquests. This influenced the building of developed oriental atrium houses with the artistic decoration of the interior spaces with mosaic pavements and fountains, with motifs of dolphins and tridents as found by Czech archeologist Pštros. During their long conquest to the countries of Asia the commanders of Alexander's armies acquired the knowledge of the attractive Oriental dwelling and after their return home they used these models in building their own dwellings. Oriental influences were even more manifest in the architecture of the Roman Empire. The most explicit example of this is Pompeii destroyed by an eruption of Vesuvius, discovered in the 16th century by Fontana and much excavated ever since. Today the

Dubrovnik.

excavations show the life of a Roman town with a population of 20,000. The patrician houses with atria, peristylia and gardens paintings in the triclinium are again evidence of the Oriental influence. The interior concentration of the houses in Pompeii reflects the general culture of the architectural type of ancient Rome and namely its developmental potential.

The Moorish layout was similarly reflected in the Spanish patio with its lavish flower decoration, the Muslim Turkish invasion across Constantinople affected the architecture and building styles in Mostar and Sarayevo in the southern Slavonic areas and northernmost in Sofie, in Bulgaria. This concerns secular architecture.

Another historical trend in architecture was the development of oriental architecture in sacral architecture. First of all in early Christianity the vast atrium was added to the lay-out of the Latin church and later in the medieval age when architecture and the art of gardening developed in the transalpine countries, i.e., also in this country. Medieval art enters the space of the world of God which envelops the Christian community with the priest and the omnipresent God. The thus ideologically determined eternal world is conceived by man as the natural cosmos seen from nearby whose architectural modelling was sculpturally and optically dematerialized. «Inside» this world medieval existence was part of creation. Insofar as the concept of the Genesis persisted, insofar as faith prevailed there was the orientation to a certain goal in the future —man's salvation after death and heavenly bliss thereafter—. The diversion from bodily presence to the inner promise of eternal paradise was best reflected in the architectural styling of nature inside the convent ambits. This negation of the concrete worlds was in conformity with the concept of space which as «nothing» and «nowhere» was materialized in Aristotle's category of «place» as the fundamental determination without which nothing can be what it is as all that exists is «somewhere». In the hierarchy of place the earth had general priority because it was asserted that everything thrust upwards returns to the place where it had previously been, to where it is at home.

This ancient concept which had survived thousands of years and which denied empty space any existence was only changed by new cosmology and the humanism of the Italian renascence. First of all absolute space was made independent, in all directions infinite, a unified and continuous void «in which things are placed». Contrary to the non-geometric, chaotic hierarchy of places in ancient Greece and Rome and in the medieval period of thought the modern age discovered the coordinate spatial system arranged as an abstract geometrical matrix in which things were placed according to their relations in distance and dimension. This geometrical order representing reality in form of plane perspective itself becomes the basic reality. Even before the great Giordano Bruno linked the modern geometrical system with the new absolute space and with it introduced the decentralized heliocentric view of the structure of the universe the painters and architects of the quattrocento and cinquecento presented to the astonished viewer the picture of absolute space with differences between objects in front and in the back, above and below in perfect perspective illusion of objective reality. This geometrically and sensually illustrative representation was conditioned by the «stepping back» of the creator from a subject reality and by his use of projective descriptiveness of the visual pyramid from one immobile standpoint. Thus was born the singular object «I and the world» of mature humanism to take over in its final consequences the rule over the world from the hands of God into their own. The victory of the new cognition of reality whose truthfulness was enforced by the maximal mathematization of Isaac Newton meant progress in modern thinking in every respect. Niccolo Machiavelli in his «The Prince» began to derive the natural laws of the State from reason and experience not from theology and on the other hand in the name of grand political goals he overlooked moral principles and the use of any means including the justification of cruelty and treachery of rulers in their struggle for power. Geometry precedes reality as the basic plan also in thinking (Bruno, Galilei, Copernicus, Descartes, Henry Moore, Newton, Leibnitz).

Geometry projected into the material world as the basic layout of its construction as the independent framework of all reality became the principal condition of the new arrangement of the environment outside and inside of architecture. In this consists the essence of Renascence castle gardens laid out on a strictly symmetric plan of both Italian and French type, which layout persists in the following styles: the Baroque, neo-Classicism, and Romantic up to our time. Geometrical abstractions enforced a rational composition based on symmetry, contrast, rhythm and proportion in both architecture and in gardening. The dry layout of the parterres was humanized by the contrasting elements of fountains, obelisque, jardinierès, gloriettes, grottos and staircases, sculptures of characters from ancient mythology, plant ornamentation, flower borders in which the geometry was enforced of the decorative stylizing of live nature into the austerely trimmed walls of hornbeam arbours, the stereometric bodies of yew-trees and hedges with branches clipped into geometrical patterns known as strapwork. This bears proof to man's power

to dominate all living things and to transform the dead into live, such as water into the movement of cascades and jetting fountains. The creative complex of the modern man of the European cultural area began to be manifested in the contrary sense, man began losing his humility before nature so typical of the oriental cultural world. Well-known is the respect for nature which characterizes the Japanese art of gardening, derived from the Chinese model. On the other hand the aesthetic forming of vegetation as manifest in the period of high Renascence began to force the free forms of nature into a straightjacket of geometry for the sake of beauty as perfection of form exceeding and idealizing reality.

The magnificent Italian terrace gardens and later the Dutch flat gardens penetrated into central Europe. In our countries the first were planted in the 16th centuries around the residence of the Archbishop and at the Imperial Court in Prague.

After a break caused by the Thirty Years War this trend continued but in a new style, namely in the Baroque. For the tendency of my contribution it is important that in the first stage of these transformations the artistic world of southern «form» with the northern «chaos» of the late Gothic period. By form we mean static geometry, by chaos the undetectable variability of permanent movement. As against the Renascence separation of the subject from external reality observed from a distance represented as «I and the world» is the late Gothic observation of reality inside the world from nearby represented as «we and the world» (the plural subject). A singularly illustrative example of this trend are works created in approximately the same period. Be it the works of Italian masters at the end of the medieval age and early Renascence —Giotto, Masaccio, Ucello, Ghirlandaio, Boticelli and others with the evident distance which the artist observes from the described event as against the painters of the late Gothic style of northern Europe, such as Jan van Eyck. In his painting of Giovanni Arnolfini and his wife the painter placed in the centre of the composition between the two figures on the back wall a convex mirror in which is reflected the painter, his easel and the front part of the room and the backs of the man and his wife. Above the mirror on the wall is the inscription «Johannes de Eyck fuit hic». There is no distance because the painter is «inside» the pictured action which fact he himself emphasises.

The ontological polarity of «existence in the world» as the dual constitution of the individual and collective subject representing reality always takes place at a new historical level. Dialectical historical materialistic cognition in the sphere of the arts and science proceeds from the theory of the subjective reflection of objective reality. The reflection here has its active role, creating a new reality, a material reality. The entire process is historically variable, i.e., even in the relation between external and internal polarity which may be generalized as the struggle of two contradictory concepts of the world, i.e., the abstractly rational and the concretely sensual, always proceeding at a different, higher and unique level. Every change of style is manifested against the background of tradition either by the perfected repetition thereof (which can be learnt) or by its negation and the seeking of something new (which cannot). What is then the tradition of European art? The same as for European thought in general it is based on ancient Greece and Rome. Its renewal in the early medieval age was followed by its negation in the late Gothic period, then its second restoration in the Italian Renascence, followed by another period of negation in the Baroque, its restoration in neo-Classicism, its negation in Romantism, etc.

The waning of the Renascence in maniérisme did not mean its negation, only two equal possibilities of exceeding or of shaking the harmonious classical norms of formal Palladianism and of the monumentalism of Michelangelo so explicit in its content. Thus ambiguity was in the 17th century manifested by the contradiction of the pre-classicist Louis XIV and the radical Baroque of Francesco Boromini in Rome, by Guarino Guarini in Torino who was followed in central Europe by J. L. Hildebrandt, Baltazar Neumann and in Bohemia by Giovanni Santini in whose time the synthesis took place of Guarinism and the northern late Gothic tradition which became the artistic culmination of the radical Baroque.

And now a few words on the Baroque concept of the world. Newton's mathematical synthesis of absolute space which made possible the determination of the mechanical principles of gravitation and the laws of inertia met with opposition, namely from Descartes who even before Newton had contradicted the concept of the geometrical void in which things are placed by the concept of the physical space which are the things themselves permeated with the mass spread of light ether. The space of Baroque architecture is not abstract but sensually concrete, a visible material space, permeated with a light or dark atmosphere, irradiated in some places. It is placed between the spectator and the thing and its visibility screens the visibility of things thereby abolishing the onetime contradiction of mass and space as both are material and the resolution is only in gradation, in density —from the least to the most dense mass—. With this is connected

the painter's twighlight and the architectural concept of construction material in treble consistence depending on energetic stress.

The Baroque type of garden grew from the geometry of the Renascence terrace garden, increasing the scale and explicitness of the structures of the staircases and terraces with the sharp sculptures of the ballustrades in continuous rhythmic line with the other components, mainly governed by the axis of the loggia to which are bound lines or groups of sculptures. In the Baroque garden in which the Italian and French tradition are often linked the number of sculptures increases, their expression and gestures are more dramatic and they fill the atmosphere with excitement. Not one of the sculptures is calm, they are in motion: stretching, swaying, bending, gesticulating, showing anguish of body and soul, fear, doom and dispair. The calm and pleasant atmosphere of the Renascence is gone to be replaced by the bizarre ornamentality of flower decorations in flower borders and in the strange formations of clipped and trimmed vegetation.

The unbelievable atmosphere of the 17th century was depicted by Victor Hugo, the great romantic writer of all times in his novel «L'Homme qui rit». He was innerly justified to comprehend the tragic atmosphere of a period which had much in common with that in which he himself lived. The novel tells the story of the Comprachicos world known in the 17th century and unknown in the 18th. They bought children and crippled them to amuse others. A malformation guarantees good entertainment and must be formed in early childhood. The draft must be clipped in early childhood. Thus was given the social need of the special art of transforming people into cripples, halting their growth, destroying and misshaping their faces, something like orthopaedics in reverse. Man has always wished to correct God and therefore put so much emphasis on transforming nature. Gigantomania, sometimes to the benefit, more often to the detriment of mankind.

Such an interpretation of the past through the present is as great a merit as the interpretation of the present through the past. The beneficial contribution of humanism not only to the knowledge of the world but to the determination to change it has its negative counterpart in the transformation of man himself. The philosophy of Friedrich Nietsche which separates ideology for education in the spirit of the humility of the working people, with the morale of a slave, from the ideology of the education of the castle of lords, with the lordly morale for which he demands the unrestricted individualism of the «superman» with a will for power which has exceeded into a philosophy of the superior race with the ideology of nazis. We all have in good memory the holocaust and terror which it yielded. And the spectre of naofascism is again raising its head.

One of the rulers of the microcosmos, German theoretical physicis Werner Heisenberg, successor of Plank's quantum mechanics, author of the definition of the theory of elementary particles which has basic importance for the use of neutron radiation in the treatment of cancer. This is beneficial humanism which has its negative counterpart in the antihumanist discovery of the neutron which perfectly destroys everything living but does not damage buildings, i.e., also historic monuments. We could, in fact, be happy. But even if all of us sitting here were merely blinded this symposium would have no sense.

Summary

The primeval life of Euro-Asian hunters was a continuous nomadism and a temporary location of their environment. On the other hand, the inhabitants of the Mesopotamian region lived a stable life in a stable «interior», in which the first gardens originated. This eastern garden culture was exported to European countries, first to Greece at the time of Alexander the Great. Oriental influences were manifest in the architecture of the Roman Empire. This influence on European dwellings also spread throughout Spain with the Arabs, the Moslim Turks in Eastern Europe, etc. It appeared not only in secular architecture but also in sacral architecture. With the advent of the Renaissance, the new cosmology attached a new value to space as something independent and infinite, arranged in a geometrical order, constituting the basic reality. Thus the new concept of «I and the world» was born, which shifted the rule over the world from God to man. This geometrical concept of space has been the basis for the laying out of palace gardens from the Renaissance period to our time. The European man strives to dominate nature and creates gardens founded on rational concepts. The Renaissance trend continued through the Baroque period: the Baroque type of garden grew from the geometry of the Renaissance terrace garden.

The paper finishes by giving descriptions of Spanish, French and Italian Baroque gardens.

RESTORATION OF HISTORICAL PARKS WITH REGARD TO THEIR DENDROLOGICAL VALUE

Pavol Šimkovič

We live in a period of revolutionary changes. The overwhelming majority of these changes signify progress. We are all following these changes and we endorse all that is progressive. On the other hand we belong among those who struggle for the rescue of the treasures of the art and creation of the past. We are not indifferent to the fate of these treasures and to their future development. In this respect we intend to become actively involved and to hand over to society our ideas and experience.

In my contribution entitled «The Restoration of Historical Gardens with Regard to their Dendrological Value» I would like to focus on the landscape park. I feel that the biggest problems encountered in the rescue and preservation of remarkable historic expressions in the dendrological composition of parks are manifest in these parks. On the other hand it is in these landscape parks that we may find a variety of tree and shrub uses expressing a certain artistic concept.

The cultural values of parks and gardens are mostly preserved in two ways, either by the systematic cultivation and conservation of existing values or by their gradual continuous or single restoration, renovation, restitution or reconstruction. The conservation of partial values is safeguarded by their suitable incorporation in new compositions. It is possible and purposeful to protect not everything but only that which is most valuable. The importance of the conservation of cultural values of the past cannot be contradicted and is conceived as the basis for the continuity of their development.

I view historical gardens as a heritage of the past. In our present world they represent or should represent the treasury of the elements of park culture of the individual historical epochs. Our generation seems not to realize or to appreciate this function of historical gardens for we find unsuitably used or neglected gardens not only in rural areas but also in some towns and cities. This is a great shame, for not to use or to incorrectly use artistic values, among which historical gardens or their parts certainly belong, is evidence of a temporary decline in the level of culture in this field of art.

Plant growth is the decisive component of the garden. Spaces void of plant growth cannot be described as gardens. Yet in itself plant growth does not make up a garden. A garden is created by man when he surbordinates it to the laws of art. The garden, the park, is unambiguously man's creation. It is always artificial, man-made. The garden is a composition of animate and inanimate componentes composed observing certain principles which are aimed at inducing a certain aesthetic and emotional effect and preserved in this spirit. We conceive a historical garden as an architectural and plant composition which from the points of view of history and art represent an object of public interest.

In our country such gardens are mostly protected under the Law on State Care of Historic Monuments and the Law on Nature Conservation and are declared protected areas thus being the object of public interest.

The very fact that these gardens are protected under two Acts of Law shows the significance which the State attaches to the preservation of their content. On the other hand this introduces into the problems of their conservation two aspects which need not but may differ and may even be contradictory.

You may be taken aback by my statement and may possibly consider it to be absurd which it is because an agreement on conservation methods should be possible always and everywhere.

I am saying this because the further development of historical landscape gardens, sometimes called natural landscape parks or English parks, will assume a completely different dimension when the monument falls under the Act on State Nature Conservation and when it is protected under the Law on the Care of Historic Monuments. In other words the park will undergo a different development when supervised by a biologist that when supervised by an art historian. Why this is so needs no commentary at this forum. The ideal situation is one in which supervision is carried out and its two aspects harmonized by one person. Alas, such people are scarce and what is more there is a general shortage of good creators of gardens, parks and landscape compositions. Yet the preservation of the historic values of parks is creation in a definite sense of the word. Few art historians in our country are willing or able to deal with the expressions and criterions of art in a sphere dominated by changing natural elements and very few biologists or technicians with biological specialization will dare interfere in the sphere of art. What in the

garden or park is an artistic expression, a work of art, may be emotionally and intuitively recognized but is very often very difficult to define.

Owing to the shortage of professionals who devote themselves to the ascertainment and assessment of works of art expressed by plant groupings it happens that in the appraisal of the whole the physical components are given a higher evaluation than the artistic expression which they represent. This is evident from the fact that the biggest attention is devoted to the protection of the plant growth.

In general trees deserve this attention for they in fact form the basic component in the layout of the park and among the live components they are that element which expresses the artistic idea over the longest period of time. Moreover, they are an important biological factor. In this respect in our country the protection of trees and shrubs is in most cases well secured although controversial felling does take place from time to time. We have to be thankful for better enlightenment and for a higher level of general education which is granted to our population. Namely in the cities the population is directly involved in the protection of trees and shrubs and there is growing interest in the dendrological aspects of conservation. This trend is enhanced by the growing number of publications dealing with the dendrological composition of our parks.

At this point I should like to point to the meritorious work of the Research Institute for Ornamental Horticulture in Průhonice, the Silesian Museum in Hradec u Opavy and the Mlýňanské arboretum near Zlaté Moravce which have made a detail inventory of the trees and shrubs in numerous parks and are systematically continuing in this work.

The ascertainment of the plant composition of parks, i.e., the inventorying of the plant species growing in them and the listing of notable trees and shrubs comprise beyond any doubt an important informative document on the park.

It does, however, represent only one aspect which from the point of view of the preservation of the cultural values of the park need not be the most important. Should the variety of species in the park be the decisive factor arboreta and botanical gardens would be the most valuable parks. We all know that this is not so.

There is a wide range of other factors in the dendrological composition of a park which are or should be the object of preservation; be it historic or nature conservation, including those which reflect or express the use of trees and shrubs in the given composition. Each period of times uses and arranges its environment applying its own criteria and principles. These criteria and principles reflect the respective material base and superstructure, i.e., the level of cognition, technical development, etc.

These criteria and principles have found their reflection in the sphere of plant composition —I do not think there can be any doubt about that either—. When protecting historical gardens as historic monuments, i.e., as monuments of the development of culture it is important to become acquainted with all these features, to characterize and systematically assess each stage of their development.

I believe that if a historical garden is say, a representative of that park culture which represents the first stage of the development of the landscape park in our country it should contain mainly the components of that period. I feel that it is important that when a park is declared a cultural monument a detailed description should be made of the object of protection also insofar as its dendrological composition is concerned. Only thus will it be possible to preserve the cultural values of the live natural components of the park. The importance of this measure will become evident namely in the restoration of historical values.

Creators and conservationists of landscape gardens should be allowed a certain freedom in their work. Certain limits should be set to prevent it from getting out of hand. Otherwise we could easily be confronted with an extinction or obscuration of the most important period features of the monument and with the creation of a so-called non-period composition. Most of our landscape parks tend to become creations be it in the composition of plant species or in the planting of trees and shrubs generally.

The approach to the introduction of period dendrological components has roughly four aspects, namely:

— the selection of species or their chimeras and the uses thereof.

The most frequent offence made by the conservationist in this respect is the failure to observe the period character of certain species and their more or less frequent occurrence in the plant composition of the park in the respective period. The conservationist must know when a certain plant or its chimera were first planted in parks. How very disturbing are the planting of polyanthas in a Renaissance parterre or of the Picea pungens glauca (Beissn.) in a Baroque composition, the

mass planting of the Viburnum rhytidophyllum (Hemsl) as a shrub cover in a 19th century landscape park:

— the choice of factors affecting the visual effects of the composition e.g., colour, texture, etc. Not all stages of the development of the landscape park had the same feeling for colour and its intensity;
— the choice of factors which partake of the spatial effects of the park. The method of using these effects was perfected in time. The application of certain spatial effects has already reached its culmination point and is rather on the decline namely owing to limited possibilities. Different methods are being perfected. The most frequent offence is the non-observance of the period character of the spatial effect, i.e., the premature removal of valuable period expressions and their replacement by new ones;
— the choice of factors influencing the effects of plant communities, i.e., their grouping, scale of planting, representation, the application of knowledge of plant sociology, ecology, etc. The most frequent offences are the non-observance of the scale applied in the given period, ignoring the sociology of plant composition, etc.

The given factors are reflected in the period manifestation of park composition. The ascertainment, study and characterization of these factors is no easy matter, namely if within the survey we wish to discern the man-made and the natural components —this because the whole survey is being conducted in the disturbed composition of the historical garden whose natural components reflect the diverse stages of natural development—. In such surveys we often find that the components of natural development are so substantial that the monument is more valuable in this respect than as a historic monument.

This is also one of the reasons for which gardens and parks in our country may be protected both as historic monuments and as nature conservation areas. The proportion of valuable components of the one or the other plays or should play a decisive part in determining the principal aspect of conservation.

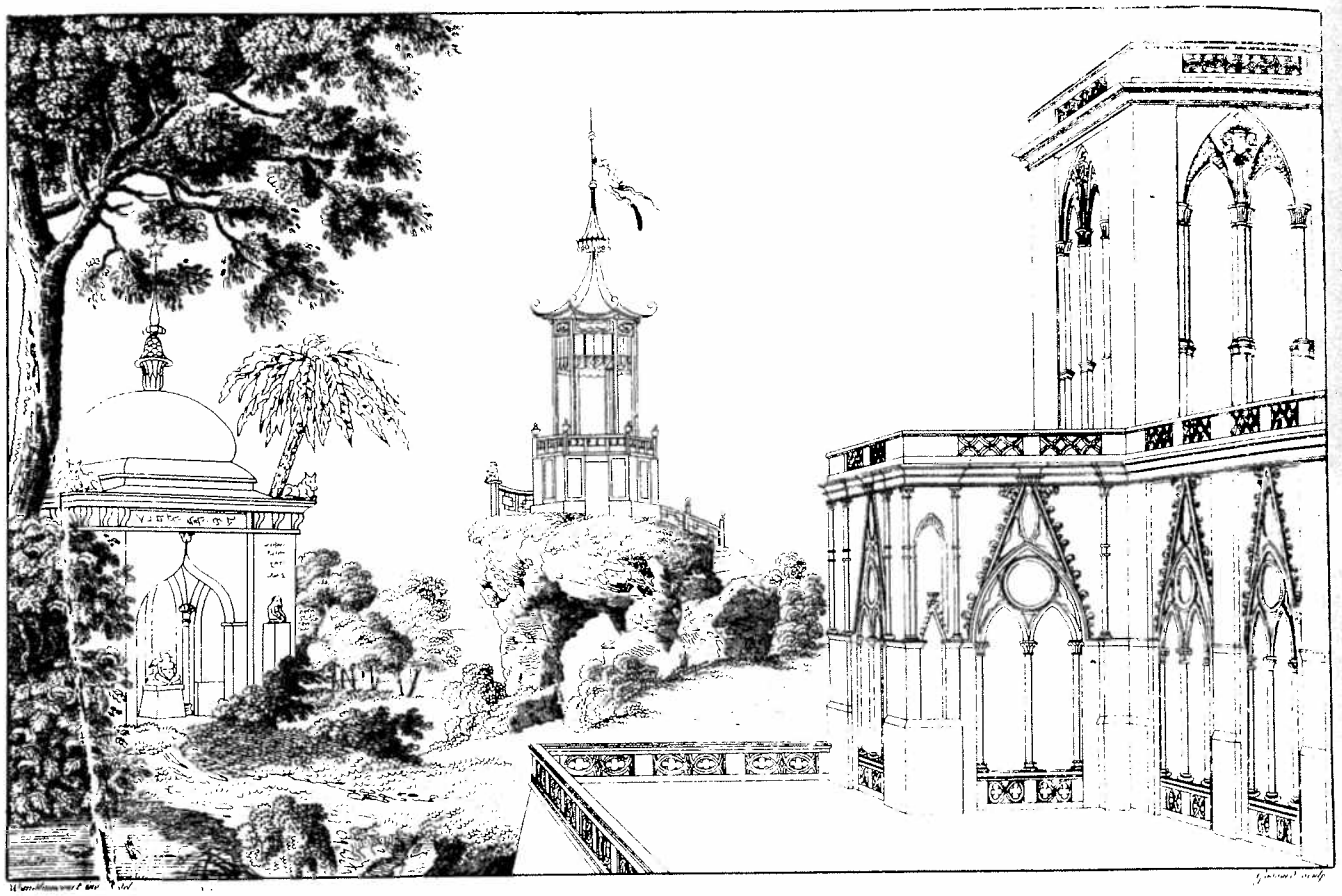
The extent of documentation on the development of our historical gardens and parks differs from one monument to another.

In order to define the principles of the conservation of the historic monument with regard to historic conservation, i.e., to get a comprehensive idea of the development hitherto of the monument as a whole a survey of the locality should be made and an analysis made of available documents. I personally have applied the following procedure:

1. I make a detailed study of all available documents on the historical development of the locality and its nearest surroundings.
2. I make a study of the physico-geographical and geographical characteristic of the area and the elaboration of a tabular survey of data having effect on the selection of components of the plant composition.
3. I carry out a survey of the flora and plant composition of the locality within which are ascertained the dendrological factors of the species composition, their proportional representation, I make a detailed record of the dendrological characteristics of select individuals.
4. I ascertain and record factors which indicate the man-made and natural origin of the components of the independent entities of the composition.
5. I ascertain and make a record of all components connected with the visual, space forming and plant community effects.
6. I make a record of all fragments of extinct composition entities.
7. I evaluate all data and group them according to their nature.
8. I work out a characteristic of the content of the individual important developmental stages ascertained in the study.
9. I compare the obtained data with data obtained in the survey of analogical entities and with data found in the literature.

Knowledge gained in the survey is an important basis for defining the principles of preservation and restoration. Obtained data do not always endorse the restoration of one definite developmental stage of the park of the entire complex of components of different origins. Interesting and valuable compositions have developed gradually. The essence of their artistic value must be specified in the principles of conservation.

Most of our gardens form part of significant architectural monuments. The relationship between the monument and the park is evident. The unity of composition and indivisibility of



Jean-Charles Krafft: «Plans des plus beaux jardins pittoresques...», 1808.

the historic entity is often emphasised —their non-observance would result in the devaluation of both—. In this respect the architectural monument is superior to its immediate surroundings and natural background and changes in its exterior and uses enforce changes in the arrangement of the natural background. Such changes did not and do not have to affect the whole composition of the park. Landscape parks are much more independent than architectural monuments in the development of their artistic expression, manifested namely in the selection and use of natural components. If as gardeners or landscape architects we wish to point out the diversity of uses of natural components in historical development, namely with regard to plant composition, we should bear in mind that conditions are equally good or better for the restoration of landscape gardens than for the restoration of formal gardens. We should, however, never forget that what makes the historical garden into a historic monument are not striking and fashionable components but the truthful implementation of the components in their historical form. It is not the age of the trees but their grouping and siting in the landscape that makes the garden a historical entity.

Summary

In his contribution the author focuses on the landscape park. Historical gardens are a valuable heritage of the past, so it is our duty to preserve and restore them. A garden is a human creation having an aesthetical aim and not only a space for growing plants. In Czechoslovakia two laws govern the conservation of gardens and parks: the «Law on Nature Conservation» and the «Law on State Care of Historic Monuments». As a park may fall under either one of these laws, it is possible that the park may be supervised by a biologist or an art historian, which could result in an obvious lack of coordination.

Generally, more attention is paid to the aspect of plant growing than to the historical and artistic elements. In the dendrological composition of parks several factors are at work and not only the inventory of the plant species, including the use of trees and shrubs in a given composition, the historical and cultural perspectives, etc.

The paper examines the four aspects of an introduction to period dendrological components: the selection of species, the visual effects of the composition, the special effects of the park and the effects of plant communities. The author describes the procedure he has followed for the evaluation of the historical development of a park in order to determine its conservation and restoration. The final conclusion is that there is an evident relationship between the monument and the park.

RENASCENCE GARDENS IN THE DUBROVNIK AREA

Bruno Šišič

In the Renascence period villas were built in several coastal areas of what is today Yugoslavia (the islands of Hvar and Vis, the area around Split and Zadar).

It appears that the construction of summer houses in the former Republic of Dubrovnik (Ragusa) whose borders roughly correspond to those of the present Dubrovnik area was much more extensive than building activity in any other coastal region of what today is Yugoslavia.

The study of old Dubrovnik gardens allows us to determine some of their characteristic features.

Renascence gardens were built around rural houses in the given period of time on an area stretching out more than 150 km, i.e., practically along the whole coast of the then Dubrovnik Republic.

Some data will have to be given showing the development of Dubrovnik in previous centuries to understand the situation which led to the building of summer houses and gardens around Dubrovnik in the 16th century.

In the 13th century Dubrovnik maintained trade relations both with the countries of the Mediterranean and with the Balkans. All this promoted the everyday increase of riches in the town which among others enhanced the development of the arts and crafts. Specially significant was the development of building, stonemasonry, jewelry making. Painters are also known to have worked in the town in the 16th century.

In the 14th century Dubrovnik considerably expanded their territory comprising the peninsula of Pelješac, the island of Mljet and the island of Lastovo. In the mid-14th century Dubrovnik freed itself of the presence of a foreign power and the entire administration, including the executive passed into the hands of the local population. This played the decisive role in the further development of Dubrovnik. The growing prosperity enabled the inhabitants of the town to build it in stone, to surround it with powerful picturesque fortification walls and to build inside the town a number of significant public edifices, churches and palaces dominating the dense network of stone houses.

This development continued in the 15th century. Numerous home and foreign architects and builders stayed in Dubrovnik for shorter or longer periods of time and contributed to the building of the fortifications, the palace of rectors, the churches, the aquaduct and of other buildings. The town had its own painting school which won fame especially in the early 16th century. The 15th century was, however, also extraordinarily significant for the development of literature written in Croatian which preceded the works of the great writers of the 16th and 17th centuries.

Under the impact of these factors which ensued from political independence, economic prospects and a high cultural niveau the new concept of life inspired by humanism and Renascence found fertile ground in Dubrovnik.

This new concept of life also comprises a new life style. One of the aspects of the Renascence concept was the building of villas on the outskirts of towns and in the rural areas. These villas were designed for recreation, entertainment and meditation. This concept was easily implemented namely in the Dubrovnik area where the wealthy inhabitants owned land in all parts of the then republic and were naturally interested in the administration of their rural estates.

The fact that villas were built in Dubrovnik as early as in the second half of the 15th century both in the outskirts of the town and in the rural areas is proved by a number of preserved documents. Apart from this we have the evidence of travellers who wrote that in the second half of the 15th century there were in Dubrovnik numerous gardens built on terraces in which grew orange trees, laurels and other mediterranean plants. We know that in the first decades of the 16th century there already existed several country estates surrounded by gardens. As an example let me state the rural mansion of the Gučetić family in Trsteno near Dubrovnik —in the garden there is a tile with the inscription 1502, a Latin text celebrating the owner and giving his address—. Then there is the villa of Petar Sorkočević on the seacoast in Lapad where the date 1521 is inscribed over the entrance and the garden of the Gundulić family in Gruža where the date 1527 is cut into a step.

The historical events which took place in the past two centuries (the military conflicts which occurred, the fall of the Dubrovnik Republic in 1806, the Austrian occupation up to the year 1918) made the owners leave their country houses in the Dubrovnik area. Many of these houses

remained vacant and fell into disrepair and into ruin. Naturally, most of the gardens were devastated or simply ceased to exist.

It should, however, be said that what has remained represents, with regard to its significant artistic concept, valuable evidence of garden architecture of the Renascence period. The overall architectural structure has been preserved, albeit in some cases only in fragments, namely thanks to the fact that stone was the principal building material.

The garden was usually surrounded by a high stone wall. The wall was usually formed by several terraces supported by stone walls sometimes rising to a height of several metres. The square belvederes built in the most favourable places in the garden and also built of stonemasonry in some cases served as water reservoirs, in other cases as boathouses. There are stone staircases, tiles, stone columns supporting pergolas.

The Renascence garden in Dubrovnik is typical for its relatively small area, it is usually rectangular and covers an area of two to three thousand square metres. The site where the garden was established was often stony and the stone was used for building the walls. The terrain was thus cleared of stone and then cultivated.

It would, however, be a mistake to believe that such a relatively small Renascence garden could not provide enough space for pleasant recreation. Using the soil characteristics, soil relief and their own skills the builders of these gardens built terraces, staircases, belvederes offering beautiful vistas, and alleys.

The renascence garden generally has a geometrical form emphasising symmetry with an axial configuration oriented towards the villa and yet some of the Dubrovnik gardens do not have such an axial configuration, the villa is located in one corner of the garden, in some cases there is no symmetry in the layout. This is due to the more flexible application of the concept of the Renascence garden with regard to the specific soil relief. The possibility of creating rectangular gardens is obviously greater on flat terrain where we always find symmetry and geometry.

The importance of using stone as the building material for these gardens is in that it enhances the individual parts of the garden. While Italian type Renascence gardens built on flat terrain or on a mild slope the parterre is square or rectangular with borders of clipped vegetation the Dubrovnik gardens are geometrical only in the higher parts of the garden, the trees are surrounded by walls, sometimes up to one metre in height. These walls are built of stonemasonry, sometimes with stone columns supporting pergolas.

The use of stone as the building material and the whole method of establishing these historical gardens secured the preservation of some of these Renascence gardens to our time even though some of them adjoin on country estates which have long fallen into ruin. We find alleys lined with low walls reminding of the one-time parterres, sometimes we still discover well preserved stone columns whose heads supported the wooden pergola.

Vegetation and stone are those two principal components which used to form the Renascence garden in Dubrovnik. Water which is the dynamic component in the garden appears very rarely.

By their concept the Dubrovnik Renascence gardens were established in continuity with the house forming a certain space before or behind it opening a view on the lovely Dubrovnik landscape. They certainly represent a certain variant of the Renascence garden in which the space of the garden is maximally connected with the villa so that the actual space of the garden attains maximum intimacy. A singular role is played by the pergola, a motif which we find in all gardens of this type in Dubrovnik without exception.

In this connection a comparison should be made with the Italian Renascence garden which beyond doubt forms the basic pattern.

We know that the pergola, i.e., that principal motif in the Dubrovnik garden, may be found in several Italian gardens. Pergolas, however, gradually disappeared from Italian gardens. The slightly undulating Italian terrain was manifest also in the configuration of the Italian garden. In Italian gardens the pergola was therefore sited freely, its shape was more relaxed as it was not necessarily built in continuity with the walls and stone parapets which we find in all Dubrovnik gardens of that time. The pergolas in Italian gardens did not play the important role which they played in the gardens of the Dubrovnik area. In Italian gardens they were more decorative than functional. The fact that very few have been preserved to our time shows that they were not built of a resistant building material.

On the other hand the pergola in the Dubrovnik garden leads us to the house forming a green gate over the alley. Providing shade and inviting to a pleasant walk in the garden even on a very hot day. The pergola thus forms part of the house extended into the garden. Its dimensions widely differ and are dependent on the area of the garden. It often links the house with the individual parts of the garden. Thanks to the pergola the garden becomes an intimate space

designed for a long sojourn, in close proximity of pleasant greenery, safeguarding the security of the house and the beauty of nature.

Pergolas in the gardens of Dubrovnik are mostly supported by colonnades of high, monolithic stone columns, mostly of round or octagonal cross-section whose heads support an open roof by cross-rafters. The heads are decorated with finely incised flowers. In some gardens these columns are gems of stonecutting.

The subtle simplicity of the Renascence villas in the Dubrovnik area make for their fully-fledged beauty and attractiveness. They are samples of a specific architecture of Renascence summer residences. The same could be said of their gardens which play their specific and characteristic part in forming the concept of the Renascence garden. In the Renascence villas and gardens of the Dubrovnik area we feel a human scale, the structures and gardens are refined but they do not impose on us by pomp and beauty. They are country houses built in specially selected sites of the most beautiful areas near Dubrovnik and the surrounding landscape lends them an extraordinary framework.

The sources of the specific character of the Renasence garden in Dubrovnik and in the area of Dubrovnik should be sought in the characteristic architecture of the Dubrovnik villas. Existing documents show that these country houses and gardens were established exclusively by local land-owners in cooperation with local artists, i.e., that the architecture of the Dubrovnik country houses and their gardens fully reflect the views, possibilities, desires and taste of the local inhabitants. In this we must seek the source of this extraordinary phenomenon.

So far we have recorded sixty historical gardens in the Dubrovnik area which have been preserved to a smaller or greater extent. The original area of the garden has, however, only been preserved in twenty of them. Among them are several gardens surrounding buildings which now house public institutions. The gardens have undergone different changes through the centuries and their upkeep and maintenance take place without any deeper conceptual work. One could cite the villa and garden of the Pucić family in Dubrovnik currently used by the Partizan physical training society, the villa and garden of the Skočibuha family in Dubrovnik which now houses a scientific library, the villa and garden formerly owned by the Sorkočević family in Lapad which now houses the Historical Institute of the Yugoslav Academy of Sciences and Art, the country residence and garden of the Sorkočević family on the banks of the river Ombla which has currently been integrated in the sailing-boat harbour, the villa and garden of the Gučetić family in Trsteno near Dubrovnik now forming part of the Arboreto scientific institution of the Yugoslav Academy of Sciences and Art.

During the restoration of the country seat of the Sorkočević family on the Ombla river banks within the harbour project the author of this paper drew up a plan for the restoration of the Renascence garden. This project has so far not been implemented owing to a shortage of funds. The study entitled «Restoration and Revival of the Renascence Garden in Dubrovnik» will be published by the Society of Croatian Architects in Zagreb.

We believe that the historical gardens of Dubrovnik whose characteristics we have described offer a wide range and variety of uses providing that the gardens and villas are restored and restituted in compliance with the cultural and recreational needs of contemporary man.

Summary

The author examines the features of the Renascence gardens in the Dubrovnik area, which were built in the 16th century. He describes the development and flourishing of Dubrovnik from the 13th century, which culminated in high material prosperity and cultural level in the 16th century. As a consequence of this, many luxury villas and their corresponding gardens were built on the outskirsts of towns and in rural areas. Nowadays the remains of these gardens can still be investigated, due to the fact that the architectural structure of some of them has been preserved. The characteristics of these gardens are described in the paper. Their two main components were stone and vegetation, rarely water. The autor compares the Dubrovnik gardens with the Italian ones of the same period. The function and characteristics of the pergola are examined in detail. The number of historic gardens registered in the area in question is seventy, and the author mentions some that are the seat of public bodies at present.

RECOMMENDATIONS

The participants in the IVth ICOMOS/IFLA Symposium on Historical Gardens in Our Time held in Kroměříž and Prague from September 16 - 20, 1977.

Expressing their immense gratitude to the responsible Czechoslovak authorities for the excellent organization of the Symposium and for the warm reception accorded to them.

Congratulating the Czechoslovak authorities for having taken into consideration the conclusions of the three previous Symposia, namely for having made a dendrological inventory of Czechoslovak historical gardens.

Insisting that the following measures be implemented to prevent the danger of historical gardens disappearing or losing any future prospects find that:

It is indispensable and urgent that historical gardens be indicated in detailed urban plans thereby establishing a zone of protection securing construction and pollution control.

In this area pedestrian transport only should be permitted so as to preserve its character as an area of calm, serenity, relaxation and rest.

In view of water being the primary factor for the animation of these areas, a permanent and adequate water supply should be secured for them.

Underlining the dual function of the historical garden which is a cultural monument *as well as* a place of mental and physical rest or relaxation they state that:

The conservation of the historical garden can only be secured in relation to its suitable current use. It is therefore recommended that all uses be excluded from it which are incompatible with its architectural composition which is the basis of its designation as a historical garden.

Stating that the problem of the use of historical gardens is dual they point out that excessive frequentation of the most famous gardens often results in their deterioration. Knowing that there exist other historical gardens which have hitherto not been restored yet have equivalent value and are equally interesting for the public they recommend that measures be taken for the renovation thereof.

All possible uses of historical gardens safeguarding their considerate uses should be taken into consideration.

Desiring that continuous efforts be made to arouse interest in the educational value of these gardens and their ornamental growths:

— permanent...;
— the publications of descriptive brochures illustrated with plans;
— guided tours;
— acquainting young children with these problems by drawing and competitions.

The historical garden is a living organism in the true sense of the word, formed by plants and human presence. This includes those who keep it, those who use it, those who communicate this art to new generations, simply those who are able to admire its beauty and its unique and perishable character.

The perennial nature of historical gardens rests on the professional skills and special respect is therefore due to them. The participants in the Symposium recall the Resolution of Fontainebleau insisting on the necessity of the timely renovation of growths by reconstituting plant architecture in its spirit.

International exchange should be promoted of dendrological material and rare plants.

The analysis of historical gardens should be completed with an inventory of plant species.

Desire

The participants in the Symposium held in Kroměříž and in Prague highly appraise the exemplary restoration of the gardens in Milotice well adapted to contemporary life. They also congratulate the organizers on their initiative in publishing accurate and illustrated brochures on the visited gardens.

They express the following desires:

— that a documentation centre on the art of gardening be set up in every country serving as the point of contact with the UNESCO-ICOMOS Documentation Centre in Paris;
— that the declaration of a Year of Historical Gardens on an international scale be proposed to UNESCO;
— that the respective recommendations be transmitted to the Government and local bodies concerned through the national ICOMOS and IFLA representatives.

BRUGES - BRUXELLES
1979





RECOMMANDATIONS

Le Vème colloque international sur la conservation et la restauration des jardins historiques, réuni à Bruges et à Bruxelles, du 17 au 20 octobre 1979,

conscient du besoin de beauté et d'harmonie que ressent profondément l'homme dans la civilisation contemporaine,

persuadé du rôle apaisant des jardins et espaces verts dans la création d'un environnement équilibré répondant à ces aspirations et favorisant le développement de la sensibilité,

déplorant la médiocrité de certaines réalisations récentes,

alarmé de la situation critique des jardins et des parcs historiques dans le monde entier,

souligne qu'ils constituent un patrimoine esthétique irremplaçable qui joue, d'autre part, un rôle social et économique appréciable par leur grand attrait touristique.

* * *

Constatant que nombre de pays ne disposent pas du personnel qualifié —à tous les échelons— indispensable à la création de nouveaux jardins, à la conservation de ceux qui existent, le Colloque souhaite que les pouvoirs publics se préoccupent d'organiser un enseignement efficace dans le domaine de l'architecture paysagère et ne négligent pas la formation des jardiniers.

L'Architecte paysagiste *doit être préparé à remplir les différentes missions qui lui incombent dans le cadre de l'aménagement du territoire, de la création de l'environnement végétal du cadre de vie, de l'entretien, la restauration et la restitution des jardins historiques.*

L'enseignement qu'il recevra pourra prendre diverses formes, selon les traditions et les besoins propres de chaque pays, mais devra toujours être conçu pour permettre à l'architecte paysagiste de s'intégrer dans une équipe comprenant des spécialistes de diverses disciplines (urbanistes, architectes, ingénieurs, agronomes, historiens d'art et archéologues, etc.).

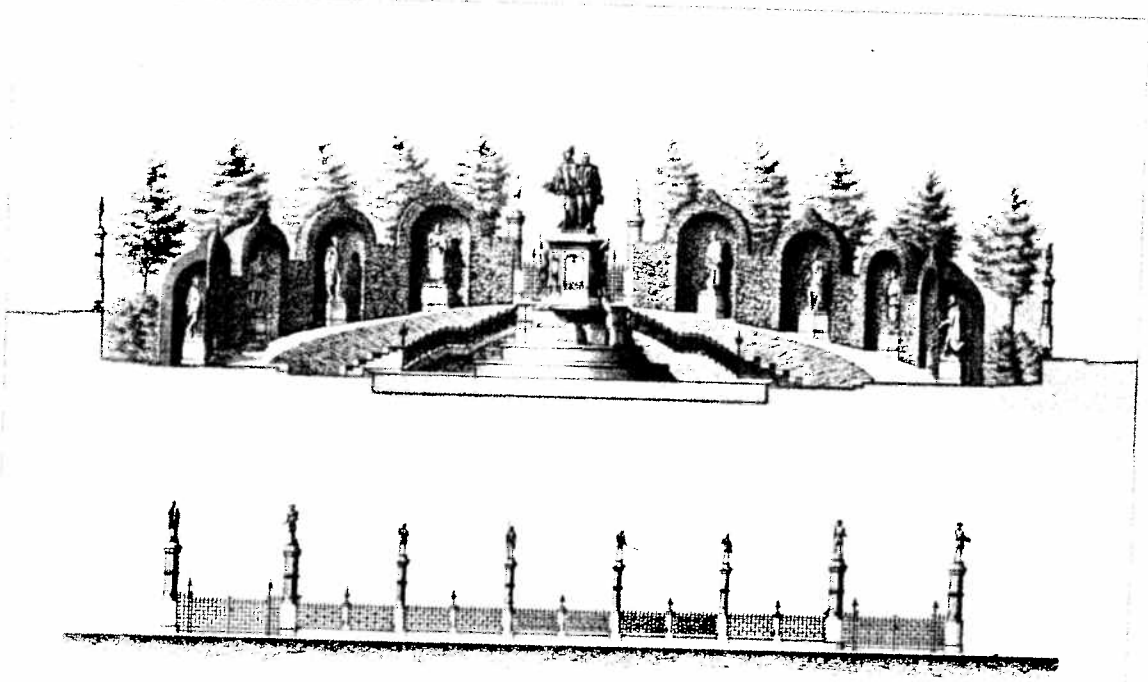
Les contacts entre étudiants de ces diverses disciplines devraient donc être favorisés au cours des études.

L'enseignement des disciplines horticoles ne devra pas, pour autant, être négligé.

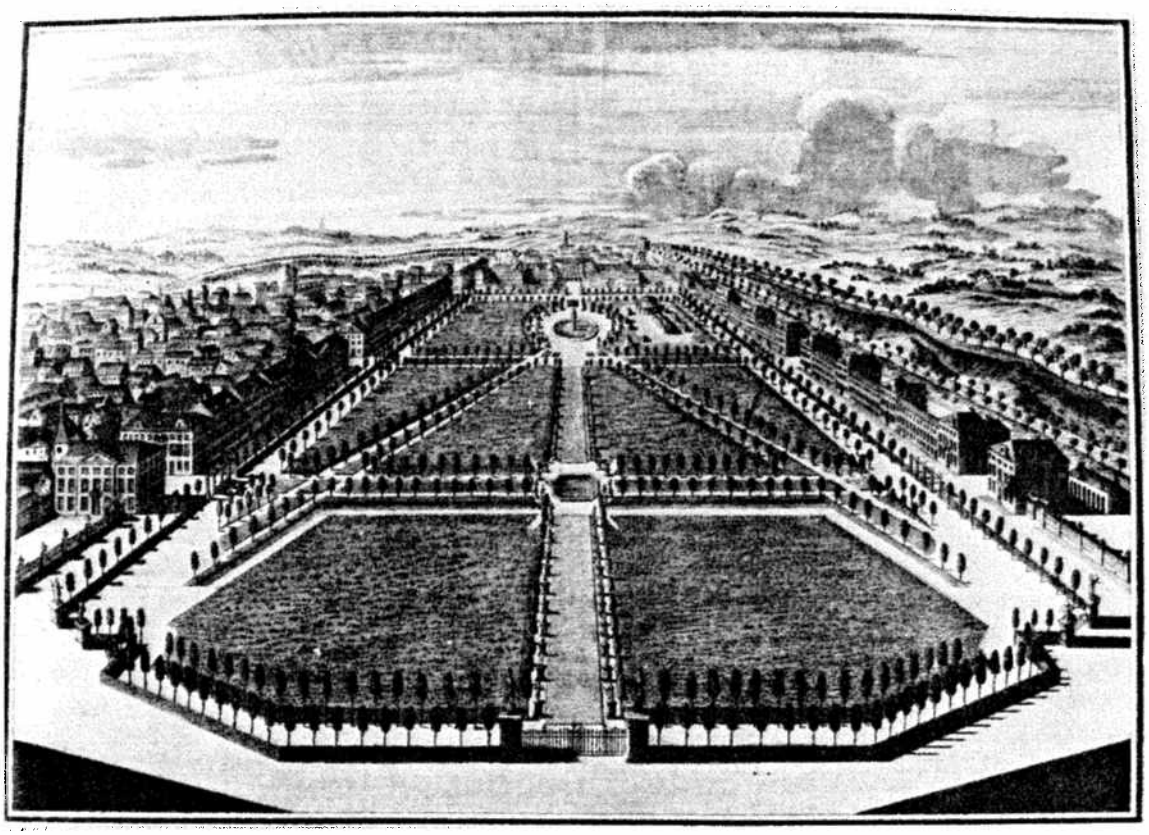
Dans la formation de tout architecte paysagiste devra être compris un enseignement sur les jardins historiques, lui en donnant une connaissance historique et pratique.

* * *

Vierge et enfant avec donatrice et Sainte Marie-Madeleine (XVe siècle).



«Square du Petit Sablon à Bruxelles». Beyaert Henri.



«Vue du Parc de Bruxelles». Rostand A.

La formation d'architectes paysagistes spécialisés pour la conservation, la restauration et la restitution des jardins historiques doit être encouragée et pourra prendre diverses formes selon les pays. Le Colloque recommande l'organisation d'échanges et de stages, de voyages d'études, au plan international ainsi que l'octroi de bourses d'études, permettant à ces architectes paysagistes d'acquérir une bonne connaissance des jardins historiques des différents pays.
Le Comité souhaite, d'autre part, que les jardins historiques fassent plus souvent l'objet de thèses ou de diplômes, de la part d'architectes paysagistes et d'historiens d'art.
Le Comité rappelle que toute restauration ou restitution de jardin historique doit être conçue et réalisée par une équipe comprenant toujours un architecte paysagiste. Dans cet esprit, le Comité souhaite que les architectes restaurateurs et les conservateurs de monuments reçoivent une information sur les jardins historiques, leur permettant de prendre conscience des problèmes particuliers qu'ils posent et de la nécessité de faire appel à la collaboration d'un architecte paysagiste qualifié, apte à les résoudre.

* * *

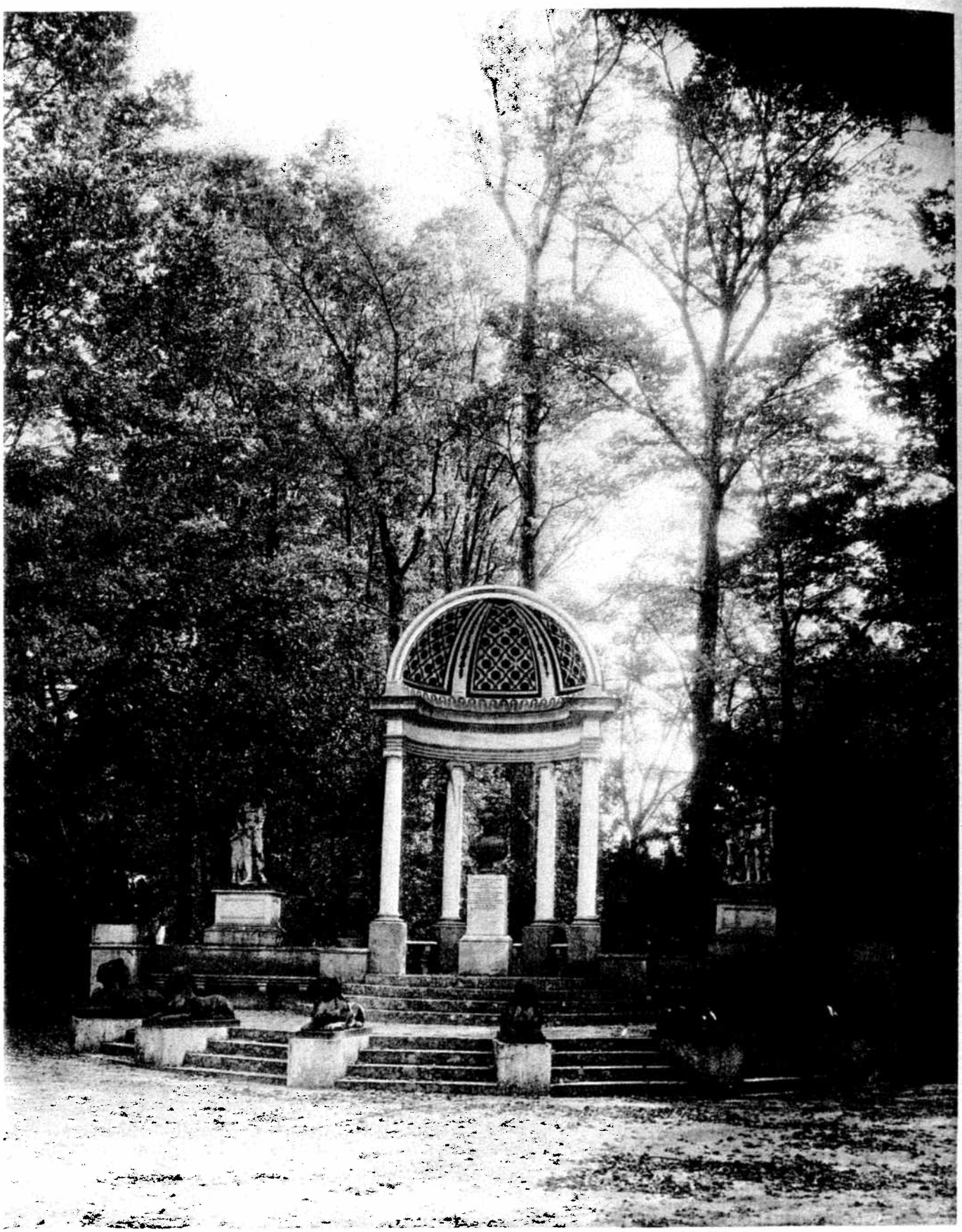
Soucieux de voir assurer le bon entretien des jardins et parcs historiques, le Comité souligne le rôle important qui incombe aux chefs jardiniers, et souhaite qu'ils reçoivent une formation adpatée, leur permettant d'apporter un concours efficace à l'architecte paysagiste.

Le Colloque estime que les responsables des parcs et jardins au sein des municipalités devraient être sensibilisés aux problèmes d'environnement et informés, en particulier, sur les jardins historiques.

* * *

MADRID - SEVILLA
1979





RECOMENDACIONES

Conclusiones relativas al parque «El Capricho» en la Alameda de Osuna (Madrid)

Una vez estudiados los antecedentes del parque «El Capricho» de la Alameda de Osuna, interesante ejemplar de jardín del siglo XVIII al que se han sumado en siglos posteriores, en una clara y valiosa continuidad histórica dentro del arte de los jardines, y visitados el parque, palacios y edificios, se ha llegado a las siguientes conclusiones:

1.º Su estado actual refleja un casi total abandono; serias enfermedades en algunas especies; diversas incongruencias, tanto históricas como estéticas, en la plantación; confusión en el trazado y diseño; peligroso deterioro de muchas de las «fábricas», y alteración del entorno. Sin embargo, la recuperación de este parque se presenta totalmente factible y, desde luego, se hace necesaria e imprescindible.

2.º El Comité felicita al Ayuntamiento de Madrid por haber adquirido el jardín y edificaciones, habiendo incluido la Alameda de Osuna entre las zonas verdes de su ciudad y por haber emprendido la difícil y laboriosa tarea de su restauración. Felicita, asimismo, a las personas y entidades ciudadanas que han contribuido, de forma decisiva, a rescatar este jardín como elemento destacado dentro del patrimonio histórico y cultural y han contribuido, a su vez, al enfoque serio y riguroso de su revitalización y restauración.

3.º El Comité considera correcto el trabajo efectuado hasta el momento y muy positivas las medidas adoptadas para su realización al recurrir a asesores especializados en temas históricos y de restauración jardinística.

Convencido de que un jardín forma una unidad absoluta de todos sus elementos, este Comité expresa su preocupación por haberse emprendido trabajos de infraestructura y restauración arquitectónica sin contar previamente con un proyecto de restauración del jardín y lamenta, además, el no haber podido percibir una mayor atención y preocupación hacia los problemas específicamente relacionados con el mismo.

Por todo lo anteriormente expuesto, este Comité considera imprescindibles y urgentes las siguientes actuaciones:

a) Redactar un programa global, unitario y coherente que defina, entre otras cosas, el uso y función de este jardín histórico, el alcance de la restauración, la metodología del trabajo y el equipo responsable.

b) Redactar criterios de restauración relacionados tanto con los elementos arquitectónicos como con los vegetales, buscando una unidad de principios que sirva a lo largo de todo el proceso ahora solamente iniciado.

c) Redactar un proyecto detallado y específico de la restauración del jardín.

Realizar el relieve, lo más exacto posible, del estado actual para subsanar así la escasez de documentación gráfica y para intentar aclarar las lagunas del proceso histórico en el diseño de este parque.

Por su carácter de urgencia, el Comité advierte del grave peligro que corre el palacio, en estado de progresiva destrucción, y espera que —dentro de los múltiples enfoques que se puedan dar a su conservación— se pueda encontrar la solución más idónea y adecuada. Estas obras de carácter urgente deberán consistir en consolidar la existente y ampliarla a los distintos edificios del jardín, así como sus pinturas y elementos decorativos de interés histórico artístico excepcional en su género.

El Comité considera imprescindible, a la vista de los daños ocasionados por edificaciones próximas al jardín realizadas recientemente, defender el entorno del parque «El Capricho» tanto por razones ecológicas como por evidentes motivaciones estéticas y apoya en este sentido las peticiones, que fueron formuladas recientemente por entidades ciudadanas, de declarar «entorno histórico-artístico» los terrenos más próximos a dicho parque y que, según manifestaciones del señor Subdirector General del Patrimonio Artístico, están en vías de ser una realidad.

Conclusiones relativas al Jardín Botánico de Madrid

I. Consideramos imprescindible realizar, a la mayor brevedad posible, un proyecto unitario con el correspondiente presupuesto. Dicho programa debe considerar por igual los aspectos arquitectónicos, botánicos y museísticos inherentes al jardín.

Alameda de Osuna».

II. El Botánico debe ser salvado como jardín declarado artístico y por su valor de testimonio histórico-científico. En este sentido, instamos a las entidades competentes a arbitrar los medios necesarios para una revitalización científica y rigurosa del jardín:

a) Respecto a la zona alterada por la antigua Dirección General de Bellas Artes (hoy Patrimonio Artístico), deberá restaurarse el pabellón Villanueva y erradicar el invernadero contiguo al mismo, así como los módulos experimentales del proyectado museo Goya. Del mismo modo, deberá devolverse su fisonomía primitiva a toda el área afectada por las obras de cimentación del referido museo.

b) En cuanto a la alteración que llevó a cabo el Consejo Superior de Investigaciones Científicas (CSIC), la restauración en curso debe abordar necesariamente las siguientes actuaciones: supresión de la pérgola del adyacente estanque de riego, del invernadero contiguo a la calle de Espalter; erradicación de la titulada zona «didáctico-infantil» y de la rocalla; traslado a un lugar discreto de la vivienda de guardas; reposición de la verja original en la esquina de plaza de Murillo y calle de Espalter, con supresión de la puerta abierta en ese punto; cerramiento de las tapias abiertas para instalar una puerta en la calle Claudio Moyano, contigua a la situada en la confluencia de esta calle con la de Alfonso XII; levantamiento del firme actual de los caminos. El complejo de edificios construidos en los últimos años por el CSIC para fines de investigación y servicios serán respetados sólo con carácter provisional hasta que exista un nuevo jardín botánico acorde a las modernas necesidades.

III. El entorno tendría que ser objeto de un plan especial que conlleve la conservación del medio natural inherente al mantenimiento del jardín. En este sentido, el Ayuntamiento de Madrid, principal responsable de la contaminación del jardín, deberá cumplir el compromiso adquirido en su día de desmontar el *scalextric* al haberse concluido la vía de circunvalación llamada M-30.

IV. Se recomienda la creación de un ente que coordine los aspectos y funciones histórico-artísticas y científicas del jardín.

V. Se estima conveniente que los organismos responsables de la revitalización del Botánico proporcionen información periódica sobre el desarrollo de las obras de acondicionamiento en curso y faciliten visitas de expertos y representaciones ciudadanas.

VI. ICOMOS ofrece su colaboración como organismo asesor en todo momento en que sea consultado, siendo conveniente que esta colaboración tenga una continuidad que permita el seguimiento, transparencia y realización del proyecto.

Conclusiones relativas a los jardines de los Reales Alcázares de Sevilla

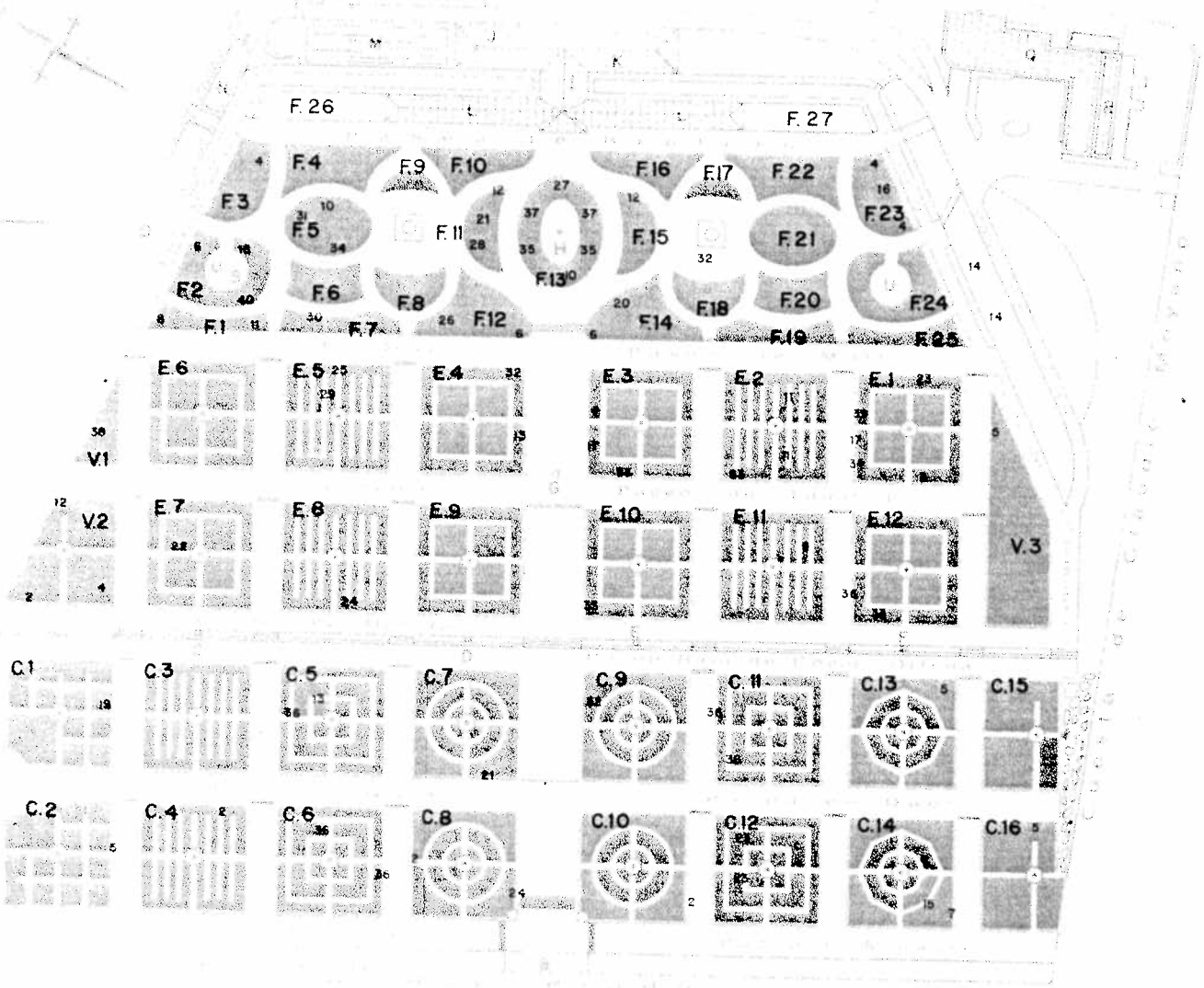
Celebrado el coloquio organizado por el Comité Español del ICOMOS en Sevilla durante los días 24 y 25 de octubre de 1979, bajo la Presidencia de honor del señor Alcalde de Sevilla y otras autoridades, representantes del IFLA e ICOMOS y otras Asociaciones, una vez estudiados los antecedentes del tema, informes de diversos organismos nacionales y extranjeros y después de varias sesiones de trabajo y visitados los Reales Alcázares, sus jardines y las obras de ordenación de la calle de San Fernando, redactamos las siguientes conclusiones:

1.° Considerar que la enajenación de la zona que ocupaba el jardín del Alcázar sevillano en una amplia franja de terreno paralela a la calle de San Fernando significa un grave atentado a la integridad del jardín histórico, siendo totalmente inaceptable al crearse un grave precedente.

2.° Esta mutilación del jardín se agrava con las proyectadas construcciones, algunas ya realizadas o en curso de ejecución, que rompen su necesaria intimidad, creando vistas dominantes sobre el jardín desde las edificaciones y que recíprocamente dará lugar a un fondo del jardín formado por viviendas particulares, en vez del cierre que debería caracterizarlo.

3.° Recomendamos la suspensión de las actuaciones en curso amparadas por el Plan aprobado que pudieran agravar aún más la conflictiva situación actual del problema y que harían imposible llegar a una solución aceptable.

«Real Jardín Botánico de Madrid».


F. 26
F. 27
F.4
F.9
F.10
F.16
F.17
F.22
F.3
F.5
F.11
F.15
F.21
F.23
F.13
F.2
F.6
F.8
F.12
F.14
F.18
F.20
F.24
F.1
F.7
F.19
F.25
E.6
E.5
E.4
E.3
E.2
E.1
V.1
V.2
E.7
E.8
E.9
E.10
E.11
E.12
V.3
C.1
C.3
C.5
C.7
C.9
C.11
C.13
C.15
C.2
C.4
C.6
C.8
C.10
C.12
C.14
C.16

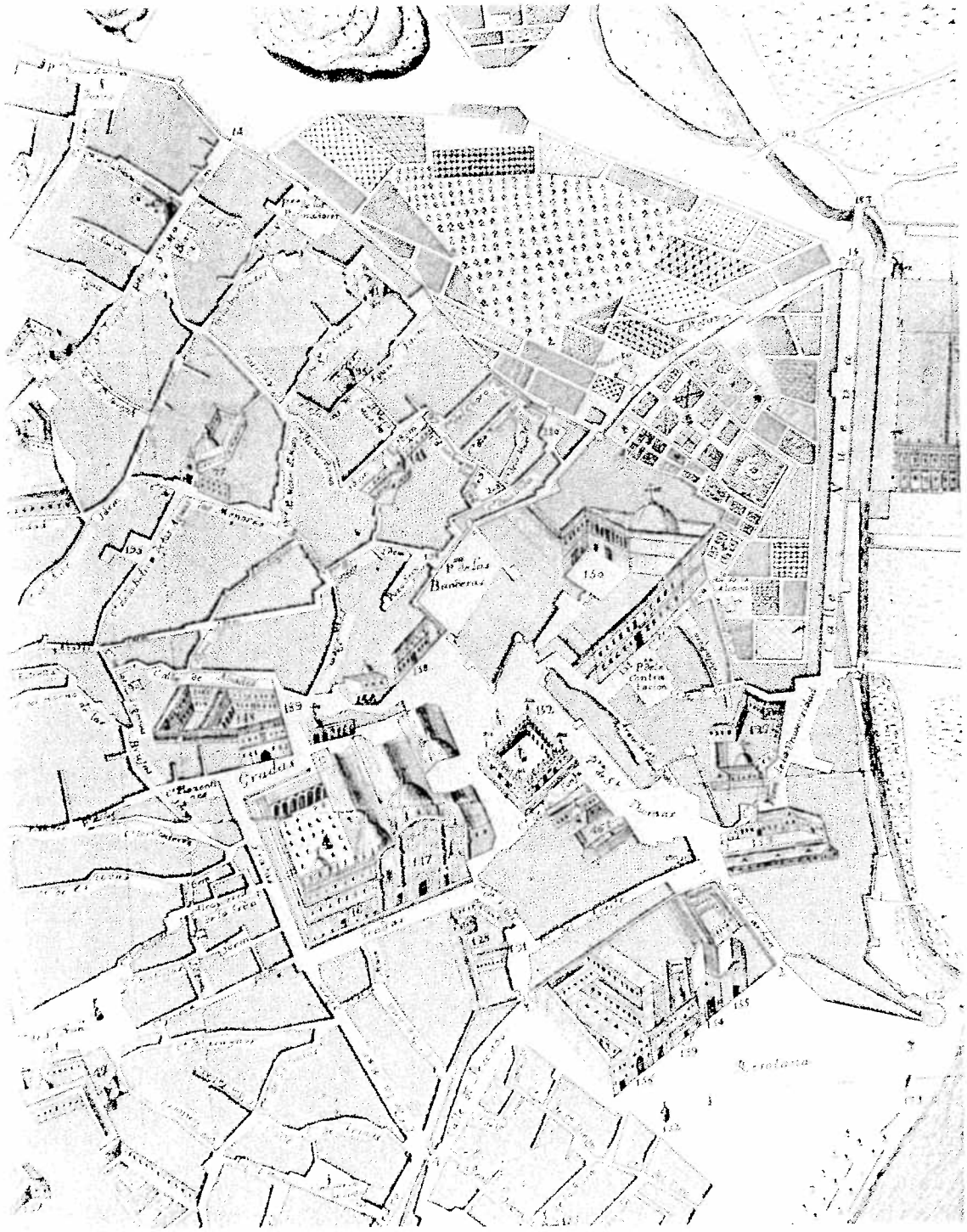
E
C
F
V

1-40

4.° Recomendamos el estudio de un nuevo Plan especial que recoja las anteriores sugerencias, a nuestro juicio imprescindibles, y que tenga en cuenta la situación de dicha calle en el entorno de los Reales Alcázares y sus jardines y en zona histórica de la ciudad, a fin de lograr la necesaria armonía y evitar la irreversible degradación de uno de los más importantes jardines y conjuntos históricos españoles.

5.° ICOMOS, consciente de la importancia del tema, ofrece su decidida colaboración, ayuda y asesoramiento tanto en el estudio del nuevo Plan como en su realización.

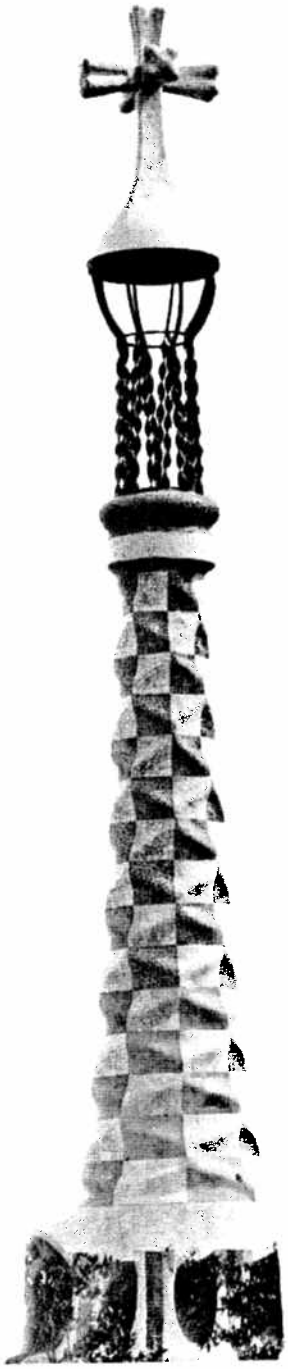
Esta asistencia y colaboración, al estimarse oportunas por las autoridades competentes en el tema, deberán tener un carácter de continuidad que permita seguir adecuadamente el desarrollo del proceso hasta su total terminación.



«Plano de Olavide». 1771.

BARCELONA
1980





RECOMMANDATIONS

Le comité International des Jardins et Sites Historiques ICOMOS/IFLA, réuni à Barcelone, les 23, 24 et 25 octobre 1980, à l'invitation du Comité National Espagnol de l'ICOMOS,

exprime sa très vive gratitude aux Autorités espagnoles, pour la remarquable organisation de la réunion et pour leur chaleureuse hospitalité.

Le Comité tient à rappeler qu'

> «un jardin historique est une composition architecturale et végétale qui présente, du point de vue de l'histoire et de l'art, un intérêt public.»

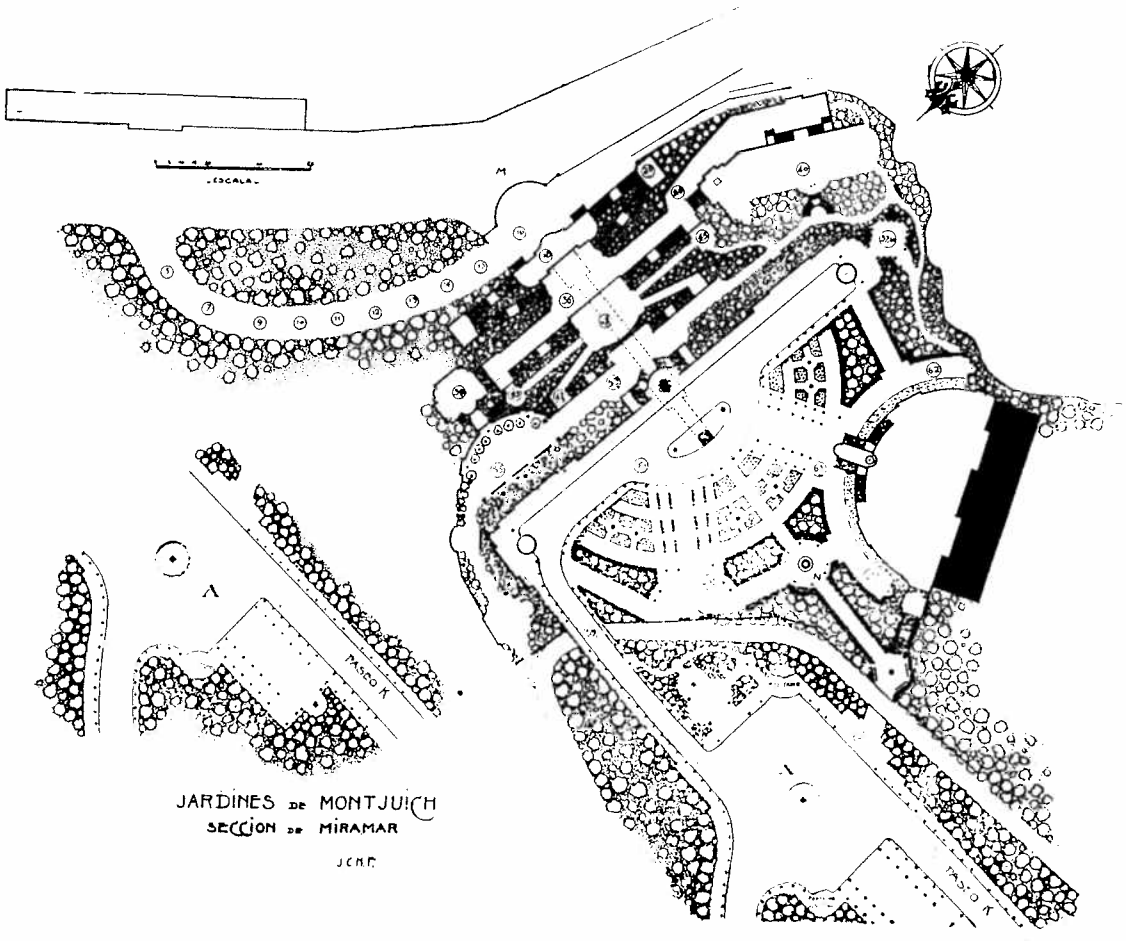
De plus, en accord avec l'ICOMOS, le Comité insiste de nouveau pour que les jardins historiques ne soient pas assimilés à des sites mais considérés comme des monuments historiques et pour qu'ils bénéficient des mêmes mesures de protection et de mise en valeur.

* * *

Le Comité des jardins et des sites historiques établit, à l'heure actuelle, pour chaque pays, une liste des jardins, parcs et sites présentant un intérêt au plan national et constitue, d'autre part, un inventaire des jardins présentant un intérêt international.

Durant son séjour à Barcelone, les membres du Comité ont pu visiter en détail le Labyrinthe d'Horta, le Parc Güell ainsi que le jardin dessiné par Forestier à Montjuich. Ils ons décidé, en session, que le Labyrinthe d'Horta et le Parc Güell pouvaient être considérés comme présentant un intérêt international, sous certaines conditions:

«Torre helicoidal». Parque Güell.



«Jardines de Montjuich». Forestier.

Le Labyrinthe d'Horta

Le Comité félicite la Municipalité de Barcelone des efforts qu'elle a consentis pour remettre en état ce jardin et exprime le voeu que des mesures soient prises pour empêcher qu'il ne soit le cadre d'activités incompatibles avec la notion de «monument». Il faudra aussi prendre des dispositions pour assurer l'entretien régulier de ce jardin et sa protection.

Parc Güell

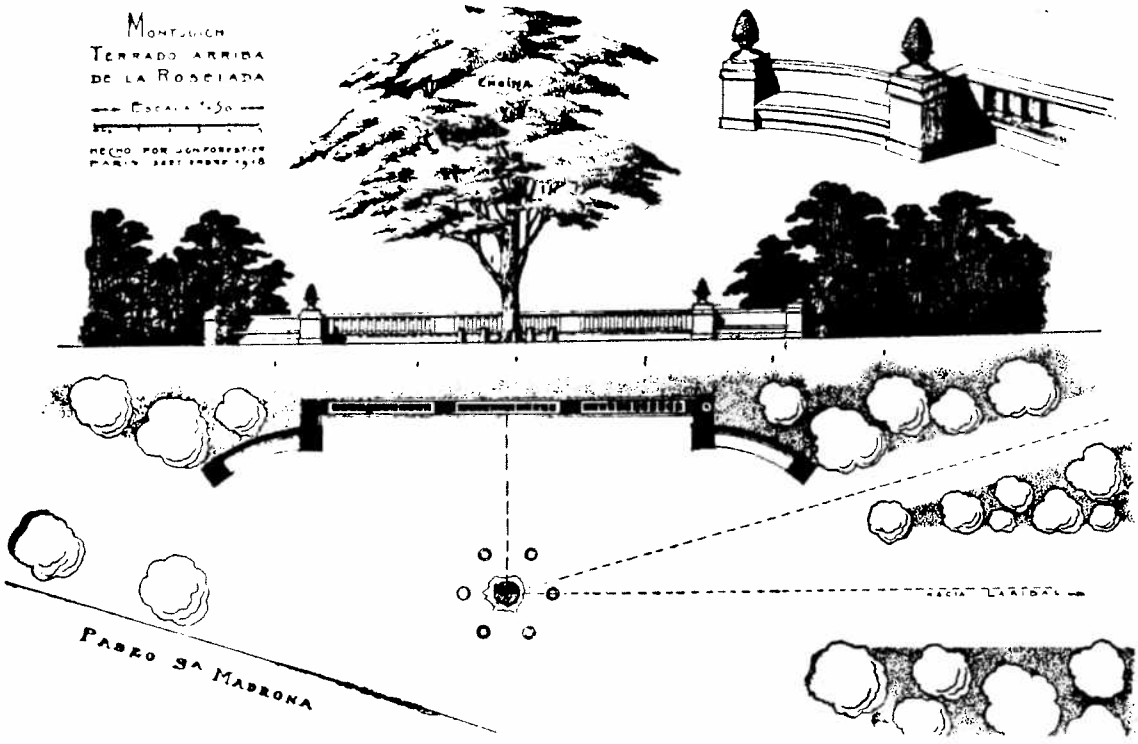
Ce jardin, création unique témoignant de l'imagination de Gaudi, présente un intérêt international incontestable. Il mérite que la circulation automobile et cycliste y soit interdite et que les manifestations de masse, en contradiction avec l'esprit de cet espace privilégié, y soient évitées.

Il semble indispensable d'attirer l'attention du Service d'Urbanisme sur la nécessité —tout en réservant des espaces aux jeux et aux promenades— de prendre des mesures réglementaires afin de créer un périmètre de sauvegarde autour de ce parc évitant ainsi la construction de bâtiments trop élevés à sa proximité.

Jardin dessiné par Forestier à Montjuich

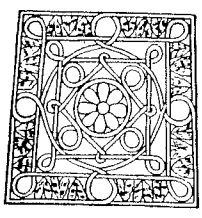
Le jardin aménagé par Forestier dans le cadre de l'Exposition internationale de 1929 sera inscrit sur la liste des jardins d'intérêt national. Il est regrettable que certaines parties en soient laissées à l'abandon et que celles qui sont encore en assez bon état (notamment en partie basse) aient subi des simplifications, visant à l'économie, mais qui entraînent la perte du caractère spécifique de cette création.

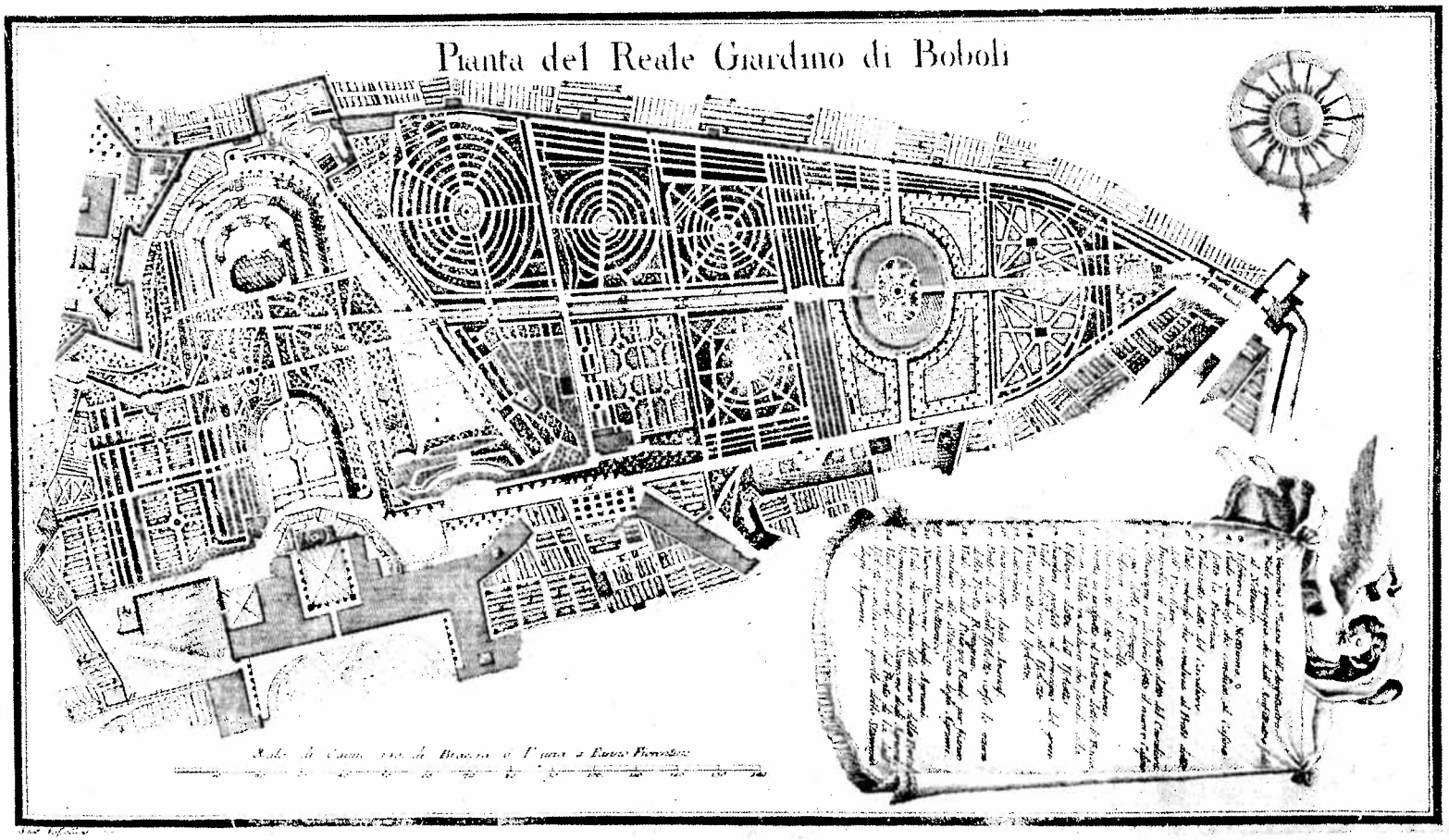
Les parterres de ce jardin devraient être, de nouveau, plantés des espèces voulues à l'origine par Forestier, ce qui apporterait une sensible amélioration sans frais excessifs.



«Terrazas de Miramar». Forestier.

FLORENCE
1981




Pianta del Reale Giardino di Boboli

PETITS JARDINS URBAINS Á PARIS AU XVIII SIÈCLE

Jean Feray

«Paris est pour un riche, un pays de cocagne
Sans sortir de la Ville, il trouve la Campagne;
Il peut, dans son jardin, tout peuplé d'arbres verts
Receler le Printemps au milieu des Hivers.»
Boileau (1650)

Dans une ville ceinte de remparts, la place est mesurée et la terrain coûteux, d'où les jardins y sont rares et presque toujours de taille modeste, même quand ces remparts ont été détruits et remplacés par des boulevards et la nouvelle enceinte repoussée à la périphérie.

Seules les communautés religieuses et les propriétaires très fortunés peuvent posséder des jardins de belle taille à Paris au XVIII siècle. Un des meilleurs témoignages qui nous reste sur ceux-ci est le grand plan de Paris, dit plan de Turgot.

Oeuvre de Louis Bretez, professeur à l'Académie de Saint-Luc, auteur d'un traité de perspective, celui-ci en reçut commande du Bureau de la ville en 1734, sous la Prévoté de Michel Turgot.

«A cet effet, Bretez avait reçu du Bureau de la ville, un sauf-conduit qui lui permettait l'accès des propriétés particulières, et l'attrait de son plan réside en l'illusion qu'il nous procure de pénétrer dans les jardins secrets des communautés et des hôtels: quinconces, platebandes, palmettes et bordures de parterres à la française inscrivent leurs élégants raccourcis entre les lignes obliques qui partagent le sol».

Vous les voyez ici, ici vous voyez la Seine qui coule là, et nous sommes là dans le plan de Turgot, ici vous voyez les ponts dans la partie la plus ancienne de la ville. Nous voyons ici un beau petit jardin. Nous avons ici une suite de jardins qui paraissent dans les îlots, et nous voyons ici de grands parterres qui sont absolument dérobés au vu de la rue, et ici vous voyez chacun de ces jardins: ils sont nombreux quoique nous soyons dans une des parties les plus anciennes de la ville.

Vous avez des bordures à la française qui inscrivent leur élégance entre les lignes obliques qui partagent le sol; en effet, si les jardins maraîchers, c'est-à-dire ceux où l'on fait les légumes, s'étendent le long de la nouvelle enceinte, la ville contient encore de nombreux jardins potagers dont les cloîtres entourent les parterres réguliers.

Alors vous avez ici le Pont Neuf, avec la statue d'Henry IV que tout le monde connaît, le Palais de Justice et je voudrais que vous remarquiez ici cette suite de jardins, nous sommes dans les communautés religieuses. Vous voyez le Jardin du Luxembourg et ici les jardins dans les maisons privées. Et vous voyez très bien que ce sont des plantations régulières. Voici, tout à fait typique un parterre. Derrière Notre Dame, nous avons un petit bout de jardin.

En effet, nous voyons donc que, si les jardins maraîchers s'étendent le long de la nouvelle enceinte, la ville contient encore de nombreux jardins potagers, spécialement ceux des multiples communautés religieuses établis, *intra muros,* dont les cloîtres sont autour de parterres réguliers. Mais ce qui saute aux yeux sur le plan de Turgot c'est le nombre important de petits jardins d'agrément, tous caractérisés par leurs parterres de broderie fidèlement réproduits par Bretaise qui avait eu le privilège de les visiter entre 1734 et 1739, date de la publication de ce plan, appelé à connaître un si gros succès. Ce parti adopté par les jardins urbains du 2ème quart du XVIII siècle est confirmé par les très nombreux plans conservés aux Archives Nationales, dont certains ont été gravés dans le cours d'architecture de Blondel et dans les traités théoriques tels que «Théorie et Pratique du jardinage», dont une édition de 1747 est très importante.

Je voulais vous montrer une vue où vous reconnaissez tout de suite les grands agrandissements de la ville au XVIIIe siècle, c'est-à-dire le quartier du Faubourg St. Germain. Vous avez reconnu ici les Invalides, voici les jardins maraîchers, nous avons encore, je peux appeler ça la campagne, mais un terrain vague, déjà les allées ordonnées à la construction des Invalides se dessinent, et ici le long du noble Faubourg St. Germain, la Rue de Varennes, bordée d'hôtels, qui ont tous de somptueux jardins, qui existent en partie encore, et vous avez ici la rue de Grenelle avec également une suite de jardins. Vous voyez très bien un jardin qui ouvre ici sur l'hôtel qui est Rue de Grenelle correspond à un autre jardin d'un hôtel qui ouvre Rue de Varenne, c'est-à-dire

Dal Soldini

que ces jardins sont mitoyens, invisibles de la rue, mais que lorsque vous êtes dans l'un vous bénéficiez non seulement de votre propre jardin mais de celui du voisin. Donc vous voyez cette correspondance qui forme de véritables puits de verdure, dont profitent les habitants des deux rues aristocratiques puisque ceci est le quartier élégant de Paris au XVIIIe siècle. Vous voyez tout ceci se prolonge. Ici une communauté religieuse qui fait pousser ses salades et ses choux dans ces jolis petits carrés. Vous voyez très bien que certains hôtels ont de très grands jardins qui permettent littéralement d'avoir un vrai parterre à la française et une composition traditionnelle avec promenoir à couvert par ces allignements.

La suivante: ici nous continuons dans un autre quartier de la ville, nous avons passé la Seine et nous sommes ici à l'emplacement de la future Place de la Concorde: voici les Champs Elysées qui viennent d'être plantés et ce terrain vague va plus tard, sous le règne de Louis XV, être ordonnancé pour former la Place de la Concorde, l'entrée des Tuileries, la Rue Royale existe ici et voici l'emplacement des anciens remparts qui ont été remplacés par la promenade des boulevards. Là aussi toute une suite de jardins, voici la Place Vendôme et nous voyons que derrière la Place Vendôme il reste toute une série de jardins qui sont ordonnancés et là encore un terrain vague, en effet on vient de détruire l'Hôtel du Luxembourg et on commence à lotir tout autour en ménageant des jardins, grands jardins de communautés religieuses, ce sont ici en particulier les Soeurs de L'Ascension, église qui existe encore, le Dôme que vous connaissez. Vous voyez donc également quand nous partons vers ce qui va être les Champs Elysées, Mme de Pompadour a tracé son jardin qui existe encore et vous savez que c'est la résidence du Président de la République. Vous voyez qu'il y a encore des jardins maraîchers et nous passons ici vers le quartier qui s'appelle encore la Pépinière, c'est là où les arbres sont préparés et où l'on va chercher les plans: plantations régulières, suites de jardins ordonnancés du Faubourg St. Honoré, là où sont les Ambassades des Etats Unis, d'Angleterre et du Japon qui existent encore. Vous voyez avec la proximité de l'actuelle Avenue Gabriel, ils donnent directement sur les Champs Elysées profitant des frondaisons.

De cet ensemble de documents, on peut tirer quelques observations générales: la mitoyenneté des maisons et des jardins particuliers séparés par des murs, crée de véritables îlots de verdure en particulier dans le Faubourg St. Germain, dont certains ont subsisté jusqu'à nos jours. Invisibles depuis les rues, ces jardins bénéficient d'un ensoleillement favorisé par le peu de hauteur des constructions de l'époque, guère plus de deux étages, plus des mansardes. Généralement, le long des murs, on y trouve des alignements d'arbres de haute tige, simples ou doubles pour border une allée couverte en berceau, encadrant un parterre à la française, composé de broderies de buis et de sable ou de gravier, ponctué d'arbustes selon la forme de l'art. Par contre on y voit peu de pièces de gazon ou parterres à l'anglaise, car l'alimentation de la ville en eau reste un problème majeur à Paris au XVIIIe siècle. Ce sont avant tout les puits souvent mitoyens qui fournissent l'eau nécessaire aux arrosages en périodes de sécheresse. Cependant, certains grands jardins comportent un bassin ou une fontaine alimentée par l'aqueduc d'Arcueil, construit en 1696.

Nous allons quitter le plan de Turgot pour vous montrer des réalisations antérieures de jardins de ville: l'Hôtel d'Angoulême n'existe plus, vous voyez que c'est une construction qui date de la fin du XVI siècle et que là aussi vous voyez le système des broderies avec ici les arbustes qui vont être taillés en cônes.

Voici une vue ancienne de l'Hôtel Lamoignon; voici le traitement du XIX d'une cour et la confusion entre cour et jardin est flagrante, on a mis au milieu un arbre qui se développe, qui va empêcher les voitures de tourner, couper la perspective et je voudrais vous montrer l'aspect actuel de cette maison qui a été restaurée.

Nous passons à l'Hôtel Carnavalet: il y a un essai dans cette maison de la fin du XVIe, début XVIIe, qui fut la maison de Mme de Sévigné, qui abrite aujourd'hui un musée, de restitution d'un jardin traditionnel; évidemment les bégonias ne sont pas traditionnels. Il y a là des broderies de buis avec un gravier qui devrait plutôt être un sable de rivière. Néanmoins, l'effort est intéressant, il vous montre bien le dégagement de l'architecture.

Malheureusement, la proportion est mauvaise: en effet, ces parterres sont trop petits et à cause de l'écoulement du public, on a été obligé d'élargir les allées. Si vous consultez les plans anciens, vous verrez que les allées sont moins importantes et de plus revêtues d'un gravier blanc aveuglant, il eut été préférable d'avoir ici du sable et peut-être ici de la brique pilée plutôt que les petites fleurettes qui sont là.

Voici le plan de l'Hôtel Lambert, qui est situé à la pointe de l'Ile St. Louis et a eu la chance d'être parvenu à peu près intact, et son jardin il y a une quinzaine d'années remis en état. Voici le plan ancien, il faut imaginer que la Seine coule ici et se divise en deux bras et que nous avons l'hôtel, la rue St. Louis ici, la grande cour et que nous entrons et qu'au niveau du 1er étage, c'est

un jardin suspendu, se trouve ce jardin. Vous voyez tout de suite le promenoir et vous voyez le tracé régulier très habile pour profiter du terrain, joue une perspective et ici le bassin qui fonctionne. Voyons son aspect actuel: l'Hôtel Lambert est de 1640.

Voici comment se présente ce jardin qui a été récemment replanté, reproduction exacte des pièces de gazon à l'anglaise, des hautes pierres qui montent, nous sommes bien ensoleillés puisque nous avons la Seine qui coule sur ce côte-ci; de grands arbres qui donnent des ombrages et surtout qui font une isolation phonique contre le bruit des voitures.

Voici l'extérieur, la galerie d'Hercule se trouve ici, à cet étage, et voici le jardin. La grille a été garnie avec un treillage pour y faire pousser du lierre pour la discrétion et voici plantés des tilleuls et surtout des érables champêtres, régulièrement taillés et qui abritent contre le bruit des voitures qui passent sur le quai et vous voyez que c'est un jardin secret, que l'on distingue peu sinon de bénéficier des arbres.

Nous voici dans une autre maison qui est très importante pour nous, c'est l'Hôtel Domo, qui a subi des vicissitudes, qui a une extension sur ce côté et vous voyez tout de suite l'aspect donné, les plantations le long des murs, sur le côté et ici les parterres et là nous voyons très bien comment se distinguent, on descend dans le jardin de ce côté-là. Voyons son aspect actuel: évidemment, il a été prolongé comme vous voyez sur le côté, un *parking* souterrain a été creusé, on a rétabli des parterres où alternent des broderies et ici des grands carrés de gazon. Les arbres taillés ce sont les lauriers dans des caisses blanches très traditionnelles, si ce n'était la longueur trop grande du bâtiment actuellement c'est tout de même un bon effort de réalisation récente faite par la ville de Paris.

Nous n'avons pas d'orangerie, c'étaient des lauriers taillés. Nous pouvons les rentrer mais malheureusement comme ce jardin est ouvert au public nous ne pouvons pas laisser des orangers parce que les vandales prennent les oranges ou cueillent les fleurs, et pas pour les mariées croyez-moi.

Nous sommes ici à l'Hôtel Lamoignon: tout ceci c'est la cour avant restauration.

Voici l'état de la cour du jardin de l'Hôtel Guénégaud après la destruction des bâtiments parasites en plein coeur du Marais. Nous sommes derrière les Archives Nationales, voilà l'état dans lequel la Fondation de la Chasse a pris la maison; voyons comment c'est maintenant: des parterres ont été plantés, la maison est restaurée et les tilleuls ont été plantés pour l'isoler de la rue. Par terre, un parterre de broderie.

Et voici le fond: un *parking* ayant été creusé sous le jardin, la trémie d'accès est ici et on a revêtu le mur de treillage. Il ne faut pas faire l'erreur d'oublier de mettre le long de la trémie de descente une place pour mettre suffisamment de terre végétale qui aurait permis d'avoir ici des plantes grimpantes. Néanmoins ce procédé de treillage est très important. Un petit mot sur le treillage, c'est un art qui est en train de se perdre, qui est très important et dans une ville permet de cacher des mitoyens ou des fonds de jardins peu harmonieux, en voici quelques exemples tirés de livres.

Voici le genre de portique avec les vases en trois dimensions qui permettent d'orner le fond d'un jardin étant entendu que des plantes légères comme des glycines ou plutôt des chèvrefeuilles venaient pousser dessus.

Des pavillons étaient construits de cette façon; vous voyez l'élégance, ceci est en plein règne de Louis XV, deux propositions, deux pavillons, deux treillages où mêmes les ordres antiques sont ainsi interprétés.

Voici les détails pour la reproduction de ces merveilleuses productions que nous voudrions voir renaître, malheureusement ça fait partie de ce que j'ai appelé les fabriques éphémères car elles ne durent pas beaucoup plus d'un siècle. Je vous signale que nous venons de classer monument historique, dans le XVIe arrondissement, un petit pavillon qui remonte au XVIIIe siècle qui a des colonnes et que je suis en train de faire restaurer.

Vous voyez encore des détails jusqu'à des fleurs sculptées en bois.

Pour montrer la profondeur apparente de ces miniatures de jardins, l'usage de la perspective accélérée par des plantations d'allignement légèrement convergentes vers un point central occupé par une statue plus petite que nature, est un artifice auquel s'ajoutent les perspectives peintes, en trompe l'oeil sur un mur mitoyen ou un pignon aveugle, ou encore réalisé en treillages car le treillage est un des ornements les plus répandus de ces jardins urbains. Utilisés pour habiller les murs de clôture et remplacer les palissades de verdures là où la végétation manque, sur les murs nord spécialement, ils servent de matériaux pour établir les divisions à hauteur d'appui des potagers comme pour édifier des fabriques tels que des pavillons habilement ouvragés comme ceux que je vous ai montrés. Statues, vases, arbustes en caisses viennent ponctuer les terrasses et sont les ornements indispensables des jardins dans les grands hôtels particuliers édifiés à cette

époque, jardins qui se prolongent quand le terrain est assez spacieux, par des allées couvertes, des bosquets, des salles de verdure, comme l'Hôtel Byron, aujourd'hui Musée Rodin, ou l'Hôtel Matignon, celui du Premier Ministre Rue de Varenne.

Nous passons ici aux bandes de jardin, je voulais vous montrer ici quelques exemples de bandes de la même époque.

Et voici ici une coupe de l'Hôtel Byron qui existe encore, voici une perspective peinte dont les ruines existent encore; qui montre une façon d'habiller un pignon aveugle pour former le fond d'un jardin où l'on peint une prolongation comme vous le voyez dans ces arcades.

N'oublions pas le Palais Bourbon, aujourd'hui Chambre des Députés, construit par la Duchesse de Bourbon en 1721, qui donnait sur la Seine, en voici le jardin avec ses frondaisons, c'était une princesse de sang, donc extrêmement riche, et qui a pu avoir ce magnifique hôtel qui n'existe plus mais que nous connaissons bien.

Voici, tel qu'il existe encore, l'Elysée, tel qu'il se présentait avec des palmiers, depuis les verrières ont été enlevées et inutile de dire qu'il n'y a plus le jardin à la française de Mme de Pompadour et que tout ceci a été remis en style dit pittoresque au XIXe siècle.

Après une longue période où les jardins urbains ont été lamentablement sacrifiés à la spéculation immobilière, une réaction a suivi: elle s'est traduite par l'interdiction actuelle de construire sur les anciens «espaces verts».

Voici l'Hôtel Matignon, lui-même avec de grands vases qu'on a cru bon de garnir là et qui a un immense jardin un peu bariolé, et voici la perspective: vous vous croiriez en pleine campagne.

Nous sommes ici à l'Hôtel Matignon terminant là sur la Rue de Varenne. Vous voyez que tout ça est mis à l'anglaise. Voici un autre Hôtel intéressant qui est l'Hôtel de Raquelaure de 1703, vous voyez tout de suite le ridicule de la haie digne d'un café, qui coupe l'architecture; il faudrait que tout ça soit arraché ainsi que ces petites choses ridicules et les allées molles en oblique, ce qui a été fait la plupart du temps au XIXe et qu'il faut restaurer.

Nous sommes à l'Hôtel du Châtelet, même chose, et ici des pièces à l'anglaise et un platane dont les feuilles ne feront jamais de terreaux.

Même chose pour cet hôtel-ci, l'Hôtel du Châtelet de 1770, avec là des plantations aussi variées que nuisibles.

Voici l'Hôtel Mazarin où au contraire le jardin était retracé; il avait été fait par M.T. qui était jardinier danois et on avait pris le parti d'avoir le maximum d'herbe, magnifiquement tenue et des arbustes à fleurs et de grandes frondaisons qui encadrent comme des portons de théâtre.

Voici le jardin de la Folie de Chartres, aujoud'hui Parc Monceau qui vous montre le mélange d'une partie à la française du côté des salles de verdure et nous allons voir les aspects qu'il a pris ensuite.

La rivière anglaise tortillée, le sapin, nous sommes là en plein style dit anglo-chinois ou pittoresque et vous voyez que nous avons une construction classique mais un jardin non classique.

Voici le jardin de Monceau, vous voyez la même chose: une maison palladienne et de petites allées tortillées, de fleurs semées, c'est bien l'esprit du XIXème siècle déjà, quoique nous soyons en 1748.

Voici le plan qui avait été fait: il mélange la partie à l'anglaise à une partie à la française ici, quoi que déjà vous ayez des allées serpentines, et enfin nous finirons avec un aspect actuel du Parc.

Nos conclusions: les jardins irréguliers de style pittoresque ou anglo-chinois ont remplacé les compositions classiques.

Les pelouses y sont ombragées de frondaisons naturelles abritant des fabriques de style varié: rochers, grottes, pavillons chinois, kiosques turcs, fausses ruines ou temples en miniatures, reliés par des allées serpentines.

Agrémenté de massifs et de corbeilles fleuries, c'est ce style de jardin irrégulier qui a duré jusqu'à nos jours dans la plupart des jardins privés qui ont subsisté à Paris.

Summary

The high price of grounds accounts for the small dimensions of the gardens scattered throughout Paris in the 18th century. That is why only religious communities or great landowners could possess big gardens. On analysing the urban landscape of Paris according to maps dating from 1747, the author notices that the party walls of gardens —divided by walls— created veritable islands of greenery. However, lawn was scanty due to the problem of water supply that the city suffered at that time. The author mentions the countless «hôtels» (mansions) that make up the main part of this paper, such as Hôtel Domo, Hôtel Byron or Hôtel Matignon, and he describes the style of each of them.

CONSERVATION AND VALUE OF THE GALICIAN PAZO

Carmen Añon Feliù

O pazo de A...

Era ó caer da tarde
encomenzaba o cántico dos grilos,
xorda a presa ruxía,
brillaban lonxe os lumes fugitivos.
O pe do monte, maxestuoso erguíase,
na aldea escura o caserón querido,
ca oliva centenaria
de cortinx ó ventanil servindo.
Deserta a escalinata,
soio o paterno niño,
e enriba del caendo misteriosas
coas sombras do creúsculo, as do olvido.

El pazo de A...

Era al caer de la tarde,
iniciaban su cántico los grillos,
sorda la presa rugía
lejos brillaban fuegos fugitivos.
Al pie del monte, señorial, se erguía
en la aldea aquel caserón querido,
un centenario olivo
de cortina al vendaval servía.
La escalinata, desierta,
sólo el paterno nido
y sobre él cayendo misteriosas
las sombras del ocaso y del olvido.

Rosalía de Castro [1]

«Galicia is an "alep", an observation-point towards which life and the Universe gently flow, filled with a sense of timelessness...» [2].

The word «pazo», which stems from the Latin *palatium,* fell into disuse during the Middle Ages, to re-emerge with the baroque period in the changed form of *paaço* or *pazo.* The word literally conjures up the idea of a semi-feudal palace, representative of power and authority. The romantic period witnessed a rebirth in narrative about Galician life and its gentry, but it was the Countess of Pardo Bazan who introduced the theme into the modern novel, and whose example has been frequently imitated by other Galician novelists such as Valle Inclan, Cotarelo and Fernández Florez.

The development of the pazo itself is so closely entwined with Galicia's own history that to consider one without the other would be ridiculous. If we begin with the Spanish wars of Reconquest (a task of seven centuries), we see Galicia as an isolated northern promontory, far removed from the skirmishes of the Crusades. Where in Castille fortresses were defensive positions, protecting hard-gained soil from the infidels, in Galicia they grew up as show-pieces to inhibit a rival lord and the local serfs. Uprisings among the latter came to a head in the mid 15th century with the burning and destruction of those power symbols represented by fortresses and castles. At the same time the Catholic kings, in their attempt to unify the Peninsula, had established a centralized government [3] which encouraged absenteeism among the nobility and a natural dismanteling of these same fortresses took place [4].

The situation did not improve with the Hapsburgs: centralization caused a serious demographic drift from the region and economic chaos, which was further agravated by wars with Portugal in 1640. So much that the crisis did not abate until 1680. With the arrival of the Bourbons we have the first glimmer of progress of the region even though, in comparison with the rest of Spain, the traditional agrarian system in practice there, held back development. Galicia's political and social structure was basically feudal [5]: 70% of the population was comprised of peasantry while ownership of the land lay in the hands of the Church and the Aristocracy [6]. Without doubt the greatest landowner was the Church: the census of 1797 indicates that 52% of cultivated land was ecclesiastical while very little of the same was actually worked by the Church, most of it being rented out through the system of «foros» [7] or feudal contracts by which one

[1] CASTRO, ROSALIA DE, *Posía,* Ed. Alianza, Madrid, 1979, p. 146.

[2] See SÁNCHEZ DRAGÓ, F., *Gargoris y Habidis. Una historia mágica de España,* 4 vols., Ed. Hiperión, Madrid, 1979, vol. I, pp. 155-158, and chapter dedicated to Galicia, vol. II, pp. 47-76.

[3] See AGUADO BLEYE, P., *Manual de Historia de España,* vol. II, p. 200, ed. Espasa-Calpe, Madrid.

[4] Ibid., p. 157.

[5] Parts of Spain, particularly Galicia, still practiced the feudal system of tithes and payment in kind during the 18th century, guaranteeing the labour of serfs during the harvest and the grape harvesting period in place of relatively high taxes and death duties imposed by the lords.

[6] See RUIZ ALMANSA, J., *La población de Galicia (1500-1945),* Madrid, 1955, p. 318.

[7] AGUADO BLEYE, P., *op. cit.,* p. 334.

acquired the right to cultivate the land for money or payment in kind. The intermediaries of these two social groups (the peasantry and increasingly absentee landlords) gradually became the lesser gentry and the members of a very small bourgeoisie. With peasant unrest, the Church's position weakened and it became more viable for the monasteries to rent the land to wealthy laymen who would act as landlord to the peasantry. In all this, the peasants' lot never changed but the system was to have a lasting effect on Galicia, transforming the pazo into the nucleus, pivot and symbol of life in the region.

In this way and given that the Aristocracy had become members of a centralized Castillian court, the Galician countryside passed into the hands of the middle classes. The zenith came in the second half of the 18th century, the gentry having overcome the crisis by introducing agricultural improvements particularly with the extension and more intensive cultivation of maize. From their distant position at court, the aristocratic landowners noticed the success of the lesser nobles with chagrin, attempted to reclaim their land. The final passing of these lands into the hands of the gentry was assured with the Royal Provisions Act of 1793 which protected the then well-established system of leasing and sub-leasing.

The result was economic and social security for the gentry who, by means of exploitation and huge profit margins, began to invest in building themselves luxurious country homes. Thus, the pazos, given the absenteeism of the nobles, became the «prototype habitat of the gentry and untitled upper classes» [8].

The new architecture was, in many cases, totally original; in others, ancient fortresses or country houses were extended and modernized. But in all cases, the pazo became not just a dwelling place, but the agricultural nerve-centre of its respective territory.

Galician Architecture

One of the baroque schools with most personality, within the Iberian Peninsula, must be that of Galicia. Santiago de Compostela is perhaps the finest example of this merging of styles: the baroque with the richness of local tradition and building materials such as the noble granite. The stonemasons became famous for their craftsmanship, working the simple chair with as much grace as they elaborated surprising heraldic emblems.

Galician baroque is characterised by two distinct periods. The first, prior to 1660, is representative of a union of two purist styles: the Andalucian and the Herrerian in which classicism predominates with elegantly proportioned buildings, simplicity of volume, classical supports and ornamentation being subordinate to the architectural whole. The result was a «recreation of the classical, rejuvenated either consciously or unconsciously, by regional styles» [9].

The coinciding of this classical «unornamented Baroque» with a period of wealth amongst local religious orders led to the construction of many buildings in a style which was highly suitable to counter-reformation principles, not least amongst which are the church and cloisters of San Agustín, the convent of Mercedari de Conxo and the school Nuestra Señora de la Antigua in Monforte de Lemos.

The second half of the 17th century is characterised by a baroque style which coincided with general renovations and beautifying of Santiago de Compostela. Between 1660 and 1680 baroque becomes firmly established with the work of Domingo Antonio de Andrade, and from this point on, it adopts a purely Galician flavour. A few basic characteristics typical of this period are the move away from classical precepts, a greater complexity in line and volume and the use of organic shapes.

With the 18th century, Galician Baroque attained its peak. Attention is concentrated on volume and space, the aesthetics and decoration are of a more geometric and plastic nature. Casas Novoa [10] was the last great master of this school, creating in Santiago the facade of the Cathedral's oratory *(Obradoiro),* and the church in Villanueva de Lorenzana.

His successors were generally extravagant in their ornamentation and bad taste, bringing death to baroque with the final triumph in the rebirth of a new classicism towards the mid 17 hundreds [11].

---

[8] See RUIZ ALMANSA, J.

[9] See BONET CORREA, A., *La arquitectura en Galicia durante el siglo XVII,* Madrid, 1966, p. 223.

[10] ANGULO, D., *Historia del Arte,* E.I.S.A., Madrid, 1975, vol. II, p. 254.

[11] The Academia de San Fernando dismissed Sarela beause of the freedom with which he interpreted Ventura Rodríguez's plans for the Arabachería door in the cathedral.

The Architecture of the Pazo

Baroque was by no means limited to ecclesiastic buildings, and in the «pazo» one finds the prototype of Galicia's civilian Baroque. Naturally there exist many schools of thought as to the origins of, and basic influences on, the pazo itself. Argument encompasses Otero Pedrayo's theory that the basic principal and style of the pazo is derived from monastic architecture [12]; Martin Gonzalez's argument is that it is based on the Italian Renaissance villas with touches of the Baroque palace [13]; Kubler compares them with similar buildings found in Portugal [14], while Bonet Correa maintains the entire layout has its origins in the craftsmen from neighbouring Santander who came to live in Galicia [15]; and finally Alvarez Gallego reaffirms the theory that the pazo is the direct descendent of the roman house [16].

None of these theories can be blindly ignored but whatever the origins of the pazo were, what it became during the Baroque period is screamingly obvious: the product of aesthetic movements of the time (which arrived somewhat late to this remote outpost of the peninsula) it is Baroque adapted to suit climatic, geographic and morphological realities of the region.

Needs and tastes of inhabitants are undoubtedly guided by availability of raw materials and the environment they find themselves in. Galicia's morphological history has blessed the region with ample supplies of thick grained-granite used in construction either on its own, or in selected areas of the building (such as door jams, cornices or lintels) thus giving a curious two-tone effect to the facade, the rest of which is white-washed masonry. Roofing tended to be of either slate or tile, while wood (specially chestnut, oak and pine) was used for doors, floors, verandahs and beams.

Heavy precipitation has meant that houses in Galicia are traditionally constructed on solid granite foundations with thick walls as protection against the damp. There are four basic designs for the pazo: it can be in the shape of one rectangular block with perhaps one or even two towers, as in the case of the Pazo of Santo Tomé or la Pastora; it can take the form of two wings set at right angles to each other but not corresponding to any particular canon or proportion, sometimes having a tower at one or other of the extremities. This is the most usual design, with the main living quarters facing south; the third most typical design takes the form of a «U» shaped building with three main sections. This lends to the addition of porches and stairways which join the wings to the central part. The fourth and final style tends to be haphazard as a result of extensions being built to an earlier main building.

Whatever layout the pazo takes, there are certain characteristics in common: the principal facades (generally facing north and south are the most ornamented with solemn, monumental entrances decorated with the family's coat of arms, elaborate sculptures to bear witness to the noble lineage of its owners [17].

A covered gallery, lined by solid balustrades influenced by more recent fashions and designed as a conservatory, is lead to the always impressive outside stair which also takes many forms: they can be either independent, or an integral part of, the main superstructure; either of one straight flight, or split into two or three separate ones; they can be plain and sober or highly decorated as in the Pazo of Mariñan.

Balconies are one of the most important decorative features with their wrought iron fretwork and supporting pilasters of solid granite or corbels as in the case of Faramello. Shades of the past are evident in the strong military tone of the pazos, specially evident in the roofs, chimney stacks and towers [18], complemented as they are by battlements and pinnacles while the guttering is often «finished-off» with spouts formed in the shape of a cannon. This often purely-superfluous but severe ornamentation adds to the sense of power traditionally associated with the pazo and compares strinkingly with other contemporary buildings of baroque design where the artist concentrated on graceful ornamentation.

In comparison with urban palaces, the pazo's interior is simple and functions reflecting the role it plays in a farming community. The ground floor acts as a semi-entrance, wine-cellar and larder-dispensary; the floor above is what we would call the «elegant» part of the house,

[12] See OTERO PEDRAYO, R., *Guia de Galicia*, Santiago, 1945.
[13] See MARTÍN GONZÁLES, J. J., *Historia del Arte*, vol. II, Gredos, Madrid, 1974, pp. 195-196.
[14] See KUBLER, G., *Ars Hispanie*, vol. XIV, Madrid, 1957, p. 359.
[15] See BONET CORREA, A., *op. cit.*, p. 359.
[16] See ALVAREZ GALLEGO, G., *Los Pazos*, Vigo, 1936, p. 7.
[17] SÁNCHEZ DRAGÓ, F., *op. cit.*, p. 51.
[18] See BENTMANN, R., and MULLER, J., *La villa como arquitectura del poder*, Barcelona, Seix Barral, 1975, p. 146, where they point out the similarity between the pazo and the villas of Veneto.

incorporating the reception rooms, sleeping quarters and kitchen (around which life revolves). The attic, or *faiado* is used for storage of grain and other farm products.

But the house only forms one part of an integral whole which also includes the gardens, surrounding farm lands and boundary wall with its impressive main entrance often placed in line with the north-facing facade of the house, complementing its design of emblazoned nobility. And finally, indispensable in the make-up of the pazo is the chapel, even if it is just a converted room in the house itself. Again there is no strict rule as to the location of the chapel: it can form part of the main body of the house or be situated nearby, but it too tends to be functional, consisting of one simple nave except in the more grandiose pazos, such as the Oca, where it is of quite considerable proportions.

The Garden

As already mentioned, the house cannot be considered as a separate entity situated, as it is, on a site which dominated the surrounding farmland [19]. The transition from building to countryside being made by luscious gardens. Again two tendencies emerge when regarding the design of the domestic unit (house and garden) which depend on the actual geographical position of the pazo itself: if inland, it tends to be of a more closed nature; if in the coastal region, it is «open» with more attention paid to the exterior, the facade and gardens [20].

The gardens are work of art in that they achieve a perfect union between stone and vegetation «the grass grows between moss-covered stones and the climbing vines, which reach to the cornices of the palaces' facades, sustain the impression that between palace and garden there is an intimacy, a perfect balance. So much so, that it would be impossible to imagine one without the other. There is between the two, both harmony and contrast» [21]. And from this unity has developed an unsual idea of «architecture in the garden»: fountains, statues, benches, pergolas, stairways, balustrades, sundials, stone crosses and *grottescos;* the «signorial garden» beautifully juxtaposed with dovecots, granaries, barns and walled garden with its fruit trees and vegetables, laid out simply and designed to serve its functional purpose.

For landscaping the 17th and 18th centuries were as much a time of splendor as they were for architectural design. To complement their luxurious stately homes, owners began to direct their attention towards a garden, demanding more delicate and intrincate designs of French origin in their desire to «cultivate an orchard» [22]. French landscapers were called in to design these gardens, the layout of which tended towards decadent Baroque. Time [23], and later fashions, were to alter these creations, especially during the 18th century with the introduction of new species. Galicia's warm and humid climate was ideal for the growth of tropical plants. «Moderate heat and abundant humidity keeps Galicia verdant which, because of adverse conditions, is not the case in the rest of Spain. The sight of hortensias, peonies, camellias and fuchsias growing with such admirable abandon makes one realize just how favourable the conditions are in Galicia, especially if ones takes into account the precautions necessary for the cultivation of such plants in other Spanish provinces» [24].

During the 18th century the camellia along with the soulangian magnolia and hortensia, was introduced to become the most typical flower of the area. «During the winter these gardens are lit-up by the white camellia, as pure and white as it could ever be, brilliant vivacious red camellias, striated and huge double camellias, *reticulate flora plena.*

«It's worth the journey just to see the shady gardens which adorn the grey stone pazos, converting them into something organic with their mantel of liquid green velvet, carpeting the (stone) tables and benches» [25]. The camellia is a constant presence in Galician literature, and even the Andalusian poet Federico Garcia Lorca writes of them his «Six Galician Poems» (Santiago 1936). The gardens have become one extensive flora, embracing the rose, orange and lemon trees, palm trees, rhododendrons, azaleas, hollyhock, fuchsias, the sombre cypress, myrtle and boxwood, all of which intermingled with centuries-old trees.

---

[19] See PEREIRA MORALES, A. M., *op. cit.*, p. 32.

[20] See MARTÍNEZ BARBEITO, C., *Torres, pazos y linajes de la provincia de La Coruña,* La Coruña, 1978, p. 9.

[21] RIGOL, A., *Los viejos jardines,* Barcelona.

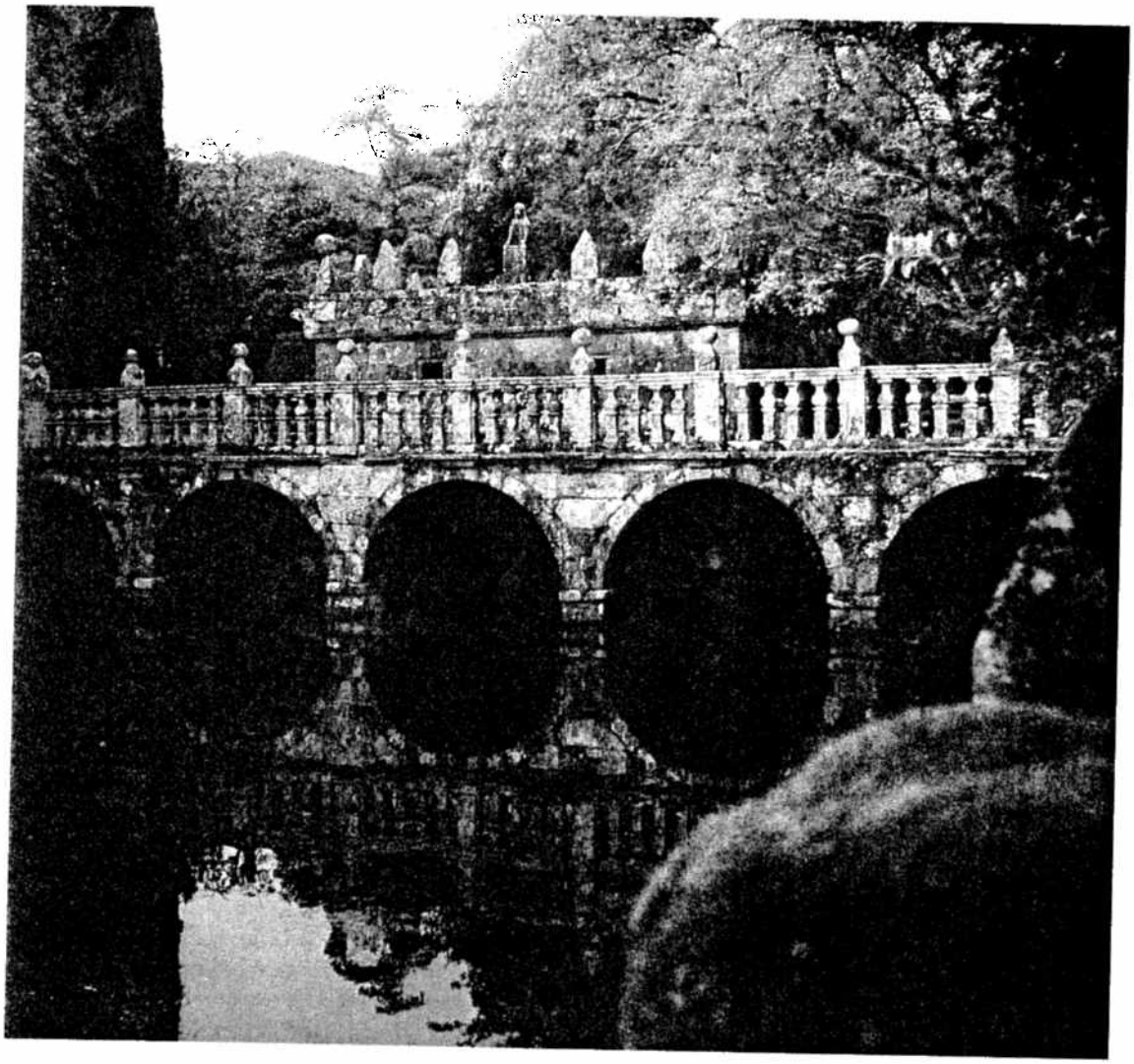
[22] See CONDESA DE PARDO BAZÁN, *Los pazos de Ulloa,* Alianza, Madrid, 1980.

[23] See MARQUÉS DE LOZOYA, *Jardines,* Madrid, 1951, p. 32, who suggests that Galician stone favoured the talent of local stonemasons who created stone statues more reminiscent of the Celts than the Greeks.

[24] COLMEIRO, M., *Recuerdos botánicos de Galicia,* Santiago, 1850.

[25] MARQUESA DE CASA VALDÉS, *Jardines de España,* Madrid, Aguilar, 1973, p. 197.

«Pazo de Oca».



Water flows peacefully from inexhaustible natural springs which feed ponds, streams, inlets and worked-stone fountains alike. These fountains are usually placed in boxwood clearings, sculpturing complicated arabesques or the family's coat of arms against a luscious green back-drop as Valle-Inclan describes: «Distantly, I remember that ancient garden where sculptured myrtle described the four schields of its founder around an abandoned fountain...» [26].

«Time», that magical element in the formation of a garden, has given a unity to architecture, vegetation and water, creating «an intense poetry, a romanticism (which) wraps itself, like a mist, around fountains, ponds and parterres» [27]. It has acted as creator and catalyst by «putting things in their place bringing about an evocative power and serenity».

While the pazo's garden is the playground of the courtesan it still has its soul firmly rooted in Galicia's village life, reflecting the actual, while telling the history of time. The maze, with its Cretian influence, dating from more than 2,000 years ago [28], appears in a countless pazos, and many times the early parterres (overtaken or enhaned by time) become magical labyrinths. «... we sat down in the shade of the acacias, on a stone bench covered with leaves. In front was the entrance to the maze, mysterious and green. Through the arch spread two fantastic stains of moss and a solitary, shady path, undulating between myrtle bushes, seemed like a lonely life, silent and ignored» [29]. Early landscaping may well have been ignored, lost in the changing fashions of centuries and the free reign of «Time», but the garden has won an elegance, a romanticism and an evocative power which has only enhanced its beauty.

---

[26] VALLE-INCLÁN, R., *Sonata de Otoño,* Editorial Porrúa, Méjico, 1976.
[27] MARQUÉS DE LOZOYA, *op. cit.*, pp. 32-33.
[28] See in relation to this SÁNCHEZ DRAGÓ, *op. cit.*, pp. 155-158, vol. II, and the chapter on Galicia, pp. 47-76, vol. II.
[29] VALLE-INCLÁN, R., *op. cit.*

Some Pazos of Interest

Despite so many pazos having been abandoned there still remain about four hundred in various states of disrepair. Restauration work has been undertaken on many of them but it is a slow task wich demands extreme care and sensitivity on the part of the restorer in order to maintain the poetic mystery so characteristic of these estates. Some of these more interesting pazos are as follows:

The Pazo de la Pastora or Santo Tomé

This pazo is built on the site of an ancient medieval tower to which extensions were added and it is therefore one of the most «military» in style. Fountains abound in the gardens and there is a fine example of 19th century sculpture in the Count's Garden where the statue of Fame is located surrounded by boxwood hedges. There is also an artificial lake and island which were added in 1870 by diverting the Lagarer river.

The Pazo de Vilaboa

Situated near La Coruña, this pazo is one of the best preserved with an impressive tower, magnificent chestnut woods and extensive parklands.

The Pazo de Oca

This estate is about 28 kilometres from Santiago de Compostela and is one of those currently undergoing restoration work. It was built in the 18th century by the Marquis of Camarasa and is one of the most beautiful and original examples of this type of landscaping.

Going out through the main entrance one finds oneself in the first garden; an open patio with a three-tiaraed fountain in the centre which is surrounded by a boxwood hedge. Gentle terracing leads the eye to the distant Ulla Valley. A substantial balustraded gallery overlooks the pond, finishing-off the first terrace wich is in turn joined to a lower terrace and pond by a wide stone bridge decorated with pilasters and large ceramic spitoons. In the centre of the ponds is a sculptured stone ship, complete with cannons and sailors in both the prow and stern. Boxwood walks surround the pond and make a gentle transition between orchards and cultivated land.

There are magnificient examples of the following plants: *Buxus sempervirens, Laurus nobilis, Taxus baccata, Tilia platyphyllos, Magnolia grandiflora, Liriodendron tuplipifera, Magnolia soulangeana, Cryptomeria japonica, Aucuba japonica, Wistaria sinesis, Cornus florida* and a marvellous collection of camellias which include *Camellia chinensis, cuspidata, japonica* and *reticulata.*

Others

The Pazo de Santa Cruz de Ribadulla is famous as being the work place of the writer Jovellanos (boasting the stone bench and table at which he actually wrote many works), and also for its hundred year old boxwood trees which are unique owing to their protected position.

The Pazo or Palace de Brandesco was chosen by Valle-Inclán, as the imaginary setting for his work «Autumn Sonate»:

«I vaguely remembered Brandeso Palace where I had spent time, with my mother, as a child and its ancient garden, its labyrinth... The setting sun would leave a golden reflection in amongst the green, almost black, shade of those venerable trees: cedars and cypresses that were as old as the palace itself. There was an arched gateway in the garden and above the cornice, worked in the stone, were the coast of arms of four different lineages...

«... The flowers would begin to wither in their versaillesque baskets, intertwined with myrtle, and exhale an indecisive aroma that had something of the melancholy of memories. From the heart of the labyrinth came the murmur of the cypress-encircled fountain and the bubbling water seemed to extend over the whole garden a gentle sleepiness of old age, composure and abandonment.» Ramon Del Valle-Inclán, *Autumn Sonate.*

There is also an estate called after the author himself as he was born in the environs. The Pazo de Valle-Inclán is noteworthy for its collection of charming statues.

Ancient magnolias and eucaliptus trees grow in abundance in the enormous Pazo de Rubianes, while the Pazo de Faramello is noteworthy for the beautiful views one can enjoy there. Another «military» pazo is that of De la Touza and recognized for their architectural elegance, stairs patios and pillared supports, the pazos of Migran and Parada are both of great interest.

Spain's first woman writer, the Countess of Pardo Bazan, was born and bred in the Pazo de Meirás and it was there that she wrote many of her best novels, finding inspiration in its surroundings. And perhaps the best example of boxwood gardens and labyrinthes can be found in the pazos of the Mariñan and the Ribeira.

«That vast extension of land had, at one time, been skilfully cultivated and adorned with a symmetry of geometric French landscaping. But there remained only a vestige of all that; the coat of arms which had been traced with trained myrtle bushes was now lost in amongst boxwood, and not even the sharpest eye could distinguish the wolf's heads, pines, towers with their battlements and other emblems that comprised the Ulloa's escutcheon. Despite that, there still persisted an intangible air that the whole had been studiously and artistically planted.

«The pond's stone edge was falf-ruined and the large granite spheres that had ornamented it were now moss-covered and strewn here and there on the grass like gigantic projectiles on a deserted battlefield. Mud obstructed the pond, turning it into what seemed a stagnant puddle and increasing the sensation of abandon. What had once been summer houses with rustic benches were corners populated by undergrowth. The vegetable garden grew with a few tenacious maize plants growing at its edge as a reminder of the past, and a variety of prickly climbing roses were almost kissing the top branches of a nearby plum tree.»

SOME PLANTS OF INTEREST IN GALICIA

Abelia rupestris Lindl (abelia floribunda)-Pazo «El Castriño»
A. Pectinata - Generalizada
A. Pinsapo Boiss - Pazo «La Golpelleria»
A. Striatum Dicks Generalizada
A. Baileyana F.V. Mueller - Pazo «Chancelas»
A. Delbata Link - Generalizada
A. Floribunda - Generalizada
A. Longilfolia - Generalizada
A. Melanoxiflon R. Br. - Generalizada
A. Mollisima Willd - Generalizada
A. Verticillata Willd - Pazo de Castrelos
Achantus - Generalizada
A. Negundo - Mondariz
A. Polygama Planch - Salcedo
A. Pavia L. - Generalizada
A. Americana - Generalizada
A. Umbellatus l'Herit - Generalizada
Agave Salmiama Otto - Monteporreiro
A. Glandulosa Desf - Pazo de Caldas de Reis
A. Yuccaefolia Rd. - Monteporreiro
A. Quinata Desic - Salcedo
A. Fordii Hemsl - Salcedo
A. Mitroeformis Willd - Cancelas
A. Succotrina - Lourigan
A. Caudatus - Generalizada
Camelia Japonica - Pazo de Oca
Campsis Chinensis Voss - Gafate
Carpinus Betulus - Pazo de Castrelos
Celosia Cristata - Generalizada
Cephalotaxus Drapacca - Generalizada
C. Siliquuastrum I. - Generalizada
C. Peruvianus Monteporreiro
C. Peruvianus monstruos - Pazo La Colpelleira
Cestrum elegans - Generalizada
Dinnamomun Camphora Ness - Paz «Rubianes»
Citrus Deliciosa - Generalizada
C. Limonium - Generalizada
C. Triptera - Areas
Clemats paniculata Thunb - torre de Alsan
Cocculus laurifolius - La Caeyra
Coleus Blumei - Generalizada
C. Antiquorum Schott - Generalizada
Ampelopsis Quinquefolia - Generalizada
A. Japonica Don - Pazo/El Castriño
A. Japonica Lindl - Salcedo
A. Majus L. - Generalizada
A. Japonica Thunb - Pazo «Caldas de Reis»
Aralia Japonica - Villagarcía
A. Papyrifera - Pazo de la Herradura
Araucaria Bidivilli - Salcedo
A. Brasiliensis A. Rich - Eiriña
A. Excelsa R. Br. generalizada
A. Imbricata - Pazo «La Golpelleira»
A. Cericofera Brot. - Tuy
A. Unedo - Generalizada
A. Japonica - Sieb et Zucc - Generalizada
A. Capensis Less - Generalizzada
A. Ericoides - Generalizada
A. Formosissimus Ort. - Generalizada
Aucuba Japonica Thunb - Generalizada
Azalea Amoena Lindl - Generalizada
A. Indica L. Generalizada
B. Antarticum Presl - Torrecedeira
Benthamia Fragifera - Pazo «Caldas de Reis»
Brachychiton Populueus - Pazo «El Castriño»
Buxus sempervirens - Pazo de Oca
Calycanthus Floridus I. - Pazo «Golpelleira»
Feijoa sellpwoama Berg - Los Martires
Ficus repens - Pazo de Castrelos
Fragaria vesca - Pazo de Oca
Fraxinus americana - Pazo de Castriños
E ornus - Louredo
Fuchsia macrsothema, globosa, magellanica - Generalizada
Gardenia florida - Generalizada
Gingko biloba - Villagarcía
Grevillea robusta - Salvatierra
Gunnera Scabra - Sta. Cruz de Ribadulla
Helichrysum Bracteatum Wils - Generalizada
Hibiscus syriacus - Pontevedra
H. hortensis Smith - Generalizada
Hydrangea, sp. - Pazo de Oca
Indigofera australis - Torre de Aldan
Jacobine maginifica Benth - Marin
J. officinale - Generalizada

Cordyline australis - San Mauro
C. Stricta Endl - Pazo Castrelos
Coreopsis Tinctoria Nutt - Generalizada
Corylus avellana - Pazo de Oca
C. maxima - Pazo Castriño
Cosmos Bipinnatus - La Toja
Crataegus azarolus - Pazo Castriño
Cryptomeria japonica - La Caeyra
C. Japonica - Pazo Rubianes
Cunninghamia sinensis - Pontevedra
Cuphea platycentra Hort - Vigo
Cycas revoluta Thunb - Porriño
Chaenomeles japonica Lindl - Sotomayor
Chamaecyparis zamoniana - Sotomayor
C. laryonicena Parl - Sotomayor
Camaerops excelsa - Pazo de Oca
Choisya ternata Humb - Generalizada
Daphne indica L. - Monteporreiro
Dasylirion gracile Zucc - Monteporreiro
Datura suaveoiens Humb - Generalizada
Deutzia scabra Thunb - Pazo Caldas de Reis
Dienilla japonica - Pontevedra
Diosma ericoides - Generalizada
Diospyros Kaki - Pazo Castrelos
Eriohtrya japonica - Generalizada
Erythrina crista-galli - Vigo
Eucañyptus cinerea - Sotomayor
Eucalyptus maculata - Tuy
E. marginata - Tuy
E. melanophloia - Poyo
E. sideroxylon A. Cunn - La Silgada
Eponimus, sp. - Pazo de Oca
Eugenia myrtipholia Sims - La Golpelleira
Eurya japonica - Vigo
Fabiana imbricata - Pontevedra
Fagus sylvatica L. - Pozo de la Merced
Juniperus recurva Hamiet - Tuy
Karatas humilis - pazo de Torrecedeira
Lagerstroemia indic - Pazo de Oca
Lasiandra macrantha Seem - Sotomayor
Laurus nobilis - Pazo de Oca
Libocedrus decurrens - La Golpelleira
Liquidambar styraciflua Link - Pazo de Torrecedira
Liriodendron tulipifera - Pazo de Ramiranes
Livistona australis Mart - Pontevedra
Maclura aurantiaca - Pazo de Sarandello
Magnolia soulangeana - Pazo de Oca
Melaleuca armillaria - Monteporreiro
Malus sylvestris - Pazo de Oca
Monstrea delicosa Lieb. - Generalizada
Muchlenbeckia complexa Meisor - Tuy
Nerium oleander L. - Generalizada
Ophiopogon japonicus Ker - Laurizan
Phartenocissus quinquefolia - Pazo de Oca
Philadelphus coronarius - Pazo de Oca
Phoenix tenax Forst - Generalizada
Polygonum baldaschuanicum - Pontevedra
Populus anglualata Ait - Pontevedra
Prunus Laurocerasus - Pazo de Oca
Pseudotsuga douglasii Carr - Sotomayor
Punica granatum - Vigo
Quercus robur - Pazo de Oca
Robinia pseudoacacia - Pazo de Oca
Sciadopytis verticillata L. - Pontevedra
Sequoia sempervirens - Pazo de Oca
Skimmia japonica - Monteporreiro
Spirea prunifolia S. - Tuy
S. salicifolia - Pazo de Oca
Taxodium distichum - Villagarcía
Taxus baccata L. - Generalizada
Teurium fruticans - Pontevedra

Summary

At the time of its zenith (17th and 18th centuries) the «pazo» was a civil construction —although with a military origin, of which it retained some features— leaning against the fortress (if there was one) or detached from it, a farming centre and a nucleus of social relationship.

The geographical and historical circunstances gave the pazo its character. Its style passed through different stages of the baroque and it began to decline with the neoclassicism. Regarding its architectural origins, the author mentions five theories but the only certain thing is that it conforms to renaissance-baroque canons.

Carmen Añón examines the peculiarities of a «pazo»: materials (granite, wood, iron), the types of architectural plants with examples of each one, the characteristic elements (façade, doorway, coat of arms, steps, etc.), highlighting its severity and military reminiscences (battlements, towers, etc.).

From the double character —manorial and farming— of the «pazo» does stem the layout of its interior (the central ground plan of the house, with drawing rooms and private rooms, is palatial; but other outbuildings, as storage rooms, cellars, etc, relate the «pazo» to agricultural uses).

The manorial part of the garden displays some excellent examples of garden architecture (fountains, pools, statues, grotesques...) and water flows profusely everywhere. The rustic area of the garden has its own vegetable elements (vegetable garden, fruit trees, arable plots) and also architectural ones («hórreos», farming sheds, etc.).

On the whole, the «pazo» garden is the true expression of the Galician garden, an amalgamation of courtly and popular-rustic components.

Lastly, the author describes fourteen «pazos», mentioning their location, origin, present state, remarkable architectural and ornamental elements, historical data, the most characteristical flora..., highlighting some of them as the Pazo de Oca.

IL RITIRO NEL GIARDINO MONASTICO COME SUICIDIO POLITICO E CULTURALE. LA TRAGEDIA DEI GRANDI PROTAGONISTI DEL' 500 ROMANO

Eugenio Battisti

Sono trascorsi quasi dieci anni dal primo congresso sui giardini del 1971, dove la complessità culturale della storia del giardino mondiale emerse in modo molto drammatico.

In proposito vorrei ricordare che la storiografia relativa al giardino ha acquistato la sua maturità quando due grossi movimenti culturali si sono incrociati. Mi riferisco, ovviamente, all'iconologia, ma anche ad un altro atteggiamento che non è altrettanto umanistico come l'impegno teorico e sociale, cioè l'ecologia. Era necessario pertanto che le stesse discipline acquisissero strumenti di efficacia nuova e l'incontro di queste discipline con il giardino ha creato una serie di perturbazioni culturali di cui ancora stiamo subendo le conseguenze.

Dal giardino analizzato come sfondo di dipinti a mo' di *hortus conclusus* anche psicologicamente si poté passare al giardino come percorso, ma solo quando la tipologia architettonica e addirittura l'urbanistica vennero intese ed accettate come soggetti suscettibili di studio iconografico, cioè come strutture simboliche significanti, attive attraverso una serie di schemi, qualche volta troppo colti, qualche volta talmente divulgati da diventare una specie di categoria mentale collettiva inconscia come il labirinto.

I giardini hanno potuto essere studiati attraverso riferimenti mitologici, cui farà da base fino a tardi l'Ovidio moralizzato, nei suoi vari commenti, specialmente cinquecenteschi.

Ma ben presto il tema, anche di letteratura, ha trasceso ogni chiave di lettura intellettualistica, per affermarsi come un'esperienza in tutti i sensi profonda, quasi mistica anche se sostanzialmente laica.

Da questo punto di vista il giardino è essenzialmente valido anche come modello urbanistico territoriale cosmico. Si collega indirettamente, ma senza perdere mai tale legame, anche nelle forme attuali, al recinto sacro quindi al grande palazzo imperiale che tende a ripetere, miniaturizzandoli, i grandi monumenti dell'impero o le meraviglie del mondo.

È' un sistema sostitutivo, ordinato, opposto al disordine naturale quando questo incute terrore perchè preminente, oppure è un sistema disordinato quando l'ordine impera e tale funzione dialettica del giardino contro quella che è la società non dovrebbe mai essere dimenticata dagli architetti contemporanei, che invece poco ne tengono conto.

È' un luogo privilegiato, come ha insegnato l'iconologia, il cui accesso, a differenza della radura, è controllato, dove quindi si entra con una psicologia di attesa, quasi per partecipare ad una festa, una cerimonia o una iniziazione; il giardinaggio, a sua volta, lavorando con la natura viva e non con imitazioni di essa, potrebbe configurarsi come una delle arti che coinvolgono più che un manufatto un comportamento, anche se sono fiori e siepi a comportarsi secondo le leggi imposte. Quindi il restauro del giardino dovrebbe essere attivo e non passivo, cioè un processo che stimoli la crescita e permetta sviluppi.

Il giardino ha anche una costruzione abbastanza simile allo spettacolo in quanto non è permanente e la committenza, ancor più che nel partecipare alle costruzioni di un palazzo per imporre le proprie esigenze, quando si applica al giardino diventa straordinariamente attiva. Il proprietario del giardino si fa contadino, potatore, raccoglitore, dà acqua alle fontane, colleziona alberi e fiori. Il loro simbolismo e la loro policromia sono un test psicologico fondamentale, una specie di oroscopo nel senso rinascimentale di analisi globale dell'individuo costruita tridimensionalmente.

Forse il primo grande studio su un giardino dal punto di vista iconografico è stato quello del Coffin su villa d'Este; e non a caso centro dell'iconografia architettonica sono divenuti i Bomarzo, i Pratolino, le Ville Medicee, ma un immenso lavoro resterebbe da fare per i parchi settecenteschi almeno per stabilire le mappe iconografiche sulla base dell'identificazione delle statue.

Sarebbe utilissimo anche un corpus dei giardini raffigurati sullo sfondo di dipinti, dal Medioevo fino ad oggi.

Non c'è dubbio quindi che i meriti dell'iconologia, che continua a ridiscutere le sue stesse interpretazioni e che addirittura ha inventato schemi nuovi per il giardino, sono altissimi, le si può attribuire anzi l'origine della nuova storiografia rivalutante il giardino anzitutto come *locus* culturale intellettualistico, come nodo di un'enorme densità.

La seconda disciplina che negli ultimi dieci anni si è incrociata sul giardino è stata l'ecologia. Qui il collegamento, in realtà, non è venuto mai meno; nulla o quasi, se non il divieto di caccia anche per i presidenti della repubblica, distingue il medioevale parco di Pavia dai parchi nazionali creati più di un secolo fa negli Stati Uniti; ma il bisogno di una riserva murata, inaccesibile, di natura autentica integrale, diventa incalzante allorché il territorio è manomesso. Bisogna aver visitato i paesi dell'America latina per rendersi conto della scala veramente cosmica dei disboscamenti ancora oggi realizzati mediante giganteschi incendi. È' tipico il fatto che solo a notevolissima distanza dalla città sia oggi possibile avere un parco dove gli insediamenti umani siano esclusi ed in Italia probabilmente l'unica zona salva resta il delta del Po, ma, come del resto hanno insegnato vari decenni, è necessario, per mettere in opera queste grosse forme di conservazione territoriale, una diversa sensibilità, per cui la Natura sia considerata con rispetto e riverenza e non come una risorsa da sfruttare il più in fretta possibile e senza alcun riguardo. Sembrano concetti banali, ma perché lo diventassero era necessaria una riforma collettiva, un capovolgimento di valori, quasi un rovesciarsi almeno nella sfera mentale del movimento di fuga dalla campagna per un ritorno ad essa. Che ciò sia avvenuto negli Stati Uniti, nel 1966-67, dove vivissima era la tradizione di origine anarchica e quindi vivissima è la rivolta antigovernativa condotta, verrebbe da dire, in nome di Abele contro Caino, non è stato un caso. E ricordo il forte impatto di queste idee anche sul modo di considerare i giardini in occasione della Conferenza di Washington. Questa conferenza si chiudeva con lo slogan, collegato anche ad altri movimenti, «cessate la guerra, costruite giardini».

Ho rievocato questi due grossi momenti della storia del giardino —l'iconologia e l'ecologia— in quanto il programma della biblioteca di Washington era già *ante litteram* ecologico e Coffin, che ha promosso la citata conferenza, è stato uno dei grandi maestri dell'iconologia, però oggi non vorrei che, col rischio non ancora superato d'un riflusso e travolto dai vari *revivals,* il giardino, divenuto oggi giardinetto urbano, perdesse sotto la veste della tutela e della conservazione programmata, la sua aggressività ideologica.

Anche il piccolo giardino dovrebbe essere un'alternativa, appunto come le piccole aiuole tra i grattacieli di Manhattan che scandalizzano molto gli europei che visitano la città, ma che hanno una funzione sociale di primaria importanza e mantengono una forte carica di paradosso.

Deve essere evocativo e pungente, deve consentire la stessa intimità del confessionale, la stessa socialità dell'osteria, la stessa possibilità di stacco fantastico dell'ultimo orizzonte di Leopardi, deve essere evocativo come i castelli di Ludwig in Baviera, bisogna che l'orecchio mentale vi senta il canto del cigno di Wagner.

A questo punto mi pare che la nuova battaglia da fare, e ciò piacerà a chi ama la psicologia, sia in chiave altamente semiotica, rivalutando la funzione psichica, emotiva e psicoanalitica del giardino.

Bisogna che il giardino dia inquietudine, sia un buco nero nella coscienza, un simbolo della battaglia per un effettivo miglioramento delle condizioni di vita; produca seduzione, vertigine, estasi.

Il mio contributo apparentemente negativo vuole sfiorare questo problema psicologico del giardino capovolgendo, se si vuole, la valutazione edenica del giardino rinascimentale che non spiega, essendoci altri modi di evasione —caccia, donne, gioco, crisi religiose, droghe—, perché un gruppo di intellettuali di altissima dignità politica abbiano sperperato l'intero loro patrimonio costruendo giardini attorno a Roma.

La mia interpretazione dalle loro lettere e diari è che si tratti di una fuga, di un vero e proprio conscio suicidio, di disperata reazione alla censura della Controriforma nel momento in cui ci si accorgeva che tutta la propria cultura era distrutta dalla società, di consapevolezza drammatica del crollo degli ideali umanistici; in altre parole, una specie di testamento che ci pone di fronte alla questione di quali valori siano latenti in questi giardini famosi, cioè in Villa d'Este, in Bomarzo, in Caprarola, a Bagnaia e che cosa significa uccidersi entro un giardino.

Il caso più paradossale e gigantesco è quello di Villa d'Este in cui confluì (attraverso la donazione data ad Ippolito da una dama dei Gonzaga sposata contro voglia e desiderosa, come si apprende dalle sue lettere, di vendetta) parte del gran patrimonio dello stato e tutti possiamo constatare storicamente, mentre crescono gli alberi del giardino di Villa d'Este, quanto decada la gloriosa corte d'Este, fino al saccheggio del 1598. Ciò che non aveva funzionato all'origine di questo giardino era il cercare di creare alleanze attraverso matrimoni obbligati. È' il primo caso clamoroso di ribellione entro un ambito di famiglie tutte legate ai giardini. Tuttavia, curiosamente tutti questi giardini non sono opera femminile, ma di cardinali, di signori rimasti soli, di cortigiani arrivati alla pensione e tutti questi personaggi —Alessandro Farnese, Ippolito d'Este, Vicino Orsini— sono forse gli ultimi ad essere stati educati da umanisti, anzi si potrebbe dire che sono stati gli ultimi eredi del Valla. Due di loro si definiscono esplicitamente come epicurei...

La grande fioritura dei giardini rinascimentali coincide poi esattamente con il Concilio di Trento e con l'applicazione progressiva dei decreti della Controriforma che comportò per gli

intellettuali di Roma la verifica, la decimazione e la distruzione di parte delle loro biblioteche private per mezzo dei censori ecclesiastici.

Questi personaggi sono tutti in strettissimo rapporto storico fra di loro nel senso che hanno fatto parte dello stesso entourage e dello stesso sistema di alleanze, a volte hanno lavorato insieme nello stesso palazzo. È il caso di Annibal Caro il quale incomincia a fare il suo giardino appena si stacca con una certa violenza de Alessandro Farnese e si pensiona. Alcuni hanno fatto parte delle stesse delegazioni politiche. È' il caso di Alessandro Farnese e di Vicino Orsini, i quali poi cessano il dialogo. Vicino Orsini non vuol più visitare Caprarola, dichiara addirittura di aver dimenticato la strada e si rifiuta anche di incontrarsi con gli altri Farnese.

Nonostante questo, quasi per mantenere i loro vincoli tradizionali, si preoccupano di collocare i loro giardini in un'area abbastanza adiacente, mantengono comuni sistemi di clientela, si servono degli stessi architetti e fontanieri e si scambiano continuamente lettere e corrispondenza. Ciascuno imita il mondo dell'altro attraverso una specie di spionaggio, ma non riesce ad uscire dal proprio eremitaggio, che in più casi diviene non una residenza fuori città, ma la residenza *tout court* come accade a Bomarzo e poi a Bagnaia.

Sono estremamente significativi a proposito di questo atteggiamento alcuni dati ed elementi cronologici che vorrei brevemente citarvi.

Verso il 1550, praticamente con l'elezione di Giulio III, vanno in disgrazia i Farnese; specialmente il cardinal Alessandro Farnese, che aveva sperato di diventare papa, comincia ad essere completamente escluso da ogni possibilità di attività concreta alla curia. Il 30 agosto 1550 egli scrive da Gradoli: «A me Gradoli e Capodimonte non finiscono di contentare. Io mi sono in questa villa in gran parte dimenticato dell'ambizione, perché mi è parso una dolce cosa non aver altri pensieri che i miei propri i quali, per modesti che siano, mi vien fatto talvolta di potermene scaricare...». Malignamente si potrebbe commentare che l'assenza di pensieri è il risultato dell'accantonamento politico. Ma il tono è personale. Si tratta proprio di un deflusso e anzi di un'inversione completa di quella che era stata tutta l'intensa attività diplomatica di prima e di difesa degli interessi della famiglia e specialmente dei suoi stessi feudi e dei suoi stessi benefici ecclesiastici che comprendevano mezza Spagna, la Francia meridionale, tutta la Sicilia e buonissima parte d'Italia.

Nel 1551, in aprile, il cardinale Alessandro Farnese è costretto a fuggire da Roma a Firenze e ad Urbino e Ottavio Farnese rinuncia alla carica di Confaloniere della Chiesa. Nasce la guerra di Parma, vengono perduti quasi tutti i feudi e Alessandro Farnese torna a Roma per due-tre giorni e nel 1552 va in esilio spontaneo in Francia. In Francia pensa addirittura di metter su famiglia, si innamora di una ragazza, ha una figlia e pensa di sposarsi, ma poi si mette a costruire il suo giardino. Nel 1552 intanto abbiamo la prima data relativa a Bomarzo. Non sappiamo bene la storia di Vicino Orsini perché solo pochi documenti sono stati pubblicati per lo più dalla signora Jacqueline Tairat, riassunti e tradotti in francese, e presentati in un contesto narrativo. Così, non sappiamo perché si ritiri, però il ritiro è abbastanza definitivo. Gli Orsini avevano avuto una funzione curiosa nelle coeve continue battaglie in Europa fra francesi e spagnoli, suddivisi adeguatamente in campo francese e in campo spagnolo, quindi combattendosi ed uccidendosi fra di loro in famosi assedi di castelli e di palazzi. Altro aspetto che è notevole, è che gli Orsini non sono solo una corte romana, ma combattendo ed essendo stati legati al mondo veneziano, hanno un loro palazzo principesco a Brescia, centro che è vivissimo; è interessante che quasi tutti i settentrionali implicati in questo rapporto, tipo il cardinal Madruzzo o il Gambara, si ritirano in esilio nell'ambito viterbese, intorno ai feudi farnesiani.

E potrei continuare con una quantità di dati di questo tipo, per esempio Vicino manda suo figlio al servizio del cardinale Alessandro Farnese, chiede di avere informazioni circa le fontane e prega che gli venga mandato il fontaniere che aveva già lavorato a Villa D'Este, però spezza tutti i rapporti di carattere confidenziale. La stessa cosa capita un po' a tutti, e ci sono casi impressionanti di alienazione, per esempio quando Alessandro Farnese vuole andare a vedere i mostri di Bomarzo, l'Orsini finge di essere caduto da un'impalcatura mentre stava lavorando ad una fontana e si rifiuta di fare da guida al suo vicino e alleato di molti anni nel parco stesso. Forse l'indizio più drammatico è questa dichiarazione in una lettera del 1583, sempre dell'Orsini: «se non gli stesse il mio bosco, io sarei solo in questo mondo», scrive. Esser solo in questo mondo ha un suo significato specifico, in quanto lui aveva numerose ragazze, anzi facendo un gioco di parole, riguardo a quale fosse la cosa più importante del mondo, risponde ad uno dei suoi corrispondenti: pota, pota, pota, cioè le femmine, le femmine, le femmine, e dall'ultima di queste donne ha una bambina. Ed ecco un altro aspetto patetico degli ultimi anni dell'Orsini, il quale porta ogni giorno la bambina in giro per il parco spiegandole fiabe relative al parco di Bomarzo. Il termine che ho usato, suicidio, non è dunque troppo forte. L'ex guerriero Vicino Orsini, che racconta le fiabe alla figlioletta naturale, fiabe che probabilmente gli erano state suggerite da personaggi come Teofilo Folengo che fu precettore nella sua famiglia, o che aveva appreso da

una nutrice o popolana o schiava o aveva conosciuto tramite amici, magari attingendo al grandioso repertorio iconografico della Val Canonica, o ancora che reperiva nei libri di avventure o di viaggi che si faceva mandare per la sua biblioteca. Tutto questo fa tenerezza, potrebbe diventare una sequenza cinematrografica sopra il giardino di Bomarzo, il tema di una biografia romanzata. Ma preferirei mantenere il filone della storiografia surrealistica, vedere Bomarzo animato da splendide prostitute; pensarlo insomma in un altro contesto che non sia quello del vecchio che si trascina la bambina a raccontare le storie, anche calcolando che questi esuli di lusso sono personaggi che hanno svolto in Europa una funzione immensa, che hanno tentato di difendere l'Italia dal dominio spagnolo, nel momento in cui il dominio spagnolo si è affermato, hanno fatto tutto il possibile perché non diventasse un dominio culturale, mantenendo privatamente, quando non era possibile farlo politicamente, rapporti intensissimi con la cultura francese. Ci troviamo di fronte alle persone più informate e colte che l'Italia abbia mai avuto, persone che avevano anche una spregiudicatezza politica somma, tale da poter cambiare alleanza politica senza rischio anche a distanza di due o tre mesi. Di fronte all'atteggiamento senile dell'Orsini, in questa specie di Disneyland privata che è il parco di Bomarzo, da consumarsi a tutte le ore del giorno ed ogni giorno dell'anno, acquista un'altra profondità la serie di massime che costellano le stanze del palazzo e che sono state finite di scrivere proprio quand'egli scriveva di non avere nient'altro al mondo che il suo bosco: *sol per sfogare il cuore animus quiescendo fit prudentia.* Ecco, di fronte al ritiro dalla vita politica delle migliori forze culturali, rispetto a quelli che erano stati gli entusiasmi per le ecologie, per la natura, per il miglioramento della qualità della vita, di fronte a tutto questo il giardino cinquecentesco ci sembra offrire un terrificante monito: l'Arcadia, anche la meglio controllata, la più intellettualizzata, è il suicidio, è una violenza antisociale; si possono costruire mostri entro un recinto per esorcizzarli, ma solo quando si è convinti di non avere più le forze, l'età, i compagni con cui combattere i mostri veri, ed è ciò che accade ai mecenati che ho ricordato. Si possono costruire mostri da teatro solo quando si è totalmente convinti che le battaglie condotte sono state sbagliate e mal dirette o si è convinti che sono totalmente fallite. In altre parole, i mostri di pietra, proprio perché simboli di rassegnazione e di confusione psicologica, e così il giardino così ben costruito per consentire un'Arcadia artificiale, son più dannosi dei mostri veri e della realtà vera. Combattiamo i mostri, mi sia permesso di capovolgere lo slogan usato dal 1971, facciamo la guerra, e non costruiamo giardini.

NOTA

Registra e qualche cosa resta. Così mi vedo costretto a pubblicare questo intervento, e non nella forma scritta, che resta inedita con i suoi dati più precisi e nella forma meno familiare di esposizione. Ma non si tratta tanto di forma, quanto di impostazione. Parlando, sono stato tentato di attualizzare il problema, legandomi ad una situazione cronologica che ora a distanza di mesi ha perso significato. Mentre il riflusso continua negli Stati Uniti, dove pur era avvenuto il rilancio del tema del giardino come problema culturale, esso sembra venir controbattuto in Europa da nuove forze. Nel caso dei giardini, c'è ora un impegno governativo assai specifico, come conseguenza del convegno di Firenze, per la tutela e lo studio, e ciò dà una dimensione sociale che il volontarismo dei primi «difensori» non poteva, da solo, raggiungere. Certo, costruire giardini pubblici e mantenere come beni culturali primari quelli esistenti non è un suicidio; e tanto meno è frutto di «nostalgia» occuparsene, se questi sono i risultati.

Credo invece che la tesi di fondo, espressa in questo intervento, resti valida per quello che fu in tutti i sensi l'autunno del rinascimento.

Summary

A garden involves a special iconography and it offers both a "spectacle" as a whole and a place for intellectual pleasure. The first analysis about gardens from the iconographical point of view is «Villa d'Este» by COFFIN: the places of iconographical reference are the gardens of Bomarzo and Pratolino and the villas of the Medici.

Ecology has also found a way into the gardens and woods now in existence. Hunting is not allowed in certain areas, but in some Latin American regions trees are felled and the constructions of buildings is prohibited only in very few natural areas.

A garden should always be suggestive and stimulating, even if it is only —as it sometimes happens— a small ground among skyscrapers.

In the Renaissance the function of gardens was that of rendering escapism and flight possible, so that one could go into retreat in view of the censorship introduced by the Counter-Reformation. The author underlines the time at which many villas and gardens were built: they were simultaneous with the Council of Trento. This Council ordered the destruction of many important libraries belonging to great personages, who had to withdraw from politics. Hence the increasing interest in building «villas» —which in some cases were not temporary but permanent homes— and gardens at a distance from towns. These gardens were even away from estates belonging to men who had previously been friends (Annibal Caro, Alejandro Farnese and Vicino Orsini), but who wanted to separate from each other.

LA FORTUNA DEI GIARDINI MEDICEI IN EUROPA

Luigi Zangheri

Nel XVI secolo non v'era giardino europeo che non fosse ornato da spartiti in bosso, fontane, bacini, pergole, labirinti e grotte. Dalla Francia all'Italia, dall'Inghilterra alle più sperdute regioni dell'Impero erano state adottate planimetrie con schemi geometrici regolari, tra loro del tutto analoghi, ed erano state impiegate le stesse specie di piante. In questo contesto culturale caratterizzato da un sostanziale linguaggio comune, i giardini medicei presentarono caratteri di originalità ed ebbero tale fortuna da essere apprezzati ed imitati nelle più significative realizzazioni del tardo XVI secolo e della prima metà del XVII.

La fortuna dei giardini medicei si fondò non solo su ragioni estetiche o di gusto ma soprattutto sulle impressioni vivissime che ne ricevevano i visitatori, nello stupore, nella «maraviglia» che questi partecipavano osservando il muoversi regolare degli automi, il gioco capriccioso e talvolta troppo umido delle acque, l'«architettura della metamorfosi» assunta dalle composizioni di rocce, spugne e conghiglie. Anche il Montaigne, «pregato di dire la sua sentenza di quelle bellezze», dibattè col «casiero di Pratolino» e ne discorse «non comparando questi luoghi in generale, ma parte, per parte, con diverse considerazioni» [1] assicurando così il suo interlocutore del primato mediceo nel campo delle invenzioni delle grotte e degli scherzi e giochi d'acqua.

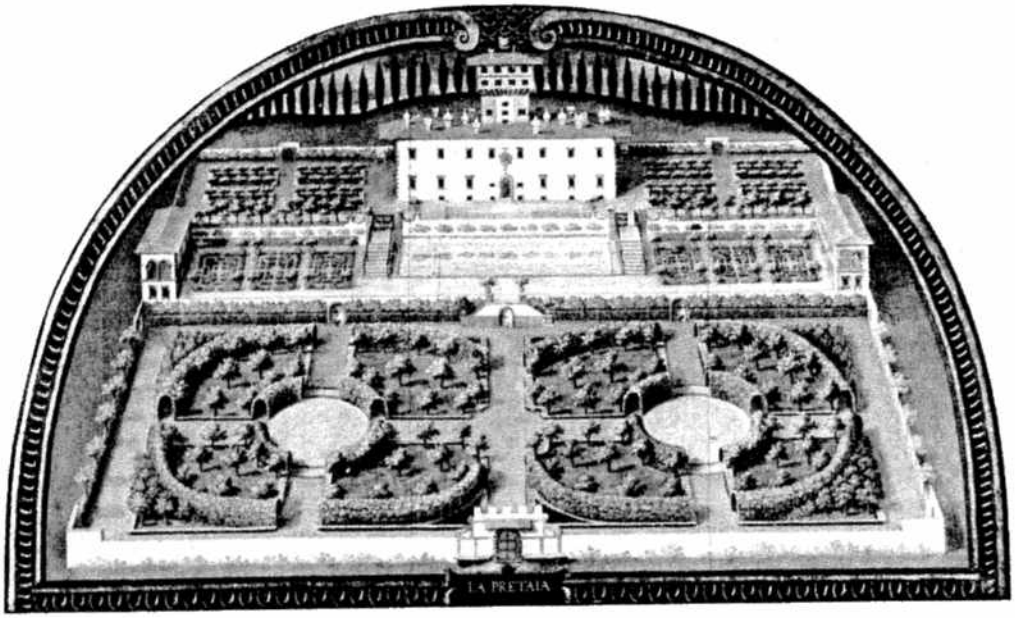
Più che a Cosimo I, si deve a Francesco I, e alle sue relazioni con i Principi del tempo, un primo diffondersi della fortuna del giardino mediceo. Francesco I aveva viaggiato a lungo per l'Europa. Si era recato in Spagna, in Tirolo, a Monaco di Baviera, Vienna e Praga, e con i sovrani di queste Corti aveva mantenuto rapporti eccellenti confermati da scambi di cortesie, doni, prestiti finanziari. Nel 1580, Ferdinando del Tirolo ringraziò calorosamente il Medici per «il favor et gratia ch'ella se vuol degnar di far à me suo humil servo in conciederme per sei mesi il suo proprio gardiniero del che restarò eternamente obbligatissimo» [2]. Ferdinando del Tirolo impiegò i tecnici giunti dalla Toscana per la ristrutturazione dei giardini delle sue residenze di Innsbruck ed in particolare per quelli di Ambras, il suo castello preferito rimasto celebre per un'eccezionale Wunder e Kunstkammer, ma ancora per i giardini, i vivai, le voliere, i labirinti, i «Sacella Nympharum», la tavola rotonda d'acero per conviti all'aperto fornita di diversi ed originali scherzi d'acqua [3].

Nell'anno seguente, ancora Francesco I, inviava a Monaco di Baviera, dietro una precisa richiesta di Guglielmo V, una gran quantità di conchiglie, nicchie e spugne per la costruzione della grotta del Grottenhof. Non fu estraneo alla richiesta Friedrich Sustris che, dal 1563 al 1568, era stato a Firenze e aveva collaborato col Vasari e il Salviati. Il Sustris disegnò il giardinetto del Grottenhof come un brano di giardino toscano, ponendo al centro un bacino con un gruppo scultoreo che imitava il Perseo del Cellini e riprendendo nella grotta gli elementi «maravigliosi» della grotta di Castello [4].

Sempre in area germanica si può inoltre ricordare la presenza attiva di toscani per la costruzione del palazzo e giardini della Neugeboide. Tiburzio Spannocchi, Giovanni Sallustio Peruzzi e Giovanni Gargiolli vi furono attivi in tempi diversi [5]. Giovanni Gargiolli era entrato al servizio dell'Imperatore nel 1585 e, nel 1587, gli era stato richiesto il progetto per una grotta che Rodolfo II aveva intenzione di costruire presso i mulini reali di Bubenec a Praga. Jarmila Kralová ricorda che il Gargiolli, in quell'anno, tornò in Italia e forse a Firenze, per documentarsi sulla tipologia delle grotte e che, nel 1588/89, presentò un modello a Rodolfo II. La grotta fu costruita nel 1594 e presenta un interno cilindrico coperto da una volta semisferica. Vi sono sette nicchie e le pareti sono rivestite di bugnato. Anche questa grotta, un tempo, aveva giochi d'acqua [6].

La celebrità dei giardini medicei, in questo periodo, era già consolidata. Illustri viaggiatori, artisti, uomini politici avevano visitato Castello, Boboli e soprattutto Pratolino, riportandone una vivissima impressione. Inoltre erano stati pubblicati e diffusi in tutta Europa libri come quello del De Vieri [7], che proponevano Pratolino come un luogo di meraviglie, spazio destinato più all'esaltazione dell'artificio che della natura naturale. Automi, macchine semoventi, scherzi e giochi

[1] M. DE MONTAIGNE, *Viaggio in Italia (1580-1581)*, Milano, 1942, pp. 299-300.
[2] ASF, *Mediceo*, f. 4460, e. 268, lettera del 23.1.1580.
[3] *Delisciae Germaniae sive totius Germaniae itinerarium*, Colonia, 1600, p. 69.
[4] L. ZANGHERI, «La grotta nella Residenza di Monaco di Baviera», in *Antichità viva*, 1979, n. 4, pp. 45 e sgg.
[5] L. ZANGHERI, «L'architettura dell'Impero», in *Il potere e lo spazio* (cat. mostra), Firenze, 1980, p. 140.
[6] J. KRCALOVA, «Kruh v architekture Ceského Manýrismu», in *Umenf*, 1972, n. 1, p. 27.
[7] F. DE VIERI, *Delle maravigliose opere di Pratolino, & d'Amore*, Firenze, 1586.



«*La Pretaia*».

d'acqua formavano la sua principale attrazione mentre piante e fiori erano quasi relegate a cornice di tanto virtuosismo.

Enrico IV di Francia, desiderando rinnovare i giardini reali, chiese a Ferdinando I de' Medici l'invio di tecnici qualificati. Sappiamo che Ferdinando I gli inviò i fratelli Francini che furono attivi a Fontainebleau, St. Germain en Laye, al Lussemburgo. Tommaso ed Alessandro Francini avevano collaborato con Bernardo Buontalenti a Pratolino, dove avevano decorato grotte e costruito automi [8]. A St. Germain en Laye realizzarono automi rimasti famosi come la dama che suona l'organo idraulico, la grotta di Orfeo, la fontana di Mercurio, il drago che sbatte le ali [9].

Qualche anno più tardi, nel 1612, per voler di Maria de' Medici, veniva disegnato il grande giardino del Lussemburgo riprendendo lo schema planimetrico del giardino di Boboli. Davanti al castello, rivestito di un bugnato che ripeteva il paramento del cortile di Pitti, si apriva un ampio anfiteatro dal cui vertice superiore partiva un vialone che si concludeva in una struttura di verde che ricordava i volumi della «fontana dell'Isolotto». Il tutto era accompagnato, come a Boboli, da labirinti, boschetti e cerchiate [10].

La fortuna dei giardini francesi ideati dai fratelli Francini ebbe largo eco in Inghilterra. Il giovane Enrico Federico Principe di Galles, già nel 1610, si adoperò perchè anche i giardini reali inglesi, e soprattutto quello di Richmond, fossero trasformati secondo le massime del nuovo gusto non piú mediceo ma ormai europeo. Il suo maggior ispiratore fu Salamon De Caus, ma il Principe volle assicurarsi la presenza di tecnici toscani e fece in modo da avere al suo servizio Costantino de'Servi che assunse con uno stipendio doppio di quello di Salomon de'Caus [11].

Dai recenti contributi di Roy Strong e Lucilla Ciulich Bardeschi sappiamo dell'entusiasmo del giovane Principe, per ogni aspetto della cultura italiana e per ogni nuova forma dell'arte dei giardini. Lo stesso Costantino de'Servi scriveva, nell'agosto del 1611, «è questo principe sempre alle costole. Ha voluto che io faccia un gigante in questi sua giardini, che alla sua presentia ne fo il modello, maggiore tre volte di quel di Patrolino dentrovi molti appartamenti per il corpo con una gran colombaia nel capo et d'abbaso nella cantina a dove soffia il vento ci fo due grotte che gli par mill'anni di vederle...» [12]. Ed ancora nel settembre dello stesso anno: «Io ho superato ogni difficoltà, et dato tale satisfatione a S. A. S. in che mi ha dato l'autorità libera... di fare e disfare: quel che io fo sia ben fatto, con la partecipatione del Re, che il principe dua dì fa gli mostrò la mia resolutione delle piante e spartimenti de' giardini fontane e grotte, che io ho ordinate che non è più pericoloso che alcuni altri mi entri davanti. Et vo facendo adesso tutti gli modelli delle statue e fontane...» [13].

---

[8] AGOSTINO DEL RICCIO, «Del giardino di un re» (a cura di D. Heikamp), in *Il giardino storico italiano,* Firenze, 1981, p. 86.

[9] A. MOUSSET, *Les Francines, createurs des eaux de Versailles,* Paris, 1930.

[10] M. L. GOTHEIN, *Geschichte der Gartenkunst,* Jena, 1914, II.°, p. 42.

[11] R. STRONG, *The Renaissance Garden in England,* London, 1979, p. 98.

[12] ASF, *Mediceo,* f. 1348, c. 194, r. lettera del 16.8.1611. Cfr. l'intervento di Lucilla Ciulich Bardeschi al Convegno-Seminario «Il potere e lo spazio» tenutosi a Firenze il 16-17 giugno 1980.

[13] ASF, *Mediceo,* f. 1348, lettera del 22.9.1611.

Purtroppo la morte del Principe, avvenuta nel 1612, interruppe i lavori e, come Costantino de' Servi, anche Salomon De Caus lasciò l'Inghilterra e si trasferì ad Heidelberg al servizio di Federico Elettore Palatino e Re di Boemia. Nell'Hortus Palatinus di Heidelberg, Salomon De Caus ripropose e realizzò alcune delle invenzioni studiate per Richmond e sicuramente tenne di conto dei contatti avuti col De' Servi. Grotte, fontane, labirinti dell'Hortus Palatinus ricordano da vicino gli elementi dei giardini medicei, ma anche ad Heidelberg la «maraviglia» era suscitata dagli automi e giochi d'acqua della grotta, della fontana del Narciso, del Fiume Reno, delle sculture scomparse delle ninfe che si lavano la camicia e i capelli, a del fauno che regge un parasole [14].

In Europa rimane, oggi, solamente il Giardino di Hellbrunn presso Salisburgo che ricorda gli scherzi e i giochi d'acqua che furono la principale attrattiva dei giardini medicei. Nelle sue grotte, come a Pratolino, risuona il canto di uccellini ottenuto con i congegni inventati da Erone d'Alessandria e ripresi da Bernardo Buontalenti. Ancora ad Hellbrunn sono presenti soggetti ideati a Pratolino: il viale degli zampilli, la grotta della corona, la fonte della cinghialina, l'automa dell'arrotino, del mugnaio, etc. [15].

La nazione che pur ultima, in ordine di tempo, accolse i suggerimenti dell'ormai affermata lezione medicea, fu la Spagna. Qui, nel 1628, accompagnato da due giardinieri di Boboli, giunse Cosimo Lotti. Anch'esso collaboratore del Buontalenti ed inventore di automi e scherzi d'acqua a Pratolino. Il Lotti per oltre 20 anni fu l'artista che soddisfece i desideri di Filippo IV di Spagna rinnovando i giardini del Buon Ritiro, di El Pardo, di Zarmela, e di Aranjuez [16]. Soprattutto ad Aranjuez il Lotti espresse soluzioni legate alla tradizione toscana. Boboli fu preso a modello e fu riproposto il tema della «fontana dell'Isolotto» con la «fontana di Ercole» che si specchia in un grande bacino. I viaggiatori del XVII secolo elogiarono questo giardino, tra questi Alrases De Colmenar e la Contessa d'Aulnoy che descrissero le numerose fontane, i boschetti, il parterre, il Monte Parnaso e i giochi d'acqua dove la materia liquida era spinta a grande altezza grazie ai congegni realizzati dal Lotti secondo la più sperimentata tradizione toscana [17].

Vediamo quindi come nell'Europa del XVI e XVII secolo, dove la struttura del giardino assunse temi e soluzioni tra loro analoghe, l'esperienza della Firenze medicea si affermò grazie a connotazioni tecnologiche dove l'acqua sapientemente regolata diventava strumento di «maraviglia». A modello fu preso soprattutto Pratolino che si presentava, secondo Battisti, come un'«esposizione permanente della tecnica» [18]. Nell'Impero, in Francia, in Inghilterra e in Spagna furono attivi artisti toscani inviati dai Medici o chiamati dai Principi di queste nazioni, ed ancora operarono nei paesi d'oltralpe artisti stranieri che si erano documentati personalmente sui cogegni strutture dei giardini medicei [19]. Purtroppo però e già alla fine del XVII secolo, la maggior parte di questi giardini era stata modificata o distrutta per motivi dovuti soprattutto agli alti costi di manutenzione, al cambiamento di gusto e all'affermarsi di nuove espressioni culturali. Conserviamo oggi solo Hellbrunn che testimonia gli interessi di tutta un'epoca e il piacere che si provava nel visitare i giardini medicei del XVI secolo.

Summary

Gardens in the sixteenth century are characterized by a careful selection of plants, fountains, pergolas and labyrinths. Against this background the gardens of the Medici come into being, with the purpose of amazing walkers with their originality, their play of running water, statues and spectacular movements. The Medicean type of garden spread through Europe thanks to Francis I, who sent some experts to Munich, France and Luxembourg in order to build palaces and royal gardens. The Medicean style also reached Spain, a witness to which being the gardens of El Buen Retiro, El Pardo and Aranjuez. The Italian gardens that inspired several foreign designs were Boboli and Pratolino. The Tuscan tradition spread through the «marvels», that is to say, the plays of water surprising for their technique and final effect.

This type of gardens required high maintenance costs and by the end of the 17th century interest in them began to decline.

---

[14] S. De Caus, *Hortus Palatinus. A Friderico Rege Electore Heidelbergae Extructus*, Francofurti, 1620, tvv. 22, 23, 24, 29, 30.

[15] F. Czerwenka, *Hellbrunn*, Salzburg, 1974.

[16] M. L. Gothein, *op. cit.*, I.°, pp. 386 e sgg.

[17] J. Alrases De Colmenar, *Les délices de l'Espagne*, Leyde, 1907, pp. 342 e sgg.; Comtesse D'Aulnoy, *Voyage d'Espagne*, Paris, 1874, p. 328.

[18] E. Battisti, *L'antirinascimento*, Milano, 1962, p. 250.

[19] Tra gli altri lo Schichkardt, cfr. C. Huelsen, «Ein deutscher Architekt in Florenz», in *Mitteilungen des Kunsthistorischen Institutes in Florenz*, 1912-17, II.°

PER UNA CARTA DEL RESTAURO DEI GIARDINI STORICI *

Isa Belli Barsali

Ho letto con grandissimo interesse i *Prolégomènes sur une charte des jardins historiques* che il Prof. Pechère ci ha distribuito, lo ringrazio molto per la proposta utilissima di questa carta di Firenze destinata ad affiancare la carta di Venezia.

Non parlo per fare le critiche che il Prof. Pechère ci invita a fare, ma per presentare la posizione italiana che forse è particolare per queste ragioni:

1. forti differenze di giardini da regione a regione e perfino da città a città;
2. spiccata individualità di ciascun giardino;
3. estensione delle ville e raggruppamenti di queste in veri e propri sistemi di ville; l'abbiamo visto ieri sulla collina di Fiesole dove i muri di cinta sono confinanti e dove lo stesso sistema viario è in stretto legame con le ville (strade chiuse da muri di cinta di giardini). Ne consegue la necessità di tutela non solo di singole ville, ma di grandi zone di ville;
4. necessità di salvaguardia dell'ambiente agricolo che è stato determinato da quelle ville che furono —e molte volte sono rimaste— centri amministrativi di una proprietà agraria;
5. necessità di salvaguardia di giardini anche minori, non certo minimi, come è avvertibile ad esempio, in zona lucchese, fiorentina e senese;
6. necessità di vedere città per città il problema globale della conservazione dei giardini con interventi urbanistici che prevedano la creazione di nuovi giardini (ci auguriamo su concorsi nazionali), anche per salvare i giardini storici;
7. necessità di considerare «verde storico» tutte le aree verdi pervenute nei centri storici.

In Italia la distruzione di ville è stata pesante; a soffrirne fino alla totale scomparsa sono state le ville investite dall'ampliamento delle grandi città che le rivelarono come terreni d'oro, a Roma come a Napoli, a Palermo come a Genova. Erano a ben vedere parte integrante dei centri storici, se questi non si intendono identificati da mura, magari romane o medioevali e perciò in una concezione al massimo ristretta. Nel migliore dei casi si salvò il palazzo e il giardino immediatamente davanti a una delle facciate; penso alle ville romane dei Massimo al Laterano o dei Lancellotti sulla Salaria. Poche furono trasformate in giardini pubblici e questa, non sembri strano, è stata la loro salvezza, almeno come spazio verde. Per fare ancora l'esempio bruciante di Roma eccetto le ville ancora private dei Colonna (dentro le mura aureliane) e degli Albani (oggi Torlonia, immediatamente fuori delle mura), le uniche che ci sono salvate, almeno come spazio verde, sono quelle espropriate e oggi comunali.

La constatazione dell'enorme patrimonio perduto rende più esigenti sulla conservazione di quanto è rimasto, giardini pubblici o privati che siano, grandi complessi giardinieri o piccoli giardini. In questo civile paese che è la Toscana le ville sono per lo più tenute bene, sia le private, e sono il maggior numero, che le pubbliche (almeno in parte). La zona senese ha dimostrato possibile mantenere e restaurare un giardino divenuto comunale, quello di S. Quirico d'Orcia. Questo giardino ha la particolarità di conservare ancora i viali a manto erboso, ma questo avviene perché periodicamente, per dare respiro all'erba, si devia il passaggio dei frequentatori su un viale laterale che conduce al boschetto di lecci e al prato alla sommità del colle. Se non viali erbosi, in tutte le ville storiche divenute pubbliche ci sono prati, ma è applicabile in città carenti di verde pubblico una chiusura delle ville a giorni alterni, come in certi casi si fa all'estero?

Non tutte le ville pubbliche d'altronde hanno avuto una buona conservazione dei giardini. C'è quasi sempre un involgarimento e un declassamento in un giardino che da privato diviene pubblico e ciò non tanto per le cattive abitudini di chi lo frequenta, quanto per gli interventi giardinieri moderni, anche se a prima vista appaiono ineccepibili e con avvicendamento di piante stagionali nelle aiole ben curate. In molti è stato introdotto un nuovo disegno di aiole o sono stati aggiunti specchi d'acqua magari con bordi di cemento come a Roma a villa Ada; oppure si sono asfaltati i viali e piantate essenze alla moda e facili da venir su, ma che non hanno relazione con quel particolare giardino. Completa il quadro l'arredo necessario al pubblico: fontanelle,

* Intervento effettuato nel corso del Colloquio.

recinzioni, panchine, in prodotti di squallida pretesa, mentre sarebbe preferibile il prodotto in serie.

Al colloquio di Fontainebleau (1971) un gruppo si pronunciò per il ripristino del giardino antico in parecchi casi. Su questo punto a mio avviso dobbiamo essere fermi. Non è corretto metodologicamente sganciare i giardini dalle carte del restauro di Venezia e del 1972, e ripristinare il più antico giardino con la cancellazione delle fasi più recenti. Appare giusto invece (colloquio di Zeist, 1973) fare un elenco delle essenze corrette dal punto di vista storico e per aree culturali botaniche, se non per un restauro totale, per la eventuale sostituzione di isolate essenze, che in quel particolare luogo siano chiaramente delle zeppe senza senso. In questi ultimi decenni si è accelerata la coltura di piante esotiche, mentre andrebbe incrementata, a cominciare proprio dai vivai, come l'Icomos ha suggerito, la coltivazione delle piante locali e di quelle usate nei giardini storici del luogo.

Riallacciandomi alla carta del restauro, alla teoria del restauro del Brandi, a quanto si è affermato nel convegno di «Italia Nostra» a Siena nel 1979, richiamo l'attenzione su questi punti:

1. Non c'è nessuna ragione che per il giardino non debba valere la stessa impostazione teorica acquisita ormai per il restauro architettonico, cioè restauro conservativo e preventivo, rispettoso delle modifiche che l'opera ha avuto nel tempo.

   Il giardino che è pervenuto è un palinsesto e questo è quanto dobbiamo conservare. Quindi sono contraria alle proposte del prof. Pechère relative alla «Restauration»: «Lors d'une restuaration, il faut s'inspirer du contexte historique de la personalité et du maître de l'ouvrage et du maître d'oeuvre... Lors des restauration et s'il ne reste que peu de choses, il ne faut pas s'attacher a refaire à la lettre ce qui a disparu. Il faut plutôt recréer l'ésprit de l'époque.» Sostanzialmente si creerebbero dei falsi; devo perciò dire che, se sono d'accordo sulla formula «Nessun futuro senza passato» che intende caratterizzare questo colloquio, non sono d'accordo sulla falsificazione del passato.
2. Per restaurare bisogna conoscere; l'indagine unita alla catalogazione, al vincolo e a un idoneo reimpiego nel caso di ville pubbliche appare l'esigenza preliminare di un restauro preventivo e conservativo. Il giardino da restaurare va analiticamente studiato in tutte le sue componenti; il suo restauro è assai complesso per la stessa complessità di questo manufatto. Il giardino italiano è un prodotto polimaterico: marmi, pietre e metalli diversi impiegati in architetture o complessi statuari e fontane; mosaici di vario tipo; l'acqua con i problemi di ripristino di complesse apparecchiature idrauliche; la materia vivente delle piante e dei fiori. Intanto possiamo fare rientrare le opere di muratura, i mosaici, la decorazione a fresco di grotte e ninfei, le sculture singole nella prassi del restauro architettonico, pittorico, etc. Ma un giardino ha una conformazione geo-topografica e botanica strettamente unita al discorso generale di una chiusa e di un territorio e nello stesso tempo unita al disegno architettonico; ha parti in pendenza e parti piane, zone a prato o a bosco, disegno di viali e di sentieri minori. Sarà possibile affrontare un restauro conservativo solo dopo un attento studio architettonico, botanico, topografico, che individui i caratteri generali e particolari, gli eventuali inserti e le anomalie antiche da conservare, le superfetazioni parziali che possono anche essere facilmente correggibili o eliminate (cespugli che debordino dal disegno di aiuole, rampicanti che impediscano la lettura di un edificio), le isolate parti perdute che possono essere ripiantate (ad es., essenze mancanti nei filari dei viali; piante mancanti nelle siepi). Così è ovvio che può —e anzi deve— essere ripresa con opportune potature la forma delle siepi che si siano inselvatichite, trasformandosi in poco invitanti ammassi di cespugli (ne abbiamo esempi a Roma sia alla villa Pamphili sia alla villa Carpegna).

   Nella conservazione e nella tutela andranno compresi sia i vecchi tracciati viari di accesso, anche se fuori della proprietà, sia i piccoli piazzali di accesso per far girare le carrozze, spesso arricchiti da panchine e alberi o statue, sia le strade e le stesse colture agricole inserite in un preciso rapporto col giardino. Richiamo l'attenzione sui modi di alta civiltà del rapporto villa-territorio in Toscana, e non solo in Toscana, al rapporto di ville contigue, di sistemi di ville, l'una giovantesi della veduta dell'altra, e sulla necessità di conservare questo discorso unitario.

   Proprio tenendo conto anche di questo rapporto col territorio è da arginare la piantagione generalizzata di essenze non in relazione a quel giardino, ad esempio, italiano del '500. Questo non esclude davvero l'accettazione di giardini esotici o di brani di piantagioni esotiche anche in antichi giardini e penso a quello bellissimo di palme alla villa Pamphili, o a quello più recente del giardino del Quirinale.

Un punto inoltre che non andrebbe assolutamente discusso è quella conservazione della villa nella sua unità di palazzo-giardino che è stata proposta anche dal prof. Pechère. Eppure nelle zone urbanizzate non solo si è perduto il rapporto villa-territorio, e parlo ancora di Roma, ma l'incomprensione della villa, come fatto unitario ha permesso il taglio in due parti della grande villa Doria-Pamphili, con l'attraversamento di una strada, la via Olimpica; ha permesso, ancora a Roma, la spezzatura in due parti della villa Chigi di cui una pubblica e una privata, con la conseguenza che, nella parte pubblica di quest'ultima (senza recinzione) si sono formati sentieri spontanei che hanno cancellato il vecchio viale in asse col palazzo, i piazzaletti e i viali minori. Per il Comune la villa storica dei Chigi sulla Salaria non è mai esistita, è lasciata nelle condizioni di un pezzo di terra bruciata a tal punto che il Comune stesso vi ha costruito un asilo.

Cercherò ora di analizzare i vari aspetti che si presentano per la conservazione e il restauro dei giardini, avvertendo che sono stati raggruppati in rapporto alla situazione italiana.

Giardini antichi che hanno mantenuto il taglio del disegno originario e che oggi hanno avuto un riadattamento con colture agricole o ortive, o hanno subito un parziale abbandono e una degradazione

Sono abbastanza rari ma se ne trovano parecchi in Lucchesia; per es, la villa Bernardini a S. Michele in Escheto, ha intatto l'asse del viale di accesso, la recinzione del cortile intorno al palazzo, le due recinzioni laterali comunicanti con quest'ultima, un tempo riservate a orto e giardino dei fiori, oggi in prevalenza a colture agricole e ortive. Il complesso non ha subito restauri e anche il viale di accesso è intatto nel suo carattere, in diretto contatto con le colture agricole.

Un altro esempio in cui si è conservato il taglio antico si trova nella zona senese, ed è costituito dal piccolo giardino della villa Tuti di Montosoli (Siena), forse del Peruzzi, impostato su due assi perpendicolari e a diverso livello. Vi si accede d'angolo —come mi pare di aver dimostrato per i giardini noti del Peruzzi (villa romana di Agostino Chigi e Le Volte presso Siena)— dal primo ripiano della scala del palazzo. Il giardino di Montosoli conserva contro i muri e gli edifici le panchine di taglio allungato per i fiori; resti di antiche siepi di bosso; uno spazio quadrangolare più basso, un ripiano più alto, forse una scena; sull'altro asse, peschiera e viale pergolato a viti cui si accede da una scaletta laterale; una stanza aperta, con una fontana. Questi giardini forse sono più genuini nel loro aspetto rustico di quello che sarebbero ove si pretendesse di ripiantarli oggi con qualsivoglia disegno, sia pure tratto da fonti antiche, e servendosi di piante che sappiamo usate nei giardini del '500.

Giardini antichi in cui la vegetazione sia cresciuta e dove siano avvenute modifiche limitate a certe zone

Non abbiamo nessun manufatto o opera d'arte che abbia trasformazioni nel tempo come avviene per il giardino, salvo naturalmente le colture agricole. Il giardino muta nelle ore della giornata e più muta nell'alternarsi delle stagioni. Ne furono ben consapevoli gli artisti che crearono i giardini di fiori all'italiana, quelli francesi che disegnarono le *broderies,* come un bel tappeto che poteva essere goduto nel disegno delle basse siepi anche quando non c'erano le toppe cromatiche dei fiori. Ma se usciamo dallo stretto spazio del giardino ad aiuole ci accorgiamo che, proprio per la crescita delle piante, col passare degli anni lo stesso giardino non è più uguale. E'esemplare la vicenda di una sistemazione a terrazzamenti, quella di Tivoli.

Il giardino di Tivoli dipinto dal Muziano nella sala di rappresentanza del palazzo è visto all'anno zero, appena finiti di piantare —o forse non ancora piantati— gli alberelli e le piantine delle siepi. Vent'anni dopo —il cardinale Ippolito era già morto— la vegetazione in alzato aveva forse raggiunto quella forma ottimale che era nella concezione rinascimentale e nei desideri di Ippolito. Cresciuto, ma non tanto da nascondere il disegno, anzi da compiutamente realizzarlo anche in alzato. Oggi lo stesso giardino è un romantico bosco, che soffoca le fontane nei loro spazi estremamente geometrici, che trabocca sui viali, che impedisce sia dall'alto che dal basso la veduta creata dagli architetti Ligorio e Galvani. Se siamo convinti che c'è un'età dei giardini e che lo stesso giardino ha aspetti diversi nel tempo in relazione alla crescita delle piante, quale sarebbe il volto del giardino da «restaurare»? Anche se fossimo certi che il giardino voluto dal

cardinale Ippolito e dai suoi architetti —giardinieri, era quello pienamente maturato dopo venti anni, sarebbe assurdo pensare con potature o distruzioni dello stato esistente e nuove piantagioni, di poter ricondurre l'attuale, che ha una sua bellezza, a quello che sarebbe un supposto stato originario.

In chi lo studia e lo percorre, il giardino di Tivoli verrà letto solo attraverso la somma tra lo stato originario e lo stato odierno nella dinamica delle modifiche apportate dal tempo sulla vegetazione e dalle sostituzioni (per es. il circolo dei cipressi).

Sarebbe pedanteria erudita considerare solo il disegno architettonico e la piantagione nei suoi giovani anni, ma non si potrebbe considerare solo lo stato attuale che non è più quello del '500, anche se insiste su un disegno architettonico del '500.

A mio avviso, una mostra permanente allestita in uno degli edifici della villa dovrebbe presentare, per un'esatta lettura della genesi del giardino, tutti i documenti e le raffigurazioni della villa nel tempo, e cioè, il restauro dovrebbe essere un restauro grafico, fatto intendere a chi abbia la pazienza di ripercorrerne lo studio, per poi arrivare invece sul luogo, sul terreno, a un restauro limitato alle parti indispensabili, sempre conservative, di potatura e sostituzione, se necessaria, di essenze con altre uguali.

Un altro esempio: il giardino della villa Doria-Pamphili a Roma è oggi il risultato dell'unione di due giardini seicenteschi (Pamphili e Corsini); il secondo ristrutturato completamente dopo le distruzioni del 1849. A seguito dell'unione delle due ville si ampliò il giardino verso ovest con un settore paesaggistico rispettoso delle caratteristiche geotopografiche e botaniche dell'Agro Romano. Il giardino da conservare sarà quello più tardo, dove permangono brani di giardini e manufatti del '600 e del '700. In questi settori si può intervenire per la conservazione del tracciato delle siepi e la piantagione delle essenze mancanti nei viali.

Giardini antichi ristrutturati in seguito

Sono la maggior parte; le ville sono state sempre utilizzate e hanno avuto nuove coltivazioni e curiosità e mode. La maggiore modifica è stata quella del giardino all'inglese. Abbiamo visto nel documentario proiettato stamani la splendida villa Santini, poi Torrigiani di Lucca. Un «restauro» del giardino antistante al palazzo sui disegni del Sassone e sulle stampe del '700 significherebbe sacrificare degli alberi (tra cui delle camelie arboree e delle tulipifere straordinarie, alte più di 20 m.) e anche un giardino che oggi è la somma di un giardino italiano del '600 più un'interpretazione all'inglese, che insiste sul giardino del '600.

Giardini totalmente distrutti

Una residenza di campagna può essere abbandonata; a Roma abbiamo due esempi molto rilevanti, i Casali Strozzi a piazzale Clodio, di cui uno di Giacomo del Duca, due edifici rinascimentali. In questo caso mi sembra che non ci siano dubbi: se anche dalla fotografia aerea non si vede nessuna traccia del giardino, siamo autorizzati a impiantare un giardino moderno, ma con prati rustici, con piante della zona e col rispetto delle quote esistenti, senza fare sbancamenti, tenendo conto soprattutto che siamo in zona archeologica. Non ho dubbi invece su quale sarebbe il risultato se vi fossero calate forme troppo violente o fontane o sculture monumentali moderne, secondo quell'accostamento per contrasto che sembra diventata norma non solo nelle nostre città.

Giardini distrutti ma in particolari condizioni ambientali

Prendiamo in esame i giardini segreti di fiori, quindi aree molto limitate, in rapporto ad architetture. Voglio presentare il caso, alla villa di Mondragone (Frascati), del giardino di fiori chiuso da muri —oggi un terreno deserto che è stato usato anche come campo di calcio— fra la loggia del Vasanzio e il grande teatro d'acqua. Credo che nessun giardino moderno in questo caso possa riproporci i rapporti di spazio esistenti in origine e questo forse è l'unico caso in cui si potrebbe pensare a un ripristino, per quanto lasci perplessi il rifacimento delle cinque fontane che certamente esistevano, mentre non sappiamo niente di quelle che erano le colture dei fiori o del tipo di piccola siepe adoperata.

Un altro caso è quello del giardino, oggi comunale, della villa Buonvisi di Lucca, già piantato nel 1581: un giardino di tanta bellezza che fu chiamata villa Buonvisi «al giardino».

Le perplessità per un possibile ripristino di questo giardino (che è cosí ben documentato e in cui d'altra parte l'alberatura esistente, salvo poche essenze, non è così bella da essere necessariamente conservata) deriva da questo: la parte retrostante, che è la maggiore, da planimetrie antiche appare a due viali incrociati (uno che parte dalla palazzina e ha come punto d'arrivo un ninfeo ancora conservato; l'altro in rapporto ai grandi portoni laterali del muro di cinta) con un piazzale e fontana all'incrocio. Questa forma è confermata da due planimetrie più dettagliate (catasto 1837; carta di Lucca del Sinibaldi, 1843) anteriori ai lavori ottocenteschi con cui fu ristrutturato ad aiole curvilinee.

La pianta nel 1660, che è molto precisa, riporta alberi agli angoli e al centro delle aiole tergali e una fontana all'incrocio dei viali.

Nella carta del Mortier (1680) il giardino tergale ha quattro grandi aiole piantate ad alberi allineati e con un albero al centro (può essere un modo convenzionale di rappresentare il giardino). La pianta ottocentesca segnala nel giardino tergale quattro punti dove avrebbero anche potuto essere fontane (che quindi, con quella all'incrocio dei viali sarebbero state cinque).

Nel giardino anteriore le carte dell'800 segnalano sei aiole che non compaiono invece nelle carte del'600.

Questo giardino è un esempio di come, anche quando siamo in possesso di una documentazione molto ricca, sia impossibile procedere a un ripristino in base solo a quella documentazione, e come sia necessario al contrario una ricerca di tipo archeologico sul luogo (di cui del resto avvertivo anche nella mia relazione degli Atti del Convegno del 1978) [1].

Summary

In Italy a great deal of villas have been destroyed, in many cases due to the expansion of big cities. Some of them have been turned into public parks; as to others their gardens have had to be reduced to the front part of them.

The changing of a villa garden into a green urban area does not mean that the garden will be kept in accordance with its history: in most gardens open to the public the patterns on the lawn have been changed, fountains added, parts of the ground cemented over, modern benches installed, etc.

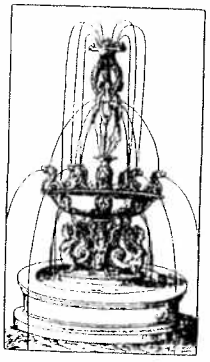
In the author's opinion, the restoration of a garden has to retain its conservative and preventive character, since it must be a restoration running parallel with that of architecture: it is not a question of «giving an idea» of the epoch, but of reconstructing «everything» that was in that epoch. In order to restore adequately one has to know the topographical, botanical and historical situation of the villa and its garden; and also to consider seriously that a garden changes, the creepers ending up hiding the very façade of the building.

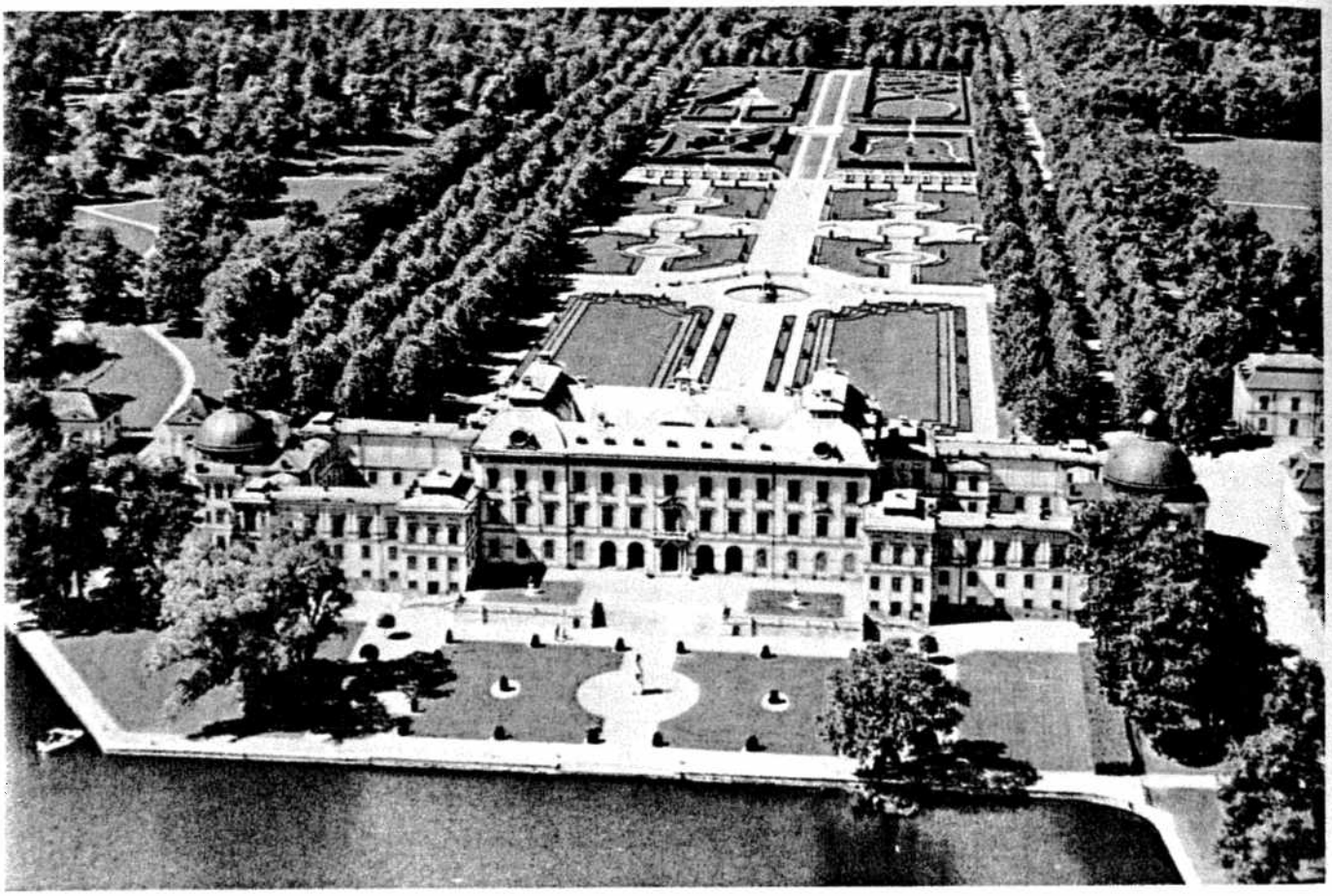
In Italy there are some gardens (in the Lucca area, Tuscany) whose design has been kept undamaged. Others (the Tivoli garden) in which the plants, with their transformations, hide the original layout, the perspectives created by the architects, the fountains, the promenades, and so on.

A great deal of gardens were rehabilitated at different times, others were totally neglected or absorbed into the city due to urban development (see the Casali Strozzi villa, in Rome).

[1] Questo volume degli Atti *Il giardino storico italiano: problemi di indagine; fonti storiche e letterarie*, Firenze, 1981 —che segna d'altronde il primo sforzo di impostare in modo metodologicamente corretto l'indagine sul terreno e l'utilizzazione delle fonti storiche e letterarie per i giardini— ha tuttavia molti errori di stampa. Soprattutto grave è la mancanza nel frontespizio dell'«Archivio Italiano dell'arte dei giardini», che aveva ideato e organizzato il convegno, mentre vi figura il nome —che avrebbe invece dovuto trovarsi nella pagina seguente— della segretaria del convegno designata dalla Regione.

STOKHOLM
1981





PROBLEMS OF RESTORATION AND PRESERVATION OF LANDSCAPE GARDENS

D. Karg

Our landscape-gardens and parks which, for the most part, go back to the 2nd half of the 18th century and the 1st half of the 19th century, stand at the end of their natural life expectancy.

In some parks and gardens, the structure which was worthy of being preserved was even decisively changed by severe losses at the substance of the woods caused by the biological ageing process, modernistic modifications, but also by insufficient cultivation measures in the past. That is why it is just in our time that preservation measures planned on a long-term basis become necessary.

In the German Democratic Republic, historic gardens and parks as well as cemeteries, avenues, old town walls and landscapes of cultural importance, if listed as monuments of landscaping and horticulture, are subject to the legal regulations of the law for preservation of monuments dated June 19th, 1975 with the implementing regulations enacted in connection with the above-mentioned law.

A first topographical registration has been carried through. It revealed that the predominant part of the grounds which are to be protected are landscape gardens and parks in the GDR.

This includes such significant objects as Woerlitz and Tiefurt, the Ilm-park in Weimar, Potsdam-Sanssouci with the park sections Charlottenhof and Hopfenkrug, the New Garden and the park Babelsberg in Potsdam, the parks in Bad Muskau and Branitz and the park of Treptow in Berlin.

If one follows the publications on the preservation and cultivation of historic gardens and parks, the examples of the Renaissance and Baroque grounds which are regularly geometrically arranged predominate, especially in the field of reconstruction work.

In the same way, it is however necessary to find methods and to exchange experiences on measures which ensure the existing gardens and parks of landscaping as an evidence of the development of horticulture.

The decision whether the state of the grounds is worthy of being preserved leads directly to their shaping.

This is to be considered in direct connection with the criteria of their classification of being protected. It is often orientated on the period of origins, sometimes also in connection with the activity of a famous author. Thereby, it is to be mentioned that also later stages of development set the tone of the structure of the grounds, although not always within the meaning of the original concept.

These changes are carefully to be analyzed, too. From our point of view, they are to be preserved if they are a manifestation typical of that time so that things which have grown in history are not thoughtlessly done away with because of a misconceived rage for originality directed to obtaining the shape from the stage of origins.

The development of a park or garden from the original first shape up to its final stage caused by the biological process is a procedure of constant changes which takes new conceptions of shape and requirements for utilization as a basis. It is, however, not based on the intention to preserve the traditional structure of the grounds by a rejuvenescence of the existing flora.

Preservation represents, however, the basic concern of any activity in the field of preservation of monuments.

Thereby, an aspect which is merely related to time, for example the preservation of that state which is just being found, becomes already a problem when the remarks mentioned above are looked at more closely. This possibility is often the matter of a discussion though.

From my point of view, such a consideration does not take the comprehensiveness of the term «preservation of monuments» with its scientific, historical and artistic-aesthetic criteria into account.

As far as the monuments of landscaping and horticulture are concerned, it is to be investigated which art-historical and garden-historical particularities are characteristic of a certain period.

Thus, the quality characteristics according to historical, art-historical and garden-historical criteria as well as to features of the plants have been realized.

Drottningholm.

The things to be reconstructed are determined by their interaction because they reflect the social conditions of a certain period.

In the same way, they also manifest the particularities of the territorial development as well as the different use of the plants as to time in their species and shape in dependence on the prevailing principles of design. In this respect, the connections of culture history, the close relations between the individual monument of landscaping and horticulture on the one side and the monuments of political history, culture history, fine arts and especially the monuments of townplanning and architecture on the other side are also taken into account.

In principle, the difference between the regular-geometrical and the landscape design is to be considered in all measures directed to preserving or restoring the gardens and parks.

With regard to the regular-geometrical design, it will be relatively easy to set up the documents for a reconstruction on the basis of a plan so that these documents meet the former conception of the grounds. This is because the relations between ground plan and elevation, between garden and building are more clearly readable than in grounds of landscaping. This is due to the use of regular-geometrical composition principles which also determined the appearance of the plants.

With regard to the approach of landscape design, the interpretation of the plans and thus the conception of the grounds is rendered difficult due to the freegrowing plants and ground shaping appearing naturally. Nevertheless the plan was and is the clearest graphic representation method for the grounds of landscaping and horticulture.

Peter Josef Lenné (1789-1866), one of the most important landscapers of the 1st half of the 19th century, and his collaborators left more than 200 plans for the lay-out of gardens and parks behind which have been preserved.

They are mostly general plans, design conceptions, only in rare cases documents for implementation. Lenné who entered the Royal Garden Direction in 1816 (Potsdam) and rose in rank to the Royal-Prussian General Director for Gardening in 1854 sticked during the first years of his activity to the way which was quite common in 1800, namely to mark the individual species of woods by a different signature on the plans. This signature had to meet the appearance of the woods.

Gustav Meyer (1816-1877) who was possibly the most famous pupil of Lenné and since 1870 First Garden Director of the City of Berlin effects a decisive change in plan drawing.

He simplifies the presentation which was still bound to the gallant perspective so that it finally became an objective lay-out which was generally common in the 2nd half of the 19th century and still nowadays determines the appearance of the plans.

The species of woods were only stated on the legends so that since this time at the latest, the knowledge on the appearance of the plants as well as on their stage of development became a basic prerequisite for the interpretation of the plans.

Apart from the creative-aesthetic conceptions as to the layout of landscape-gardens, it became now also increasingly necessary to take biological and plant-sociological criteria into account so that the plantations were only shaped in the course of the years in such a manner that they corresponded with the design that was originally intended.

Still nowadays, the cutting points at the trees refer to the interferences which were necessary in order to keep the visual axis free or multi-trunk oak-trees reveal a former oak underwood as it was used several times by Pueckler. Due to lacking proper cultivation, it was no longer cut and grew to oak-trees.

Nevertheless it is to be presupposed —in any case the traditional graphic representations from the different epochs of the development of the grounds permit such a conclusion— that an aesthetically well-balanced overall view of the grounds was existing, even with the different stages of life as far as the woods are concerned.

The written instructions as to the design of landscape gardens give a reference for this assumption.

This procedure was only demonstrated in very rare cases.

Moreover, the possibility is to be considered that changes have already been done during the realization. This is quite an understandable and often also necessary measure which resulted from the local conditions. However, the interpretation was rendered difficult, especially in those cases when no sources gave a reference for this procedure.

This consideration reveals that the draft did not mean the end of the creative work for the layout of the landscape-gardens and parks.

The draft which was illustrated in the plan makes only the «basic idea» clear, not the «realization to the detail» as written by Pueckler.

This statement was confirmed by further landscapers of the 19th century, such as Lenné, Petzoldt, Jaeger and Meyer. The latter remarks in his textbook of fine landscaping in this connection:

> «Der Grundplan ist nicht..., etwa unabänderliche Vorschrift für die Anpflanzung..., er giebt nur die allgemeinen Züge und Andeutungen, innerhalb welcher das Besondere, vornehmlich mit Rücksicht auf die Lage der in Wirklichkeit vorhandenen oder einzurichtenden Standpunkte, auf die sich aufdrängenden Forderungen und besonderen Eigenthümlichkeiten des Platzes und auf die malerische Wirkung der einzelnen Abschnitte, weiter zu entwickeln ist. Deßwegen ist es ein großer Irrthum, dafür zu halten, der Planausführer brauche viel weniger künstlerische Begabung zu haben als der Planentwerfer, denn dieser giebt die allgemeinen Grundgedanken her, jener aber soll sie richtig aufzufassen vermögen und fähig sein, sie weiter ins Einzelne zu entwickeln, was nur bei einem gewissen Grade von Kunstfertigkeit möglich ist.»

From our point of view, the stock-analysis is an aid so that this process of creative work becomes recognizable.

I would like to demonstrate our approach by means of an example.

Thereby, I have chosen the landscape-park in Marxwalde because its history of development is characteristic of a great number of landscape-gardens and parks in the GDR. Furthermore, this park belongs to the most significant early work of Lenné who demonstrated a successful combination between the castle, park, village and landscape. Lenné co-operated with the famous classicist architect Karl Friedrich Schinkel (1781-1846) in the design and arrangement of this park.

In this year, we commemorate the 200th birthday of Schinkel.

As far as the design of the grounds in Marxwalde with a size of approx. 17 ha (formerly Neuhardenberg) is concerned, P.J. Lenné had set up two plans. Both plans show the intention to add a spacious landscape-park to the previous redesign of the village after the fire of 1801 and the reconstruction of the old late-baroque manor-house to a classicist palace under the supervision of Schinkel. The design submitted by Lenné includes the village green lined with trees in an avenue-like way and the area of the church marked with trees and shrubs.

The central axis which leads from the castle to the north, flanked with farm buildings, crosses, marked as circular lawn, the village green rectangularly.

The plot between the farm buildings became an oval lawn area.

On the south side of the castle, the actual park side, this clear arrangement of the layout, related to the building, is missing.

The extension of the park in the central axis of the castle to south comes to approx. 180 m.

This is obviously the extension of the old pleasure garden which was regularly arranged.

In a way, the pond is the pivot for the park that opens in a funnel-shaped way to the landscape in south-eastern direction in a depth of approx. 600 m.

The borders of the park are demarcated by thick wood massives which are only interrupted at some points so that a view into the environs is permitted.

Individual woods and groups of woods in the park vary with wide lawns.

A way running at the outer park boundary comprises the whole area with a light-curved line which is opened-up by cross connections which seem to be taken from a curve templet.

Thus, the position of the wood groups and individual woods is ingeniously emphasized.

When seeing it, one gives still credence to the influence of the French landscaper Gabriel Thouin, the representative of the «jardin paysager» whom Lenné met during his stay in Paris in 1811.

The visual axes pointed out with pencil lines by Lenné on his plans determine the arrangement of the area. Thereby, the visual relations to the castle and to the church which run through the whole depth of the park are most striking.

At the south-east border of the park, there is a nearly imperceptible transition into the landscape due to the arrangement of the woods.

This exemplifies Lenné's intention of a close connection between park and environs which is also shown in his later plantations.

Just a watercourse surrounds the park as a ditch.

Being a chain of ponds which are joined together, it designates the southern border of the park more in the layout than in the elevation.

The lots in the direct nearness of the castle are also noteworthy.

On round, oval and reniform beds, Lenné planned flowers which reveal an area that is especially intensively shaped with shrubs and trees changing with each other. Hereby, we have to do with a pleasure ground which was fenced and demarcated in the course of the years to follow.

If one compares the two Lenné plans, the correspondence of the ways in the rear part of the park becomes obvious, especially in the pine-trees, a pheasantry, and in the drains with the bridges.

The plan designated as «park of the State Chancellor v. Hardenberg» shows the spaciousness which is apparently attributed to a repeated revision due to the further woods which are entered into the plan by pencil.

However, the different design of the park plot in the direct nearness of the castle remains quite evident. It deviated from the present state and obviously also from that state which remained otherwise unchanged from the first stage of design.

As early as from the first creative period of Schinkel, drafts for landscapers have been passed on.

These drafts permit to draw conclusions with regard to measures of landscaping, proved by further calculations. John Adey Repton, the son and collaboraton of Humphry Repton, made also proposals for the arrangement of the park on the occasion of a visit he paid to Neuhardenberg in 1822.

Up to now, only general ideas for removal of certain woods and earth-work are known.

As can be proved, there are relations to the park of Glienick in Berlin which was also in possession of the sovereign Hardenberg and one of the first grounds which was cultivated by Lenné after his arrival in Potsdam in 1816.

For the time being, they cannot be detailed any further as also the share of contribution made by the sovereign Hermann v. Pueckler, the son-in-law of Hardenberg. The latter was the one who directed Repton to Neuhardenberg.

As late as from May 1822, Pueckler participated actively in the design. If one follows his statements, the park was being laid out on the basis of Repton's plans by the English gardener Vernal who also worked in Muskau from 1822-1823.

According to the present state of research work, this refers only to the front park if this statement is correct. With regard to the course of the ways and the choice of the woods, the conclusion can be drawn that the rear park bases on a remarkably detailed design of Lenné's planning, realized under the direct supervision of Lenné, starting from 1821.

After the death of the sovereign Hardenberg in 1822, the new owner, count Hardenberg-Reventlow, the son by the first marriage, reduces the expenditures for the grounds of the real estate.

Nevertheless, reshapings and changes are done in the direct nearness of the castle, including earthwork in the front park and in the surroundings of the church. In 1824, the orangery is made in the former «parkstable», a greenhouse is constructed at the castle and the fence allowed around the flower garden —the pleasure ground.

In the next years, repair work and the further horticultural arrangement of the grounds are tackled. At the end of the century, oaks and beeches were planted in the park and thus the stand which consisted mainly of alders and elms in 1830 was changed.

On the park side of the castle, a circular bed with monthly roses as well as small fountains had been created between the plane and the lime-tree. At this time, the pleasure ground should not be in existence any longer.

From 1923 to 1925, Georg Potente (1876-1945), the former Garden Director of Sanssouci designed the park in a new manner.

He planted woods which are dendrologically remarkable in the park, extended the park area to the south-east and renewed the chestnut-avenue which had been planted in about 1700 in the eastern park part in the nearness of the castle.

Furthermore, he also laid out the rose garden in eastern direction from the castle in front of the orangery. This rose-garden was laid out in a new manner in 1966.

These activities of Potente were the last measures which shaped the character of this park.

During the post-war years, the rear part of the park was used for garden-plots.

Thus, it occurred that parts of the inner way system were destroyed and woods were removed.

Due to insufficient cultivation, the structure of the area of the park was severely impaired by uncontrolled growth of woods in some parts.

Moreover, the water courses in the park broke down due to bombing during the 2nd World War which also caused damages to the tightness of the park pond.

At the end of the fifties, one of the first measures taken was directed to preserving or restoring the former spatial structure of the park.

At this time, the park was no longer used for any other purposes. Lawn areas were laid out.

This short abstract of the history of development should make clear to you under which preconditions as to the sources the preparatory work for restoration could start.

A surveying of the park at the scale of 1:500 was the basis for the mapping of the woods in the framework of stock analysis.

With regard to the trees, for example, the species, circumference of the trunk, height and diameter of the crown were listed.

Furthermore, it was tried to determine the age according to the time rhythm of the creation stages.

The state of the trees, including damages, possible old cutting points etc., were estimated.

Thus, the individual stages of development in the design could be clearly shown in the plan.

A comparison with the Lenné-plans revealed what had been kept from the original idea of design and in which way this original idea had been changed in the course of development.

The result showed that Lenné's conception remained the dominant idea of design in all phases.

The growth of the last 40 years was not considered in the registration. This is because no new shapings or preservation measures in the sense of the original idea of design were tackled during this period.

In this respect, we had to start with the first reconstructive measures by removing part of the wild growth in the range of the former spatial relations which were clearly recognizable.

These measures were preceded by an investigation of the park during the different seasons of the year according to the composition principles which had already been recognized.

The results were demonstrated by photos.

Thereby, the individual locations where the photos were shot resulted from the spatial relations existing presently as well as from the graphic representations which were given in Lenné's plans on the one hand and in the graphs of different epochs on the other hand.

The course of the ways is decisive for the feeling of the space. It is hardly possible to arrange these ways in their former course, totally seen. This is because the inner section of the park had been used as garden land after 1945.

Before any measures orientated on the restoration of the former spatial relations, for example subsequent plantings or the restoration of the way system, could be taken it was necessary to ensure the stand by further felling of the wild growth and the cultivation of the existing old woods.

A model has been prepared for the front park section which does not follow Lenné's conception.

This model is not only an illustrative object, but also an essential means for our work directed to reconstructing the spatial composition.

In the rear section of the park, the necessary working steps, such as reconstruction of the individual partial sections or the rejuvenescence of the superannuated stand of woods can already be determined by a comparison of the present state with the conception of Lenné. The general intention of preservation of monuments is directed to showing this again clearly.

On principle, it is thereby to be demanded that those sections of the park which had been designed by Lenné are to be restored in a clear manner.

Knowing the general recommendations from the contemporary sources with regard to the design of landscape-gardens, a restoration of the design which is shown on the plans is to be excluded as a direct basis for the execution of restoration.

Attention will be rather paid to the subsequent entries on the plan which point to corrections in the execution of the first design. In the same way, later modifications will be taken into consideration.

They are to be considered if their design stands in an internal connection with the whole design of the park and if they reveal an essential stage of development for the grounds.

From our point of view, such an approach takes the special development of this landscape-park into account.

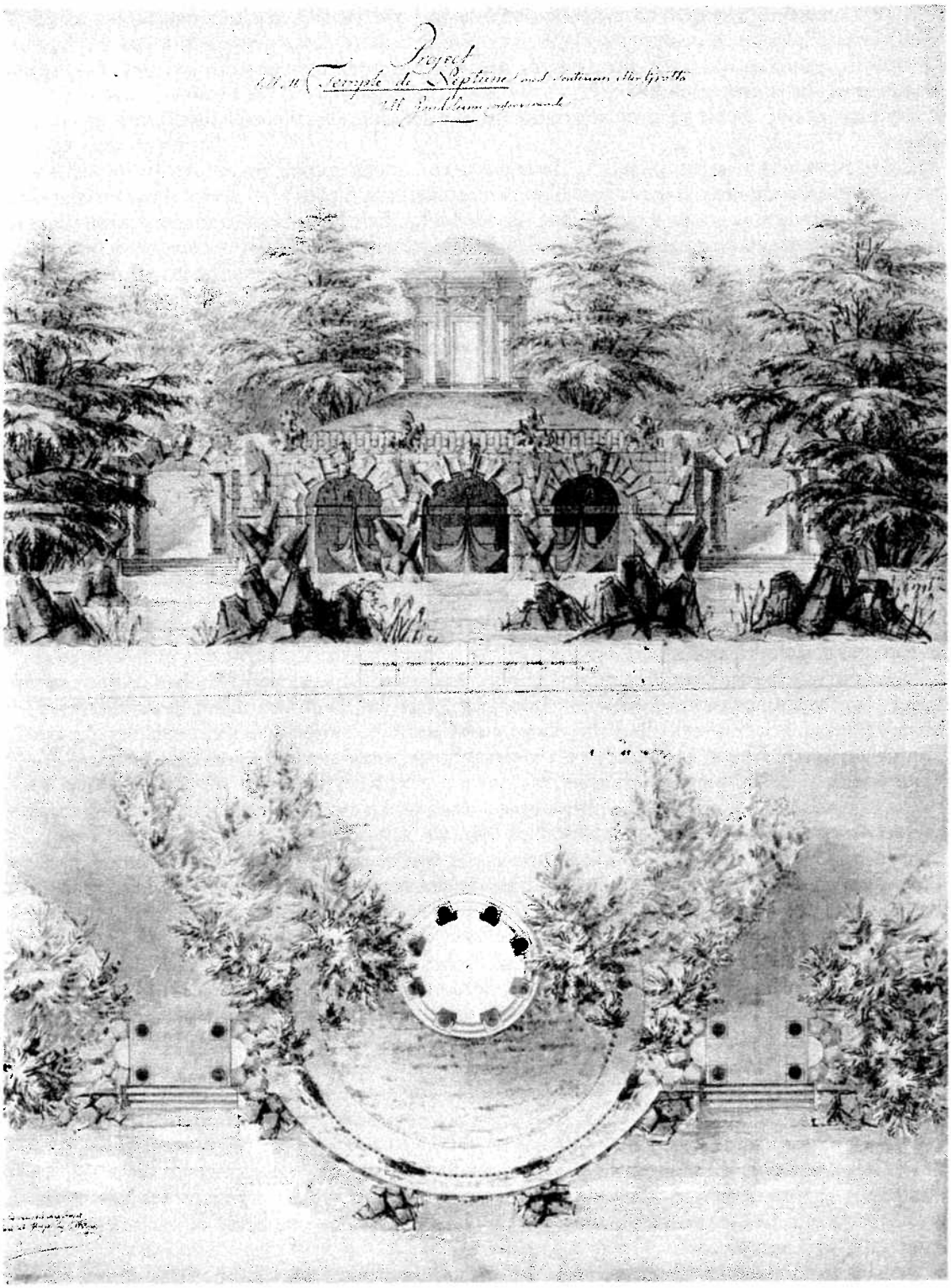
In the park section Charlottenhof in Potsdam-Sanssouci, the superposition of the present state with the Lenné plan dated 1839 resulted in a remarkable conformity so that this section did not undergo any decisive changes in its spatial conception of its existence that dates back to more than 150 years.

This, however, might be a special case.

As a rule, our landscape-gardens and parks reveal a development that is characterized by different stages of design.

In order to conform to this, it becomes necessary to illustrate the process of design with regard to the first draft.

Tree stumps are safe locations for new plantings. In connection with the stock plans, the graphic representations, especially photos, can be essential starting points for the spatial arrangement to be set up.



«Temple de Neptune». Project.

We do not adopt the view for general fellings of smaller groups of woods and plants of so-called substitute groups.

Due to continuous cultivation measures, the park administrations which exist for decades gained also experiences in the field of rejuvenescence of woods. I think in special of the arrangement of smaller groups of woods. Contrary to the planting of solitaire woods, they are indeed a difficult problem.

The total new arrangement from the inside, as it is called, means that the group of woods is «stoned» and only the outer border is kept for the time being or a cuneiform felling is carried out.

Thus, it is ensured that the subsequent planting must not develop under the crown roof of the trees which are still standing. This is anyway hardly practicable. After the subsequent planting has reached a certain size, the seam or border is felled and the group is brought to its original extension.

This large-scale measure that lasts for years pursues only the object to stick to the original location. At the same time, a wood massive is presented to the viewer during the rejuvenescence measure which corresponds nearly with the original shape. In the ensemble with other groups of woods and individual woods, it leaves space-effective impressions though.

Concerning larger, grove-like areas, we tried to maintain the stand by a controlled nature rejuvenescence in forestry.

This means that those individual trees which have grown too old are removed and the young trees are systematically raised so that a stand of a different age is finally gained.

Thereby, the choice of the species of woods is important because this sets a determining tone on the character of a park.

If the case occurs that plant-biological or soil scientific requirements reveal that the cultivation of the same species is impossible, we demand that the character, the appearance of the new plants correspond with the preceding ones.

Last but not least I would like to mention also the bounded areas, such as special gardens within the landscape-parks, the preservation or conservation of the waters, the cultivation of the lawn and meadow areas as well as the ways.

It is quite obvious that the same criteria of preservation measures refer to these areas.

In this respect, an intensive research work in the field of horticulture is to be carried through in order to come to clear statements on the appearance of the gardens and parks and their individual design elements in the different epochs.

All measures for preservation or restoration shall take the whole work of art, its value for the visitors as far as gaining of experiences is concerned into consideration.

In the same way as the creation process itself, the care in the sense of preservation and restoration is also a creative process as characterized by Potente. It is, however, only creative in the sense that for example the choice and the time of the woods to be subsequently planted or rejuvenated must always correspond with the historical pattern and thus the design which is worthy to be preserved.

On principle, the time is determined by the ageing process. Thereby, we have to interfere in time, often already before the plants die off within their biological process.

I have only given a brief, general survey on the problems of wood cultivation in the landscape-gardens and parks under the aspects of preservation and restoration. These are first results and experiences gained in the GDR in the preservation and cultivation of these grounds.

We pay great attention to the cultivation, the preservation and rejuvenescence of the stand of woods which represents the determining element of design in our historic gardens and parks.

In close co-operation with the Garden Directions, for example in Potsdam-Sanssouci, Weimar and Woerlitz the collaborators of the Institute for Preservation of Monuments have a great responsibility in this special field in order to set up generally binding, methodical procedures.

Summary

The author describes a few historic gardens in the ex-DDR and the methods used for their restoration. He also sets forth some criteria for classifying the gardens that are worth restoring as well as the historic and artistic characteristics this type of gardens must have. Then he examines the works and significance of some landscape architects (Lenné, Meyer, etc) and the procedures they followed for the laying out of gardens and plant growing. As an illustration of his approach to the subject, the author presents some landscape gardens and parks (Marxwalde, designed by J. Lenné; the park of the State Chancellor v. Hardenberg, whose development is examined in detail up to its present-day state, and the measures taken for its restoration are also described).

Finally, some criteria and measures for the protection of bounded areas —such as special gardens, water and meadow areas, etc— are mentioned. Karg says that all the restoration measures must consider the whole garden as a work of art.

FORMAL CHARACTERISTICS OF THE INFORMAL GARDEN

Sven Ingvar Andersson

The title of this contribution to the landscape garden conference may seem to be a game of words and a joke, but the intention is serious. The romantic garden or the English landscape garden is also mentioned as the informal. The three designations give separately one part of the characterization of this kind of gardens. The romantic informs of the spirit and the intention, the English tells you about the geographic origin and finally, the informal tells you something about the shape.

Many attempts have been made to explain the philosophic, the sociological and the political background of the landscape garden. I will limit myself to put the question, if the planners of the landscape gardens worked —consciously or unconsciously— after some rules that could be described or shown as simple space models. The method will be the study of the reality just as it is kept in the plans and is met in the gardens,not the literary documents.

About formal, geometrical and architectural

It may seem absurd to look for formal patterns in a garden art which is described as informal and it would be so, if the words could be trusted. But the designation informal garden is of course to be seen in relation to the situation from which it was created. The informal garden came as a reaction to the geometrical garden of the baroque where the form was regarded as a compulsion. Anti-form was therefore intended, but one forgot that the substance cannot exist without form and that any created thing necessarily gets form. Therefore «the informal garden» means «the garden which is not geometrically precise in its shape». Therefore the formal principles are not less important, only more difficult to describe.

This goes without saying, since the geometrical forms are just those forms that can be described precisely.

The forms which in this connexion interest me are those that give the spatial structure, those that serve as floor and walls in the gardens, those that settle whether a part of a garden is open or closed, narrow or wide, lengthy forwarded or broadly resting, high or low and how such separately perceivable parts relate to another in a garden.

Since the spatial structure is the essence of architecture, the subject that this lecture deals with, could also be named: *the architecture of the landscape garden.*

To this a parenthesis must be added about the relation between architecture and picture in garden art. Here I am referring to the relation between those impressions you get by moving around in a garden and those you get by contemplating a garden or a part of a garden from a certain point in a precise direction. If you use the words stage and scenery instead of architecture and picture it may be more evident what I mean. The stage is the place where you act, are in action, it is a space laid out and equipped for people, who do something. The scenery is a static picture, which in itself represents the meaning or possibly forms the background for the activity. Both the formal and the landscape garden work as well with the stage (the architecture) as with the scenery (the picture), but it is evident that the landscape garden especially makes use of the scenery. Besides you can notice that the landscape garden recruited its skilled workers from the ranks of the painters, while the formal garden art had been a matter for the architects and the gardeners. The interest for the scenery, the picture, the beautiful sight, could be so dominant that the architecture of the garden was neglected. It may be suspected, that those landscape gardens which became dilettantish in a negative sense of the word, were just missing the spatial structure that makes the garden practical of use and possible to maintain. Piper is the example of a garden artist who, starting from the architecture, knew how to work with the picture and gave it the right place in the spatial structure.

The expanse and the lines, the fixed points and the landscape

The landscape garden is mostly described in relation to the garden art of the baroque and as its contrast. The comparisons are often influenced by personal opinions to the benefit of one or the other kind of gardens, not unusually connected with ethic evaluations. This leads to a lack

of objectivity, that I will try to avoid. I will like to see the landscape garden as an independent phenomenon and describe it from its own conditions. I mean, however, that the architecture of the landscape garden is easiest understood if it is seen in relation to the so-called formal garden and is described in the same terms.

The European garden of the Middle Ages appears as a fenced place, a space of moderate size with dense walls or palisades at all sides. The expanse can be organized in different ways, for cultivation or living, and the garden's relation to the surroundings is loose or at any rate of secondary importante. This garden is resting in itself. C. Th. Sørensen mentions it as the «Garten an sich». As architectural structure it can be reduced into one room, an expanse surrounded by walls. At the transition to the Renaissane we find such enclosures added to unities still resting in themselves.

The garden image of the Renaissance is a closed well-bounded ground with a precise, most often symmetrical space organization. To the expanse and the walls are now added fixed points in the shape of sculptures, summer-houses and fountains. The main building can be placed outside, but is gradually brought into the composition, playing the part as the most important fixed point. The parts of the garden are each of them symmetrically shaped and are typically arranged to form an entire symmetrical composition. The symmetry-axis gradually appears as an important linear element, added to the well known structure elements: the expanse, the walls and the fixed points. The landscape designer has got a wider register to play with.

The garden is, however, constantly resting in itself although there are now opened views into the landscape. This is, however, constantly regarded as something basically different from the garden.

The garden of the Middle Ages can schematically be shown as an expanse encircled by an unbroken demarcating line. The outline of the renaissance garden is a symmetrical divided expanse with fixed points along the symmetry-axis and with an opening in the demarcating line, that represents a view out into the landscape.

It is general to place the dividing-line in the history of the European garden art between the baroque and the romanticism. One must, however, also adjudge the transition between the renaissance and the baroque because of the change in the relations to the landscape. While the renaissance gardens are always clear demarcated in relation to the landscape, even if they open to extensive views, the baroque gardens are to be seen as landscapes under an artistic will, the aim of which is the illusion that this created landscape continues outside the sight limits in all directions. «Il ne pouvait souffrir les vues bornées» is a statement connected to Le Nôtre. It is not only an expression of his demand for dimensions, but also, and that is more interesting, an architecture-philosophic manifesto: the garden should seem infinite by giving the impression of being a smaller part of a totality which in every respect was a garden. You should imagine that the world could spread from the fixed point, that dominated the main axis of the visible garden.

The schematic outline of the baroque garden has the fixed point as the dominating element from which an axial or radiate structure spread widely over an expanse not clearly demarcated.

The architectural intentions of the landscape garden

Now we have come to the landscape garden. How is this garden as to expanses, walls, fixed points, axes and relation to the landscape?

It is banal to note that the landscape garden tries to avoid geometric forms and that the spatial structure is not axially built up. There is, however, a rhythmical alternation between open and closed spaces and the amount of fixed points has grown. The relation to the landscape is important like in the gardens of the baroque: you go in for the illusion of the endless extension. The decisive difference involves the fixed point. In the gardens of the baroque the organized landscape radiates from one dominant fixed point; in the landscape garden you try to give the illusion that the fixed points are casually placed in a casual sector of an endless landscape. Thus the spatial structure of the landscape garden must give the illusion of being boundless and casual. The first is obtained by the curved course. The space disappears behind a rideau of trees or a mountain —a set piece in the scenery— and you cannot see how or how far it continues. The casual effect is obtained partly through the placing of the fixed points and partly through the use of the linear courses. In the baroque gardens the line is used either to show the depth of the perspective or to emphasize the spatial demarcations of the set pieces. The walking lines are typically placed in the symmetry-axes or at the foot of high hedges or edges of a wood by the sides of the open expanses. You therefore get your sensations along those lines that give the

spatial structure. But in the landscape garden the walking lines have an independent course in relation to the spatial structure; you walk transversely to the pattern of space and therefore experience it as if you happened to be a visitor in a strange world. And this was exactly the purpose. The connaisseurs of the landscape garden used gravel walks as necessary remedies for the enjoyment and abstracted from them.

Now, if you could consider the problem as solved when you had created the illusion of an endless and casual landscape then the task may be simple. But the landscape garden, just like all other architecture and art, definitely demands the quality of identity —the unique character of the entirety and of its components. After all it is quite simple: from any work of art you demand that it should be distinguishable from another and it must be possible to familiarize oneself with any physical structure. These claims agree badly with the claims of boundlessness and fortuity— they are in reality diametrically opposite and to unite them in one composition makes great demands to the artist.

Then, with which methods did the landscape gardeners solve this delicate problem? To get the question answered we will look at some examples of what is ranked as eminent landscape gardens. I choose Stourhead in England, Liselund in Denmark and Haga in Sweden. Here it must parenthetically be inserted that the problem not always was solved. There exist, you know, poor gardens just like poor paintings and bad novels.

Stourhead, Liselund and Haga analysed as spatial structures

You can visit Stourhead without discovering that there is a manor house. You have succeeded so well to create the illusion of an Arcadia, which rests in its own timeless dream and at the same time spread boundless in all directions. Nevertheless the garden has its own identity also independent of many temples and other buildings rich of associations. It partly depends on a well considered genius loci, the treatment of the scenic conditions of the ground, but rather more on the clear and efficiently varied principles of composition.

As soon as you arrive you notice the large open landscape, the glade in the wood with the lake as the dominant element. Besides it is characteristic, that you regard the glade as the ground itself; the wood only serves as wall and demarcation, one of the conditions of the garden. This clear structure would, however, be an obstacle to the desired atmosphere if it did not allow doubt. But it does, as the irregular form of the lake and the irregular relation between the wood and the shore of the lake make that the actual dimension of the lake cannot be regarded in one glance, and that the wood, thanks to the irregular edge, gives hope of many other adjoining glades.

Piper's studies from 1779 show how the garden can be regarded as series of sceneries, each of them characterized and defined as to the atmosphere by buildings. But Piper's plan also shows how all these «pictures» are kept together by a single path that goes around the lake.

Very simplified the plan of Stourhead can be designed with three lines that form irregular, concentric rings; one for the water edge, one for the path and one for the fringe of the wood. But the architectural meaning of these lines is very different. The content of the line representing the fringe of the wood is three-dimensional. It emphasizes the wall of the landscape space. The line of the lake has a weak plastic effect, yet this effect is still very strong as the water is such a strong element, both through the horizontal expanse and through the very substance of the water. Finally, the line of the path has no effect in itself. It is a line of experience, the practical arrangement for the accessibility of this Arcadia. Furthermore it is the means by which the experience is tied to time as it keeps the succession in which you pass the sceneries.

It is characteristic that none of these lines are lines of sight or repeating lines of sight. You could get the impression that the line of sight did not exist in the landscape garden, but it does. Piper has even drawn them. They combine the building-components in all directions over the lake.

You can wonder at the meaning of this system. Does this not reduce the moment of surprise? Wouldn't it be enough that you could enjoy the special arrangements, such as grottos, temples and so on, one at a time from the path during the wandering? Evidently not, and the meaning must be partly that you should feel like walking on and partly that every arrangement, beyond its own attraction, also is the point from where you shall enjoy the sight of another. The system means that you do not only fix the order of experience through the course of the path, but also emphasizes the observation-points, those places from where the sceneries look its very best, the places where you ought to stop and enjoy «a picture», a picturesque view.

Thus, there should to the three concentric wave-lines also be added a number of points mainly united with the line representing the path. These points shall be different, but none of

them may dominate the others in dimension or importance. The sheet of water has very effectively taken over the principal part from the predominant point of the baroque. And that is a matter of genius, the intention taken into consideration.

Seen in this way Stourhead appears as a very firm architectural composition.

Liselund is one of the first landscape gardens in Denmark and even the most consistently and artisticaly accomplished landscape garden in Denmark. It is especially remarkable as it primarily is garden and does not contain any proper main building, only a place for staying overnight, and furthermore because the garden in spite of all international impulses appears as a synthesis of Danish landscape, culture and mentality.

Architecturally Liselund can be seen as a development of Stourhead's composition model. There is the glade in the wood as the dominating space, obtained by the plantings of wood which the planners carried into effect, several years before the buildings were erected. There are the many pavilions, mainly spread along the edges of the wood and in most cases mutually combined with lines of sight.

Here is water too, even several lakes, but used in the plan in quite another way than in Stourhead. At Liselund the water is a brook, the spring of which is dimly seen in the dense nightingale shrubberies. It passes away in rhythmical jumps with sparkling water, glossy sheets of water and hidden undergrounded passages unto the final meeting with the sea.

The combination of the statical resting glade and the course of the brook is very efficient and must be seen as the key to the understanding of the architecture of the place and to its special grace.

At Liselund the system of paths is not as clear as at Stourhead. Most important is, that the main path goes parallelly to the stream of water. That means that the line of experience and the line of structure in the main are the same. You recall the wanderer in Wilhelm Müller's Die schöne Müllerin, so well known thanks to the music by Schubert. He walks on a path which goes along a brook and the brook becomes the symbol for the course of life and the history of love, with alternations between hope and doubt, at the same time as it is the simple skeleton in the story, combining the time and the place. The linear course at Liselund has a corresponding combination of practical and symbolic structure —as you follow the path through the ground you meet pictures rich of sentiments and associations. Stations as on a via dolorosa.

Moving from Stourhead to Liselund and further on to the park of Haga in Stockholm means an increasing degree of architectural complexity. In all of the three cases there is worked with the expanses, the spatial demarcation, the fixed points and the linear course, but while the boundlessness at Stourhead and Liselund is experienced from inside as an illusion obtained through a clever disposition of the demarcating woodplantings (in the same way as Katsura and other Japanese grounds from the Momoyama period) then Hagaparken interacts with the environs in a more free way. The character of park in the landscape of Brunnsviken is gradually condensed until the very ground, and is there dissolved in a rhythmical play between the wooded hills and the grass-grown hollows. This composition-form has been possible thanks to the sheet of water of Brunnsviken, which serves as illusionistic centre. You should feel that you stay at the meadows near a lake that is connected with the sea, which is a part of the same water, which is one of the nature's fundamental elements. It unites all countries and parts of the world and justifies as well Italian temples as Chinese tea-houses and Turkish pavilions.

Maybe these houses came sailing during night in the thin air of The magic Flute and were stranded here ar Brunnsviken. Like in a stage scenery by Schinkel, exactly for Mozart's opera, which better than many explanations expresses the escapistic spirit of the time.

The making use of Brunnsviken —«the borrowed landscape» of the Japanese— did not release Piper from giving a structure to the mere garden area. He took it out of the topography of the area by organizing the contrast between the convex forms, and the concave forms, the hills and the hollows of the landscape. He kept the hills wooded or planted them, so that they formed dense massifs, and the hollows he formed into bowl-shaped lawns with sloping banks down to Brunnsviken's sheet of water. By this he created demarcated rooms which have the fundamental form of the niche and the antique theatre, at the same time as they are combined to one another with the aid of the paths, the buildings and the massifs. In its rhythmical change between open and closed forms, the composition comes to look like a relief by Jean Arp. But the dimensions and the materials are different from that of the sculpture. In Hagaparken you must move around and enjoy with all senses. Piper must have regarded the footpath as a means of this experience and worked consciously with it so that it does not only lead round between the sceneries and gives a planned experience in the time, but also comes to give a maximum experience of the topographic spatiality. In this respect Hagaparken is related to Rousham, where Kent on certain

stretches let the paths connect precisely to the forms of the landscape and also let them take part in involving «the borrowed landscape» into the composition.

The architectural image

As many may have noticed, it is far more difficult to give graphic models for the art of landscape garden than to give generally descriptive lines such as for instance Hirschfeldt does. It is clearly seen in the garden literature. While the garden art of the baroque could be spread as simple, easily understood plans, then the ideas of the landscape garden were spread through extensive descriptions and designs of details.

The difficulty in defining the landscape garden as form depends of course on the demands on the illusions of endlessness and fortuity, but also on a practical necessity: the main form of the plan must every time be taken out of the available circumstances. This necessity goes back to the economy —it is cheaper, you know, to make a lake in a hollow than on a hill— but also to the philosophy, which presented the demand on adaptation to the nature. These two intentions meet in the interest in the genius loci. Here the economy and the philosophy were plaited together in the most beautiful way.

The task of the garden artist was now to create an «architectural image» from the topography of the place. It must be seen so, that the «architectural image» summarizes the architectural structure in one spatial grasp, which has the character of an image and bears an essential part of the identity of the ground.

The architectural image depends much on the scenic conditions. You can certainly demand it to be there, but you cannot say anything about the concrete form.

Here it is, I mean, that the landscape garden art makes the job difficult for the designer and here is the reason why the well-intentioned publications gave so many poor results in the practical work. The landscape garden art should be looked after by artists of Piper's calibre to be fully successful.

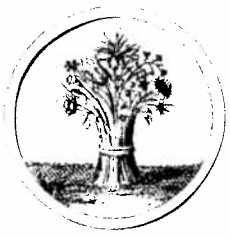
If I, from these considerations, should make a general characterization to the development of the informal garden, I will do it this way:

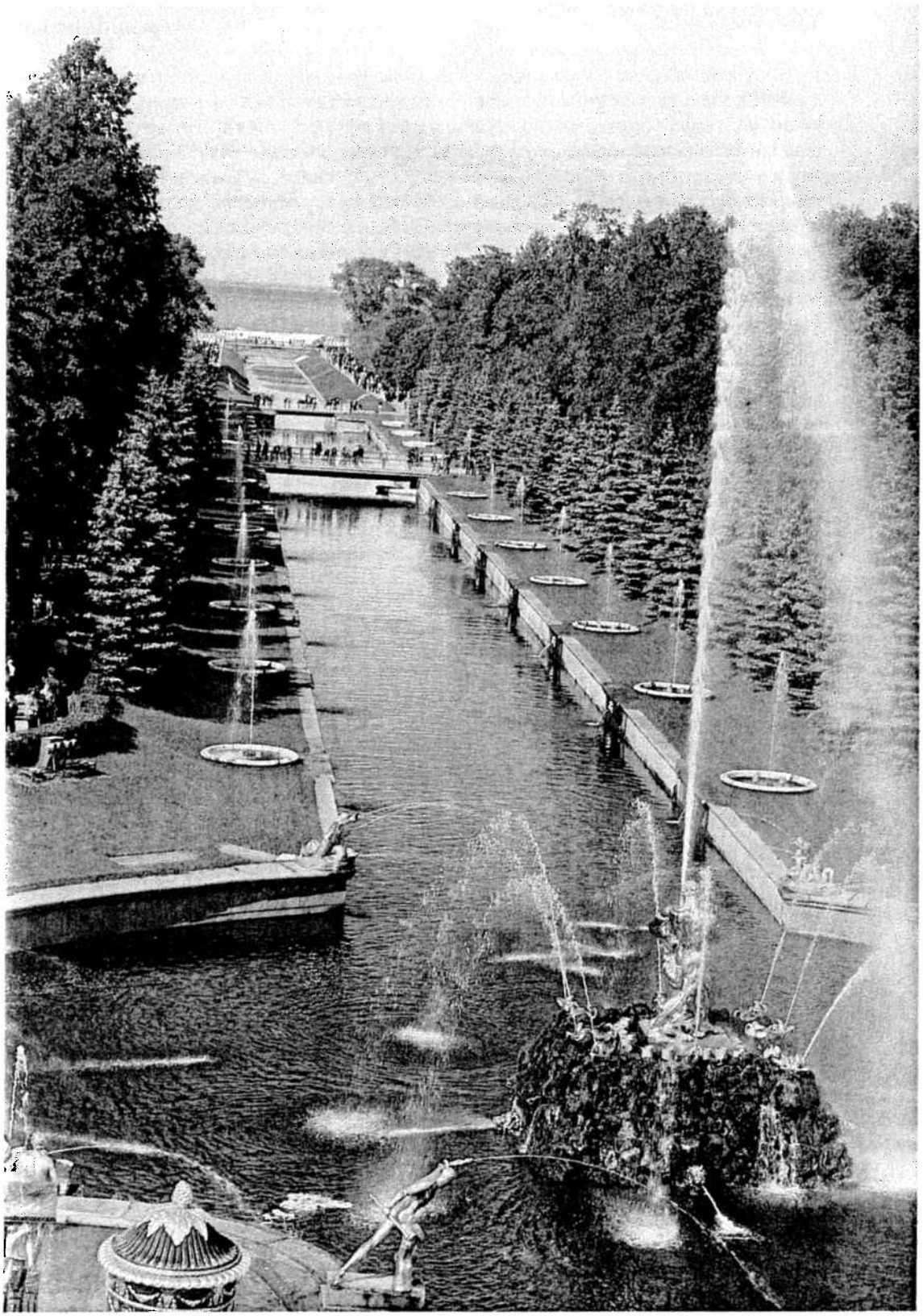
1. The starting point for the architecture of the informal garden is *the expanse.*
2. The expanse has a spatial demarcation, but this must be of such a nature that it can give the illusion of endlessness.
3. The expanse must be «fixed». That is to say defined statically in the dynamics of the illusion of the endlessness.
4. The linear courses must, besides the rest of their tasks, contribute to maintain «an architectural image».
5. The architectural image must be taken from the topography of the place. Therefore it will always —if the conditions are properly utilized— be exclusive and rich of identity.

Summary

In this paper the author describes the informal garden, also called the romantic garden or the English landscape garden. This type of garden is defined as «that which is not geometrically precise in its shape». It is usually described in relation to, and as a contrast with, the baroque garden, and this is the procedure followed by the speaker. The architectural intentions of the landscape garden are examined by means of concrete examples, such as Stourhead in England, Liselund in Denmark and Hagaparken in Sweden, thoroughly analysed from the point of view of spatial structures. The speaker thinks that it is a difficult task to create an «architectural image» from the topography of the place in a landscape garden. Finally, he summarizes in five points a general characterization to the development of the informal garden.

LENINGRADE
1982





THE WINTER USE OF HISTORICAL GARDENS IN MOSCOW

E. M. Micoulina

In Russia, where the winter lasts from November to April, historical gardens were used all the year round. In the largest of the gardens drives in horse-drawn carriages and sleds were arranged; special constructions for sledding were erected and covered with ice («Russian mountains»); frozen ponds were used for skating-rinks. Fantastic snow figures of people and animals were made —this was an art in itself. Holidays were marked by the building of ice palaces (sometimes very complicated architecture), or snow fortresses (and the eventual taking of them). All this made a «second season» for gardens and a special Russian tradition as well.

The revival of traditional use, where possible, seems desirable and must be considered when restoration plans are being worked out.

In the winter of 1981/82 a small group of students investigated the winter use of the Boulevard ringten linear gardens which have been preserved in the center of Moscow. The aim was to ascertain whether any of the traditional winter functions still exist.

These gardens were laid out in Moscow according to the plan of 1775, when the walls of the XIV century White city were torn down and the earthen ramparts demolished. But in 1796 only one of them —the Tverskoy— was ready, and the rest were finished only after the war and the fire of 1812; the last, Sretensky, was made in the 1830-ties.

The boulevards have long been called «the green necklace of Moscow». They stretch in a half-circle between two points on the Moscow river and are very different as to their landscape character. The first in order, Gogolevsky (Prechistensky) it set on rather steep terraces, which are a trace of its original situation on a historic natural boundary —the gully and creek of Chertoryi. Petrovsky and Rozhdestvensky boulevards descend the slopes of the valley of Neglinnaya river, formerly dividing the Boulevard ring in two from the North, and now contained in an underground tube. But the valley still preserves its characteristic land form, emphasized by two monasteries dating from the XIV century and still standing on the high banks. The Chistye Prudy was first put in order in 1699, when Peter the Great's companion and helper Alexander Menshikov laid out gardens and greenhouses and ordered the pond to be cleaned (this got the place its name, which means «Clear ponds»). It has been used as a public garden from the beginning of the XIX century. The last boulevards, Pakrovsky and Yauzsky, slope gently down to the outlet of the Yauza river and the banks of the Moscow river, culminating with one of the best views in Moscow, the Kremlin panorama.

The boulevards have long been actively used in winter, and each was specialized. The Prechistensky and the Sretensky belonged to the little children with their nannies, sledding down the short slopes. The long and steep slopes of Rozhdestvensky and Yauzsky which offered some dangerous excitement, were used by elder boys and even young men.

The Tverskoy from 1796 was the place for sedate walks of high society people (the plain folks could only watch over the railings) Later, after 1872, the Strastnoy boulevard became like it —after the joining of the old narrow lane to the garden of the former prince Gagarin house, transformed into a hospital.

Clear Ponds —Chistye Prudy— has nearly always had a skating rink; sled drives were also arranged.

Besides this, all the boulevards were used for long walks. By the end of the XIX century horse-drawn cars went the whole length of the ring, later they were replaced by trams, so the walk could be terminated at any spot and the trip comfortably continued by car. Along the boulevards there were theatres, later cinemas; exhibition halls and pavilions, children's playgrounds; on holidays fairs were held. Pushkin place, between Tverskoy and Strastnoy boulevards, up to 1950 when the existing square was constructed, was the site of yearly popular winter fetes and schoolchildren's festivals.

In later years the abolishment of the tram and the growth of auto traffic (making the crossings between the boulevards more difficult) lessened the importance of the ring and turned the boulevards into more or less separate gardens.

Still, the survey has shown that the old functions were partly preserved. The lack of space does not permit stating the details of the survey month by month, but a general description of the winter use of the boulevards can be given.

«Peterhof».

1. Gogolevsky (formerly Prechistensky): airing of younger children, sledding; strolls after visiting nearby museums and art exhibitions.
2. Suvorovsky (formerly Nikitsky): almost complete absence of visitors. This can depend on the shortness of the boulevard and difficult traffic crossings.
3. Tverskoy: traditional sedate walks by grown-ups; children in the playground. In the evening —leisurely return strolls of the public from the two drama theatres; meetings and rendez-vous by the monument to the scientist Clementy Timiriazeff (1923). New-year tree.
4. Square on Pushkin place (made in 1950, when the Alexander Pushkin monument was transferred to this place): meetings by the monument, photographing the monument and the fountain under snow; waiting for the start of the film at the cinema.
5. Strastnoy: little children's airings, including babies in prams; skiing (ages 3 to 7); walks and waiting by the visitors to the cinema and to the XVIII-century hospital. Snow sculptures.
6. Petrovsky: transit walks; strolls of elderly people with dogs; meeting-place by the exit to the adjoining square (over the Neglinnaya river tube).
7. Rozhdestvensky: transit walks; strolls of elderly people with dogs; sometimes sledding on the downhill slope (boys 11-13) —this was prohibited, because of the danger of sliding out into the traffic.
8. Sretensky: traditional play and walks of children; snow sculptures in abundance.
9. Chistye Prudy: skating rink (badly cared for). New year's tree. Skiing (ages 5 to 9); strollers after matinees and evening performances at the theatre; strolling restaurant-goers. Transit walks to the subway station.
10. Pokrovsky: transit walking; children's airings and old people walking; few visitors on the whole.
11. Yauzsky: sledding; strolling. Few visitors.

The survey showed that, nowithstanding the smaller amount of city centre dwellers and larger amount of traffic, the Boulevard ring reserves some of its social value and landscape qualities. There is reason to suppose that the winter use of these gardens is more active and varied than summer use (when nearly all the children are out of town), but this needs further investigation. A few organizational efforts and some additional landscape work will give the Boulevard ring its historical role back.

Traditional recreational use in winter still exists in the Boulevard ring; further studies will clear the situation in other historical gardens in Moscow.

Summary

This paper tells about the research carried out in 1981/82 on the use that was made in winter of the Boulevard Gardens in the centre of Moscow. These Boulevards were specialized: each one had its own public and a different activity. They were used for various purposes: walks, concerts, etc... and theatres, cinemas, etc., were built along them. The paper gives a general description of divers uses of the gardens in the ten Boulevards.

THE ALEKSANDROVSKY GARDEN IN MOSCOW, A MASTERPIECE OF THE 19TH CENTURY

T. I. Wolftrub

It's often said, that the condition of objects of landscape art reflects the cultural level of the people. The Aleksandrovsky Garden created in the twenties of the 19th century is situated in the very center of Moscow. It represents a splendid example of immaculate condition and modern multifunctional use of a landscape art monument.

The building of the garden was a part of large-scale measures aimed at the creation of a common city-planning structure of the Moscow center, its reconstruction and expansion and also at the creation of a gala zone around the Kremlin. These measures were taken in accordance with the new general plan worked out in 1817 by a especial Committee for Buildings in the city of Moscow. One of the leading members of this Committee was the architect Osip Iwanovich Bove. Active participation in the creation of the Moscow center ensemble was one of the most fruitful periods in the architect's biography. It seems noteworthy that solving the problem of improvement of the city structure, associating it with the reconstruction of the three mains squares —the Red Square, the Voskresensky Square (now the Revolution Square) and the Theater Square— the architect also worked out a scheme for planting of greenery which was to combine these three main squares with the Kremlin and to enrich their architecture.

Thus giving the Theater Square a regular form of an elongated quadrangle, Bove laid out a public garden, on the remaining triangle near the Kitaigorodsky Wall. The garden still exists there though in a somewhat altered form. Laying out this public garden Bove created a graduate transition from the Theater Square to the Voskresensky Square from which opened a wonderful view on the Aleksandrovsky Garden.

The Aleksandrovsky or as it was originally called Kremlevsky Garden was built in the early twenties of the 19 th century on the place of the deep ravine in which the Neglinka River had been flowing before it was taken into a tube. The composition of the garden was dictated by two urban factors. The first was that the garden was laid out along the Kremlin Wall and the second that the radial streets came to the site of the future garden approximately at a right angle to the Wall (now the Kalinisky Avenue and the Gerzen Street). According to Bove's layout the main entrance was made from the Voskresensky Square and markes by a fine open-worked gate. From this gate began the main lane that went in the nuddle of the garden following the curve of the Kremlin Wall. The short cross lanes intersecting the main lane were at the same time continuations of the adjoining radial streets.

The site of the future garden was levelled and covered with turf; best Moscow gardeners took part in the planting. Already on the first stages of building various species of trees and shrubs such as lime-trees, birches, rewan-trees, bird-cherry trees were planted there. To-day the visitors of the garden still enjoy wonderful compositions of these trees and shrubs.

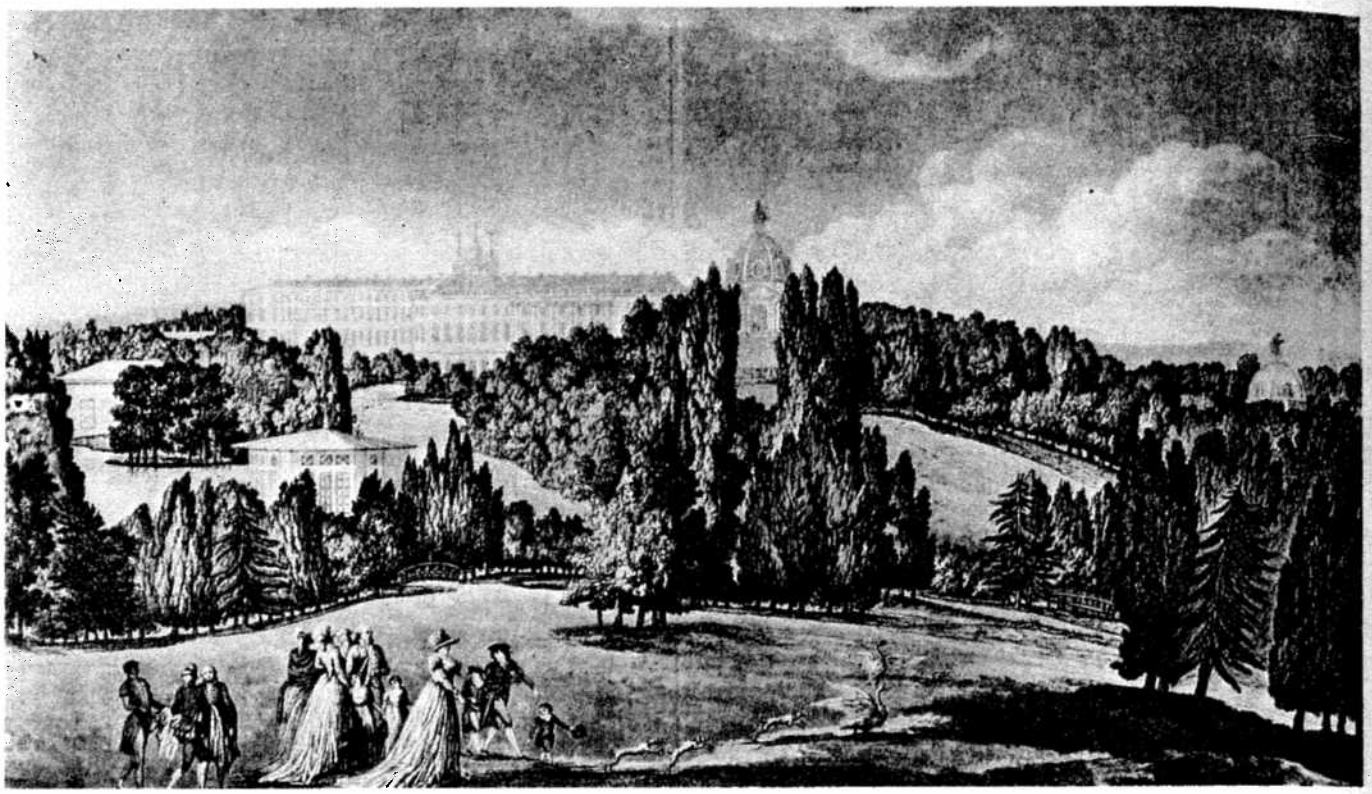
The Neglinnaya Street (now Gerzen Street), that in the previous century came directly to the garden's lattice, was continued by one of the cross lanes: The vista of this lane was closed by a grotto. The grotto represents a rather squat doric colonnade installed into a Cyclopean rough walling. This grotto still exists to-day surprising the visitors of the garden with the fancifulness of its architectural decoration.

The striving for combining the regular planning of Russian classicism with Romantic features such as grottos and ruins that was characteristic for this time makes itself visible in the composition of the garden.

The other cross lane was laid out along the Troitsky Bridge to the Kremlin. Two gently sloping round walks lead from the bridge into the garden making also a fine closing for the main vista at the garden —the vista from the entrance along the main lane. Bove planned to erect two similar walks at the other side of the bridge that were to lead into the second part of the garden. This part was built much later due to funds shortage. After this the building of the garden was completed and it stretched to the next bridge —the Borovitsky Bridge.

The Aleksandrovsky Garden soon became a favourite place of recreation of the Moscovites and an important part in the landscape system of the city center.

The urban situation on the city areas adjoining to the Ameksandrovsky Garden differed greatly on various stages of building and reconstruction of the center of Moscow. According to



«San Pietroburgo».

these changes of architectural environment several parts of the garden have undergone considerable reconstruction but nevertheless the planning structure and the landscape composition still bear a great resemblance to the ideas of the famous master of Russian Classicism.

To-day the garden still plays an important role in the formation of the system of open spaces in the center of Moscow. Situated near the Kremlin Walls the garden forms a green treshold to the Red Square —the main square of the capital of the USSR.

It's symbolic that the memorial marking the 25th anniversary of the Soviet People's Victory in the Grear Patriotic War —the Grave of the Unknown Soldier was erected in the Aleksandrovsky Garden in 1970. And it seems to me a link between the epochs— the eternal fire on the Grave of the Unknown Soldier was lighted from the eternal fire of the monument to the fallen fighters on the Field of Mars in Leningrad which is also a splendid example of the lansdcape art of the early twenties of the 20th century.

The Aleksandrovsky Garden still is a popular place of recreation; thanks to the wide choice of trees and shurbs species and to an active use of various flowers it looks fine in every season of the year.

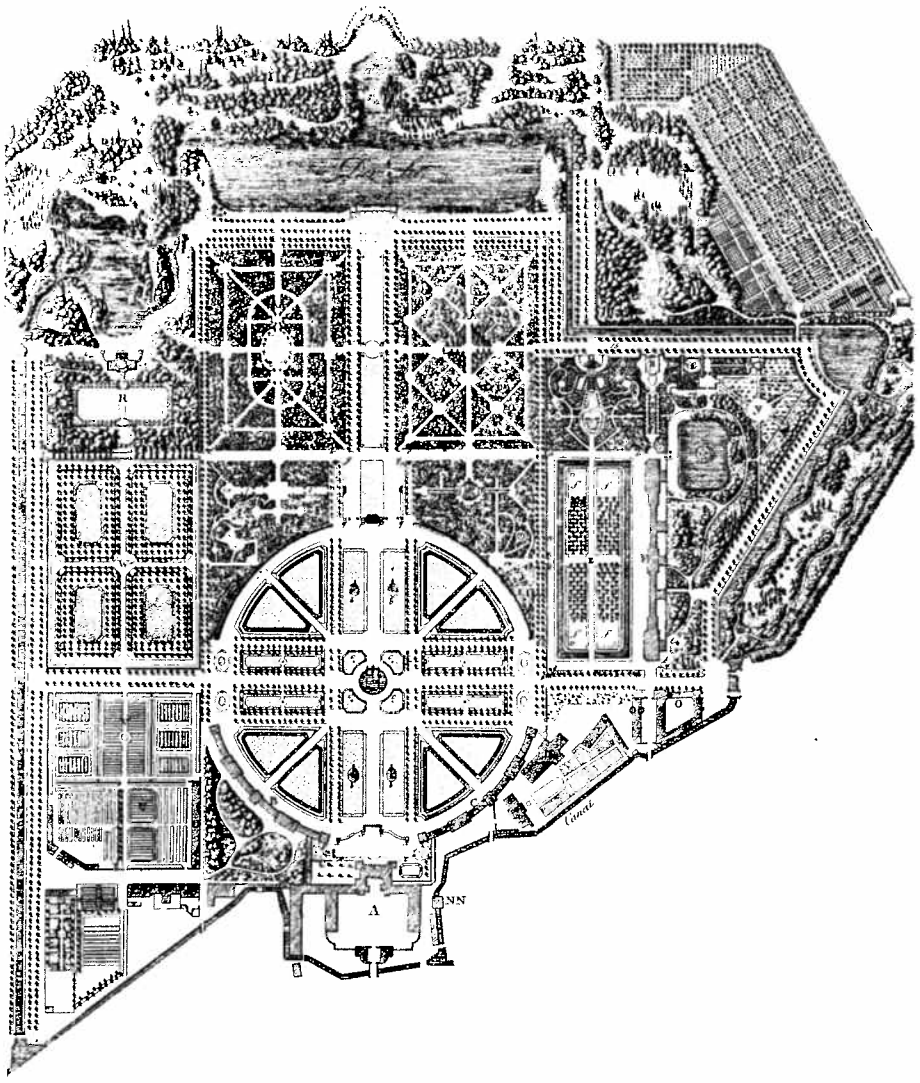
The Aleksandrovsky Garden represents a good example of modern utilisation of a landscape art momument.

Summary

The Aleksandrovsky Garden, situated in the centre of Moscow, was created in the twenties of the 19th century. The building of the garden was part of a city-planning project for the centre of Moscow. Its construction is fully described in this paper. At present the garden is still one of the most popular places of recreation for the Muscovites.

MUNICH
1983




Canal

LES JARDINS BULGARES DE KARLOVO

D. T. Sougarev

La terre bulgare est une terre antique. Dans les temps les plus reculés, le pays avait été habité par les tribus guerrières de Thrace, pour la culture desquelles nous pouvons juger des monuments et des restes archéologiques conservés jusqu'à nos jours de cette époque, témoignant d'une architecture très développée, de villes prospères entourées de murs de défense et d'art florissants dont les fresques du sanctuaire de Kazanlik récemment découvertes, nous montrent les intérêts non négligeables dans le domaine de l'art et des jardins. Suivent ensuite la domination romaine et l'envahissement des populations slaves.

L'Etat bulgare a été fondé en 681 par le khan Asparouch et cette année 1981 nous célébrons mille trois cents ans (13 siècles) d'existence, de luttes, des périodes de paix et d'arts florissants.

L'architecture de la première période (VIIe au XIe s.) se caractérise par des palais en pierre taillée, des coupoles dorées des églises, des murs de défense massifs (Pliska, Preslav). Les écrivains de l'époque décrivent la beauté de cette architecture resplendissante décorée d'or et d'argent, de marbre et de cuivre, de fresques et de sculpture décorative, des jardins et des espaces aménagés avec art dans les cours fermées des palais et des monastères.

L'architecture et les arts plastiques resplendissent de nouveau aux XIIIe et XIVe siécles par la construction de palais et d'églises dans la nouvelle capitale du pays —Tirnovo, ornés de mozaïques multicolores rappelant les basiliques byzantines de Constantinople, voisin brillant, ayant exercé une influence sur l'évolution générale de la culture bulgare.

L'Etat bulgare succombe sous le joug turc à la fin du XIVe siècle en 1396. A partir de ce moment, alors que la Renaissance s'épanouit en Occident, dans les terres bulgares commence une période de dépression profonde.

Des changements radicaux dans la société auront lieu bien plus tard aux XVIIIe et XIXe siècles et c'est alors seulement que commence la Renaissance bulgare.

Pendant cette période de réveil bulgare, nous sommes témoins d'un renouveau et d'une augmentation grandissante des villes et du nombre de leurs habitants (en particulier des villes situées dans les régions montagneuses (Karlovo, Koprivchtitza, Kotel, Jéravna et autres), du développement de l'artisanat et du commerce, s'étendant au-delà des frontières du pays. Les artisans et les commerçants bulgares avec leurs convois (caravanes) de chevaux, chargés de produits manufacturés (habits, laine, cuirs, etc.), traversent tout l'Empire ottoman à la recherche de débouchés pour leurs produits à Constantinople, en Syrie, au Caire, quelques-uns allant à l'Ouest même jusqu'à la Dalmacie et Vienne.

Il convient de relever que ces artisans jouissaient d'un prestige tout particulier et jouaient un grand rôle dans la vie et l'organisation économique et culturelle des villes. Aussi, ils engageaient des instituteurs, s'intéressaient à l'embellissement des villes, à la construction des églises, des écoles, des fontaines et des ponts.

Avec l'enrichissement des villes, nous assistons à une véritable expansion de l'architecture de la maison d'habitation et de son jardin. On construit des maisons à deux étages avec hall pour les réceptions et plusieurs chambres pour les membres de la famille.

La composition de la façade devient symétrique. L'axe en est marqué en général par un bow window en verre, couronné par un fronton très caractéristique et d'une forme courbe que nous considérons comme une création particulière de nos maîtres architectes et constructeurs de l'époque.

Un escalier extérieur relie le premier étage avec le jardin. Les colonnes en bois, l'arc en plein cintre au-dessus des portes et les étages en encorbellement sont des traits caractéristiques de ce temps.

Tout en conservant son aspect pittoresque, une architecture nouvelle fait son apparition, s'avançant avec plus de relief, se distinguant par des couleurs plus vives (bois et enduits colorés) et des contrastes de lumière et d'ombre plus forts —une architecture qui tient déjà par sa composition générale et par son contenu plus au style baroque qu'aux formes simples et équilibrées de la Renaissance (la ville ancienne de Plovdiv avec la célèbre Maison de Lamartine). Il y a séjourné pendant son voyage en Orient.

«Schwetzingen», d'après J. M. Zeyher, 1809.

Des édifices anciens assez importants, des monastères d'une valeur architecturale inappréciable s'insèrent dans des montagnes d'un accès difficile. Pour la plupart, tel le Monastère

de Rila, véritable bastion de l'esprit national, ce sont des témoins inoubliables d'un passé d'autant plus cher car ayant résisté pendant tant de siècles.

Dans cet épanouissement général du pays, les jardins de la ville de Karlovo présentent un intérêt tout particulier du fait des conditions très favorables du climat, de l'abondance de petits ruisseaux parcourant la ville de tous côtés, venant de la fameuse cascade s'accotant à la montagne, que l'on appelait l'eau volante. C'était aussi le facteur essentiel du développement économique de la ville, fournissant la force motrice pour les roues à aubes et les foulons. Ces ruisseaux servaient à l'arrangement esthétique des jardins, conférant un coloris spécial varié conservé jusqu'à nos jours. Aussi, la ville de Karlovo est-elle devenue célèbre par le chant vivifiant de ses ruisseaux, d'où son nom «ville des ruisseaux».

Dans les chansons populaires, les jardins étaient couverts d'absinthe, de basilic et de roses, la fille brodait assise à la véranda, la cour étincellait de pierres «argentées».

La particularité des jardins de Karlovo est leur lien intime avec la maison par la loggia et son ouverture sur la cour. La commune mesure en avait été marquée par l'unité de la loggia, de l'espace et de la cour. Des pots de fleurs tout au long de la loggia aux jardins sont complétés par une espèce de pergola (assma) sur laquelle se glissent les ramifications de la vigne. Cette première partie de l'espace du jardin servait de lieu de réception à ciel ouvert.

La cour de la maison bulgare de cette époque n'est pas liée à la rue, c'est un espace fermé. Les contacts avec les voisins se faisaient par de petites portes dissimulées dans un coin secret du jardin.

Les jardins ont une surface restreinte —de 500 à 1000 et moins souvent jusqu'a 2000 m^2. Cet espace limité est toutefois aménagé avec une maîtrise étonnante: la maison, l'espace dallé (kaldaram), les bâtiments affectés à la production artisanale, les jardins fleuris sont disposés avec logique et avec art, étant soumis aux trois principes classiques de la composition —unité, harmonie et équilibre.

Avec un rare sentiment artistique est déterminée l'échelle des différents éléments du jardin; la fontaine, le puits, la maison sont conçus avec des proportions et unité de l'échelle qui font de ces jardins minuscules un ensemble véritable, quoique modeste.

Cette description des jardins de Karlovo ne saurait être complète si l'on n'y évoquait pas l'image de la femme, car c'est bien elle qui y a vécu, qui a présidé à l'ordonnance des coins de verdure qui a planté les fleurs et a su les soigner. Dans chaque maison, la femme avait son minuscule jardin personnel dit «bachtchitchka», composé en majeure partie de pots de fleurs, où elle faisait pousser avec amour les plantes les plus variées.

La plupart des artisans habitaient le quartier Sokolov (des faucons), car les habitants avaient l'obligation de fournir au sultan chaque année des faucons pour la chasse. C'est là que nous trouvons encore relativement bien conservées les maisons des Lazarev, de Rada Zoeva, de Simeon Zlatarev, des Dichlievi. Les quartiers de la «Kassaba» et de «Soutchouroum» (la cascade de l'eau volante) n'ayant été habités jadis que par des Turcs. Là, le jardin relativement le mieux conservé et le plus intéressant est celui des Kiovbachiev, situé rue des Derviches.

Le jardin des Lazarev, appelé «La cour blanche» à cause des murs blancs qui l'entourent et qui lui donnent une luminosité exceptionnelle, comprend trois parties distinctes, chacune d'elle avec ses traits spécifiques et son affectation particulière: une grande cour principale destinée aux réceptions avec la fontaine encastrée dans le mur nord, une petite cour, traversée par le ruisseau, plutôt ruisselet, d'une largeur de moins d'un mètre et la partie service, où l'on distillait de l'essence de roses.

La région de Karlovo est en effet célèbre par ses plantations de roses depuis des centaines d'années et c'est à cause de cela qu'on appelle souvent la Bulgarie «le pays des roses».

Dans le jardin de Simeon Zlatarew qui porte le nom de «Cour bleue», l'art des jardins avait atteint un niveau très élevé. Ce jardin présente un intérêt surtout par la couleur bleue qui domine aux murs qui l'entourent, par les fresques qui décoraient le mur est de la cour (détruit aujourd'hui), l'orangerie, destinée aux plantes exotiques, dotée d'un système de chauffage et les autres éléments architecturaux —le puits et la fontaine lui conférant une grande valeur décorative.

Le jardin de Rada Zoeva est remarquable surtout par ses peintures murales dont les sujets sont variés: fleurs, paysages marins, monastères et enfin un globe. Sur le fond clair des murs encadrant l'espace de la cour, les fresques semblent élargir l'espace restreint avec leurs colonnades et ouvertures, descellant des perspectives d'une grande profondeur. Les lignes en sont claires et bien fixées, résistant à l'humidité et au soleil.

Enfin, le fontaines bien dimensionnees par rapport à la maison et à l'espace environnant occuppent une place importante dans l'aménagement intérieur des jardins. La décoration sculpturale des fontaines est claire et simple, les formes en sont bien dessinées. L'accompagnement

habituel des fontaines sont les pots de fleurs se projetant avec leurs couleurs vives sur la pierre grise.

Grâce à une bonne compréhension de la configuration du terrain, la maison et le jardin s'harmonisent avec le paysage environnant. La bonne disposition de la maison par rappor à l'ensoleillement permet, d'autre part, de faire ressortir les principaux éléments architecturaux et décoratifs et de mettre en relief la richesse et le coloris des fleurs.

Et c'est bien en cela que tient la caractéristique particulière des jardins bulgares de cette époque.

En rapport avec la couleur dont sont badigeonnés les murs d'enceinte et de la maison, la tonalité des fresques, les formes sculpturales représentées sur les portes et le plafond de la loggia, la couleur des fleurs dans les pots (500 dans le jardin des Zlatarev) et des petits parterres, chaque jardin fait ressortir son propre paysage intérieur.

Cette image du jardin est ravivée par des habits multicolores, décorés, galons rouges, bleus, noirs et jaunes, des tapis et des broderies grâce auxquels la richesse colorée du jardin pénètre à l'intérieur de la maison.

L'unité de la composition est assurée non pas tant par les lois de la symétrie, mais plutôt par une logique soumise aux besoins particuliers de chaque famille, l'utilisation très ingénieuse de chaque espace dans un territoire limité et qui ne laissait aucune possibilité d'élargissement.

Summary

Bulgarian architecture has been enriched throughout the centuries by Roman, Slavic and Byzantine influences. The Turkish rule marked the end of the prosperity, bringing about a delay of the Renaissance movement in Bulgaria. When this movement finally came, many new cities appeared in the country, trade reached high levels of activity and the architecture of buildings and gardens developed considerably. D. T. Sougarev focuses on Karlovo as an example of this. This town contains many small gardens whose restoration has become a real art. In them each part has a particular function and the beauty of the frescoes bears comparison with that of the fountains. All proportions are scrupulously respected so that the ground, the house and the garden may appear as a united and harmonious totality.

TRENDS IN GERMAN GARDEN DESIGN IN THE SECOND HALF OF THE 19TH CENTURY

Dieter Hennebo

In view of the time available for this paper it will only be possible to indicate a few aspects of the development of the scope of German garden design during the latter part of the 19th century, and some of the design principles involved.

The presentation of a thorough picture, which might amongst other things be important as providing a detailed assessment of the stylistic significance of the gardens of Ludwig II of Bavaria, or rather of his Court Garden Director Carl von EFFNER, is probably not even possible at the present time.

In Germany one has for too long been satisfied to repeat the verdicts which were passed on the artistic works of the immediately preceding era in the turbulent forward looking atmosphere of the turn of the century. Until recently the second half of the 19th century was looked upon as a time of stagnation and decline —not least with regard to garden design— indeed according to Oskar MERTENS of «today almost incomprehensibly misguided taste», which was not worth a survey or a detailed investigation. Even in 1979 in his highly important and thorough work on «Berlin's Gardens and Parks», Folkwin WENDLAND wrote of the ZEDLITZ Garden, which was layed out in 1857, that it demonstrates «once again the inability of this era to arrange garden spaces in a sensible and functional manner». This is yet another example of the wholesale denigration which has since been recognized as a misinterpretation, although it must be seen alongside more differentiated and in some cases thoroughly positive evaluations of other contemporary works.

WENDLAND's extensive work thus belongs amongst those publications which offer the basis for a more detailed and objective assessment of the period under consideration.

My outline is based largely on contemporary plans, gardens and writings on the theory of garden design which are known to me, together with a number of new works dealing with the development of their designs. These primarily include Dorothee NEHRING's study of early urban parks, the essay by Adrian BUTTLAR on the adoption of the iconology of the English landscape garden in Germany, and a so far unpublished survey of trends in the creation of space and the use of plant material in desings for urban parks in 19th century Germany by Erika SCHMIDT.

The fact that a considerable proportion of the work covering the period in question which has been published in recent years is devoted to urban open space and above all public parks, is primarily due to the fact that there is a considerable amount of catching up to be done in retrospectively researching this important topic as far as the development of garden design in the 19th century is concerned.

Important, for the reason that a park which was intended for public use from the start was something that was new to the garden designer, and gained increasing importance with the urbanization and social changes initiated by the industrial revolution. Although the preferred design solution was soon adopted from the stately home park, namely the «zoning principle» which corresponded with the desire for appearances on the part of the upper bourgeois classes, all the design concepts current during the 19th century were also made use of —as Erika SCHMIDT has demonstrated— or, as in the case of the largely balanced combination of informal picturesque and formal sections were fully developed for the first time. In addition public parks were naturally more frequently the subject of critical discussion in the contemporary specialist literature, and are consequently documented more frequently and in greater detail.

The initial models were certainly predominantly provided by the gardens of the nobility, which still continued to play an important role in Germany, where despite all the political and economic changes, the old social order persisted until the First World War. Nevertheless they tended to decline in importance, as after 1870 there was an increasing shift in the type of work carried out by the garden designer, in the direction of public and private urban open space.

Calls for the creation of public gardens were first made —earlier here than elsewhere— a hundred years earlier during the first reforming period of «enlightened absolutism». In 1785 in the fifth volume of his «Theorie der Gartenkunst» (Theory of garden design) HIRSCHFELD had already formulated an ideal programme for such parks which he called «Volksgärten» (public gardens), which remained valid for a long time. Four years later in Munich the Bavarian Elector

Karl Theodor ordered work to be started on the «Englische Garten». This was the first large public park on the continent, and in its final form it represents a masterwork of Friedrich Ludwig von SCKELL. Around 1825 the first «independent» municipal park was created near Magdeburg to a design by LENNE. In the second half of the century the urban park gradually took the place of the country house park in the hierachy of large scale garden design commissions.

A similar development took place with regard to a more peripheral sphere of work, the bourgeois house and villa garden. Here England was in front, as there the technological and economic developments had commenced much earlier. As early as 1810 the following was written by Humphrey REPTON in his fragmentary observations on the theory and practice of landscape gardening: «In the neighbourhood of every city and industrial town new houses and villas are shooting up, and they —with their few acres (of land)— demand all the facilities... which the large country estates have... It is these villas which have recently demanded most of my attention.»

In Germany the restoration, the so-called «Biedermeier» period brought with it a new upturn in bourgeois garden culture. In some aspects it is reminiscent of the earlier «Gardenesque Style», and may well have received a certain stimulus from it, not least through the writings of LOUDON, which were also widely known here.

However this certainly did not become an area of work for the garden designer, and necessarily also for those who took their ideas from the rapidly increasing selection of textbooks and pattern books, or specialist journals, until the end of the century. Then extensive villa suburbs appeared on the fringes of the ever more rapidly growing cities. Although their residents wished for a rich assortment of flowers and shrubs in their gardens, they only rarely still exhibited any interest in garden design and plant material as such.

The consequence of this state of affairs could be witnessed often enough. Numerous house and villa gardens corresponded exactly to the diagramatic plans, especially those of Rudolf SIEBECK which were published in his exceptionally successful pattern books starting in 1851. Everywhere one finds the spaces obstructed by shrubs, the smooth curving alignment of the paths looking as if they had been designed using a template, the forms of the areas of grass and water looking as if they had been copied from an atlas of anatomy, the isolation of the buldings resulting from the large areas of gravel containing islands of carpet bedding.

Here one can certainly talk of a template-like rigidity and decline, and well known contemporary professionals indeed did so.

After the turn of the century these opinions were taken as being universally valid, ignoring the fact that they were only relevant as far as certain specific trends were concerned, and by no means applicable to all the design principles which existed alongside one another, and which were described as «style» or «stylistic type».

In his «Lehrbuch der Gartenkunst» (Textbook of garden design) published in 1877, Hermann JÄGER, one of the most important garden theorists of the period, has amongst other things the following to say about this: «Which style we should give preference to, whether it should be regular or irregular is an irrelevant question as far as we are concerned. We are acquainted with the contrasts of the past, and at least as far as we are concerned, there can no longer be any doubt as both of them are equally important, used sometimes in a more formal manner, partly in the form of a happy mixture, urban squares, bathing promenades and «town gardens which are intended for public use» should be totally layed out in the «regular style». This applies equally to the smaller house and villa garden, whose «naturalistic design» he only finds acceptable in exceptional cases —in contrast to F.L. von SCKELL. «The surroundings of palaces, museums, churches and other fine buildings... should always be formal, that is to say architectural, in that the lines of the building are carried over into the gardens.»

JAGER's basic rule was that «one should use the style most appropriate to the character and function of each site». Nevertheless he believed that «in very many cases... a mixture of both stylistic types is not only acceptable but advantageous, as in the case of greater variety, they allow for the best and most expressive use of all the available space. «Consequently —in accordance with other authors— his categorization of the «works of the fine garden arts» distinguished three classes according to size and function:

I. Gardens as such.
II. Landscape gardens and parks.
III. Garden-like improvements of landscapes or country estates.

The first class was divided on the basis of formal considerations into:

«formal gardens, informal gardens or park gardens of a mixed style».

The second class includes:

> «Landscape gardens in the pure natural style» and those in the mixed style «to which the larger public parks ought to belong».

As far as the development and characterization of the repertory of forms which are thereby hinted at are concerned, I can only provide a few, necessarily imprecise or pointed suggestions.

The reception given to the «new» style of garden design —which in England was initially motivated by political and social criticism, but had since become no longer uniform in character— involved a number of competing or sequential «typological modifications» in the German context, where the power structure but also the social order did not change, or at most altered very gradually.

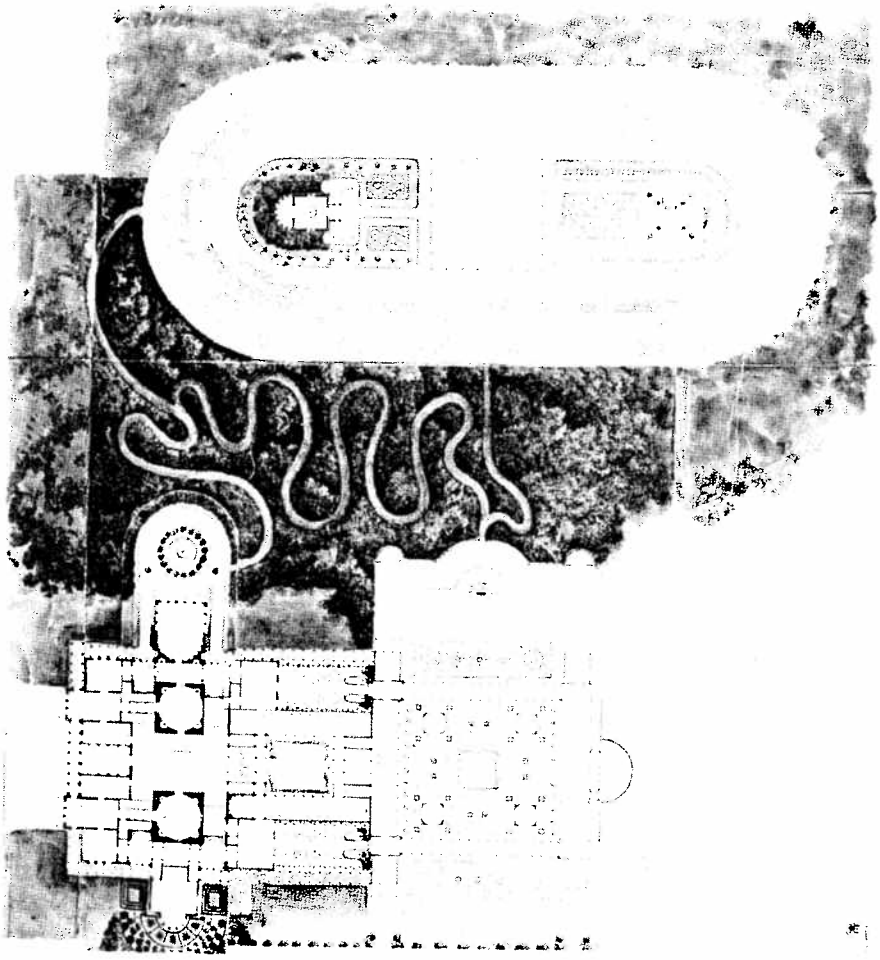
— Thus in the sense of the «Jardin Anglo-Chinois» which followed some of the trends of the Roccoco, being stimulated by the writings and works of William CHAMBERS and by French examples, in which the courtly-feudal society, overloaded with pomp and ceremony, sought new opportunities for dispersion, more up to date forms of the old pastime involving the illusion of a simple rural life, in fashionable redesigned surroundings.
— Thus in the form of the «sentimental garden» with its atmospheric evocative scenes, landscape compositions and inscriptions relating to the widespread late 18th century «cult of the emotions», which was especially characteristic of the educated bourgeoisie, although not exclusive to them.
— Thus in the successors of Lancelot BROWN and his followers —as a spacious homogenous «landscape park» which culminated in an «approximation of the idea of naturalness» through «clarification to form a classic cannon consisting of forms borrowed from nature».
— Finally through the adoption of the principle of formal and functional «zoning» as represented primarily by PRICE and REPTON. Such gardens were characterized primarily by a sequence of «pleasant» largely formally designed areas close to the house, with terraces and enclosed gardens; an adjoining intensively maintained «pleasure ground», picturesquely designed but richly provided with floral rondels, carpet beds, clumps of ornamental shrubs and perennials, as well as attractive native and exotic trees and shrubs. This provided a transition zone to the park itself, which according to PÜCKLER, should «have the character of the natural open countryside...»

This «zoning principle» was soon given preference in Germany, and during the whole of the 19th century it played a dominant role, especially in the case of larger schemes such as the gardens of stately homes or public parks.

HIRSCHFELD had previously spoken out in favour of allowing symmetry and formal design to dominate in the surroundings of larger buildings. He hoped that «as a result a middle way between the two dominant styles of taste» would be found in Germany, and thereby a characteristic style would emerge. In his «Andeutungen über Landschafts-gärtnerei» as well as in his schemes, PÜCKLER referred repeatedly to REPTON, and PETZOLD followed him in this. LENNE too, who as a pupil of THOUIN was in any case to some extent influenced by contemporary French garden design, immediately embraced this principle, and the same applies to his pupils. The fact that the so-called mixed style was afforded preference in the latter part of the 19th century is just as clearly born witness to by the words of Hermann JÄGER which have already been quoted, as by the parks which were created at the time, especially the numerous town parks. With these for example, the relatively early designs by Wilhelm BENQUE from 1866 for the Bremen «Bügerpark», one recognizes the increasing tendency to extent the formal architectural areas relating to the main buildings.

The recognition in principle of a formal synthesis had been made possible and furthered by the development of parallel trends in garden design. In my opinion these include the various historicising approaches of the 19th century. The acceptance, or rather introduction of formal architecturally designed areas necessarily led to the use of forms and elements from earlier periods, albeit in a modified contemporary version. Thus Nikolaus PEVSNER has justifiably referred to REPTON as the «forerunner of historicism». And the «Italianism» of English and German garden design during the first half of the 19th century is fundamentally speaking only an extended and —with regard to the choice of historical models— adapted variant of the zoning principle: attempts to combine southern gardens and buildings, garden features of antiquity or the

«Schinkel»



Renaissance with the idealized native landscape of the park into a «centurial unity». However after the interest in the copying or rouse of historical forms and elements had been awakened, it immediately spread— in the context of the «progress» exhibited by the advanced historicism of the architecture, modelled on other epochs and eras, such that finally it illustrates the linking together of forms or elements from totally different sources, as is well demostrated by an example such as Linderhof.

Another phenomenon corresponding to the approach of historicism and which is to be deduced from the suggested synthesis of forms, is the «independent development» of large formal areas within landscape gardens, «independent» in the sense of independence from the dominant buildings, or to some extent from the buildings altogether.

Charlottenhef near Potsdam, which was created by SHINKEL and LENNE between 1826 and 1836 on the basis of suggestions made by the younger PLINY in a letter about his Tuscan villa, and ideas of Crown Prince Friedrich Wilhelm, provides an early example of this. Here the extensive formal garden areas frame two sides of a large landscape park. Although the huge oval form of the hippodrome is situated in the main axis, relating to the two small palaces, it is separated from it by dense intermediate planting. The integration of extensive, independent contrasting areas within picturesque landscape schemes was frequently to be found during the second half of the century. Thus for example in the later works of LENNE or in the works of his pupils and collaborators —especially those of Gustaw MEYER. In 1974 I pointed out the formal relationship between Charlottenhof and his Berlin town parks which were created from 1860. In the case of Treptower Park, the vast hippodrome-like play meadow with its axial appendages, forms a dominant central architectural motif. However it was isolated from a second garden hippodrome on the banks of the Spree in the middle of an extensive landscape park. In the extension to Friedrichshain and in Humbolthain on the other hand, MEYER provided an overlapping system of spaces of regular form as well as pathways which he integrated into a picturesquely designed park. On the one hand these Berlin parks are reminiscent of the formal model concept put forward in 1785 by HIRSCHFELD for the «public garden». On the other, they started the development

which had its continuation in the «modern» public parks at the beginning of this centrury.

Finally it is necessary to point to the possible interrelationship between the development of the «pleasure ground» as a component of the «zoned park» and those smaller gardens.

It is interesting that in 1881 RÜMPLER wrote of the pleasure ground: «The term is said to be untranslatable... but our park gardens are the same thing as far as its meaning is concerned». However JÄGER and others had termed the informally designed gardens of villas and private houses as «park gardens». The agreement between the two rests above all on the fact that the increasing tendency to fill the spaces of this type of garden as well as the «pleasure ground» with varying features, but above all with specimen trees and shrubs. This tendency, which achieved its peak with SIEBECK and his pupils, is seen by Erika SCHMIDT as «a specific artistic-compositional principle» and with reference to Dolf STERNBERGER she also speaks of the existence of a certain «horror vacui» in the design of this period.

As far as the design of public parks is concerned, she sees the 19th century, and above all its second half «not as the period of the decline of the landscape garden, but rather as the period of the rise of the architectural garden style». In my opinion this also applies to other spheres, and not least to German artistic theory, in which —amongst other things in connection with the tendency to restrict the scope of the term referring to a work of art— an increasing revaluation of the formal garden can be seen, although also a corresponding sceptical attitude towards the informal landscape style.

In terms of garden design practice, this development and a corresponding interest in garden history in the post-1870 period, led to the fact that the individual Baroque gardens which had in the meantime been neglected or anglicised, were now restored or reconstructed. This occurred both on the basis of historic plans —as in the case of EFFNER's work at the Schließheim Park— or according to contemporary ideas, as in the case of the Nordkirchen Gardens by Achille DUCHENE.

The partial «Baroque reconstruction» of Nordkirchen did not take place however until after the turn of the century, in a period perceived as involving a reassessment of attitudes towards values and forms. At the time when young garden designers were calling themselves «garden architects», they believed it would be possible to make a completely new start through giving consistent preference to regular structures and formal open spaces.

However in reality this was only the accelerated conclusion of a long process of development which had been initiated by new stimuli.

Summary

In this paper the author states that parks intended for public use were something new about the middle of the 19th century, and they gained increasing importance due to the material prosperity of the upper bourgeois classes. He studies the pattern of these gardens, and also that of the gardens built in country houses on the outskirts of industrial towns. At first garden designers did not pay much attention to public gardens. Most of them were built upon patterns which appeared in specialized books and magazines. The author examines the controversy at the time about the type of laying out —regular or irregular— and the different styles these gardens should have in their various categories. He mentions the theories of some of these designers. Finally, he studies the relationship between the developement of the «pleasure ground» as a component of the «zoned park» and the smaller gardens in country houses.

ECLECTICISM IN AMERICAN GARDENS: 1870-1930

Elizabeth B. Macdougall

The last quarter of the 19th century in America is sometimes referred to as the great estate era. It was a period of eclecticism or «historismus» as it is called in German in all forms of art. Americans for whom there was no native tradition for great gardens and parks had to turn to European traditions for inspiration and details of design.

Large country estates had existed from the early years of settlement in America, particularly with the English settlers in Virginia and the Dutch settlers along the Hudson River in what is now New York state. These pioneers, frequently from wealthy or aristocratic families in their homelands, brought with them the ideals and the living patterns they had been raised with; they kept in touch with new fashions from home by their frequent interchange of letters and the return visits paid by them or their children to their former homes. Yet, many factors in the economic life of this period prevented the development of a tradition of great ornamental gardens, such as were found on the estates of the landed aristocracy of England or in the country estates along the Vecht in Holland. Land was needed for food and money crop production; until slavery became widespread in the 18th century, there was always a shortage of labor, and workers could not be spared for the intensive work required in the maintenance of a formal garden. Even as late as the early 19th century, Thomas Jefferson, then retired from the Presidency to his estate of Monticello, wrote a friend in Bordeaux asking if he could find some vineyard workers who could also play instruments, since he could not afford to support a string quartet that did not also have some productive labor to contribute. There were exceptions to this, of course; for instance, two wealthy Bostonians built country estates in nearby Waltham early in the 19th century. They had elegant mansions designed by Bulfinch, the leading local architect, who had also participated in the design of the Capitol in Washington. Each had a landscaped setting in the style of a park by Capability Brown. Governor Paca, in Baltimore, had a formal terraced garden behind his mansion, which terminated with an ornamental water with weeping willows and a coffee house. The Governor's Mansion in Williamsburg, even before the Revolution, was surrounded by formal parterres and a pleached allée.

Nevertheless, it was not until the latter part of the 19th century that Americans developed both the resources and the leisure to indulge in country estates with elaborate gardens. This new affluence was due to the industrialization of America's economy: the patrons were not landed aristocrats but usually entrepreneurs. They were the Astors, the Vanderbilts, the Rockefellers, Carnegies and Morgans, men who had formed and financed the steel, coal, and railroad corporations to name but a few of their entreprises.

They and their descendants remained active in business, unlike the English merchants who made fortunes in India and retired to country estates at home. For the most part, then, the estates built during this period were not planned as the chief residence of the owner, but were used for weekends or summers. By the beginning of the 20th century, it was common for such families to own a city house, and several other residences, in each of which they spent a part of the year.

An exception to this rule was the estate Biltmore, in North Carolina, assembled by George Washington Vanderbilt in the 1880s. 135,00 acres (50,600 hectares), it was the size of a large European estate or even of a small principality. Vanderbilt, the son of Willian Henry Vanderbilt, the founder of the family fortune, assembled the land to create a forest reserve where he established the first school of forestry in the United States. He employed Richard Morris Hunt to design a mansion in the style of French chateaux, and Frederick Law Olmsted to design the gardens and the park. Both are characteristic of the styles popular in America at this time. Formal gardens were usually modelled on French prototypes, although none aspired to the grandeur of scale of Herrenchiemsee. Following the tradition of 19th century English country estates, formal gardens near the major building were succeeded by a park with winding roads and picturesque placement of groups of trees and shrubs. Olmsted, who was less influenced by European models than some of his contempararies (he once advised a young man working in his office not to go to Italy to study architecture and gardens, saying that it would do him no good, and probably would ruin his ability to design) emphasized the use of native plant materials, and Biltmore became renowned for its collection of American trees and shrubs.

In fact, this was a consistent feature of American gardens, starting as early as the first years

of the Republic, when plans were developed for a Botanic Garden in Washington to be planted with a complete collection of native flora. While the layout of gardens and parks was derived from European or British models, the insistence on the use of American plants gave these gardens a quite non-European appearance. The desire to educate and improve was strong in Americans of that era and thus one finds college campuses, like Vássar where I took my degree, designed and planted in the 1860s with a collection of all the trees and shrubs of the region. Another example is the Mount Auburn Cementary in Cambridge, Massachusetts, organized by the Massachusetts Horticultural Society to be an arboretum as well as a cemetery.

By the end of the century, the dominance of French formal design and English picturesque was replaced by a vogue for Italianate style gardens. This was largely due to the publications and work of Charles Platt, an architect and garden designer who published the first book in the United States on Italian gardens —at roughly the same time that writers in England such as Triggs and Jellicoe were publishing books on Italian gardens and English artists were designing Renaissance gardens for expatriates in Florence.

Typically these gardens were found with the large suburban properties that became popular and feasible with the development of the automobile and the «commuter train». Faulkner Farm, outside of Boston, in the suburb of Brookline, was designed by Platt in the 1890s. The use of avenues, hedges and pools with statuary is characteristic, as are the somewhat less authentic pergolas usually found in gardens of this type. In most cases, the severe formality of the parterre design was replaced by less geometric plantings and by the use of plants with a less orderly habit of growth, achieving the somewhat overgrown and blurred formality visitors to Italy could see in the old and somewhat neglected gardens there. Yet, this was not invariable, as views of the Rockefeller estate, Kijkuit, on the Hudson show. There a meticulous formality and maintenance represent an idealized vision of the Italian Renaissance garden style.

Another type of eclecticism became popular in American gardens, again, starting at the end of the century. Although Dumbarton Oaks is a late example of the style, I can document it better than in the earlier gardens, many of which have now been destroyed. In this style, a garden is treated as a series of separate and distinct spaces or one might say rooms. Unlike the room-like spaces of the gardens at Versailles, with their varying decor, the arrangement of the spaces was not controlled by an overall axial and symmetrical layout, but instead was usually developed in response to the topography of the site. At Dumbarton Oaks, a steep hillside was turned into a series of descending terraces, a broad flat area into a park-like grass sward, and an existing terrace into a forced perspective vista. The dominant impression of the garden, however, is that of a series of discrete spaces, each designed in a different style. There are the formal parterres of the terrace gardens, the Italianate architectural design of the fountain terrace, which, however, has a pergola copied from a design of du Cerceau. Two of the spaces have long herbaceous borders in the style of Gertrude Jekyll whose designs were admired by the creators of Dumbarton Oaks, the owners Mr. and Mrs. Bliss, and the landscape «gardener», as she called herself, Beatrix Farrand. In other parts of the garden there are a hornbeam oval, a pleached allée, and even a very functional kitchen garden. The eclecticism of this garden, however, is surpassed by many others of the period, where one hears of Japanese, Chinese, Persian style areas, as well as gardens planted in one color. At Sonnenberg gardens, Canandaigua, New York, there was a white, a blue and a pink garden, in addition to a Japanese. These gardens were popular at the beginning of the century, and I should add accompanied by an unfortunate fad for meals of one color. Far less sophisticated than the harmonies created by Major Johnston at Hidcote, they are undoubtedly a source of his inventions.

One type of historicism became popular in America in the last part of the 19th century. Interest in national history and traditions was aroused by the celebration of the Centennial of the Revolution in 1876. Attention was turned to our heritage of architecture from the early years of the colonies and buildings and what was called a «Colonial Revival» style became popular. With the vogue for such designs came an interest in garden styles of the era, and a type of colonial revival garden developed. Most suitable for modest sized gardens, its ultimate ancestor was the cottage garden imported by English settlers in the 17th century. Its popularity in America coincided with the revival of interest in cottage gardens in England promoted by William Robinson and Gertrude Jekyll.

The great mansion era, and its eclectic gardens, was a short one. First the depression of the 1930s, and then the Second World War, changed the fortunes of the patrons, while the



Beatrix Farrand, Perspective drawing for the Willard Straight garden, Old Westbury, Long Island, New York (courtesy of the College of Environmental Design Documents Collection, University of California, Berkeley).

disappearance of laborers made estate maintenance uneconomic and unfeasible. Of the hundreds of mansions and gardens built in the 60 year period between 1870 and 1930, few survive. Fortunately, some are preserved as testimony of an era of grandeur and display not likely to return.

Summary

In her paper the author explains that the American people in the 19th century, not having a native tradition of parks and gardens, imitated the European types and styles. The big entrepreneurs were the first to acquire country estates in which they created parks and gardens, always following English, French, Italian models... These gardens had a noticeably eclectic laying out, in some cases even with several styles mingling in a single garden. This period of gardens in country estates and mansions goes from 1870 to 1930. Few of them survive nowadays.

THE GARDENS OF HERRENCHIEMSEE PALACE

Rhotert

In her 1914 history of garden design, Marie Louise Gothein wrote: «Much less original than Linderhof is the very unsuccessful copy of the great ideal of Versailles at Herrenchiemsee. This unusual and self-willed work of Ludwig remains totally without any consequence or influence for the garden design of even his own country.»

This evaluation of the artistic importance of the gardens on the island of Herrenchiemsee is still widely accepted, despite the fact that this neither does justice to the achievement of the landscape architect Carl von Effener, nor takes into account the ideas of Ludwig II which lay behind the Palace and its gardens.

King Ludwig II was a passionate believer in absolute monarchy, but having been born several generations too late he could only play out this royal role in his fantasy world. Herrenchiemsee was not intended as the seat of a large court, but as a monument to the monarchy, as a background for the dream world in which the King wanted to live. Thus the location selected for this palace modelled on Versailles was above all decisive in order to avoid any contact with the realities of the business of state of a constitutional monarchy which was so at odds with Ludwig II's sympathies.

This requirement was met by the site initially considered in the Graswangtal near Linderhof, for which the architect Dollmann drew up a number of designs between 1868 and 1873. However after his second journey to France in 1874, when he devoted his attentions intensively to the palace and gardens at Versailles, Ludwig decided in favour of the island of Herrenchiemsee in the Chiemsee Lake, which he had acquired a year previously.

The islands of Herrenchiemsee and Frauenchiemsee have long been inhabited by man. They were first settled in prehistoric times. In the 8th century the Agilolfinger duke, Tassilo III founded a monastery on Herrenwörth and a convent on Frauenwörth. In 907 the Hungarians devastated the island, which was made over to Emperor Otto the Great, the Bishop of Salzburg, in 962. In 1125/30 an Augustinian monastery was founded and in 1215 a Chiemsee bishopric was created within the Archdiocese of Salzburg. In the 15th century a gothic church replaced the Romanesque Minster, and in 1680 this was in turn redesigned in the Baroque style. The monastery complex which is today known as the «Alte Schloss» was fitted out in the 18th century. As a result of secularization, the monastery was closed in 1803 and the island was auctioned.

It changed hands a number of times between private owners until Ludwig II acquired it from a consortium of Württemberg timber merchants who had started to cut down the island's woodlands.

Apart from numerous plans, few details are known with regard to the design and laying out of the Herrenchiemsee gardens. Jäger, the Court Garden Inspector in Eisenach, who knew Carl von Effner personally, wrote the following in his book on garden design which appeared in 1888 with reference to Linderhof: «Although he has been a friend of the author for years, Effner could not respond to my request to provide reliable information about Linderhof. He was no doubt not allowed to». It is to be expected that the same was true with regard to Herrenchiemsee, and may well be the result of the King's wishes. The archives of the «Bayerische Schlösserverwaltung» of the period also contain no reports or orders by Effner.

Forest clearance, earthworks and preparatory operations for the park were commenced before the foundation stone was laid on 21-5-1878. The construction of the terrace of the water parterre in front of the palace was particularly difficult as the northern half fell by up to 8 metres into an area of marsh and had to be filled.

The costs for the gardens were estimated at 2.5 million marks on the basis of Effner's plans. However the relationship of this sum to the 12 million marks which were set aside for the construction of the palace is more informative than the absolute figure is alone: 17 % of the total costs were planned to be spent on the gardens. If one takes into account the work which was carried out directly by the royal estates department —this primarily involved transport operations— then the proportion rises to over 20 %.

The Royal Court Garden Director Carl von Effner developed designs for the Herrenchiemsee palace gardens while he was still working on Linderhof. In these he adopted important motifs from Versailles: Its sequence of spaces:

water parterre
Latona Fountain and floral parterre
Tapis vert
Apollo pool
Canal

in the central axis to the west of the palace, as well as the bosquets to the north and south of the parterre. However there are many details which differ from the Versailles model and make it clear that we are not dealing with an exact copy of the model but rather the development of a design concept to transfer «Versailles» to the landscape, but above all to the topographical conditions of the island.

a) The direction of the 2.3 km long axis is orientated 7° further to the south.
b) The dimensions of the park, as well as those of the palace, differ from Versailles and are adapted to the conditions of the island.
c) The differences in level are less pronounced in the case of Herrenchiemsee.
d) To the east of the palace, the city side in the case of Versailles, the designs by Effner differ completely from his model.

The jetty was to be at the end of the eastern avenue from where two parallel avenues of limes led to the palace alongside a carpet of lawn. The avenue would have been more than 800 metres down to the lake, however only 500 metres were constructed. The earthworks were completed down to the lake for the remaining section (the construction of an embankment). In 1885 work was stopped here and not continued subsequently. We have Garden Administrator Wehner, who was active at Herrenchiemsee between 1915 and 1934 to thank for the fact that the avenue has survived until today. In March 1881 King Ludwig III and his entourage visited the island and agreed to a suggestion by the Royal Court Buildings Inspector (OBR Drollinger) that the avenue should be removed and closed off with tree and shrub planting immediately to the east of the palace. Wehner prepared a not quite valid, although formally credible cost estimate, which demostrated that the retention of the avenue would result in considerable cost savings, and thereby saved the avenue with its accompanying hornbeam hedges.

The rows of limes which run alongside the palace and the parterres to the north and south do not come from Effner's plans. Here there was to have been a lateral parterre and bosquet zone as is to be found at Versailles. This frame made up of rows of limes is based on a concept by the Court Garden Director Jakob Möhl who took over from Effner after his death in December 1884. Möhl had the task of completing the existing parts of the gardens as they stood in 1885, and of creating a boundary to the already partly felled woodland. The work on the gardens was not completed in 1885, as is stated in much of the literature, but in the form that can be seen today they were not finished until 1890. Even then the work was carried out on the basis of considerations of tourism, which started in the summer of 1888 when the palace was opened to visitors.

W. Zimmermann, Royal Bavarian Court Gardener, an assistant of Carl von Effner and Jakob Möhl, reported that the surroundings of the palace looked inhospitable as a result of the construction work, and that efforts were made to hide the unfinished state of the gardens through the planting of avenues of trees and shrubs to create an appropriate setting.

The fountains were completed and functioning during the King's lifetime. A plan by the Stuttgart Gas and Water Works Institute showed how they operated. On the southern side of the island water was taken from the lake and pumped up steeply inclined pipes to a high level reservoir, from where it was led down further pipes to the fountains. The fountain water then seeped into the ground in the adjoining woodland.

The two pools in front of the palace with mythological figures and scenes with putti can be traced back to the Versailles model, although the rock structures with groups of figures in the pools differ from the originals. The model for them is to be found at San Ildefonso near Madrid. At present the groups have been removed for restoration. In 1888 the two large pools, the Fama and Fortuna Fountains were abandoned and planted. Their restoration is planned but so far has not been possible on cost grounds.

At the sides are two marble fountains dating from 1885 depicting game animals. The central feature of the parterre is the Latona Fountain, a copy of a corresponding one at Versailles, made by Johann Hauptmann in 1883. Beneath the figure of Latona are the peasants who have been turned into frogs, as well as tortoises and amphibians made of cast lead. The fountain was restored in 1972.

In 1978, on the 100th aniversary of the turning of the first sod, the two round pools which had been abandoned and planted since 1895 were also restored. However in doing this the northernmost pool was unfortunately raised by 70 cm, which noticeably disturbs the level character of the parterre.

The gravel ornaments and the floral parterres, which according to Effner's plan were in fact present in 1885 —as can be seen from an old photograph, were restored in 1902 under Chief Court Garden Inspector Kaiser, Möhl's successor, after they had become overgrown with grass as a result of poor maintenance. However the gravel ornaments were simplified somewhat.

Between 1917 and 1919 the beds were planted with vegetables. After this had been ordered again for 1920, the Garden Administrator Wehner complained of a terrible plague of mice and the exhaustion of the soil, and as a result again received permission to plant bedding plants.

At Herrenchiemsee the pleached trees along the central axis are today block-shaped Acer campestre, whereas at Versailles they have been completely absent for a number of years.

A «tapis vert» with lateral paths accompanied by rows of limes and hornbeam hedges leads down to the Apollo Pool with a more gentle slope than in the case of Versailles. The edging was never completed and above all the planned gilt-bronze statue of Apollo in his sun chariot was never made.

A 650 metre long canal, which at Versailles was a magnificent viewpoint with a transition to the surrounding landscape, similarly existed at Herrenchiemsee. However after the water level of the lake was lowered by 60 cm in 1904, it silted up and became overgrown with reeds. According to the orders of the former Crown Estates Administration (Drollinger, Schall) dating from 1920 it should have been filled in and planted. In 1921 Wehner reported that work on the filling in had begun, however this was probably another of his strategies, as it was never filled in. Today the canal has a constant level of 30 cm above the average water level along its whole length, as a survey in summer 1983 demonstrated. Taking into account the lowering of the water level in 1904, the approximately 40 m wide canal would still be full of water today. It would be technically possible to dredge it, but so far this has not been possible for reasons of cost. The canal is accompanied by an avenue of hornbeams, the individual trees having grown into bizarre specimens. Zimmermann reported that it had been attempted to extend the canal out into the lake by building embankments, however the already planted banks were soon washed away by wave action. This scheme was not contained in the drawings which have survived.

To the south an area of forest adjoins the gardens, while to the north the island is park-like in character and is in agricultural use: indoor stock rearing, horses for pulling carriages and a riding school, grassland, arable farming and a nursery. There are impressive individual trees by the «Alte Schloss» including Liriodendron tulipifera, Fagus sylvatica lacinata, Fagus sylvatica atropurpurea, Pinus strobus, and a pleached wall of planes stands in front of the East Façade.

The formal gardens along the main axis cover an area of 23 hectares, while a further 19 hectares are managed as parkland.

There is a staff of 8-9 to look after the maintenance of the 42 hectare area of the gardens and park. This represents 0.2 people per hectare. The propagation of spring and summer flowers takes place in a small nursery belonging to the administration.

Today the Herreninsel receives some 800.000 visitors annually, most of whom also visit both the palace and the gardens. Even if this state of affairs is in direct opposition to the conception of King Ludwig II, the large visitor numbers indicate the considerable powers of attraction exerted by schemes which differ so much from the design traditions of their period, at the present time, or perhaps this is particularly true today.

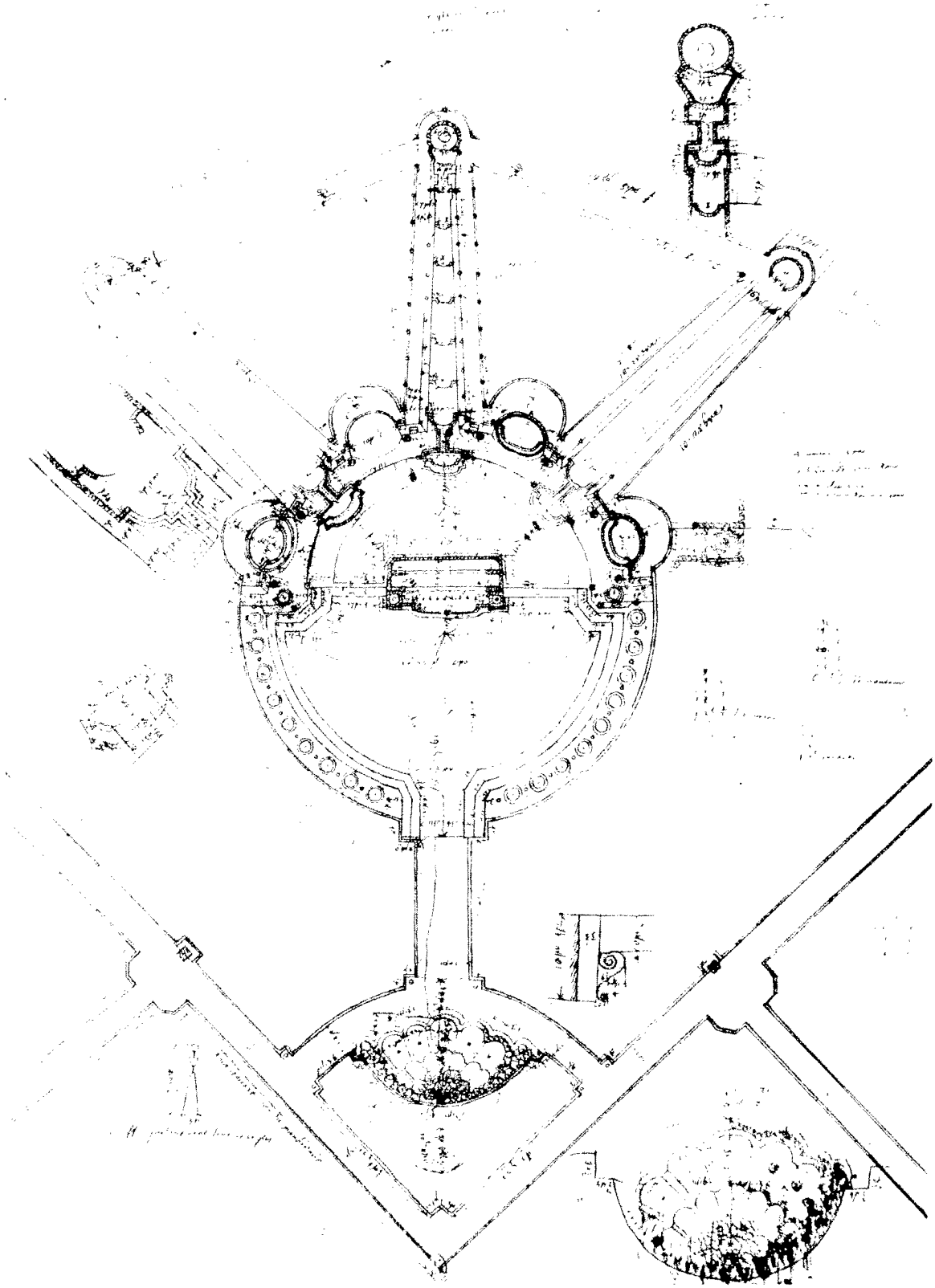
If one looks at the gardens of Herrenchiemsee in the same way as the palace itself, not as the seat of a large court, but in the way which they were considered by Ludwig II, as a monument to absolute monarchy, then perhaps one can make a much more positive artistic assessment than the one quoted at the beginning of this paper. Perhaps it will be possible to pursue this train of thought this afternoon during our visit to the site.

Summary

The palace and the gardens on the island of Herrenchiemsee were built on the orders of king Ludwig II of Bavaria. They were modelled on those of Versailles. In this paper the author describes the preparatory operations and gives a detailed account of the construction up to the completion of the works in 1890, the different areas and components of the park and the alterations that has undergone up to the present. Throughout this description, Rhotert makes a comparison of these gardens and those in Versailles.

VERSAILLES
1985





AVANT-PROPOS

Yves Boiret

Le caractère dynamique d'un colloque consacré à la régénération (et en cela porteur d'avenir!) est déjà en soi exaltant!

Lorsque cette régénération vise un élément du patrimoine mondial aussi célèbre et prestigieux que l'ensemble du Domaine de Versailles, on éprouve vis-à-vis de cette manifestation des sentiments mêlés:

Tout d'abord, une certaine appréhension face à des problèmes qui laissent entrevoir des choix importants et peut-être apparemment douloureux.

Ensuite un très vif intérêt: nous savons en effet que la présence sur le site des membres du Comité International pour les Jardins et Sites Historiques de l'ICOMOS et de l'IFLA (Fédération Internationale des Architectes Paysagistes) signifie la participation et la réflexion de ce que la compétence mondiale fait de plus sophistiqué et de plus sûr dans ce domaine spécifique.

Le débat a toutes chances d'être passionnant, et de qualité.

C'est donc un très grand honneur pour la Section Française de l'ICOMOS d'être associée directement à cette manifestion: elle répond en cela à la sollicitation amicale du Comité International et de son Président, Monsieur René Pechère, à qui j'en exprime toute ma gratitude.

Cette collaboration n'est pas la première du genre.

Il y a quelques années —en Septembre 1971— une manifestation de même nature s'était tenue à Fontainebleau.

Y avaient pris une part éminente Piero Gazzola, Président de l'ICOMOS et Jean Trouvelot, Président du Comité Français. Tous deux nous ont quittés depuis, Jean Trouvelot, il y a quelques jours.

Si les années et les hommes passent, la recherche se poursuit sous la présidence éclairée de Monsieur Michel Parent, dans des conditions de collaboration internationale qui sont la preuve de la vitalité de notre association, mais aussi de l'ouverture et de la disponibilité d'esprit de spécialistes qui n'hésitent pas à partager leurs préoccupations, et à les soumettre à l'examen de techniciens venus d'ailleurs.

Il est difficile d'exprimer sans lasser, et sans risque d'omissions fâcheuses les sentiments de reconnaissance à tous ceux qui ont permis à cette réunion de se tenir, et cela n'a pas été toujours aisé.

Or, malgré les difficultés habituelles à ce type d'organisation et les aléas d'imprévus tout particulièrement difficiles à maîtriser en l'espèce, nous touchons aujourd'hui au but, et je fais des vœux pour que les efforts accomplis pour la réussite du colloque, soient couronnés de succès.

J'en remercie, en votre nom, les administrations qui nous ont permis de mettre sur pied ces trois jours; bien entendu, ceux qui ont fait en sorte que tout se passe bien matériellement et les organisateurs de cette exposition Mme Cousin, M. Mariage. L'exposition que vous verrez dans le hall conforte visuellement ce que nous rencontrerons sur le terrain et à travers les débats.

Je n'oublie pas, dans ma reconnaissance les rapporteurs divers, mais je laisse le soin à Monsieur René Pechère, qui a la charge scientifique de ce colloque, d'évoquer leurs mérites, mieux que je ne pourrais le faire moi-même.

Mais je tiens à exprimer tout particulièrement ma reconnaissance à la ville de Versailles et à Monsieur Damien, son Maire qui nous accueille ici dans ce Palais des Congrès mis si obligeamment à notre disposition pendant 3 jours.

Connaissant par expérience le comportement éclairé de Monsieur Damien et de sa Municipalité vis-à-vis de tout ce qui touche au Patrimoine et à la Culture, j'aurais tendance à ne plus m'en étonner.

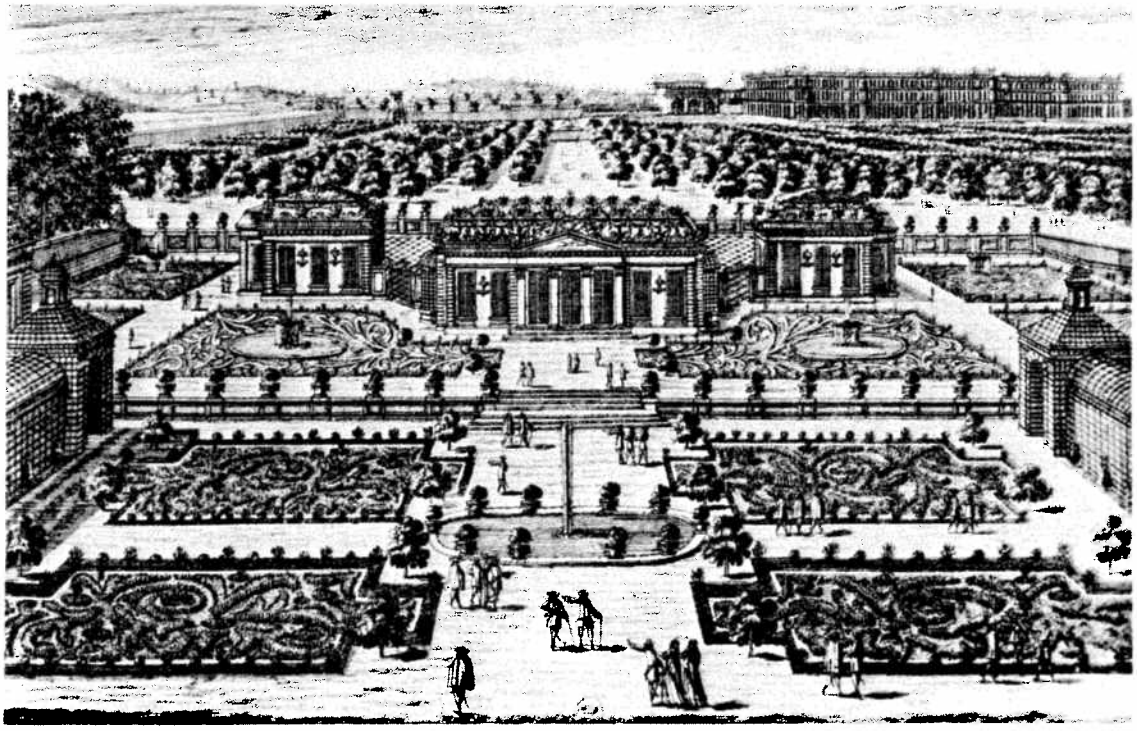
Mais c'est précisément parce que je connais bien les préoccupations de la Ville de Versailles vers la perfection dans les actions de conservation que je formulerai la requête suivante:

une question fondamentale ne me paraît pas inscrite formellement au programme de nos débats:

c'est celle du sort à réserver au prolongement des plantations urbaines accompagnant et soulignant la composition de cet exemple unique d'urbanisme classique.

Plan du Théâtre d'eau, avec details et cotes.

S'il est un lieu où le château et son parc d'une part, la ville qui l'encadre d'autre part, constituent un ensemble indissociable, c'est bien ici, à Versailles, qu'on le découvre.



Le Trianon de porcelaine. Grawure de Poilly.

Le château, précédé de son célèbre trident, engendre la composition de la ville, mais sans la ville née du château, et qui lui doit sa structure, il n'y aurait pas de cohérence dans cet ensemble.

Ces trois avenues qui prennent naissance à la cour d'honneur et à travers la Place d'Armes, se prolongent vers l'Est jusqu'à l'horizon dans un encadrement où l'architecture végétale, les terre-pleins et les talus gazonnés jouent un rôle essentiel, sont un élément caractéristique de cet urbanisme.

La végétation y tient lieu d'architecture, et là aussi, l'évolution des temps y a porté sa marque, et probablement ses transformations plus ou moins pertinentes.

Mais la crainte actuelle, fréquente, de porter une atteinte sensible à tout ce qui contient un peu de chlorophylle, aboutit parfois à rendre incompréhensible la volonté de la composition originelle.

Aussi, je me pose une question: une réflexion d'ensemble sur le problème de la régénération des plantations dans les jardins de Versailles dépasserait-elle le cadre imparti au thème ornemental du colloque si elle faisait une légère incursion sur cette partie de la composition versaillaise?

Pour ma part, je ne le pense pas et je le souhaite.

Mais peut-être vais-je au-delà de mon rôle, et je m'empresse donc de céder la place à Monsieur René Pechère, Président du Comité International pour les Jardins et Sites Historiques, qui sera beaucoup plus habilité que moi à en juger, et à vous présenter ce colloque.

Summary

Yves Boiret presents the debate regarding the revitalization of the park of Versailles, held under the sponsorship of ICOMOS and IFLA. This meeting gives him the opportunity to suggest that the subject of the revitalization of urban plantations may be discussed. He says that, due to the fact that in Versailles palace and city are closely related, the suggested topic is the very heart of the debate.

JARDIN HISTORIQUE - JARDIN SYMBOLIQUE

Michel Parent

Nous sommes réunis ici dans la ville d'un château, celle du château des châteaux, qu'encadre le *jardin des jardins* par excellence, comme on parle ailleurs du Saint des Saints...

Château entre ville et jardin: cette trilogie parcourt l'histoire universelle du patrimoine architectural, et celle des rapports entre la culture et la nature, entre le minéral et le végétal, entre la Terre et l'Homme.

Le jardin...

Jardin (anglais: garden; allemand: Garten; italien: giardino) a la même origine que *yard,* ancien français *jart* (enclos), et il est affilié au latin *hortus* (enclos, ancien français *ort)* et *cohors* (cohortis, division du camp). Tout ce contexte sémantique se réfère à la notion d'espace clos, au point qu'en grec *khortos,* c'est l'enceinte.

La cour...

Mais par ailleurs, *khoros* (chœur), c'est la danse, c'est l'espace ludique, dans cette enceinte... Aussi quand on parle d'un hôtel situé *«entre cour et jardin»,* et qu'on oppose, au théâtre, lieu à ce titre doublement symbolique, ludique et clos, *«le côté cour et le côté jardin»,* on exprime, non pas, certes, une symétrie rigoureuse, mais une correspondance et une relation organique et dynamique, de part et d'autre d'un axe ou autour d'un centre de symétrie.

La *cour,* c'est le bâti qui se donne de l'air, le minéral qui cerne un espace et des éléments d'une nature absolument contrainte, étreinte, capturée: *cour* provient du grec *kheir,* la main, et de la racine indo-européenne *gher,* qui signifie «saisir». Dans la mesure où la cour s'oppose au jardin, mais entretient avec lui une complicité d'équilibre et de complémentarité, on peut dire qu'elle en est l'artificialisation poussée à ses extrêmes. Dans le jeu «courtois» l'ambiguïté sémantique est à son comble, et ce jeu n'est pas innocent: il contraint Eros, expulse sa sève «côté cour» qui trouve quelque compensation «côté jardin»...

L'eau, la sylve, la terre...

Au jardin se réfugie l'eau vivante (ancien français: *«ève»*...), mais que l'on finira bien tout de même par «canaliser», en lui imposant, même à elle, la règle, le «canon» du canal.

De même, le végétal libre, la *silva* passe par des états progressivement esclaves: la *forêt* est une silva «forée», percée d'allées tracées à la hache de la guerre que la culture livre à la nature «sauvage», autrement dit sylvestre. Le *bosquet* fait mieux: il réduit le végétal à cet état intermédiaire entre le *bois* et la *bûche:* ce bois dont on fait les premières maisons et les premiers temples; le bosquet versaillais est plus architectural que végétal. Quant à la bûche, elle est le combustible des bûchers et des foyers sacrificiels.

La *terre* enfin... le jardin est une savante combinaison de vie végétale (et animale), de terre (ou de roche) et d'eau (et de ciel qui se mire dans l'eau), tous éléments originellement naturels mais recomposés selon les lois et dans les formes d'un projet architectural c'est-à-dire culturel.

... Et le ciel

L'idée d'espace clos est inséparable du jardin comme de la cour. Là encore, la sémantique nous l'assure, mais dans le contexte de ses origines orientales: le jardin, c'est le *jannat* persan, le *pardès chaldéen, autrement dit le Paradis,* où l'idée de clôture est présente: c'est le sol conjoint à la digue para-*debi (digue* en sanscrit).

C'est aussi l'image du corps féminin. Métaphoriquement, le *Cantique des Cantiques* insiste sur le scellement de la Fiancée dont le Fiancé dit: «elle est un jardin, bien clos, ma Sœur ma

Fiancée, une source scellée». Et plus loin: «J'entre dans mon jardin», L'eau est bien au cœur du jardin, mais le jardin est scellé. C'est bien encore «l'ève» domptée, que cette image du jardin, assimilée aussi à une sorte de citadelle de sécurité; mais voilà que surgit alors une opposition plus fondamentale que celle de la cour et du jardin: précisément celle du *jardin* et du *château* ou de la *ville*. Elle se manifeste à travers les deux images mystiques du *Paradis terrestre* et de *la Jérusalem céleste*.

Ville et jardin: Jérusalem céleste - paradis terrestre

Le *Paradis Terrestre* est, comme on vient de le rappeler, littéralement, un jardin, dans le début de la Genèse, où prédomine le règne végétal; tandis qu'à la fin, la figure de la *Jérusalem Céleste* est celle de la ville. Mais, par une inversion révélatrice, cette Ville projette vers le haut sur le ciel, l'image d'une citadelle, tandis que le Paradis céleste projette sa figure immatérielle vers le bas, sur la terre. Projections combinées et en sens inverse de deux figures fondamentales: dans la symbolique des formes le carré figure la terre, mais plus généralement l'univers créé: terre et ciel confondus; tandis que le cercle figure le ciel, mais, plus généralement, le Créateur hors de sa Création. La formulation prépondérante du *Paradis Terrestre* est donc celle d'un jardin circulaire qui tire son expression graphique du ciel transcendantal, tandis que la *Jérusalem Céleste* a cette forme carrée que lui a conféré le modèle terrestre de la ville: Jérusalem, Rome... toute citadelle sainte ou profane. Il pourrait s'ensuivre que le jardin soit de vocation préférablement radiocentrique et la ville-citadelle préférablement quadrillée. Mais ce serait méconnaître l'essence primordiale des choses et le fonctionnalisme des figures. Si le camp de César a la distribution orthogonale d'un rectangle figurant une armée en marche soudain immobilisée, la défense spontanée de tout point stratégique définit un cercle autour de ce point. Si l'arbre définit sur le plan horizontal un champ de développement circulaire, la forêt plantée aligne ses fûts selon un ordre rectiligne et orthogonal afin que la rentabilité de la plantation soit la plus grande avec le minimum de gêne pour chaque arbre à l'égard de ses voisins.

«L'effet» Versailles

A Versailles dans cet équilibre entre le jardin et la ville à partir du pôle de la chambre du Roi au cœur du château, la ville est à dominante radiocentrique, et le jardin plutôt orthogonal, avec ses bosquets distribués de part et d'autre de l'axe central, et son «transept» Bassin des Suisses - Marmousets. (Les choses sont en réalité un peu plus complexes...)

En fait, l'histoire de l'urbanisme montre que tandis que la ville à plan orthogonal se prête à un développement infini (d'où ce choix pour toutes les villes coloniales, de la Grèce Antique au peuplement des Amériques...), le plan radiocentrique est incompatible avec un développement indéfini. A un moment ou à un autre, il casse ou il est dès l'origine biaisé par un mixage avec l'orthogonalité. C'est ce qui arrive à Versailles (l'avenue de l'Europe perpendiculaire à l'avenue de Paris). Mais au cœur de la composition, la disposition de la Place d'Armes et des deux Ecuries a bien affirmé la radiocentricité.

Le champ transposé en espace ludique

L'orthogonalité prépondérante dans le développement historique des jardins, de la Mésopotamie à l'Europe moderne doit beaucoup à l'origine agraire du jardin. L'agriculture, avec les exigences de cadastrage, d'artificialisation des cultures par ensemencement ou plantation rentable, et peut-être plus encore d'irrigation (de l'eau «canalisée»), affirme la prééminence logique et pratique de l'orthogonalité.

Les jardins du Moyen-Age et ceux de la Renaissance sont typiques à cet égard. Il y a jardin dès que l'espace traditionnellement cultivé devient ludique. Ce ludisme peut être à vocation scientifique comme l'est un cabinet de curiosité: cela donne les modèles de l'herborétarium, du jardin botanique.

Des mérites du rond

Mais le règne animal exige des précautions plus attentives que la domestication du poireau, voire de l'arbre, sagement alignés comme une armée disciplinée. La «Ménagerie» exige la surveillance centrale. Boileau nous a charmé de sa description de la Ménagerie de Versailles où il mène La Fontaine (à moins que ce ne soit l'inverse). Cette ménagerie est composée de zones triangulaires imbriquées et étanches, afin que les espèces ne se dévorent pas entre elles, autour du centre dominant de la surveillance: c'est le prototype du *plan panoptique* cher aux prisons de Bentham «l'ami du genre humain» (type «Petite Roquette») et cher aussi à Ledoux pour l'organisation du travail en usine sous bonne surveillance, avec ses Salines Royales d'Arc et Senans qui deviendront le cœur de sa Ville Idéale. Il semble qu'à Versailles l'équilibre entre le rond et le carré ait été trouvé, après la vie éphémère de sa Ménagerie, dans un double choix selon l'échelle: prédominance des axes orthogonaux, mais au niveau des bosquets et des modifs centraux (bassin de Latone), prédominance du modèle circulaire.

Les courbes de l'artificialisation «au carré»

Comment le *jardin anglais* vient-il troubler ce festival de géométrie euclidienne et cartésienne auquel, de Rome à la Chine, des modèles mystiques au XVIIe siècle, la nature architecturée des jardins est astreinte?

Il ne faut pas s'y tromper: dans toute l'ère classique et baroque, la *«nature»* en tant que *mot* et en tant que *modèle,* et dont Boileau fait autant de cas que Rousseau, n'est pas saisie dans l'acception d'un quelconque désordre ou hasard des choses. Au XVIIe siècle, c'est la référence à l'ordre même, à l'ordre de la Création dont l'artiste doit s'inspirer. Au XVIIIe siècle, le préromantisme prête à la nature libre, celle du «bon sauvage», une discipline innée qui est le secret d'une nouvelle valeur: *le bonheur.* C'est à ce niveau que le jardin, si l'on peut dire, se *ressource* et retrouve toute son actualité créataice: *lieu ludique,* c'est-à-dire *lieu onirique,* le jardin en lui-même et avec lui les courtisans de Versailles qui l'arpentent, se lassent de l'uniformité répétitive qui engendre l'ennui... Là encore il faut se rappeler que le mythe du *Paradis terrestre* est celui-là même du *Paradis perdu,* autrement dit l'histoire d'une *nostalgie.* Le nouveau ludisme remonte aux sources: il ne va pas consister à abandonner l'artifice, mais au contraire, à faire semblant d'imiter la nature par l'instauration d'*espaces plus artificialisés encore, car plus sophistiqués* que le jardin français. Toutes les courbes et les contre-courbes du baroque, comme, ailleurs, toute la cruelle stratégie amoureuse de Marivaux, constituent un jeu fait d'éléments empruntés à la «nature»: arbre et «bocage», source et bassin, voire moutons et bergères, mais qui ne perdent rien de leur culture *savante* et de leur liberté *organisée.*

Les modèles extrême-orientaux

Cependant, comparé au modèle de l'artificialisation suprême, ce *modèle japonais* dont le XIXe et le XXe siècle révèleront seulement à l'Occident l'intime complexité, le parc anglais garde quelque chose de relativement simple sinon de systématique.

J'ai tenté ailleurs, après d'autres [1], de placer en opposition l'*espace impérial chinois* plus rectiligne et plus orthogonal encore que Versailles, et à l'échelle d'un continent et de villes, de mausolées, et d'armées ensevelies de soldats de pierre, dont l'exploration et la redécouverte sont à peine amorcées, et l'*espace japonais,* obsédé par la miniaturisation à laquelle a sans doute contribué la fragmentation de l'archipel, mais qu'habite encore le polythéisme sous la version *shinto* du bouddhisme.

L'origine picturale —en l'occurrence la peinture d'inspiration chinoise— comme modèle du jardin japonais est connue. Ce jardin restitue donc trois dimensions à l'interprétation peinte bi-dimensionnelle d'une nature déjà par elle-même savamment composée. Le secret du jardin japonais, c'est d'être d'abord un *secret,* un chemin initiatique, qui révèle pas à pas, les surprises des regards, le retournement du regard vers le centre, à l'opposé des percées infinies de Versailles et de Pékin.

[1] Chine-Japon —Icomos-Information n.° 4— 1985 —Edizioni Scientifiche Italiane— Naples.

Il faut s'abstraire en Orient de la stratégie des sentiments plaquée sur les jardins, et propre à la typologie naïve que Flaubert, dans *Bouvard et Pécuchet,* prête à un certain M. Boitard: «genres mélancolique, exotique, grave, majestueux, rêveur, fantastique...», et le sous-type «Wurtemburgeois (...) qui conduit à un boudoir où les jets d'eau vous inondaient quand on se posait sur le sofa».. Le jardin japonais c'est au contraire le fait d'une pure et impassible *poétique* de la *stratégie visuelle* très concrètement agencée, où les arbustes, les rochers et les pierres, les sources et les flaques d'eau, l'architecture des ponts et des pavillons sont l'équivalent de touches de pinceau d'une calligraphie et, en même temps, d'un tableau impressionniste. Et il y a peut-être dans l'ambition secrète de tout «Architecte de Jardin», le désir secret d'atteindre à cette sérénité-là, ce qui nous mène assez loin du langage allégorique des fleurs: *dans l'espace du Jardin le temps est aboli;* le vivant, c'est-à-dire l'éphémère, atteint la figuration de l'éternel, là où les hôtes du *Jardin d'Allah* atteignent la béatitude ainsi que l'enseigne le Coran. Mais du jardin japonais, comme du Paradis des religions du Livre, comme du jardin solaire des Hespérides aux pommes d'or (le jardin-verger), il a fallu partout en bannir le Dragon. Le plus humble de tous les jardins est le Jardin des Oliviers de Getsémani (du «pressoir de l'huile»): le lieu où s'accomplit la nuit de l'angoisse, la nuit de la coupe d'amertume, la nuit de la trahison, de l'arrestation et de l'abandon... Mais c'est précisément aussi le plus glorieux: là où déjà, pour Abraham, pousse l'arbre de paix, l'arbre béni: le Paradis est aussi, en définitive, une Oliveraie.

Summary

Taking Versailles as an exemplar, Michel Parent reflects upon the trilogy formed by palace, city and garden and its symbolic consequences. The semantic origins of the garden indicate the notion of an enclosure intended for recreation and play: the tamed nature, the channelled water, the pierced vegetation. Everything is order and anarchy, geometrical forms, the circular Garden of Eden, rectangular heavenly Jerusalem: the correspondence between heaven and earth is complete. The author examines the geometry of gardens, the predominance of orthogonal forms in them, the triangular arrangement of spaces reserved for the animal kingdom, the balance between round and square forms. As far as the English garden is concerned, not only does it not pretend to alter the natural order, but it imitates nature to such an extent that nature becomes artificial. The organized freedom of the Chinese garden is opposed to the fragmentary and pictorial character of the Japanese garden. Lastly, the most humble but the most glorious of gardens is Gethsemane, on the one hand antechamber of death but on the other hand a fertile soil where the blessed tree is born.

SCHÖNBRUNN ET LES PARCS AUTRICHIENS

Erika Neubauer

Un jour, Louis XIV a dit que s'il redoutait l'Autriche, ce n'était pas tellement pour sa force militaire, mais plutôt à cause de ses «miracles» grâce auxquels ce pays trouvait le moyen de ressusciter brillamment des catastrophes.

Parmi ces «miracles» on peut compter sans doute les faubourgs de Vienne reflorissant après toutes les dévastations causées par les Turcs, en 1683, et après le départ de cet ennemi; ces faubourgs qui tout à coup, comme une couronne, entourèrent le glacis devant les bastions de leurs merveilleux palais-jardins.

Comme grandes constructions il n'y avait, devant les portes de la ville, que les seules propriétés impériales qui de ce fait, avaient subi de graves dommages dûs aux faits de guerre, tandis que les fermes et jardins agricoles avec leurs vignobles —tous complètement détruits et rasés— constituaient d'excellents terrains à bâtir.

D'innombrables palais-jardins aux toits moins inclinés que de coutume, et avec leurs jardins splendides comme on n'en avait jamais vu ici, formaient tout autour de la ville une véritable mise en scène, des décors créés par les plus fameux architectes d'Italie et d'Autriche. C'est Versailles qui, tout à coup, devient le modèle du nouvel art du jardin dans lequel cependant, on introduit des traits italiens pour les confondre en un style original. On comptait alors bien plus de cent jardins dont les plus importants étaient la «Favorita» à Wieden, le futur «Theresianum», et, le point culminant: le château, le jardin et le parc de Schoenbrunn.

Le coup de fanfare et le point de départ de cette évolution de l'architecture fuvent donnés par l'ordre que l'empereur Léopold Ier donna à l'architecte Johann Bernhard. Fischer von Erlach de lui soumettre un premier projet d'une vénerie impériale aménagée sur le terrain du jardin impérial d'agrément et de zoologie de Schönbrunn (nom qu'il tire d'une petite fontaine qui coule toujours dans l'enceinte de ce jardin).

Le projet grandiose de Fischer von Erlach, ce premier projet d'une vénerie impériale installée sur la colline de Schönbrunn ne manqua pas de susciter, par son envergure et son luxe surpassant ceux de tous les châteaux existants, des discussions et des réserves, surtout lorsque l'empereur refusa le projet.

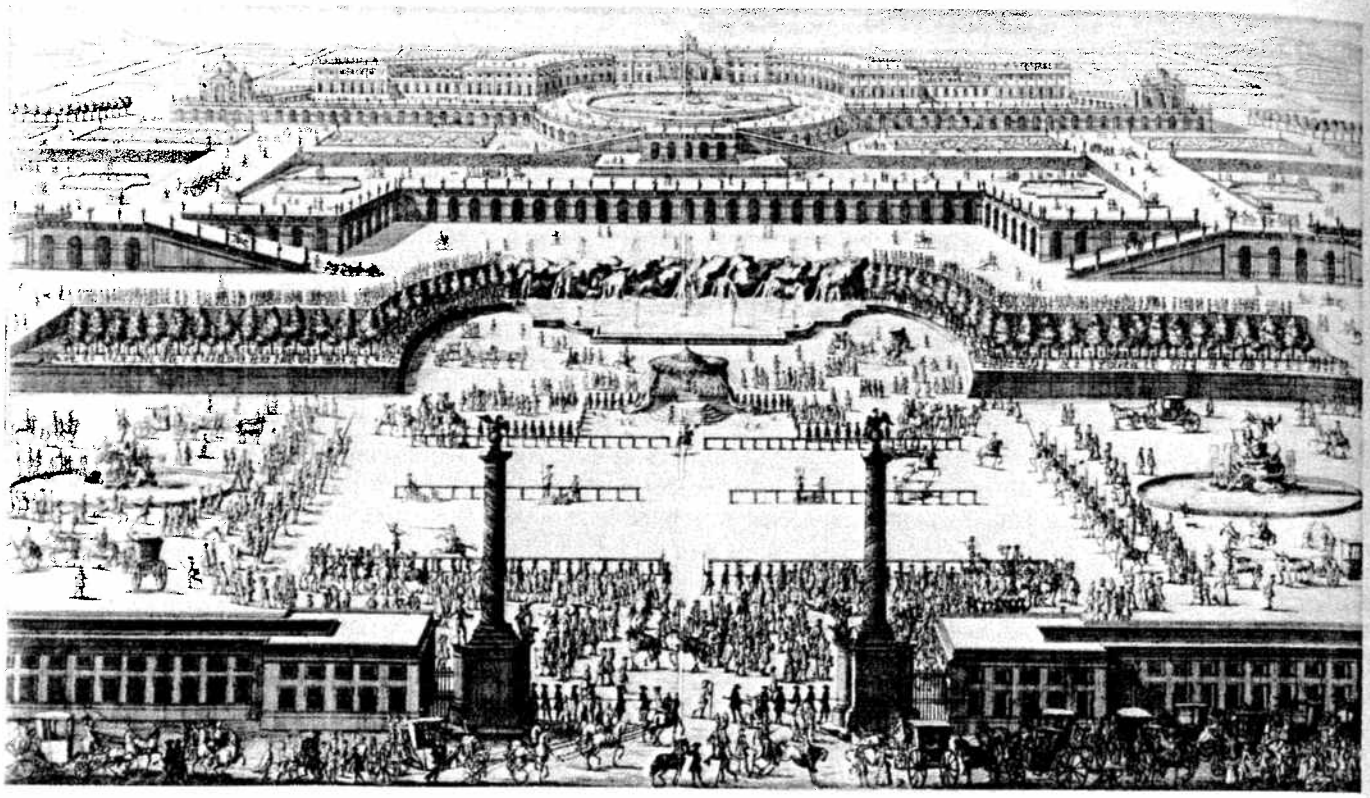
Etait-ce une «pièce de présentation» que Fischer von Erlach avait soumise à l'empereur, était-ce une épreuve qui devait illustrer son talent incomparable en vue d'obtenir la place d' «architecte de la Cour» —place qu'il réussit en effet à obtenir— était-ce un mirage, une idée d'un architecte maître dans tous les styles, était-ce une manifestation de politique culturelle en face de ce Versailles qui surpassait tout, ou bien était-ce l'expression artistique géniale de ce point culminant sans égal du pouvoir de la maison d'Autriche —à savoir du «miracle» de résurrection après un long passé d'histoire lourde et sombre.

Ce premier projet situe le bâtiment principal, un château allongé dont la partie centrale forme un ovale rentré et les larges ailes sont un arc ouvert, en haut de la colline de Schönbrunn d'où le regard domine fièrement le pays qui vient d'être libéré, d'où l'on jouit d'une vue panoramique jusqu'à la frontière hongroise. Devant le château, une architecture monumentale descend en une seule ligne la pente, jusqu'à l'entrée de la grande cour d'honneur flanquée de «deux colonnes d'Hercule».

Déjà à l'époque de Charles Quint, ces «deux colonnes d'Hercule» symbolisaient la domination du monde. Et tout cet ensemble se terminait par le quadrige d'Hélios signifiant que le Roi-Soleil avait perdu sa position prédominante.

Ce projet cependant ne permet guère de parler d'un aménagement de jardin. Il s'agit là plutôt d'une transformation de paysage de collines en une architecture monumentale. Ce projet est refusé par l'empereur.

Le plus souvent, on a supposé que l'empereur Léopold qui s'intéressait personnellement plutôt aux questions de religion et de musique (il dépensait de grosses sommes pour l'opéra) avait été forcé de refuser le projet de Fischer von Erlach par suite des difficultés dûes à la guerre et aux finances. Or, il se peut que cela ait été le début d'une attitude de modération se développant plus tard, notamment sous le règne de l'impératrice Marie-Thérèse, à l'égard de tout luxe, de toute manifestation impériale exagérée, une réserve qui devait par la suite aboutir au comportement presque bourgeois de la Cour.



«Schönbrunn».

Dans le second projet de Fischer von Erlach, réellement exécuté, un château bien plus modeste est érigé, mais dans la plaine, et, réservant, de ce fait, l'espace approprié nécessaire à l'aménagement d'un jardin baroque montant jusqu'aux hauteurs de la colline. Tel est l'état actuel du château et du jardin de Schönbrunn.

Malheureusement, tout comme pour d'autres jardins baroques de jadis (jardin du château du Belvédère, de Liechtenstein, d'Althan, etc.), la disposition des parterres ne montre plus du tout les traces du style originel. Au contraire, elles sont tellement adaptées au style des parcs du XIXe siècle que l'impression offerte par ces anciens ensembles horticoles grandioses ne permet plus du tout d'imaginer ce que fut Vienne, la plus grande ville-jardin baroque.

Summary

Shortly after Vienna had been ravaged by the Turks in 1683, and where scores of palaces and gardens of a new style were paradoxically sprouting, there arose the plan of the imperial palace of Schönbrunn fostered by Leopold I. The design was entrusted to Fisher von Erlach. The first project was rejected by the Emperor, due to its monumental —even revolutionary— character and the excessive cost it entailed. The plan that was finally approved was that of a less imposing palace and a garden of Baroque style. Nowadays the palace bears very little resemblance to the original layout.

L'ACTION MENÉE DANS LES JARDINS DU PALAIS DE FONTAINEBLEAU DEPUIS DIX ANS

Bernard Collette

Ce sujet nous ramène indirectement au château de Versailles: en effet les travaux menés à Fontainebleau depuis 10 ans concernent pour la plupart des secteurs créés ou réaménagés entre 1664 et 1684, c'est à dire à l'époque où Versailles créait ses propres jardins, cela permettra de voir au passage la totale indépendance de Fontainebleau à l'égard d'un modèle qui influença toute l'Europe dès sa création.

En leur temps, Messieurs Dupont et Feray m'ont appris qu'en dehors des époques et des styles il y avait un esprit maison propre à chaque édifice, cette remarque illustre parfaitement le sujet traité ici.

Caractères généraux du site

Une étude hydraulique faite il y a 2 ans a démontré que le site enchanteur de Fontainebleau est en réalité le fruit d'une conquête difficile sur les marais dans un site à l'origine nauséabond et malsain: nous sommes loin de «l'ancien rendez-vous de chasse» évoqué à tort par le poète. Nous connaissons d'ailleurs très bien le problème: quand il faut construire un bâtiment neuf nous sommes souvent amenés, faute de place ou de crédits, à nous contenter d'un terrain médiocre, près d'une voie ferrée ou sous les vents dominants d'une usine; François 1er comme beaucoup d'autres n'a pas échappé à la règle et il s'est contenté, faute de mieux peut-être, d'un vieux château défendu non par de forts escarpements (où en trouverait-on en Gâtinais?) mais par de simples marais. Le site est en effet un vallon dont le point haut se situe à l'Obélisque, et qui descend doucement jusqu'à la Seine, traversant le Domaine d'Ouest en Est.

Le talweg qui traverse le Domaine était et est encore détrempé par de nombreuses sources capricieuses et migrantes dont la plus célèbre est la fontaine Belle-eau.

Les travaux d'aménagement ont consisté à établir successivement des digues de retenues définissant trois plans décroissants:

— le plan de l'étang des Carpes retenu par la chaussée de Maintenon (il remonte au moins à Saint Louis),
— le plan du grand parterre retenu par le mur de la route des Cascades (il remonte à François 1er),
— le plan du grand canal qui empêche les eaux d'inonder le parc, en grande partie en contrebas (il remonte à Henri IV).

On comprend, bien évidemment, la nécessité qui a conduit à assainir d'abord les zones les plus élevées pour terminer par les plus basses. Parallèlement des aqueducs commencés sous François 1er et terminés sous Henri IV furent aménagés dans le sous-sol environnant (emplacement de la ville actuelle) non pas pour assainir des plaines alors inoccupées mais pour canaliser des sources susceptibles d'alimenter le château en eau potable à un niveau d'ailleurs à peine supérieur au niveau des cours (ce qui explique le niveau encaissé des fontaines du Quartier Henri IV).

Les divisions du Domaine

Hormis les bâtiments, le Domaine de Fontainebleau peut se diviser comme suit:

— Les cours, étroitement liées aux bâtiments: cour du Cheval Blanc, cour des Mathurins, cour des Fontaines, cour Ovale, cour des Princes et enfin cour des Offices ou Henri IV.
— Au Nord: le jardin de Diane.
— A l'Ouest: le jardin anglais et l'étang aux Carpes.

— Au Sud: le grand Parterre.
— A l'Est: le parc.

Il nous a paru commode, pour une meilleure présentation du sujet, de traiter successivement chaque élément en évoquant globalement son évolution, son état et les travaux qui y ont été effectués ou sont encore nécessaires.

Cour du Cheval blanc

A l'origine basse-cour des Mathurins, c'était une cour de service fermée sur l'extérieur, qui devint cour d'Honneur par la volonté de Napoléon. Elle fut sans doute entièrement sablée pour permettre les parades militaires, revues, tournois, regroupement de chariots et autres manifestations collectives *. Le gazon dut y apparaître progressivement faute d'entretien et on dut vite l'apprécier car rien n'est plus inconfortable qu'une cour poussiéreuse chauffée par la réverbération des façades sur un sol sablé (les pavés ne datent que de Louis-Philippe). Certes rien n'est moins logique que de trouver quatre quartiers de gazon cantonnés d'ifs et cerclés de passe-pieds, dans le milieu d'une cour théoriquement réservée aux voitures, mais cet état que l'on constate déjà sur le plan d'Orbay de 1682 est suffisamment ancien pour être devenu respectable. Les seuls travaux effectués ici ont donc consisté en 1984 à régulariser les volumes des ifs et à meubler l'allée centrale avec des orangers et des lauriers. Il faut reconnaître que cet aménagement est également une entorse aux règles classiques (les bacs devraient être placés le long des murs) mais il offre un accueil plus souriant aux visiteurs amenés à traverser cette grande cour.

Cour des Mathurins, Cour des Fontaines, Cour ovale

Ces cours très minérales ont été pavées progressivement depuis le 17e siècle. Aucune modification profonde n'y était nécessaire. Cependant une mise en valeur y a été également entreprise depuis 10 ans par l'apport saisonnier de plantes en bacs: lauriers roses, orangers, pittosporum, etc...

C'est le résultat d'une patiente campagne d'achat, d'élevage mais aussi de dons généreux faits par des particuliers habitant Fontainebleau (Général de Rougemont).

Cour Henri IV

Cette cour dont la création remonte à 1609 a été réouverte au public en 1978 après une longue fermeture: en effet le quartier Henri IV fut soustrait du domaine national en 1870 pour être affecté à l'autorité militaire. Cette situation prétendûment provisoire ne devait cesser qu'avec le départ de l'OTAN en 1965.

Les travaux d'aménagement ont consisté à retirer la couche d'asphalte qui recouvrait la cour transformée en parking, mettre à jour les cheminements pavés qui avaient heureusement été sauvegardés et à rétablir les grandes aires sablées attestées par les plans anciens.

Depuis 1978, également, des lauriers en bacs apportent un contrepoint végétal aux quatre faces de cette cour.

Jardin de Diane

Le jardin de Diane a connu plusieurs appellations: d'abord jardin du Roi sous François Ier; avec l'aménagement du grand parterre qui remplit alors cette fonction il devint le jardin de la Reine; Catherine de Médicis le fait agrandir.

L'état Louis XIV avec parterres de broderies nous est bien connu grâce au plan d'Orbay (1682) et au plan de Boffrand (1724).

* Une carrière fut longtemps aménagée dans cette cour pour courir la bague (Héroard rapporte qu'elle fut utilisée notamment en 1606 et 1609).

En 1811 Napoléon donne à ce jardin un aspect «anglais». Le jardin sera augmenté sous Louis-Philippe par la démolition de l'Orangerie puis remanié sous Napoléon III lors de la construction du mur de clôture sur la rue Denecourt. Enfin sous la 3e République il sera amputé partiellement pour permettre la création du bureau de poste que nous connaissons.

L'assainissement de ce terrain permet à Henri IV un aménagement plus libre; l'eau n'apparaît plus que dans deux canaux perpendiculaires et des fontaines confirment les progrès des adductions d'eau (le niveau des premiers aqueducs ne permit pas la création de fontaines durant tout le 16e siècle).

En 1664, Louis XIV bouleverse l'aménagement Henri IV et confie semble-t-il les travaux à Le Vau et non à Lenôtre (voir Félix Herbet: le château de Fontainebleau). Le parti est le suivant: le terrain sensiblement carré est entouré d'une terrasse suivant un aménagement que nous retrouverons au potager du Roi (le terrain restait-il encore trop humide pour les promeneurs?).

Le centre du parterre est meublé d'un grand bassin carré entouré de quatre parterres de broderie. Cette composition bien que simple ne peut malheureusement être vue dans son ensemble en raison de l'angle de vision trop ouvert. Elle n'est pas à l'échelle du terrain beaucoup trop grand, en effet il n'est pas possible d'embrasser l'ensemble d'un seul regard et l'absence de recul ne permet pas de tout maîtriser sous un angle visuel approprié. Ce défaut fut soigneusement évité à Versailles où les surfaces pourtant immenses sont constamment redivisées en compositions compatibles avec l'angle de vision de l'œil humain.

Les travaux récents entrepris sur le grand parterre sont importants, cependant ils ne sont pas encore visibles car tous inachevés.

Tout d'abord les tilleuls de l'allée de Maintenon viennent d'être coupés pour des raisons de sécurité. Ils seront remplacés dans quelques mois par des sujets plus jeunes; ils seront, sauf oubli, régulièrement taillés pour ne pas rivaliser de hauteur avec le château et dégager la vue comme il convient.

Ensuite a été refondue cette année la statue du Tibre, qui meubla les jardins de 1540 à la révolution. L'empreinte a été prise sur l'original qui est au Louvre, et l'épreuve terminée et patinée est présentée provisoirement dans la cour ovale; elle doit aller occuper le rond d'eau dans le courant de l'année 1987 à l'emplacement que lui attribua Louis XIV.

Parallèlement, les statues des 12 mois de l'année sont en cours de restitution. Les originaux commandés en 1665-1666 pour Fontainebleau allèrent très vite occuper l'attique de la galerie des Glaces de Versailles. Cependant, leur place à Fontainebleau est attestée par de nombreuses gravures, comme par la série des plans établis à l'époque. Les 12 empreintes sont à ce jour terminées, il ne reste plus qu'à tirer les épreuves et à les mettre en place (des sondages ont révélé l'emplacement exact des socles).

Parmi les projets envisagés, citons la restitution du rocher du Pot-Bouillant démoli en 1817 en raison de sa vétusté et remplacé par une double vasque dont la dimension est un peu faible pour le parterre.

Est également envisagée la restitution des charmilles qui protégeaient les terrasses à la place des tilleuls ajoutés par Napoléon Ier.

Enfin il conviendrait de faire un sort au dessin des pièces de gazon dont les passe-pieds et les bandes de fleurs sont un aménagement 1900 sans référence archéologique. Deux solutions sont à envisager:

— l'état Louis XIV riche de broderies que Boffrand a relevé,
— un état Louis XVI plus modeste mais comportant bande florale et passe-pied à la juste dimension.

Il y a là un choix archéologique mais aussi financier: l'aménagement Louis XVI sans prestige peut se réaliser aisément (avec l'aide du personnel du domaine), l'état Louis XIV, prestigieux, demande un investissement considérable et ne peut répondre qu'à une décision de caractère exceptionnel.

Le parc

Les bosquets de Fontainebleau situés avec le grand canal au-delà de la route des cascades ont reçu, de tradition, le nom de parc par opposition aux différents jardins évoqués plus haut.

Contrairement à Versailles ils ne sont pas dans l'axe du château et ne peuvent s'admirer ni de la chambre du Roi, ni de la grande galerie, ni de la salle de bal: faut-il chercher là l'objet du

désintérêt dont ils furent constamment victimes? (récemment de vieux bellifontains ont affirmé que le parc était sans intérêt et par voie de conséquence que son environnement ne méritait aucune protection).

Les dispositions générales du parc remontent à Henri IV: entre 1606 et 1609 furent créés le grand canal et les principales allées. Louis XIV compléta l'embellissement en aménageant la grande prairie en 1684-85. Cinq grands bassins furent en effet créés sur un tapis vert de 900 m de long par 100 m de large, inoccupé jusque-là, et un aqueduc venant de Samois fut construit pour alimenter les jets d'eau dont les plans nous sont connus. Je serais très tenté de penser que le résultat ne fut pas à la hauteur des espérances car aucune gravure ne nous montre ces grandes eaux en activité (à l'inverse de Versailles). Une erreur de calcul, la faible pente, la longueur à parcourir durent entraîner un résultat trop médiocre pour être célébré. On peut rappeler qu'au siècle précédent, les eaux de Meudon furent, elles aussi, victimes d'un échec mémorable. Ces bassins furent par la suite engazonnés comme le montrent les plans du 19ème siècle.

Pire, sous la Révolution, la grande prairie devient terre de labour, en 1903 on y voyait 3 courts de tennis, en 1916 elle fut gratuitement mise à disposition comme jardins populaires qui subsistèrent jusqu'en 1965. Cette grande prairie servait également, de façon exceptionnelle, de dépotoir aux boues du canal lors des curages, et régulièrement de dépôt pour les feuilles mortes et le bois mort. Il y a dix ans, son tracé n'était plus apparent, et les taillis lui donnaient l'aspect d'un terrain vague.

C'est naturellement sur la grande prairie que les principales actions ont été menées depuis 10 ans:

— nettoyage du terrain,
— enlèvement des terres en excédent et nivellement aux cotes d'origine (une coupe en long cotée du début du 19ème siècle fut heureusement retrouvée),
— restitution des glacis périphériques à la façon des boulingrins,
— restitution de l'éxèdre qui le termina à l'Ouest comprenant: la création d'allées et plantation de charmilles et tilleuls d'alignements.

Il reste à faire les travaux suivants:

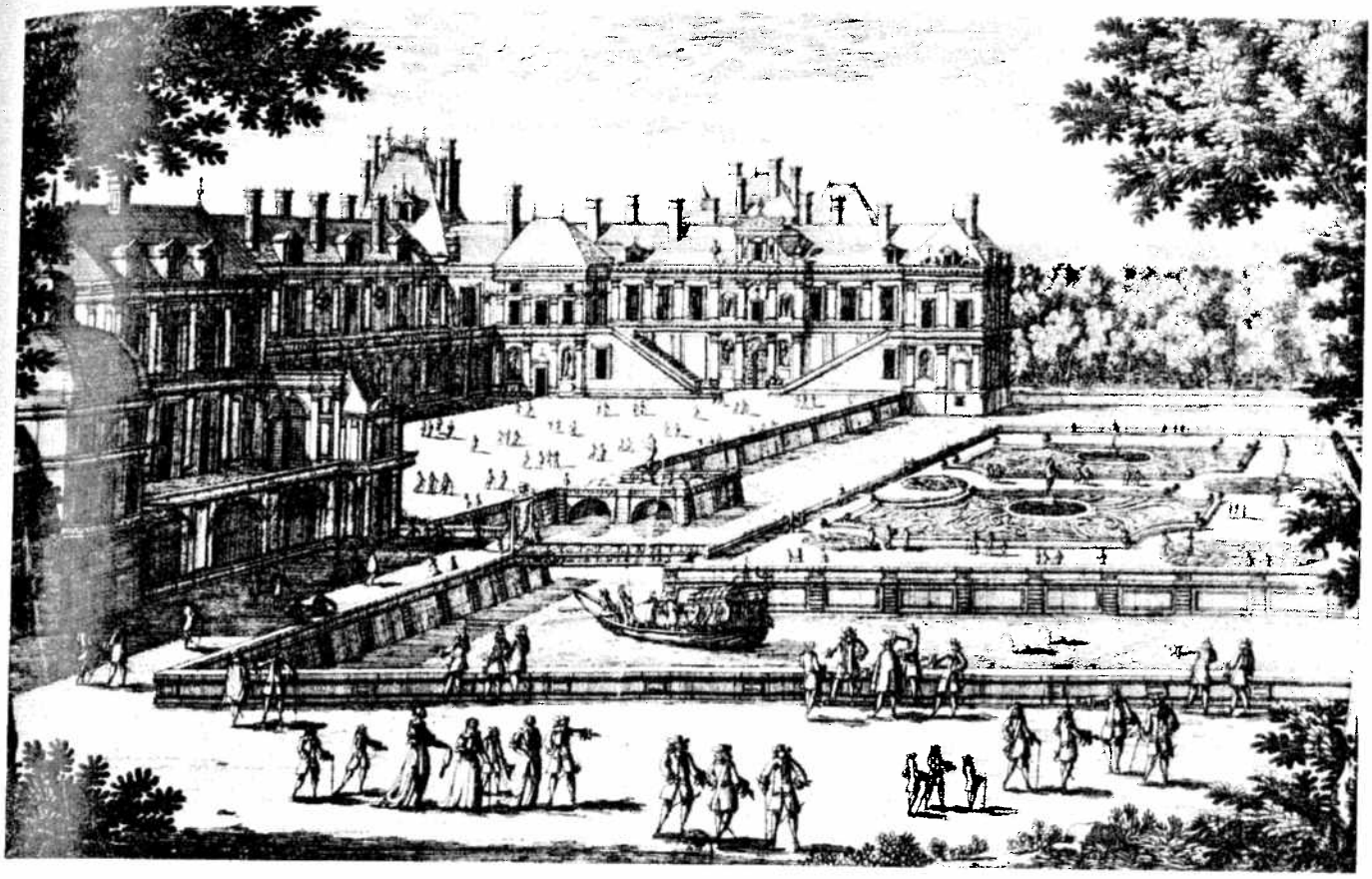
— creusement des cinq bassins Louis XIV,
— restitution des jets d'eau,
— réglage du terrain et engazonnement.

Ces opérations simples prennent une importance considérable vu la taille du terrain (9 hectares). Nous notons, au passage, que des sondages ont montré que les bassins ont été construits sans margelle ce qui se justifie par l'humidité du terrain; en effet, seules les allées périphériques surélevées étaient et sont encore agréablement praticables.

Mais d'autres opérations ont également été réalisées:

— l'une des premières fut la restauration de l'exutoire du grand canal (1978), cet admirable ouvrage de gréserie était alors en ruine et les vestiges disparaissaient sous les arbres et les ronces;
— l'aqueduc Henri IV fut consolidé la même année;
— la fontaine de la Reine, enterrée sous l'humus, réapparut en 1980 ainsi que les allées et le rond-point y conduisant;
— l'allée d'Avon fut remise à son gabarit d'origine en 1981: à cette date, les passages sablés étaient réduits au gabarit des tracteurs et voitures de service, sans relation avec les dispositions anciennes;
— plus récemment, la fontaine Napoléon a été curée et le drainage environnant reconstitué;
— enfin, régulièrement et en fonction des disponibilités du personnel, les sous-bois sont nettoyés des ronces, taillis et bois morts. Les grands sujets sont éclaircis afin de permettre la pousse de jeunes baliveaux sans pour autant se lancer dans de coupes à blanc, certes salutaires, mais qui émeuvent l'opinion publique.

En ce qui concerne les réaménagements d'allées, il a été adopté le principe suivant: abattage systématique des arbres des bosquets sur une largeur de 4 m au droit des allées, puis taille verticale des parements ainsi obtenus: cela donne une lumière suffisante pour permettre la pousse de charmilles ou de tilleuls d'alignement nouvellement plantés tout en laissant la composition lisible pour le promeneur. (On a souvent noté qu'à des périodes de trop faible entretien succèdent des périodes de régénération excessives qui défigurent les jardins pour plusieurs années.)



«Le jardin de l'Étang au XVIIe siècle. Aveline.

Conclusion

Cet exposé trop rapide montre que depuis 10 ans les cours et jardins de Fontainebleau n'ont pas été négligés. Cette action répond d'une part à une nouvelle sensibilité du public pour les espaces verts et plus particulièrement pour les jardins historiques: elle a été possible grâce aux efforts de notre Ministère et surtout grâce à la création d'une ligne budgétaire séparée, réservée aux jardins. Cette autonomie évite de traiter les jardins comme les parents pauvres des bâtiments.

Sous un angle purement technique on note que les restaurations des végétaux dépendent essentiellement de la nature des jardins: traitement individuel des sujets dans les parcs à l'anglaise, traitement de masse dans les jardins classiques; dans ce dernier cas, une répartition en secteurs fonctionnels mais non gênants pour le promeneur, c'est-à-dire non apparents, doit s'étudier soigneusement.

Enfin sous un angle historique on constate que le traitement des jardins classiques nécessite après des études archéologiques préalables, toujours indispensables, l'élargissement du sujet aux murs, fontaines, statues, fabriques et enfin aux animaux.

Mais je consacrerai la fin de ma conclusion à remercier publiquement Jean Feray qui m'a sensibilisé à ce sujet il y a bien longtemps et toujours apporté depuis l'aide de sa très grande expérience.

Summary

In spite of the fact that they were built at the same time and unlike most of the European castles of that period, the castle of Fontainebleau was not influenced by the style of the Palace of Versailles. The castle of Fontainebleau was put up on a marshy ground, so it was necessary to construct several dykes and aqueducts.

Bernard Collete divides the precincts of the castle into five parts: the different courtyards, where very few restorations have been carried out; then, the Diana garden to the north; to the west, the English garden and the carp pool; to the south, the big flower bed; and finally to the east the park, which was abandoned little by little and has been restored for the past ten years. At present they are trying to rehabilitate the canals, aqueducts and tree-lined avenues and also restore the countless fountains so that the castle of Fontainebleau may recover its lost magnificence.

RECOMMANDATIONS

Les éléments de conclusions du colloque préparés par le Comité International pour les Jardins et Sites Historiques expriment les souhaits suivants:

— Rétablir le grand axe du jardin de Versailles dans son état primitif en supprimant les marronniers et en replantant la palissade des charmilles. Les marronniers empêchent la charmille de pousser, salissent les statues (qu'il faut nettoyer annuellement à grand peine). Ils n'existaient d'ailleurs pas à l'origine de la création du jardin.
— Régénérer les bosquets qui par manque d'entretien régulier depuis un demi-siècle, sont dénaturés, étouffent les charmilles et en conséquence faussent les proportions.
— Dégager d'urgence la colonnade qui court de grands risques à la suite du développement exagéré des grands arbres qui l'entourent, tout en favorisant le développement des buis et des ifs qui forment un bon écran devant le sous-bois.
— Recréer l'ambiance des palissades et rétablir un écrin en particulier pour les bosquets de l'Encelade, des Dômes, de la Grande Gerbe et de l'Obélisque.
— Etudier le remplacement des fleurs débordantes du XIXème siècle qui ornent les précieux vases de Balin.
— Veiller à rétablir d'une façon générale les grands axes du domaine constituant l'ensemble de Versailles et, en particulier, l'axe visuel de l'avenue de Paris à travers les bois et hauteurs de Meudon —action d'autant plus opportune après la renaissance de Marly et les efforts entrepris à St Germain et à Meudon même.
— Prendre conscience de l'absolue nécessité d'un entretien régulier et renouvellement cyclique des diverses plantations.
— Entreprendre une campagne d'information du public avec l'aide des média et d'exposés à faire à Versailles même, la population de la ville étant la première concernée et apte à comprendre la nécessité du sauvetage et des coupes parce que l'on n'a que trop tardé à les entreprendre périodiquement.

M. Degos, Conservateur du Patrimoine Forestier des Monuments Historiques et des Palais Nationaux, rappelle à propos du point 7 que la nécessité absolue d'un entretien régulier est une chose d'une importance capitale.

M. Geffré, Chef du Bureau des Monuments appartenant à l'Etat et des Palais Nationaux, souhaiterait des recommandations qui soient d'ordre plus général et ne portent pas uniquement sur Versailles.

M. Pechère, Président du Comité International pour les Jardins et Sites Historiques, prépare en ce sens la publication d'un «vade mecum» du jardin classique et M. Feray suggère un additif à la Charte de Florence qui donnerait des indications spécifiques pour chaque type de jardins, dont le jardin classique.

Une intervenante souligne l'importance des études approfondies préalables à toute intervention ce qui, rappelle M. Feray, est l'objet de l'article 15 de la Charte de Florence.

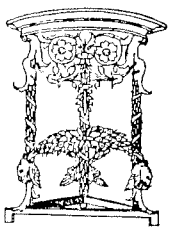
M. Feray, Inspecteur Principal Honoraire des Monuments Historiques, dégage les deux points essentiels: l'accent mis sur les grands axes et la nécessité d'une continuité dans l'entretien, seule capable d'éviter des révisions déchirantes.

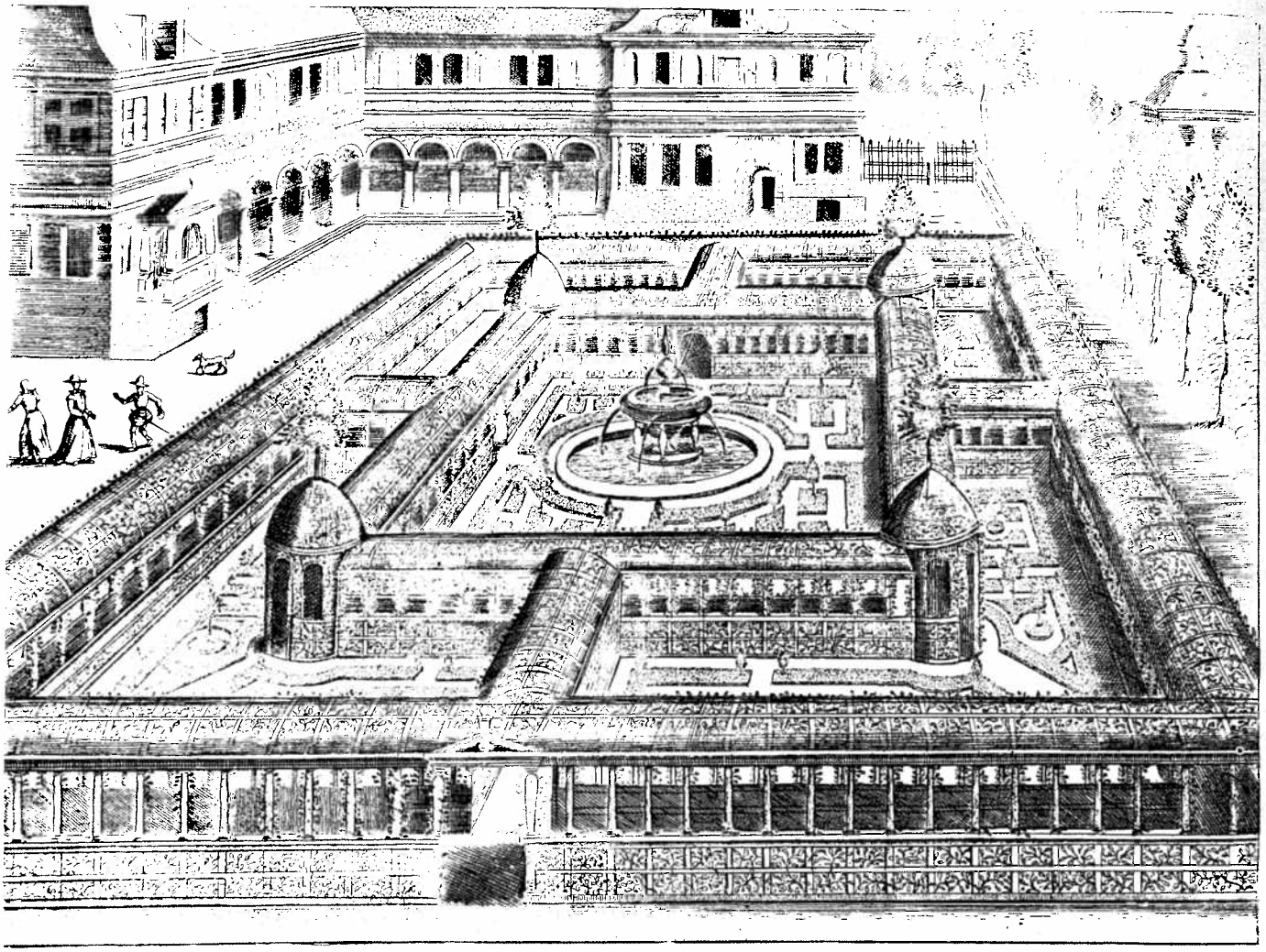
M. Pechère, au nom du Comité International, remercie vivement la France pour son accueil et particulièrement la Section Française de l'ICOMOS qui a organisé le colloque et la ville de Versailles qui l'a accueilli. Il remercie tous ceux qui ont participé à cette organisation, notamment le Ministère de la Culture, la Caisse Nationale des Monuments Historiques et des Sites, l'ICOMOS. Il remercie vivement les Conservateurs et responsables des domaines de Versailles, Fontainebleau, Meudon, Saint-Cloud ainsi que M. et Mme de Ganay, qui ont accueilli les participants au colloque pour des visites. Il remercie les intervenants et tous les participants.

M. Pechère remercie les membres du Comité International pour les Jardins et Sites Historiques qui sont parfois venus de très loin.

M. Boiret, Président de la Section Française de l'ICOMOS, clôt le colloque.

LOUVAIN
1987





TÉLÉOLOGIE DES JARDINS

Rosario Assunto

Afin de bien concevoir la restauration des jardins historiques, nous devons, tout d'abord, nous mettre d'accord sur la définition de la finalité du jardin en tant que lieu destiné à vivre la contemplation et à contempler la vie à l'instant-même où celle-ci est vécue; le jardin comme oeuvre d'art dont la perception s'identifie au fait de se trouver en plein milieu dans cette oeuvre; une expérience dans laquelle le moment de la contemplation (et donc du plaisir esthétique qui n'est pas un acte passif mais une action qui trouve sa motivation et ses fins propres dans la contemplation même) n'existe pas dans une architecture affectée à tel ou tel autre but, donc en rapport avec la destination pratique de l'endroit; dans l'endroit-jardin, par contre, il constitue précisément le but pour lequel ce dernier a été conçu et réalisé.

La jouissance du jardin comme art de la nature et nature de l'art est en effet incompatible avec tout programme de *consommation* ou simplement d'*usage* du jardin, qui considérerait ce dernier comme un espace destiné à l'organisation de manifestations de spectacles ou d'animations ou de commerce (foires, etc.), même dans la *culture dite d'agrément* nécessitant de grandes superficies, ou dans ce que l'on désigne d'*espaces ouverts*.

De par son essence et son but, le jardin est en somme incompatible avec toute manifestation de masse, généralement programmée ou dirigée: les installations qu'elle requiert seraient en effet nuisibles à la végétation, au tracé des sentiers, à l'architecture ornementale et aux éventuelles sculptures; les bassins d'eau et les fontaines s'en trouveraient salis, tandis que le jardin perdrait pendant une période plus ou moins longue son identité picturale et architecturale. En outre le bruit de pareilles manifestations utilitaires, haut-parleur, (musique diffusée, etc.) se substituerait au silence propre au jardin comme *lieu esthétique* dédié à la contemplation, *lieu-oeuvre d'art* pour le dire ainsi, dont font partie intégrante le murmure des feuillages, le chant des oiseaux, le clapotis ou le ruissellement de l'eau; le brouhaha de ce genre de manifestations empêcherait d'aucuns qui désireraient passer un moment plus ou moins prolongé dans le jardin pour une contemplation méditative d'en jouir comme ils l'entendent. Il s'agirait en somme d'une atteinte à la liberté individuelle, puisqu'ils se verraient contraints d'éviter le jardin qui n'est plus ce qu'on est en droit d'en attendre: un lieu de recueillement et de méditation —pourquoi pas?— un lieu de rendez-vous amoureux, présentant des recoins où la douce solitude à deux est assurée.

Quelques activités disons de spectacle ou de fête, peuvent être organisées dans les parcs ou jardins qui présentent les endroits adéquats (kiosques, théâtres plantés, caféterias), tels les concerts, les spectacles de théâtre, et les animations à ciel ouvert qui jadis portaient le nom de «Garden Party» et dont le nombre de participants est limité, soit par un système d'invitations soit par le paiement d'un droit d'entrée. Les autres manifestations publiques qui seraient incompatibles avec l'essence et le but des jardins et parcs dans le sens qu'elles empêcheraient ceux qui ne s'y intéressent pas, d'exercer leur liberté de jouir de l'environnement tel quel, devraient être organisées ailleurs, loin et aussi loin que possible des parcs et jardins.

En vue de la conservation, et même encore avant la restauration, je pense donc qu'il faut s'abstenir de tout usage qui en général puisse affecter la nature des jardins et qu'il y a lieu d'interdire toute utilisation visant la *consommation,* qui serait en contradiction à la jouissance de la contemplation, celle-ci étant précisément l'opposé de la consommation. Il ne faut à ce point, faire aucune distinction entre la consommation *privée,* qu'elle soit ludique d'une part et la consommation dite *sociale:* l'implantation dans un jardin privé, surtout lorsqu'il revêt une importance *historique,* d'équipements sportifs (terrains de tennis, par ex. ou de piscines comme c'est la mode actuellement), peut constituer une grave atteinte à l'identité esthétique de son essence. Pour préciser, je n'ai pas l'intention ni sans doute la compétence, d'exposer le côté juridico-économique de la question, mais je pense que la restriction la plus rigoureuse dans les parcs publics des activités autres que celles très spécifiques des oeuvres d'art qu'ils sont (et l'interdiction formelle de les commercialiser comme des zones directement ou indirectement économiques) devrait impliquer au niveau des autorités publiques une aide à ceux qui ont reçu en héritage ou simplement acquis un jardin ou parc, en vue d'en assurer la sauvegarde de l'individualité esthétique.

Il n'y a donc pas de *bonne* ni de *mauvaise* consommation: qu'elle soit *sociale* ou *privée,* la *consommation* de jardins et parcs est toujours *néfaste* et il y a lieu de la combattre par tous les moyens, même si la prétention à une consommation privée se fonde sur le *jus utendi et abutendi* romain, inacceptable pour les jardins et parcs, puisque même s'ils ne sont pas accessibles au

public, ils font toujours l'objet d'une jouissance universelle. Jardins et parcs fermés sont en fait un *bien public:* en tant qu'oeuvres d'art perceptibles par le sens de l'esthétique —ni plus ni moins— et bien que différemment des jardins *publics,* ils sont toujours en vue de l'extérieur ou de la hauteur, à partir de la rue ou des habitations voisines. Il s'agit d'un préjugé fondé sur une conception grossièrement «actionniste» (et implicitement consommatrice), lorsque l'on prétend qu'il soit possible de jouir d'un jardin dans un rêve vague et indéfini suggéré par une grille laissant uniquement supposer les sentiers, pelouses, arbres et fontaines ou un simple mur, derrière lequel, comme sur certaines routes dans les collines autour de Florence, on devine de sveltes cyprès, de riches oliveraies et de magnifiques magnolias, ou sur les routes secondaires près des villes au pied des Alpes; où les tons verts des conifères s'harmonisent avec l'odeur forte et tonifiante de la résine.

Cette considération doit également valoir pour les petits jardins des villas suburbaines, dont trop souvent l'on abuse en utilisant le sol pour des fins généralement productrices; il faudrait au contraire, là où ils existent encore, être protégés et sauvegardés comme source publique de jouissance contemplative, en facilitant de toute façon l'entretien par les propriétaires, même par des exemptions fiscales, au bénéfice de tous; en effet, tous les passagers, tous les voisins profitent de ces jardins, aussi petits soient-ils. Il en est de même pour les jardins à l'intérieur des blocs construits, qu'ils soient grands ou petits, anciens ou nouveaux, là où pendant les dernières décennies l'on a implanté de façon irréfléchie des garages, des négoces, des salles de danse ou de cinéma. Ces jardins privés doivent être protégés, pour l'avantage de tous. Parce que tous, y compris les étrangers de passage, se passent maintenant de l'indescriptible que fournissait jadis dans les rues de Rome par-ci, par-là, une grande porte ouvrant sur une verdure abondante et impressionnante, d'où émanait le doux et reposant parfum d'herbes et de fleurs, variant suivant les saisons; et, dominant le bruit de la rue, il y avait aussi le concert harmonieux où se combinaient le clapotis d'une fontaine et le chant infiniment varié des oiseaux. Il faut, par tout les moyens, garantir la survie de ces jardins partout où ils existent encore, pour servir d'exemple que la différence entre la *jouissance privée* et la *jouissance publique* (à condition qu'elles soient l'une et l'autre *contemplatives* et non consommatrices) n'est qu'une question d'approche, sans opposition qui rende les deux aspects incomptatibles entre eux.

A Rome, du reste (comme, je crois, dans tant d'autres villes pendant les premières décennies de ce siècle), l'on a instauré à juste titre l'Istituto delle Case Popolari (Logement Social) (et parallèlement l'Istituto delle Case per gli Impiegati Statali (Logement de Fonctionnaires de l'Etat) qui a doté les constructions qu'il gérait de jardins intérieurs spacieux et agréables.

Il faut à ce point rappeller encore une fois que même les grands jardins des «palazzi» et des villas patriciennes n'étaient pas à l'origine privatifs, malgré le préjugé à ce sujet diffusé en partie par ignorance, en partie aussi pour des motifs d'ordre politique —même si depuis quelque temps ils sont justement rendus inaccessibles à un public qui en mettrait l'existence même en péril, laissant uniquement la possibilité d'une vue superficielle à partir de l'extérieur; c'est comme dans le vieux centre de Rome où, dans certaines rues tout à coup surgissent parmi les constructions les pins méditerranéens du parc Colonna, dont l'accès est désormais interdit. Or, si aujourd'hui il est inaccessible, ce n'était pas le cas dans le *passé,* tout comme tant d'autres parcs importants à Rome et sans doute ailleurs. Puisque je ne peux me vanter d'aucun texte, je fais référence à quelques preuves parfaitement contrôlables par tout un chacun.

Je commencerai par le monument qui jadis se trouvait à un des accès de la Villa Borghese, actuellement conservé au musée municipal de Rome. Son inscription était bien rédigée en latin, mais tous les habitants de la Rome d'antan comprenaient cette langue, ne fût-ce que sur base de la tradition orale du culte; par ailleurs je me souviens que jusqu'en 1940 environ, des pancartes avec la mention «est locanda» annonçaient les appartements à louer, surtout dans les quartiers des «popolani», c'est-à-dire les «Romains de Rome». Et je reprends ici le texte de l'inscription sur ce monument, tel qu'il a été traduit par Paolo della Pergola dans sa monographie sur la Villa Borghese, publiée par la Librairie de l'Etat vers l'année 1955. Nous y lisons donc: «Je te déclare le gardien de la villa —qui que tu sois, pourvu que tu sois un homme libre— Ici ne crains point les liens de la loi —Vas où tu veux— demandes ce que tu veux —sors quand tu veux— Tout ici est à la disposition du visiteur, plutôt que de son hôte —Dans cet âge heureux qui connaît la réalisation de la certitude individuelle, le maître de la masion ne veut imposer de règles sévères— C'est là la seule restriction que le visiteur trouvera à son plaisir —mais s'il viole avec préméditation malveillante les règles de l'urbanité— qu'il redoute la colère du gardien, qui ne manquera pas de rompre —le pacte de l'amitié».

Il existe des traces visibles de la façon dont laquelle cette convention fut mise en pratique: des gravures du Piémontais Giambattista Falda (très importantes pour nous, puisqu'elles montrent, à y prêter l'attention voulue, que dans la seconde moitié du 17e siècle les villas Romaines étaient accessibles à des gens de tout état et de toute origine) à une aquarelle de Johann Wilhelm

Baur (18e), exposée dans une des premières salles du musée de la Villa Borghese; ou à une illustration en couleurs que j'ai sous les yeux, à l'instant même où j'écris ces paroles: elle fait partie d'une série intitulée *Rome dans sa Grandeur,* faite par Félix Benoist pour le dessin, Sabatier pour la lithographie et Payet pour la mise en couleurs; elle fut publiée par l'éditeur Charpentier, établi Quai des Augustins 55 à Paris. Elle ne mentionne pas de date, mais au vu des habits des personnages de tout plumage qu'elle représente, elle peut être située avec certitude raisonnable vers les années 1850. Du reste, l'usufruit de la villa «publique» fut un argument juridique qu'avança la Ville de Rome vers la fin du 19e siècle, lorsque ses propiétaires étaient sur le point de réserver à la Villa Borghese le sort qu'avaient subi tant de villas romaines après l'Unification, en application du plan de structure de 1883 et de ses amendements successifs; de ce fait, un des méfaits culturels les plus honteux de cette époque, aucun auteur réaliste et populiste n'a laissé quelque trace d'indignation, si ce n'est Gabriele d'Annunzio dans le première partie de son roman *Le Vergini delle Rocce,* dont un imprimeur romain a publié il y a vingt ans à peu près une demie page, tout en gardant un silence pudique sur le nom de l'auteur et le titre du livre.

Par ailleurs, le monument de la Villa Borghese n'est pas le seul témoin. Il suffit de lire le livre d'Alessandro Tagliolini sur les *Jardins de Rome,* publié en 1980 chez Newton Compton, pour constater que des monuments similaires à celui par lequel le propiétaire de la Villa Borghese en donna le bénéfice à tout un chacun, pourvu qu'il respecte les *règles de l'Urbanité,* avaient été placés dans pratiquement tous les grands domaines. Le président De Brosses qui visita Rome en 1739, put constater que le parc de la Villa Ludovisi, ultérieurement rasé en 1886 pour l'aménagement du quartier du même nom, était *le passage public le plus fréquenté.* Mais je ne voudrais pas incommoder d'autres illustres voyageurs et chroniqueurs plus ou moins bien connus, plus ou moins bien ignorés (certains lecteurs ne s'intéressant pas particulièrement à la lecture de récits de voyage), De Stendhal à Taine (qui renseigne que la Villa Reale (aujourd'hui «Comunale») à Naples, était accessible au public déjà en 1861-1862), à Veuillot et —plus loin encore— à Chateaubriand, Goethe, Conrad Philip Moritz et John Evelyn. De plus, il existe un document irréfutable prouvant l'accessibilité libre des villas romaines en propriété privée, du moins jusqu'au début de la première guerre mondiale, notamment le guide *Roma nel 1911,* de la main d'Ugo Fleres, en son temps écrivain et poète de bonne notoriété. A la page 198, ce guide donne une liste des villas privées en précisant: «La Villa Pamphili est accessible au public tous les lundis et vendredis, de 14 heures au coucher du soleil, du 1er octobre au 30 juin. La Villa Medici de l'Académie de France au mont Pincio peut être visitée tous les mercredis et samedis, de 8 à 12 heures et de 14 heures jusqu'à une demi-heure avant l'Ave Maria, et ce du 1er octobre au 31 mai. La Villa Malta sur le mont Aventin, via Santa Sabina 40, est ouverte au public le mercredi et le samedi de 9 heures au coucher du soleil. La Villa Colonna, Piazza des Quirinale 15, est ouverte tous les mercredis de 10 à 15 heures. Possibilité de se rendre à l'Administration Colonna, Piazza Santi Apostoli 53, entre 10 et 12 heures. La Villa Madama sur le mont Mario, accessible par le portillon en bois du Vicolo di Macchia Madama, est ouverte au public tous les samedis de 9 heures au coucher du soleil». Avec les réserves nécessaires (il suffit de demander la permission au concierge, et bien sûr de ne pas arriver en compagnie trop bruyante), cette habitude existe encore dans certaines villas aux alentours de Rome, comme la Villa Lante di Bagnaia près de Viterbe. Et il y a quelques années seulement, j'ai vu à Frascati, sur une placette faisant partie de la Villa Aldobrandini, comment un couple de jeunes mariés —je ne sais pas s'ils étaient venus d'ailleurs ou non-s'y faisait photographier avec le curé, les parents, les témoins: ils avaient obtenu l'accord du concierge et *post factum* l'approbation bienveillante de la propriétaire qui tout à fait par hasard les avait rencontrés sur place. De même, jusqu'au début des années 1960, la Villa Pallavicini était librement accessible; je n'ai également éprouvé aucune difficulté lorsque, il y a une vingtaine d'années de cela, devant le portillon non verrouillé des jardins du château Schwarzenberg à Vienne, je demandai au concierge si je pouvais les visiter (et j'ai pu constater que je n'y étais pas le seul promeneur) et photographier certaines perspectives (prises de vue que j'ai utilisées plus tard pour illustrer un de mes livres). Ces images, faites par un photographe plus que médiocre, montrent bien que les statues à sujet mythologique, faites au 18e siècle par Mattiacci de Vicenza et ornant le domaine Schwarzenberg, étaient (et j'espère, le sont encore aujourd'hui) intactes et splendides dans leur blancheur de marbre. Ce qui malheureusement il ne convient pas de dire des sculptures et des architectures ornant les jardins publics à Rome (et peut être dans d'autres villes), défigurées par des inscriptions indélébiles; ou endommagées par toutes sortes de vandalisme, qui pour Ortega y Gasset —dont je partage largement les idées— caractérise *l'homme de la masse* qui se cache en chacun de nous, sans aucune distinction de *statut social;* l'explosion du vandalisme, surtout parmi les jeunes, a été favorisée de façon effrayante par la permissivité de rigueur, qui a voulu l'abolition de tout contrôle dans les jardins et parcs publics et de toute intervention répressive du comportement généralement nocif à l'intégrité de ces lieux en tant

qu'oeuvres d'art ou perturbateur pour ceux qui s'y rendent en vue de les apprécier pour ce qu'ils sont essentiellement, à savoir des jardins. *Des jardins à contempler* et non les confins du *pays des marionnettes* que nous a décrit il y a cent ans notre écrivain Collodi dans son roman *Les aventures de Pinocchio.*

Avant même de penser à la restauration, il faudrait donc d'abord réprimer sévèrement et durement toutes les atteintes à la beauté des jardins, toutes les perturbations de la contemplation méditative dans ces lieux; par exemple les dégâts aux plantations et aux sculptures, l'accès aux parterres, la cueillette de fleurs, l'arrachage de branches; par exemple aussi les bruits et cris; la présence de chiens sans laisse ni muselière, qui —dans un instant de nervosité— peuvent devenir très dangereux: doberman, bouledogues, bergers alsaciens, mastiffs italiens et saint-bernards; aussi beaux qu'ils soient, ils sont en mesure (et j'en ai vu qui courraient librement dans les jardins publics) de renverser quelqu'un d'un coup de patte non intentionné et de le blesser grièvement de leurs mâchoires. Pour ne pas encore parler des drogués, qui laissent seringues et garrots comme témoins de leur passage; les libertinages sauvages tant hétérosexuels qu'homosexuels, mis en évidence par les préservatifs laissés sur place qui risquent encore parfois de contaminer l'un ou l'autre enfant curieux de ramasser un objet étrange, et par les sacs de couchage dans lesquels se vautrent des vagabonds malodorants, s'adonnant non rarement à l'agression, au vol et à la violence. Tout cela sont des aspects de la *consommation de jardins publics.* A cela correspond au niveau des jardins privés la coupe de, mettons, plantes de haut fût, parfois séculaires; la mise à sec d'une fontaine; la suppression de parterres et d'ensembles pour y implanter des équipements de sports (et pourquoi pas une piste de karting) ou des pistes de danse à ciel ouvert en y ajoutant un juke-box perturbateur du calme privé et public; le bruit en assourdit le voisin, pour qui le jardin —même non accessible— est un paysage, dont la vue est une source de joie lors des moments de paix, une source de réconfort lors des moments de souffrance et d'angoisse. Il faut bien dire que les propriétaires de jardins privés qui en font un usage pareil, les *consument,* et tout comme ceux qui les vendent dans un but commercial, se manifestent comme des hommes de masse, pour reprendre l'idée d'Ortega, quelle que soit leur condition actuelle ou leur descendance.

Qu'ils soient privés ou publics, les jardins doivent être tels que tout le monde s'y comporte comme des *princes,* dans ce sens que le jardin est un endroit d'*éducation esthétique,* où chaque individu qui fait partie du groupe de visiteurs soit amené à se comporter en *prince* par la beauté du lieu. Il s'agit là, en effet, du sens réel de toute démocratie authentique, non la démocratie grossièrement égalitaire, qui nivelle par le bas et devient ainsi la démocratie des masses. La vraie démocratie fait naître dans chaque homme, quelle que soit sa condition et son degré d'instruction, la volonté de *croître* par la culture et le raffinement de soi-même dans ses sentiments, sa pensée, sa dignité, et d'aspirer au but que nous sommes en droit d'envisager comme étant un idéal disons *régulateur* (dans le sens que Kant a donné à ce terme), une égalité non à la base, mais au sommet: le *nivellement par le haut* si cette expression n'est pas trop paradoxale. Et le jardin alors? Il est le but et le moyen de ce que jadis Frédéric Schiller (théoricien entre autres du jardin comme oeuvre d'art) a défini comme éducation esthétique, qui *donne la liberté au moyen de la liberté.* Non pas la liberté *libertaire,* bien sûr, selon laquelle tout un chacun qui visite les jardins soit autorisé à agir à sa guise, sans tenir compte des autres. La liberté libertaire ouvre la voie vers le totalitarisme, puisqu'elle mène, dans le meilleur des cas, à l'oppression des minorités ou des plus faibles par le plus grand nombre ou les plus forts; elle est en tout cas la liberté des violents, des malveillants, des rustres, des sans-façons, qui s'oppose à la liberté de tous les autres, qui se trouveraient dérangés ou offensés par leur manière d'agir, leurs cris et leur chahut. Par la jouissance contemplative et la perception de la beauté du lieu, la liberté à laquelle conduit le jardin est la liberté de chacun, conditionnée et limitée par la liberté de tous; ainsi, elle favorise la vraie démocratie des individus, basée sur l'impératif kantien, selon lequel il faut voir l'humanité en nous et dans les autres comme un but, jamais comme un moyen, pour devenir ainsi la loi naturelle universelle la plus fondamentale, sur laquelle se fonde notre comportement.

Summary

In this paper Rosario Assunto explains her conception of a garden as a place of contemplation, a work of art: a function incompatible with any idea of a garden as a consumer product that leads inevitably to damaging the aesthetical essence of the garden. The author brings up the case of countless private gardens, villas and mansions scattered throughout Rome which were opened to the public as museums; a tacit agreement between the owner and the visitors prevented any sort of spoiling of the building and grounds. Unfortunately these small palaces have been gradually damaged and we are no longer allowed to visit them. The author finishes by stating that any conservation policy should take the following measures into account: a severe repression of any conduct causing harm to the gardens, to limit the access to them and to forbid all kinds of plays and games in them. This way gardens might recover their true function of aesthetical education and the freedom of the individual will be restricted by the freedom of the society as a whole.

BOTANICA STORICA

Mario Catalano

Qualsiasi intervento di restauro nel verde storico deriverà innanzitutto da un'analisi di esso come sistema unitario. Stati fitopatologici deriveranno ovviamente anche dall'assetto di tale sistema ma le azioni di recupero relative riguarderanno la vicenda dei singoli invididui vegetali sempre subordinata all'equilibrio dell'insieme, non soltanto inteso in senso biologico ma nelle sue totali valenze. Separato inizialmente lo studio della patologia de quello del sistema, quest'ultimo potrà analizzarsi secondo cinque tipi di descrizioni: storica (che è la parte che tratterò), architettonico-morfologica, tassonomica, urbanistica, ecologica.

Tali analisi sono intercomunicanti e destinate a completarsi mutuamente.

Analisi storica

«La presa di coscienza della realtà del "verde storico", in quanto prodotto di una intenzionalità progettuale, presuppone lo *scandaglio temporale dell'evolversi, nella storia di tale progetto, attraverso tutti i suoi transiti, dalla volontà originaria a quelle succedutesi nel corso degli anni, al loro scontro con eventi accidentali.*

Questa analisi ha una fondamentale importanza, indipendentementete dal tipo di restauro da adottare: essa può aprire a delle scoperte tali da consentire scelte di intervento più meditate e consapevoli anche se esse tenderanno, più frequentamente, al mantenimento del risultato di una evoluzione, quale la storia ci ha consegnato, più che al ripristino di un'improbabile struttura iniziale.

Con queste precisazioni possiamo introdurre il termine di «giardino storico» nel significato che esso assume nell'attualità ed anche comprendere cosa i termini di conservazione, o di restauro, possano significare: —il giardino storico è una testimonianza culturale complessa di interessi estetici, scientifici e tecnologici che, nel corso della vita del giardino, hanno contribuito alla sua creazione ed alle manutenzioni/modificazioni. L'intervento sul giardino presuppone allora prima di tutto il riconoscimento del valore di quella testimonianza e del modo in cui ci è giunta; di quella che abbiamo chiamato «epifania» del giardino storico, nelle sue componenti e nei momenti che l'hanno determinata.

E successivamente presuppone la cura, la manutenzione del veicolo primo di questa immagine, la componente vegetale, in maniera tale da non alterare questa «epifania», ma piuttosto di continuare, nell'avvicendarsi dei singoli individui vegetali, a tramandare quel messaggio di cultura. Una operazione cioè da bonzi giapponesi, in cui l'essenza dell'intervento è costituita dal progetto della conservazione dell'edificio complessivo del significato, pur nella possibile ed anzi programmata sostituzione di ogni singolo mattone (Mario Catalano e Franco Panzini).

Le indagini dovrebbero tendere a costituire:

a) un repertorio iconografico, formato da disegni, vedute anche complessive di città e territori, vecchie fotografie, aerofotografie anche recenti, sovente utili per la comprensione di impianti verdi decaduti, di tracciati di percosi scomparsi, di terrazzamenti non più visibili; a proposito delle foto aeree particolari informazioni possono trarsi, come à noto, da foto realizzate con pellicole all'infrarosso, o che fanno uso della tecnica dei «falsi colori», o dalla combinazione di foto prospettiche e azimutali, o ancora da foto scattate con condizioni particolari di illuminazione solare del sito o in stagioni diverse;

b) un repertorio cartografico, relativo alle planimetrie in passato redatte del complesso, o del territorio in cui il giardino è situato, alle indicazioni riportate nei diversi catasti storici, alle informazioni rilevabili sulle tavolette I.G.M. (Military Geographic Institute), soprattutto quelle relative alla prima levata, in cui è possibile sovente ritrovare annessi agricoli e percorsi scomparsi, toponimi dimenticati attraverso cui ricostruire la complessità dei rapporti del complesso verde con il territorio;

c) un repertorio di notizie relative ai tipi di essenze utilizzate, alla sequenza delle operazioni condotte nell'area in esame, ai diversi proprietari succedutisi, tutte informazioni rilevabili dall'indagine sui registri catastali, dal reperimento di relazioni specifiche redatte da tecnici

in occasione di passaggi di proprietà, o di miglioramenti, ampliamenti e trasformazioni dei complessi, dalla raccolta di descrizioni proposte da viaggiatori e baedeker del passato, da specifici elenchi botanici redatti in passato da studiosi e associazioni agronomiche per i maggiori giardini, dagli atti pubblici relativi a stanziamenti per manutenzioni e miglioramenti, nel caso che il giardino sia da lungo tempo pubblico. I dati complessivi raccolti, apportunamente messi in relazione e verificati, devono evidenziare un quadro di riferimento che contenga tutte le necessarie informazioni in merito al periodo di impianto delle diverse parti, al tipo di interventi condotti per morfologica dell'architettura verde e, per quanto possibile, per scelta delle essenze, alle operazioni tecnologiche effetuate.

Si può però presumere che l'indagine storico-documentaria potrà solo in rari casi essere esaustiva in merito a queste esigenze di informazione. E ancor più raramente lo sarà per i giardini più antichi, meno conosciuti e divulgati, marginali rispetto alle vie «storiche» del turismo colto. La documentazione disponibile sarà assai sovente limitata alla descrizione morfologica e compositiva del verde; così la ricostruzione del patrimonio di essenze originariamente presenti diverrà sicuramente uno dei problemi di più difficile risoluzione. Del resto, nel caso dei giardini storici più vecchi, non saranno che assai pochi o nessuno gli esemplari sopravvissuti dell'antico impianto, e anche se per alcune specie il successivo reimpianto avrà tenuto conto, rispettandolo, delle originali presenze, nuove introduzioni, mode e desideri dei successivi proprietari avranno decisamente modificato il patrimonio vegetazionale. Negli interventi concernenti l'aspetto vegetazionale dei giardini storici può essere quindi opportuno introdurre, per quanto concerne appunto l'eventuale ricollocazione delle essenze impiegate in epoche storiche, la formula logica dell' «analogia», quando le informazioni specifiche siano carenti o incomplete. Non si vuole con ciò legittimare la tecnica del «restauro in stile», ma piuttosto ampliare l'orizzonte dell'indagine storica anche a documentazioni estranee allo specifico verde storico preso in esame.

Una ulteriore fonte di informazione è quella costituita dalla letteratura botanica storica, pur nella generalità degli ambiti cui sovente essa si riferisce. Un ruolo particolare è in questo assegnabile agli Erbari, cioè trattati storici che riportano nomi, descrizioni proprietà e virtù delle specie vegetali, sovente corredate da uno splendido repertorio iconografico. L'attenzione scientifica verso la vita e la utilità di determinate piante si è infatti da tempi storici esplicitata nella redazione di elenchi, classificazioni, commenti, vere e propie «fitografie».

Il panorama è ampio e meriterebbe una trattazione autonoma. Apriamo qui di seguito una parentesi citando, in via del tutto esemplificativa una sequenza di testi che testimoniano la ricchezza del materiale disponibile e la varietà di notizie che possono derivarne in merito alla conoscenza, alla coltivazione, all'uso di determinate specie botaniche in epoche definite. A testimoniare la varietà delle specie vegetali coltivate in epoca romana, oltre ad una fitta serie di riferimenti stralciabili da varie opere, sono i testi specifici sulla attività agricola, che attestano l'interesse scientifico del mondo culturale romano verso questo settore. Non a caso la più antica opera latina che ci è pervenuta è proprio il *De re rustica,* che Marco Porzio Catone compose tra il II° ed il III° secolo a.C.

Ulteriori notizie giungono poi dal *De re rustica,* scritto da Marco Terenzio Varrone nel I° secolo a.C., dalla *Naturalis Historia* che Gaio Secondo Plinio, detto il Vecchio, redasse nel I° secolo d.C., dal *De Agricultura* scritto nello stesso periodo da Lucio Giunio Columella, dal *De re rustica,* composto nel IV° secolo da Palladio Rutilio Tauro Emiliano.

A documentare la spinta della nuova colonizzazione delle terre del periodo comunale, e insieme la reintroduzione di una serie di specie vegetali decadute, è soprattutto il manoscritto di Piero de' Crescenzi, *Opus ruralium... commodorum,* redatto all'inizio del XIV° secolo. Ma è con il secolo successivo che le informazioni botaniche si fanno sempre più ricche. Ricordiamo in primo luogo, a testimoniare l'interesse per il tema, l'edizione delle opere classiche di scienza agricola che ha luogo negli anni immediatamente successivi all'introduzione della stampa: nel 1472 esce a Venezia l'insieme delle opere di Catone, Varrone, Columella e Palladio, i quattro trattatisti dell'antichità la cui opera era nota nella prima rinascenza. Ma nel fenomeno di generale risveglio di interesse per la natura, una analoga attenzione è riservata ai testi botanici degli antichi maestri: Plinio, Dioscoride, Teofrato. «La *Naturalis historia* di Plinio fu infatti tra le prime opere ad essere stampata; l'*Editio princeps* fu pubblicata a Venezia

nel 1469 da Giovanni da Spira, appena una ventina di anni dopo l'invenzione della stampa a caratteri mobili... La prima edizione latina del *De materia medica* dioscorideo fu invence pubblicata nel 1478 e tradotta pochi anni dopo dal fiorentino Marcello Virgilio, mentre per l'edizione greca bisogna attendere il 1502, quando fu data alle stampe a Venezia da Aldo Manuzio. L'opera pliniana, della quale uno dei più antichi manoscritti conosciuti, databile al V-Vi secolo dC., era conservato nell'abbazia di Nonantola, fu più volte ripubblicata tra la fine del XV e i primi anni del XVI secolo; l'umanista Ermilao Barbaro ne produceva poi, con le *Castigationes Pliniane* del 1492, una revisione critica, individuando ben cinquemila errori scientifici compiuti, a suo avviso, dal famoso naturalista dell'età classica».

Alla tradizione degli erbari antichi, che aveva attraversato inalterata, nella sua autorità, l'epoca medievale, si andò sovrapponnedo la produzione di erbari «moderni», dagli ultimi anni del XV secolo, quando nacquero i primi orti botanici ed ebbe di conseguenza inizio una sistematica descrizione delle piante, delle loro caratteristiche, delle possibili utilizzazioni medicinali, nutritive, ornamentali. Fra le primissime opere di questo tipo si ricordano la prima versione a stampa dell'*Herbarium del V secolo di Apuleio Platonico, tirata a Roma forse nel 1481 e il De virtutibus herbarum,* attribuito ad Arnaldo da Villanova e pubblicato a Venezia nel 1499, entrambi ancora legati ad una iconografia di gotica immaginazione.

Ma è dal secolo successivo che la descrizione scientifica botanica diviene il soggetto di una vera fioritura di opere a stampa. Fra i soli volumi editi in Italia, una delle patrie storiche di questa fioritura, insieme a Germania, Inghilterra e Francia, pubblicati nel XVI secolo, possiamo citare: i *Commentarii in sex libros Pedacii Dioscorides* di Pierandrea Mattioli, pubblicati a Venezia nel 1554 e successivamente tradotti in italiano ed altre lingue e più volte ristampati (sino a raggiungere pare, le 32.000 copie); lo *Herbario Nuovo,* opera di Castore Durante, medico di Sisto V, pubblicato a Roma nel 1585 con un tale successo editoriale, che le sue ristampe proseguirono per oltre un secolo; il *Phytognomica* scritto da Giambattista della Porta e pubblicato a Napoli nel 1588. E poi ancora il *De Medicina Aegyptorum,* pubblicato a Venezia nel 1591 e scritto, insieme ad altri volumi pubblicati postumi, dal medico Prospero Alpini, professore di botanica a Padova, dopo un viaggio in Egitto al seguito del console di Venezia, viaggio da cui riportò e introdusse nuove varietà botaniche nell'orto patavino, descritte nel volume, il *Phytobasanos sive plantarum historia,*dell'accademico napoletano Fabio Colonna, pubblicato a Napoli nel 1592.

Fra le opere più importanti pubblicate nel corso del secolo successivo in Italia ricordiamo: la *Exactissima descriptio rariorum quarundam plantarum, quae continentur Romae in Horto Farnesiano,* pubblicata a Roma nel 1625, famosa opera di Tobia Aldini (ma forse scritta dall'illustre botanico Pietro Castelli), che documenta l'introduzione nel giardino del cardinale Odoardo Farnese, di cui l'Aldini era medico personale, di alcune specie esotiche, fra cui l'Acacia farnesiana, destinata in soli due secoli ad avere una grande diffusione nel territorio nazionale; il *De florum cultura libri IV,* del dotto gesuita Giovan Battista Ferrari, umanista, orientalista, naturalista, pubblicato a Roma nel 1633: il *Dendrologiae naturalis scilicet arborum historiae libri duo,* stampato a Bologna nel 1668 ed opera del grande naturalista della seconda metà del secolo XVI, Ulisse Aldrovandi; la *Historia botanica* del botanico Giacomo Zanoni, pubblicata a Bologna nel 1675; il *Museo di piante rare della Sicilia, Malta...,* del frate Silvio Baccone, viaggiatore, botanico del Granduca di Toscana, stampato a Venezia nel 1697.

Riprendendo il tema del giardino storico dobbiamo aggiungere che nel corso del restauro non sono mai esclusi eventuali, se anche parziali, atti di recupero di una qualche condizione del passato, concernente sia gli elementi vegetali che i manufatti ad essi integrati, senza che ciò si traduca nei rifacimenti arbitrari tipici del tardo ottocento. Caratteristiche, in questo senso, sono le situazioni che impongono la sostituzione di essenze degradate o la reintegrazione di insiemi scomparsi, la cui mancanza determina un vuoto architettonico comunque da colmare. Altri casi di ripristini integrali sono quelli relativi a giardini nei quali il linguaggio architettonico della vegetazione si basa su disegni geometrici razionali, rigidamente formalizzati, come nelle disposizioni a «quincux» o, più ancora, nell'*opus topiarium,* dal Rinascimento all'Art Nouveau, che impone un azione umana costante e periodica per mantenere nel tempo le volumetrie squadrate o bizzarre delle piante mediante tagli precisi. Fu proprio l'esistenza dei documenti originali del progetto di Giovanni Antonio Veneroni per lo splendido «topiario» del Castello Balduino

(c. 1730) a Montalto di Pavia, ad esempio, che permisero a Giovanni Chevalley di ricostruirne fedelmente la struttura, completamente degradata da un lungo periodo di abbandono.

La ricostruzione storica riguardante le formalizzazioni compositive e la scelta storica riguardante in antichi giardini è spesso facilitata dal reperimento di documenti specifici. In assenza di tali testimonianze, esistono fonti di informazioni probanti sulle più tipiche opzioni di forme e di piante, fatte nelle varie epoche, in diverse regioni ed in particolari condizioni di utenza. Esse ci vengono fornite non soltanto da ricerche filologiche sull'argomento ma anche da quelle relative alla storia della scienza botanica. La costruzione di complessi di vegetazione oganizzata, ebbe nel passato innazi tutto finalità pratiche, sollecitando una attenzione scientifica sulla vita e l'utilità di certe piante e quindi la formazione di elenchi, classificazioni, commenti e fitografie. Successivamente il verde acquistò significanti sacrali, ludici, sociali o squisitamente architettonici, ciò comportando altri tipi di descrizioni. Nel mondo classico possiamo rintracciare questi dati risalendo, con una certa approssimazione, alla Grecia e all'Ellenismo, e, con maggiori dettagli, all'età romana. Come è noto fu Cicerone a definire l'arte del giardinaggio «ars topiaria»; da lui, da altri autori e da vari dipinti ci derivano preziose informazioni sugli indirizzi estetici e botanici dell'epoca.

Le disposizioni formali e le essenze adottate nei giardini antichi sono oggi sufficientemente note e questo patrimonio di conoscenze è facilmente disponibile. Non sono quindi ammissibili degli interventi sul verde storico, operati al di fuori di una accurata documentazione, ciò traducendosi inevitabilmente in acritiche alterazioni o manomissioni.

Di esse un esempio minore, ma frequente, è dato dalla sostituzione di siepi di bosso o mortella (*Buxus sempervirens* e *B.s. suffructicosa*)-una pianta tipica di bordure, labirinti e forme animali, e quasi un emblema della «topiaria» della Rinascenza italiana, ma non solo di essa-con piante di ligustro, il quale nell'ambito del suo genere è tra le essenze più rustiche e resistenti ai tagli; ma ciò costituisce un declassamento del verde storico per la di gran lunga maggiore ornamentazione del bosso e per la sua antica introduzione in Italia (c.1500).

Problemi di analisi storica differenti, infine, emergono quando si tratti di includere nella struttura urbana dei frammenti di verde «naturale», come ad esempio antichi boschi. L'organizzazione spontanea di essi si configura come una complessa entità biologica, un effettivo ecosistema nel quale il soprassuolo arboreo ha istituito rapporti inseparabili di scambio con tutti gli altri organismi, vegetali od animali, con esso viventi, sopra e sotto il livello del suolo, interagendo inoltre con l'ambiente nella sua totalità. L'analisi storica slitta in tal caso in quella ecologica.

Summary

A historical garden is considered as a cultural record of the modifications which have taken place in the past: in order to preserve and restore a historical garden we will have to take into account both its components and its modifications. When researching on a historical garden we have to resort to iconography (drawings, engravings, pictures, aerial pictures, etc.); to cartography (previous planimetries to study the changes); to the official land register (different owners, transformations, etc.). When these three sources of information are inadequate, we can use «analogy», that is to say, to turn to historical information so as to infer what type of plants and arrangement were used in that period.

The author mentions a number of texts representing the bibliography of this type of garden, from Terenzio Varrone (1st century B.C.) to E. Barbaro, from 1492 to 17th century publications with their «Herbals». If we want to restore a garden we cannot dismiss the possibility of recovering some plants grown in the past, but without reconstructing the whole garden as was the custom at the end of the 19th century. It is rather frequent to have to fill the gap created by totally disappeared plants. The aesthetical and botanical functions of a garden were confirmed even by Cicero, who considered them as «ars topiaria». Gardens have a registered history, so restorations that are arbitrary and irrelevant to their registration are not to be permitted. The addition of natural green areas or woods to the structure of a city presents quite a few problems: to achieve this we would have to coordinate the spontaneously-grown green areas (as woods) with the organized urban areas. On doing this the ecological problem will take priority over the historical one.

FELIPE II Y LOS JARDINES FLAMENCOS EN EL SIGLO XVI

Marta Nieto

El Príncipe Felipe (1527-1598) deja, a la edad de 21 años, el 2 de octubre de 1548 la Corte en Valladolid para entrar en Bruxelles el 1 de abril de 1549. Allí, fue recibido por su padre el Emperador Carlos V y su tía María de Hungría, gobernadora de los Pays-Bas.

El ilustre viajero recorrió Flandes (Flandes, como acepción conjunta de Bélgica y Países Bajos) [1] donde conoció los más bellos palacios y jardines; Boussu, «une très belle demeure encore inachevée...» nos indica Vicente Alvarez [2], Chimay, Vura, Coudenberg «...on dirait un nouveau labyrinthe de Crète tout rempli d'étangs, de canaux et de fontaines...», según la descripción de J. C. Calvete de Estrella [3], Binche, Mariemont «...ce ne soit partout que frais ombrages, parterres fleuris, fontaines limpides...» [4] y numerosos palacios y castillos entre los que probablemente se encontrase Haverlee, ya visitado con anterioridad por su padre el Emperador.

Era habitual que en esta época, los nobles y grandes señores de la burguesía flamenca mantuvieran y cuidasen sus propios jardines, siendo algunos de ellos muy conocidos. Peter Coudenberg, boticario de Amberes, poseía un jardín con aspecto de «champ d'investigations» [5], el de Jean Mouton, de Tournai, fue realizado al «style de Babylone» [6], el jardín d'Ogier de Bousbecque «rectangulaire et divisé par des allées de parterres, eux aussi rectangulaires» [7], y el hermoso jardín de Jean Brancion «grand amateur et cultivateur de plantes à Bruxelles» [8]. Es en este jardín donde floreció por primera vez en Flandes en 1568 la «grand soleil du Pérou» *Chrysantemum perustianum,* enviado desde Madrid por Jachim Hopperus Frison, consejero y secretario de Felipe II para los asuntos de los Países Bajos.

El siglo XVI fue el Siglo de Oro de la Botánica Flamenca. L'herbier de Rembert Dodonnée conoció en menos de un siglo 13 ediciones traduciéndose al neerlandés, francés, inglés y latín. Las obras de R. Dodonnée y Charles de L'Eduse fueron la transición entre los «herbiers» que mostraban las plantas por sus propiedades farmacéuticas y los textos «modernos», escritos desde el punto de vista de la botánica científica.

R. Dodonnée abre la vía a Matthías l'Obell (1538-1616) y a Charles de L'Escluse (1526-1609). Según Marie de Brimeur, esposa de Charles de Cruÿ, este último era «le père de tous les beaux jardins de ce pays».

La Botánica con su riqueza en variedades de cultivo, el suelo llano y sin relieve, el clima húmedo y fresco y la pasión por las flores son los elementos determinantes y característicos del jardín Renacimiento en Flandes (desde la segunda mitad del siglo XVI hasta finales del XVII). Antonius Sanderus nos ha dejado grabados un gran número de estos jardines en su obra *Flandria Illustrata,* publicada en 1641 en latín.

Aunque estos jardines estaban situados en la región de Flandes, para Felipe II, todos los jardines que visitó durante sus dos viajes puesto que se encuadraban en sus dominios de «Flandes» los llamó flamencos «Flandes, conjunto de 17 provincias recibido del Emperador Carlos V».

Al principio estos jardines, aún bajo la influencia de la Edad Media, se yuxtaponían a las edificaciones y se ornamentaban con parterres cuadrados y compartimentados que se rebajaban casi hasta el suelo rodeados de boj y divididos por caminos que se cortaban.

Según René Pechère: «...On curve les murs, les buis taillés en formes... C'est un peuple gourmand et suigné, plutôt positif et humoristique que romantique. Cet esprit se resserre jusque dans les compositions. A cause des Ferres basses, an retrouve fréquemment en Flandres une disposition topographique d'un canal en forme de huit. Le château se trouve dans l'un des cercles

---

[1] M. Van Durme, *Archives Générales de Simancas & histoire de la Belgique.* Apendice. Bruxelles, 1966.

[2] V. Alvarez, *Relation du beau voyage que fit aux Pays-Bas en 1548, le prince Philippe d'Espagne. notre seigneur.* 1551. P.A.E. Bruxelles, 1964.

[3] I. Ch. Calvete de Estrella, *Le très heureux voyage fait par le très haut prince Don Philippe, fils du grand empereur Charles V.* Envers. 1552. S. B1. de la Belgique. Bruxelles, 1873-1874. p. 34.

[4] I. Ch. Calvete de Estrella. *op. cit.* p. 136.

[5] J. Balis, *Hortus Belgicus.* Cat. Biblio. Albert I.° Bruxelles, 1962. p. 28.

[6] J. Balis. *op. cit.* p. 28.

[7] M. Hocquette, *Histoire générale des jardins Flamands et Lillois.* Lille, 1951. p. 61.

[8] R. Dodonee, *Florum et coronarium....* Anvers, 1568. p. 295.

et les dépendances dans l'autre. Ce huit est parfuis déformé (Nokere, Loppem, Wijuendale, Tillegem, Hollebeke, Dudzele, Leuwerghem...).»

El jardín flamenco se desarrolló durante el Renacimiento hacia una mayor escala donde reinan, siempre sometidos a una simetría formal, los elementos decorativos o las pequeñas construcciones: galerías de madera recubiertas de vegetación, glorietas, grutas o cabinets de verdure. Las flores dan ambiente y colorido al jardín. El tulipán, ejemplo superlativo de esta pasión por las flores, fue importado por O. de Bousbecque a mediados del siglo XVI de Asia Menor.

Este jardín, compuesto por divisiones en cuadrados que conservaban cada uno de ellos funciones específicas («les aromates, le verger, les légumes, et quelques petites parcelles entourées de bordure»), era a la vez «d'agrément», de «curiosité» y también de «collection».

Vredeman de Vries (1526-1606), «peintre, graveur, architecte et auteur d'entrées» nos ha dejado grabados estos jardines del Renacimiento flamenco en su obra *Hortorum Viriadariorumque elegantes et multiplices formae...* (Amberes, 1583), donde reunió todas las ideas matrices de la época, y a pesar de que sus proyectos no fueran realizados, los planos de Vredeman de Vries fueron requeridos y estudiados en toda Europa y sin duda conocidos por Felipe II a través de la biblioteca de su arquitecto y amigo Juan de Herrera.

Los 20 dibujos de esta obra están clasificados en tres grupos: dorique (predomina la geometría y la simetría en los parterres), ionique (trazados con círculos y arabescos) y corinthe (el laberinto está dibujado en los parterres). Queda así demostrada la gran influencia del orden arquitectónico clásico en el arte de Vredeman de Vries.

Las composiciones constituyen jardines con parterres divididos geométricamente. Galerías en «petites haies taillés en berceau» rodean los parterres divididos por caminos que se cortan.

Existen espacios previstos para cada función: «le jardín potager, les parterres d'agrément entourés d'art topiaire, le labyrinthe et une fontaine».

Se percibe en Vredeman de Vries un aire de libertad: el paseo, los juegos con el agua..., es el espíritu de un jardín «à plaisir» pero con un aire más nórdico con relación a Italia donde el calor y la sequía no daban lugar a un rico cultivo de plantas y flores. Sin embargo, la topografía permitió realizar en este país dos «jardins à flancs de coteaux» utilizando el agua que se deslizaba a de una terraza a otra y «l'aménagement» de panoramas.

Durante su primer viaje a los Países Bajos (1549-1551), Felipe, todavía Príncipe, amó enormemente los jardines formales y ornamentales del Renacimiento flamenco y las construcciones de ladrillo rojo y pitarras negras que más tarde a su regreso introdujo en España. En 1551, ordenó que sus palacios y jardines reales de Castilla fueran «comme ceux des Pays-Bas» [9].

Tal fue su interés que durante su segundo viaje (1554-1559) se hizo acompañar por su arquitecto Gaspar de Vega.

En 1552, el Príncipe Felipe ordenó la transformación de Aranjuez con el trazado de riachuelos, ríos y lagos artificiales.

Dotado de un sentido estético y urbanístico innato, durante los trazados del jardín de Aranjuez, indica que árboles «...solamente han de quedar para la vista...» [10], y consciente de la necesidad de la técnica anota que los árboles han de ser protegidos como «...Gaspar de Vega vio que estaba hecho en el Parque de Bruselas...» [11].

Tal era el interés del Rey por sus jardines que llegó a dibujar trazas de su propia mano. Diego López de Medrano le responde en una carta: «...digo que el jardín que vuestra Majestad ha dibujado (para Aranjuez, en 1556), en ningún sitio estará tan bien con una mejor vista y suelo que en la plaza del palenque que se encuentra entre la huerta y la casa...» [12].

Existe también un plano para Valsaín con indicaciones de Felipe II: «...que se vengan las calles en medio de los cercos, y no tropezando en los pilares y por eso también es bueno que las calles sean del mismo ancho que los arcos, que como lo veréis todo por traça que ha aquí, y en los dos cuadros pequeños estarán bien dos fuentes baxas y son tan pequeños aquellos, que no servirán para otras cosas, y allí estarán bien las fuentes y no en las calles, porque no las embaracen» [13] (con anterioridad a 1567).

---

[9] G. Parker, *Felipe II*. Alianza editorial. Madrid, 1984. p. 61.

[10] J. Rivera, *J. Bautista de Toledo y Felipe II*. Valladolid, 1984. D'après C.ANON. *Imagen de la naturaleza en el Escorial de Felipe II*, article.

[11] J. Rivera. *op. cit.*

[12] J. Rivera. *op. cit.* Transcription de A.G. de S. C. et S.R.O. et B. Aranjuez, l. 251-1, folio 50.

[13] F. Iñiguez Almech, *Casas reales y jardines de Felipe II*, C.S.I.C. Madrid, 1952. p. 134. Selon I. Almech, Filippe II envoie à P. de Hoyo une distribution du jardin faite par Jeronimo Algora et il remarque: «pourtant que les "parterres" sont différents et ils ne sont pas carrés, je trouve que ce n'est pas mal...».

Felipe II consideró esenciales las características de los jardines flamencos del Renacimiento; «la symétrie, la régularité et l'uniformité». A partir de 1555-1560, el Rey hizo jardines flamencos en todos los Reales Sitios: Casa de Campo, El Pardo, El Bosque...

A la vuelta de su segundo viaje (1554-1559) y observando el abandono de sus jardines, el Rey se percata de la necesidad de contar con jardineros flamencos. Éstos, solicitados por el Rey, empiezan a llegar a partir de 1561 en un grupo de 30 donde había expertos en construcciones hidráulicas, cultivadores y jardineros que formaron una colonia numerosa de trabajadores de los Países Bajos estableciéndose la mayoría para toda su vida.

Daniel Holbecq, Daniel van Honele, Guillermo de Voos, Rengel, Hector Hennetan... [14] son algunos de los que trabajaron en los jardines reales.

El Rey personalmente vigiló todos los trabajos durante estos años y visitó con frecuencia los jardines diciendo dónde se debía de plantar los árboles y cómo disponer los «parterres» de flores. Felipe II escribió de su propia mano «...queremos que los labradores flamencos comiencen a trabajar a su modo y hacer la experiencia en toda suerte de tierras... para ver cómo en cada una de ellas acude... según y de la manera que en Flandes se acostumbra...» en Madrid, el 2 de Julio de 1561 [15]. Cuando había que tomar una decisión, el Rey, siempre atento y vigilante, si consideraba indispensable su presencia terminaba la correspondencia con sus jardineros y secretarios con la frase: «...hasta que yo lo torne a ver, no me ha parecido determinar lo que se ha de hazer...» [16].

Del mismo modo que su arquitecto Gaspar de Vega había recorrido Europa en su compañía, su jardinero Jerónimo Algura viajó enviado por el Rey a Francia, Inglaterra y los Países Bajos.

Tras su muerte, en 1567, Felipe II conociendo los dibujos que había hecho en su viaje escribe al arquitecto Juan de Herrera a propósito del inventario: «...creo que Algura tenía trazas y pinturas de la huerta y fuentes, y de otros jardines de Francia e Inglaterra y Flandes y otras partes, y otras cosas que yo le mandé hacer, y aún podría ser de Aranjuez y El Escorial. Será bien que todo lo hagáis poner en cobro hasta que lo veamos...» [17].

«...Los libros que dice allá de no serán menester, que ay muchos de ellos; uno que dice que es de jardines de Italia, bueno será tomar, aunque yo creo que no es sino de Francia y Inglaterra que hizo cuando yo lo mandé a ver los unos y los otros...» [18].

Una carta del Rey fechada hacia 1562 ordenaba para Aranjuez plantar el huerto de los árboles cercado por setos vivos: «...el seto de espinos que en Flandes llaman hayas» (haies vives) [19].

Summary

Prince Philip, after leaving Valladolid bound for Brussels, visited the most beautiful castles in Flanders. In this principality the science of Botany was highly developed, and the Prince's taste was educated by the style of Flemish gardens, which were going to have a great influence on Spanish gardens. So keen was the interest of the King in gardens that he would send the architects drawings made by his own hand. King Philip II brought in the Flemish tendency towards formal simmetry and the regularity and uniformity visible in Spanish gardens; also he sent for gardeners and experts in hydraulical construction from Flanders. As a result of all this, grounds and parks as La Casa de Campo and El Pardo were created.

[14] C. Añon, *Imagen de la naturaleza en el Escorial de Felipe II. op. cit.*
[15] Cédulas Reales. Madrid, 2 de julio 1561. T. II, 137. Documentación offerte par C. Anon.
[16] G. Parker, *Felipe II, op. cit.* p. 62.
[17] F. Iñiguez Almech. *op. cit.* p. 124.
[18] F. Iñiguez Almech. *op. cit.* p. 129. A. Zabalburu 146, n.º 8 (doc. n.º 31).
[19] F. Iñiguez Almech. *op. cit.* p. 146.

ORIGINS AND CHARACTERISTICS OF THE ENGLISH LANDSCAPE GARDEN

John Dixon Hunt

Characteristics need to be determined before we can enquire into their origins.

The following may be seen as 5 distinct, though clearly inter-related elements or aspects of the English landscape garden (ELG):

1. Seems to be natural not artificial.
2. Apart from the occasional item of neo-classical architecture, the landscape seems ineluctably British.
3. We can see no separation or distinction of garden and larger unit (park, landscape, etc.).
4. Compared with earlier garden styles it appears to lack specific, pre-determined (pre-coded), or complicated meanings.
5. Garden as picture.

Now these characteristics are, rightly enough, associated with the designs of Capability Brown, who worked from the early 1750s till his sudden death in 1783. Yet it is worth remarking that though Humphry Repton, who deliberately set himself up to fill the gap left by Brown, continued at first to work in his predecessor's mode, by the end of *his* career, he had wholly reversed at least 4 of the above elements of the ELG at its prime and that this «new» direction was maintained by his successor, J. C. Loudon. We may therefore register that the Brownian ELG style at its prime was of extremely short duration.

Let me now examine each of the above 5 elements in turn, focusing in each case upon (i) what exactly constitutes this aspect; (ii) what its origins might be —here (inevitably) I shall have to sketch answers in the broadest of strokes—; (iii) how it fared after Brown, and what that later history may tell us about its earlier history. The first topic will inevitably be the longest, because it is self-evidently the most central to my whole theme.

1. Nature versus art

This is essentially a philosophical theme; less metaphysical discussions will follow. There are various ways of explaining the natural Brownian parkland:

i) simply the real thing, nature purged of art;
ii) nature organized to eliminate imperfections, etc.;
iii) *la belle nature:* art's (garden art's) representation of ideal nature.

Traditional and largely elite neo-classical aesthetics would have endorsed —and did— the third explanation; but increasingly these aesthetics were called in question, not least by a bourgeois admiration for the real, so that many of Brown's later contemporaries would have seen no difference at all between his parkland and unmediated, untouched nature; hence the first explanation. The second represents a compromise between the demands of art's ordering control and the inclination to contemplate reality, to honour topography as it is. The history of aesthetics from the Renaissance to the late 18th century is roughly a progression along that graph: but at no time can we eliminate the possibility that individual taste would be conservative or radical and therefore regress from or anticipate advances upon the current norm.

Gardens at least since the Renaissance had always incorporated some regular part with more irregular sections; gardens with groves or wildernsesses: you actually needed one, artificial mode, to appreciate the other, natural one & *viceversa.* The latter may have been contrived or —except for its deliberate inclusion— accidental.

The two, early theorists most cited as advocating more natural elements in English gardens were Shaftesbury & Addison. But they have been somewhat misunderstood. Addison argued, in fact, for gardens to imitate, to represent, nature's grandest effects; in other words for garden art to be like paintings (landskips) and offer images of real landscape —«to make a pretty Landskip» of somebody's property. Even more extremely, Shaftesbury, though he seems to have advocated «untamed nature» in gardens, actually required garden art to bring out the inherent forms and

shapes of nature— hence his continued insistence upon the garden that progressed from formal organization near the house to informal shapes further away (one was meaningless without the other).

But, it will be argued, gardens nonetheless did become less and less artificial until the apotheosis of nature with Brown. To this it can be argued that Brown's achievement was to give a final version of these earlier pleas of Addison and Shaftesbury for la belle nature. Equally the Brownian revolution may be attributed to several causes:

1. A misreading of the philosophical position of Shaftesbury and Addison by those either with ulterior motives for doing so or with no interest in their aesthetics.
2. The former would include those who saw England's political fortunes as tied up with conceptions of liberty (hence an insistence upon freedom from rules, from order, from system).
3. The latter would include those who emphasised an empirical observation of the world: one which eschewed Cartesian system in favour of the Royal Society's demand for experimental histories. This would endorse a garden's more random layout and its inclusion of apparent accidents. It does no harm to recall that the rise of the ELG coincided with the rise of the novel —a genre which at least seemed to authorize attention to detail, to random and accidental actors rather than to overall control and structure.
4. Empirical philosophy, too, endorsed an individual's mental liberty (paralleled by his claims for an individual political freedom) to see the world as he or she wished —this inevitably eroded aesthetic systems which emphasised art's general control and order. Private apprehensions v. public codes.

Now if this complex matrix of ideas and beliefs determined the Brownian garden, we can legitimately ask why it did not last longer. Here I think we can only point to that fact that ultimately gardens have to be used by persons on a daily basis, that they cannot simply be used as counters in political or philosophical debates. So that Brown's almost wholesale establishment of nature right up to the very walls of mansions actually eliminated any social space. Or, at the very least, his parkland to the very door priviledged the horse and carriage: it did not allow the outdoors to be any extension of social space, as gardens had always been. One of its most radical features was this total rejection of traditional garden use. Not surprisingly, Repton and those who succeeded him re-introduced the social garden —paths, seats, shelter in the form of shrubberies—. And significantly, the theoretical literature from Repton onwards gave up aesthetic, political and intellectual emphases and featured simply pragmatic issues.

2. A British scene

We may recall Jane Austen's *Emma* —«sweet to the eye and the mind, English verdure, English culture, English comfort, seen under a sun bright, without being oppressive»—. As Jane Austen sees it, Emmas learns to appreciate her role in society when thus confronted with the long traditions of English landed estates at Donwell Abbey. The traditional English (v. Italian, for example) power base of nobility and gentry was the countryside (in part lands acquired at dissolution of monasteries —hence too that interest in any vestiges of this English past like abbeys—). But, as Jane Austen also shows well, there were new arrivals in countryside —the upward mobility of new bourgeosie also meant an outward movement from city to country where estates were bought.

Repton was, in part, and Loudon more often, working for these newly established country clients. He offered them, alert to the market economy, either classical or gothic architecture for their homes. The alternatives are argued for their visual aspects only: you'd choose the one that contrasted with your tree type! But the undeclared sub-text was clearly associative: to choose gothic identified the client with long-standing British styles, perhaps echoed in nearby ruins; to choose classical asserted the owner's sense of himself in traditions derived from classical Rome and modern Italy, visited by many on the Grand Tour or vicariously through engravings and paintings. In this Repton was simply continuing the mid and late 18th century eclecticism of country garden architecture, where chinese, gothic or classical pattern books allowed owners to choose how to decorate their estates.

But this rather mindless visual eclecticism had its sources in less casual, more deliberate modes of design. William Kent frequently utilized both gothic and classical styles, offering his

client at Esher Place, for example, preliminary designs in both. At Claremont and at Rousham, he inherited or established both styles. As I shall argue in my forthcoming book on Kent, this is nothing like the formal eclecticism of Repton, but a studied attempt to signal what the 18th century saw as a progress of gardening. Like other arts and design, gardening claimed origins back to the ancient Romans; those antique traditions were recovered and elaborated at the Renaissance in Italy, and thence spread their taste northwards across Europe. Kent saw his career as accommodating, naturalizing, those long classical traditions to English soil. Just as his friend, the poet Alexander Pope, had translated Homer and Horace, making them «speak good English», «as if here living and writing now» (Oldham), so Kent contrived to make Vitruvius, Pliny, Martial, Palladio, et al talk good English, finding for them suitably English visual equivalents. This meant, I believe, accommodating classical features like temples and triumphal arches or terraces modelled upon classical prototypes into rich and typical English scenery. From here it was but a short step, especially on more modest estates, to letting that scenery do all the work: indeed, we have evidence that landed gentry with a wish to see themselves as heirs of classical villa traditions could gaze over wholly English landscapes and yet be reminded of Pliny and Cato and Horace.

So those Brownian parkscapes we have seen examples of, as in Wilson's Croome Court, could be interpreted, especially when graced by some neo-classical mansion, either as representing a British inheritance of antique villa life and styles or as entirely British *tout court* —English topography allowed to have its say—. This second way of considering them brings me to my next topic.

3. «Extended gardens»: park as garden

When Walpole came to write the first *History of the Modern Taste in Gardening* in the 1760s, he made a comment that has, until recently, gone unremarked. In effect he said that the ELG was 800 years old, having had its origin in the earliest hunting parks —what he called «contracted forests, and extended gardens»—. Citing Woodstock Park (from 1705 Blenheim) as the oldest example in England, he exclaimed that it was «extraordinary that having so long ago stumbled on the principle of modern /i.e. landscape/ gardening, we should have persisted in retaining its reverse, symmetrical and unnatural gardens».

The implications of this remark are radical. As Robert Williams has shown, England had always more parks than other parts of Europe: the Doomsday Book listed 35 important examples, among them Woodstock; Saxton's Elizabethan country maps show well over 800. And what Capability Brown's designs frequently did was RESTORE to their original deer-park status estates that had been enclosed as gardens at the end of the 17th century —Longleat (where Brown removed George London's walled gardens of 1690s) and Burghley had both been deer parks in Elizabethan times; Ashridge and Knowsley (where Brown worked in 1760s and 1770s) had both been deer parks since at least the 13th century... and so on, the list being extensive—. Indeed the term *parc* is anglo-saxon in origin.

So the ELG is, from this neglected perspective, simply a removing of the relatively recent garden to restore the traditional English park where deer, especially, but other animals and birds as well, furnished their owners with a private larder —one protected by severe laws and terrible, mutilating mantraps—. Places of prestige and privilege, rigorously maintained. See Gainsborough's portrait of Mr and Mrs Andrews of Auburies in Suffolk (dead pheasant intended for her lap in this unfinished painting). No wonder the aspiring bourgeoisie wanted to acquire these valuable and prestigious acres.

I suspect that we may trace the return of gardens immediately around the house in Repton and Loudon designs, not only to the social needs of those members of the family who did not hunt and shoot and wanted to use the garden as an extension of the house, but also to their often working for clients whose estates were not susceptible to hunting park status and use.

If gardens disappeared under pressure from land owners to maximize their parks as hunting grounds, one other aspect of landed estates was wholly compatible with this. Namely, woodland. From the sixteenth century England had always sensed a crisis in its supplies of timber: above all, this would mean insufficient ships to guard Britain's precious liberty. This scarcity became particularly acute in the late 17th century. So to plant your land with trees, therefore, signalled both a patriotism and a shrewd investment. When Addison advised frequent plantations in 1712 so that 'a whole Estate may be thrown into a kind of Garden' he continues by stressing the «Profit» as well as the «Pleasure» of the owner. Many engravings show estates increasingly planted with trees or stands of timber. A revised, fifth edition of John Workidge's *A Compleat System of*

Husbandry and Gardening in 1716 noted that «we have many instances where several of the Gentry in this Kingdom have... planted stately Walks, Rows and Avenues near into their principal Seats». And these plantations made, as Addison and many other noticed, «our whole Country... one great Garden». Defoe saw plantations at Wanstead «like one planted Garden as far as the Eye can see». The term garden had already before 1720, therefore, become synonymous with planted ground: Switzer would call these early manifestations of what we see as the ELG «Forest or Rural Gardening». Brown's landscapes, then, brought to a new perfection the English landed estate as private larder, and patriotic and profitable investment in timber.

4. Meaning in the garden

My next item is, by now, something of a commonplace, though nonetheless important. The ELG, as Brown conceived it, did not have much place for small, local scenes, given focus by an urn, a statue, an inscription or a temple. These ingredients, ultimately derived from the Italian Renaissance garden, and used throughout northern Europe in the 17th and early 18th centuries, had served many purposes, but arguably their most important was that they orientated visitors and directed how they should respond at each moment of the garden itinerary. They introduced into gardens pre-coded messages which the alert and (usually) educated visitor could de-code. Sometimes, as at the Villa D'Este or Versailles or Stowe, these messages were organized into more or less elaborate iconographical programmes.

The increasing scepticism with these elements of a garden has been much noted. In 1744 Thomas Warton, for instance, derided «Gardens deckt with Art's vain Pomps»; he asked whether «gilt Alcoves», «Marble-mimic Gods», «Obelisks and Urns» would be as tempting as natural groves and landscape. Such a protest was given influential form in Thomas Whately's *Observations on Modern Gardening* in 1770, though equally clearly Whately was also codifying Brown's actual practice. He argued against what he called «emblematic» character in gardens and on behalf of «expression».

There are many reasons for this crucial shift in taste, which involved nothing less than the dismissal of a whole iconographical language system developed in the Renaissance largely from classical signs. One was, as we have noticed, a desire for the English landscape garden to speak English rather than any classical languages; in its turn this was probably supported by a series of subtle changes in patronage and attitudes towards art. More owners of gardens that needed landscaping (i) had less money and (ii) had not been on the Grand Tour, which authorized much of the emblematic garden. But above all, the privileging of the individual sensibility in English empiricist epistemology.

5. Garden as picture

This is still a subject where we piously repeat half truths, which have been derived by the odd procedure of reading later picturesque theory (Price, Knight, Gilpin) backwards into garden history before 1750. I have argued elsewhere that we have misunderstood the early 18th century insistence upon gardens constructed like pictures: I suggested that Pope's claims must be seen as referring to thinking of gardens as history paintings, in which some central human action was «depicted». In this view, a designer like Kent, who had been trained in both theatre design, history painting and book illustration, organized garden space in a series of scenes where temples, statues, inscriptions, etc. provide both a stage and the «action» of such a painting, in which garden visitors function both as spectators and, by their participation, as actors.

Such an attitude to the garden succumbed to development of aesthetic theory in France which increasingly emphasised form, colour & line (disegno) at the expense of subject matter (inventio). Human nature had been the required subject matter for neo-classical art; now nature *tout pur* began to claim attention for is own sake rather simply as background. So garden pictures —Brown is again the apogee of such a movement— came to emphasise their formal elements not their meanings or content; nature itself, not its human occupiers.

If representations of ELG in its prime make handsome pictures, this is partly because they were so conceived. And when they also looked like some refined version of the English landscape itself outside gardens, that encouraged and endorsed the picturesque traveller who sought his & her subjects up and down the countryside. (Such British exploration had its roots in the

antiquarian movement of early 18th century, itself an offshot of the Royal Society.) And once the whole countryside allowed experiences that had earlier been taken largely inside gardens and artificially created territory, then the garden was able to resume some of its social functions. Brown had come and gone.

Suggested reading

Michel Baridon, «Ruins as mental construct», *Journal of Garden History,* V (1985), pp. 84-96.

J. D. Hunt and P. Willis, *The Genius of the Place. The English Landscape Garden 1620-1820* (London, 1975). Now out of print, but a new paperback edition, with an entirely new introduction, will be issued by M. I. T. Press in Spring l988.

J. D. Hunt, *Garden & Grove. The Italian Renaissance Garden in the English Imagination 1600-1750* (London, 1986).

J. D. Hunt, *William Kent: Landscape garden designer. An assessment and catalogue of his designs* (to be published, London, 1987).

J. D. Hunt, «Ut pictura poesis, ut pictura hortus, and the picturesque», *Word & Image,* I (1985), pp. 87-107.

David Leatherbarrow, «Character, Geometry and Perspective: the 3rd Earl of Shaftesbury's principles of garden design», *Journal of Garden History,* IV (1984), pp. 332-58.

Kimberly Rorschach, *The Early Georgian Landscape Garden,* catalogue for exhibition at the Yale Center for British Art (New Haven, C. T., 1983).

Dorothy Stroud, *Capability Brown* (3rd. ed., London, 1975).

Robert Williams, «Making Places: garden-mastery and English Brown», *Journal of Garden History,* III (1983), pp. 382-5.

Robert Williams, «Rural economy and the antique in the English Landscape Garden», forthcoming in *Journal of Garden History,* VII (1987).

Summary

This paper deals mainly with the description and analysis of the five elements or aspects which appear —according to the author— in the English landscape garden:

a) It is natural not artificial.

b) Apart from its neo-classical features, it offers typically British views and scenery.

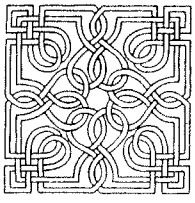
c) There is not a clear-cut distinction between garden and a larger unit (park, hunting ground, etc.). Parks and gardens mingle and resemble each other in Great Britain since old times.

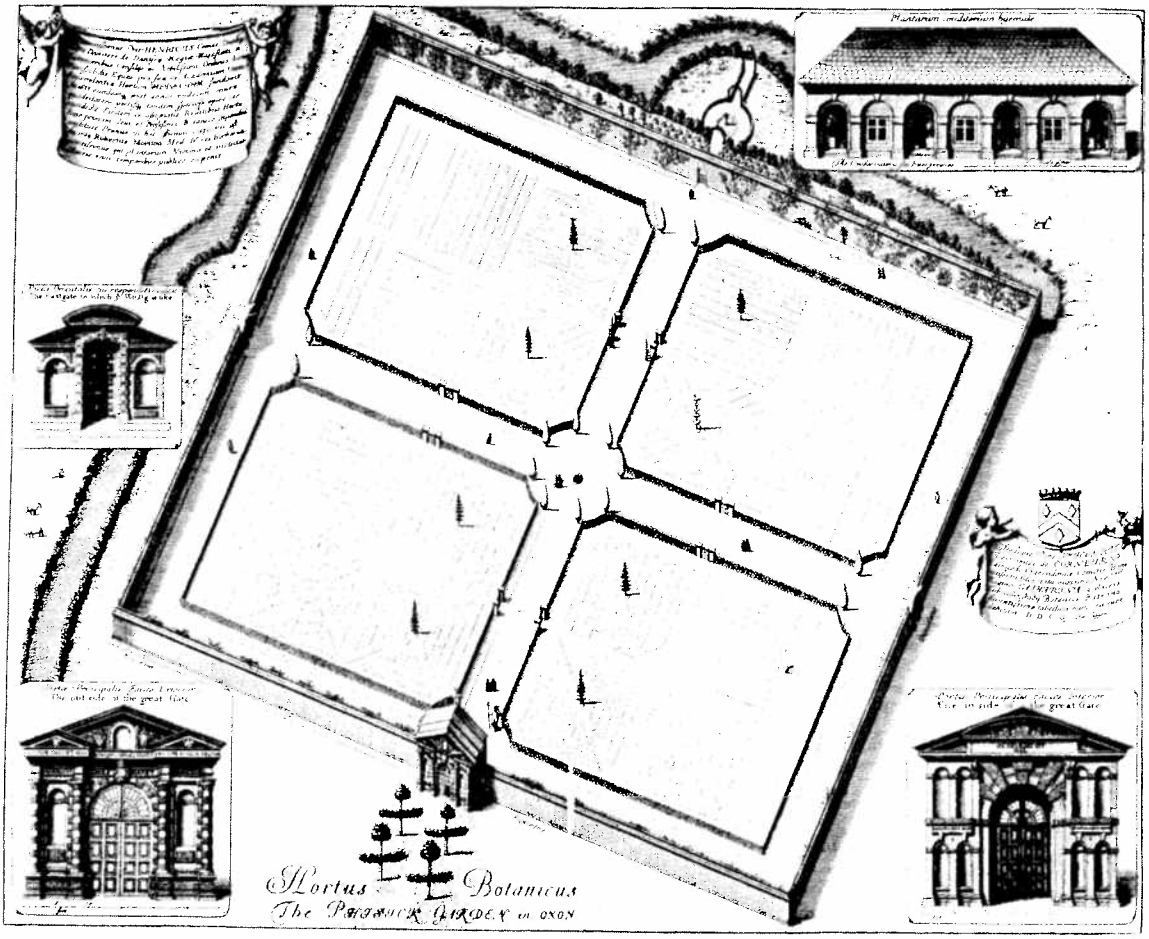
d) A lack of artistic meanings or artificial codes or other aspects not in keeping with natural landscape.

e) The garden is viewed as a picture, a scenery, in which the visitors are both spectators and actors.

Throughout the paper these five elements are related to the gardens designed by Capability Brown (2nd. half of 18th century) and his followers.

OXFORD
1987




Hortus Botanicus
The Physick Garden in oxon

MEMORANDUM SUR LA NAISSANCE ET LES ORIGINES DE L'IFLA ET DU COMITÉ INTERNATIONAL DES JARDINS ET DES SITES HISTORIQUES ICOMOS-IFLA

Renè Pechére

Premières tentatives de création d'une Fédération Internationale

Juste avant la deuxième guerre mondiale, les Expositions Universelles et Internationales furent l'occasion de premièrs rencontres.

Lors de l'Exposition de Bruxelles en 1935, les participants étaient très peu nombreux. Je vois encore l'intéressante tête de Mr. Jenkins de Grande-Bretagne, les français Achille Duchêne, Ferdinand Duprat, Thionnaire et Riousse, la charmante Ulla Bodorff de Stockholm, Walter Leder de Zurich, Pietro Porcinaì de Florence autour de Jules Buyssens, président de l'Association belge.

Deux ans après, lors de l'Exposition de Paris en 1937, l'équipe s'était très sérieusement renforcée. Trois allemands très officiels... et bien d'autres. Paris nous avait gâté de toutes ses gourmandises intellectuelles et culinaires!

Les officiels allemands nous invitèrent pour l'année suivante (1938) à venir à Berlin et en Rhénanie.

A Berlin, les officiels nous proposèrent de fonder dans leur ville, une fédération internationale. La majorité a répondu: «on verra»...

A l'occasion d'une réunion intime cependant, à laquelle se trouvait le professeur Alwin Seifert, l'homme de la «Muttererde» et des traçés sinueux d'autoroutes, les plus jeunes se mirent instinctivement dans un coin: Alwin Seifert était bien vieux... il avait cinquante ans... Parmi ces jeunes, je me souviens de Porcinai, d'Ulla Bodorf, d'Hermann Mattern de Berlin, de Jacquet de Genève, et je pense Marie Thérèse Parpagliolo-Shepherd de Grande-Bretagne.

Ce fut le germe d'une amitié professionnelle sans faille. Nous décidâmes de nous battre pour la cause des jardins et nous l'avons fait... dans une période où les jardins n'étaient pas à la mode comme ils le sont redevenus depuis.

Création de l'IFLA.

Dès 1946, après mon retour de captivité, je reçus un coup de téléphone de la secrétaire de Sir Geoffrey Jellicoe (Mme B...? dont le mari écrivait des romans policiers) dans le but de mettre sur pied une grande réunion à Londres l'année suivante.

Cette réunion eût un grand succès. Je crois bien que nous étions 150. Traduction «sur le tas» faite par Marie-Thérèse Parpagliolo, et des tonnes de salive. Résultat pratique: zéro.

L'après-midi, on nous conviait à une promenade en bâteau sur la Tamise.

Le hasard ou la providence, me plaça sur le pont, en face de Sir Geoffrey Jellicoe qui avait présidé. Le voyant songeur et préoccupé, je me permis de lui dire: «Puisque nous allons terminer notre réunion au Jesus College à Cambridge, pourquoi ne pas réunir là un représentant de chaque pays pour fonder une Fédération Internationale? A quinze ou vingt on peut emporter une décision et non à 150! (150) Nous ne pouvons nous quitter sans résultat.

Il se tut; me regarda; puis raconta une blague car il sait être très gai. Mais le lendemain, la réunion était convoquée. Il la présida avec patience, calme, mais fermeté. Enfin, la décision fut prise sous réserve de l'accord, au retour, des différentes associations.

Ainsi Sir Geoffrey fonda l'IFLA avec comme partenaires du moment, Ferdinand Duprat, dame Sylvia Crowe, Brenda Colvin comme chevilles ouvrières. Dame Sylvia et moi fîmes à tour de rôle office de secrétaire et nous eûmes le redoutable privilège de rédiger les premiers statuts. Grâce à elle, j'ai appris l'utilité des statuts courts mais intangibles. J'ai appris à comprendre le prudent «wait and see» anglais et que la superbe langue anglaise (tellement superbe que je n'ose l'employer...), jouait de sa richesse même, de sa subtilité romantique et poétique aussi, pour ne pas être aussi précise que la française. Après deux ou trois assemblées de l'IFLA, nous fûmes d'accord pour insérer un dernier paragraphe: «En cas de discussion, seul le texte français fera foi.» Qui sait? Peut-être pour que le «wait and see» ne soit pas trop utilisé par ceux qui s'exprimaient en anglais... sans être anglais!

«Plan in Loggan», Oxonia Illustrata, 1678.

Sir Geoffrey fit remarquer: «C'est probablement la seule fédération au monde dans laquelle le président et le secrétaire ne se comprennent pas»! Mais Madame Jellicoe, Sylvia et Brenda grâce à leur parfait bilinguisme et sir Geoffrey grâce à une amitié sans faille renversèrent toutes les difficultés et nous nous comprenions très bien. Et dans une lettre récente, il m'écrivait qu'il se souvenait de la Tamise et avec Sylvia nous regardons tous trois avec attention cet enfant IFLA devenu un adulte qui a su s'imposer.

Création du Comité International des Jardins Historiques ICOMOS-IFLA

Je fus président de l'IFLA de 1956 à 1958. Je n'ai rien pu donner d'utile à la Fédération à ce titre, car nous étions en pleine préparation de l'Exposition de Bruxelles 1958 que j'avais la charge affolante des deux cents hectares que comportait cette immense représentation internationale, 42 serres, à certain moment mille jardiniers et... des miracles quotidiens à assumer.

Je quittai l'IFLA, avec l'amertume de mon involontaire indigence.

Rencontrant près de dix ans après, Floris Breman à Amsterdam, (il était trésorier de l'IFLA), il insista avec grande amitié, pour que je réintègre l'organisation.

J'acceptai à une condition: que l'on me confiât la charge d'une section de Jardins Historiques.

Je me rendis donc au Grand Conseil réuni en 1968 en Sardaigne. A cette époque, les jardins historiques étaient considérés comme faisant l'objet d'une étude rétrograde et hors du temps. Je me défendis en brodant sur le thème: «rien ne part de rien, et c'est sur ton passé, sur ce que tu es à présent que tout ce que tu seras prend appui» (André Gide, Thésée). Par un geste de gentillesse, on m'accorda cette désignation... avec les pleins pouvoirs.

Ma première décision fut de prier Gerda Gollwitzez, rédacteur de la revue «Garten und Landschaft» et très motivée par le sujet, de bien vouloir m'aider pour les premiers pas. Je voulais également lui marquer ma reconnaissance, car je n'ignorais pas qu'elle avait été mon avocat à ce colloque et provoqué la désignation. Nous nous partageâmes le travail, et comme première enquête, nous voulions dresser une liste des jardins historiques du monde. Nous fûmes attérés de constater qu'il n'y avait guère que 2000 jardins dans le monde et que cela était bien réduit par rapport aux monuments.

Sans aide financière, je me suis rendu compte qu'il fallait élargir nos sources et former une équipe comprenant non seulement des architectes de jardins, mais des historiens d'art, des achitectes, des botanistes, des archéologues.

J'allai trouver le professeur Lemaire, à l'époque Secrétaire Général de l'ICOMOS, qui me mit en rapport avec le président Piero Gazzola. Il me proposa d'assister aux différentes réunions de l'organisme, pour faire connaître mon projet.

Je me rendis à Gratg et ailleurs, pour exposer, chaque fois pendant quinze minutes, l'objet de mes préoccupations, à un public silencieux et amorphe devant mes arguments. C'est le cas de dire que cela tombait dans le vide...

Et voilà qu'encore, le hasard ou la providence joue son rôle, j'assistai à l'Assemblée Générale de l'ICOMOS à Oxford en 1971. Le duc de Grafton avait été désigné comme chairman et avec grande distinction demanda àn moment donné si quelqu'un souhaitait prendre la parole. Devant le public sidéré je levai le doigt: «Je demande à votre Honneur la permission de parler une minute et quinze secondes». Il y eut un silence glacial. Je montai sur l'estrade et dis simplement ceci:

> «Mesdames et Messieurs, dans le temps il y avait trois choses essentielles pour les hommes: les femmes, la chasse et les jardins. Messieurs, je vous demande: que faites-vous pour les jardins?» «Merci» et je me rassis tranquillement à ma place.

Alors que j'étais inconnu et très isolé aux réunions précédentes, tout le monde vint me parler à la sortie pour me dire qu'il y avait vraiment quelque chose à faire pour les jardins...

Piero Gazzola vint me chercher, m'emmena à côté de lui dans le car qui nous menait à des visites, me tutoya pour la première fois, pour bien m'encourager et conclut: «tu as raison, il faut que nous fassions quelque chose. Tu commenceras pas organiser un colloque tous les deux ans avec notre aide. Et nous allons former un comité mixte avec l'IFLA».

Et en 1971 nous eûmes nos premières assises au Château de Fontainebleau, profitant du secrétariat efficace de Pascale Gervoise, de Piero Gazzola venu pour nous aider aux conclusions et à leur méthode.

En attendant, j'avais formé une équipe de décision choisie parmi des experts qui ne représentaient pas leur pays mais leur compétence, tout en veillant à un certain équilibre.

Elle est restée à peu près la même jusqu'aujourd'hui: sauf Monsieur Cebrian, architecte espagnol bien connu qui dût renoncer au bout de peu d'années et que nous remplaçames par Madame Carmen Añon Feliú. Le secrétariat du Comité qui avait été tenu par ma secrétaire, Annie van Marcke de Lummen, débordée par d'autres tâches fut repris par la secrétaire du professeur Lemaire, Madame Marie-Jeanne Geerts.

J'avais ainsi à côté de moi des compétences devenues des amis. Ils m'ont encouragé, conseillé, aidé dans une vraie atmosphère collégiale.

Ainsi, je n'ai eu d'autre mérite que de m'être trouvé à Londres puis à Oxford pour prononcer une petite phrase qui a conduit à ces regroupements. Le vrai mérite de ces fondations revient d'une part à Sir Geoffrey Jellicoe pour l'IFLA et aux inséparables amis Piero Gazzola et Raymond Lemaire, pour le Comité que j'ai eu le grand honneur de présider depuis sa fondation. Et je termine ce bilan par une phrase dite par une autorité: «Pechère a rudement de la chance d'avoir autour de lui une équipe d'une telle qualité.»

Summary

René Pechère describes the different stages that led to the creation of IFLA. The first sketches date back to the years before World War II, on the occassion of the several Universal Expositions: the one held in Brussels created the first nucleus, later consolidated in Paris. Eventually Sir Geoffrey Jellicoe founded IFLA in London in 1947. The author, after having been President of IFLA from 1956 to 1958, is coming back ten years later to a department that has been rather neglected, that of historical gardens. Together with his collaborators he will strive to get official recognition of this department by ICOMOS.

INTERPRETATIONS OF THE ENGLISH LANDSCAPE GARDEN

David Jacques

Synopsis

This paper is about the reputation of the landscape garden in the eighteenth, and, more briefly, in the nineteenth centuries.

When the style started in England in the early 1730's it was thought to follow classical precedent. However supporters also mentioned the analogy and precedent of the Chinese taste for irregular layout. William Chambers encouraged the view that the English were struggling to achieve what the Chinese had already perfected. This encouraged the French to think that the English had drawn their inspiration from the Chinese taste, and referred to the «Jardin Anglo-Chinois». Some French authors even claimed that a dramatist, Charles Dufresny, had preceded William Kent in making them.

Whilst the landscape garden was still fashionable a trio of English friends, Thomas Gray, Horace Walpole and William Mason, were concerned to ensure that the English received due credit for the invention of the style. This was the primary purpose of Walpole's famous *Essay on Modern Gardening*. His argument was to emphasise the intention of imitating Nature, and to champion Kent as the founder of the taste, whilst rejecting the regular French gardens and the whimsically irregular Chinese ones as unnatural.

The fashion for the landscape garden had passed its peak by the mid 1770's, and the heat went out of the disputes. In the 1780's various antiquarians wrote of their admiration for the terraces and earthworks of old gardens, and this cast Brown in the mould of a destroyer. Brown's reputation suffered still much more in the 1790's during the picturesque debate.

Nineteenth century histories of gardens were predominantly histories of horticulture, and the art of laying out of grounds received superficial, sometimes unsympathetic, treatment. The reputation of the landscape style reached its nadir in the 1890's following attacks on Kent and Brown by Reginald Blomfield who wanted to reestablish architectural organisation into gardens. The reputation of the landscape garden has, thankfully, recovered dramatically since the late 1930's.

Those acquainted with William Kent's work were quite certain that he had wrought a revolution in gardening style. Sir Thomas Robinson wrote of «a new taste in gardening... after Mr. Kent's notion» in a now-famous letter of December 1734 to his father-in-law, the third Earl of Carlisle [1]. In 1757 Joseph Spence [2] jotted down much the same:

> Mr. Kent was the sole beginner of the national taste. At Kensington Garden (below Bayswater) and Chiswick —the latter, October 1733.

There were also some remarks in *The World*, a weekly pamphlet which ran from 1753 to 1757. In one early issue [3] Horace Walpole wrote of the love of nature that had caused the taste for «clipt hedges, avenues, regular platforms, strait canals» to be «exploded». He added that «Kent, the friend of Nature, was the Calvin of this reformation». The Reverend Francis Coventry gave a similar, but expanded, account two months later [4]. He saw Kent's style as a reaction against «Dutch absurdity». Change came when «the great Kent appeared at length in behalf of nature».

There was no mention by Spence, Walpole or Coventry of English rivals to Kent, or of him copying the style from abroad. It probably never occurred to them that anyone would dispute the style's nativity in England.

It is hardly possible for an historian to venture as far as this without inviting controversy. Did the new style grow out of the tradition of regular layouts, or was it a complete break?; did the style really start in England, and at the hand of William Kent, as those mentioned before

---

[1] *Historical Manuscripts Commission*, Vol. 15, Appendix 6 (1897), págs. 142-3.

[2] Spence, Joseph *Observations, Anecdotes, and Characters of Books and Men*, edited by Osborn, James M. (1966), Vol. I, anecdote 1060.

[3] *The World*, núm. 6, 8 February 1753.

[4] *The World*, núm. 15, 12 April 1753.

supposed?; was the inspiration for the style poetry, painting, the theatre, Nature, Italian gardens in decay or some other source of imagery?; and so on.

Such controversy is not new; indeed it started not forty years after the alleged invention of the natural style. There were those who denied the credit to Kent; those who championed him; and those whose explanation merely served to confuse.

Literary precedent

It was usual in Kent's day to justify an idea by providing good precedents. Hence a search was mounted for hints of the landscape garden in literature. Kent himself had apparently «frequently declared he caught his taste in Gardening from reading the picturesque descriptions of Spenser» [5], but meanwhile classical scholars scoured Greek and Latin texts. George Mason, for example, thought that he could discern the signs in the paradises of ancient Persia [6], and that the Romans would have heeded the taste, «but mistaken notions of *power* and *grandeur* perpetually intervened». Some years later Walpole was informed by his biographer, John Pinkerton, of «a singular passage in Tacitus, which loudly indicates Nero as the founder of modern gardening» [7].

Unfortunately it is easy to confuse literary precedent and actual execution. An example was William Mason, one of Kent's greatest supporters, who wrote in a note to the first book of *The English Garden* [8]:

> I had before called Bacon the prophet, and Milton the herald of true taste in Gardening... I here call Addison, Pope, Kent, etc., the Champions of this true taste, because they absolutely brought it into execution.

These (except the practitioner Kent) were Mason's literary heroes. John Milton's description of Paradise was very commonly cited, and so were Joseph Addison's essay in *The Spectator,* and Alexander Pope's in *The Guardian.* But to write that these latter two brought the style «into execution» is very questionable. The mistake of confusing Pope's rules, advice and observations on matters of taste with the introduction of a truly natural style is a recurrent problem for historians even today.

The Chinese Taste in Gardening

Europeans were fascinated by reports of the customs and taste of China, mainly issuing from the Jesuit missions there, and the English were no exception. However information was very scanty, and Sir William Temple's second-hand account of Chinese gardens had to suffice. Their manner was one in which «the Beauty shall be great, and strike the Eye, but without any Orders or Disposition of Parts, that shall be commonly or easily observ'd» [9].

The Chinese, through Temple, thereby provided a precedent to irregular design that was not diminished in value by being so exotic. Joseph Addison and Robert Castell mentioned the Chinese, and Sir Thomas Robinson, in his letter of 1734, thought that Kent's work was, «according to what one knows of the Chinese, entirely after their models for works of this nature where they never plant straight lines or make regular designs».

Fifteen years later Joseph Spence was an enthusiastic reporter on fresh information about Chinese gardens arriving in or about 1749 [10]. The same year a young merchant, William Chambers, returned from China and set about training as an architect. In 1757 what little he had discovered about Chinese gardening went into an essay, *On the Art of laying out Gardens among the*

---

[5] Mason, Willian *The English Garden: A Poem,* 2nd edition edited by Burgh, Willian (1783), pág. 210, Note X upon Book the First; Kent would have been referring to Edmund Spenser's *Faerie Queen* (1590).

[6] Mason, George *An Essay on Design in Gardening* (1768), pág. 12.

[7] The passage is in *Taciti Annali,* lib. xv.

[8] As 5, pág. 209, Note VIII upon Book the First.

[9] Temple, Sir William «Upon the Gardens of Epicurus: or, Of Gardening, in the Year 1685» in *Miscellanea,* Part II (1692).

[10] Spence was the translator of Attiret, Jean-Denis *Lettres edifiantes et curieuses, ecrits des Missions etranqeres de la Compaqnie de Jesus,* núm. XXVII (1749), published as Beaumont, Sir Harry *A Particular Account of the Emperor of China's Gardens near Pekin* (1752); he also wrote to the Reverend Wheeler in 1751 that he had «lately seen thirty-six prints of a vast garden belonging to the present Emperor of China»; these must have been a set of those of Jehol engraved by the Jesuit, Father Matteo Ripa, about 1713.

Chinese [11]. His preface made some strong claims: «their taste in that is good, and what we have for some time past been aiming at in England, though not always with success».

However one queries how much Chambers had really found or remembered about Chinese gardening. One suspects that the essay was heavily embroidered with his own ideas on the effect that gardens should have on the emotions [12]. There was nothing particularly Chinese in the layout of Kew Gardens which he undertook for Princess Augusta between 1757 and 1763.

In 1767 an anonymous poem, *The Rise and Progress of the Present Taste in Planting, Parks, Pleasure Grounds, Gardens, etc.*, made clear the classical inspiration for the landscape garden and the essence of the art in «lovely Nature»:

> As erst in Greece, she now in Albion reigns,
> Nor weeps in ruins her Arcadian plains.

Nevertheless tribute is given to the Chinese emperors:

> Th'Imperial Princes on the Chinese throne
> Have highest taste in Horticulture shown;

and Chambers too was praised:

> But now the striking scenes at Kew behold
> Where Taste and Chamber's every grace unfold.

None of these authors writing about Chinese gardening were actually suggesting that the English had copied Chinese gardens directly; after all, there was none in England who knew what one looked like till 1749 [13]. Wisely, Chambers did not claim that Kew was laid out in Chinese taste. However the idea of a Chinese parallel or precedent to irregular layouts in England was firmly established.

Count Algarotti

Establishing the Chinese precedent was a means to give support to English gardens, but it could also backfire. It could be dangerous in the hands of foreigners who wished to deny the credit to England. Patriotic Whigs felt a pride for the style of laying out grounds that made English gardening famous all over Europe, and to them the claims of China were to become an insidious threat.

Richard Owen Chambridge seemed aware of the dangers when he wrote in *The World* [14]:

> Whatever may have been reported, whether truly or falsely, of the Chinese gardens, it is certain that we are the first of the Europeans who have founded this taste.

The first widely reported incident of this danger becoming reality was the unfortunate case of Count Algarotti.

---

[11] The essay is dicussed by Eileen Harris in chapter 10 of Harris, John *Sir William Chambers* (1970).

[12] He may also have been attempting to secure patronage in claiming Chinese superiority, for he went on to say that «the art of laying out grounds, after the Chinese manner, is exceedingly difficult, and not to be attained by persons of narrow intellect»; who better to make the attempt than him?

[13] The one exception was Matteo Ripa who passed through London in 1724; Gray, Basil «Lord Burlington and Father Ripa's Chinese Engravings» *Brithis Museum Quartertly*, Vol. XXII (1960), pp. 40-42, claimed that *«so it was that... the polite society of London had the opportunity of meeting Father Ripa and seeing... the thirty six views of Jehol»;* the only evidence provided by Gray that Ripa was carrying any of his prints with him is that a nearly complete set (Bl Prints ref. 1955-2-1-010 exists with the Chiswick House library bookplate; although it is quite possible that this set was acquired by Lord Burlington, it has no title page, no date, and no signs of purchase or ownership except the bookplate, and there is no evidente that, as Gray supposed, *«it is likely that these prints were studied by the circle of cognoscenti who gathered there for discussion»* in the years following 1724; Gray's conclusion that *«the views of Jehol from the Chiswick House Library may therefore have marked a point d'appui in the development of English taste»* was perhaps stimulated by the speculations about Chinese influence on the landscape garden by Pevsner, Clark and others following Lovejoy, Arthur *«The Chinese Origin of a Romanticism» The Journal of English and Germanic Philology* (January 1933); a more likely origin of the Chiswick prints is suggested by a footnote by Spence on p. 38 of the *Particular Account* which mentions prints of another garden of the Emperor of China «brought from that Kingdom, and which will very soon be publish'd here»; probably these were the same as the 36 prints that he wrote to the Reverend Wheeler about (see note 10), and this may indicate that Spence had seen sets of the Jehol engravings about to go on sale in 1752.

[14] The World, *No. 118, 3 April 1755.*

Acknowlegement of his excellent taste was widespread thoroughout Europe, and he himself was a well known Anglophile. His most famous work, *Saggio sopra l'Opera in Musica,* was published in 1762 with a dedication to William Pitt. In giving advice to scenery painters, he advised against «capricious and fantastical compositions», and argued instead for scenes depicting the gardens of the Chinese. He made a précis of Chambers's essay, and then digressed:

> The English have derived their present taste in gardening from the Chinese, by which means it is that Kent, Chambers, Brown, have so far surpassed Le Nôtre, who, before that time, was esteemed to be the unrivalled master of the art of laying out gardens.

Algarrotti most considerately ensured that his English friends Thomas Gray and William Mason received copies in July 1763, but the former wrote two months later to his intermediary with Algarotti [15].

> He is highly civil to our nation; but there is one point in which he does not do us justice; I am the more solicitous about it, because it relates to the only taste we can call our own; the only proof of our original taste in matter of pleasure, I mean our skill in gardening, or rather laying out grounds: and this is no small honour to us, since neither Italy nor France have ever had the least notion of it, nor yet do at all comprehend it when they see it. That the Chinese have this beautiful art in high perfection, seems very probable from the Jesuits' Letters, and more from Chambers's little discourse, published some years ago; but it is very certain we copied nothing from them, nor had anything but nature for our model. it is not forty years since the art was born among us; and it is sure that there was nothing in Europe like it; and as sure, we then had no information on this head from China at all.

When this objection was reported to Algarotti, he quickly replied apologising. He had relied too much upon Chambers. He said that he would change the offending section to state that the English had taken Nature as their model. However he died soon afterwards without the opportunity to adjust a subsequent edition. As a result his unaltered text was disseminated throughout Europe in translations into English in 1767, German in 1769 and French in 1773.

Chambers's heresy was spreading amongst English authors of the 1760's as well [16], and if Pierre-Jean Grosley's reaction was typical the French were being given the wrong impression. Grosley was in London in 1765, and later wrote [17]:

> This taste, which, at present, prevails among the English in the manner of laying out their parks and gardens, is that of the Chinese.

The Essay on Modern Gardening

It was Horace Walpole's turn to follow his friend Gray in defending the originality of the English. His essay, *On Modern Gardening,* dated 2 August 1770 [18], set out to explode this great misconception that the English were borrowing from Chinese taste. His method was to treat the debate historically, analysing the styles of different ages for evidence of their attention to Nature and the landscape. This was to lead to the triumphant conclusion that:

> We have discovered the point of perfection. We have given the true model of gardening to the world. Let other countries mimic or corrupt out taste; but let it reign here on its verdant throne, original by its elegant simplicity...

First of all he disposed of all the ancient authors as potential inventors of the landscape garden. For example:

---

[15] *Mason, William (editor) The Poems of Mr. Gray* (1775), Section the fifth, Letter VIII, Gray to How, 10 September 1763, and note by Mason.

[16] Including Oliver Goldsmith, Robert Dodsley and Lord Kames.

[17] Grosley, Pierre-Jean *Londres* (1770), Vol. III, pp. 105-129; the translation used here is Nugent, Thomas (trans.) *A Tour to London* (1772).

[18] Chase, Isabel Wakelin Urban *Horace Walpole: Gardenist* (19439 p. xix discusses the date of the essay; it was printed by 13 April 1771 as part of the last volumen of Walpole's *Anecdotes of Painting,* but this volume was not published till 1780; Chase though that the essay was composed over the period 1750-1770, though there is plenty of internal evidence, principally discussion of Whately, Thomas *Observations on Modern Gardening* (1770), to show that it was at least extensively reworked at the date Walpole gave it - 1770.

> All the ingredients of Pliny's correspond exactly with those laid out by London and Wise on Dutch principles.

Walpole thought that the «Dutch» style was an uncharacteristic aberration and that the English need not look beyond their own shores to find the best precedents for the landscape garden. He wrote about medieval English parks:

> It is extraordinary that having so long ago stumbled on the principle of modern gardening, we should have persisted in retaining its reverse, symmetrical and unnatural gardens.

Then Milton «seems with the prophetic eye of taste to have conceived, to have foreseen modern gardening».

Finally he discussed the Chinese influence. Walpole was not even prepared to concede that the Chinese excelled in the art of gardening. Chinese gardens «are as whimsically irregular as European gardens are formally uniform, and unvaried». Referring to Spence's translation of a description of the Chinese emperor's garden, Yuan-Ming Yuan, and in particular a description of Chinese bridges contrived to span between irregularly placed rock outcrops, Walpole remarked: «methinks a straight canal is as rational at least as a meandering bridge». He concluded:

> I have looked over it, and except a determined irregularity, can find nothing in it that gives me any idea of attention being paid to nature.

At this point he felt able to put his own case:

> Having this cleared my way by ascertaining what have been the ideas on gardening in all ages... it remains to show what degree Mr. Kent invented the new style, and what hints he had received to suggest and conduct his undertaking.

Walpole wanted to keep his message simple, so he concentrated upon Kent as the hero of the landscape garden. This inevitably resulted in some imbalances; major figures such as Switzer and Shenstone suffered the indignity of being ignored, whilst Southcote and Hamilton were mentioned only briefly.

Readers would have noticed several jibes at the gardening taste of the French:

> When a Frenchman reads of the garden of Eden, I do not doubt but he concludes it was something approaching to that of Versailles, with clipped hedges, berceaus, and trellis-work.

He also mocked French talk of nature:

> How many Frenchmen are there who have seen our gardens, and still prefer *natural* flights of steps and shady cloisters covered wih lead!

He thought that the landscape garden would not take root in France, partly because «the expense is only suited to the opulence of a free country», and partly because there were difficulties in establishing grass sward and in large trees being marked as royal timber by the crown surveyors.

He was thoroughly unimpressed by French attempts at irregular gardens when he went to France in 1775, and must have been alarmed at what they were called. After reading the Marquis de Girardin's *De la Composition de paysages* (1777) he wrote [19]:

> The French have of late years adopted our style in gardens, but choosing to be fundamentally obliged to more remote rivals, they deny us half the merit, or rather the originality of the invention, by ascribing the discovery to the Chinese, and by calling our taste in gardening *Le Gout Anglo-Chinois*. I think, I have shown that this is a blunder, and that the Chinese have passed to one extremity of absurdity, as the French and all antiquity had advanced to the other, both being equally remote from nature.

[19] This passage is part of an extensive note added to the essay for the 1782 edition of the *Anecdotes of Painting*.

Charles Dufresny

Hearing that Thomas Whately's *Observations on Modern Gardening* (1770) was being translated into French, Walpole exclained: «the Lord knows what barbarism is to be laid at our door» [20]. In fact the most unexpected claim of the translator's «Discours preliminaire» was that the French dramatist, Charles Dufresny, had priority over Kent in the inventing of irregular gardens in the Chinese manner.

The first author to suggest this was Pierre-Jean Grosley:

> The French would have been before-hand with the English in adopting the Chinese taste, if they had followed the plan laid down to them by the celebrated du Fresni.

He then continued by quoting from the «avertissment» to Dufresny's *Oeuvres* (1731), published seven years after his death. This did not mention any Chinese influence, but it did emphasise Dufresny's desire for changes of level and variety, which might, if examples could be provided, mean that his style was what would now be called rococo.

However the main theme of Dufresny's gardening was, as far as we can tell, that which became familiar in eighteenth century French gardening —the nobility simulating the simple and innocent lifestyle of the countryside [21]. Grosley and the many French authors who followed him in mentioning Dufresny did not understand, or would not concede, that this pastoral style was not at all the same as the English art of assisting Nature.

The English did not respond to the claims for Dufresny. We cannot tell why, though it was logical to ignore him completely; even if it was allowed that Dufresny was following the Chinese taste, this did not invalidate the English claim to have originated a new one modelled on Nature. Alternatively the claim could have been regarded as so spurious that it should not be dignified by a response; indeed some French authors such as De Lille, in *Les Jardins* (1782), allowed the English invention of the landscape garden.

Mason and Chambers

Meanwhile controversy around Chambers's claims for the Chinese intensified. In May 1772 his *A Dissertation on Oriental Gardening* appeared, in which he purported to describe, and then appeared to recommend, the Chinese system of gardening which he thought should replace the insipid English style.

It is very likely that Chambers was reacting to William Mason's *English Garden,* which was published three months before, and which had eulogised Lancelot Brown and his system. This had been unbearable to the jealous Chambers [22], and he determined to establish a new system of his own. He cloaked his own preferences in the guise of the Chinese style, and vastly exaggerated his ideas with quite absurd imagery [23]. He intended a sort of burlesque, though one in which many a true word were spoken in jest, but found that he had invited incomprehension and ridicule of the Chinese.

None of the ridicule was more effective than the *Heroic Epistle to Sir William Chambers* (1773), supposedly written by Walpole and Mason. It was reprinted many times, and made Chambers and the royal circle objects of derision. At last it seems that the Chinese bubble was burst. In England, at least, there was nothing further printed about Chinese gardening until the next century.

---

[20] Walpole to John Chute, 5 August 1771; the translation by F. de P. Latapie was retitled *L'Art de former les jardins modernes* (1771).

[21] Weibenson, Dora *The Picturesque Garden in France* (1978), pp. 8-9; Dufresny made a plan for Versailles described in 1782 as «a l'imagination singulaire & aux contrastes rustiques et du bizarre», and some smaller gardens with a rural ambience, such as one at a converted windmill, where he displayed ingenuity in devising variations of form and levels; the only possible plan of a Dufresny garden that Weibenson could cite is the «Maison de Feu l'Abbe Pajeau... dite la folie Pajeau» from le Rouge *Nouveaux jardins.*

[22] Dalloway, the editor of Walpole's *Anectodes* in 1826, suggested that the jealousy was aroused by Lord Clive's preference for Brown in the rebuilding Claremont.

[23] Harris, op. cit.

The Antiquarians

Factual inquiry into the history of gardening style had been slight. Histories were numerous, it is true [24], but they were rather repetitive. Generally they were accumulations of the scraps of information available from antique sources about the Garden of Eden, the hanging gardens of Babylon, the garden of Alcinous, Solomon's garden and Pliny's villas, rounded off by praise of Bacon and Milton, abuse of Temple, and perhaps quotes from Addison and Pope.

Walpole had picked up the erroneous tale [25] that:

> Le Nautre, the architect of the groves and grottos at Versailles, came hither on a mission to improve out taste. He planted St. James' and Greenwich parks.

Walpole's essay also included some material derived from antiquarian inquiry. Walpole was interested in antiquarianism as a record of the taste of different ages, and in 1757, during the period of his greatest enthusiasm, he had published *A Journey into England by Paul Hentzner in the year MDXCVIII* at his own press. This provided interesting accounts of Theobalds and other Tudor palaces that illustrated the supposed absurdities of the time.

Daines Barrington, who was much more in the mould of the traditional antiquarian, read a paper, *On the Progress of Gardening,* to the Society of Antiquaries in 1782. He too had new material to add, such as Leland's *Itinerary,* the Parliamentary Commissioners' survey of Nonsuch of about 1650 and Evelyn's *Kalendarium Hortense.* He championed Switzer, who Walpole had ignored. Numerous remarks were culled from Switzer's history of gardening, dating from 1715, and Barrington gave a firm attribution to that elusive improver, Leeswood in Flintshire, remarking also on the iron gates there.

Barrington was polite about Walpole, and indeed plundered his essay, but his treatment of modern gardening differed from Walpole's. Although Barrington did not question Kent as its founder, or that «he was peculiarly adapted by being a painter» to be so, yet he was equivocal about the merits of the style. In one surprising passage he relished in a description of Hampton Court, and its labyrinth, «perhaps the only such garden device now remaining, after the devastations of Messrs. Kent and Brown».

The Shakespearean enthusiast, Samuel Felton, another antiquary, showed a similar respect for England's old architecture. Years later he wrote [26] of when he «published, in 1785, *Miscellanies on Ancient and Modern Gardening, and on the Secenery of Nature*». He had intended afterwards to publish views of curious old mansions, «with their venerable decorations of ancient splendour, their gardens, and their portraits».

Stebbing Shaw, in his *Tour to the West of England, in 1788* (1789), wrote of the gardens of Holm-Lacy in Herefordshire:

> The gardens to the south front are all in King William's style of fortifications, surrounded with yew-hedges, cut in a variety of forms, according to the taste of that time. Some, indeed, have been suffered to outgrow their original shape, and are really beautiful. As there are so few relics of these sorts of antiquities now remaining, 'tis pity not to have the power of such an inspection sometimes.

These examples indicate that reservations about the destruction of earlier gardens advocated by the landscape gardeners were being expressed as early as the 1780's for antiquarian reasons. The picturesque theorists, Richard Payne Knight and Uvedale Price, soon after gave their support to the protection of terraces for visual reasons. Despite Mason'support, Brown's system was on the wane even before he died in 1783, and the will to maintain his reputation and to claim England's invention of the landscape garden faltered. A thirty-five year gap in published histories of gardening ensued.

---

[24] Amongst the historians till 1783 were Richard Owen Cambridge, the author of *Rise and Progress,* George Mason, Horacce Walpole, William Mason, Joseph Cradock, William Falconer and Daniel Malthus.

[25] Perhaps from Beat de Muralt's *Lettres sur les Anglais et les Francais;* despite being consulted about Greenwich and Windsor, Le Nostre never actually set foot in England.

[26] Felton, Samuel *Gleanings on Gardens, chiefly respecting those of the ancient style in England* (1829), Preface; a copy of Felton's *Miscallanies* has not been found.

The Horticulturalists

When interest in the history of gardening revived it had taken on the characteristics of the new era —greater concern for the horticultural side of gardening at the expense of the art of laying out grounds, and the making of comprehensive lists and categorising. The first of the nineteenth century historians into print was John Claudius Loudon, the first part of whose *Encyclopaedia of Gardening* (1822) was devoted to «the History of Gardening among ancient and modern nations». The monumental scale of inquiry that had been undertaken for this world view is evident, although it must be admitted that he added little that was new to the history of English gardening. Upon the formerly vexed question of the origin of the landscape garden he took a rather uncritical, historicist line:

> The general progress of ideas in matters of taste and refinement in England, required the creation of such a style, at the time it became national; and the highly cultivated state of the country, the accounts of Chinese gardens, and the descriptions of the poets, would all conspire to its production.

Perhaps the chief point of interest in Loudon's history was that he updated it, chiefly by comments on visits. For example, in the edition of 1835, we read about visits to Woburn Farm in 1830, and to the Leasowes, Hagley, Painshill and Stowe in 1831.

About the time that Loudon was writing his *Encyclopaedia,* William Forsyth, the son of the royal gardener at Kensington, was engaged in extentive researches into the biographies of authors on gardening, probably modelled upon Richard Pulteney's *Historical and Biographical Sketches of the Progress of Botany in England* (1790). From a careful reading of texts, supplemented by comments heard or seen elsewhere, he was able to assemble biographies for scores of writers on gardening. He was evidently generous with his findings. Loudon, in rewriting the history of gardening for the 1834 edition, acknowledged Forsyth's help and omitted the gardening bibliography because «a complete Biographical History of British Gardening is expected shortly from the pen of Mr. Forsyth» [27].

Forsyth also helped the youthful George William Johnson with material for his *History of English Gardening* (1829), published when Johnson was only twenty six [28]. Having started the magazine *The Cottage Gardener* in 1848, Johnson expanded the biographies, initially with over 60 articles in the period 1850 to 1852 and, towards the end of his career with his magazine, in a series of 34 notices lasting from 1874 to 1877 entitled «Early English Writers on Gardening». Johnson clearly maintained an interest in history throughout. In 1854 he visited Micheldever, near Winchester, and found the probable birth entry of his hero, Stephen Switzer, and the gravestone of Switzer's elder brother Thomas, a builder. Seven years later he realised that «Didymus Mountain» was a pseudonym for Thomas Hill.

Johnson had been interested in agricultural chemistry from an early manhood. That he was a child of the confident new age of science is very evident:

> We have seen under what favourable auspices and with what great improvements Gardening was on the advance at the close of the 18th Century: but the present Century was ushered in with even greater promise of success, for the light of Science was still more powerfully concentrated upon its practices... This especially applies to the labours of the Chemist and Physiologist.

Hence his biographical sketches of a later date were predominantly those of horticulturalists, rather than designers. He showed a keen interest in Elizabethan improvers such as Thomas Hill, Leonard Mascall, John Gerard and Sir Hugh Platt, and his heroes of the eighteenth century were the Reverend John Lawrence, Stephen Switzer, Philip Miller, the Reverend William Hanbury, John Abercrombie and William Curtis. By contrast, writers on taste receive rather scanty acknowledgement. The Reverends William Mason and William Gilpin were granted approval, more because of Johnson's strong Christian views than because he saw much merit in their books. The sophisticated Horace Walpole (who became the third Earl of Orford) was not at all to his taste:

---

[27] Forsyth's work was to be entitled *Bibliotheca Agriculturae, Horticulturae et Deconomiae Ruralis;* when he died in 1825 the manuscript was purchased by Longmans', in whose hands it disappeared.

[28] Assistance from Samuel Felton and Thomas Andrew Knight, the seventy-year-old President of the Horticultural Society, was also acknowledged.

> That the Earl of Orford was a man of taste and an encourager of the men of genius of his age is the best light in which as a public character we can look at him. That he was gifted with a strong genius, though often asserted, is very doubtful; that his researches were frequently superficial his writings testify, and this is further supported by the fact that he was a sceptic.

Unfortunately for Johnson's own reputation, his explanation for the origins of the landscape garden was anything but penetrating. He explained that «To admire Natural Scenery composed of well blended woods, water, and Ground of varied surface, is an innate gift of the human mind», and that this gift began to be exercised when no further development of the previously formal garden was possible. He would have horrified Walpole by yielding priority to Charles Dufresny over Willian Kent in the reformation of the style of gardening, but in doing so exposed his frail knowledge by apparently confusing Dufresny's name with that of Charles-Alphonse Du Fresnoy, author of *De Arte Graphica* (1668).

Towards the end of Johnson's life other writers came forward to continue his interests, especially in the herbalists Gerard and Parkinson. The late Victorians' antiquarianism and horticulture generally mingled happily; and they were as uninterested in the eighteenth century art of laying out grounds as Felton and Johnson had been [29].

Blomfield and Design

A very contrary approach to Johnson's was shown by Reginald Blomfield in *the Formal Garden in England* (1892). He was an architect at war with landscape gardeners; he rejected all that the horticultural journalist and their «pretty sentiments» on herbalism stood for. Blomfield was also abusive about the motives of Pope, Switzer, Kent, Walpole, and, above all, Brown. He may have been exaggerating to make his point about the need for spatial planning of gardens, but the effect was to damn the whole period of the landscape garden [30].

Conclusion

This has traced attitudes to the origins and reputation of the landscape garden down to the end of the nineteenth century. Happily, we are more conscious of the natural style's importance in the late twentieth century. But what is clear is that the reader should have in mind the background and motives of those authors of history; they will have been partial and selective, usually deliberately so in order to put across some theme. Histories of taste in gardening should only be issued with appropriate warnings, and that, if one is looking for a theme, is the one to recur throughout this paper.

Summary

This paper is about the reputation of the English landscape garden in the eighteenth and, more briefly, in the nineteenth centuries. When it started about 1730 it was thought to be related to Chinese gardens, although some English authors denied this influence. Among them was Horace Walpole, who in his famous «Essay on Modern Gardening» asserted the English origin of the landscape garden, whilst rejecting the regular style of French gardens. The controversy about this English origin went on up to 1780, when the fashion for this type of garden had passed its peak. In the 19th century histories of gardens were based on horticulture, minimizing the aspect of the laying out of grounds. The reputation of the landscape style reached its lowest point at the end of the century. In short, this paper deals mainly with the different attitudes to the origins and reputation of the landscape garden from its beginning down to the end of the nineteenth century.

[29] The Johnson tradition continued with Amherst, Alicia *A History of Gardening in England* (1895), which, for example, had a «Bibliography of Works on English Gardening» substantially derived from Johnson's book; Miles Hadfield in turn considered his *Gardening in Britain* (1960) to be a late twentieth century equivalent to Amherst's *History*.

[30] The rehabilitation of Brown is discussed in Jacques, David «Landscape History», in Harvey, Sheila & Retting, Stephen *Fifty Years of Landscape Design 1934-84* (1985).

ECONOMICS OF THE EIGHTEENTH-CENTURY LANDSCAPE PARK

Hugh Prince

A negative image of landscape gardenings as destructive of timber resources and opposed to commercial management was propagated by contemporary critics. Among others, William Chambers and Richard Payne Knight left an impression that eighteenth-century designers, notably Capability Brown, wantonly ordered the chopping down of mature avenues and clearing of ancient parkland timber. Implicit in these complaints was a suggestion that before Brown launched his assault, trees were nurtured for the purpose of yielding merchantable timber and were selectively felled. Not only were landscape gardeners accused of squandering valuable assets but Humphry Repton himself claimed that one of the aims of a designer was to eliminate traces of productive use from ornamental landscapes. The notion that beauty was incompatible with utility won some adherents from the older georgical ideal that celebrated the skills of the cultivator in making the earth bear fruit. The attention of historians has been diverted from inquiries into the functioning of parks as productive enterprises by continual repetition of late eighteenth century appraisals of their role as works of art or objects of conspicuous consumption.

From an economic perspective, before 1600 parks were valued first and foremost as preserves for beasts of the chase —in nine parks out of ten for their stock of fallow deer. Venison was not for sale but owners earned a great deal of influence and prestige by giving it away or serving it at banquets. In addition, parks furnished tall oaks and other exceptionally large timber trees used in building and repairing cathedrals and other great constructional works. From the late sixteenth to mid seventeenth century parks suffered many setbacks. Their numbers decreased from perhaps as many as 2.000 to possibly fewer than 1.000. Herds of deer were reduced in size or removed entirely. Stands of timber were cut down or allowed to decay and some parks were ploughed up or converted to improved pasture. An untold amount of damage was caused by both Royalists and Parliamentarians during the Civil War. After the restoration of Charles II in 1660 the decline was arrested and parks enjoyed a revival. The economic basis for their recovery arose from a prospect of expanding demand for timber and wood. In 1664 in the preface to *Sylva,* John Evelyn appealed to every nobleman and gentleman in the land to restore the stock of timber on his estate and in a later edition published fourteen years later he claimed that he had succeeded in persuading his countrymen to plant millions of trees. The initiative of the king in refurbishing royal parks at Hampton Court, Greenwich, St. James's and Richmond encouraged loyal subjects to imitate his example.

In order to assess the efficiency of park management practices from 1700 onwards, I shall discuss three ways in which owners attempted to maximise the value of their resources: by conserving stands of timber until they reached maturity, by planting new trees, by enlarging parks to integrate forestry with agriculture and other activities. Contrary to the insinuations of William Chambers and Richard Payne Knight, most landscape schemes ensured that ancient trees were conserved. In the largest parks such as Hatfield and Moor Park in Hertfordshire and West Wycombe, Bucks, stands of timber were regularly thinned and a few of the oldest trees removed but in general very old trees were protected, witness many Queen Elizabeth's oaks that survived well into the nineteenth and twentieth centuries. Some ancient pollards were kept at Heveningham, Ickworth and Sotterley in Suffolk partly because of their curious shapes and partly because they produced valuable crops of firewood. Wood provided a regular source of income while timber occasionally yielded large sums of money. Free-growing trees in parks produced crooked timber, curved pieces and knee joints highly prized by shipbuilders. A high proportion of the most valuable oak timber required by the Royal Navy was obtained from parks and demand for this material increased continuously throughout the eighteenth century. Owners took precautions to safeguard these trees from the possibility of removal by landscape designers. At Charlecote in Warwickshire Brown was instructed not to touch an avenue of oaks and at Caversham in Oxfordshire he not only preserved the most noble trees including ancient white-thorn but he spared the terrace and formal garden. By 1800 parks contained not only the most valuable reserves of naval timber but also the finest specimens of ancient trees.

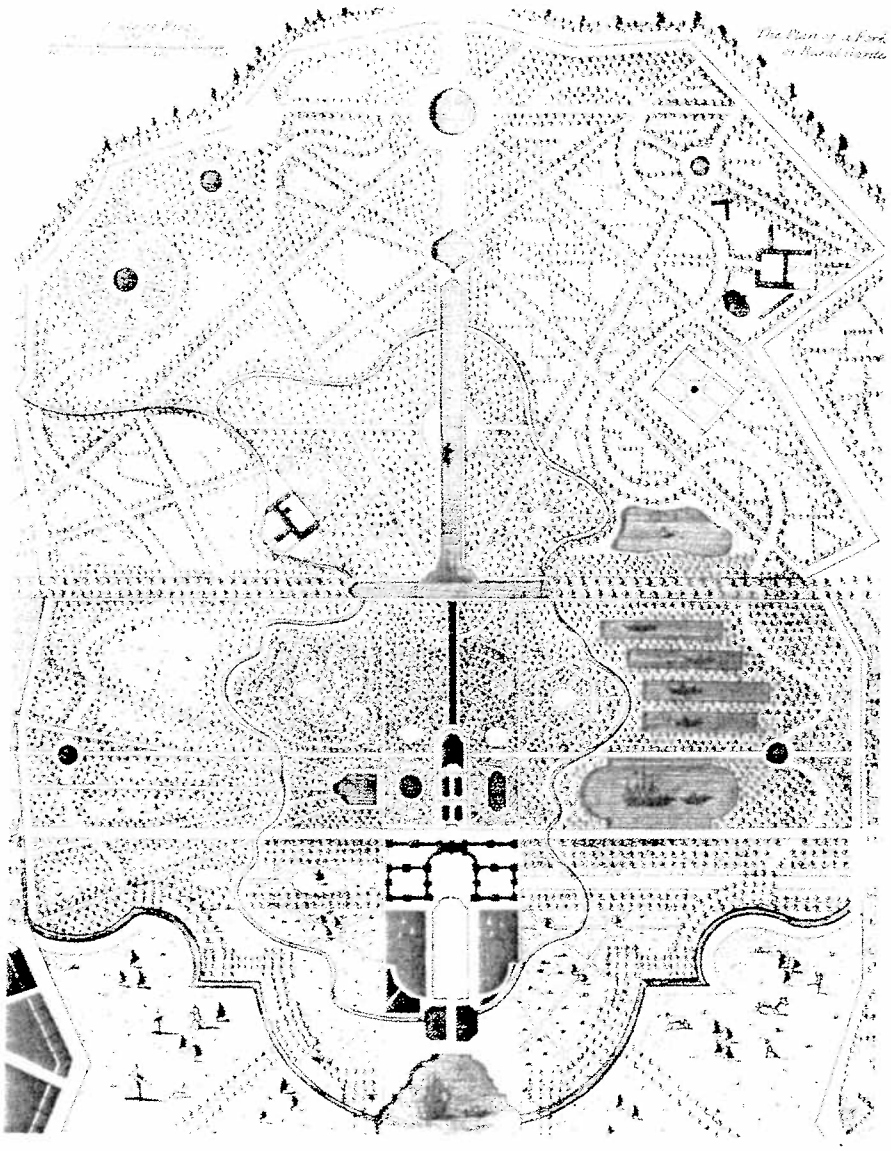
On the positive side, landscaping was accompanied by intensive programmes of tree planting. From the beginning of the eighteenth century increasing quantities of native forest trees were

planted each year and parks also received many exotic species. The first large-scale plantings of conifers were carried out in parks. Conifers were introduced at Hampden House, Bucks, before 1750. Scots pines were brought to Holkham, Euston and other places designed by William Kent as fastgrowing nurse trees to shelter native hardwoods planted in clumps. Grouping young trees in clumps at Moor Park in Hertfordshire was likened by Horace Walpole to throwing up «so many artificial mole hills», and at Latimers, Bucks, in 1768 George Mason noted: «the soil did not suit the firs: they all died within a twelvemonth and the palace was happily rid of them». Undeterred by verbal complaints, crop failures or retirement of agents, gardeners and foresters, landowners carried on the task of planting with renewed vigour. Audit accounts, wood books and other estate records testify to the massive cumulative effects of annual additions on parks in all parts on England. At Holkham over 2.000.000 seedlings of 48 different species were planted between 1776 and 1804, at Welbeck the duke of Portland's gardener reported: «We sometimes follow a chain of hills to a very great distance; so that what we plant in one season, which is perhaps sixty, eighty and sometimes an hundred acres, is no more than part of one grand design». Private enterprise was rewarded not only by increased returns from sales of wood and timber but by awards of medals and prizes. A nationwide competition run by the Royal Society for the Encouragement of the Arts from 1757 to 1835 claimed to have succeeded in inducing landowners to raise no fewer than 50.000.000 trees. The prodigious efforts of eighteenth-century planters were exceeded by those of the nineteenth century. At Brocket the annual rate of planting rose steadily from 1773 to 1845; at Panshanger, a neighbouring park in Hertfordshire, fresh plantations, were made year by year from the time Humphry Repton planned the new landscape in 1809 at least up to 1870; and at Holkham planting continued without remission until the end of the nineteenth century. There can be no doubt that the quantity of trees added to parks by eighteenth-century planting was vastly greater than the amount lost through thinning and clearing.

In the early years of the eighteenth century, many large parks obtained seeds and young plants from London nurserymen but in the course of the century as demand grew and prices rose provincial nurserymen acquired an increasing share of the market. Towards the end of the century large estates in all parts of the country had established their own nurseries. In 1722 Blenheim spent £1.400 on material from Brompton Park nursery alone. In the 1730s Stowe obtained most of its material from nurseries in and around Oxford and by the 1760s many parks in the midlands and northern England were propagating their own seedlings.

In the late eighteenth century parks were expanding their boundaries by taking in surrounding fields. In some places this resulted in changes of use. At Luton Hoo, where 900 acres of farmland were added to the newly formed landscape garden, Capability Brown had, to the deep regret of Mrs. Delany, «turned all the deer *out of the park,* they are beautiful enliveners of every scene where there is sufficient range for them». Deer had to be excluded temporarily from new plantations and permanently from areas under arable crops but they did little damage to established trees. Many landscape gardens were transformed from deer parks to extensive *Fermes ornees* devoting large areas to cultivation or to grazing cattle and sheep instead of deer. Agriculture was practised only in the largest parks. In a small park, particularly on poor soil, the income to be derived from farming did not justify the expense of building a home farm and planning the layout of fields and roads to fit the overall design of the landcape. Many additional sources of income were exploited. At Brocket, situated beside the Great North Road, accommodation land was rented overnight to drovers, to troops on the march with their baggage trains and occasionally race meetings were held in the park.

During the course of the eighteenth century, the price of timber increased at a much higher rate than rates of increase for other commodities. Timber sales yielded higher returns per acre than rents from farmland. Indeed, sales of timber, wood and other produce more than covered costs of materials and labour expended not only in making plantations and cultivating home farms but also in tending ornamental gardens and keeping game. As a result of annual additions to plantations most parks were endowed with extremely valuable stands of merchantable timber at the beginning of the ninettenth century. Thomas Davis reported that at Longleat in Wiltshire in 1810 one acre of park woodland yielded 160 tons of timber, principally oak and chestnut, worth about £1.500. At Shardeloes, Amersham, Bucks, in 1822, William Cobbett remarked: «Mr. Drake's is a very beautiful place and has a great deal of very fine timber upon it. I think I counted pretty nearly 200 oak trees, worth on an average five pounds apiece, growing within twenty yards of the road that I was going along. Mr. Drake has some thousands of these I dare say, besides his beech; and therefore he will be able to stand a tug with the fundholders for some time». These early nineteenth-century observers offer a necessary corrective to the impression given by



Ichonographia rustica: or the Nobleman, Gentleman, and Gardener's Recreation». Stephen Switzer. 1718.

earlier commentators who saw only the bare beginnings of landscape improvements. The long-term effects of planting produced groves that were not only delightful to look at but were rich storehouses of timber. The very long period of growth for oak, elm, chestnut, beech makes any forecast or retrospective calculation of profit impossible, but undeniably the yield of the end product was high.

Summary

A negative image of landscape gardens spread among people is that they are an obstacle for the commercial management of the resources of parks and gardens. Starting from this assertion, the author states that before 1600 parks were valued for their game and timber and that it was from the late 16th century when they suffered great damage: many of them disappeared, were cut down, etc.

From 1700 onwards a policy of conservation of parks and exploitation of their resources was initiated. The author examines in detail the programmes of large-scale tree planting carried out in England in the 18th and 19th centuries. From the 18th century parks were put to new uses: farming, cattle grazing, timber production, etc. The author finishes by arguing that in spite of this economic exploitation of parks the maintenance and protection of landscape gardens was not neglected.

PARC DE COURANCES

Marquis de Ganay

On m'a pressenti pour expliquer, pour tenter d'expliquer comment un parc magnifique, abîmé par la guerre, pas tellement par des scènes de bataille, mais par le manque d'entretien et par des constructions de baraquements militaires put renaître et redevenir élégant de nouveau. Il y fallut du temps, des équipements modernes pas mal d'imagination, un peu d'argent et une attention permanente pour trouver ici et là de bonnes idées.

Je suis flatté d'avoir été choisi pour parler d'un tel sujet, mais ce qui fut fait à Courances l'a été également dans bien d'autres propriétés.

Un mot pour vous résumer l'histoire de Courances. Depuis 1650, le Château fut entouré d'un parc, à la française, des lignes droites, des arbres élagués, des pièces d'eau plutôt que des lacs, une nature très domestiquée.

On prétend que le dessinateur du jardin, le fameux Le Nôtre, travailla à Courances, utilisant plus qu'ailleurs l'abondance des sources qui jaillissaient partout, ce qui explique le nombre de pièces d'eau qui ornent le parc et donnent à Courances sa spécificité.

Peu de dessins de cette période du XVIIe existent. Nous n'avons qu'un seul plan du parc, non daté d'ailleurs et voilà tout.

Au XVIIIe siècle, une partie du parc fut transformée, pour avoir l'air plus naturel, utilisant pour ce faire la rivière qui le traverse et le goût anglais s'y fit connaître (au détriment d'une pièce d'eau). Il subsista suffisamment longtemps pour être photographié.

La Révolution Française s'attaqua à Courances qui appartenait alors à la fameuse et aristocratique famille des Nicolay. Le propriétaire et son fils furent guillotinés sous la terreur.

Quand la propriété fut restituée à sa veuve, elle était en fâcheux état et, à partir de 1830, complètement abandonnée à elle-même quand cette noble famille quitta Courances sous 24 heures pour n'y plus revenir.

Pendant 40 longues années, les ronces envahirent tout, les pièces d'eau se remplirent de vase et de roseaux. Des arbres se mirent à pousser partout, même dans la salle à manger du château qui se délabrait chaque jour un peu plus, «fondant comme un morceau de sucre dans une soucoupe», ainsi que le rapporte un voyageur d'alors.

C'est à ce moment là, en 1872, que mon arrière, arrière Grand Père, le Baron de Haber, acheta la propriété de Courances.

Il était fortuné et il décida de restituer à Courances sa splendeur d'hier et pourquoi pas l'améliorer (hélas).

Duchene et Destailleur se mirent à l'ouvrage et en peu de temps Courances renaquit de nouveau.

Le parc ne fut guère modifié, mais le château reçut une aile nouvelle et deux imposants escaliers extérieurs.

Les pièces d'eau furent curées, des allées furent pavées ou repavées et, dans une maison à nouveau accueillante, un mode de vie, fin XIXe s'installa —Maison pleine— chasse de faisans et de perdreaux, Courances redevint à la mode comme il ne l'avait peut-être pas été à la fin du XIXe. Des fleurs en abondance décoraient le pied des statues que l'on déplaçait de temps en temps à la recherche du site définitivement parfait (!).

Mes Grands Parents étaient les propriétaires et le Courances d'alors ressemblait dans ses grandes lignes au Courances d'aujourd'hui.

Il y avait un jardin potager, des serres, un jardin de fleurs, un jardin de fruits et tout cela employait beaucoup de monde qui faisait, j'en suis sûr, un excellent travail.

Pour ce qui est du parc, il y avait beaucoup de choses à faire, tailler les haies, ratisser et découper les allées sablées et les chemins, rapporter du sable, maintenir les pièces d'eau propres, ratisser les graviers, balayer les feuilles, brûler celles qui voulaient brûler, enlever les autres.

Les pelouses étaient moins prioritaires, entretenues par des faucheurs à chevaux ou coupées à la faux. (Les chevaux chaussés de sabots de cuir pour moins marquer leur passage.)

Le parc qui avait été transformé à l'anglaise dans certaines zones, retrouva son allure à la française et l'influence «Nature» ou «Anglaise» disparut. On recreusa des pièces d'eau disparues (la Salle d'eau) et on en créa de nouvelles (la Baigneuse et le Fer à Cheval).

La Guerre de 14/18 interrompit tout cela. Ma Grand'Mère fit de Courances un hôpital. Il y eut beaucoup moins de fleurs, beaucoup moins de main-d'oeuvre et plus du tout de chasses au

faisan. Finis les bégonias, les serres se refroidirent, un troupeau de moutons sous la férule de son berger et de son chien entretenait l'herbe et cela d'une façon remarquable.

Il y avait quand même 4 personnes pour le parc et autant pour le potager et le verger.

Dans les années 30, ma Grand'Mère, aidée des conseils de Miss Lloyd Jones créa ce que nous appellons le «Jardin Japonais» ce qui parait un tour de force (peu de choses à côté des prouesses anciennes de Capability Brown!). Cela donnera à Courances ce côté fantaisie qui manquait à son ensemble plutôt austère.

1939. Les personnels sous les drapeaux —quelques retraités et quelques fermes tentaient de maintenir l'endroit dans un état acceptable. Ce fut l'occupation Allemande. Ma Grand'Mère mourut l'hiver 1940. En rentrant du cimetière, deux officiers allemands attendaient dans le hall et réquisitionnaient séance tenante le Parc, le Château, les dépendances, tout...

On nous laissa peu de place et il fallait montrer des Aussweiss pour entrer et sortir de la propriété.

C'est alors que commencent des travaux d'un autre genre destinés à abriter dans la partie Nord du Parc une école de rempants de la Luftwaffe. Des garages d' un hectare furent construits sous les platanes de chaque côté de l'allée d'honneur —du ciment fut coulé partout— un village fut érigé sur les pelouses ne tenant compte que de l'idée de camoufler, ce qui sauva tous les arbres.

A partir de ce moment 2000 soldats vécurent là et un kommandantur fonctionnait au château.

Le peu de personnel que nous avions alors (la plupart des hommes valides avaient été faits prisonniers) était utilisé par la Ferme non encore mécanisée. L'entretien essentiel était celui de l'herbe, par les moutons qui, grâce à Dieu, ne s'intéressaient pas au buis.

En 1943, un dépôt de bombe fut installé dans les bois du fond du parc. Mais le sort changeait. —Ce fut le Jour «J» et les armées alliées atteignirent Courances au mois d'Août 1944— mais les allemands en partant avaient fait exploser une partie des bombes. Les armées d'occupation ne partirent pas les mains vides mais surtout nous laissèrent le nouveau village, les hectares de ciment, les garages, les baraquements.

L'Armée Américaine s'installa peu de temps après, utilisant une partie des constructions allemandes et les communs pour les transformer en prison militaire destinée aux mauvais sujets de l'armée américaine. (Ils semblaient très nombreux.)

Des fils de fer barbelés furent mis en place. Les troncs d'arbres furent peints en blanc pour mieux repérer la nuit les tentatives d'évasion. Cette situation dura jusqu'en 1946 mais n'améliora pas l'état du parc. L'équipe de la ferme aidait au parc et pour l'herbe et pour les feuilles.

Puis les américains partirent, les autorités françaises vendirent les baraquements et presque tout ce qui avait été construit. Il y avait beaucoup à récupérer, mais seulement ce qui dépassait du sol.

Aussi nous nous trouvions confrontés à ces hectares de ciment, à de l'herbe plutôt qu'à du gazon, à des pièces d'eau pleines de vase et de roseaux.

Le Jardin Japonais était invisible dans une jungle d'orties, de ronces et de roseaux. Toutes les allées du parc s'étaient enherbées et avaient donc disparu et les haies de buis non taillées pendant 7 ans s'étaient élargies et étaient devenues informes.

C'était un vrai «challenge» —manque d'entretien dans la partie Sud du Parc— désastre maçonné dans la partie Nord.

A l'évidence, les lignes essentielles du 18ème siècle subsistaient, aussi avons-nous décidé:

— d'attaquer les pelouses et de les remettre en condition, oubliant pour le moment allées et chemins,
— de rattraper les haies,
— de nettoyer les pièces d'eau envahies,
— de récupérer le Jardin Japonais,
— de grignoter le ciment, Dieu merci, de médiocre qualité.

Nous prîmes la décision de faire cela par nos propres moyens, sans entrepreneur. Pour ce qui est du jardin potager et floral, nous fîmes un essai. Cet essai fut rapidement abandonné: le potager fut loué à un professionnel, le verger planté de peupliers, les arbres dévastés par l'explosion vendus à un marchand de bois qui fit son affaire des grumes criblés d'éclats de pierre.

Le ciment fut attaqué à coups de masse et évacué petit à petit —un travail lent mais efficace— (les fondations furent démolies à l'explosif).

Pour ce qui est des roseaux, tellement épais, que des îles s'étaient constituées sur certaines pièces d'eau, on utilisa une jeep des surplus américains, attelée par un câble d'acier à un énorme crochet de fer que l'on plantait dans ce fouillis et la jeep tirait et l'île «venait» par petits morceaux,

roseaux, racines, vase, et se plaquait le long du bord. Mes frères et moi fimes çà tout un été et les pièces d'eau redevinrent des pièces d'eau. Tout ce matériau fut sorti à la main par l'équipe de la ferme et déposé sur le ciment, là où nous n'avions pu le casser —(étalé, il s'enherba et cacha définitivement ce qui restait du ciment).

Pour ce qui est du Jardin Japonais, les orties et les mauvaises herbes furent arrachées à la main mais le sol ne fut pas bêché, uniquement pour des raisons économiques et cela se révéla une sage décision. Ce chantier fut tondu avec une tondeuse à main et les orties disparurent, remplacées par de l'herbe et les arbustes précieux cachés pendant de nombreuses années réapparurent et en bon état.

Le long nord du château, un jardin de broderies de buis, assez négligé avait disparu pour de bon. On y renonça. Tout cela fut arraché et des haies d'ifs, encadrant un «herbaceous border» furent plantées et là, il fallut bien semer une pelouse. Ce fut longtemps notre jardin privé à ma femme et à moi.

Les tondeuses à moteur firent leur apparition et cela aida considérablement à remettre définitivement en route les pelouses. Un dur labeur pour la machine et pour son conducteur lors du premier passage mais cela devînt de plus en plus facile. Devant les espaces de pelouse qui augmentaient, on acheta une tondeuse de golf, tractée, à trois éléments. Le résultat fut remarquable, spectaculaire, efficace et rapide. Chaque mois, chaque année, on récupérait des mètres carrés nouveaux sur ce qui avait été une semi-jungle.

Pour les plus petites pièces d'eau, on utilisa des pompes et des tuyaux et on attaquait la vase au jet et on la propulsait en aval vers la prochaine pièce d'eau. (Chaque pièce d'eau, Dieu merci, avait un fond dur: mais aujourd'hui encore ces pièces d'eau aval attendent toujours une solution économique qui les nettoiera enfin —mais cela sera une autre histoire.)

Les haies (surtout en buis) furent taillées, d'abord à la main, puis nous avons découvert le «Tarpen Trimmer», et les tailleuses électriques. Une faucheuse portée sur tracteur, orientable —Mac Cullough— fut achetée il y a 20 ans au Salon de la Machine Agricole et s'ajouta à notre stock de machines (il fallut néanmoins installer un réducteur sur la boîte de vitesse du tracteur pour qu'il avance très lentement).

On pouvait maintenant regarder le parc du château sans haut-le-coeur, mais ces vastes pelouses, d'où chemins et allées avaient disparu, avaient une allure changée certes, mais belle allure.

On décida donc d'oublier ces chemins source d'ennuis, de travaux méticuleux, en fait, extravagants.

La découpe des bords de pelouse était un problème difficile qui fut résolu définitivement lorsqu'on décida de glisser entre la pelouse et le chemin un matériau solide et rectiligne. On en essaya plusieurs. Le seul retenu fut en dalles de ciment (200 × 40 × 40). Quand nous «traitions» avec un produit tue-herbe, ce dernier reste sur le chemin et l'herbe ne souffre pas et quand de l'herbe déborde par-dessus le ciment on s'en débarrasse grâce à ce précieux instrument, la tondeuse à fil.

Pour en revenir aux produits chimiques utilisés pour que chemins et cours soient impeccables, je fis de nombreuses erreurs avec des résultats désastreux sur les bords des pelouses (avant les dalles) mais, maintenant utilisant du Paraquat, et un bouclier léger en plastique ondulé pendant le traitement, nous n'avons pratiquement plus de problème.

Ayant vu et admiré les pelouses anglaises, je me mis dans la tête de supprimer les pâquerettes des pelouses de Courances mais, j'ai dû y renoncer. Cela représentait trop de main d'oeuvre à répétition et les visiteurs trouvent ces fleurettes charmantes.

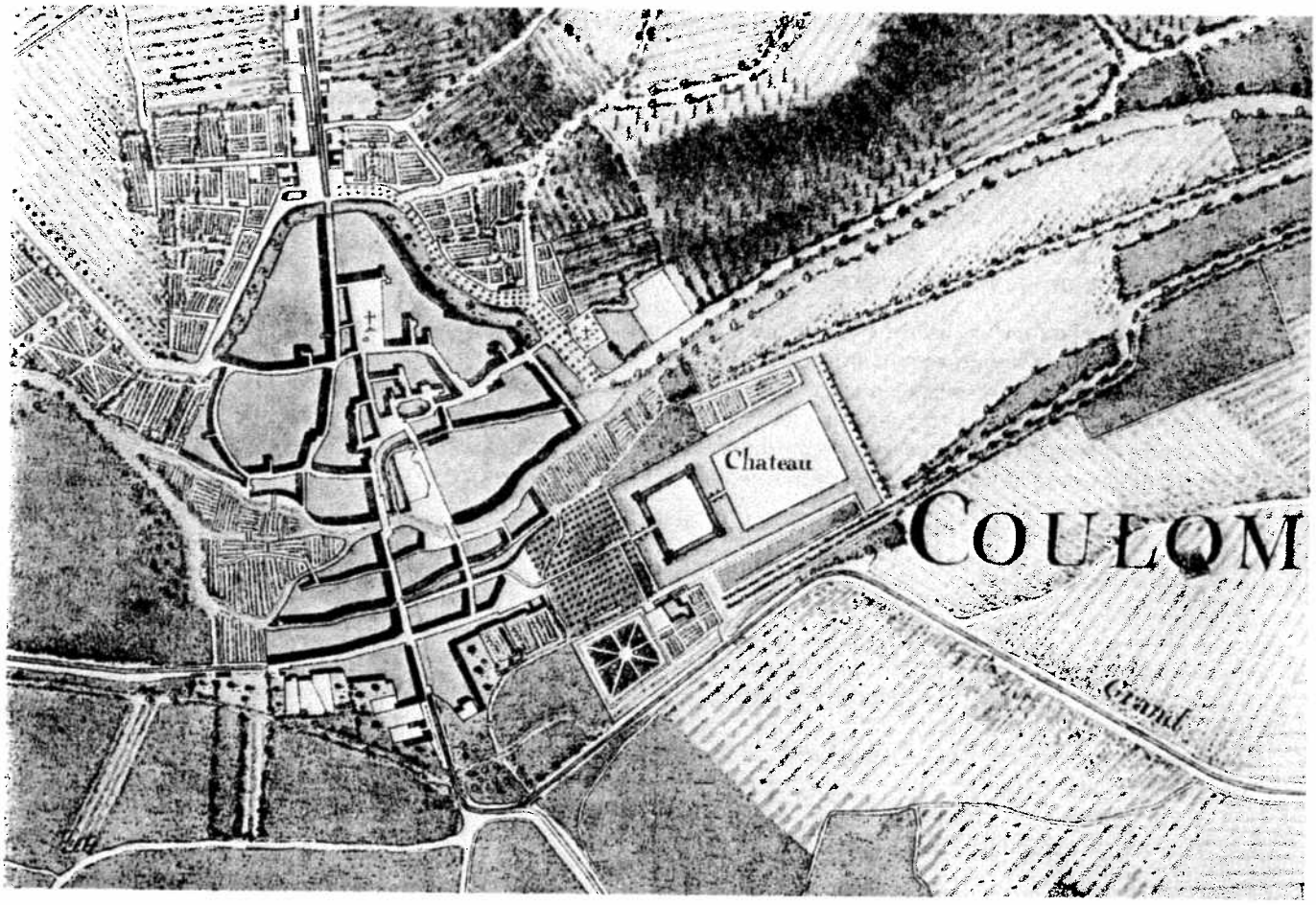
Enfin, le problème des feuilles n'est pas le moindre. (Vous connaissez tous l'histoire de cette dame riche visitant une voisine à l'automne et s'extasiant sur ces feuilles mortes éparpillées sur sa pelouse et lui demandant comment elle y parvenait car chez elle, elle ne pouvait l'obtenir!)

Les feuilles mortes sont un problème considérable car elles ne tombent pas en même temps et il ne saurait être question de s'en débarasser chaque semaine. Nous avons découvert que pour faciliter les choses, il faut que les pelouses soient parfaitement tondues, aussi le vent fait l'essentiel du travail et on n'a qu'à les ramasser là où elles se sont rassemblées.

Une bonne gelée précoce est idéale car alors, le plus gros des feuilles tombe rapidement, mais c'est rare.

Les feuilles de peuplier ne peuvent attendre sinon elles pourissent sur l'herbe à laquelle elles ont tendance à adhérer et deviennent alors très difficiles à ramasser.

Maintenant, nous utilisons des souffleurs, soit poussés à la main comme un aspirateur-ménager pour les petits espaces, soit une grosse machine montée à l'arrière d'un tracteur. L'un et l'autre projettent un jet d'air horizontal puissant qui balaye les feuilles comme



Coulommiers. Plan général au XVIIIe siècle.

le ferait un balai géant. (Plus le temps est sec, plus la pelouse est courte, plus la zone balayée est large et meilleur le résultat.)

Les feuilles sont soufflées en andains; Dans quelques rares endroits (chemins), elles sont brûlées sur place; mais dans la plupart des cas, nous faisons tourner le souffleur à l'envers et il devient un gigantesque aspirateur avalant les feuilles et les rejetant, hachées, soit dans les bois par-dessus les haies de buis, soit dans des remorques spécialement aménagées. Ce peut être le plus long des travaux ennuyeux et nous avons tendance à attendre trop longtemps, que la dernière feuille soit tombée et alors l'andain est trempé, lourd et refuse de se faire aspirer...

J'ai oublié de dire, quand nous parlions des pièces d'eau, combien il est difficile de contrôler l'espace où l'herbe horizontale rejoint la paroi verticale. C'est de cette zone que poussent toutes sortes de saletés que les tondeuses ne peuvent atteindre, aussi en deux occasions, nous avons été extravagants et nous avons bordé ces 2 pièces d'eau avec des bordures en grès, que nous trouvons sur place et qui vieillissent bien.

Ainsi, Courances a repris son allure ancienne et belle mais cela a pris beaucoup d'années, une trentaine.

En réfléchissant à tout cela, le visiteur de passage considère que l'endroit n'a pas souffert de la guerre et je prends cela comme un compliment. Ce fut un long et constant effort mais je crois que «ça valait le coup».

Avant d'en terminer avec ce trop long exposé, je voudrais souligner quelques erreurs commises:

A) Le bêchage d'une vieille pelouse pour en semer une nouvelle alors qu'avec de l'engrais et quelques soins, la vieille pelouse aurait récupéré et aurait eu belle allure aujourd'hui.

B) L'erreur de n'avoir pas rabattu assez fort les haies de buis, non entretenues pendant de trop longues années et beaucoup trop larges maintenant.

C) Un maniement trop hardi de produits chimiques aux effets merveilleux ou désastreux.

Faisons le point: Nous utilisons deux hommes dans le parc, l'un pas très malin, incapable de dépanner sa tondeuse. Deux conducteurs de tracteur aident considérablement lors de la taille des buis en Juin et, au moment du ramassage des feuilles en Octobre. C'est eux qui entretiennent le Parc comme il est. Des problèmes subsistent pour les petits détails tels le Jardin Japonais, le herbaceous border.

Pour les zones contre la maison, on a besoin de doigts délicats et avertis. C'est mon épouse qui y travaille d'arrache-pied en débauchant des personnels divers quand ils peuvent l'être.

Il reste des problèmes non résolus:

— Comment éliminer les liserons des broderies de buis devant le château, dans le jardin japonais et dans le herbaceous border?
— Comment réagir face aux printemps pluvieux et chauds quand l'herbe pousse très vite et que le poids des tracteurs risque de marquer irrémédiablement les pelouses?
— Comment s'approvisionner en pièces détachées, surtout pour les tondeuses d'origine anglaise, et en général trop longues à obtenir?

Vous aimeriez savoir quel est notre matériel?:

— 2 tondeuses de golf à 3 éléments tractées,
— 2 tondeuses à lame horizontale montées sur roues,
— 1 tondeuse à fil (indispensable pour fignoler),
— 1 tondeuse à coussin d'air (indispensable pour les pentes),
— 2 tondeuses à rouleau et à hélice hélicoïdale,
— 2 tailleuses de haie électriques,
— 1 tailleuse de haie à lame de faucheuse Mac Cullough montée sur tracteur,
— 1 pulvérisateur traîné,
— 1 souffleur à roue, poussé à la main,
— 1 souffleur à feuilles porté à l'arrière d'un tracteur.

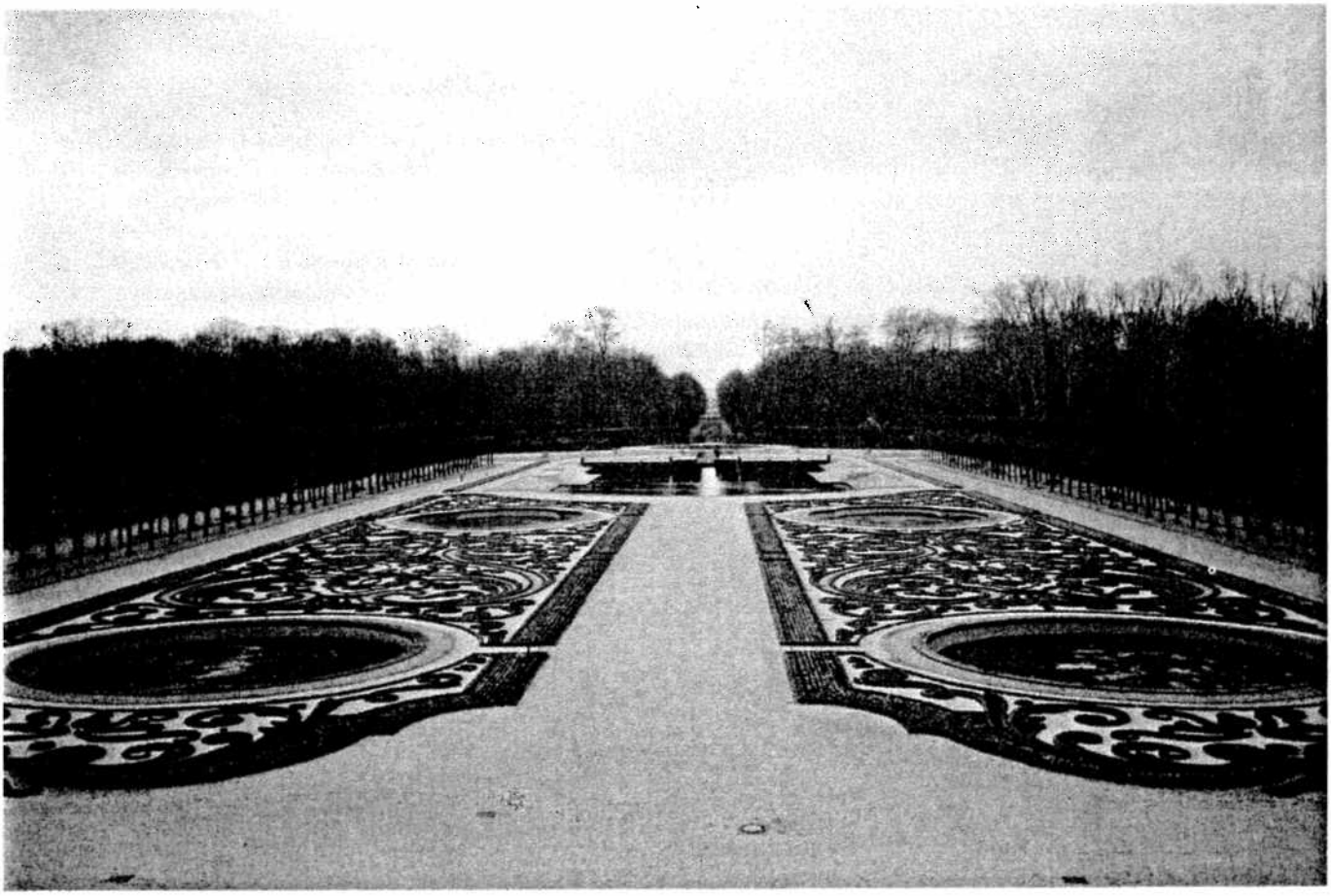
Voilà, survolées, approximativement, ces années qui nous ont passionnés.
J'espère vous avoir fait sentir l'enthousiasme qui m'animait au retour de la guerre.
Le referais-je aujourd'hui? J'ose l'espérer.

Summary

In this paper the author expounds the history of Courances Castle, of which he is the owner, and the works that were necessary for its restoration. The Park of Courances dates back to 1650 and it was built by the famous gardener Le Nôtre. In 1872, the author's grandfather bought the castle, which was partly in ruins. During World War I the castle was made into a hospital and in 1940 was occupied by the Germans, who caused big damages by pouring cement all over the place. Eventually the Americans installed a military prison in the castle. When they left, it was necessary to undertake important works: the cement was taken out, the pools cleaned, the lawn patch and the hedgerows repaired. Although all this was done with scanty resources, the park has regained its appearance of former times.

BRÜLH
1987





THE LABYRINTH AND THE GÜELL PARK

Juan Bassegoda Nonell

The City of Barcelona does not have many parks or gardens, but among the few that exist there are two which stand out for their special qualities.

The garden of the Labyrinth, located in the old township of Horta, which is now incorporated into the city proper and which is famous for its orchards and its numerous fountains with their lime-free water, is a garden representative of those at the end of the 18th century, clearly represented during the Enlightenment time.

Its creator was Juan Antonio Desvalls y de Ardena (1740-1820) Marquis of Alfarrás and of Llupiá, a man whose wide-ranging knowledge went from mathematics to botany, from history to political economics. He was the owner of an important scientific library and of a collection of physics instruments. He was one of the founders of the Conference of Experimental Physics and Mathematics in Barcelona en 1764. This group still exists under the name of the Royal Academy of Arts & Sciences of Barcelona and it houses a good part of the books and physics equipment from the collection of the Marquis of Alfarrás who was vice-president of the Academy from 1799 to 1808 and from 1814 until his death in 1820. The period from 1808 to 1814 was the time of Napoleon's occupation of Barcelona during which the Academy suspended its activities.

In 1791 he acquired some land in Horta of some 54 hectares situated along the length of a stream which flows down the slope of the Collserola mountain towards the sea. This mountain forms part of the Costero-Catalana mountain range. On this land he ordered a garden to be built which would occupy only 7.5 hectares. The rest of the land would be forest.

The learned marquis of Alfarrás wanted to make an Italian garden, following the Renaissance guidelines and complementing these with geometric concepts and the coldness of Neoclassicism characteristic of Encyclopedism. Two inscriptions in Latin in the pavillion near the pond define the concept which the marquis wanted to convey in his garden. One says: «artis Naturaque parit concordia pulchrum». (Harmony between nature and art gives birth to beauty), and «Ars concors faetum naturae matris adumbrat». (Harmonious art reflects the fruit of Mother Nature)

The project was intended to harmonize plants and birds —generously provided by Nature in that place— with art, born of man's intelligence. A perfect program for a representative of the Enlightenment, in those happy times in which wise men were completely convinced that they possessed all the secrets of the universe.

In 1791 construction began with a select group of specialists chosen by the marquis. The group included the Italian architect Domenic Bagutti, in charge of the general design of the garden, the master-builder Jaime Valls who was in charge of building the two ponds and most of the construction. The French gardener Joseph Delvalet was in charge of the planting under the guidance of the marquis.

The construction went on for 17 years, being interrupted in 1808 by the Napoleonic War. Bagutti left Barcelona at that time and the construction was resumed in 1814. Nevertheless, it is known that in 1808 the entire Neoclassic part of the garden was finished. From 1814 to 1820 Juan Antonio Desvalls continued directing the construction and, after his death, his son continued his work up until 1825 when, in an epidemic of yellow fever, he also died.

In the middle of the 19th century, between 1850 and 1855 new construction was begun which imprinted a certain romantic character on the Labyrinth. From this date the transformation takes place of the old country house, constructed around a medieval defensive tower, into a neo-arabic palace. Likewise, the building of shaded places for plants, greenhouses, climate-controlled areas for exotic plants and enormous cages for birds from all over took place at this time. A canal was also dug which transversely cut the park on its higher level. The canal had a depth of 6 meters and was of sufficient width to allow its navegation by boats. Various bridges crossed it and it had an island with a small pavillion or arbour of trunks of wood and colored glass.

The gardens of the Labyrinth were visited in 1802 by the kings and queens of Spain and of Etruria and by the Prince and Princess of Naples thus proving that the construction was, for the most part, finished. In 1828, there was a visit by Ferdinand VII and in 1908 that of Alfonso XIII.

The garden is drawn up according to the following plan: a naturalistic zone in the style of an English park along the length of the stream, the palace with its front lawn in the lower part. The private garden or precint is behind the palace in the first terraces or levels into which the

Brühl.

garden is divided. This is also known as the garden of the boxwood trees which are shaped according to the principles of topiary art to surround two fountains. This private garden ends on the one part in a double perron with terracotta busts on the railing and on the other part with a wall and a screen of iron. On the wall there are four bas-reliefs of Italian marble and above are some supporting lions with crests and legends alluding to the visit of Ferdinand VII in 1828. The reliefs represent the rape of Europa, Fame, Uranus and Eros and Amphitrite.

A semicircular plaza facing the iron grate serves at the departure point for four radial roads. The center one leads to the second level where the labyrinth proper is located, formed by straight paths which cross perpendicularly and are bordered by carefully trimmed cypresses.

In the middle of the Labyrinth there is a square. In the center of the square on a pedestal is a statue of Cupid pulling an arrow out of his sheath. This little square of Cupid is very near to the wall of the next terrace where there is a grotto with figures in terracotta of Eros and Narcissus. This terrace is sustained by means of two symmetrical perrons which lead to the higher level at whose extremes are two small shrines with hemispheric cupolas. Each of these shrines houses female statues which have been identified as Melissa (who gave food to Zeus on the island of Crete), Artemesis or Diana, Higeia (the goddess of health), Fortune, Danae, and Ariadna. The central staircase begins at this level and continues on to the pond above. Flanking the staircase are two bas-reliefs in marble of Deucalion and Pyrrha and a female figure being carried off into the sky. The perron reaches a first landing space where there are two bridges which span the canal built in the 19th century. There are various marble busts above the balustrade. At the end is a wall above which is located the small shrine next to the pond. In this wall there is a stone commemorating the visit of Carlos IV and Maria Luisa in 1802.

Lastly, there is the level of the huge pond which has a shrine at the southern end consisting of one room with each dystillic portico in the lateral façades and a sculpture group on the top. On the other end there is a semicircular pergola which surrounds a fountain and the figure of a Nymph reclining under an arch of rustic stone, which is very similar to that of the English garden at Stourhead.

This garden in Barcelona is comparable to others in Italy for it was designed by an Italian and sponsored by a humanist student of botany, who wanted to repeat in the 18th century the types of gardens built by the Medicis or the d'Estes during the Italian Renaissance.

It has come to represent the clearest symbol of Illumination in Barcelona, begun at the end of the 18th century and partially truncated by the French invasion from 1808 to 1814. This invasion contradicted the encyclopedic ideals of the marquis of Alfarrás but it did not destroy them. He continued with the construction of his intellectual and symmetrical garden until his death. It is a neoclassic, scientific, intellectual, and pagan garden with autochthonous vegetable species such as the cypress, the pine, the evergreen oak, the oak, the elm, and shrubs such as sage, lavender, mallow, myrtle, boxwood, and others to which exotic species were added which were carefully acclimated. Like the majority of the neoclassic gardens, the Labyrinth strives to express the harmony between Nature and Art by controlling the vegetation, especially in the topiary or «nemora Tonsilia» of the cypress labyrinth; by decorating with sculptures profusely distributed throughout the garden, using pieces of marble or of terracotta which had a high degree of perfection and at the same time, had a certain academic coldness. A coldness which extends also to the perfectly «vignolesca» architecture placed in accordance with a rigid composition of rectilinear perpendicular axes.

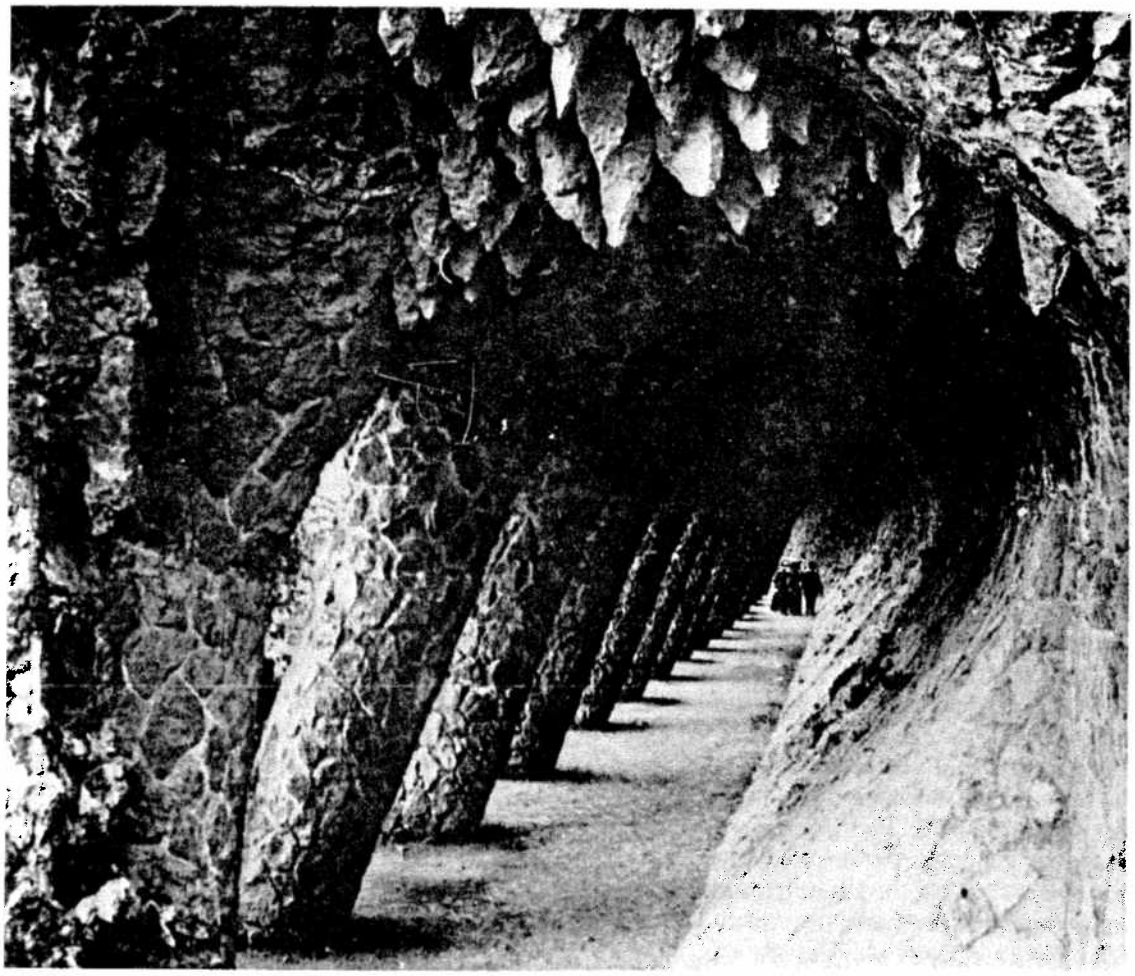
In 1969 the City Council of Barcelona acquired the garden which now, correctly restored, is a public park.

The Güell Park

As the Labyrinth was constructed in Horta, so the Güell Park was constructed in Gracia, called the «neighborhood of health», located on the slope of the Pelada Mountain in another of the municipalities that joined Barcelona at the end of the 19th century.

The Park was the idea of Eusebio Güell Bacigalupi (1846-1918). He wanted to build a private garden city with 60 lots. He perhaps was influenced by Ebenezer Howard's book, «Tomorrow, a Peaceful Path to Real Reform», published in 1898. In 1899 Eusebio Güell bought a piece of land totaling 15 hectares and put the architect, Antoni Gaudi Cornet (1852-1926) in charge of the project. The work was begun in 1900, but was interrupted in 1914 because only one of the 60 lots had been sold. The very restrictive conditions of the sale contract which Güell imposed and the bad system of communication in the park led to the failure of the Garden City idea.

«Parque Güell». Cátedra Gaudí.



Güell moved to the park in 1906 to live in a 19th century house which he had there and he remained until his death on the 9th of July, 1918. The lawyer Trias Domènech was the only buyer of a lot in the Park and he built a house there, designed by the architect Julio Batllevell. Antoni Gaudi himself also lived in the Park having bought in 1906 the demonstration house which José Pardo Casanovas, the builder of the park, had constructed following the designs of Gaudi's assistant, Francisco Berenguer Mestres.

Regarding the Park, Gaudi found himself confronted with a rocky terrain, steeply inclined which forced him to save the great slopes by means of sinuous streets which allowed him to gently balance the unevenness. He began the excavation of the land with the idea of respecting the natural forms, although in some places he had to use dynamite. In one of the excavations he found a cavern with numerous fossils which he showed to Güell. In turn, Güell showed these to paleonthology experts who studied them and classified them. Today these fossils are in the Barcelona Museum. In order to preserve the shape and color of the terrain, Gaudi built three curvilinear viaducts with which he avoided having to clear away important parts of the mountain. He traced 10-meter-wide main streets, 5-meter-wide secondary roads, and short-cuts of 3 steps in the highest points. The viaducts are of columns and vaults of brick covered with stone taken from the site without polishing them. This gave a completely natural look to the place. The lower part of the viaducts constitutes, in each case, a pleasant portico with benches, plants, and even fountains for strollers. In each viaduct, distinct solutions in terms of columns and vaults were utilized.

At the main entrance to the Park, in the lowest area, there is a wall of rubble masonry crowned with a ceramic plaque with medallions reading «PARK» and «GUELL» alternatingly. The main gate opens on this wall flanked by two pavillions assigned to the gate-keeper and to reception. The pavillions' walls are of rubble masonry and covered with a timber vault in the form of hyperbolic paraboloids covered in a mosaic of glazed pieces of tiles. On the right there is a high tower in the form of a hyperboloid crowned by a cross of four arms, signaling the four cardinal directions.

Further on, there is a staircase between undulating walls covered with ceramic mosaics producing a great visual effect. Since these are projecting face stone walls, they necessitated the use of pieces of glazed tiles in order to achieve a perfect covering which would have been impossible with whole pieces. The sheathing was done with prefabricated hexagonal pieces made of two layers of fine brick over which the ceramic pieces were applied. These hexagons were constructed on wooden molds in the manner of a framework.

The central part of the stairway has a jardinière in which various sculpted motifs are located. These are also made from timber vaults and covered with pieces of ceramic tiles. They form the crest of Catalonia, in the center of a huge medallion, and a dragon that spews out water from his mouth. At the top of the stairs is a large hypostyle with 86 Doric columns which serve as a support to the so-called Greek Theater. This is a plaza or square, surrounded by a curved bench built above the cornice of this unique temple. The floor of the plaza is of earth which absorbs the rainwater, and by means of various tubes located on the axes of the columns, the water is conducted to a cistern located beneath the pavement of the temple. Its place of overflow is the dragon on the stairs. This dragon could be Python, the serpent-dragon that Apollo conquered and buried in the ónfalo of the Doric Temple at Delphos, as defender of the subterranean waters.

At the highest point of the park there is a rocky prominence which serves as an excellent belvedere, where Gaudi had planned to erect a chapel. But it wound up being a dry-stone construction reminiscent of the Mediterranean megalyths in Menorca, Sardinia or Malta. The upper part is a platform upon which three crosses were erected, forming a primitive but very expressive Calvary. In 1906 the only three families who ever lived there, besides the gatekeepers, moved into the Güell Park. In one part was the lawyer Martin Trias Domènech, who occupied the house that he had commissioned to be built in 1902 by the architect Julio Batllevell. This is in the upper part of the park. Eusebio Güell occupied a 19th century house in the lower part of the park near the entrance. The former owner of this house was the marquis of Marianao. Finally, Gaudi himself, with his aged father and an orphaned niece, went to live in the demonstration house built by the Park's contractor, José Pardo Casanovas according to the plans of Gaudi's assistant, Francisco Berenguer Mestres. It was erected between 1902 and 1904 in the central part of the park. Gaudi lived there until October of 1925. After the death of Eusebio Güell, who died in his house in the park on the 9th of July, 1918, proceedings were begun to sell the Park to the Municipal Council, who bought it in 1924 for 3 million pesetas and destined it a public garden. Güell's house became a Municipal School.

As regards the plantation, Gaudi wanted to maintain the autochthonous species already there, especially the pines, carob trees, evergreen oaks, and the palm trees, together with the shrubs such as rosemary, thyme, genista, and sage. There is also pittosporum and ligustrum. The natural balance of the zone never changed and the vegetation was mostly sparse owing to the naturally rocky terrain and its orientation towards the sea.

The Park was included in 1962 in the Catalogue of Monuments of Barcelona, in 1969 it was declared a national historic-artistic monument, and in 1984 it was included by UNESCO in the World Patrimony.

The undulating ceramic bench is very well known. It is located above the cornice of the hypostila room, and is composed of semicircular pieces placed opposite each other with a covering, inside and out, of glazed ceramic mosaic. It forms a strange and dynamic crown which in its external part presents 75 variations of the same theme on a white background. In its interior part, where the seat is located, widely varied compositions are found where all types of tile fragments are mixed: flat, in relief, and even pieces of porcelain or chinaware plates and trays. It is interesting to note that Gaudi's architecture is integrated perfectly in its natural surroundings and a visit and contemplation of the park produces a pleasant sensation of harmony. This is due to Gaudi's particular concept of architecture, based on the naive and intelligent observation of Nature. Gaudi understood that Nature used magnificent structural forms, whose geometry did not coincide with that used by architects from the beginning. In As opposed to the Euclidian geometry of simple geometric solids based on cubes, spheres, prisms, and pyramids, Gaudi composed his forms with the bodies of straight-line geometry: Hyperboloids, hyperbolic paraboloids and helicoids which are found frequently in the geometry of trees, mountains, and mammals' skeletons. It wasn't the eagerness to be original, but rather the humble lesson of one who did not want, presumptuously, to invent anything but rather to take as a model that which, from the beginning of the world, Nature has been doing, whose warped and curved forms contrast with the rigidness of the architectonic productions. Gaudi did all this at a time when the «Art Nouveau» style reigned in Catalonia, but his style was not this because his thought was very distant from the narrowness of a stylistic period, even one so dynamic and colorful as «Art

Nouveau». The change from the geometry habitual to the architects to natural geometry, implied a renovation in architecture, a return to origins, as Gaudi liked to say, which produced forms perfectly integrated in the natural landscape surroundings. The Güell Park is a work of the renaissance period, or of the rebirth of industry and culture in Catalonia. It was prompted by a businessman, Eusebio Güell who, at the same time was a reader of Plato, a lover of music and the arts, and a protector of Alejo Clapés, Alejandro de Riquer, or Pablo Ruiz Picasso.

The time was favorable in Catalonia for great things and this allowed Gaudi to develop his theory without impediments. The Güell Park, from the point of view of a garden, is fully naturalistic and ecological. It is integrated in an architecture which adapts perfectly to its natural landscape surroundings.

At this point it is good to establish a comparison between the Labyrinth and the Güell Park. In the former, one can perceive the deliberate attempt to organize the terrain, the plants, and the architecture according to a plan rigidly conceived beforehand to demonstrate the supreme intelligence of man and his control over nature. It was the work of an erudite noble of the 18th century imbued with encyclopedic ideas.

In the latter, the enterprising effort of a Catalan bourgeois at the beginning of the 20th century is reflected in a attempt to unite 60 families in a garden city where the classic and pagan symbols, such as the Doric Temple and the dragon of Apollo, are joined to others, the stronger and more dominant, Christian symbols such as the four-arm Cross in the entrance pavillion, the chapel built by Gaudi in Güell's house, and the Calvary on the promontory which dominates the entire park. On uniting all these forms according to the innovative geometric concept of Gaudi, an ecological Park was achieved without comparison to any other garden of any period.

In 1791 an intellectual and well-informed nobleman showed himself to be in step with the most advanced movements of neo-classicism.

In 1900, an industrial bourgeois, ennobled with the title of Count in 1910, gave wings to an architect who, helping himself to forms taken from Nature, planned a Park which was both naturalistic and fantastic.

Finally, it is fitting to point out that the Labyrinth was composed following a schematic of rectilineal axes through the slope of the mountain, preserving the levels with steppes according to the supreme model of the «Cortile del Belvedere» of Donato Bramante in the Vatican gardens. The entire draught is full of logic and symmetry, although, by whim or contrast, in the central part the labyrinth is composed of cypresses, the symbol of systematized confusion.

In the Güell Park the problem was the same in that it dealt with planning constructions and gardens on an inclined terrain. Gaudi did not use symmetry, nor orthogonal axes, but rather curved roads which gently balanced the unevenness, allowing people the possibility to tour the entire park without ever getting lost. It is the negation of the labyrinth although Santarcangeli would say the contrary.

Gaudi's logic is simple and in agreement with the necessities imposed by the terrain. There was no need of Ariadne's ball of yarn to find the way out of the Park. Its paths can be joyfully travelled with no fear of getting lost. Even from a spiritual point of view, Gaudi marked the Christian way to tour the Park. The great balls of stone which are found along the borders of the main roads are the 150 beads of the Rosary which one can pray while walking through the Güell Park.

Summary

This paper gives a description of two gardens located in the city of Barcelona: the garden of the Labyrinth and the Güell Park. The author studies the former in detail, giving an account of its creation, historical development and present-day state; also he examines its different areas, styles, vegetation types, artistic objects, etc. Its creator was the Marquis of Alfarrás. The construction lasted from 1791 to 1820, with an interruption of six years due to the Napoleonic invasion.

The Güell Park was conceived by Eusebio Güell (1846-1918). Antonio Gaudí was the architect. The paper describes the construction of this park, which at first was conceived as a Garden City with 60 lots to be sold, but the project failed. There were no buyers for the lots. The author examines its various areas and components, and also Gaudí's uncommon artistic conception that led him to create the fantastic shapes the park displays, opposed to the traditional geometric forms.

Finally, J. Bassegoda compares both parks and points out a certain symbolism on each of them.

GARDEN MONUMENT CONSERVATION IN BERLIN AS EXEMPLIFIED BY THE HUNTING LODGE PARK AT KLEIN-GLIENICKE

Klaus von Krosigk

History of the development

The Glienicke parklands, situated in the south-west of Berlin opposite Potsdam, have moved back into the limelight once again for interested specialist circles and the general public since the bicentenary of Schinkel's birth in 1981. Embedded in the landscape and parks around Potsdam —a structural and cultural historical ensemble of European importance— Glienicke is in the foremost rank alongside Sanssouci and Pfaueninsel (Peacocks' Island), and is thus probably the most precious creation of the early nineteenth century to be found in present-day Berlin.

Deteriorating care, the acquisition bit by bit of the complex by the City of Berlin between 1934 and 1939, coupled with alterations and defacement, the transformation into a municipal «People's park», war damage and further changes, the splitting up of resposibility among several public departments and the ignorance prevailing about the site's artistic and cultural historical significance led to the partial destruction of Glienicke.

Therefore, as part of Berlin's activities in connection with the city's 750th anniversary celebrations in 1987, the Province of Berlin has planned the restoration of the Glienicke parklands. The basis for the garden monument conservation works, which have already been under way for several years, is Senate Bill No. 1675/83 which, among other things, also included the restoration of the Hunting Lodge Park at Glienicke.

As the works on the restoration of the Glienicke pleasure grounds since 1978 have been described in detail in both specialist circles and in a number of publications [1], we shall not be dealing with that aspect yet again here, but shall instead turn to a further part of the Glienicke Park, the so-called Hunting Lodge Park, oriented towards Babelsberg, and its restoration by the Berlin Garden Monument Conservation Department.

In contrast to «Glineke» mansion reconstructed by Karl Friedrich Schinkel (1781-1841) from 1824 on in classicist style, the hunting lodge is basically a very much older structure. Between 1682-1684, the Huguenot Charles-Philippe Dieussart erected the baroque structures located along the Havel for the Great Elector. They consisted of a main building, two wings and a formal garden layout, notable especially for its four oblong fish ponds and an avenue. There is a record from that time that «Planteur Heydert» was responsible for laying out an orchard and pleasure garden, and that the estate also had two vineyards. In the nineteenth century the latter fell victim to the extension of the park grounds at Glienicke and Böttcherberg.

The construction of a hunting lodge in 1714, which was later replaced by the Stern Hunting Lodge erected in 1730-32 under Frederick William I, reduced Glienicke Hunting Lodge, which was unsuitably located for hunting on horseback, to insignificance, thus leading to the sale of the lodge in 1715. Only after Carl of Prussia (1801-1883) had acquired the property located on the northern side of Königstrasse in 1824, and there was increasing recognition of the importance of the former Electoral estate for rounding off the Klein-Glienicke park grounds, did a member of the House of Hohenzollern once again take possession of the estate. A decisive factor here was in particular the fact that the site, then being used for agricultural purposes, was of great importance for Prince Carl from two aspects: On the one hand, the continuous chain of princely parks from Sarcow, through Pfaueninsel and Glienicke to Babelsberg was still not complete here at a decisive point and, on the other hand, Prince Carl needed the site of the later hunting lodge park in order to remain «Lord of the Views» into the areas located to the south of the Havel, towards Potsdam and Babelsberg. As early as 1835, Lenné had inquired at the government departments at Potsdam «whether the southern bank of the Havel adjoining Prince Carl's property could be made over to His Royal Highness. In this case His Royal Highness proposed to eliminate the disturbing hedgerows (fencing off the cattle pastures) along the covered bank, and instead to have appropriate groups of plants and bushes laid out, which will serve very well as a decoration for the surroundings of the new bridge» [2].

---

[1] K. von Krosigk u. H. Wiegand, Glienicke, in: Berliner Sehenswürdigkeiten 6, Berlin 1984.

[2] G. Hinz, Peter Josef Lenné, Berlin 137, p. 86.

Prince Carl thus took the marriage of his son, Prince Frederick Carl (1828-1885) in 1854 as the occasion to purchase the former electorate hunting lodge for him in 1859 as a future residence. Already in the following year, Ferdinand von Arnim (1814-1866), the successor to Schinkel and Persius in Prince Carl's service, reconstructed the lodge in early French baroque forms. It was given a mansard roof and spacious side extensions, linked to the main building by pergolas and containing stables, coach houses and riders' dwellings. After completion of the reconstruction of the lodge in 1862, Frederick Carl lived there with his family until his death. On the occasion of the marriage of his son, Prince Frederick Leopold (1865-1931), the hunting lodge was once again rebuilt and extended in 1889, this time to the plans of the Potsdam court architect Albert Geyer (1842-1938), the last Berlin Palace architect. The seven axis central structure was increased in height by one storey, the mansard roof was replaced by an imposing pitched roof, the façade was redecorated in south German baroque style and a tower was erected in the north-western corner of the lodge. The balconies originally decorating the central ressant on the courtyard side, including the decorative atlantes, were removed and deposited in the grounds of the Schinkel mansion where they are still to be found today.

The collapse of the German monarchy in 1918 and the transfer of Prince Frederick Leopold's «main residence» to Lugano, where the gardens of the old Palazzo Riva in Castagnola were awakened to new life, led to the gradual decay of the hunting lodge ensemble. Although the adolescent grandson and future estate owner, Frederick Carl, did endeavour to stop the tragic dissolution of Glienicke, caused not least by the sudden deaths of his father in 1927 and grandfather in 1931, and to save the main property for his family, the princely administration was now put under increasing pressure by the Nazi régime —in order to avoid pending expropriation proceedings— to sell not just the hunting lodge with its appurtenant park, but also the important remainder to the north of the Berlin-Potsdam highway, the mansion with the pleasure ground. The reasons for the compulsory sale are to be found in the endeavours by the «Inspector General of Building for the Remodelling of the Reich Capital» Albert Speer to utilise the Glienicke site «for a municipally owned, really imposing entry to the Reich capital coming in from Potsdam». The legal basis for this was created on June 2nd, 1939, by the promulgation of the «62nd Ordinance on the Remodelling of the Reich Capital Berlin», in which Glienicke was declared part of the «sector».

Even before the outbreak of the Second World Wat, work was begun on a complete reconstruction of the old Reich Highway No. 1, AachenKönigsberg, in the section from Potsdam, leading to disastrous destruction of the park grounds on both sides of the highway. Particular mention should be made of the dumping of earth, to a depth of one metre in general, and of up to three metres in the section where the original lake is once again to be found today.

The garden monument conservation measures

The desire which arose soon after the beginning of the first campaign of measures for garden monument conservation at Glienicke also included the hunting lodge park along the Havel in the overall restoration plan. This led to a first comprehensive study as early as 1983 by a planning bureau entrusted with the task. Clarification had to be found for the following questions in particular:

— Were there still remains of the gardens from the hunting lodge's baroque phase?
— To what extent was the first landscaped layout in 1859/60 associated with Lenné?
— What effect had the last great reconstruction at the end of the nineteenth century had on the park?
— Clarification of the extent of the damage in the twentieth century, in particular with regard to possible restoration or reconstruction concepts.

On the basis of a very thorough study of sources, but in particular through a careful record of the given state —according to location and height— of a number of garden archaeological excavations and other soil evaluations, it proved possible to determine for certain that the park lying between the lodge and Glienicke Bridge is identical with the hunting lodge area shown for the first time in Kraatz's map of 1862, shortly after completion. On the other hand, it was no longer possible to find any baroque remains. Although, in contrast to the other Glienicke park grounds —for which Lenné's work is frequently proven by records— no design drawing by Lenné or his pupil Gustav Meyer (1816-1877), who was working for him at that time, has survived, we

do know that «Lenné was active at Klein-Glienicke until his death (in 1866)» [3]. We may assume that he created the hunting lodge park together with Prince Carl, and that the Prince's court gardener, Gisler, was only in charge of the works on the site. By the way, it is not only the park's design which provides support for this assumption, with Lenné's hand to be seen everywhere with regards to path routing, open space design, arrangement of the main vistas, space-forming zones of timber and the use of the element water; it is proven in particular also by his presence in person too at Prince Carl's residence on several occasions in the decisive early years of the park's creation. Thus Lenné's activity in Potsdam began in Potsdam in 1816 with the pleasure ground at Glienicke and was almost concluded a few years before his death in the adjoining hunting lodge park, thus at the same time underlining Glienicke's extraordinary ranking, not only in Lenné's professional work, but also in his decades of work at Potsdam.

In contrast to the strict division into three of the park around Schinkel's mansion into a flower courtyard, pleasure ground and landscape park, the hunting lodge park dispenses with the pleasure ground element, i.e. the admittedly very carefully laid out lodge park extends right up to the lodge, being then continued on the eastern side in a garden courtyard, richly decorated, at least in the nineteenth century. Devoid of any significant topographic features, the park area is crisscrossed by carriageways and footpaths sweeping in broad curves, repeatedly offering views far out into the Havel landscape, to the hunting lodge itself and the neighbouring Schinkel structures.

The park, with its row of rare deciduous trees and valuable conifers, has a large pond as its main attraction, as well as a section of cliff constructed at Prince Carl's suggestion and no longer extant today. A valuable wire fence —as at the adjoining pleasure ground— and three park gates of complex design: the Bridge Gate, the Elector's Gate and the Stag's Gate, the latter being later replaced by a wrought-iron gate, shut the park off from the outside world. Two stags, modelled by Rauch and cast in zinc, originally flanked the entrance to Schinkel's mansion. Prince Carl took the dedication of his hunting lodge in 1862 as the ocassion for decorating his own gateway with a particularly symbolic ornament, the Hyperborean Griffen, cast by Tieck as the symbol of Apollo, God of the Muses. As far back as 1913, Prince Frederick Leopold had the transparent fence replaced by an ugly, admittedly view-blocking concrete wall, as a result of which the Elector's Gate, erected by von Arnim in 1862, was also walled up.

After the sale of the park to the City of Berlin, the Bridge Gate, located hard by Glienicke Bridge, was then also demolished. Apart from a variety of dangers threatening the park in the thirties and forties, and partial disfigurements, the most serious infringement remains the shifting of the park boundary southwards as result of the reconstruction of the road and the dumping of masses of earth obtained from the road works over about one third of the park. With the accretions in the area of Glienicke Bridge and what was to prove to be a particularly mistaken piece of tunneling carried out at that time, a further contribution was made to disfiguring Lenné's inheritance. Then, in 1941, a roughly raster-form network of pathways was laid out on the heaped up masses of sand and earth that was only slightly «improved» in the fifties.

In the post-war period the lodge was used as a children's home. Consideration was given at that time to the idea of laying out a children's motorway in the park to «upvalue» the recreational quality. Happily, this was prevented by objections lodged by nature conservationists. Regrettably, by contrast, the Department for the Protection of Monuments reacted completely inadequately in the case of the reconstruction of the lodge, begun in 1962, into an international educational and meeting centre. The crude disfigurement carried out by the architect of the until then completely intact lodge complex is among the most serious damage incurred by Glienicke. It is particularly regrettable that even that part of the park not destroyed in 1939/40, i.e. that in the vicinity of the lodge, was disfigured in a particularly critical manner by the erection of garages and residential buildings, a large sports hall and a pergola in prefabricated concrete parts.

It was only when the whole of the Glienicke park grounds was made the subject of a protection order at the instigation of the garden monument conservation board in 1982 that a change came. The garden archaeology excavation programme implemented in the years 1984/85 now permits a gradual restoration of the whole path network of 1862. At the same time, this brought confirmation for an almost identical projection previously made of the cadastral map from 1918 onto the Kraatz map of 1862. By the way, by means of special drillings carried out over the whole site down to five metres in depth it also proved possible to localise the site and extent of the filled-in pond. After some 8000 m^3 of earth filling had been removed again in 1985, the pond, now located within its old boundaries once again, is in the meantime once more in a position to fulfil its function of main outfall drain for a park suffering frequently from flooding

[3] H. Günther, Peter Joseph Lenné, Stuttgart 1986, p. 88.

of the Havel. Apart from the ground water, the pond, which has two islands in keeping with its original appearance, is fed by a maximum of 180 m^3 Havel water per hour in the summer months taken from the numerous wells located in the pleasure ground and the mansion pond.

The water pumped out of the Havel at the gardener's and engine house into the pleasure ground wells is thus running in an almost natural circuit, through the pond, over a retarding weir, into a meadow ditch which then leads the excess water back to the Havel again.

From the ecological point of view, it must be assumed that the occurrence of waterlogging and stratum water caused by heaped-up earth and leading to the dying off of hundreds of valuable old trees, should now be over, as the pond has an important drainage function in addition to its garden-cultural significance. It was thus only after completion of these measures this spring that work began on a major replanting programme. As there have been no indications found up to now on the nature and material of the two park bridges, the garden monument conservation board decided to have two simple wooden bridges, which recall traditional park bridges by their simple appearance, and can also be relatively simply replaced by authentic ones, if required. It has also been possible to partially restore overgrown vistas of the Havel landscape, even taking into account the fact that two important Lenné views again extend out from the pleasure ground across the hunting lodge park towards Potsdam. A third known view from the pleasure ground to Babelsberg Castle, marked by a garden bench on account of its special attraction, cannot be restored at present on account of the old trees obscuring the vista in the hunting lodge park.

By the way, in the course of the next few years, the at present in part very sparse groups of trees and bushes will be supplemented systematically by a large-scale planting programme, taking due consideration of the final heights. As many of the large trees have reached their age limit, this is an important project for gradual rejuvenation of the park. Apart from this, an exact evaluation of the 1862 plan has shown that even individual tree locations shown coincide with the park trees still extant in part today.

The excavations made at one of the former bridges provided confirmation of the relatively high detail accuracy of the plan, as at a depth of about 1 m, appropriate tree stumps were found at the locations marked. The trees located in the fill-in area only had their branches sawn off before earth was filled in, but were not cleared.

One important obstacle to as exact a restoration in detail of the park as possible was eliminated thanks to unexpected cooperation by the Berlin Roads Deparment. In the course of a thorough reconstruction of Königstrasse which had become necessary in the Glienicke area, the Garden Monument Conservation Board succeeded, after appropriate negotiations, in having the road reduced in width from 24 m to its original 11 m, and the banking, also carried out in 1939/40, reduced from 0.90 m to 0.60 m.

This allowed the park to regain roughly its original northern boundary again, this having the further advantage that it was possible to lay out the old park path once again on the newly regained piece of land between the pond and Königstrasse. The attempt also made in the course of these very far-reaching measures of at the same time eliminating the parking of vehicles between Greifentor and Glienicke Bridge was, regrettably, only partially successful. For the moment, parking is banned just in the carriageway along the pleasure ground. Nevertheless, there is a hope that one day, when the whole of the Glienicke park grounds will once again shine in their restored beauty, we may be able to enjoy this synthesis of the arts without intrusive road traffic. Apart from the preparation of the long-term park care plan, which has still to be made, all that remains to be done for this part of the park is the restoration of the lodge courtyard.

More intensive studies have to be carried out here before, we hope, this once particularly handsomely designed area will herald Klein-Glienicke's horticultural fame at the beginning of the nineties.

Summary

This paper examines the history and development of the Glienicke Parklands in Berlin, paying special attention to the restoration works carried out on one of its parts, the so-called Hunting Lodge Park. The latter had suffered many changes and enlargements. Its decay began with the collapse of the German monarchy in 1918. In 1939 it was sold on compulsory sale to the government. In 1983, as a part of the program of measures for conservation of monument gardens, the government entrusted a planning bureau with the task of undertaking the park restoration. A detailed examination of the remaining original parts was made (in particular, what was thought to be Lenné's work). The paper makes a description of the different park areas. Many of the alterations had disfigured the original monument considerably. The restoration has been carried out by the Department of Conservation of Gardens and Monuments, taking the original plans and components into account.

HISTORICAL COUNTRY RESIDENCES IN THE NETHERLANDS. THEIR IMPORTANCE AND CARE

Robert de Jong

At the beginning of the eighteenth century, the Swiss Albrecht von Haller, during his student days a Leyden, described how Holland appeared to him, and commented in his diary:

> «In this country, which seemed new to me in every respect, I found all the pleasures hoped for. The countryside itself is extremely pleasant. On either side of the dead straight waterways are either extensive meadows, filled with well-fed cattle, or lovely villages located close to one another, magnificent gardens and pleasant outworks. No tree grows out of line in this country, and not a foot of ground is left unused» [1].

The Dutch landscape was, so to speak, laid out and designed afresh towards the end of the eighteenth century, but especially during the nineteenth century. Considerable changes came about in particular with the growth of industrialisation and the extensive afforestation of former heathland. Large estates in landscape style came into being principally in the east of the country, in the provinces of Gelderland and Overijssel. At the same time, the baroque «pleasure gardens», located mainly along the banks of rivers or in drained hollows in West Netherlands, were transformed in keeping with fashion, because the city dwellers wanted to «return to Nature».

Great estate owners and the Twente textile manufacturers, who had made their fortunes rapidly, but also people from the circles of high finance, constructed country houses in classisistic style in the country and opened up the adjoining barren land, on which then further new country residences were constructed. Thus by the beginning of the twentieth century whole *lustwaranden* (park landscapes) had come into being, for instance in the vinicity of Utrecht and Arnhem where families settled who had made their fortunes in the Dutch East Indies.

From the end of the seventeenth century on, anyone who could afford it owned a summer residence in addition to his town dwelling, somewhere behind the sand dunes on the North Sea coast or alongside a picturesque expanse of water, later also in woodlands and out on the heath.

Nowadays they are often only recalled by the large number of surviving topographic illustrations which the ambitious owners of such great estates had printed. Thus it is easy enough to gain an idea of the appearance of such country residences. However, it is very much more difficult to get behind the façades and recreate the mental images and poetic feelings which once moved the owners of such properties in their idealisation of country life.

However, there are numerous sources available on this in the form of didactic poems, from which the elite obtained topographical information, as well as excursuses of gardening and the proper way of enjoying life in accordance with the Horatian maxim of *prodesse et delectare,* that things should at one and the same time be of benefit and give pleasure to enlightened persons.

The Dutch *haute bourgeoisie* had become increasingly artistocratised from the seventeenth century on, and especially during the first half of the eighteenth century. But the old nobility lived in the country and was able to trace its origins back to the old seigneurial estates on which, as well as running the estate, they now began to cultivate the romanticism of country life. The aristocratic house thus began to move close to the ideal image of the Enlightenment.

The history of Dutch horticulture has only been recounted in a patchy manner up to now. Some names are particularly prominent here, allowing us, on the basis of the study of sources over the past ten years, to demonstrate the predominant influence of German, French and English horticulture. One striking example:

At Apeldoorn, from 1685 on, Stadholder William III, soon to become king of England, had the pleasure palace Het Loo, with its gardens, designed originally by the court architect Jacob Roman (1640-1716) who was later also, together with Pictorius and Schlaun, involved in the construction of Nordhausen Castle, near Coesfeld, the «Münster Versailles». But, in the end, the decoration of the interior and the layout of the garden was left mainly to the Frenchman, Daniel Marot (1661-1752), who had fled to Holland in 1685, a pupil of the creator of the gardens at Versailles, André Le Nôtre (1613-1700).

---

[1] G. A. Lindeboom, Haller in Holland. Het dagboek van Albrecht van zijn verblijf in Holland. Amsterdam, 1979, p. 22.

As a result of his designs for the court of the House of Orange and the social circles close to it, Moret had a decisive influence on Dutch garden architecture in the eighteenth century. His creations also include the castle parks at Zoest near Utrecht and Rosendael near Arnhem.

The first designs in (English) landscape style are nowadays ascribed to Johann Georg Michael (1738-1800) who came from Rhoden in the Imperial principality of Waldeck and Pyrmont in about 1760.

Michael undertook the redesign of part of the park grounds of the manor Beeckestijn in present-day Velsen-Zuid, close to the mouth of the modern North Sea Canal. His client stayed frequently in England so that it is assumed that Michael obtained his inspiration from there.

From 1783 on, Michael worked on the park of the moated castle of Biljoen at Velp near Arnhem. He received a fee for the design of «English grounds», with an expanse of water made up of ditches and islets. The castle owner, Baron van Spaen la Lecq, had become acquainted with Michaels's style during a visit to Pyrmont. Van Spaen made the following notes about the expanse of water at the Prince of Waldeck's summer residence: it is *entouré de bousquets anglais, de différentes espèces d'arbustes à fleurs et d'arbres étrangers.* And further: *Cette partie a été faite sur les dessins de Mr. Michael —nous en fûmes enchantés.*

One of Johann Georg Michael's daughters married Johannes David Zocher (1763-1817) from Torgau in the district of Merseburg. This was the first appearance in the Netherlands of a family which was to provide the country with major garden architects, father and son, down until the twentieth century.

The Zochers designed parks for King William I and Prince Frederick of the Netherlands, including the grounds of Soestdijk Castle. Jan David Zocher (1791-1876) also worked on behalf of various Dutch cities, transforming the erstwhile city fortifications into green open spaces in such places as Utrecht, Haarlem and Amersfoort.

In the first half of the nineteenth century, Dutch landscape architecture was also more or less under the influence of J.G. Grohmann's «Magazine of Ideas for Garden Lovers» (Leipzig, 1796-1811).

The effect of German horticulture on the Netherlands became decisive especially after Eduard Petzold entered the service of Prince Frederick in 1854 (according to some sources 1852), having come from Prince Pückler's model garden in Muskau. (The prince had come into the possession of the lordship of Muskau with its famous school of horticulture through his marriage to Louise, Princess of Prussia).

Petzold designed Frederick's country estates in Wassenaar near The Hague and also worked for the prince's friends who owned large country estates in the east of the country, including Weldam near Goor (Almelo), Middachten near Arnhem and Twickel near Delden (Hengelo).

Leonard Anthony Springer (1955-1940) became prominent at the turn of the century. His eclectic style is characterised by the shaping of more formal elements into a landscape park. He also designed the smaller gardens of more modest country residences, basing his ideas on the «cottage style» or the *jardin fleuriste.*

In Springer's designs, the park loses its symbolic profoundness as a piece of ideal, mystical and divine nature and is now aimed more at purely aesthetic satisfaction. Springer made a compromise between Nature and art, on the basis of the writings of Eduard André and G. Meyer («Manual of Beautiful Gardens», Berlin 1895). Springer's designs already made use of historicising elements. Hugo Cornelis Poortman (1858-1953) then returned completely to the canon of earlier building styles. He too worked at Twickel, Weldam and Middachten where the castle parks were soon displaying the characteristic features of neobaroque.

Poortman had attended the state school of gardening at Vilvoorde in Belgium and was then closely linked with the lanscape architect Eduard Andrés in Paris as his draughtsman and late office manager. André had so many orders to deal with that he recommended his employee to a client from Holland. And that was how Poortman came to Middachten. His work pleased the castle owner, and from then on he received one commission after the next from aristocratic circles, because around the turn of the century the nobility was renovating its property and also wished to have a park or garden «à l'époque», in the neobaroque style which had become fashionable in England.

The Netherlands did not differ from other countries with their trend to historicism. This is to be seen especially between 1892 and 1915 with the extravagant imitation construction of De Haar Castle at Haarzuilens near Utrecht to the plans of the architect Petruc Cuypers, with a garden designed by Henri Copijn.

Although a comprehensive history of horticulture in the Netherlands has still to be written, the authorities responsible for the protection of monuments are already being confronted with a sweeping task here. According to the law on the protection of monuments from 1961, basically speaking all

castles, palaces and country residences are worthy of preservation and placed under the control of the authorities for the care of monuments. But the main emphasis here is on the buildings. Even fine gates and pavilions, stone statues and decorative ruins in gardens dating from the eighteenth and nineteenth centuries, but the outside grounds were long overlooked. In the field of the retention and care of historic parks and gardens there was a backlog of decades quite simply because the maintenance costs for palace-like gardens were often almost impossible to meet any more.

The mention of garden architectural elements in the description of an architectural monument thus did not necessarily mean that the appurtenant setting was also duly taken into account, on the contrary: When repair or restoration works were carried out on monuments, these were confined to the main and ancillary buildings and possibly also the bridge forming part of the complex, and tended to cause even more damage to the park as a result of the earthworks required.

The change then came, significantly enough, with the discussion on an unusually expensive object: the reconstruction of Het Loo castle on the basis of plans from the end of the seventeenth century and its transformation into a national museum.

In the course of the reconstruction of the garden, it was possible to make use of engravings, descriptions, finds and surveys, especially the documents prepared by Walter Harris, dating from 1699. Harris served as personal physician to the builder of the castle: William III of Orange-Nassau, Stadholder of the Netherlands and King of England.

The successful reconstruction of the castle garden at Het Loo drew public attention to the lost charms of other parks and gardens belonging to aristocratic homes. Whereas interest had previously been for the landscape and natural importance of such gardens, wider circles now also became aware of the fact that the house and the park represented a cultural-historical whole.

Discussions were held between the representatives of the owners of country residences and the state after the latter had already carried out a survey of the private estates, their maintenance costs and the state of their preservation.

The study had shown that the running of such properties entailed an average annual loss of 70,000 guilders and that this sum could easily rise to 100,000 guilders with maintenance costs. It turned out that about two thirds of these costs were caused by the nonprofitability of the historic gardens and parks.

If the sale of further properties was to be prevented and they were to remain in the possession of their traditional owners, support measures were necessary. The report did not consider it desirable that culturally-historically valuable gardens and parks should continue to pass into the hands of public or private institutions, while all parties involved in the discussion were of the opinion that their continued care by their traditional owners was a better solution.

There was thus an increased plea for parks and gardens to be also considered as cultural monuments and, with the owners's consent, for an extension of monument protection to cover country residence. As a preservation order would not in itself lead to preservation, new ways of providing support were sought.

Some castles and country residences had already been restored with subsidies from public funds, but the position was different in the case of the appurtenant ancillary buildings and even more so in the case of the gardens and parks, as monument protection did not as yet extend to cover these. It would also take many years before all country residences could be included in the list of protected monuments so that it was decided to adopt an interim arrangement.

From then on, pending any final classification of an object as a cultural monument, public funds could already be made available to eliminate backlogs in the maintenance of the grounds and contents of historic gardens and parks, as well as for all the structural elements with a historic relationship to the complex as a whole from the monument protection aspect. The decisive idea behind this was that if decay is not halted in good time, irreparable losses will occur and then any monument protection will come too late.

The arrangement was only applicable to country residences with private occupants at which the main buildings were already subject to statutory monument protection, whereby the appurtenant park and garden had to clearly date from before 1850. Grounds of less than 1 hectare in extent did not fall under the grant arrangement as it was felt that in such cases the owner could be expected to meet the maintenance costs.

The system has been functioning since 1977 and is based on a grants fund of 1.5 million guilders annually provided from the budgets of the Ministry of Culture and the Ministry of Agriculture, the latter being responsible for the protection of landscape and natural assets.

Money is made available from these funds to meet the costs of maintaining structures, sculptural works, and also plantings, avenues, paths and expanses of water. Applications are checked on the site by experts from both ministries to determine whether the project deserves

support from the monument protection aspect or on account of the historical importance of the country residence concerned, whereby in some cases aspects of landscape care and the recreational value are also taken into account.

The owner must meet 20 % of the costs himself. He can then receive grants from both ministries as their sectors of responsibility differ: the Ministry of Culture deals with the artefacts whereas the Ministry of Agriculture looks after the assets not created by human hand.

Until now, practice has shown that two grants of a maximum of 62,500 guilders each suffice, with the applicant providing 25,000 guilders from his own funds.

With the system functioning for some ten years now, its effects are visible at many country residences. The majority of owners feel encouraged, also as a result of their open contact with the state agencies giving support. A survey conducted recently among the private owners of historic country residences has, however, shown that there is still a need for a further 71 million guilders for necessary maintenance costs. Nevertheless, the country residences are regaining their former splendour again and their great wealth of variety as a constructional history and cultural historical aspect are slowly becoming apparent:

Filled-in water courses have been dug free and overgrown paths have been cleared again; little bridges were repaired and orangeries and grape houses restored to their former state; small pavilions once again invite visitors to tea, behind repaired garden walls.

After the process of decay had once been stopped, it turned out that normal maintenance was also not without problems. The grant system was thus extended in 1981 so that now, under certain conditions, maintenance care grants are also given for old castles and country residences. These grants are intended for repairs to the roof, guttering, walls, windows and exterior paintwork.

When the building inspectorate has presented a positive report, the owner can apply for an annual grant to cover 40 % of his costs up to a maximum sum of 10,000 guilders. The grant can be paid for several years. The idea behind this payment of grants is that regular maintenance serves to preserve the object and any future restoration is more economical as a result.

The task facing monument preservation in the case of historic gardens and parks results from the readily visible damage and considerable degree of decay to be found on sites.

The department of monument care is here beginning with a throrough study of the sources relating to the structural history and the history of the inhabitants of a country residence. Only when the cultural historical value has been determined in this manner does the renovation or restoration phase begin, the inclusion of the object in the list of objects worthy of being considered a monument and the planning of maintenance.

The country residences still extant are localised and listed with the help of the topographical maps of the provinces which are gradually appearing. Parks not open to the public, as well as cemeteries and gardens within towns and villages are not yet being taken into account. The result up to now shows that there are hundreds of locations in the Netherlands indicating a historic park or garden site. On the basis of the cadastral survey conducted in the first half of the nineteenth century, an initially superficial evaluation was carried out and prepared as a study programme.

Since 1980, the State Office for the Care of Monuments has been publishing monographies on the history of country residences. The material serves as an explanation of their worthines to be protected as cultural monuments and at the same time adds to the state of knowledge about horticulture in the Netherlands. As a rule, four such studies appear each year.

In view of the protection being aimed at, as well as for planning requirements, many country residences have been recorded stereometrically from the air over the past few years. With the help of the survey material, basic maps have been prepared and improved geodetically so that now, with respect to a particular historical situation, it is possible to make an exactly mapped picture.

Caring for a country residence as a monument is a legally complicated operation and requires a description, backed up by maps to preclude any misunderstanding about the extent of the protected sector, also in the future when the appearance of the object might have changed as a result of natural processes. Disputes may well arise between the timeless goal of protection and the changes wrought by time.

The grounds and structures are shown on the maps of the objects while the description analyses the design of the parks in their architectural composition and evaluates the work described from the cultural-historical aspect.

The statutory recording of a structural monument requires some time so that up to now not many country residences are protected as monuments, but the *Monumentenraad* —the state committee on the care of monuments— has been selecting objects worthy of protection on the basis of suggestions submitted by the State Office for the Care of Monuments and recommends them to the special care of the minister of culture. The latter here makes use of his independent

right of consultation and is preparing a provisional list which will probably be approved officially by the government in 1988. When this has been done, the monument protection authorities will have an instrument available for further care measures.

The backlog in maintenance has, it is true, for the most part been made good, and in the meantime it is known which objects should be placed under monument care, but the care of the valuable gardens and parks and the appurtenant elements is still far from being safeguarded.

However, for a few years now, the owners of country residences, who have joined together to form an association, can take advantage of the good services of an organisation which takes on unemployed gardeners for maintenance works as a part of a job creation scheme.

The organisation is built up on a provincial basis and has over 50 men at its disposal. The maintenance gardeners are supplied through a supraregional coordination office which works out a ten years plan for each project. This concept is evaluated by experts in the Ministries of Culture and Agriculture and must then be approved jointly by the ministers. The applicant and the team of gardeners are bound by this plan. In this manner, the system prevents any maintenance works not serving the goal of monument care.

In the meantime, the group of maintenance gardeners has collected a great deal of experience in the care of historic parks. When they are called in, the owner of such a site considered worthy of care pays a contribution of six guilders per hour towards the real wage costs which are borne by the state. Practice has shown that this is an especially useful initiative.

Despite all this, it is not possible to give a clear reply to the question whether the historic gardens and parks in the Netherlands are being adequately cared for. However, it is encouraging that interest in these cultural assets has greatly increased over the past ten years. The selling off of these objects has practically stopped since the owners can count on state aid, and the decay has come to a halt. At the same time, an increasing amount of research into Dutch garden art is also being conducted in university departments of art history thus providing a great deal of material to improve the state of historiography in this field.

In the field of «green monument care», the Netherlands are not confronted by a task impossible to accomplish. There are hardly any castle parks of the size to be found in other countries because there were no territorial or ecclesiastical princes with absolutist pomp, and there were limits to the demonstration of luxury by even the wealthiest citizens.

On the other hand, Dutch culture has produced its own gardens and parks, and this is where the tasks commence.

Many country residences are no longer privately owned, as well as this, many public parks and sites from the second half of the nineteenth century and the extensive cemeteries belonging to the cities require organised care. Not to mention the country houses and manors from the late nineteenth and early twentieth centuries and often still concealed urban gardens. As well as this, one's glance falls on the old yeomen's which only vaguely recall their erstwhile design, but which yet still have a charm of their own.

In 1971, guiding principles on the care and renovation of old structures were laid down in the Netherlands for the first time in accordance with the basic principle that maintaining them was preferable to new buildings. The recreation of the castle garden at Het Loo is still a great exception, but it would seem to have brought a breakthrough.

Princely gardens from the seventeenth and eighteenth centuries have, for the most part, been lost. But many gardens and parks do still exist which are basically close to the simple character of Dutch architecture: the decorative grounds as a quite specific expression of *prodesse et delactare* by a nation of modest citizens.

Summary

This paper stresses the fact that along with industrialisation in the Netherlands at the end of the 18th century large estates with gardens in landscape style came into being. Great estate owners constructed country houses in classicistic style. In these Dutch gardens there was a predominant influence of German, French and English horticulture throughout the 19th century. The author mentions a number of architects and designers and also the gardens created in that century.

According to the Law on the Protection of Monuments, from 1961 all palaces and country residences must be taken care of by the authorities in collaboration with their owners. Both parties came to an agreement whereby the government paid the restoration cost of country residences that fell under the aforesaid law. The owners must meet 20% of the costs themselves. This system has been functioning up to now, although it presents some difficulties of a legal nature and others concerning the requirements for qualifying monuments as worthy of statutory protection.

PRESERVATION OF THE HISTORICAL BUILDINGS AND GARDENS OF THE DESSAU-WÖRLITZ REFORM WORK

Helmut Stelzer

Friedrich Wilhelm Baron von Erdmannsdorff was born in Dresden on May 18, 1736. His name is very closely linked with the buildings and gardens of the Dessau-Wörlitz Reform Work.

After having been given the very best of education in the magnificent residence city of the Elector of Saxony and King of Plland, and having studied at the University of Wittenberg, Erdmannsdorff was introduced to the Hereditary Prince of Anhalt-Dessau, Leopold Friedrich Franz, in August 1756. Thanks to the ideas, interests and objectives they had in common, a long-lasting relationship and friendly collaboration developed out of this first meeting. It was devoted to the reconstruction of Anhalt-Dessau after the end of the Seven Years' War.

Thus in the period between 1765 and 1820, buildings and gardens were created which, embedded in the surrounding landscape, became known as the «garden kingdom». This stretch of countryside acquired this name because it looked a flowering garden.

Erdmannsdorff travelled to Italy, Holland, England and France, sometimes in the company of Prince Franz, or together with the gardener Friedrich Wilhelm Eyserbeck. Prince Franz and his master builder Erdmannsdorff utilised the knowledge gained on these journeys about the political, economic, cultural and social developments in the offing, together with their special interest in architecture and fine arts —knowledge of Roman antiquity, the Italian Renaissance, French architecture and the buildings in England influenced by Palladio— for the reconstruction of the principality of Anhalt Dessau; for the realisation of an extensive reform work.

It is impossible to separate F. W. von Erdmannsdorff's life work from the Dessau reform work. Thus nowadays we appraise it not just as an art historical and cultural achievement of early classicistic architecture and landscape design, but as the result of an extensive work of social reform. This included, among other things, the modernisation of agricultural production, a reform of school education, improvement of the road system, alleviation of social hardship, support for religious minorities, such as, for instance, the Jewish section of the population, patronage of fine arts, music, the theatre and also literature.

One result of the work of reform was the structural redesign of the town of Dessau and many other municipalities, as well as the socalled «garden kingdom» extending over a distance of 25 km from Wörlitz through Luisium and Georgium to Gross Kühnau, with its northern boundary along the Elbe. Recently, in particular, a great deal has been written and said about this «garden kingdom» [1, 2]. It was created in an endeavour to unify beauty and economy, ideal nature and agriculture; it was intended to serve the realisation of an ideal programme for life, for one's own perfection and «bliss».

Nowadays, the erstwhile «garden kingdom», the buildings and complexes of garden layout, architecture and fine arts in the Dessau-Wörlitz area are the only witnesses to that age in the GDR. Therefore, the cultural landscape at Wörlitz has been under statutory protection since 1979 when it was included in the «List of monuments of especial national and international importance —Central list of monuments» [3].

This includes the main palaces and parks and gardens in the garden kingdom: Wörlitz, Oranienbaum, Luisium, Georgium and Mosigkau. State protection covers both the individual monuments and the surrounding countryside —the listed areas.

They are protected as an entity, as items of historical and scholarly significance and artistic effect [4]. Since 1957 this cultural landscape has formed part of the protected conservation area «Middle Elbe».

---

[1] Hans Georg Werner, Ceremonial address for the Erdmannsdorff celebrations in 1986 in Dessau.

[2] Erhard Hirsch, Dessau, Wörlitz, Aufklärung und Frühklassik; Köhler & Amelang, Leipzig 1985.

—*ibid*—: «Das Dessau-Wörlitzer Reformwerk und das Wirken von Friedrich Wilhelm von Erdmannsdorff» in: «Architektur der DDR» 7/86, pp. 394-401. Dieter Dolgner, «Friedrich Wilhelm von Erdmannsdorff —Leben, Werk, Wirkung» in: «Architektur der DDR» 7/86, pp. 403-415. Ralf Torsten Speler, «Erdmannsdorffs Reisen und deren Einfluß auf as architektonische Schaffen» in: «Architektur der DDR» 7/86, pp. 416-424.

[3] Announcement of the Central list of monuments of the 25-9-1979, official Gazette of the GDR, Special issue No. 1017 of the 5-10-1979.

[4] Law on the care and preservation of monuments of the 19-6-1975, Official Gazette I, No. 26.

1. Implementation order on the law for the care and preservation of monuments of the 24-9-1976, Official Gazette I, No. 41.

Only a small insight can be given here into the work of conservation and care of the historical buildings and gardens of the Dessau-Wörlitz reform work. Nowadays, of course, we only find what has remained over 200 years after the creation of the «garden kingdom» in a changed environment, and itself changed in part, of that part of an ideal programme which had once in fact been possible to realise.

Industrial development brought about changes from the middle of the last century on, including, among other things, the construction of railway lines.

The character of the garden kingdom has been greatly changed in our own century through the construction of motorways, the spread of industrialisation and the expansion of the road network.

However, the greatest losses were inflicted by the destruction of Dessau in the Second World War. Virtually nothing survived of Erdmannsdorff's creations in the centre of the town.

Fortunately, the palaces, the majority of buildings and gardens of the Dessau-Wörlitz cultural landscape remained intact. They are the subject of our conservation interest. The most important task is to safeguard the existing items, as well as, so far as possible, to return to demonstrable original concepts, in addition to work on conservation and restoration.

In the GDR, the care and preservation of historical monuments is not just the task of one department. State and institutional organisations, companies and social forces collaborate closely together. Measures for the preservation and care of historical monuments were begun immediately after the end of the Second World War, based on academic research and documents. This also includes a work dating from 1983 on the historical development of the stock of plants and its originality [5], or a building conservation zone plan for Wörlitz from 1978 showing the areas around the Wörlitz complex which may not be used for building purposes [6].

Institutions involved in nature and landscape conservation prepared landscape conservation plans for the town of Dessau (1984) [7] and the district of Gräfenhainichen (1986) [8] in which Wörlitz is situated nowadays. These landscape conservation plans laid down the guidelines and landscape care objectives for all branches of industry in the cultural landscape.

The Halle branch office of the Institute for the Care and Preservation of the Monuments of the GDR made a considerable contribution towards the preparation of outline monument care objectives which will in future also form the basis for monument conservation measures, as well as for further detailed work.

The 250th anniversary of F.W. von Erdmannsdorff's birth was the occasion for long-term, concentrated preparations as early as in the seventies, these being intensified at the beginning of the eighties. These are not just individual measures. Conservation works were and are being carried out on numerous monuments to landscape and garden design. All in all, some 800 historic gardens and parks are under the care of the authorities responsible for the care and preservation of historical monuments in the GDR [9].

These include the parks and gardens created in association with residences: baroque gardens and landscape gardens, numerous country parks as estate parklands, as villa and country mansion gardens, as well as many early patricians' gardens and public parks. In this connection, we would just recall the monument conservation works in 1985 in connection with the celebration of the bicentenary of the birth of Prince Hermann von Pückler-Muskau. It is possible to view carefully tended examples of Pückler's horticulture in Muskau, Branitz, also in Babelsberg, Wilhelmsthal, Altenstein and Reinhardsbrunn, in Tiefurt and Weimar.

---

2. Implementation order on the Law for the care and preservation of monuments of the 14-7-1978, Official Gazette I, No. 25.

[5] Uwe Merz, diploma thesis submitted at the Technical University Dresden in 1983.

[6] Plan of the building protection zone for Wörlitz Park, scale 1:2500, from January 1978. Motion adopted by the Gräfenhainichen District Council on the 12-4-1978.

[7] Landscape care plan of the Municipality of Dessau for the landscape conservation area «Middle Elbe», as also directives for the treatment of nature conservancy areas, natural monuments and beaver reservations, including the tree conservation ordinance, 2nd revised and extended edition, academic editing by Dr. Lutz Reichoff, published by the Dessau Municipal Council, 1984 (Motion adopted by the Municipal Council and the town councillors on the 13-5-1981).

— Resolution on the utilisation and care of the Dessau-Wörlitz cultural landscape in Dessau Municipal District and on measures in design complex 1 around the Luisium Park of the 18-1-1984.

— Resolution on the utilisation and care of the 2nd design complex of the Dessau-Wörlitz cultural landscape —the Front and Rear Zoological Garden of the 25-1-1985.

[8] Landscape care plan for the Gräfenhainichen District, published by the District Council, Department for environmental protection, water economy and recreation, Gräfenhainichen 1986.

[9] Reinhard Schelenz, «Denkmalpflege and Gärten und Bauten des Dessau-Wörlitzer-Kulturkreises» in: «Architektur der DDR» 7/86, pp. 425-429.

For some time now we have been preparing for the celebration of the bicentenary of Peter Joseph Lenné's birth in 1989. An international colloquium, which is being arranged by the ICOMOS National Committee, together with the Institute for the Preservation and Care of the Monuments of the GDR and the State Palaces and Gardens Board for Potsdam-Sanssouci, will form the climax of the celebrations.

On the basis of the outline objectives for the preservation of the historic buildings and gardens of the Dessau-Wörlitz cultural landscape, conservation repair works were carried out on Wörlitz Palaces, the Gothic House, the Georgium in Dessau, on the Luisium near Waldersee, as well as on the parks and gardens, in close collaboration with the local councils in Dessau and Gräfenhainichen, as well as with the State Palaces and Gardens Board for Wörlitz-Oranien-baum-Luisium, with factories and social forces, etc. Numerous further conservation works have been completed or are being carried out at present.

Wörtliz Palace was erected between 1769 and 1773, in place of a hunting lodge dating from the seventeenth century, as Prince Franz's summer residence. It is regarded as being the first classicist building in continental Europe. This palace, just like the ones at Luisium and Georgium, designs from Erdmannsdorff's first period of work, are already no longer palaces in the traditional sense —they are not feudal representative structures or winged baroque buildings. As is generally known, the latter were still being built at the time of the construction of Wörlitz Palace.

One has only to think of the New Palace completed in Potsdam at the same time. Wörlitz Palace was erected as a «country house» (Rode), following the Palladian model of English country mansions. It was built in the Wörlitz parklands which had already been begun in 1765 to the plans of the gardener J.F. Eyserbeck directly after his first trip to England. The decisive inspiration there had been provided by Claremont Castle, built to the plans of Henry Holland in 1763-1764. Apart from the models provided by buildings of classical antiquity and the renaissance, other materials, such as that on Palmyra and Baalbek by the Englishman Wood, provided ideas for Erdmannsdorff's design decicions. In particular the window architecture taken from that publication is of assistance even today in determining the methodical conservation decisions with regard to the colouring of the façade. The vertical window moulding strips on the upper floors were not set off by their colour, although our aesthetic architectural perception would expect this [10].

Before work proceeded with the restoration of the palace's external façade, a careful examination and documentation was made of all the previous coats of paint to be found on the building. It proved necessary to carry out some partial repairs of the plasterwork, and to restore damaged and missing pieces of decoration and cornices. The final coat of the new paintwork was applied on the basis of a colour design which had been prepared with the help of the report findings, written records and analogies. Inside the palace, the necessary conservation works for its decorations and furnishings, designed by Erdmannsdorff on the basis of Roman and Pompeian models and for the most part still surviving, were carried out with great reservation.

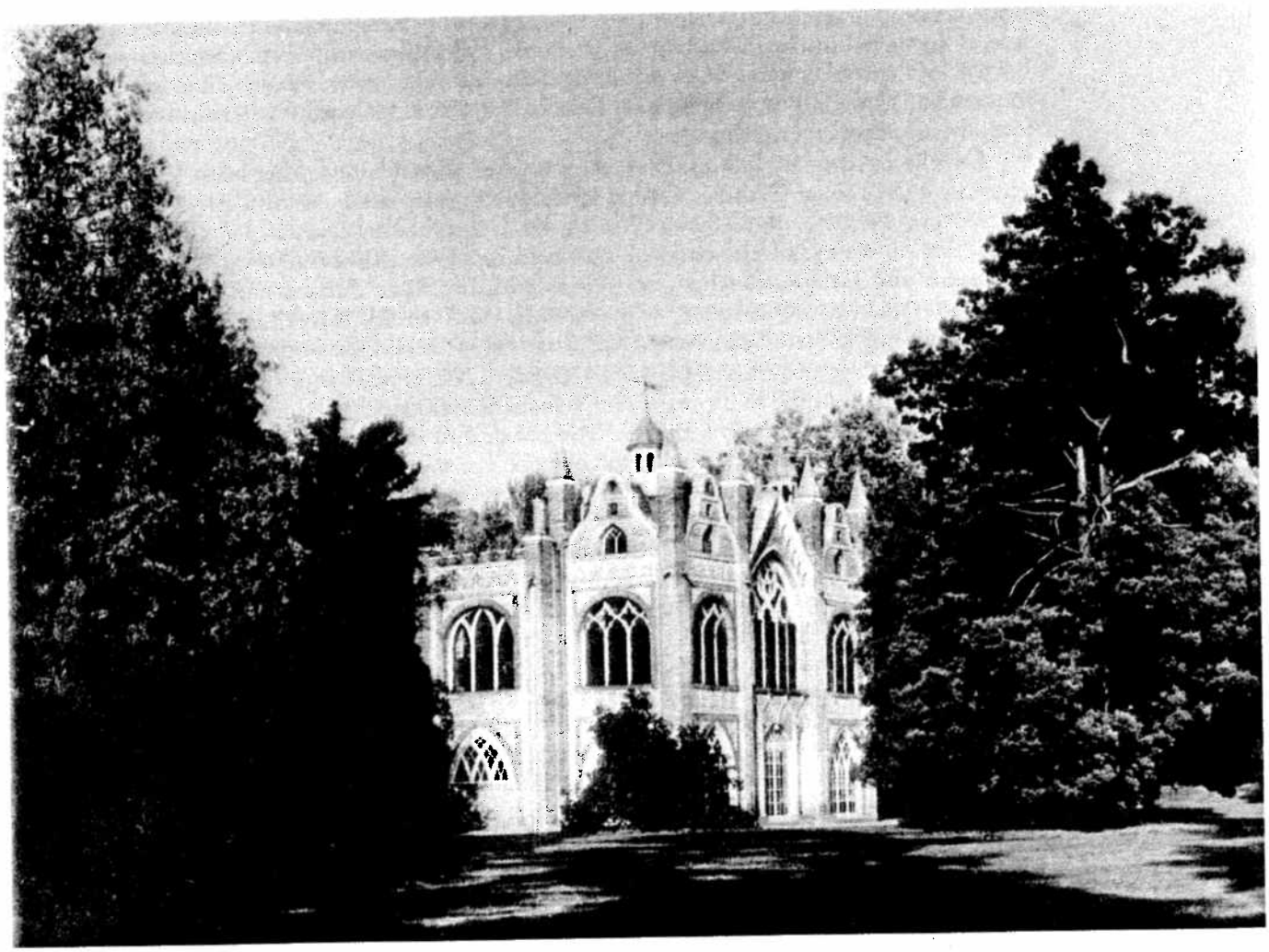
Apart from its artistic decorations, the castle had the most modern technical interior fittings for its day, with good lifts and a steam engine which forced water up to the topmost floor, thus allowing the provision of baths. An underground passage provided a link to the kitchen building in the immediate vicinity. Restoration work is being carried out at present on the kitchen building. In the near future it is intended to place it at the disposal of the State Palaces and Gardens Board Wörlitz-Oranienbaum-Luisium with an assembly room, library and ticket office on the ground floor and administration rooms on the upper floor.

The restoration works on the Gothic House in Schoch's Garden, constructed between 1773 and 1813 for the princely collections, were carried out with similar care.

The Gothic House is made up of two sections abutting at an angle, one an «Italian» part, erected from 1773 on by the Wolf's Canal on the model of the church of Santa Maria dell'Orto in Venice, while the other part facing the park was constructed in English Tudor style in 1785/86 [11].

The restoration works on the Gothic House entailed some additions to the decorations and the adjoining painted areas. Work was begun on the external glazing of the valuable Swiss glass windows. The works carried out on the Luisium up to now have been more extensive. This complex was erected between 1774-1792 to the plans of J.F. Eyserbeck with the small Luisium Palace (1774-1778). Von Erdmannsdorff planned it at the centre of a star-shaped axial layout

[10] August Rode, «Leben des Herrn Friedrich Wilhelm von Erdmannsdorff», Dessau 1801.
[11] E. Hirsch (p. 2) refers to the idea given by the Katharinen hospital in Lübeck.



Wörlitz.

with vistas. Complete reconstruction of the roof structure of this pavilion-like two-storey building with a rectangular ground plan —a structural type recurring, for instance, in Wörlitz Rathaus (Town Hall) and Georgium Palace— became necessary in 1982 as a result of extensive wood fungus damage.

The high-pitched roof, crowned by a belvedere, had to be completely reconstructed. The new roof was constructed in the traditional form. Then the belvedere was restored. At present work is beginning on the restoration of the interior rooms.

The small palace, which was named after Prince Franz's wife, was the place to which he retired. He died here on August 9th, 1817. After completion of the restoration works in the interior —the palace is richly decorated— it is to be used for museum purposes.

Work began as early as 1780 on the construction of Georgium Palace .or Georgenhaus, mentioned above, to the designs of von Erdmannsdorff and located in a 20.5 ha landscape park of the same name. It too was a pavilion-like, two-storeyed structure, extended in 1893 with the addition of side structures and considerably changed from its original appearance.

Conservation measures were taken in the palace itself and the outbuildings —such as the flower garden house with reconstructed flower garden, the vase house, the prince's residence, the black seat and monopteros. Our special interest is devoted to the Georgian landscape park. The gardeners Johann Friedrich Eyserbeck (1734-1818) and Johann George Schoch (1758-1826) worked here in the prince's and Erdmannsdorff's sense. Despite some changes made as late as the sixties of our own century, the park has retained its basic form and structure. Since as far back as 1963, work has been under way on restoration in accordance with historic plans.

In the town of Dessau itself, the historical cemetery, laid out on the model of Italian *camposanti* to a design by Erdmannsdorff in 1787-1789, has been preserved. The preservation works involved the restoration of the historic space concept and repairs to the structures. This

also includes the portal, designed following a Graeco-Roman model, to this first municipal cemetery in Germany.

Wörlitz Park with the palace mentioned before is now no longer exclusively the park of Prince France and his famous architect friend, and also cannot be so.

This park, which merges readily with the surrounding countryside with its fields and meadows, was once laid out with trees and plants of the most varied species from distant countries. With the help of the results of each year's cultivation efforts by the gardeners, the complex grew to an extent which we must regard as expression of the time of its creation. After nearly two hundred years of work by wise gardeners and the steady growth of rare plants, it has constantly changed in appearance. If we nowadays examine the characteristic features of Wörlitz Park, our object is to work out its original appearance as closely as possible again.

By felling incorrectly sited trees or clearing excessive undergrowth, vistas are once again made possible. The desired result is not obtained immediately.

Further corrective work to perfect the restored impression of space required prior observation of a period of vegetation. It is often necessary to repeat this procedure several times, especially if the object is to stabilise the impression of space along very long and narrow vistas.

When the works were being executed, there were also pleasant surprises —when making the planned clearances for a certain axis, we often simultaneously obtained new, unforeseen vistas in various adjoining or crossing axes.

Each piece of reconstruction work must be determined in Wörlitz in the park itself. Plans and views from the time of the original creation do not have the necessary degree of accuracy —so historical descriptions and the design principles determined the most important bases for the afore-mentioned methodical approach to the practical work [12]. These works have been in progress since the early eighties. After that, the vista from the path along the Wolf's Canal to the Temple of Flora was opened by clearing undergrowth, at the same time creating the view from the Wolf's Bridge to the Temple of Venus again, as is shown by a further range of vistas from the rampart at the Golden Urn. These and further measures serve, so far as possible, the goal of as approximate a restoration of the original effects of arrangements of space, vistas, lookout points and historics situations, including the retention of the buildings.

Continuous conservation work on the over two hundred year old structures, the preservation and repair works on the historic gardens, parks and landscape parks complexes, with which they form an artistic and idealistic entity, are of especial art historical, specialist and methodological interest.

We know that the Dessau-Wörlitz garden kingdom, which was an important object of research and practical conservation work for us, can nowadays only be maintained, cared for and used in harmony with all mankind's present and future life interests.

We are therefore pleased that nowadays so many visitors seek and find edification, recreation and relaxation in the palaces and gardens of the Dessau-Wörlitz Reform Work.

Summary

The author emphasizes the fact that the friendly collaboration of Friedrich Wilhelm von Erdmannsdorff with the Hereditary Prince Leopold Friedrich Franz made the reconstruction of Anhalt-Dessau possible after the Seven Years' War. The reconstruction period was between 1765 and 1820. The Dessau reform was not only a landscape and architectural design, but also included social and economic components: modernisation of agricultural production, improvement of the road system, the socalled «Garden Kingdom», etc. Nowadays the Dessau-Wörlitz is under statutory protection.

The paper gives an account of the restoration works carried out by the Institute for the Care and Preservation of Monuments of the (at the time) GDR in that area and others, specially the restoration of the Wörlitz Palace, the Gothic House, the small Luisium Palace, the historical cemetery, Wörlitz Park, etc.

[12] Trauzettel, «Die Wörlitzer Anlagen und der Beginn ihrer Rekonstruktion» in: Lustgåargen, Arsskrift 1985-86, Stockholm 1987.

THE INFLUENCE OF FREEMASONRY ON THE LAYOUT AND DESIGN OF GARDENS IN THE EIGHTEENTH CENTURY

Helmut Reinhardt

The importance of Masonic ideas for the development of society in the eighteenth century, for overcoming religious, class and political barriers, is reasonably common knowledge. The French Revolution's call for liberty, equality and fraternity would have been inconceivable without the Freemasons [1].

Apart from their role in imparting ethic principles, it may be assumed that eighteenth century Freemasons, who included some of the leading thinkers of the day, in the course of their endeavours at achieving a better and thus more excellent society and world, were also active in the field of art.

As Freemasons, as «building workers», were especially interested in architecture, it is reasonable to assume that they exercised considerable influence here. Up to now, apart from two studies, this topic has, regrettably, remained virtually untouched [2].

Indeed, if we turn to landscape gardening, which was considered to be among the most important art forms by theoreticians and practicians, by professionals and amateurs in the eighteenth century, we find that the world of scholarship has not conducted any serious research into whether and in what manner Freemasons had any effect on the layout and design of gardens —the occasional excursus on the topic is the exception [3].

Even the *Loge du Grand Orient de France'* reacted with the greatest surprise to an enquiry on the subject, observing that they had no information on this.

The veil of Isis thus almost completely conceals a chapter of enormous artistic creation covering some three quarters of a century.

Bearing in mind the unexplored nature of the material, it is not possible here to attempt to cover all aspects of the complex. Nevertheless, the wealth of available material does allow us to touch on and point out various phenomena bearing an internal (and often also external) connection transcending frontiers and which have not previously been considered taking a common approach. For this reason they often landed under quite distinct headings, depending on the label given to them by art scholars.

Before showing by means of some examples that eighteenth century Freemasons did indeed have an active influence on the design of gardens, and have significantly shaped the same by analogy with ethical obligations and in imitation of lodge ritual in a manner readily decipherable for anyone initiated, I shall first provide a brief outline of the origins and importance of Freemasonry.

In Mozart's «Magic Flute», which was given its first performance in Vienna in 1791 (Mozart had been a Freemason since 1785), the three Ladies attendant on the Queen of the Night warn the intrepid Tamino to beware of the «initiated»: «It is said that he that doth swear their vows/Doth descend to Hell with skin and hair.» (2nd Act, 6th Scene).

This characterisation, brought down to a somewhat crude formula by Mozart's Masonic librettist Schikaneder, describes very clearly the defamation with which the lodges had had to put up with since their establishment.

Freemasons form a «closed», but not a secret society, although one with some of the characteristics of a real secret society: secret code words and signs, rituals relating to a history of

---

[1] Aus der Fülle von Literatur wurden die nachfolgenden Titel ausgewählt:
Heinrich Boos, Geschichte der Freimaurerei, Aarau 1906; Douglas Knoop, G.P. jones, Die Genesis der Freimaurerei, Bayreuth 1968, Erich Lindner, Die königliche Kunst im Bild, Graz 1976; Norman Mackenzie (Hrsg.), Geheimgesellschaften, Genf 1969; Paul Naudon, Geschichte der Freimaurerei, Frankfurt/M 1982; George Emil Selter, Die Quelle des Meister-Rituals des Schwedischen Systems der Freimaurerei, in: Quatuor Coronati, Jahrbuch 1975, No. 12, Bayreuth 1975, pp. 41-57.

[2] Joseph Rykwert, The first Moderns. The Architects of the Eighteenth Century, Cambridge, MA, London 1980; Anthony Vidler, The Architecture of the Lodges, in: Oppositions, New York 1976, pp. 74-77.

[3] Adrian von Buttlar, Der englische Landsitz 1715-1760. Symbol eines liberalen Weltentwurfs, Mittelwald 1982: Günter Hartmann, Die Ruine im Landschaftgarten, Worms 1981; Paul de Saint-Hilaire, Bruxelles mystérieux, Brüssel 1976; Otto Schwartz, Die freimaurerischen Anlagen im Park des Schlosses Louisenlund, in: Quatuor Coronati, Jahrbuch 1975, No. 12, Bayreuth 1975, pp. 7-39.

mythical origin, and the oath of secrecy with a curse of death on anyone betraying it.

It is only possible to become a Freemason if one has undergone the special «trials» according to rank —apprentice, journeyman or master— in the duly designated manner. In the course of this, the candidate is «purified» by certain rituals and prepared for the new knowledge in which he is to participate.

The symbols used in the initiation rites come primarily from the crafts of stonemasons and masons.

When a master is being initiated, the probationer is transformed symbolically into Hiram, the legendary builder of Solomon's Temple, carried to his grave (Hiram had been murdered because he refused to reveal the «secret»), and «raised up from the dead again» by the master of the Lodge, whereupon the master' signs, grasps and words are imparted to him.

Solomon's Temple plays a great role for Freemasons as the only building on Earth to have been erected on account of God's direct intervention and in accordance with His details. The two pillars, Jachin and Boaz, the mosaic and the hierarchically graduated courtyards indicate this.

The meaning and goal of any initiation, whether of an apprentice, journeyman or master, is to lead the same to knowledge through inner enlightenment.

Freemasonry had its origins in England. The English term «freemason», from «freestone» = sandstone, is translated slightly confusingly into German as *Frei-Maurer,* as it is not the bricklayer («Maurer») who is meant, but the professional group of stone sculptors, stone masons, master builders and later also building contractors.

These building craftsmen had been organised since the Middle Ages, being in part allotted to a major building site as a masons' guild and in part just for the duration of one building project.

By the designation «lodge» was meant, on the one hand, the place where the craftsmen cut and prepared the stones and, on the other hand, the place where they assembled and celebrated. And thirdly, lodge meant a group of stone sculptors working together on a building taking a longer period for its construction [4].

The training of a craftsman from apprentice, through journeynam to master, lasted several years. Under the so-called «Old Rules», the earliest written versions of which date back to the fourteenth century, the mythical origins of the craft of building are traced back to Hiram.

Under these rules, the masons are bound to act with integrity, uprightness and loyalty towards the king, and —to secrecy. Secrecy was necessary as each guild or fraternity had its own secrets which were, primarily, certain methods of working and procedures— thus a kind of early patent protection. Certain recognition signs and gestures served to ensure that travelling lodge brethren could recognise and communicate with one another while at the same time preventing outsiders from learning the secrets.

From the seventeenth century on, we can observe that operative masons' lodges were also admitting members who had nothing to do with the building trade. Within a few decades, the composition of the lodges changed to such an extent that the majority of members were now adopted masons who felt themselves committed to the ethical principles of the lodge statutes and the theoretical pursuit of architecture. These masons were described as speculative masons which at the same time brings us to the form of freemasonry with which we are familiar today.

The attraction of building lodges for outsiders had increased as, from the seventeenth century on, cultural tours, to Italy in particular, had made the pursuit of architecture an important component in the intellectual discussion.

A further reason for entering a lodge may have been the prospect of participation in the secret knowledge believed to be there. This search for knowledge had both an ethical goal, namely to proceed from the education of the individual to a better being to bring about an improvement in social conditions, the end of wars and religious disputes, and a practical one, namely the ability to manufacture gold from non-precious materials. This search had already led to the beginning of the Rosicrucian movement at the beginning of the seventeenth century.

To sum up it can be said that the growing interest in architecture, the enticing lodge secrets and, not least, the convivial festivities held by the working masons caused many intellectuals to gain admission to the lodges.

With the amalgamation of the four London lodges to form a grand lodge and the election of the Duke of Montagu as its first Grand Master, masonry took on the form which it still for the most part has down to the present.

---

[4] Douglas Knoop, a.a.O., p. 39.

In 1722/23 the «Constitutions» appeared in which the «Old Rules» were put into a new, binding form in keeping with the understanding of the age.

Starting out from the English lodge, lodges were very quickly established on the Continent. There were soon lodges in almost all European states, the members of which were recruited from the leading figures in society and the intellectual elite. Even a papal Bull of excommunication issued in 1738 was unable to stop the spread of Masonic ideas.

The enormous influx of new members prepared the ground for a series of interpretations and amendments of Masonic principles and their historical derivation.

— In a speech given by «Chevalier de Ramsay» in 1736, the Freemasons' descent from the medieval orders of knights was postulated for the first time. Those orders's stay in the Holy Land had probably brought them into contact with ancient oriental knowledge.
— The cabbalistic and alchemistic tendencies, so pronounced among the Rosicrucians, were given a great impetus among Freemasons from the 1760s on in the train of such dubious characters as Cagliostro and the Count of Saint Germain. The encyclopaedic knowledge of the legendary Christian Rosenkreutz now appeared to reveal itself to lodge members across a further bridge to the ancient oriental civilisations —and the production of gold appeared tangibly close.
— The pursuit of oriental mystery cults, in particular those of ancient Egypt, led to an intensive analysis of Egyptian architecture in the 1780s. The knowledge derived from this flowed directly into the Freemasons' rituals and became immediately apparent in the fashion for Egyptianising architecture. A third and final bridge to the Orient, as the repository of knowledge, had been built.

After this survey of the origins of Freemasonry and its development in the eighteenth century, let us return once again to the starting point of our observations: to what extent was the garden a medium for the realisation of Masonic principles [5].

The formation of the Grand Lodge in London in 1717 coincided with the first climax in the formation of inter-party opposition in the British government: after the split between the Hanoverian King George I and the Prince of Wales, George Augustus, in the same year, the latter became a symbolic figure for the aristocrats discontented with government policy.

By the way, the same thing happened once again in 1728 when George Augustus acceded to the throne as George II and the opponents of the government then gathered round the new Prince of Wales, Frederick Louis.

Opposition to the government was tantamount to loss of political office. The aristocrats affected withdrew to their country seats, but not in a resigned attitude and devoid of any hope of a change in their position and the existing social conditions. On the contrary, the withdrawal to the country was understood as a temporary stay in order to make use of the time until it would once again be possible to participate actively in political events.

The country seat was thus, in contrast to the descriptions to be found in the Italian villa books of the sixteenth century, not an unpolitical place. The country mansion in England in the first half of the century was, rather, an «alternative place» to the city, public in a comparable manner, where the city was discussed dialectically as a synonym for state and society.

Victory over a power apparatus personified by the Prime Minister, Sir Robert Walpole, with office patronage, electoral corruption and press censorship, was the declared aim of the government's opponents,who discovered the same principles embodied in the Freemasons' ethical demands: the education of Man to a better nature, and, as a consequence of this, society's turn for the better.

The favour shown for and spread of Neo-Palladian architecture was due to the specifically semantic value which oppositional circles and Freemasons attributed to this style as a «moral style», and which was contrasted to the government style based on French models as anti-Baroque.

The new ideas were to find their echo from the 1720s on in theoretical treatises, but also embodied in buildings and the layout of gardens.

It would be going too far here to try to point out the various origins for the development of the landscape garden [6].

---

[5] Joseph Rykwert, a.a.O., p. 228.

[6] Karin Stempel, Geschichsbilder in frühen englischen Landschaftsgarden, 2 Bde., Münster 1982; B. Seeley, Stowe: a description of the magnificent House and Gardens..., New edition, London 1769.

However, we should not lose sight of one important aspect, namely the special importance which the new garden form had by comparison with the formal gardens previously in favour. Their creators, whether the garden owners or garden designers, were in opposition to the government and were, almost without exception, Freemasons.

The gardens came into being as an answer to a government and its style which did not satisfy the Freemasons' own ethical and aesthetic demands, and were intended to be comprehensible to every educated person by virtue of their design and architecture, expressing Masonic concepts of values. This can be clearly shown by taking the garden at Stowe as an example.

Lord Cobham, a Freemason since 1725, had distinguished himself in the wars against Louis XIV. As early as 1711 he had begun with the first redesign of the grounds of the family seat as a landscape park [7]. After his final dismissal from government service in 1733, he retired to Stowe and made it into a centre of political opposition. William Kent, called in as advisor, erected a series of structures reflecting Lord Cobham's oppositional attitude and his moral concepts shaped by Freemasonry.

In the new landscape garden, often apostrophised as «Earthly Elysium» in contemporary descriptions, the way of life of the more blissful society being sought for was anticipated. From 1733 on, Kent created the Elysian Fields at Stowe, with the River Styx flowing past, and erected temples along the latter's bank with names that spoke a clear language:

A pathway leads from the Temple of Ancient Virtue, erected on the model of the Temple of Sybilla at Tivoli, in which statues of the great men of Greece were displayed, past the Temple of Modern Virtue an artificial ruin (!), to the Temple of Honour for British Worthies on the opposite bank of the Styx, containing the busts of British heroes. A pyramid with a statue of Mercury forms the centre of the temple monument. Mercury is not to be seen as the god of commerce here, but as the mythical companion of souls on their way to the Elysian Fields. The conclusion is formed, so to speak, by the Temple of Friendship with the emblems of friendship, justice and liberty.

Over 30 years later, Thomas Whately, a renowned garden theoretician still understood the language with which Stowe was intended to address its visitors: «"Stowe" is like one of those areas famous among the ancients which were intended for religious purposes, and were filled with sacred groves, hallowed fountains, temples erected to various deities, and to other similar meeting places in more distant nations, and objects worthy of veneration to half the heathen world» [8]. Finally, at the beginning of the forties, James Gibb erected a Gothic Temple of Liberty on a triangular ground plan —the first constructed association with the Middle Ages which, ideologically transfigured, had become the bearer of ideas of liberty. This is bound to make us think of Chevalier de Ramsay's speech in 1736 and his theory of the medieval Templars as the ancestors of the Freemasons.

From the 1740s on, Gothic architecture was discovered as a national style, the geometrical rules of which were presented as being fully equal to those of the Romans and Greeks. Gothic as the style for the liberty-loving, parliamentary Anglo-Saxons was a new medium for translating moral concepts of value for Freemasons, for whom, up to them, only architecture going back to Vitruvius had been binding as «moral» architecture [9].

The solutions formulated at Stowe for gardens and garden architecture can be found in other progressive gardens of the time. At times, some even went as far as to put allusions to Masonic history and their rituals into plastic form.

After 1734, the Masonic architect, John Wood the elder («of Bath») planned, for instance, the park chapel for the garden at Prior Park, belonging to the Freemason Ralph Allen, on the model of Solomon's Temple which he placed at the beginning of Vitruvius's teachings on proportion and order in his architectural pamphlet «The Origins of Building...» of 1741 [9].

In 1719, Richard Boyle, third Earl of Burlington, who had been a Freemason for at least a time, built a miniature pantheon at his country seat at Chiswick, in keeping with a text vignette which had appeared in 1714 in the «Characteristicks of Men...» by the Freemason A.A. Shaftesbury and was shown there as «Templum felicitatis» [10]. In the same publication we find a Masonic altar as a further Masonic emblem, formed by the three basic geometrical figures, square, circle and triangle, and above the hands linked in a fraternal grasp [11].

---

[7] Peter Willis, Charles Bridgeman and the English Landscape Garden, London, 1977.
[8] Thomas Whately, Observations on Modern Gardening..., London 1770, deutsch, Leipzig 1771, p. 279.
[9] Joseph Rykwert, a.a.O., pp. 118/119.
[10] Nach Buttlat, a.a.O., fig. 43 & 44.
[11] Ibid., fig. 42.

The Freemason Sir Francis Dashwood leased the former Cistercian Abbey at Medmenham in 1752/53 and established the Order of Saint Francis of Medmenham there. Over the entrance were mounted portrayals of Harpocrates and Angerona, the god and goddess of silence. Within there were cells for the friars of the order, a river, called the Styx, a large hall and finally the Inner Temple [12].

In English landscape gardens of the first half of the century which had been based on Masonic moral and architectural concepts, programmatic area, building and style types had been developed which were soon afterwards adopted for the landscape gardens of the European Continent, being in part further developed in the process.

These are building complexes with names implying a moral claim (Elysium, Temples of Friendship, of Virtue, of Wisdom, Altars of Friendship, houses and cottages for philosophers, brahmans, etc.).

Then towers and castles of neo-medieval appearance intended to refer to the Freemasons' alleged Templar roots.

Furthermore, buildings and grottos in which, under the influence of the Rosicrucians, spiritist seances were held or alchemist experiments conducted.

In particular, however, building complexes in which the paths taken by Masonic trials are reproduced or Masonic tools are adopted as the ground plan pattern.

As «moral» architecture has already been explained on the basis of English examples, we should just like to point out once again that monuments of friendships, the numerous Elysiums, the temples of honour and virtue, should be regarded with heightened insight in future [13].

From among the many examples of neo-medieval towers and castles of Masonic inspiration from the last quarter of the century, we would just like to mention a few here:

— the Freemasons'tower (!) at Luisenland near Eckernförde (1778-84) [14].
— Ritterburg Castle at Machern (about 1792) [15];
— the tower erected at Wilhelmsbad near Hanau in 1779-81 [16];
— the Knights Templars house (!) erected in Weimar after 1784 [17];
— the tower ruin at Betz (Oise) (1780-89) [18];
— Franzensburg Castle at Laxenburg near Vienna (1798-1801) [19].

The structural complexes which are perhaps most readily recognisable as Masonic are those gardens and garden furnishings in which lodge rituals found a material form. The significance of the individual stages of initiation, the passage along a road on which there were trials to be passed, and the purification of the aspirant by fire and water before he could gain access to the inner temple, and thus to the Masonic secret, this was to be put into effect in a number of variations.

It was only in the last quarter of the eighteenth century that lodge meetings were held preferably in gardens. The lodge carpet or lodge diagram, as had been adequate enough for the proceedings at Masonic meetings up until then, was now transferred to the *jardin anglais,* which was still new on the Continent and which, with its various structures as an Elysium which had already been realised, contained particular significance for Freemasons.

Intensive occupation with ancient Egyptian architecture, as exemplified by Quatremère de Quincy in 1785 in his publication «De l'Architecture égyptienne...», enriched the fantasy and the organisation of lodge ritual to an equal extent. The temple and ruin complexes found around the pyramids were interpreted as the remains or ritual buildings which had once formed the entrance to subterranean vaults, at the end of which, in the inner temple with the statute of Isis, the newly admitted was initiated into the secrets.

The novel *Séthos,* published by the Masonic Abbé Terrason as early as 1731, from which, by the way, the subject for the «Magic Flute» was also derived, describes in full detail the descent of Prince Séthos into such an underworld and the trials which he had to undergo there [20].

---

[12] Barbara Jones, Follies & Grottoes, London 1974, p. 107.
[13] Jan Steenberg, Fredensborg Slot, Kopenhagen 1959, fig. 155 & 161.
[14] Otto Schwartz, a.a.O., pp. 28-37.
[15] E.W. Glasewald, Beschreibung des Gartens zu Machern, Berlin 1799, pp. 55-61.
[16] Berhard Bott, Die Burg auf der Insel in Wilhelmsbad ..., in: Nanauer Geschichtsblätter, Bd. 21 (Festschrift für Heinrich Bott), Hanau 1966, pp. 317-340.
[17] F.A. Klebe, Historisch-statistische Nachrichten... von Weimar, Elberfeld 1800, pp. 135-138, fig. nach p. 139.
[18] Gustave Macon, Les Jardins de Betz..., in: Comptes Rendus et Mémoires du Comité archéologique de Senlis, 4 série, tome X, Senlis 1907, pp. 177-263.
[19] Joseph Zykan, Laxenburg, Wien 1969.
[20] Anthony Vidler, a.a.O., p. 87.

A few examples will show how such ideas were put into effect in garden complexes.

At Schwetzingen, the summer residence of Elector Karl Theodor of the Palatinate, construction of the Temple of Minerva was begun in about 1766 by Nicolas Pigage (completed in 1773) [21]. Inside the building, the architecture of which is oriented towards Antiquity, there is a statue of the goddess of wisdom. In the crypt there are vaulted rooms to which access can be gained through the entrance at the rear of the building. Rocky mock-ups mounted on either side are intended to create the impression of descent into the underworld. In the central and largest of the rooms, a shaftlike opening in the ground has been preserved, the exact purpose of which we do not know. Stone benches running round the walls of the room and deliberate lighting arrangements indicate a specific utilisation.

According to the description of a traveller in 1799, the paths to the Temple of Minerva were to be «labyrinthine» in order to emphasise the difficulties to be encountered on the path to wisdom [22]. Meetings were very probably held in the crypt of the temple. In connection with Minerva as the goddess of wisdom, one could well imagine meetings of Freemasons being held here.

A further enigmatic structure in Schwetzingen is the complex of the Temple of Mercury, begun in 1784 and completed in 1787. However, C. Hirschfeld, whose «Theory of Horticulture», Volume 5 (1785) contains a description of the building under construction, did not see today's Temple of Mercury, but an «Egyptian part»: «It is a mountain upon which a monument to King Sesostris is being newly erected. Now in order to be an illusion, the temple could probably not be anything but some ruins which have almost perished in the course of time. But everything is new here, complete and decorated; time has changed nothing. In the vaults of the mountain, burials and mummies come to a standstill, and, as one says, Charon should bring the dead there, Lake Moeris is being buried around the mountain» [23].

This monument was undoubtedly intended to become a pyramid.

We also find pyramids in gardens at Wilhelmsbad [24], Marchern [25], Désert de Retz (Yvelines) [26], Parc Monceau, Paris [27], Maupertuis (Seine et Marne) [28], Dianenhain, Saarbrücken [29], even in the park at Branitz laid out by Prince Pückler after 1845 [30]. The owners of these gardens were, without exception, Freemasons!

The «Egyptian Monument» at Schwetzingen was not, however, executed, possibly because of Hirschfeld's criticism. Instead, a temple dedicated to Mercury was erected. Did that mean the content concept had been abandoned? Mercury/Hermes is shown on three reliefs engaged in various activities. Hermes heads are to be found on the gables over the entrances.

This Mercury/Hermes is possibly meant to represent the Egyptian Hermes, Trismegistos, the late Greek name for the Egyptian Toth, the harbinger of secret wisdom.

Even if the vaults of the Temple of Mercury did not necessarily serve for lodge meetings, we may nevertheless work on the assumption that the symbolism evoked by this building was deliberately employed and also understood.

At Wörlitz there is also a «mystical part», erected in about 1781-85 at the behest of Prince Leopold of Anhalt-Dessau. Starting out from the «Cell of the initiator into the sacred mysteries —the mystagogue», the visitor is here left with the choice between a «thoughtless», arduous rise of Man without knowledge and intellectual culture» and the «mysterious paths of the Mystes, the disciples of exalted wisdoms» [31]. If the correct path is taken, then the «disciple» ultimately attains his goal: the Pantheon, completed in 1795, above the Egyptianising crypt of which is the sanctuary dedicated to all gods, a classicistic building. In the subterranean vault are to be found portraits of Osiris and Isis, Anubis (the Egyptian Mercury) and Harpocrates. To quote Rode once again: «the real idea forming the basis here is: by representation of those imaginary beings employed

---

[21] Die Kunstdenkmäler Badens, Bd. X, II. Abt., Schwetzingen (Bearb.: Kurz Martin), Karlsruhe 1933, pp. 211-222.

[22] Ibid., p. 215.

[23] C.C.L. Hirschfeld, Theorie der Gartenkunst, 5 Bde., Leipzig 1779-85, Reprint: Hildesheim, New York 1973, Bd.V., p. 345.

[24] Günter Hartmann, a.a.O., p. 216.

[25] E.W. Glasewald, a.a.O., p. 54.

[26] Georges-Louis Le Rouhe, Détails des nouveaux jardins à la mode, 21 Hefte, Paris 1776-87; Heft 13, Tafel 26.

[27] Ibid., Heft 10, Tafel 2.

[28] Antoine de Laborde, Description des nouveaux jardins..., Paris 1808, Tafel 93.

[29] Karl Lohmeyer, Südwestdeutsche Gärten des Barock und der Romantik, Saarbrücken 1937, fig. p. 97.

[30] Alfred Hoffman, Der Landschaftsgarten (Bd. III der Geschichte der deutschen Gartenkunst von Hennebo/Hoffman), fig. 104.

[31] August Rode, Beschreibung des Fürstlichen Anhalt-Dessauichen Landhauses und Englischen Gartens zu Wörlitz, Dresden 1788, Reprint: Dessau 1928, p. 81.

by the Egyptians to symbolise the benefits and the devastations of the Nile —to refer to the Elbe» [32].

Further structures, such as the Cabinet of the Night, the Cabinet of the Day, a fire-breathing volcano, a synanogue, fit into the image of the Masonic path of trials without any problems, or prove the deistic attitude to life on the part of the Masonic garden owner.

In conclusion, a project by Jean-Jacques Lequeu which is undated but probably certainly produced in the 1780s. Although designated «Souterrain dans la maison gothique» [33], what is meant by this fantastic architecture is the crypt of an Egyptian Pyramid, just as described by Abbé Terrason in *Séthos:* after the disciple has descended into the underworld he must pass trials by fire and water, he should not allow himself to be distracted from his path before he is able to open the ivory door of the inner temple by means of a hidden mechanism. As a rewards for his efforts, he is awaited there by the statue of Isis as the symbol of wisdom. A beaker filled with the water of the Lethe allows him to forget the past, a sip of water from the Mnemosyne prepares him for the new knowledge [34].

If one examines the plan of the park in Brussels laid out from 1776 on by the Freemason B. Guimard on the instigation of the Governor General of the Austrian Netherlands, Charles of Lorraine (a Freemason, just like his brother Francis I, Maria Theresia's husband), then it will be seen how the geometry of a garden can *also* be read: The layout of the paths, water basins and squares, if brought into various constellations, allow Masonic tools to appear. It is not proposed to go any further here into whether such an interpretation is correct or just merely far-fetched [35].

It has not been the object of this study to provide a complete sketch of the garden history of the eighteenth century in which Freemasons were involved, and which is still to be found today in many examples.

In view of the very scanty amount of previous work on this topic, it would only be possible to come to reliable findings after much lengthier research. In particular, some of the literature would have to be read «anew», and concealed references to Masonic concepts be correctly interpreted.

Therefore, this paper is only intended to show some of the links and to awaken curiosity about future findings.

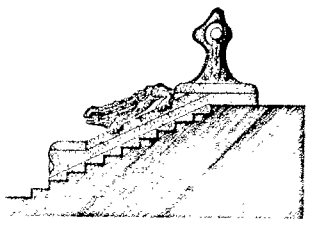
There were Masonic gardens all over Europe, most of which have in the meantime been destroyed or disfigured. Armed with the knowledge about the «secret» message inherent in their arrangement and their structures, it might be possible to succeed in giving them the form once again which they should present to visitors in order to be understood.

Summary

This paper focuses on the influence of Freemasonry on the layout and design of gardens in the 18th century. It begins with a brief exposition about the origins and importance of Freemasonry in that century. Then it poses the question of to what extent was the garden a medium for the realisation of Masonic principles. Most of the designers of the new landscape garden were Freemasons and according to them gardens must have a style and components contributing to the moral elevation of man. Lodge meetings were held in the gardens and the lodge diagram was transferred to the «jardin anglais». Patterns from Egyptian architecture, to which Freemasons attached a symbolic meaning, were introduced: pyramids, crypts, labyrinths, etc. The paper describes constructions and gardens of that period having the aforementioned influences.

[32] Ibid., p. 105.
[33] Revolutionsarchitektur (Ausstellungskatalog), Baden-Baden 1970, pp. 112-113.
[34] Jurgis Baltrusaitis, La Quête d'Isis. Introduction à l'égyptomanie, Paris 1967, pp. 64-65.
[35] Paul de Saint-Hildaire, a.a.O., p. 151.

BARCELONA
1989

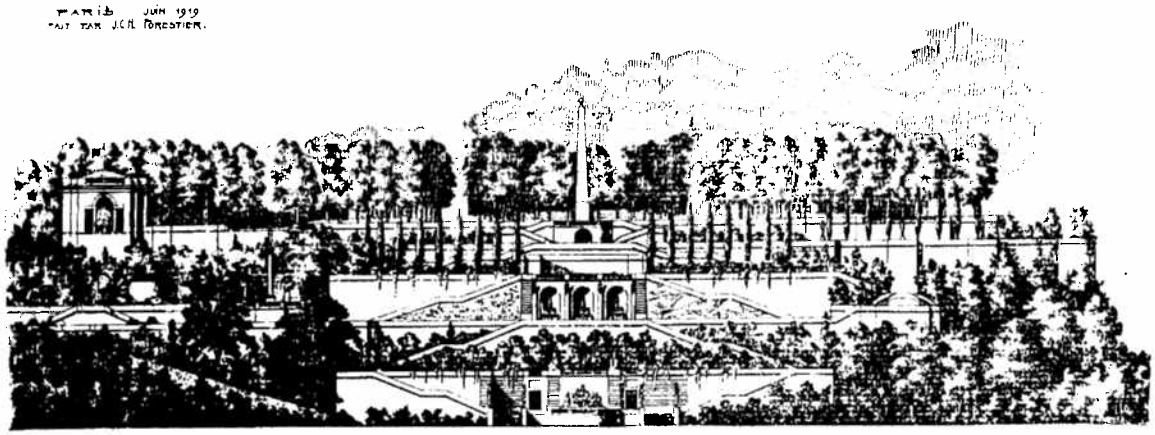


JARDINES DE MONTJUICH

SECCION DE MIRAMAR

ELEVACION FRENTE AL LEVANTE

PARIS JUIN 1919
FAIT PAR J.C.N. FORESTIER.



IL RESTAURO DELL'IDEA DI GIARDINO E L'ARMONIA DELL'UOMO E DELLA NATURA

Rosario Assunto

Quello del restauro dei giardini è un problema che ha diversi aspetti, per ognuno dei quali si richiedono competenze specifiche.

V'è difatti un aspetto storico-artistico, e di esso autorizzato a trattare è solo lo storico d'arte, se e in quanto nella sua formazione e nei suoi interessi il giardinaggio goda di una considerazione pari a quella della pittura, della scultura, dell'architettura. V'è poi un aspetto tecnico, e si entra nella competenza dei botanici. Filosoficamente, infine, restauro del giardino vuol dire recupero dell' *idea di giardino* come idea significante una relazione armoniosa dell'uomo con la natura.

Il giardino, allora come opera in cui la natura si fa arte e l'arte si fa natura, l'unità di arte e natura vicendevolmente immedesimate configurandosi come un aspetto di quella immagine estetica della storia che sono tutte la opere d'arte. E l'esigenza di restaurare i *giardini realtà,* in quanto si fonda sul bisogno di restaurare in noi stessi l'idea di giardino, a chi attentamente la mediti, risulterà essere momento interno di quella necessaria conciliazione di uomo e natura, dopo il loro vicendevole conflitto dell'età, oserei chiamarla del delirio secentistico-tecnologista, che gli scienziati per primi ci hanno ammonito dover essere una restaurazione estetica del rapporto fra uomo e natura: recupero della natura come bellezza da contemplare e non come risorsa da sfruttare. Cominciammo a pensarlo or è più di trent'anni, leggendo le considerazioni che Werner Heisenberg —come tutti sanno fisico insignito dal premio Nobel formulò nei primi anni'50, quando l'Accademia bavarese delle Belle Arti lo invitò a esporre in una conferenza il proprio pensiero sulle *arti nell'età tecnologica.* In tanti le leggemmo, quelle considerazioni, al momento della loro pubblicazione, ma forse non tutti e non sempre seppimo metterle a profitto. Le ricapitolerò partendo da un' immagine assai suggestiva, di poetica allegoricità: quella in cui Heisenberg assomiglia la condizione dell'umanità, per l'espansione, apparentemente illimitata, della sua potenza materiale, a *«un nocchiero il cui bastimento sia così saldamente costruito con ferro e con acciaio, che l'ago magnetico della sua bussola si orienterà ormai solo alla massa metallica del bastimento, e non più verso il Nord».* E aggiunge che *«con un bastimento siffatto non si può raggiungere alcuna meta».*

Queste conclusioni si fondano sul principio scientifico che procurò a Heisenberg, a suo tempo, universale rinomanza; e che nello scritto al quale qui sto facendo riferimento è indirettamente richiamato, quando egli afferma che *«l'antica partizione del mondo in un continuum spazio-temporale da un lato, e dall'altro nella psiche rispecchiante codesto continuum, spazio-temporale, (...) non si addice più a far da punto di partenza per la comprensione della moderna scienza della natura. Nel campo di osservazione di codesta scienza sta piuttosto, in primo luogo, la rete delle relazioni tra uomo e natura, le connessioni mediante le quali, come viventi esseri corporei, noi siamo parti dipendenti della natura che, al tempo stesso, in quanto uomini, prendiamo a oggetto del nostro pensare e agire. La scienza della natura non sta più a guisa di spettatrice al cospetto della natura, bensì conosce se stessa come parte di questa interazione tra uomo e natura»*— sicché la tanta vantata signoria scientifico-tecnologica dell'uomo sulla natura (con le parole di Heisenberg: *«l'espansione della materiale e mentale potenza dell'uomo sulla natura»)* non può non configurarsi come un assoggettamento dell'uomo a se stesso, una tirannia che l'uomo eserciti su di sé, in quanto egli stesso è naturale. Risulta evidente, alla luce di queste dichiarazioni, quanto arretrata, e proprio dal punto di vista scientifico, sia la teoria che implicitamente (e talora in modo specifico) sta a fondamento della prassi cui si deve quella che oggi ci mette in allarme con una minaccia sul nostro destino: la spoliazione estetica del mondo, conseguenza dell'atteggiamento ostile e rapace che l'uomo dell'età tecnolgica ha assunto nei confronti della natura —quindi, nei confronti di se stesso in quanto è natura, anche se non è soltanto natura.

Di tale spoliazione estetica del mondo, aspetto tra i più drammatici è stata, come tutti oggi concordano (oggi: non, però, negli anni'70), la distruzione dei giardini, voluta e messa in pratica dalla industrializzazione e dalle urbanizzazioni tecnologistiche —con la complicità degli urbanisti-sociologi, per i quali la parola «giardino» era sintomo di un privilegio sociale e la realtà che essa designa bisognava distruggerla per far posto agli insediamenti abitativi, alle installazioni industriali, alle aree di servizio.

«Jardines de Montjuich». J. C. M. Forestier.

Così la città moderna voltò le spalle alla campagna in cui e da cui era sorta: alla campagna che in modi diversi l'aveva stretta nel suo abbraccio, prima con le rurali poi con le ville suburbane e con gli orti, con i grandi parchi intorno all'abitato; alla campagna che con i loro piccoli giardini

si addentrano, rallegrandola, fino al cuore stesso della città: anche nei cortili dei casamenti da cui, per farne parcheggi di automobili, vorrebbe togliere via i giardini un recente provvedimento di estrema stoltezza. E la drammaticità della distruzione dei giardini è drammaticità della nostra condizione di uomini condannati a vivere in quello che forse senza speranza (si pensi alle foreste tropicali distrutte) si avvia ad essere un mondo senza più prati né boschi: il mondo maleodorante, assordatore e spigoloso delle officine e delle raffinerie.

Ci voleva davvero la constatazione di un malessere fisico; ci voleva il sentirsi soffocati e avvelenati dall'insudiciamento dell'aria e dell'acqua, dalla falsificazione dei cibi, perché dell'agonia della natura, scientisticamente ribattezzata come *problema ecologico,* si accorgessero anche quelli che negli anni passati auspicavano il taglio degli alberi lungo le strade, per favorire la circolazione automobilistica: e consideravano prezzo inevitabile di un raggiunto benessere sociale *(welfare)* la trasformazione in aree fabbricative dei giardini privati e persino dei parchi pubblici; e la fuga dalle campagne, l'abbandono delle architetture agresti li definivano «uscita dal medievo», salutandola con l'avverbio «finalmente»! —quest'ultima è citazione quasi testuale, di una frase che lessi un giorno su una rivista.

Si tratta di una mentalità che a lungo ha irriso como «estetizzante», e biasimato come «passatista», la rabbiosità accorata di quanti in modi non sempre logicamente corretti, e nemmeno con sempre sicura consapevolezza dei termini veri in cui stava la questione, proclamavano la necessità non dilazionabile di una riconciliazione dell'uomo con la natura, interpretandola come un'autoreintegrazione dell'uomo estraniato da se stesso. Quell'autointegrazione, appunto, reintegrazione dell'uomo a se stesso e in se stesso, Hölderlin la prefigurò, intorno al 1797, scrivendo la pagine dello *Hyperion,* in cui si anticipa l'immagine del mondo urbanizzato e idustrializzato dove gli uomini *«non hanno riguardo per la divina natura»* e per questo *«nulla v'è di sacro che non sia dissacrato, che non sia retrocesso a miserevole strumento». «Svanita, allora, la migliore gioia della vita», «sempre più incolti, sempre più squallidi vi diventano gli uomini che pure son tutti nati in bellezza; cresce il servilismo e con esso l'animo rozzo; col crescere delle preoccupazioni aumenta l'arroganza, cresce la fame col crescere della sovrabbondanza, e cresce l'ansia per il nutrimento; e diventa maledizione la prosperità di ogni anno, e tutti gli Dèi fuggono via...».*

E' l'immagine di un mondo produttivo-consumistico, senza giardini. E neppure la fuga degli Dèi è, nel mondo nostro di oggi, metaforica, como forse voleva essere nel constesto di Hölderlin. Se gli Dèi, come doveva scrivere, alcuni anni dopo, Schelling, condiscepolo e amico di Hölderlin, sono «reali» («esistenti», diciamo) in quanto immagini dell'arte in cui le idee realizzano se stesse, incarnano se stesse, che altro, se non fuga degli Dèi dal mondo che, come non ha riguardo per la natura così non ha riguardo per l'arte, è la distruzione delle idee incarnate, reali come Dèi, che sono i giardini, sovente popolati da immagini marmoree di divinità e con la distruzione dei giardini, il deperimento delle nobili architetture, dei quadri e delle statue, a causa dei veleni che le fabbriche costruite là ove erano stati giardini, e le macchine uscenti da quelle fabbriche, effondono per l'aria.

Come anticipa la constatazione tragica con cui la nostra indagine è stata costretta a esordire, così, poche pagine più avanti, Hölderlin poeta della natura, in un'apostrofe accomunante natura e anima, sembra additare la strada di una ricerca filosofica che riconosca la natura como orizzonte ontologico nel quale la vita e il pensiero poeticamente si identificano come vita pensante e pensiero vivente. E in questo riconoscimento della natura l'anima umana sarà disciolta dalle meschine pastoie dell'utilitarismo e del materialismo igienistico—oltre che delle concezioni che relegano il nostro recupero di unità con la natura al tempo detto *libero,* ma in verità *minore,* anzi *minimo,* del week-end e dell'evasione turistica: alle quali concezioni sono rimaste legate tutte le difese della natura come verde e come *ambiente* mai come *paesaggio* e come *giardino,* e il giardino addirittura lo esorcizzano, rifuggendo dall'erigersi a suoi difensori. *Non siamo esteti, non difendiamo i giardini, rivendichiamo un servizio pubblico».* Lo abbiamo sentito dire tante volte, con un disdegno da vestali offese nella loro pudicizia. E a dirlo erano i tanti Catoni dell'ambientalismo. Lo dicevano in buona fede, costoro: forse per effetto di una sorta di complesso di inferiorità nei confronti di Prometeo: per quella specie di vergogna, diciamo, che tanta, troppa intelligenza moderna, ossessionata dal ricatto morale illuministico, prova al ricordo della propria discendenza da Orfeo e da Anfione: rifuggendo dal riconoscersi in quel romanticismo poetico (non attivistico né vitalistico) nel quale il mondo moderno troppo fuggevolmente sembrò volesse raccogliere l'eredità di Anfione e di Orfeo.

Rileggeremo dunque, qualche frammento dell'apostrofe di Hölderlin, attraverso la quale potremo disporci a quella conciliazione estetica tra uomo e natura che deve trovar sanzione nell'idea di giardino, e celebrarsi coi fatti nel restauro dei giardini —restauro che può esigere e non dovremo esitare a farlo, quando ciò si riveli necessario, l'abbattimento dei fabbricati che imprigionano i giardini e la rimozione delle officine che con le loro esalazioni ed il loro frastuono

li attossicano e ne impediscono il godimento contemplativo; lo smantellamento, infine, delle raffinerieche il progressismo incauto, se non criminale, ha fatto sorgere a fianco dei giardini, quando non ha usurpato parte dello spazio da essi occupato. Torniamo dunque a leggere Hölderlin: *«Suoni viventi siamo noi, armonie della tua melodia, o Natura! Chi può incrinare la nostra armonia, chi può separare gli amanti?— O anima! anima! Bellezza del mondo, o tu indistruttibile! tu incantatrice! con la tua eterna giovinezza, tu sei! e dal momento che tu sei, che cosa è mai la morte, che cosa è mai tutto il dolore degli uomini? Ahimé, troppe vuote parole han coniato gli uomini maestri di prodigi. Pure, tutto ha origine dal guadio e tutto trova nella pace il proprio compimento. Come il litigio degli amanti, così le dissonanze del mondo. Conciliazione è nel pieno della contesa, e tutto si ritrova ciò che è stato diviso. Dal cuore si dipartono e al cuore ritornano le vene, e tutto è un'unica, eterna, ardente vita...».*

Nella natura, dunque, como unità di mondo e di anima (e non potremmo dire: di *vita* e di *pensiero?)* il poeta dell'idealismo nascente identificava la patria ideale: quella patria perduta, natura che *«il traviato spirito degli uomini misconosce», alla quale Iperione è richiamato in un meriggio estivo, nell'ora del dio Pan, dalla voce di Diotima, l'amata perduta, che aveva il nome della sacerdotessa di Mantinea, teorica della bellezza, della quale Socrate, nel Convito,* racconta essere stata sua iniziatrice nelle cose d'amore. Di questo rimpatrio ideale, recupero della natura come orizzonte ontologico nel quale la vita si fa pensiero vivente e il pensiero vita pensante, il giardino è espressione fra le più alte, medesimezza di arte e di vita: arte come vita e vita come arte. E condizione al restauro dei giardini deve essere la ritrovata solidarietà tra uomo e natura: «restaurazione» sicura, a dispetto di chi ha paura di certe parole. Restaurazione, nell'idea di giardino, della natura come orizzonte ontologico-mondano dell'arte il cui destino (ce lo hanno insegnato i cavalli bronzei di Venezia; ce lo ha insegnato la statua equestre di Marc'Aurelio; ce lo hanno insegnoto rilievi corrosi e illeggibili delle colonne imperiali romane; ce lo insegna il duomo di Monreale minacciato dalle termiti) è solidale con quello della natura. Vana cosa, restaurare i monumenti di Venezia, se non si restaura la laguna—e restaurare vuol dire restituire alla laguna le acque confiscate dall'inquinante industrializzazione. Come vano sarebbe restaurare la Cupola del Brunelleschi, se almeno in parte non si rinvigorisce l'originaria vocazione agricola di quella «Toscana tutta» che la Cupola del Brunelleschi abbracciava, secondo la definizione di Leon Battista Alberti. Ma la restaurazione della natura, di cui il restauro dei giardini è il momento più significativo, non è soltanto restaurazione estetica: l'estetica è espressione della logica, dell'etica. Il restauro estetico dei giardini in quanto restauro dell'arte come natura come arte, vuol essere dunque espressione di un restauro teoretico: recupero del primato del Logos contro l'utilitarismo. Recupero anche, in filosofia, della metafisica contro lo scientismo e contro l'utilitarismo. Restauro etico infine: riconquista, vale a dire, di quel primato della contemplazione come fondante e ultimativa rispetto alla prassi, che gli uomini professarono, vivendola, fino a quando costruirono cattedrali e giardini.

Gioverà, a questo punto, tornare alla poesia, come il più alto discorso dell'uomo: l'interrogazione su natura e poesia è, del resto, un'interrogazione dei poeti. Interrogazione dei poeti a se stessi, anche se vien formulata come domanda, o sequenza di domande, di cui il poeta sceglie como destinatario un suo lettore filosofo. Che altro è, infine, la poesia se non un giardino di parole? E che altro è il giardino, lo disse un poeta, Hofmannnsthal, sviluppando un concetto che in filosofia era stato formulato, nientemeno, da Immanuel Kant, se non disporre i prodotti della natura, alberi, prati e siepi e corsi d'acqua, come il poeta dispone le parole?

Il ritorno alla poesia, allora, alla poesia nella sua assolutezza, come condizione prima di quella restaurazione dell'*ideal di giardino* sulla quale soltanto si può fondare il restauro dei *giardini come realtà.*

Summary

In the process of restoring a garden three factors are at work: the historical-artistic one (gardening being an art as any other one); the technical one, to which the botanists as experts are devoted, and the philosophical one, as a garden involves a balanced relationship between man and nature.

Men and women have the fundamental necessity of keeping a pleasant contact with natural environment, as they were born in it and which they would have to identify themselves with. But unfortunately the man-nature relationship has lost its harmony, because man has utilized that environment for constructing cities, technology, factories, etc., thus eliminating its principal function.

Werner Heisenberg expounded in the fifties the theory that the «technological» man has lost the sense of orientation and is always making reference to himself and not to the «outside» of himself. For this author the fact that modern man approaches nature only at weekends means a collective release of feelings and emotions by people lacking calm and balance, which is undesirable. Mentioning two poets of nature, Hölderlin and Hofmannstahl, he reminds us that the environment is poetry and nature is in itself a sequence of words, adjectives, reflections: for men this is the key to recover («restore») gardens and to be at a closer contact with landscape as they used to be in former times.

EL JARDÍN HISTÓRICO: NOTAS PARA UNA METODOLOGÍA PREVIA AL PROYECTO DE RECUPERACIÓN

Carmen Añón

El jardín histórico

Un jardín hitórico es una composición arquitectónica y vegetal que, desde el punto de vista de la historia o del arte, presenta un interés público (Icomos, Fontainebleau, 1971). Un jardín histórico debe ser considerado como un monumento (Icomos, París, 1978).

Ampliando esta definición, diríamos que un jardín es una creación espacial en la que elementos arquitectónicos y elementos vegetales forman una unidad inseparable, constituyendo un importante documento histórico, una forma de gran valor estético, una expresión de características indudablemente espirituales [1].

Se incluirán dentro de la jardinería histórica siempre que reúnan valores históricos, artísticos o tradicionales, parques, jardines, botánicos, claustros, cementerios, entornos de monumentos aislados, todos los espacios verdes incluidos dentro de las ciudades declaradas monumentos históricos, huertos significativos de una determinada forma de vida, etc.

La función de un jardín histórico debe ser la de testimoniar el paso de la historia, en una continuidad viva e ininterrumpida, así como la de mostrar su belleza intrínseca, para disfrute espiritual; en estos dos cometidos estriba la verdadera e importante función social del jardín histórico.

El jardín constituye un documento único, limitado perecedero, irrepetible, con un proceso propio de desarrollo, una historia particular (nacimiento, evolución, mutaciones degradación, etc.) que reflejan la sociedad y la cultura que lo han creado y lo han vivido [2] y una de las mejores maneras de comprender esa cultura es «viviendo en medio de sus obras, no en la contemplación pasiva, sino de una manera activa, independiente de las mismas obras, gozando de su presencia y de la ironía ambigua con que denuncian a los visitantes los fantasmas de su creador» [3]. Es exagerado pretender definir una cultura por sus propios medios de difusión, pero parece posible recuperar modelos de percepción original propios de nuestra época, haciendo una llamada a la imaginación y provocando un estímulo que comprometa la reflexión creadora con nuevas orientaciones.

«Tamiz lógico entre la selva y el territorio, conmutador conceptual y topográfico entre la barbarie de la selva y el diseño de la historia, entre la imagen de la agricultura y el goce del edén, el jardín se califica como llave y anillo de conjunción de una relación, no tanto de continuidad y progresión histórica como de continuidad y traslación material entre naturaleza y cultura... la naturaleza incorporada con el arte se hace artificio... el jardín puede ser asimilado a una especie de sistema de memoria local... esta función del jardín como talante de un viaje simulado al través del saber del mundo... el jardín se califica como un museo viviente... y una última y capciosa síntesis entre arte y ciencia, entre arte y naturaleza» [4].

El jardín histórico responde intensamente a un poder de evolución más fuertemente perceptible aún que en otro tipo de obra de arte. La ensoñación y la evasión encuentran su sitio ideal, su ambiente, su máximo «clímax». El hombre, inserto en una vida materializada, los anhela y necesita hoy más que nunca.

El día tiene brasas de misterio
para talar el viento

---

[1] Primer congreso del Patrimonio Histórico (Adelpha, Madrid, 1979)

[2] Icomos-Ifla. Florencia 1981.

[3] Conan, Michel. «L'invention du paysage». En *Urbanisme,* núm. 168 y 169, 1978.

[4] Rinaldi, Alessandro. «La ricerca della "terza natura" artificialia e naturalis del giardino toscano del 500». En *Natura e artificio* Marcelo Fagiolo. Roma, 1979.

que se queda colgado entre las zarzas
como el miedo en el hombre [5].

Por ello trata de conseguir alcanzar el mundo de lo mágico poético, de lo místico y de lo misterioso. Este jardín «cerrado» cargado de significación, de evocación, de leyenda y de arte, responde a todas sus necesidades, a sus anhelos y a sus angustias. Es el jardín «distinto» con personalidad propia, con un contenido vivo que surge a cada paso. La canción de nuestra niñez o la lírica de nuestra juventud le son propias y están unidas a él.

Ofrece, con estructura singular y única, la posibilidad de integrar al hombre, real y verdaderamente, en su pasado y en su historia, de una manera sencilla y natural al mismo tiempo.

Estos componentes espirituales del jardín hacen de su restauración una tarea difícil y delicada. Valorar su luz, elemento de primer orden e importancia, sutil, delicada, inapreciable, frágil como el cristal y sin embargo tan personal, tan propia de cada jardín, que muchas veces, cerrando los ojos, somos capaces de recordarlo sólo por ella. Tiempo, luz, sonido, perfume... casi inmateriales [6].

«... todo era allí delicado como un recuerdo: los pájaros rondando alrededor de árboles ya idos, furiosos por cantar sobre ramas pretéritas; el viento, trajinando de una retama a otra, pidiendo largamente copas verdes y altas que agitan para sentirse sonoro, las manos y las fuentes buscando dónde sombrearse de frescura, de amoroso descanso.

Todo sonaba allí a pasado, a viejo bosque sucedido. Hasta la luz caía como una memoria de la luz y nuestros juegos infantiles, durante las rabonas escolares, también sonaban a perdidos en aquella arboleda... [7]»

Somos conscientes de que la materia básica y fundamental de un jardín, la vegetación, es un elemento perecedero y transformable. El tiempo ha ido modificando esta primera materia, llegando en muchos casos a un punto sin retorno, el de su propia destrucción. Sin embargo un jardín histórico es algo mucho más complejo que la simple naturaleza elaborada y transformada.

En el jardín, auténtico jardín, la naturaleza, la vegetación, no ha sido más que un elemento utilizado para transmitir una idea, un sentimiento o provocar una sensación. Formaba parte de un programa, acentuaba una perspectiva, enfatizaba una arquitectura, matizaba un constraste, sugería una relación. Ideas que estaban latentes en un proyecto, con unidad e intención.

Toda una cultura ambiental, sociológica o tradicional, la fuerza personal de un genio, la armonía de un espíritu equilibrado, el buen hacer de un experto profesional, la sabia tradición de un pueblo conocedor y amante de las plantas, las mil y una funciones que a lo largo de los siglos ha desempeñado el jardín, tienen su expresión de una forma más compleja que la que a primera vista puede parecernos.

Reconocer en un jardín artístico su valor como monumento cultural es el primer paso para comprender el complicado mensaje que el jardín nos ha querido transmitir. Es sentirse identificado con la verdadera «obra de arte» en ese aliento inexplicable, denso, profundo y misterioso que todos hemos sentido algunas veces, en alguna perdida tarde crepuscular entre los monstruos de Bomarzo o en la niebla gris y primaveral de una mañana de Courrances.

Sería tal vez el aire, la luz, el color, la sombra, el camino, la cascada, la gruta, el sátiro, la ninfa, el azar ¿qué importa? Había belleza, de la mano del arte, aparentemente simple o ingenuamente complicada y, seguro, sabiamente elaborada y medida. Y en todo ello no había una sola nota discordante que rompiese el encanto.

No tratamos de hacer un discurso literario intentando explicar qué es un jardín. Queremos tener solamente unas ideas claras para hablar de restauración de jardines en términos profesionales y técnicos.

No queremos ni pretendemos que se restaure un jardín tal como fue. Lo primero sencillamente porque esto es imposible por la propia esencia del jardín, mutable minuto a minuto, día a día, en perpetua transformación. Pero defensores del arte del jardín, enamorados de la fuerza de su mensaje poético, del inmenso testimonio cultural que representan dentro de la riquísima y variada gama de pueblos, tradiciones y culturas, queremos recuperar en muchos casos y en otros intentar que no se pierda este patrimonio singular.

Vamos pues a tratar de recuperar la «imagen» del jardín pues ella nos dará la clave de la emoción estética que el jardín nos debe sugerir y en ella estará su propia esencia.

Si meditamos en todo lo expuesto puede parecer atrevido de nuestra parte intentar establecer una metodología rigurosa en el proceso de restauración de un jardín histórico. Pero es

[5] López Cuadra, Isidro. Poema.
[6] Añón, Carmen. «Notas sobre la vigencia del jardín histórico», *Arquitectura*, núm. 203. 1977.
[7] Alberti, Rafael. *La arboleda perdida.*

precisamente por el inmenso respeto que nos produce el trabajo de restauración y el propio jardín lo que nos anima a dignificar y acometer con seriedad y garantía profesional esta tarea convencidos también de que será el estudio meticuloso y profundo, la relación estrecha, estudiada y medida de los diversos aspectos del jardín lo que nos dará la base y será nuestro mejor apoyo para cualquier acción y proyecto que se lleve a cabo.

Sabemos también que afortunadamente no hay dos jardines iguales, ni en el tiempo, ni en el espacio y características. Eso no hace más que enriquecer nuestra experiencia. Nos acercamos a este trabajo con la humildad de una enseñanza recibida a través de las actuaciones de magníficos profesionales, compañeros y pioneros de esta materia, de cuyo trabajo hemos sacado provechosas consecuencias, de sus éxitos y de sus fracasos. Esta es una tarea apasionante y compleja y sólo el esfuerzo común nos permitirá avanzar con más seguridad y más firmeza. Confiamos en que con su ayuda podremos seguir haciéndolo, sin olvidar que en la apasionante tarea que es siempre la restauración de un jardín histórico la metodología y la rigurosidad son el firme soporte de la sensibilidad que debe armonizar todo el proceso. *«C'est un art fort délicat, mais si beau, puis qu'il est fait à la fois de logique et de faintaisie, d'imagination et de souvenir, d'etude et d'intuition»* [8].

Reunido en Florencia el 21 de mayo de 1981, el Comité Internacional de jardines históricos Icomos-Ifla decide elaborar una carta relativa a la protección de los jardines históricos que llevará el nombre de esta villa. Esta carta ha sido redactada por el Comité y registrada el 15 de diciembre de 1982 por el Icomos con objeto de completar la carta de Venecia en este aspecto particular (anexo 1).

No obstante, la propia naturaleza del jardín hace esta disciplina sumamente compleja y delicada. Destacaríamos cuatro ideas fundamentales en toda restauración.

— *Ser fieles al origen del jardín.* Como la mejor manera de acentuar más su personalidad, hacer más clara su lectura y resaltar su propio y particular encanto.
— *Respetar el tiempo.* El tiempo es un elemento creador en el jardín. Ha modificado la vegetación, actuando sobre las esculturas, la arquitectura, sobre todo su ámbito. Una cuidadosa restauración tratará en cada caso de elegir la solución más discreta y menos traumática.
— *Valorar los aportes.* Considerar en todo su valor los aportes que en los distintos períodos de su historia han ido integrando dentro del jardín y han pasado a formar parte de su propia esencia. Tratar con mucha delicadeza el suave encanto que elementos que posiblemente no entraban en su composición original como románticos, han ido adquiriendo ese carácter con el paso del tiempo. Tener el valor de añadir el de nuestra propia época para considerarnos nosotros también integrados en su misma vida.
— *Evitar las disonancias.* Todo elemento disonante estética o históricamente debe ser evitado. Ante una duda estética-histórica, primará siempre lo estético sobre lo histórico, clave de la armonía que debe encontrarse en un jardín.

La restauración de los jardines hitóricos, aunque pueda y deba aprovechar los estudios que en otro tipo de monumentos, principalmente arquitectónicos, ya han sido realizados, adolece en general de unos patrones paradigmáticos que contemplen sus principales aspectos. Sabemos que puede parecer aventurado definir una metodología concreta de actuación en el proyecto de restauración de un jardín histórico, pero pensamos que puede servir de ayuda como punto de partida y praxis de un correcto enfoque del trabajo a realizar. Es simplemente un intento de establecer una rigurosa técnica que nos conduzca a unos criterios que no estén basados en la simple intuición ni en la aproximación frívola de unos parámetros que no respeten la esencia del jardín.

Es evidente que no pretendemos explicar cómo se hace un proyecto de jardinería, sino establecer las diferencias de enfoque y metodología que se dan en la restauración de un jardín histórico y que naturalmente se desarrollan sobre la base del conocimiento profesional y riguroso de la jardinería. Es siempre un proyecto interdisciplinar donde es necesario coordinar diversas técnicas y especialidades para su buen desarrollo.

[8] *Ganay, Ernest de. Beaux jardins de Grancep.* París, 1950.

ESTABLECERIAMOS CUATRO GRANDES FASES EN EL DESARROLLO DE ESTE TRABAJO

Fase de análisis y documentación

Tendría por objeto llegar un conocimiento profundo del jardín a través del estudio de su pasado y su presente, estableciendo de esta forma un doble contacto físico y espiritual con el jardín, para tratar de alcanzar su profunda «razón de ser», unida a un pleno conocimiento de su estado actual y de sus posibilidades.

Criterios

Con la seguridad que nos darían todas las investigaciones realizadas podríamos establecer los criterios que van a determinar el proyecto y las líneas generales de actuación analizando los puntos conflictivos y buscando las soluciones más adecuadas.

Proyecto

Determinados y aceptados estos criterios se procederá a la relación completa del proyecto, con todos los capítulos necesarios, determinando las fases de realización y los presupuestos parciales y totales.

Actuaciones complementarias

Se establecerá una política de mantenimiento encaminada a obtener la imagen final del jardín y las actuaciones complementarias que se consideren adecuadas en cada caso para potenciarlo, poder desarrollar la misión cultural que le es inherente, y asegurar su conservación.

Estas cuatro fases se pueden programar de forma independiente con una valoración previa de tiempo y de presupuesto, pero resultaría peligroso confundirlas o alterarlas con la excusa de acelerar el proceso o economizar. La seguridad que da un profundo conocimiento del jardín y de sus problemas resulta a la larga mucho más rentable cuando llega el momento de actuar y el tiempo que aparentemente se pierde en la primera fase se recupera luego con creces. Por otra parte no resultaría correcto hacer análisis parciales en la fase previa de documentación por la casi imposibilidad de fraccionar datos y atentaría contra la unidad espacial y conceptual que debe existir siempre en un jardín. Unicamente puede ser factible en el caso de un jardín dividido en períodos muy determinados o en unidades claramente diferenciadas.

Sí es posible en cambio, una vez redactado el proyecto, prever distintas fases de ejecución, porque concebido éste como una unidad, las sucesivas intervenciones estarán ya condicionadas entre sí.

El paisajista encargado de la restauración debe tener conocimientos serios y profundos sobre la historia del jardín para poder interpretar los datos históricos, las deformaciones de los planos de época, el estilo de los diferentes creadores, la técnica, innovaciones y modas de los diferentes períodos muy distintos en cada región el uso y la manera de emplear las diferentes especies, las formas de podar árboles y arbustos, etc., para poder desarrollar adecuadamente el proyecto.

Análisis y documentación

1. *Análisis histórico*

1.1. Descripción del jardín
1.2. Antecedentes históricos
1.3. Material gráfico histórico
1.4. Archivos
1.5. Planos de restauración de las épocas más representativas del jardín

2. *Estado actual*

2.1. Plano de situación
2.2. Plano de zonificación
2.3. Planos topográficos del estado actual

2.3.1. Plano topográfico general
2.3.2. Plano topográfico de zonas específicas

2.4. Planos de arq. mayor y menor
2.5. Estudio botánico
2.6. Estudio fitopatológico
2.7. Estudio edafológico
2.8. Estudio de la fauna
2.9. Estudio de las comunicaciones
2.10. Infraestructura

2.10.1. Red de riego
2.10.2. Drenaje
2.10.3. Iluminación
2.10.4. Equipamiento

2.11. Documentación gráfica
2.12. Estudio de las instalaciones, dependencias y obligaciones
2.13. Estudio ambiental y sociológico

3. *Estudio paisajístico*

3.1. Zonificación
3.2. Circulación
3.3. Perspectivas y puntos de interés
3.4. Estudio de la vegetación
3.5. Estudio analítico histórico-artístico
3.6. Estudio botánico-histórico
3.7. Aspectos y situación legal del jardín
3.8. Estudio del uso y función del jardín

Durante este período se establece un contacto diario que nos introduce en la imagen real del jardín mientras vamos formando su imagen histórica. De la yuxtaposición de estas dos realidades, espiritual y física, deberá surgir la imagen auténtica del jardín en su proyección histórica y en su proyección real.

Desarrollo del programa: análisis y documentación

1. *Análisis histórico*

1.1. *Descripción del jardín*

Se hará una descripción del jardín, su ubicación y problemática general, los motivos de la restauración y primeras ideas.

1.2. *Antecedentes históricos*

Para ello se habrá de recurrir a una seria investigación histórica realizada por el propio paisajista o mejor aún por un historiador competente, preferentemente especialista en historia del jardín. Se investigarán los archivos históricos locales, municipales y generales, familiares, parroquiales, etc., recurriendo siempre que sea posible a las fuentes originales. Guías antiguas,

descripciones de viajeros, literatura de la época, biografías de las personas que lo habitaron o tuvieron que ver con él, revistas, periódicos, etc.

No hay que olvidar que en el caso de un jardín histórico será frecuente muchas veces que el jardín actúe como un museo de sí mismo. Por eso toda esta documentación que empezamos a manejar deberá catalogarse y ordenarse desde el primer momento para ir creando así un fondo cultural que sirva después para el desarrollo de diferentes actividades. La investigación histórica tendrá así dos vertientes: base de apoyo para la realización del proyecto de restauración y catalogación, ordenación y clasificación de esa documentación para la creación de un Centro Documental del propio jardín y posibles publicaciones.

1.3. *Material gráfico-histórico*

Se efectuará una búsqueda y recopilación de cuanto material gráfico pueda ser interesante para la restauración e interpretación del jardín. Planos, mapas, fotografías, cuadros, apuntes, etc., que serán cuidadosamente clasificados.

1.4. *Archivos*

Con el material obtenido se irán formando diferentes archivos:

1.4.1. *Archivos de documentación*

— Clasificación cronológica.
— Clasificación numérica.
— Clasificación temática.
— Clasificación de artistas y artesanos relacionados con el jardín.
— Manuscritos originales.
— Fotocopias de legajos y documentación.

1.4.2. *Archivo fotográfico*

— Recopilación, clasificación y ordenación de fotografías, diapositivas, clichés, films, fotos aéreas tanto antiguas como actuales.

1.4.3. *Archivo gráfico*

— Planos, dibujos, bocetos, cuadros, estampas, etc.

1.4.4. *Archivo bibliográfico*

— Historia, literatura, arte, política, etc., relacionada con el jardín o sobre los artistas que hayan trabajado en él.

1.4.5. *Archivo actualizado*

Se recogerán asimismo todo los artículos, informaciones y actividades que tengan lugar en la actualidad sobre el jardín, para ir formando al mismo tiempo la historia del proceso de su recuperación. No debe olvidarse que el jardín tendrá, en cierta medida, la importancia que nosotros seamos capaces de proyectar y que la imagen que estamos resucitando será la mejor garantía de su futuro.

1.5. *Planos de restauración de las épocas más representativas del jardín*

Es un método interesante trabajar con planos en blanco, en los que se van anotando los datos que vamos recibiendo sobre sus períodos más significativos, viendo gráficamente la sucesiva evolución a través del tiempo, o seleccionar los planos que marquen de forma más evidente los distintos cambios sucedidos.

Estos planos pueden contemplar diversos aspectos del jardín: *Botánicos,* representando

gráficamente las especies cuya existencia se conforma por facturas, inventarios, etc.; *Arquitectónicos,* modificaciones de trazados, añadidos o segregaciones, esculturas, fuentes, etc.

2. *Estado actual*

Paralelamente al trabajo anterior y a la lectura e información que las fuentes históricas nos vayan proporcionando se desarrollará la investigación sobre el estado actual del jardín. Ambas investigaciones se complementan. Encontraremos muchas veces el proyecto original del jardín o tendremos la suerte de hallar los primeros bocetos, pero otras muchas esto no ocurrirá y será sin embargo el propio jardín el que nos vaya desvelando su pasado y hablando más elocuentemente que ningún plano. Problema muy frecuente es el del cambio de niveles por aportes sucesivos de tierras, escorrentía del terreno o modificaciones sustanciales. Un estudio detallado de la arquitectura, de los basamentos de fuentes, estatuas y edificaciones o los planos originales nos podrán suministrar indicaciones sobre los sitios más adecuados para hacer calas o prospecciones del terreno. Desde este punto de vista es interesante incorporar un arqueólogo al equipo y efectuar estas operaciones con la misma técnica rigurosa que se emplea en una excavación arqueológica. El tiempo de jardín que estemos estudiando nos indicará la necesidad tal vez de que sean estas técnicas las que condicionen todo el proyecto, sobre todo en un proceso a largo término como en el caso de excavaciones prehistóricas, romanas o medievales, etc.

2.1. *Plano de situación*

Sacado de un plano oficial, sirve únicamente como punto de referencia de la situación exacta del jardín y para establecer sus límites legales.

2.2. *Plano de zonificación*

Es sumamente útil dividir el jardín (salvo de tratarse de jardines de muy reducido tamaño), en diversas zonas ateniéndose a sus condiciones geográficas, paisajistas, botánicas, etc. En base a este plano y zonificación se identificarán todas las actuaciones posteriores.

2.3. *Planos topográficos del estado actual del jardín*

Uno de los puntos «negros» o conflictivos suele ser la carencia de un plano topográfico actualizado, caso de que éste exista. Es una pieza fundamental del proyecto y debe tratar de conseguirse a toda costa. En jardines de gran extensión su coste es elevado, pues debe corresponder a unas especificaciones muy precisas para que sea realmente útil.

Cada uno de estos planos del estado actual deberá ir acompañado de un informe escrito que complete con claridad la información gráfica que el plano nos proporciona. Puede hacerse independientemente, acompañando cada plano para agrupar toda la información escrita en un solo documento debidamente ordenado. El trabajo de campo, lo mismo que el histórico, estará siempre en relación con la importancia, la extensión y desgraciadamente el presupuesto disponible. Varios profesionales o equipos deben colaborar en la obtención y clasificación de estos datos.

Es sin embargo imprescindible, pues será el documento sobre el cual se articulará todo el proyecto definitivo. Es muy importante establecer las especificaciones de su realización, para obtener unos datos fiables y realmente prácticos en el momento de elaborar el proyecto definitivo (anexo 2).

Lo más práctico será tener una reunión previa con los encargados del levantamiento topográfico para que éste se ajuste a las peculiaridades de cada proyecto. Deberemos tener en cuenta que la localización de especies arbóreas por fotogrametría (proyección de copa) puede inducir a errores de más de tres metros en cuanto a la localización del tronco, o a que no aparezcan especies que quedan ocultas por la sombra de los grandes árboles. Es pues necesario un serio «trabajo de campo» que garantice la exactitud de los datos, de tal forma que estos planos constituyan un exhaustivo estudio del estado actual del jardín, o estado previo a la restauración, de forma que cualquier actuación posterior pueda ser juzgada con absoluta claridad.

Estos trabajos deberán expresarse en los siguientes planos:

2.3.1. Plano topográfico general del jardín a escala 1:2.000, 1:1.000 según los casos, con curvas de nivel cada 0,50 ó 0,25 metros.

2.3.2. Planos topográficos especiales de zonas específicas a escala 1:100 ó 1:50 según los casos.

En jardines de muy reducido tamaño es necesario a veces trabajar con escalas de 1:50, 1:20 o hasta 1:10.

Antes de emprender los trabajos se establecerán las normas que van a guiarlos, variables y adaptadas a las condiciones de cada jardín. Deberá en general tenerse en cuenta:

— Se establecerá una red topográfica por el método de itinerario cerrado. Desde los vértices, así establecidos, se dominará la totalidad de la superficie del parque, procediéndose a la determinación de los elementos por el método de radiación, obteniendo para cada punto las coordenadas X, Y, Z.
  Arboles. Se determinará la posición del centro del tronco por métodos topográficos midiéndose el diámetro con forcípula. La proyección de la copa mediante cinta métrica, estableciendo el ancho en dos direcciones perpendiculares y la altura mediante relascopio. Expresión numérica en el plano de la altura máxima de la copa sobre el suelo.
  Viales. Se representarán los caminos, paseos y sendas indicando el firme y radio de curvatura Ex/
— Todas las secciones necesarias con las debidas anotaciones en el plano general.
— Los intervalos de las curvas de nivel.
— Se efectuará un primer plano básico que contemple únicamente el perímetro de los límites exactos del jardín.
— Todas las construcciones arquitectónicas, incluso con aceras perimetrales o zocales si estas existiesen.
— Todos los pavimentos duros (enlosados, cementos).
— Todo el sistema acuático de forma que queden bien identificados naturales y artificiales. El sistema de riego, con tuberías, galerías, arquetas, etc.
— El sistema de iluminación: si presenta farolas, postes o anclajes fijos y las posibles líneas de alta o baja tensión que atraviesen el parque.
— Los elementos botánicos estarán representados de la forma más sencilla con elementos geométricos y numéricos.

2.4. *Planos de arquitectura mayor y menor*

Sobre un plano donde sólo aparezcan los límites del jardín se situarán todos los elementos de arquitectura mayor o menor incluyendo muros, escaleras, fuentes, estanques, etc.

2.4.1. En este apartado se levantarán todos y cada uno de los planos necesarios de todos los elementos en el estado en que se encuentren, con la misma metodología que para la restauración de un monumento histórico.

Se habrán también reunido, almacenado y etiquetado todas las posibles piezas arquitectónicas o escultóricas diseminadas por el parque, indicando el lugar donde se hayan recogido.

2.5. *Estudio botánico*

2.3.5. Sobre los planos de los apartados 2.3.1. y 2.3.2. se reflejarán los elementos botánicos del jardín:

Arbolado: posición y diámetro reales del tronco. Determinación de especie.

Tocones: Posición y diámetro. Determinación de especie.

Setos: Expresando especie, altura, marras y número de pies por metro.

Basándose en los puntos de apoyo utilizados en la restitución fotogramétrica se levantarán poligonales cerradas o encuadradas, cuyos puntos servirán de estación para, por radiación, determinar las coordenadas, x, y, z, de los elementos a representar. Para ello se tendrán en cuenta las tolerancias permisibles según la escala del plano y los aparatos topográficos empleados serán los que permitan alcanzar esas tolerancias.

Se procurará que la simbología de las distintas especies sea lo más elemental posible con objeto de no hacer el plano confuso por acumulación de datos y signos gráficos, acompañado de un código indicativo de la especie y el número de árbol.

A veces será necesario hacer una división entre vegetación forestal y vegetación ornamental, división que condicionará la metodología del trabajo y el material auxiliar, así como el personal técnico especializado en las distintas ramas agronómicas y forestales. En el caso de una *«formación»* notable por factores de diversa índole, o de ejemplares aislados de particulares características, es conveniente ampliar el estudio con los apartados correspondiente.

Es éste el momento de catalogar o inventariar los elementos vegetales del jardín, árboles y arbustos. En cuanto a las flores bastará con hacer una relación de las que se encuentran en ese momento. Identificados cada uno de estos elementos vegetales se procederá a confeccionar una ficha completa de cada uno de ellos. De esta forma sabremos en todo momento cuántos árboles de cada especie tenemos en el parque, sus características biológicas y paisajistas, enfermedades, tratamiento, podas, etc. (anexo 3).

Se efectuarán los siguientes trabajos:

— Elaboración de los catálogos florales de las zonas en estudio.
— Determinación de las comunidades vegetales que componen el mosaico de las unidades ecológicas de área.
— Evaluación del estado vegetativo de las diferentes comunidades, vitalidad y condiciones de regeneración natural. Conclusiones sobre condiciones edáficas, cambios y anomalías climatológicas, estado sanitario, interrelaciones entre agentes bióticos y abióticos, factores orográficos, etc.

El análisis de polen puede dar lugar a algunas confusiones. Algunas plantas de la familia de las compositae no son fáciles de identificar en cuanto a especie o género a partir del polen, la misma familia puede contener hierbas y plantas cultivadas. En las rosas pasa lo mismo con las rosas silvestres y las rosas cultivadas; el buxus no florece si está muy recortado y puede no aparecer aunque hayan existido setos de él. Además, por otra parte algunos árboles no florecen hasta alcanzar la madurez.

2.6. *Estudio fitopatológico*

Se hace necesario elaborar un informe fitosanitario del estado de la totalidad de los elementos vegetales.

En este informe únicamente se describirá el estado de la vegetación, sin indicar los remedios adecuados en cada caso, que serán objeto de estudio especial en el proyecto definitivo. Tema importantísimo es el mantenimiento, lo mismo de la masa arbórea que de los ejemplos aislados, para los que se deberá recurrir a un especialista, primero para los tratamientos fitosanitarios, después para los determinados tipos de poda o cirugía arbórea que sean necesarios.

En este momento de los trabajos puede estar justificada una acción individualizada para atacar alguna determinada plaga que se haya detectado y sea urgente controlar.

Caso de tener que eliminar algún ejemplar arbóreo por riesgo de propagación de enfermedad o peligro de caída se hará un informe por un técnico especialista acompañado de una fotografía y se solicitará el permiso de la autoridad competente.

2.7. *Estudio edafológico*

Se harán los oportunos análisis de tierra para establecer las condiciones edáficas de terreno, muestra de los elementos patógenos. Se hará un análisis de las condiciones climatológicas, formaciones geológicas, humedad relativa, precipitaciones, vientos dominantes, radiación, etc.

Naturalmente este estudio será muy diferente según el tipo de jardín y en los de gran extensión llegaremos a usar técnicas de gran paisajismo, estudio del medio físico, valoración del suelo, etc.

2.8. *Estudio de la fauna*

Informe sobre la fauna de vertebrados, aves, peces y hepertofauna presente en el jardín, con objeto de mantener el equilibrio ecológico existente.

2.9. *Estudio de comunicaciones*

Sobre un plano donde aparezca la arq. mayor y menor y los accidentes orográficos más importantes deberán señalarse las avenidas, paseos, caminos, senderos, etc., existentes. No olvidemos que resolver los recorridos y trayectos que se puedan organizar, jerarquizar y unificar los viales será una de las propuestas básicas de actuación, siendo por eso de suma importancia un plano detallado y exacto de la situación, estado y composición de los mismo.

2.10. *Infraestructura*

2.10.1. *Red de riego*

Caso de que el jardín disponga de red de riego se estudiará con todo detalle la situación de la misma. Los resultados de este estudio se plasmarán en un plano (2.9.1) que indique su localización, arquetas, fuentes, empalmes, bocas de riegos, etc., y en un documento el estado actual de esa red, donde se alimenta, estado de las instalaciones, etc. Si existen fuentes, su situación y funcionamiento.

2.10.2. *Drenaje*

Si existe una red de saneamiento en todo el jardín, o en determinado lugar (perimetral a un edificio, pozos negros, etc., se levantará el plano correspondiente (2.10.1).

2.10.3. *Iluminación*

Se hará lo mismo relativo al tendido eléctrico, indicando las características de la instalación, los elementos de iluminación existentes, incluso los que se hayan instalado recientemente. Se adjuntará plano de la instalación y fotografía o dibujo de los elementos.

2.10.4. *Equipamiento*

Se detallarán minuciosamente todos los elementos de servicio del jardín acompañándolos de fotografías o dibujos: bancos (los de piedra se incluirán en elementos de arquitectura lo mismo que las treillages), papeleras, juegos de jardín, carteles, etc., colocándolos en el lugar donde en el jardín, si con elementos fijos o numerándolos si son móviles.

2.11. *Documentación gráfica*

La documentación gráfica consistirá principalmente en un exhaustivo documental fotográfico que abarque el jardín lo más ampliamente posible. Vamos a utilizarla como testimonio irrefutable del estado del jardín y como base para el estudio de las propuestas ulteriores. Puede ir apoyado por bocetos y croquis hechos *in situ*.

2.12. *Estudio de las instalaciones, dependencias y obligaciones*

Se hará un estudio pormenorizado de todas las instalaciones que se encuentren dentro de los límites del jardín: casas de guardas, oficinas o dependencias, servicios públicos o privados, contratos establecidos, arriendo de pastos, granjas, indicando su situación legal y ubicación exacta con historial independiente de cada uno de ellos.

2.13. *Estudio ambiental y sociológico*

Durante todo el tiempo de toma de datos (que prácticamente es muy difícil reducir a menos de un año, e interesante también para estudiar los cambios estacionales), se pueden ir tomando notas sobre el medio ambiental y sociológico en que el jardín va a desarrollarse. Para ello elaboraremos nuestras propias encuestas si tenemos posibilidad de hacerlo o recurriremos a los datos que la municipalidad nos puede ofrecer y que suelen ser bastantes fiables. Averiguaremos

de esta forma el medio social en que el jardín está inserto, cuál es la visión del jardín desde fuera, su conocimiento, cómo se usa, por quién y para qué, qué se sabe de su historia, los medios de acceso, las necesidades de la zona, etc., datos que se plasmarán en su documento sin indicar en este estudio propuestas ni soluciones.

3. *Estudio paisajístico*

3.1. *Zonificación*

División del jardín en áreas de interés paisajístico o histórico de acuerdo con sus principales características. Esta división no tiene por qué ser la misma que la zonificación anterior que obedecía a unos criterios de operatividad. A veces puede ser interesante que coincidan ambos parámetros.

3.2. *Circulación*

Estudio de los itinerarios actuales y propuesta de los nuevos si hubiera lugar, o modificación de los existentes en razón de la recuperación de nuevas zonas o de una nueva función y uso del jardín.

3.3. *Perspectivas y puntos de interés paisajístico.*

Señalización de los puntos de máximo interés paisajístico, apertura hacia el entorno inmediato, perspectivas a potenciables o entorno degradado que haya que ocultar, etc.

3.4. *Estudio de la vegetación*

Características de la vegetación en cada zona o en elementos aislados. Efectos que se han perdido y que convendría recuperar. Estado de los setos y alturas que se deberían conseguir. Estado de la capa vegetal, praderas, y tapizantes, etc.

3.5. *Estudio analítico, histórico-estilista*

El estudio de los antecedentes históricos nos habrá llevado a averiguar el autor del jardín o la fecha de su creación. El plano original nos determinará el estilo predominante en el jardín o, caso de no tenerlo, podemos recurrir a la investigación sobre la obra de ese autor y en último término a la comparación con jardines del mismo período y estilo, para marcar unas líneas que definan la unidad estilística del jardín.

3.6. *Estudio básico histórico*

Todos los datos botánicos de plantaciones, semillas, compras, invernaderos nos indicarán las posibles especies empleadas originalmente. Hay que tener en cuenta que muchas veces se hicieron plantaciones que luego no se aclimataron. De no disponer de estos datos se puede recurrir a la investigación bibliográfica de la época manejando preferentemente libros de ámbito local o relaciones de jardines próximos por ser mucho más fiables.

3.7. *Estudio del uso y función del jardín*

El proyecto del jardín debe estar de acuerdo con el uso y función que éste vaya a tener. Hay que determinarlo antes de pasar a hacer el proyecto definitivo pues este uso supondrá necesariamente una serie de condicionantes en el proyecto (accesos, parking, viviendas, servicios, etc).

Recordemos que en la recopilación de todos los datos trataremos siempre que éstos sean:

— Comprensibles, simples y necesarios (sólo los que vamos a emplear).
— Precisos y sistemáticos - calidad y utilidad.
— Operativos - susceptibles de ser expresados cartográficamente.
— Multidisciplinares abarcarán la totalidad del medio que nos interesa.—Fácilmente obtenibles (de acuerdo con nuestros conocimientos y medios).

Antes de emprender los trabajos, el director de equipo debe especificar bien el tipo de dato requerido, establecer un orden en la investigación, el nivel de detalle, el sistema de representación, (teniendo en cuenta que van a ser planos de trabajo, no de exposición), coordinar los distintos equipos y los trabajos de las distintas épocas del año.

Una vez estudiados con detalle todos los apartados enunciados y aquellos que hubieran surgido de la singularidad del propio jardín pasaremos a elaborar un documento final donde se expondrán las grandes líneas de actuación.

Todo este trabajo previo nos habrá llevado a un conocimiento profundo del jardín, sus necesidades y sus problemas. Habremos establecido, de una manera científica, una estrecha relación con el «genio del lugar». Poco a poco el jardín nos habrá ido desvelando su intimidad. Habiendo estudiado cada una de las partes podremos pasar a considerar el jardín como un «todo» en una unidad temporal y estilística.

4. *Criterios de restauración*

4.1. Criterios generales
4.2. Criterios específicos
4.3. Criterios puntuales
4.4. Función del jardín
4.5. Consideraciones generales

4.1. *Criterios generales*

Se expresan los últimos criterios y consideraciones internacionales sobre restauración y la normativa vigente en cada país.

4.2. *Criterios específicos*

De la interpretación de esa normativa aplicable a cada caso particular surgirán los criterios fundamentales que van a articular las pautas de restauración del jardín.

4.3. *Criterios puntuales*

Aquellos que se adopten en zonas o elementos particulares (parterres, arquitectura de jardín, etc.) con una problemática específica. Se pueden exponer una o varias soluciones a adoptar indicando sus ventajas e inconvenientes. Exponer los casos de restituciones, degradación, ruina inminente, etc.

4.4. *Función del jardín*

Exponer, desde el punto de vista del restaurador cuál debería ser la función y el uso del jardín y cómo deberían desarrollarse (jardín público o privado, uso restringido, instalaciones de apoyo).

4.5. *Consideraciones generales*

Una primera evaluación del tiempo de ejecución del proyecto, honorarios, acciones más importantes que emprender, (cerrarlo al público, tratamientos fitosanitarios, acciones legales, etc.).

No debe olvidarse no obstante que en un proceso de restauración por mucho que se hayan valorado y estudiado los diferentes problemas que se pueden presentar, es normal que se produzcan imprevistos, nuevos descubrimientos, etc., que obliguen a cambiar las líneas de trabajo o determinen nuevas actuaciones. Es pues siempre aconsejable dividir el proyecto en diversas fases con dotación económica independiente.

Sería entonces el momento de unas reuniones conjuntas con los diversos técnicos asesores y los responsables directos del jardín para exponer todos estos datos y presentar las soluciones, llegando a unas conclusiones para que en el proyecto no hubiese sorpresas y fuera el resultado de unos acuerdos establecidos. Se pueden establecer ya las líneas generales del proyecto, con un máximo de seguridad y garantía, conociendo bien la materia sobre la que vamos a trabajar, nuestros medios y nuestros objetivos.

Podremos igualmente marcar un plan de trabajo acorde con las necesidades, las características del jardín y las posibilidades de actuación. El proyecto se desarrollará como uno normal de jardinería, teniendo en cuenta que si siempre es de desear una especificación cuidadosa de cada uno de sus apartados, en el caso de una restauración esto se hará aún más imperativo elaborando cuantos planos y detalles sean precisos para una correcta interpretación del mismo.

Cuanto mayor es la extensión del jardín más se evidencia la necesidad de un plan general que abarque todo el conjunto. La programación de las plantaciones a largo plazo es indispensable si no queremos además que los precios se disparen a niveles prohibitivos.

Ciertamente que en su desarrollo nos encontramos con el empleo de técnicas de jardinería ya desaparecidas a veces imposibles de aplicar tal como lo fueron en su día. La recuperación de un parterre, por ejemplo, es tarea complicada, y que a pear de los esfuerzos no llega a estar superada del todo. Los treillages, las antiguas rosaledas o las muestras de arte topiario son otros tantos problemas. El recurrir a manuales de la época será el camino seguro para no equivocarnos buscando un compromiso entre lo que se hacía y nuestras posibilidades tratando de mantener siempre el espíritu y la armonía del jardín.

Bibliografía

Sukhothai. Historical park development project. Master plan. Unesco.

Arte delle Grotte. Per la conoscenza e la conservazione delle grotte artificiali. Atti del convegno. Firenze 1985. Palazzo Pitti.

Il giardino romantico. Alinea Ed. Firenze. Palazzo Madici Riccardi, 1984.

Il Concenrto di Statue. Alinea Ed. Pratolino Lab. Firenze, 1986.

Hennebo, D.: *Garten Denkmalpelege.* Eugen Ulmer G. & C. Stuttgart, 1985.

Alphand, A. Ernouf, A. A.: *L'art des jardins: parcs, jardins, promenades.* Paris. Rothschild, 1860.

Berral, J. S.; *Histoire illustrée des jardins.* Paris, Ed. Port-Royal, 1986.

Charageat, M.: *L'art des jardins.* Paris, 1962.

Crisp. F.: *Medieval Gardens.* New York. Hacker Art Books, 1979.

Grimal, P.: *L'art des jardins.* Paris, Mssin 1984.

Harvey, J.: *Medieval Gardens.* B. T. Batsford, 1981.

Thacker, C.: *Histoire des jardins.* Paris. Denoël, 1981.

Jekill. G.: Garden Ornament. Woodbridge: Antique collector's club, 1982. Nouv. éd.

The book of Garden Ornament. Londres. J. M. Dent & sons Ltd, 1974.

De Candolle, A.: *Origine des Plantes Cultivées.* Paris, 1883.

Anderson, F. S.: *And Ilustratred History of the Herbals.* New York, 1977.

Fisher, J.: *The Origins of Garden Plants.* London, 1982.

Aram, P.: *A practical Treatise of flowers.* Ed. F. Felsenstein. L. Ph. & L. S. 1985.

Desmond 1977: Desmond, R.: *Dictionary of British & Irish Botanists & Horticulturists.* Taylor & Francis.

1984. *Bibliography of British Gardens.* St. Paul's *Bibliographies.*

Icomos. Coll. Inter. *Jardins Historiques Espagnols.* Madrid-Sevilla, 1979.

Coll. Inter. *Les Jardins de l'islam.* Granada, 1973.

Coll. Inter. *La Conservation et la Restauration des Jardins Historiques.* Fontainebleau, 1971.

Coll. Inter. *Conservation et Restauration des Jardins Historiques.* Zeist, 1975.

Régénérer les jardins classiques. Les Cahiers de la section française de L'Icomos. Versailles 2/4 october 1985.

Harvey, John: *Restoring period gardens.* Shire garden history series. Aylesbury, London, 1988.

Pirrone, G.: *Un giardino in riva al mare.* Ed. Debolibri, Trieste, 1986.

Boriani, M. & Scazzosi, L.: *Natura e Architettura. La conservazione del patrimonio paesistico.* Cooperativa libraria universitaria del politecnico. Milano, 1987.
Sutton, A.: *Blenheim, landscape for a Palace.* Oxford University, Dep. for External Studies, 1987.
Quondam, M. L. e Racheli, A. M.: *Giardini italiani. Note di storia e di conservazione.* Ministerio per i beni culturali e ambientali. Ufficio Studi, Roma, 1981.
La fonte delle Fonti. iconologia degli artifizi d'acqua. Alinea Ed. Firenze, 1985.
The Yearbook of Landscape Architecture. Historic Preservation. V. N. R. C. New York, 1983.
Anthony, J.: *Discovering Period gardens.* Shire Pbl. 1985.
Harvey, J.: *Early Gardening.* Catalogues. Philimore, 1972.
Goode, P. & Lancaster: *The Oxford Companion to Gardens.* Michael Ed. Oxford University Press.
Graham Stuart, T.: *Recreating the Period Garden. N. Trust, 1984.*
Icomos. The art of Garden Desing and Preservation of Monuments. Sy. Brühls 1987.
Gothein, M. L.: *A history of garden art.* I & II Books. Hacker art books, 1966.
Huxley, A.: *An ilustrated History of Gardening.* Paddington Press. New York/London, 1978.
Fariello, F.: *Architettura dei giardini.* E. Dell'Ateneo. roma, 1967.
Johnson, H.: *L'art des jardins.*
Taylor, Ch.: The Archaelogy of Gardens. Shire Arch. 1983.
Austin, R. et. Al.: *The Yearbook of Landscape Architecture Historic Preservation.* Van Nostrand Reinhold Co, 1983.
Preservatio and Restoration of Historic Gardens and Landscapes. Landscape Architecture Magazine, May, 1976.
Proceedings of the 3rd. Gardens Management Course, Wye College (London University), Wye, 1984.
Binney, M. and Hills, A.: *Elysian Gardens.* London, Save Britain's Heritage, 1979.
Añón, C.: *Notas sobre la vigencia del jardín histórico.* En Revista Arquitectura, núm. 203, VI, 1977.
Rogers, A. and Rowley, T.: *Landscapes and Documents.* National Council of Social Service, London, 1974.
Favretti, R. and Putman, J.: *Landscapes and Gardens for Historic Buildings.* Nashville, American Association for State and Local History, 1978.
Rebuilding Central Park: Management and Restoration Plan. N. York, Central Park Conservancy, 1985.
Selected Papers. Conference on Conserving the Historic and Cultural Landscape. Denver, Colorado, 1975. Washington, The Preservation press, 1975.
Añón, C.: *Los jardines hitóricos en la provincia de Madrid.* En III jornadas de Estudio sobre la Provincia de Madrid. Diputación de Madrid. Delegación de Cultura, 1982.
Henngbo, D.: *Garten Dekmalpflege. Grundlagen der Erhaltung historischer Gärten und Grünanlagen.* Stuttgart, Verlag Eugen Ulmer, 1985.
Catalano, M. e Panzini, F.: *Giardini Storici. Teorici e techniche di conservazione e restauro.* Roma. O. Ed. 1985.

Summary

Professor Añón defines the historical garden as a unique and living record of societies and cultures, always necessary but even more today since it releases man from his anxieties and makes him become part of history. Forming a whole of not only physical but also spiritual facts, its reconstruction presents problems arising both from its material (its basic, vegetable component is perishable and changeable) and spiritual nature (to reproduce the culture and feelings of the people who enjoyed it or the genius or skilfulness of those who created it).

That is why it is essential to plan out the recovery of a historical garden scrupulously and on professional and technical grounds, considering four fundamental ideas: faithfulness to its origin; respect for the epoch; valuation of the additions, and avoidance of inconsistencies. The task may be carried out through four stages, each with different jobs and aspects, of which the author explains only the first two in detail, even with their most concrete methodological aspects: analysis and documentation (historical, present state and landscape); criteria for organising the recovery plan; project; complementary measures for its maintenance, improvement, use and conservation.

«THEATRUM MUNDI. EL JARDÍN COMO TEATRO DEL ARTE, DE LA NATURALEZA Y DE LA MEMORIA»

Marcelo Fagiolo

Jardín, teatro, conocimiento

Simétricamente con la artificialidad de la *ciudad efímera,* se desarrolla el *universo artificial del jardín.* Son dos sistemas teatrales absolutamente complementarios, si bien sobre unos planos profundamente diferentes, para ser entendidos sobre todo en el aspecto *summae* de cultura y de política (enciclopedias, léxicos o antologías) y teatros de la memoria y del conocimiento.

En la Villa, hasta las actividades económicas primarias pueden tener un aspecto sobrestructural, como la agricultura, la caza y la pesca, que se vuelven paradójicamente diversiones «inútiles» y aristocráticas o exaltaciones de una pureza primitiva que recuerda una edad de oro continuamente renovada. La Villa no es ya el lugar del trabajo y de la producción, realizado por pocos ciudadanos para un consumo colectivo, sino la obra de arte colectiva realizada por la elite de los operadores intelectuales y reservada al goce de la corte o de muy pocos privilegiados, y en cualquier caso tiene un sólo remitente y un sólo destinatario, el Príncipe, que es al mismo tiempo Señor de la Villa y metáfora del Demiurgo, el único que posee las llaves y el sentido general de un programa iconológico laberíntico.

Naturalmente nuestro análisis, extremadamente parcial, tomará en consideración el objeto «Villa», como conjunto de fenómenos emergentes (pero a veces también aparentemente marginales), contrapuestos en la forma y en el concepto, pero en todo caso funcionales frente a la estrategia del Señor de la Villa. Lógicamente no saldrá una síntesis, sino una cantidad de situaciones significativas que pondrán luz a la dialéctica profunda entre Naturaleza y Arte, o sea entre Naturalismo y Antinaturalismo, orden cosmológico y tendencia al caos artificial, serenidad olímpica y angustia, perspectiva y antiperspectiva (de lo axial al laberinto), sistematicidad lógica y culto de la especialización científica y tecnológica.

Como el Teatro, también el Jardín puede presentarse como fórmula simbólica del universo, en el lugar de encuentro entre macrocosmos y microcosmos. Pensar en la función algo análoga del *Teatro de la Memoria,* construido en Venecia alrededor de 1530 por Giulio Camillo, el panorama mental o cosmorama hermético (el mismo Camillo hablaba de «mente y alma artificial», o de «alma equipada con ventanas») donde la imagen simbólica recordaba exactos contenidos, comprensibles sólo para los eruditos.

Jardín y Teatro eran, en definitiva, estructuras intercambiables que exprimían la panorámica del conocimiento, reducido a *representación global,* con unidad de espacio, de tiempo y de lugar (subvertida de experimentaciones como las de Buontalenti). Se podrían nombrar una serie de libros donde aparecen indiferentemente los dos términos: obras históricas *(El vago y divertido jardín donde se leen tristes finales de muchos hombres ilustres. Los varios y admirables ejemplos de Virtud y vicios de los hombres... Los maravillosos ejemplos de las Mujeres. Las siete Maravillas del mundo),* obras morales *(Teatro moral de las inteligencias modernas, donde aparecen tantas y bellas preguntas, tantas sutiles respuestas, y tan buenos consejos, además de inumerables parangones, que se puede decir que juntan felizmente las cosas naturales con las morales (Theatrum mundi minoris sive humanae calamitatis oceanus,* 1585), obras científicas *(Theatrum chenicum, Teatro mecánico de los Países Bajos),* obras paracientíficas *(Jardín florecido de varias curiosidades en dos tratados: 1. Sobre los fantasmas de visiones de duendes; 2. Sobre las tierras septentrionales, Bolonia 1662), obras literarias, obras heráldicas, etc. A veces los dos términos entraban en sintonía. Recordemos el Teatro de agricultura* (Olivier de Serres, 1600), el *Teatro de planos y jardinerías* (Claude Mellet, 1652) y la *Pinax Theatri Bothanici* (G. Bauhin, Basilea 1632) *.

* Obras históricas *(Il vago et dilettevole giardino ove si leggono di infelici fini di molti uomini illustri. I varii et mirabili esempi di Virtù et vitti degli uomini... I meravigliosi essempi delle Donne. Le sette Meraviglie del mondo),* obras morales *(Tehatro morale de' moderni ingegni, dove si scorgono tante belle, et gravi sentenze, tante acute risposte, et tanti soavi consigli, oltre infinite comparationi, che vi sono, che dir si può esser felicemente unite le cose naturali con la morali; Theatrum mundi minoris sive humanae calamitatis oceanus,* 1589), obras científicas *(Theatrum chemicum; Teatro meccanico dei Paesi Bassi),* obras paracientíficas *(Giardino fiorito di varie curiosità in due trattati. 1: Dei fantasmi visioni folletti. 2: Delle terre sttentrionali,* Bolognia 1662), obras literarias, obras heráldicas, etc. Recordemos el *Théâtre d'agricolture* (Olivier de Serres, 1600), el *Théâtre des plans et jardinages* (Claude Mollet, 1652), y la *Pinax Teatri Bothanici* (G. Bauhin, Basilia 1632).

Exactamente en una villa, por iniciativa del noble milanés Pomponio Cotta, había sido reproducido en pintura «el alto e incomparable edificio del maravilloso Teatro del excelentísimo Giulio Camilo», cuyo valor de carácter didáctico a un conocimiento superior se explicaba justo con una parábola de la villa. El hombre común, provisto de elementos intelectuales elevados, venía comparado a quien, perdido en un bosque y deseoso de conocer la forma y el sentido, subía con dificultad a un pico para admirarlo. «El bosque es nuestro mundo inferior, la cuesta son los cielos, y el valle el mundo celestial. Y si se quieren comprender bien las cosas interiores, es necesario subir a las más altas, y mirando de arriba abajo podremos tener un conocimiento más cierto.» Prescindiendo de la dialéctica entre bosque y jardín, que constituye uno de los más importantes fulcros de la Villa, la parábola puede inducir a otras reflexiones. Como «teatro de la memoria», el jardín y el bosque aparecen de vez en vez como *aventura* trabajada, o bien como *visión revelada.* La verdad se puede alcanzar sólo desde un punto de vista privilegiado, como puede ser al *inicio* (el Señor de la Villa logra a veces dominar con la mirada el diseño general desde lo alto de su palacio) o bien *al final* del viaje de iniciación (quien logra seguir el itinerario exacto llega al corazón secreto de la Villa, que es al mismo tiempo exterior e interior, alcanzando la meta final o también escalando aquellos montes-miradores que siempre se construyen en la villa).

El «teatro de la memoria» se vuelve a veces «enciclopedia del mundo»: por un lado el jardín es la obra de arte global, *síntesis de las artes,* por otro es *ciudad de las artes.* El jardín del Parque Real de Turín, estructurado por Ascanio Vitozzi y descrito por Federico Zuccari en 1608, se considera una auténtica enciclopedia ética, lógica, física y metafísica: el gran bulevar central había sido dedicado a la Teología, con unos círculos de cinco vías dedicados a los cinco sentidos, a las artes liberales, a los estudios superiores, y a las ciencias exactas.

Habría que decir que el interés científico-intelectual es a menudo contrastado por el deseo de *ideologización política,* o por la evasión clara en una *alegre ciencia.* Además las imágenes simbólicas del teatro de la memoria podrán ser codificadas con diferentes niveles de sentido, como *jeroglíficos ambiguos.* Las mismas figuras del mito y de la historia podrán, cada vez, servir de simple resurgimiento de un paganismo, o como metáfora política y religiosas, podrán tener el imprimatur de la ortodoxia o recibir las marcas del antirrenacimiento y de la herejía secreta. Los obeliscos de pratolino —signos básicos y elementos de arquitectura funeraria según la tradición anticuaria— son interpretados como símbolos del «alma del hombre» o del «fin de la perfección de la obra, y modo acabado» o de la «Gloria de los principios».

El Jardín podía entrar en el Teatro, en los distintos Jardines de Venus o de Calipso o de Alcina, que intentaban mostrar, con una imagen sintética, el debate cultural que tenía lugar tanto sobre literatura y poesía como sobre arquitectura de la villa. Nos limitamos aquí a recordar la puesta en escena del *Amico Fido,* para la inauguración, en 1586, del Teatro médico de los Uffizi, transformando la sala entera en un «auténtico y amplio jardín» con plantas de flores perfumadas y el canto de los pájaros.

Pero aquí interesa señalar más bien las formas por las cuales (es) el *Teatro (que) entra en el jardín.* El palacio y los lugares importantes de la villa acogen, siempre con más frecuencia, fiestas, torneos, espectáculos teatrales; también el banquete —en un lugar cerrado o al aire libre (y algunos lugares tiene la sola función de *comedores)*— se transforma en una «representación» durante la cual se consumen platos con contenido ritual del todo sacros, transformando los invitados en personajes del mito o de la historia, de la cultura antigua o de la tradición religiosa.

No solamente los patios, sino también algunas fachadas de palacios y cortijos se pueden configurar como *scaenae frontes:* nos parece devolver a la tradición del frontal, tipo pórtico del teatro humanístico, el lado ammannantesco del Palazzo Pitti hacia Boboli y, con mayor evidencia, la fachada hacia el jardín de Villa Médici en Roma (cuyo origen quizá radique en una idea de Ammannati) con máscaras escénicas como jeroglíficos teatrales. Y estas dos fachadas se juntas a su vez en hileras de villas «teatrales»a las que pertence la Loggia Cornaro en Padua (auténtica escena fija), Villa Giulia en Roma y el Palacete de Pío IV en el Vaticano.

A veces es la misma ciudad la que se tranforma en *escenas,* disfrutando de villas y palacios distribuidos en forma panorámica. Basta recordar las incomparables vistas de Florencia y de la Naturaleza que filtra de las lonjas «teatrales» del Forte de Belvedere. En la *Villa como* «belvedere» (pensamos en las dos obras concadenadas de la Villa de Inocencio VIII y del Nicchione del Belvedere, también éstas pensadas en función del panorama) la Ciudad y la Naturaleza se juntan, con un ritual de apropiación simbólica, a los bienes del Señor de la Villa, exactamente como cuadros de colección. El «belvedere» permitía así una vista privilegiada de la ciudad, enmarcándola como en una *panorámica ideal* (exactamente desde una Villa del siglo XVI, la Turili-Lante de Giulio Romano en el monte Gianicolo, se tomarían algunas de las más famosas vistas de Roma) o siguiendo las reservas históricas y las transformaciones (recordar el panorama arqueológico de los

Horti Franesiani, que dan sobre el Foro Romano). Tampoco hay que olvidar que la ciudad no se había transformado solamente en un fondo de la escena teatral, sino que podía también penetrar a través de los elementos naturales de la villa: recordar la primera escena de las «Nozze degli Dei» (representadas en el Palazzo Pitti en 1637), con «Florencia» enmarcada entre dos bastidores de bosques.

No faltan ejemplos de una aprobación más clara de la villa: en Villa d'Este la Fontana de Roma, creada por Ligorio, es una auténtica escena, realizada en forma tridimensional, que puede evocar trofeos de las ciudades caídas en manos de los vencedores y exhibidas en los Triunfos.

Si la ciudad está presente en el jardín con un espectáculo y sus ideologías, también el jardín está presente en la ciudad con sus numerosas fuentes que a veces se transforman en el alma misma de la ciudad (recordar la Fuente Pretoria de Palermo, que llega del jardín florentino de Luigi de Toledo) o penetran en el corazón de los palacios más representativos (como el macroscópico ejemplo de la Fuente de Ammannati, pensada para el Salone de los Cinquecento y después desplazada a Pratolino y a Boboli).

El jardín mismo puede exhibirse generalmente como escena, diferenciable, si se quiere, según el acierto de la clasificación vitruviana: *escena trágica* (el agua y el verde, estructurados arquitectónicamente, imitan a veces arcos, templos, construcciones de una composición ideal, consagrada ritualmente por grandilocuentes ángulos prospectivos), *escenas cómicas* (y hasta de farsa, con representaciones rústicas, juegos de agua, hasta escenas a veces vulgares), *escenas satíricas* (el Bosque de la Villa corresponde a la escena que describe Serlo con «árboles, piedras, colinas, montañas»).

No faltan además elementos particulares de la Villa, inspirados en los tipos teatrales antiguos.

a) *El circo y el hipódromo.* La singular disposición «en circo» del verde de Boboli, obra quizá de Ammannati, tiene un corazón antiguo. Prescindiendo de ejemplos como el Stadio al Palatino, pensemos en el jardín con forma de hipódromo en la vía laurentina de Plinio el jóven (cuyas cartas han tenido mucha difusión, suscitando muchas polémicas después de su publicación de imprenta, en 1485). Ya antes de 1447, en el jardín del Castillo de Milán, había sido diseñado un hipódromo, pero sólo con Bramante —en el Cortille del Belvedere— la idea del «estado palatino» es considerada como un modelo (Ligorio enriquecerá la tipología teatral con la construcción de una cávea en los bajos del Palacio, contrapuesta a la exedra de Bramante, y un poco del éxito de esta construcción llega a Florencia con la Villa Imperiale, restructurada en 1622 por Giulio Parigi, con un patio de doble exedra para ser usada como teatro). Hay que recordar también los «hipódromos» o «circos» del proyecto, al estilo de Raffaello, de Villa Madama, de Villa Mattei en el Celio (con el obelisco que llegará después también a Boboli), y de Villa Aldobrandini en Frascati.

b) *La Naumachia.* En otro lugar residencial de Boboli, el Isolotto, se funden los diferentes estilos antiguos: el «Teatro marítimo» de Villa Adriana [que llega a Boboli mediante la Fontana de Luigi de Toledo y (mediante) la Fontana dei Mori en Bagnaia] y la «Naumachia». Antes de llegar a Florencia como espectáculo (en la Sbarra representada precisamente en el Palazzo Pitti en 1579, o en la Battaglia del Arno en 1608), se había concretizado en modelos arquitectónicos, sobre todo por obra de un arquitecto-anticuario, Pirro Ligorio, con la realización del Palacete de Pío IV y con el proyecto de circo acuático de Villa d'Este, marcado por obeliscos acuáticos, las *«Metae Sudanti»* (un «obelisco sudante» tenía que ser colocado también en el centro de la Fontana de Bagnaia).

c) *I Ninfei «teatrali».* Por lo menos dos estilos, sacados o inspirados de los anticuarios del siglo XVI, llevaban en escena dos tipos diferentes de *«ninfeos»* romanos. El primero —comparable con el Septizonium o con los Baños de Livia en el Palatino— es exclusivamente para las *scaenae frons,* y tendrá éxitos espectaculares en algunos «teatros de agua» del último período del manierismo (Villas Aldobrandini e Borghese-Ludovisi-Torlonia en Frascati). El segundo tipo —comparable con el ninfeo en hemiciclo en la Villa Adriana y con el Auditorium de Mecenate— tendrá éxito en la Fontana de la Cavea en Bagnaia (en los siglos siguientes se realizarán auténticos teatros con otro material móvil: la planta verde).

La *via florentina* hacia el jardín «manierista» es también una *vía teatral,* sobre todo graciaa a las hazañas de Tribolo y de Buontalenti. Es también un espectáculo la Fontana de los Dioses y de los hombres; es espectáculo la Grotta o la Montagna; es espectáculo el movimiento de los Autómatas o la recitación de las burlas y de las sorpresas (con

juegos de agua muy variados y con repentinas apariciones). No sorprenderá encontrar frente al parnaso de Pratolino —auténtico espectáculo completo de imágenes, sonido, perfumes— un asiento en forma de cávea, «cómodo para los espectadores, sea más para ver que para escuchar la armonía».

Como en un juego de cajas chinas, el teatro que se expresaba en el jardín podía también ser puesto en escena. En la Sbarra de 1579, al Carro en la montaña de don Virgilio de Médici seguía un «jardín, que se extendía paulatinamente, y con su improvisada y agradable aparición, llenaba de estupor a los espectadores, y no se veía por quien era conducido, parecía moverse por arte de magia. En dicho jardín aparecían, como un tejido hecho por manos expertas, una serie de caprichos, como nave, troncos, torres, castillos, hombre a caballo, pirámides, bosques, un elefante y otros animales cuadrúpedos, y todo estaba hecho de hojas verdes, entre las cuales cantaban varios tipos de pajaritos, que con la diversidad de sus cantos ofrecían una armonía dulce y suave».

En uno de los mayores espectáculos del siglo siguiente, el *Mondo festeggiante,* representado en Boboli en 1661, se llevaban en escena las metamorfosis y las maravillas tecnológicas de Pratolino: de un paisaje de rocas salía la sombra colosal de Atlante con el mundo sobre sus hombros y a continuación se transformaba en Monte Atlante. Si para Pratolino el monte Appennino se transformaba en coloso, aquí era el coloso el que se transformaba en montaña.

El Teatro del mundo y del cielo

En la era clásica latina, el término *«hortus»* (del griego *«chórtos»* y que precede al gótico *«gards»* de donde viene nuestro *«giardino»)* expresa al mismo tiempo la villa, la huerta propiamente dicha y el *viridario,* el jardín, y determina un concepto filosófico (la escuela de Epicuro), el microcosmos (hombre, alma), la Virgen y la Esposa de Cristo, la Iglesia *(hortus conclusus).*

Si el jardín medieval, sobre todo el del claustro, es símbolo del Paraíso y del Cielo (con el cruce de los ejes correspondientes a las coordenadas del cielo y con la fuente como obelisco cósmico), el jardín «a la italiana[9] refleja todavía el orden del cosmos, pero contaminándose con los otros significados complementarios.

El maravilloso aislamiento del Alcázar, rodeado de verde, es al mismo tiempo la evocación del paraíso perdido y expresión ideológica y la configuración de una sociedad bien ordenada. Pero hay que notar que también la fusión de los mitos del Edén y de la Edad de Oro, tiene exactos sentidos políticos: y así también las imágenes que recuerdan el Jardín de las Hespérides, los Campos Elíseos, las Islas Beatas, el Jardín del Amor. En Castellano y Pratolino (donde además permanece el mito utópico y anacrónico del Paraíso, unido al nombre mismo del Pratolino), el jardín se transforma espacial y semánticamente en una imagen geográfica del territorio toscano y en un compendio de la política medicea, mientras que la Edad de Oro empieza ideológicamente con la *«primavera de enero»* que había marcado el comienzo del ducado de Cósimo. En 1537 se trasladan a Catello la *Primavera y el Nacimiento de Venus* de Botticelli, ya unidas a la tradición medicea. El regreso de Venus-Primavera se colocaba bajo los propios signos del Capricornio, signo zodiacal de la Edad de Oro, muchas veces exaltado durante el siglo XVI. A la ecuación «Capricornio = Augusto» corresponde simétricamente, por ejemplo, la ecuación celebrada durante el papado mediceo de Pío IV «Capricornio = Cristo». Al Nuevo Imperio de Cósimo (también Carlos V estaba bajo el signo de Capricornio) el papa respondía a una orden del Reino del Cielo.

El retorno a una naturaleza incontaminada del Edén y de la Edad de Oro está expresado, según parece, también por la presencia de animales en las villas. Recordemos todos los animales presentes en la fuente de la Domus Aurea de Nerón, o en la Isla de Belvedere en Ferrara, o en la Villa Médici del cardenal Ferdinando en Roma, que reunía osos, leones, avestruces. Hay después los recintos verdes, según el arte topiaria, los recintos de piedras: y aquí la fabulosa fauna de las Grutas de Boboli o de las Grutas de Castello. La relación iconológica, como anteriormente se ha dicho, es múltiple. Por un lado está el Edén con la imagen de Adán entre los animales, por el otro está Orfeo en acto de domesticar las fieras (los Médici se habían hecho con la metáfora de Orfeo para indicar el éxito personal sobre las fuerzas brutas del Mal y de la Subversión, bajo el signo del Cosmos y de la Armonía) y también el dios Pan (que ocupaba el lugar de honor en le Grotta de Castello).

El jardín es a la vez Isla Beata y Arca de Salvación, lugar para guarecerse durante las tempestades del mundo. Si en los tiempos antiguos no faltaban villas en forma de barco (los navíos de Nemi), ahora la Fontana Pretoria, la fuente-isla «más rica y suntuosa» del mundo, acoge animales seleccionados como los de Noé. Aquí están reproducidas escenas del diluvio pagano, como en la Grotta Grande de Boboli, donde los animales en libertad rondan por las ruinas de un mundo acabado. En la mitad del siglo siguiente, Borromini hará un proyecto para Camilo Pamphili, de una «pajarera o lugar para animales, en forma de Arca de Noé, de tan grande tamaño que, dividida en tres partes, como era el Arca, se podía pasear por ésta en cualquier dirección».

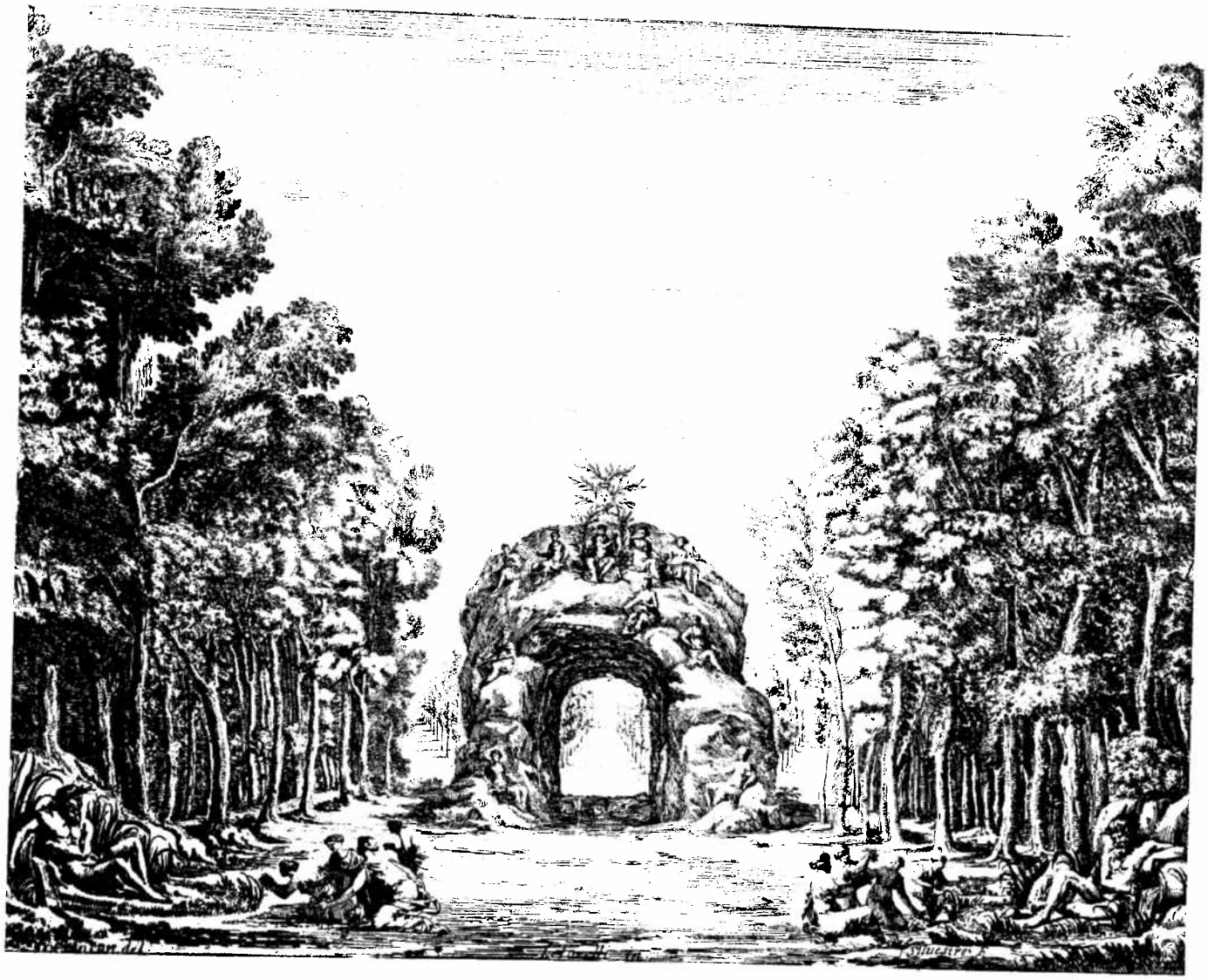
El Jardín es a la vez Edén y Arca, Ararat y Parnaso (al monte de las Musas habían llegado Deucalion y Pirra después del Diluvio), quinta esencia de la Natura Felice y símbolo de ciudad. Villa Adriana se definía como «una ciudad y un Paraíso Terrestre»; Villa d'Este en Tivoli había sido construida quizá sobre el modelo del *castrum,* con un entramado ortogonal de calles y que tenían además cinco *cardines,* según las normas de la *castrametatio* y con el palacio en el lugar correspondiente al *Praetorium.* En el Parco de Viboccone en Turín, Zuccari descubría una «graciosísima ciudad de bosque» o «maravilla de ciudad boscosa», con «lonjas, salones y casas de varias habitaciones, teatros, pabellones, templos y plazas, tejidas con las mismas ramas de los árboles (...). Alrededor de esta ciudad se extiende un gran bosque abierto, con nuevos y variados edificios, entre los cuales está la sede del consejo, queremos decir descanso, que es un anfiteatro muy grande, dispuesto con estilo de arquitectura rústica, con arcos y columnas de las mismas ramas, no nichos y sillas para el descanso, son sillas en círculo con forma de bancos, recubiertas de hierba verde y flores que parecen alfombras, y en el centro un árbol muy alto y recto que hace de pirámide y de obelisco».

De la imagen de la *ciudad verde* se pasa después a la idea de una *ciudadela del otium.* Junto con los muchos ejemplos de jardines-fortaleza (desde los jardines de inicio del Renacimiento hasta el orto Botánico de Bologna, fundado por Aldrovandi; desde los proyectos de Ducerceau el Viejo hasta los de Furttenbach) quisiéramos recordar los Horti Farnesiani en el Palatino, estructurados por Vignola, con la verja en vertiente hacia el Foro, que quizás recuerda el primer recinto de la *Ronda cuadrada.*

Y si la ciudad, según la tradición, refleja el orden y la disposición del firmamento, también el jardín puede ser interpretado como un reflejo de la *Ciudad del Cielo.* En los diseños al estilo del seiscientos de Ferrari, el jardín cuadrado es la imagen de la Jerusalén Celestial, «ciudad celestial, feliz estancia de estabilidad eterna como colocada en un cuadro», que permite «estando en la tierra acercarse en cierto modo al Cielo». El jardín circular es también símbolo del Cielo: *in hoc singo* el Señor de la Villa podrá «soñar con la transparente redondez del Cielo, o crear en los signos de las Flores casi un nuevo mundo.»

La alegoría del mundo lleno de flores podía ser también una metáfora del sistema político-dinástico de una ciudad, Florencia, situada bajo el signo de Flora. Recordar la fábula de Andrea Salvadori, *La Flora, o la Navidad de las flores* representada en 1628 en ocasión de la boda de Margarita de Médici con Eduardo Farnese (la «Flora» era un homenaje a la ciudad y al nombre de la esposa, los lirios acercaban a los Médici a los Farnese). En la escena de Alfonso Parigi «La Navidad de las Flores irrigadas por Fonte Pegaso» asistimos al doble movimiento de *camino hacia arriba* (Venus y Amor son conducidos al cielo, y los novios Zeffiro, «viento de Primavera», y Clori, «ninfa de los campos toscanos») y de un camino hacia abajo (las Musas traen sobre la tierra la Fonte Pegasea para irrigar las flores). Y cantaban: «Como de la unión de Zeffiro y Clori, para adornar la Tierra, nacieron Flores, así de vuestro afortunado Matrimonio, para adornar Italia, puedan nacer frutos de sabia y hemosa descendencia.» Y se explicaba que, por voluntad de Júpiter, las Flores tenían que nacer para adecuar la Tierra a la belleza del Cielo y ornarla como estrellas terrestres. Los Médici a su vez podían ser recibidos en el cielo como Augusto y los emperadores y los héroes del mundo antiguo. Galilei mismo había mezclado la ciencia astronómica con las alabanzas cortesanas, dando el nombre de *Stelle Medicee* a una constelación que había descubierto, y repetidas veces volverán en la escena teatral los Cuatro Jinetes de las Estrellas Mediceas (Cósimo II y los príncipes Francisco, Carlos, Lorenzo) representados junto a las constelaciones del Zodiaco.

La idea de Ovidio de la *Metamorfosis,* materia y quintaesencia del jardín italiano, es así constituida por los nuevos héroes que salen al Cielo. Pero puede ser volcada en el mundo del jardín que permite «ver el Cielo en tierra» (como escribirá Tesauro en 1670, cuando se refiere al jardín de Racconigi). Y el Cielo baja sobre la tierra, encarnándose en una galería de «estatuas misteriosas». Las estatuas de los Dioses y de los Héroes forman una pequeña comunidad (¿recuerdan el «pueblo de estatuas» que llenaba la Roma antigua?) o mejor una oligarquía que es la exacta metáfora de la oligarquía dominante. El juego de las partes y de los intercambios se



Escenografía teatral. Giacomo Torelli (1608-1678).

realiza —en lugares teatrales como el jardín de Bodoli— en las estatuas de los gobernantes con semblante antiguo y, al contrario, en las estatuas de divinidades representadas con aspecto de gobernantes (a veces utilizando simplemente una cabeza moderna sobre un cuerpo antiguo). El Paraiso medieval se transforma en Olimpo moderno: como en el Teatro Olímpico del Palladio, a las personalidades más conocidas se les da forma de divinidades.

Este era el punto que llegaba de un *jardín vivo,* ya percibido a través de la cultura de estilo clásico, como teatro de los dioses en tierra. En relación a una villa milanesa podemos leer: «Aquí Juno privó de manzanas de oro al florecido jardín, que se encuentra en la parte extrema de Occidente, para adornar esta feliz tierra; aquí vino a vivir Apolo con sabias Thespíades y las florecidas Napeas sus compañeras, que entre las rociadas hierbas van entrelazando hermosas guirnaldas para ornar la cabeza del temible Dios de los huertos.» Y referente a la Villa de Frascarolo, del futuro Pío IV: «Las claras aguas, bajando por las verdes colinas, van a quitar la sed a la verde familia de Príapo, murmurando tan dulcemente que hacen sentir la envidia a las que en Helicona son muy apreciadas por Apolo y sus sabias hermanas.»

«Callan los frondosos bosques, donde los dioses de la Sátira y el dios Pan con las Dríades, están cantanto las virtudes, las grandezas, y las riquezas del delicioso lugar.»

Más allás del *epos* sobre la escena del jardín se perfilan así el idilio, y después la *bucólica* y la *geórgica.* También la vida dura de la agricultura reivindicaba en la villa un contacto directo con el Cielo y una preeminencia sobre la Ciudad terrena: «El conocimiento del Cielo, sus perfectos ciclos, que son el alma de la agricultura, cuya ciencia es la más noble, la más verdadera y la más cierta entre todas las que podemos conocer: y la naturaleza, entre todos los animales, creó sólo el hombre con la cara vuelta hacia el Cielo; para darnos a entender que tenemos que volver los ojos de la mente a cosas nobles y a la contemplación de los cursos del Cielo y de las estrellas.»

A la aspiración científica en el Cielo, sigue la esperanza de encontrar la esencia del Cielo en el Mundo Verde. Los antiguos creían que en las plantas había una serie de divinidades: «donde están el Dios Nodino y Nodina, en las flores Floro y Flora y Feronia y Proserpina, y los doce Dioses protectores de la agricultura, y los campesinos ofreciéndoles los primeros productos del campo; a Flora las Flores, a Pomona los frutos, a Ceres las espigas del trigo, y así los aplacaban». Pero la magia agrícola es sólo una forma de ser de aquél fondo animoso, de aquel *«pannaturismo»* místico que llena la cultura filológica y artística del manierismo.

También el «anfiteatro» de Boboli (en realidad una contaminación entre teatro y circo) debe considerarse no solamente como lugar teatral, sino también como símbolo del Mundo. Se dijo que en general el anfiteatro es una imagen del Cielo, simétrica al Cielo, considerado como Teatro. Recordar las imágenes en forma de anfiteatro del *Paraíso* de Botticini, o la idea del Anfiteatro como ejemplo del *cielo estelar* («y se tomó el cielo por un anfiteatro» cantaba Dorat «o el teatro tomado como teatro celestial»). Pero es sobre todo la imagen del Circo que recuerda una serie de significados cósmicos que muchos escritores han puesto de relieve más de una vez. Los «anticuarios» del siglo XVI sabían muy bien que en el Circo antiguo la arena era el símbolo de la Tierra; el euripo, el Mar, y las doce puertas del *carceres* correspondían a los signos zodiacales. Cada fiesta, inaugurada con el gesto del cónsul en el que se veía el gesto divino que gobierna las estrellas, tenía veinticuatro carreras, correspondientes a las horas y que imitaban el recorrido del Sol (los carros eran de cuatro caballos como el carro de Apolo). Había cuatro facciones correspondiente a las cuatro estaciones, y los cocheros daban cuatro vueltas rápidas a la pista, correspondiente al número de los planetas y de los días. En los juegos circenses se rendían honores a la Naturaleza, al Tiempo, al Océano y a las Estrellas. Pero mucho más interesante es que en la Roma antigua el Circo, imagen del universo, se comunicaba con el Palacio imperial, *Regia Solis:* se aclara así, de forma definitiva, el valor del «anfiteatro» palatino de Boboli como residencia real medicea del Palazzo Pitti.

El Teatro del arte y de la naturaleza

Montaigne, después de haber visitado los jardines florentinos y romanos, se extrañaba de cómo el arte podía «utilizar para sus propios fines un lugar jorobado, inestable y desigual, porque han sabido extraer unas bellezas que no se pueden imitar en nuestras tierras explanadas, logrando explotar con astucia dichas irregularidades» y si la Naturaleza con su «escuela de las dificultades» podía presentarse como campo de batalla, el encuentro-choque con el arte tenía un resultado siempre dudoso. «Aquí el Arte y la Naturaleza» decía Gualterotti refiriéndose a Pratolino «compiten en dar toda su gracia». Y antes Taegio: «Aquí el Arte y la Naturaleza se desafían para demostrar todas sus fuerzas, ahora las dos, juntas y reconciliadas, hacen cosas estupendas. «Y antes Tolomei, haciendo alusión a la nueva moda de las fuentes rústicas:»mezclando el Arte con la Naturaleza no se puede distinguir si es obra de una o de otra: mejor dicho, a veces parece un arte natural y a veces una naturaleza artística: de tal forma que se empeñan en estos tiempos en hacer una fuente como si fuese natural, pero ha sido hecha con habilidad artística». Pero cuando lo «rústico» empezaba a competir con lo orgánico, formando a veces un pacto de amistad entre Arquitectura y Naturaleza, el resultado era la «naturaleza» o sea el «antinaturalismo». La Naturaleza era la divinidad del orden y del equilibrio (había escrito Alberti: «La naturaleza queda firme y constante en su orden y en su progreso, sin variar nada y sin salirse de lo que la ley impone y prescribe», ¿o era acaso inestable y caprichosa como la Fortuna?

Y si la Naturaleza es al mismo tiempo «punto de salida» (materia prima) y «punto de llegada» (grado máximo y metáfora de creación divina y recreación humana), la *virtud* está *en medio,* es decir en el punto de equilibrio entre Arte y Naturaleza, que puede presentarse como relación entre dos mundos equivalentes o también como conciliación de dos mundos opuestos, o por último como una *unión* mística ante el punto de llegada de la *obra.*

Nos referimos en particular al difícil equilibrio entre el jardín y el bosque, que en la villa se encuentran a menudo juntos, revistiendo sentidos complementarios. En Pratolino, como antes en Bagnaia, se podía leer, por ejemplo, el largo camino que de la Naturaleza primordial conducía a la Civilización, mediante la historia de los inventos y de los progresos humanos: «¡los juegos mismos servían de placer para los ojos y de recuerdo para la mente!».

El Arte podía dominar a la Naturaleza y el Señor de la Villa podía proponerse como Demiurgo, al mismo nivel del Creador máximo y también de los grandes romanos antiguos que «no se asustaban en rellenar valles para hacerlos más cómodos y elegantes, y en allanar montañas

para hacerlas más agradables y llanas.» En villa d'Este el comitente se transformaba en un Hércules nuevo y sus obreros en Gigantes y Cíclopes: «El arte de los hombres y la fuerza del Cardenal de Ferrara han cambiado y destrozado la naturaleza de este jardín a causa de las piedras naturales que en él se encontraban... de tal forma que daba miedo ver como los hombre los quitaban con palos de hierro para dar a dicho jardín la forma diseñada por los arquitectos. «La titánica obra de Ippolito d'Este puede introducir las más variadas maravillas de Pratolino, con un paulatino crecimiento de situaciones que van de la arquitectura a la megaingeniería del lugar, desde la urbanística a la escultura colosal (recordando unos proyectos al estilo de Michelangelo).

Pero el Arte podía ser también dominado por los modelos de la Naturaleza y en este caso su función se limitaba a exhibir la Naturaleza en un estado primitivo, aun con intervenciones que al final ponían en crisis y restaban naturalidad a los significados originales. En Pratolino encontramos así, según las notas que acompañan los diseños de Giovanni Guerra, la Gruta de la esponja, con un «obelisco ornado de un escollo lleno de corales y nichos marinos muy raros y juegos de agua» (¿cómo conciliar esta forma femenina y lunar con el símbolo masculino y solar del obelisco?). O bien la «fuente rústica donde la Natuleza haya invitado al Arte» (una especie de cueva replasmada), o bien «el árbol de gruesa encina reducido a uso practicable con caracoles y rodeado de juegos de agua». La *«Natura artificiata»* entraba en competencia con la «Natura artificiosa» y con la «Natura artificial».

El acontecimiento más importante es la reconstrucción *in vitro* (en villa) de las dos formas difíciles: la montaña y la gruta. La gruta —en el itinerario que de la Roma antigua lleva a la Roma de Bramante y después a Fontainebleau y a Europa— encuentra en Florencia teorizaciones normativas y realizaciones ejemplares.

Grutas similares a cuevas herméticas. Grutas como parábolas filosóficas, recuerdos de los mitos de Platón y de Aristóteles. Grutas legendarias, cavernas de las Ninfas y de las Musas. Grutas submarinas: la Grotta Grande de Boboli, a la que le hace de corona el acuario hermético, recuerda quizá el trono de Neptuno o la gruta de Nereo, brillante de luz en el fondo del mar.

La montaña puede ser el desierto de la Naturaleza (Apennino desolado) o el apogeo de la historia humana (Parnaso y Fuente de Pegaso como manantial de la poesía y de la cultura). Y puede ser acoplada a su opuesto: la montaña, triunfo de la masculinidad, logra integrarse con la gruta, símbolo de femineidad. El Appennino o la Montaña de Cupido en Pratolino están excavadas en el interior de grutas y se refieren a una obra todavía misteriosa, encargada, según parece, por el hermano del «Principe dello Studiolo». Ferdinando de Médici, cardenal de Roma, haría transformar en montaña *«sagrada»* una de las ruinas más famosas en el interior de su villa pinciana: los restos del «Templo de la Fortuna», recubierto de tierra, convirtiéndose en una especie de Mausoleo —después románticamente recubierto de cipreses— como monumento a la memoria de una Antigüedad que era al mismo tiempo modelo y alma.

Cuando en 1589 Buontalenti llevará al escenario la gruta y la montaña, se tratará del decisivo, aunque temporal, triunfo del jardín natural (artificiado o artificial) sobre el artificioso jardín geométrico del arte. En el segundo intermedio de la *Pellegrina,* con la condesa entre las Musas y las Piérides, aparecía un «jardín», casi paradigma del jardín «a la italiana», pero aquella visión tranquila se desvanecía con un golpe de escena. Desde el fondo del escenario (desde las entrañas de la tierra de la profundidad) se levantaba invadiendo gran parte del espacio de la escena, la Montaña de la Hamadríades, excavada por debajo y con dos grutas en los lados, en las cuales había los coros de las Musas (que deberían estar englobadas, normalmente, en la escena del Jardín, entre la montaña y la gruta, depués de brillar como estrellas —recordar el Ninfeo de Bagnaia— en la luz del día). Arbitrariamente, la condesa no es Apolo (resplandeciente, bello y tenebroso, con el pelo suelto como la Fortuna, eclipsa a su vez el jardín solar), sino más bien las ninfas de los bosques, las Hamadríades, que están allí para anunciar la llegada a la tierra de una nueva Armonía Natural (en la disposición piramidal de Apolo y de las Hamadríades —1 + 2 + 3 + 4— se visualiza después la pirámide de los primeros cuatro números, es decir la mística Tetraktis pitagórica que tiene en sí todas las relaciones armónicas).

La más sugestiva alegoría del diálogo entre Arte y Naturaleza es las Grotta Grande de Boboli, otra obra de Buontalenti. Sabemos que la tragedia sublime de las Prigioni de Michelangelo con la lucha entre el Alma y el Cuerpo, el Espíritu y la Materia, es interpretada a la luz de la fábula mitológica de Deucalión y Pirra, como metáfora de la vida, de la escultura y de la recreación artística paralelamente con la creación divina. Deucalión y Pirra, ausentes y prometeicamente presentes, han arrojado detrás de sí «los restos de la antigua madre», las piedras que se transforman en los nuevos hombres de la edad nueva: «iguales a los cuerpos esculpidos en el mármol, que están empezados pero no acabados» (Ovidio). En las paredes de la gruta, una lluvia de lodo cubre hombres y animales, como la ceniza de Pompeya: si en origen el lodo había sido la materia

«formada», ahora es la materia «deformante», y la piedra se reblandece y se transforma en un ser vivo. A la descripción mitológica de Ovidio se une la épica lucreciana de la creación de los hombres y de las cosas en el mismo centro de la Tierra Madre.

La entera estructura de la Grotta Grande recuerda el sentido de génesis y de creación, en conexión con el valor etimológico del jardín, lugar primordialmente genético: *«hortum, quod in eo omnia oriantur»* (Varone). La sucesión de los lugares, desde el primer espacio en forma de embudo perspectivo, hasta el último entorno ovoidal, sugiere la penetración en las entrañas de la cueva uterina, de la Tierra Madre: y el «huevo» final es el epicentro de la fecundación y del nacimiento. La profundidad de la gruta coincide, como ya se ha dicho, con la profundidad submarina, y el elemento femenino de la Tierra se engrandece con el elemento femenino del Agua. El ídolo de la Venus de Giambologna parece la clave de una atmósfera dominada por el mito de Venus Generante, en la conjunción entre «calor sensual» del amor cósmico y del vientre materno y la «humedad fría» del mundo submarino. «Ustedes saben» escribió Bartoli «que todas las cosas se generan mediante el calor y la humedad. Yo había elegido Venus por el calor y Neptuno por la humedad, para que, mediante estos dos elementos, todas las hierbas y todas las plantas de este jardín crecieran siempre más, multiplicando el crescendo». Venus, o la Natura Generante, es considerada como intelecto y amor, y después como fluido que lo cubre todo, como unión activa entre el Cielo y la Tierra, de donde cósmicamente proviene. «Las olas simularon para esta admirable Natura innumerables inteligencias, amores, espíritu, según Iámblico y Platón: porque del manantial se forman los ríos y de los vientos, el calor y la humedad.»

El vitalismo de la Grotta Grande expresa la idea de la concepción vitalista de las aguas de la villa, como sistema de las aguas universales, «las cuales, brotando de las fuentes eternas, enriquecen la tierra e irrigan y alimentan, como las venas del cuerpo humano, y se ramifican, derramándose desde lo alto de las montañas, o surgiendo desde las raíces de las mismas». Así que el agua es linfa y alma de la Villa y del Mundo, en una visión que une teología e ideología (detrás de las aguas universales está Dios, así como detrás de las aguas del jardín está el Señor de la Villa): todas las aguas, «mientras existirá el mundo, obedecerán a su Creador, volviendo al mar, alimentando la tierra y saliendo por la parte oculta de la tierra».

Summary

Professor Fagiolo starts from the concept of «theatrum mundi», a topic in the 16th and 17th centuries, as a "spectacle of the world". Its best exponent is the theatre, in any of its forms, a specific place where actors perform («re-present»), specially in villas and palaces. The author of the paper expounds this idea in three parts.

Garden, theatre, knowledge. *The garden becomes the representation of all the elements of knowledge and culture, either symbolically, or by means of theatrical spectacles about myths or fables. But the knowledge-garden is linked to the palace and the villa, constructed by the Lord, demiurge and possessor of knowledge and master of the world. So the garden is a duplicate of the political ideology of the Medici, who dominate the city from the palaces, panoramically situated on the hills.*

Theatre of the world and heaven. *The garden, which had had a religious meaning up until the Middle Ages, now also acquires a political one. Imitating the Roman emperors, the Medici rulers appear deified in the gardens, which are now built in the shape of an ark or mount of salvation, biblical or heathen. Their city is, thus, a city of salvation. In the Boboli gardens a circus stands for heaven in earth, and power is held by the Lords, its masters.*

The Theatre of art and nature. *The same ideology is reflected by the nature/artifice dialectic, with its alternatives: sometimes «artificial nature» prevailed, sometimes the «artifice» did. Characteristic constructions in these gardens are: the mountain —the masculine— and the grotto —the feminine—. The Grotta Grande, at Boboli, constitutes the greatest balance of art and nature, represented symbolically, among other forms, by the mountain —heaven—, the grotto —the earth— and water, the scene of the myth of Deucalion and Pyrrha. This way city and world, theology and politics are also identified.*

ESTUDIOS Y REGISTROS DE JARDINES Y PARQUES HISTÓRICOS EN EL REINO UNIDO

Peter Goodchild

Hoy en día existen listas oficiales reconocidas sobre jardines y parques históricos, tanto en Inglaterra como en Escocia. En Inglaterra, se denomina *«Registro de parques y jardines de especial interés histórico»*. Dicho registro se realizó entre 1983/1988 y fue publicado por English Heritage (Patrimonio Histórico), que es el organismo gubernamental responsable de monumentos y edificios históricos. (El nombre oficial de dicho organismo es el de «Comisión de monumentos y edificios históricos para Inglaterra.») El Registro consta de alrededor de 1.100 lugares históricos y se desccribe de manera breve y concisa cada uno de ellos. Por lo general, cada descripción no sobrepasa una página. Dichas descripciones, por su brevedad, se redactan con relativa rapidez y pueden darse a conocer tanto a los propietarios como a las organizaciones cuyas decisiones y actividades pueden afectar al lugar. El Registro no es un documento cerrado, por lo tanto se puede añadir más lugares. Asimismo, en su estado actual representa la primera fase de un estudio sistemático. En el futuro, se necesitará una segunda fase.

La lista escocesa, que comenzó a prepararse en 1984 y fue publicada en 1988, tan sólo hace mención de 275 lugares, aunque con más detalle. En general, las descripcines constan de cuatro o cinco páginas e incluyen un plano. Esta lista se conoce como *«Inventario de jardines y diseños de paisajes en Escocia»* y se publicó conjuntamente por dos organismos oficiales: la Sección de Monumentos y Jardines Históricos del Departamento Escocés de Desarrollo y la Comisión del Paisaje para Escocia.

El objetivo, al publicar dichas listas, es el de informar al público de la importancia de los lugares que en ellas se describen.

Dichos documentos expresan de alguna manera la política de protección y cuidado que hay que seguir con respecto a los parques y jardines que aparecen descritos. Aunque ninguna de las dos listas confiere medidas de protección específicas, existen muchas formas de ayudar y cuidar los lugares en ellas incluidos. Por ejemplo, leyes que en un primer momento se pensaron para otros propósitos pueden ser aplicadas en estos casos de forma legítima y eficaz.

Uno de los mayores beneficios de estas listas ha sido el de conferir un estatus oficial a jardines y parques históricos; por consiguiente, los conservadores tienen ahora una base oficialmente reconocida a partir de la cual poder desarrollar su política. Estas listas no son el origen del interés en la conservación de parques y jardines históricos, pero representan el comienzo de una fase nueva e importante muy bien acogida entre aquellas personas interesadas y que trabajaron en ello antes de su publicación. Las dos organizaciones que más han contribuido a reafirmar el movimiento durante los últimos veinte años, aproximadamente, son la Garden History Society (Sociedad de Historia de Jardines) y el National Trust [1]. Se está prestando mayor atención hoy en día a este aspecto y se espera que aumente el interés y, por lo tanto, el trabajo *in situ*.

Una buena conservación depende de muchos factores, por ejemplo: requiere un buen apoyo financiero y mano de obra capacitada; necesita jardineros, agricultores, técnicos y directores especializados; requiere personal que sea capaz de elaborar juicios claros e inteligentes para que se pueden tomar las decisiones apropiadas; necesita, asimismo, información sobre la que basar dichos juicios y ésta es una de las razones por las que el estudio y registro, tema de mi trabajo, son tan importantes; además de que el estudio y registro son la base de estudios académicos.

Diferentes organizaciones, y por distintos motivos, han realizado trabajos de estudio sobre jardines y parques históricos a lo largo de los últimos diez o quince años. El trabajo se ha realizado a diferentes niveles; gran parte del mismo relacionado con proyectos que han tratado la conservación a nivel nacional o regional o la conservación de lugares particulares. Es probable que este esquema de trabajo continúe, lo que sugiere la necesidad de un sistema o método de coordinación y de registro de estudios completos, y éste es uno de los objetivos del Centro para la Conservación de Jardines y Parques Históricos de la Universidad de York.

Otro trabajo que mencionaré aquí es el que el Centro de la Universidad de York ha ideado. Hablaremos de ello más adelante, pero el objetivo del mismo es el de realizar un Inventario

[1] La Sociedad de Historia de los Jardines es una organización voluntaria, no gubernamental que intenta promocionar el estudio y la conservación de jardines históricos. No tiene las fincas en régimen de propiedad.

El National Trust también es una organización independiente y no gubernamental que protege edificios y tierras de especial valor histórico o de paisaje. Compra los lugares y proporciona la administración y manutención necesarias.

Nacional para Inglaterra y Gales. Su propósito no es competir con el Registro, sino más bien completarlo, incluyendo mayor número de lugares y con información más detallada..

Criterios

Los principales criterios seguidos por el Centro para su Inventario aparecen publicados en *Notas introductorias sobre el estudio e inventario.* Existen, asimismo, *Notas guía* en las Hojas 1 y 2 que explican las fases y cómo completarlas.

La expresión «parques y jardines» es útil para propósitos generales pero, de hecho, es una abreviación de un grupo de lugares que incluye no solamente parques y jardines, sino también arquitectura de paisajes y lugares de recreo.

Los paisajes y jardines pueden tener valor histórico por una serie de razones:

— En primer lugar, pueden ser muestra de un aspecto de la historia de parques y jardines, o de la historia de horticultura y jardinería. Las características de los mismos pueden ser representativas de un período o estilo en particular, o ser el trabajo de un diseñador. También podrían tener rasgos que fueran interesantes para los historiadores de jardines y diseño o de horticultura o bien historiadores sociales.
— En segundo lugar, pueden tener interés histórico debido a su relación con un personaje en especial, o con un acontecimiento en particular, ambos de interés histórico.
— En tercer lugar, pueden tener valor debido a que forman parte de un grupo de edificios o tierras con un interés histórico global. Pueden ser, por ejemplo, lugares que proporcionaron un marco histórico a un edificio histórico. Dentro de este grupo hay muchos lugares que no tienen un interés especial por sí mismos, sino por su asociación a un entorno o conjunto.

El interés histórico no es el único criterio de valoración de un jardín o parque. Se deben tener en cuenta otro tipo de valores que no son importantes: interés estético, horticultural y botánico o lugar de recreo.

También sería una equivocación pensar que los parques y jardines tienen interés por el mero hecho de ser parques y jardines. Pueden existir ruinas arqueológicas o hábitats naturales dentro de los límites de las tierras que ocupan. Deben tenerse en cuenta estos dos aspectos en un sentido más amplio de conservación, sin embargo hay que seguir criterios relacionados con las características básicas de parques y jardines a la hora de valorar un lugar como tal. Los motivos para ello son que de esta forma se puede hacer una valoración clara y definida, que entonces puede formar parte de una valoración global junto a la de arqueólogos y ecologistas.

El término «histórico»plantea la pregunta «¿cuándo comienza la historia?». En general, resulta útil pensar que fue hace treinta años, más o menos; sin embargo la importancia histórica de algunos lugares se hace patente antes de que ese período haya transcurrido. La palabra «histórico» implica, para mucha gente, que se puede considerar un lugar de interés especial desde una perspectiva histórica y que ha resistido o resistirá el paso del tiempo.

Sobre el tema de la condición física de un lugar, es decir, si está en mal estado de reforma o cultivo, si ya no resulta atractivo o si ya no tiene interés para la horticultura ¿quiere decir, acaso, que ya no tiene ningún interés histórico? la respuesta es la siguiente: todavía puede tener interés histórico, incluso ser importante, si mantiene características significativas. Nos alegramos de lo que sobrevive, al igual que ocurre con edificios históricos. Nadie pone en duda que un castillo en ruinas ya no es un edificio histórico por el simple hecho de estar en ruinas, y sin embargo muchas veces se ha aplicado este argumento a parques y jardines. Es posible que este error sea resultado de no distinguir entre *jardín,* que es un lugar, y *jardinería,* que es un proceso o técnica. Está claro que todo el mundo prefiere que los lugares estén en buenas condiciones, pero el tiempo o los acontecimientos no siempre respetan aquellos lugares que poseen mayor interés histórico.

En el intervalo de la Universidad de York se distinguen tres tipos de lugares principales. Dicha distinción se basa en la función histórica de su origen y ello da lugar a un sistema de clasificación. Hay tres categorías fundamentales dentro de este sistema: los grupos A, B y C.

A: comprende los lugares relacionados con el uso doméstico, por ejemplo, una casa, anexos o jardín. El grupo A se divide en tres subgrupos: A1, A2 y A3.

A1: lugares asociados con una casa o vivienda propiedad de una familia. Aquí se incluyen por ejemplo: palacios, casas de campo, mansiones, villas y pabellones. Cada uno de ellos abarca una subdivisión mayor.

A2: lugares asociados con más de una vivienda, como el jardín de una comunidad de vecinos o zonas verdes dentro de un plan de viviendas.
A3: lugares asociados con propiedades privadas de uso recreativo, pero que no pertenecen a una casa o plan de viviendas particular; por ejemplo: jardines de recreo o parcelas.

B: comprende los lugares que pertenecen o están relacionados con instituciones; por ejemplo: colegios, universidades, jardines botánicos, museos, hospitales, hoteles o cementerios.

C: comprende lugares destinados a uso público y de recreo; por ejemplo: jardines, paseos o sitios de vacaciones.

Estas categorías no son absolutas, son simplemente una forma de agrupación práctica. El grupo en el que se ha incluido un lugar refleja el motivo por el que posee interés histórico. A título indicativo, por ejemplo, en el caso de las tierras de una casa de campo que pasó a ser un parque público, si tiene un interés especial debido a los acontecimientos que tuvieron lugar allí cuando la casa era de propiedad privada, se incluirá en un Grupo A; si, por otra parte, este interés se debe al hecho de ser parque público, lo incluiremos en el Grupo C. Los grupos no son excluyentes entre sí y, por tanto, un lugar puede aparecer en diferentes grupos al mismo tiempo; depende de su historia.

Se podría aducir que los jardines y parques históricos deberían clasificarse según criterios estilísticos. No hay duda de que las características de estilo son muy importantes; sin embargo, muy a menudo un lugar posee diferentes estilos, y éstos no son generales a todo el jardín.

Planificación del estudio

Los tres factores principales que hay que tener en cuenta cuando se planifica un estudio son:

— la extensión del área geográfica
— el número de lugares que se incluye
— la cantidad de días de trabajo que se puede dedicar al estudio

Es importante distinguir entre dos circunstancias diferentes en las que podría tener lugar el estudio y registro; dichas circunstancias están en relación con el número de lugares que se va a estudiar. La primera en cuanto el estudio se va a limitar a un solo lugar y la segunda en cuanto se van a estudiar varios lugares. Los estudios realizados por el National Trust son buen ejemplo de la primera circunstancia y aquéllos llevados a cabo por el Inventario Escocés y por la Universidad de York, de la segunda.

La cantidad de días de trabajo que se dedican a un único lugar reflejará, por supuesto, el nivel de detalle de un trabajo. En principio, a mayor cantidad de días mayor cantidad de información. Sin embargo, llega un punto en que cada vez aparecen menos detalles y no es fácil saber cuándo esto comienza a ocurrir, ya que depende de la cantidad y naturaleza de la documentación que ha sobrevivido y de otras pruebas. También dependerá del motivo del estudio.

La experiencia demuestra que cuando se está estudiando un solo lugar alrededor de la cuarta o tercera parte del tiempo total debería dedicarse a la recogida de información del lugar e investigación. Siempre existe la tentación de estancarse en esta fase de trabajo y como consecuencia dejar muy poco tiempo para efectuar los análisis, valoraciones y anotación de los resultados. También se debe tener en cuenta el tiempo utilizado para viajar.

En el caso de la investigación histórica a menudo resulta imposible predecir el número de días de trabajo necesarios para recoger la información o para esclarecer la historia completa de un lugar. En general es mucho más simple planificar efectuando la mayor cantidad de investigación posible en un tiempo determinado con anterioridad y, si resulta necesario, considerar al final de este período cómo y cuándo se podría continuar. De este modo, se puede controlar el tiempo dedicado a la investigación y se puede adaptar a las fuentes y necesidades de la persona u organización encargadas del trabajo.

Niveles de estudio

Resulta evidente que existen diferentes niveles en los que se puede realizar un estudio, lo que plantea la cuestión de si se puede distinguir entre ellos. El inventario de la Universidad de York creyó que sería útil plantear siete niveles generales, que exponemos a continuación:

Objetos diversos

Son aspectos de información seleccionados al azar sobre lugares individuales y que se recogen tal como van apareciendo. La mayoría se archiva en un departamento de archivos y cuando se encuentra una información todo lo que se necesita es abrir el cajón y guardar allí esa información. No se requiere un gran esfuerzo. Resulta sorprendente la cantidad de material útil que se llega a acumular a lo largo de los años. Los archivos del Centro incluyen desde cartas, ilustraciones, planos, fotografías, artículos de periódico e informes hasta notas que se redactan tras conversaciones o visitas a los lugares. Un ejemplo de una adquisición reciente en la sección de objetos diversos en York es la fotografía de un cuadro del castillo Howard, uno de los jardines más significativos del siglo XVIII en Inglaterra. La pintura parece ser una pieza importante de documentación que muestra el diseño original del jardín y el paisaje de detrás. Todavía no está claro si los historiadores lo habían estudiado con anterioridad, pero nos dimos cuenta de ello en una visita no oficial y no relacionada con este asunto a una casa que dista 80 kilómetros del castillo de Howard. Una fase más sofisticada del sistema del Centro de Objetos Diversos es la bibliografía acumulativa (con un índice de materias relacionadas) que se utiliza para registrar información bibliográfica. Requiere más tiempo el completar las tarjetas de registro necesarias y al no ser un proyecto oficial, se suele dejar para hacerlo cuando hay ratos libres.

Listas de control

En las primeras etapas de un estudio, en el que se incluye un gran número de sitios desconocidos, resulta muy útil realizar listas simples con los nombres de lugares que deberían ser investigados. Dicha lista representa la base para un trabajo posterior.

Bibliografía

El tercer nivel de registro es la preparación sistemática de bibliografía, como un ejercicio en sí mismo. En 1984 se publicó una *Bibliografía de los jardines británicos.* Ray Desmond, antinguo bibliotecario de la Sociedad de Historia de Jardines, la preparó y es un trabajo muy bueno que proporciona referencias de una amplia selección de publicaciones sobre los jardines más importantes e interesantes. Es muy selectiva y no pretende haberlo incluido todo. Por tanto, se puede añadir este tipo de estudio debido a que la cantidad de materia publicada sobre jardines históricos continúa aumentando.

La investigación sobre colecciones de planos y de otros documentos originales queda fuera del trabajo de Desmond. Sin embargo, el Centro de York, en colaboración con la Sociedad de Historia de Jardines y la ayuda de Desmond, entre otros, está en proceso de establecer un *«Registro de Fuentes de Archivo de Información»,* que registrará dónde se pueden encontrar documentos originales sobre lugares individuales. Es muy probable que además incluya estudios y documentación recientes.

Formulario de recomendación. Formulario 1

El Centro de la Universidad de York ha preparado dos formularios estándar de registro de jardines y parques para propósitos del inventario. El primero es el Formulario 1 o de Recomendación de lugares, cuyo objetivo es el de registrar información inicial. Se necesita alrededor de uno o dos días de trabajo para realizarlo. El investigador debe visitar el lugar y porporcionar una cierta información básica sobre el mismo y su historia. El Formulario 1 se utilizó en algunas partes del país para recoger información para el Registro del Patrimonio Inglés. La información del Registro puede ser, por tanto, una versión aumentada y consistente del Formulario 1.

Informe del lugar. Formulario 2

Este formulario representa una fase de trabajo más detallada. Requiere alrededor de una o dos semanas de trabajo (diez o quince días), e incluso más dependiendo de la complejidad del lugar y de la investigación que se realice. A modo de guía, se sugiere que el investigador utilice

las fuentes de información disponibles ya preparadas. El objetivo del Formulario 2 es el de asegurar que la descripción de un lugar sea estructurada de la forma adecuada y en un formato estándar. Otro de los objetivos de este formulario es el de limitar la cantidad de tiempo que se necesita para preparar el registro. El Formulario 2 debería incluir, entre otros objetos, una lista de las características históricas más importantes del lugar, un plano que muestre dónde se encuentran y anotaciones describiéndolas de forma individual. También se necesita un esbozo de la historia del lugar.

El Patrimonio Inglés utiliza el Formulario 2 como parte de la documentación que deberían aportar los solicitantes de un esquema de ayuda financiera especial; dicho esquema se estableció para ayudar a los propietarios con el objetivo de paliar los daños causados por las tormentas que afectaron al sudoeste de Inglaterra en octubre de 1987. Asimismo, organizaciones no gubernamentales utilizan este Formulario 2 para estudios generales.

Estudio especial

El Centro denomina a la siguiente fase de registro: «Estudio especial». Tan sólo es una expresión que contiene otras formas de estudio detallado. Un «estudio especial» se concentraría, por ejemplo, en un aspecto del lugar excluyendo el resto, o bien sería un estudio detallado de todo el lugar. Es muy probable que un Estudio especial requiera más de diez días de trabajo. Buenos ejemplos de estudios especiales son los que realizaron el National Trust y el Departamento de Medio Ambiente sobre propiedades particulares relacionadas con la preparación de esquemas de conservación y dirección y el que realizó el Centro sobre Hawkstone Park. Este último se planificó para setenta días de trabajo; los estudios del National Trust y del Departamento de Medio Ambiente llevaron mucho más tiempo.

No se ha acordado un formato general para el contenido y presentación de un estudio especial. Varían según las cricunstancias en que se realizan y según la persona u organización que (o para quienes) los preparan. En general, combina los resultados de un campo de trabajo y la investigación histórica y tiene la forma de un informe completo que incluye planos e ilustraciones; que tiene una tirada limitada y a menudo no son para distribución general. hasta ahora no existe un registro general o colección central de estudios especiales, aunque el Centro de York tiene en mente ambos objetivos e intenta obtener copias de informes que se realizan.

Archivo fotográfico

Se puede realizar un registro fotográfico en cualquier fase pero probablemente resulta más útil para los historiadores y conservadores si está dirigido por alguien con experiencia o si está basado en los hallazgos de una investigación histórica. El valor de las fotografías se basa en la rapidez con que se realizan, el hecho de que son relativamente permanentes y que no son discriminatorias de lo que registran. Existen estudios y depósitos fotográficos oficiales en Gran Bretaña (como los del National Building Record en Londres) pero hay que admitir que todavía no tiene una política bien desarrollada para el registro de jardines, a pesar de que los incluyan.

Las diferentes etapas del estudio proporcionan una escala con que medir el progreso y, por tanto, una forma de control y planificación. El Centro de York no es el único que ha iniciado estudios; muchos otros, incluyendo corporaciones locales, también han actuado y en muchas ocasiones creado sus propios formatos. Con esta base, el Centro tiene como objetivo proporcionar un sistema de coordinación; emprende estudios de investigación propios pero también estimula y ayuda a otros a tomar parte en el proceso gradual de fomento de un archivo nacional. A nivel nacional la situación resulta compleja, puesto que hay muchos centros de donde proviene la actividad; sin embargo la situación demuestra que hay un interés creciente y expandido y esto resulta alentador.

El inventario del Centro está en sus primeras etapas y queda mucho por desarrollar y perfeccionar en cuanto a metodología y organización. Uno de los pasos más importantes es el de crear un sistema de registro de datos por ordenador que permitirá un mejor acceso a la información recogida y ayudará al control y planificación del progreso.

En estos momentos el inventario de York recoge información de alrededor de 1.500 jardines, que equipara a los 1.100 aproximadamente del English Heritage's Register (archivo del patrimonio inglés) y los 275 del Inventario escocés. La mayor parte de la información del Centro se encuentra registrada en Formularios 1 y Objetos Diversos, aunque hay gran cantidad de Formularios 2 y un creciente número de estudios especiales, incluyendo los realizados por el National Trust (de los

que hay 45 completos). Es difícil predecir cuál será el número final de jardines históricos en Gran Bretaña. Un cálculo aproximativo apuntaría hacia 6.500 sólo entre Inglaterra y Gales, lo que da una idea del trabajo que queda por hacer.

Investigación histórica: trabajo básico

Tal como ya se ha señalado, resulta muy útil pensar en un estudio según los días de trabajo que se necesitan, porque así tenemos los medios de planificar el trabajo y esto es muy importante respecto a la investigación histórica y recogida de información, que resultan muy difíciles de terminar a no ser que se imponga un límite. Siempre estamos tentados de emplear más tiempo en buscar material nuevo o siguiendo pistas de información prometedoras o bien intentando responder nuevas preguntas.

Se pueden utilizar muchas fuentes de información para determinar cuál fue el desarrollo histórico y el carácter de un lugar; de éstas las tres principales son: información publicada, archivos y el mismo lugar. Para los expertos, el lugar es un documento que habla por sí mismo. Las características que sobreviven pueden estar claras ante los ojos, pero también pueden ser casi ininteligibles, difíciles de entender e incluso estar enterradas. Sin embargo, el lugar posee información importante y se puede averiguar mediante:

— Observación detallada del lugar
— Estudio planificado, incluyendo mapas y registro sistemático
— Investigación arqueológica, incluyendo técnicas no destructivas y excavación.

Observación detallada

Es el método más simple y barato, pero se obtienen los mejores resultados cuando el observador es un experto. Una técnica es la de llevar reproducciones de planos antiguos, ilustraciones, descripciones y otra información al lugar y comparar todo ello a lo que puede observarse hoy. Los resultados se pueden registrar mediante anotaciones, bocetos y fotografías. Resulta increíble cuánto se puede aprender gracias a la observación inteligente y objetiva. Demasiado a menudo no se examina un lugar de esta forma, o, si se ha hecho, no se han archivado los resultados.

Estudio planificado y mapas

Se puede pensar que éstos son medios de registrar resultados de la observación *in situ* pero, a menudo, sólo cuando se han hecho mapas exactos de árboles, muros, límites, trabajos agrícolas o roturación de tierras, aparecen claros cuáles son las relaciones o los esquemas que subyacen. Los primeros estudios especiales realizados por el National Trust demostraron esta teoría (por ejemplo en el estudio de Wimpole, que se publicó en 1980 y en el de Osterley Park, que se realizó entre 1979-1980).

Mediante el registro sistemático de la posición exacta de árboles y especies es posible describir las características del árbol que hay ahora plantado de una manera real y objetiva. Por ejemplo, en un área determinada se puede especificar cuál es el número total de árboles y de especies diferentes, el promedio de las diferentes especies y el de árboles de hoja perenne y los de hoja caduca y el promedio de árboles nativos y el de los ornamentales.

También se puede calcular la edad aproximada de un árbol anotando su circunferencia y multiplicándola por un factor que exprese la densidad de su raíz o la amplitud de su copa. Si el resultado es correlativo a la información histórica sobre la fecha en que se plantaron los árboles, se puede averiguar el factor índice de crecimiento; de este modo se puede calcular la edad aproximada de los grupos de árboles cuya fecha de plantación no se puede determinar mediante documentación histórica [2].

[2] El método del National Trust para calcular la edad aproximada de los árboles queda reflejado en *«Survey of the Gardens and Park at Belton»*, 1986, volumen III, págs. 6 y 7. El informe es un documento para uso interno. La fórmula básica es:

$$\text{Cálculo de la edad de plantación} = \text{Año de estudio} = \frac{\text{Grosor (cm) Factor índice de densidad}}{\text{Factor de crecimiento}}$$

Si se tiene una pista sobre las edades de los árboles, se pueden comenzar a buscar los esquemas históricos de plantación de árboles. Por ejemplo, se podrían identificar los árboles de edad similar, que es probable sean el resultado de una misma siembra. Asimismo, se puede averiguar la edad predominante de los árboles y, en consecuencia, el período de plantación que determina el carácter actual de un jardín. Esta información es importante a la hora de adoptar una política de plantación y de dirección en el futuro. También es posible determinar qué árboles, de los que hay hoy en día, son parte de un diseño original y qué especies se utilizaron en principio.

Con respecto la edad de los árboles es necesario decir que son los historiadores y los conservadores, y no el guardabosques, los interesados en la obtención de fecha exactas. Los cálculos basados en las mediciones del grosor de los árboles se deben considerar aproximados. Resultan guías útiles pero no deberían aceptarse sin cuestionar la base de su cálculo. El método más fiable es el de contar los anillos anuales de crecimiento a partir de una sección en el tronco, o a través de la rama más cercana a la base del tronco. Como método implica la destrucción del árbol o rama y, en consecuencia, sólo se utiliza cuando el árbol ha caído por algún otro motivo. Otro método es el de extraer un pequeño trozo y contar los anillos, pero no resulta eficaz.

Alrededor de 1980, el Departamento de Medio Ambiente encargó a asesores el estudio de los jardines y tierras en Hampton Court y Bushey Park, un área de 800 hectáreas aproximadamente. El estudio incluía los mapas y registro de unos 10.000 árboles. La única forma posible de analizar esta información y presentarla en mapa fue la de desarrollar un programa de ordenador especialmente para esta tarea (se llama TREEPLOT). Los detalles del método de estudio y las líneas generales del programa, así como los resultados se publicaron en 1983 en el libro *Computerisation of Tree Inventories* (Informática aplicada a los inventarios de árboles) [3]. En este mismo libro se informa sobre otros proyectos del mismo tipo cuyos datos se han trabajado con ordenador.

Un trabajo de investigación controlado, como el de Hampton Court, se puede aplicar tanto a lugares grandes como pequeños, aunque hay una serie de costos altos asociados con el trabajo por lo que sólo se puede pensar en utilizarlo en ciertas áreas del lugar. La mayoría de los trabajos de investigación a gran escala de árboles y plantas realizados para el National Trust fueron posibles gracias a ayudas gubernamentales de entrenamiento; sin embargo éstas cesaron y, hasta el momento, no ha sido posible encontrar otra fuerza de trabajo para continuar con este tipo de investigación. El Trust comenzó una investigación aérea, pero ésta no proporciona el mismo tipo de información detallada que la de un grupo trabajando en tierra.

Investigación arqueológica

El registro de los trabajos de jardinería es una técnica arqueológica utilizada en muchos lugares, por ejemplo en Kirby Hall y Holdenby, en el condado de Northampton, y recientemente en Chipping Camden, en el de Gloucester. Este último se encuentra en una fase primaria, sin embargo ambos son muy importantes: Holdenby data de finales del siglo XVI y Chipping Camden de comienzos del XVII. Si este método es una forma de hacer planos, la técnica arqueológica que se está utilizando cada vez más en los jardines es la de excavación. Aparte de Kirby Hall, cuyo jardín se dejó al descubierto en la década de 1930, fueron las excavaciones de Fishbourne Palace (cerca de Chichester) y de Painshill Park (en Surrey) las reponsables de poner de manifiesto el valor de este tipo de excavaciones. Fishbourne Palace es un antiguo emplazamiento romano que data del año 75 d. C.; las excavaciones comenzaron en 1961 y continuaron hasta 1968, el lugar está ahora abierto al público como museo. Las excavaciones en Painshill Park, un importante jardín de mediados del siglo XVIII, comenzaron en 1982.

La excavación es una técnica especializada y requiere mucho tiempo y trabajo. A menudo destruye la mayoría de las pruebas que aparecen y, por tanto, no se puede realizar una segunda investigación; así pues, debe utilizarse de forma selectiva y prudente.

[3] Bickmore, C y Hall, T.H.R. (Editores) «Computerization of Tree Inventories», Bekhamstead, 1983 (A.B. Academic Publications, PO Box 97, Berkhamstead, Hertfordshire, HP4, 2PX, UK).

Investigación histórica: fuentes publicadas y de archivo

Pasemos ahora de las pruebas aportadas por el lugar a las fuentes de información publicadas y de archivos; se ha ido valorando cada vez más al prestar atención especial a una serie de principios, a raíz del trabajo en el Centro de la Universidad de York. En primer lugar, debemos distinguir perfectamente que hay tanto fuentes generales como específicas. Las *Fuentes Generales* son los lugares y depósitos de información, así como las colecciones de que forman parte las *Fuentes Específicas* (objetos individuales). En Gran Bretaña existe una gran variedad de Fuentes Generales que van desde colecciones grandes a pequeñas y desde las nacionales a las privadas. Al comienzo de una investigación no se sabe dónde se encontrará la información ni cuánta existirá; algunos lugares poseen una documentación muy completa y de otros hay muy poca. A menudo nos encontramos con sorpresas, incluso con jardines de gran importancia; por ejemplo, la mayor parte de los archivos de Hagley Hall, que es un parque muy importante de mediados del siglo XVIII, se han perdido. En el Hall queda una pequeña colección de documentos pertenecientes a los siglos XIX y XX. El Centro encontró recientemente entre estos documentos un plano de 1826, del que no se habían dado cuenta otros investigadores anteriores. Dicho plano registra, a buen seguro, el diseño original del parque y, por tanto, tiene gran importancia. Puede que esto sea reflejo del hecho de que, incluso en Gran Bretaña, el estudio serio de jardines históricos es un fenómeno relativamente reciente, que comezó hace 40 ó 50 años.

Un segundo principio es que resulta útil reconocer que existen diferentes *Categorías de Fuentes de Material;* lo que nos proporciona la base para un ordenamiento, almacenaje y análisis de la información sistemático. Exponemos a continuación y por orden alfabético las categorías utilizadas por el Centro:

— *Fuentes de archivo:* cuentas financieras y cartas.
— *Correspondencia:* la correspondencia generada por la investigación y no la correspondencia histórica.
— *Ilustraciones:* dibujos, pinturas y grabados, pero no fotografías.
— *Publicaciones en bibliotecas:* en general libros, periódicos y revistas.
— *Mapas y planos.*
— *Anotaciones diversas.*
— *Fotografías:* tanto nuevas como antiguas.
— *Anotaciones de la investigación in situ.*

Estas categorías son el encabezamiento en la clasificación del material recogido y se mantiene de esta forma en el índice de fuentes (bibliografía de fuentes identificadas).

Un tercer principio se refiere a los diferentes *Métodos de Recogida de Información.* En general se agrupan en:

— Objetos originales (correspondencia, guías y folletos).
— Notas (escritas a mano o a máquina).
— Fotocopias.
— Fotografías y negativos.
— Diapositivas en color.

El método de recogida de información determinará el modo más conveniente para almacenar dicha información.

Otro principio es el de identificar cada Fuente Específica mediante un Título o referencia breve. A modo de ilustración, el título breve de un libro sería el apellido del autor y la fecha de publicación (por ejemplo, Stroud 1950).

Además del Indice de fuentes de información, resulta muy útil confeccionar un *Indice de Materias;* dicho índice sería un método de recopilar datos e información sobre un tema en particular, que pueden encontrarse dispersos en fuentes muy diferentes. Los títulos breves a los que hacíamos referencia anteriormente son muy convenientes para este trabajo. El Centro desarrolló un método sistemático para la preparación de un Indice de Materias en relación a un Estudio Especial de Hawkstone Park [4]. El trabajo se realizó de manera intermitente y bajo estas condiciones es muy fácil que el investigador pierda material. Otro de los motivos por los que se

[4] El Centro de la Universidad de York fue uno de los equipos asesores a los que se consultó para determinar la viabilidad de conservar Hawkstone Park, Recue of a Masterpiece» (Hawkstone Park, recuperación de una obra maestra) encargado por el Consejo del condado de Shropshire y la Comisión Rural y fue publicado en 1987.

desarrolló este sistema fue porque se creyó necesario para otras personas, incluyendo el equipo que se encargaría de la conservación y administración del jardín, y que pudieran encontrar respuesta rápidamente a cuestiones específicas y remitirse, sin problemas, a las fuentes originales de información.

El informe que se redactó sobre los hallazgos de la investigación histórica es breve en el caso de Hawkstone, pero es suficiente para dar una introducción de los acontecimientos principales, temas y características; si se quiere continuar, el investigador se puede remitir al Indice de Materias y a la colección de notas, fotocopias y fotografías.

Se dedicaron poco más de setenta días de trabajo al estudio histórico de Hawkstone; sabemos que se necesita más trabajo y que se realizará a su debido tiempo. Es muy probable que se encuentre más información histórica, y cuando esto ocurra se añadirá a la colección. No es difícil mantener al día el Indice de Materias y el Indice de Fuentes. Este método de organizar los resultados de un estudio histórico no excluye la preparación de un informe detallado en un futuro.

Departamentos

Al elaborar un Indice de Materias una de las cuestiones que surgen inevitablemente es la de bajo qué puntos o materias se puede recopilar la información. La respuesta a esta pregunta reside en el mismo método o acercamiento que se adopte al analizar el lugar y su historia. Respecto a las características físicas de un lugar, un punto clave es la operación que conocemos con el nombre de *«Nomenclatura de las partes»;* que se refiere no sólo a identificar y dar nombre a características individuales, sino también a delimitar y dar nombre global a ciertas áreas. Una técnica muy conveniente es la de dividir el lugar en departamentos históricos significativos. Ello no sólo ayuda a explicar el carácter del lugar, sino que también ayuda a analizar información histórica y a relacionarla con la conservación y administración del lugar.

Las divisiones o departamentos importantes de un jardín o parque histórico son:

— el *Edificio Principal* (que a menudo, pero no siempre, es la casa),
— los *Jardines de Recreo* u ornamentales,
— los *Parques y otras tierras* dentro de los límites del lugar,
— la *Tierra fuera de los límites del lugar* que, a pesar de todo, contribuye de manera importante al carácter del lugar (por ejemplo, las vistas),
— el *Jardín familiar* y otras zonas productivas del jardín.

Estos departamentos principales pueden dividirse a su vez en subcompartimentos. Resulta muy difícil establecer cuáles son los límites de los subcompartimentos; pero en principio debería estar claro en el mismo jardín y en un mapa, y debería estar relacionado con la historia y las características físicas del lugar. En general, los límites comenzarán a estar claros tras haber realizado un análisis histórico. Será muy útil que cada subcompartimento, considerado como un área separada, tenga una característica distintiva y sea un elemento importante dentro del lugar. Por supuesto, es mejor que haya los menos subcompartimentos posibles; sin embargo, cada lugar posee su propio esquema.

Se identificaron 52 subcompartimentos en Hawkstone Park. Cuando, en el Indice de Materias, recopilamos información de diversas fuentes bajo un subcompartimento, nos fue posible averiguar más sobre la historia y apariencia de aquel área; por ejemplo, pudimos reunir toda la información referente a la vegetación. Los subcompartimentos proporcionaron un método útil de descripción sistemática y de análisis de ilustraciones históricas y descripciones. Información muy valiosa, que de otro modo hubiera sido difícil de registrar, pudo de este modo transferirse al Indice de Materias.

En un estudio de Henham Hall en Suffolk, asesorado por Humphry Repton entre 1790-1791, el esquema de subcompartimentos resultó muy simple, en parte por la topografía y en parte porque el trazado que sobrevive no es complicado.

Una de las fuentes de información histórica más importante de Hagley Park es un reducido número de descripciones hechas por los visitantes o encontradas en guías. Se preparó un plano que ubicaba y enumeraba los subcompartimentos históricos y proporcionó un método crucial de cómo analizar dichas descripciones. No sólo se utilizó este plano: también se prepararon planos similares para el sistema de caminos y para características individuales, tales como edificios, ornamentos y asientos, muchos de los cuales no han sobrevivido. Se enumeraron todos los caminos debido a que la red era complicada y éstos son importantes a la hora de entender el diseño. Cuando ya tienen un nombre, se les puede incorporar al índice de Materias y se pueden analizar de una forma más objetiva.

Registro de esquemas de plantación

La técnica de hacer departamentos en un lugar es también importante para el registro de los esquemas de plantación. Dentro de este contexto, lo más importante que se necesita saber sobre una planta, bien sea un árbol o un arbusto perenne, es su ubicación. Podríamos realizarlo mediante la investigación sistemática trazando la posición exacta en un mapa, o también registrando el nombre del área en donde se le puede encontrar. En algunos casos, será suficiente saber en qué subcompartimento histórico se encuentra, sin embargo el método puede perfeccionarse mediante la división de los subcompartimentos en áreas más pequeñas. Estos *Subcompartimentos secundarios* podrían ser tan pequeños como un macizo de flores o un límite. En un jardín de recreo o arboleda podría existir un área delimitada por parte de la red de caminos y por otro tipo de límites más claros como vallas o cursos de agua.

Las plantas de estos subcompartimentos secundarios se podrían registrar en tres diferentes niveles de detalle. Uno de ellos sería:

— confeccionar una simple lista, por orden alfabético o secuencial, de las plantas que hay en esos momentos,
— preparar un programa sistemático de las plantas, registrando ciertos aspectos clave y quizá poniendo etiquetas en algunas plantas,
— describir, por escrito, la disposición de las plantas,
— tomar fotografías,
— dibujar bocetos y croquis,
— hacer planos.

El motivo por el que se realiza el estudio y los recursos disponibles determinarán el método que se va a adoptar. Es posible que en un mismo lugar se adopten métodos diferentes en áreas diferentes.

En lugar de los departamentos históricos, podría ser más conveniente utilizar un esquema global que abarque todo el lugar, como sería el caso de arboledas grandes.

El National Trust, el Real Jardín Botánico de Kew, la Comisión de Bosques, el Consejo Nacional para la Conservación de Plantas y Jardines y otros, han obtenido una gran experiencia en el registro, dibujo de esquemas de colecciones de plantas y de informatización de los resultados.

Cronologías y sobreposición de mapas

Debemos mencionar la existencia de otras dos técnicas. Son, más bien, técnicas de análisis pero puede ser importante hacer uso de ellas durante el trabajo de investigación y de registro.

La primera consiste en preparar, al comienzo de la investigación, una tabla cronológica que explique los diferentes propietarios, inquilinos o regímenes de administración a lo largo de la historia del lugar. Esto nos proporcionaría una cronología básica con la que podemos comenzar a relacionar las diferentes fases de actividad en dicho lugar de los ocupantes, inquilinos o administradores y lo que aconteció en sus vidas.

La segunda técnica es la de adaptar todos los planos históricos de un lugar a una misma escala y sobreponerlos: así podremos ver las diferencias; asimismo, ayudará a identificar los cambios que tuvieron lugar entre las fechas en que se dibujaron los mapas.

Conclusión

A modo de conclusión y para resumir la situación actual en el Reino Unido, repito que el Inventario de la Universidad de York, el Registro del Patrimonio Inglés y el Inventario Escocés son sólo tres iniciativas de respuesta a un interés general en parques y jardines históricos. Interés que ha ido aumentando a lo largo de los últimos veinte años y que en gran medida es producto del estímulo de las actividades del National Trust y de la Sociedad de Historia de los Jardines. Sin embargo, no hay duda de que desde la publicación del Registro, éste ha sido un factor importante a la hora de que departamentos del gobierno central, administraciones locales y regionales, propietarios y el público en general se hayan dado cuenta de la importancia de los jardines y parques históricos.

El trabajo de investigación se encuentra en camino en Inglaterra; se ha finalizado la primera fase en Escocia, se ha iniciado la investigación recientemente (1988) en Irlanda del Norte y en

Gales hay una propuesta en espera de financiación (marzo de 1989). Si comparamos el cálculo del número posible de jardines y parques históricos en Inglaterra y Gales (6.500) con el número de lugares en los que el inventario de la Universidad de York tiene información (alrededor de 1.500) o el número del Registro Inglés (aproximadamente 1.100) y del Inventario Escocés (275) nos podemos dar cuenta del trabajo que queda por hacer. Es evidente que no todos los lugares tienen la misma importancia o complejidad y esto va a afectar a la cantidad de trabajo necesario. Se han añadido nuevos lugares al Registro de forma ocasional, pero está claro desde hace tiempo que se necesita una segunda fase para aumentarlo, aunque no se ha anunciado una fecha todavía para emprender este trabajo.

Diversas organizaciones y a diferente nivel están realizando trabajo de investigación y de registro. La necesidad de coordinación y control es patente y es éste uno de los objetivos de la Universidad de York.

Por último, quedan por descubrir cosas interesantes; existen incluso importantes lugares, aunque no conocidos por el público, que hay que redescubrir. Un ejemplo es mi propio trabajo en Backbury Hill (condado de Hereford), lugar al que John Evelyn (un personaje importante en la historia de la jardinería y plantación de árboles en Gran Bretaña) hace referencia en su obra no publicada *Elysium Britannicum* como el lugar perfecto para el jardín perfecto. Que yo sepa, nunca fue un jardín o parque pero su descripción del lugar se puede seguir paso a paso en Backbury Hill hoy en día. Lo que él proponía alrededor de 1659 es lo que los historiadores llamarían «jardinería rural y extensiva» en el contexto de comienzos del siglo XVIII. Era una teoría sobre diseño de jardín y paisaje que incorporaba la mayoría de los principios necesarios para el tipo de arquitectura de jardines naturalistas que se desarrolló a partir de 1730 en el Reino Unido debido a la influencia de William Kent, Lancelot Brown y otros. En Backbury Hill, que todavía es un lugar precioso, se pueden comprender aún mejor las ideas de Evelyn. Un dato curioso es que Evelyn, que yo sepa, nunca visitó el lugar. Confiaba en la descripción exacta y firme recomendación de un amigo. Pero esto ya es otra historia.

DIRECCIÓN DE ORGANIZACIONES BRITÁNICAS MENCIONADAS

El secretario
CENTRO PARA LA CONSERVACIÓN DE PARQUES Y JARDINES HISTÓRICOS
Institute of Advanced Architectual Studies
University of York
The Kings Manor
York YO1 2EW

El director
COUNTRYSIDE COMMISSION FOR SCOTLAND
Battleby
Redgorton
Perthsire, Scotland PH1 3EW

DEPARTMENT OF ENVIRONMENT (DoE)
Las preguntas sobre los estudios del DoE deben dirigirse al Inspector de parques y jardines del Patrimonio Inglés

The Inspector of Historic Parks and Gardens
ENGLISH HERITAGE (HISTORIC BUILDINGS AND MONUMENTS COMMISSION FOR ENGLAND)
Fortress House
23 Savile Row
London W1X 2HE

El conservador
FORESTRY COMMISSION
Westonbirt Arboetum
Tetbury
Gloucestershire GL8 8OS

El secretario
GARDEN HISTORY SOCIETY
c/o Henry J. Woolston Temporary address 1989
1 Claremont
Hills Road
Cambridge CB2 1PA

NATIONAL BUILDING RECORD
Fortress House
23 Savile Row
London WIX 2HE

El secretario general
NATIONAL COUNCIL FOR THE CONSERVATION OF PLANTS AND GARDENS (NCCPG)
Wisley Garden
Woking
Surrey GU23 6QB

El asesor-jefe de jardines
NATIONAL TRUST
Spitalgate Lane
Cirencester
Gloucestershire GL7 2DE

El director
ROYAL BOTANIC GARDENS
Kew
Richmond
Surrey TW9 3A4

SCOTTISH DEVELOPMENT DEPARTMENT
Historic Buildings and Monuments
20 Brando Street
Edinburg EH3 5RA
Scotland

LISTA DE DOCUMENTOS UTILIZADOS POR LA UNIVERSIDAD DE YORK EN EL TRABAJO DE INVESTIGACIÓN E INVENTARIO DE PARQUES Y JARDINES HISTÓRICOS (INGLATERRA Y GALES)

— Introductory Notes on the Survey and Inventory of Parks and Gardens of Historic Interest (Engrand and Wales), 1985, 19 pág.
— Form 1, Site Recommendation.
— Guidance Notes on Form 1 1984, 6 pág. The notes contain an example of a completed Form 1.
— Form 2, Site Record.
— Guidance Notes on Form 2, 1988, 43 pág. (The notes have an example of a complated Form 2.)

Además de éstos, el centro ha editado otras dos publicaciones con información de interés.
In addition to these the Centre has produced two other publications with relevant information.

— GALLAGHER, J. GOODCHILD P., Conservation Reading List —A Select Reading List on the Conservation of Historic Parks and Gardens with Special Reference to Great Britain, 1984. (This ha section on Surveying., Recording and Listing).
— GALLAGHER, J., Documenting a Garden's History —methods for Research toghether with Notes on Referencing, Storage and Presentation of Material, 1984.

Summary

Professor Goodchild explains in his paper the methodology used by the University of York for the study and subsequent register of certain sites as historic gardens, which contributes to the conservation and restoration —if that is the case— of these sites. In addition to the list of historic parks and gardens in England («Register of parks and gardens of special historic interest», published by the English Heritage), consisting of 1.100 sites, and in Scotland («Inventory of gardens and landscape designs of Scotland»), with 275 sites, the University of York intends to complete the already initiated task with a National Inventory for England and Wales. The indicated steps are: a first study that may allow us to register and inventory the site and subsequently research into it.

The author goes into details about the criteria by which a site can be considered a historic garden or park, and divides them into three large groups (depending on their use for household, institutional or public gardens).

The next step is a careful planning of its study, which may vary according to its extension, number of sites it includes and the predictable number of days it will take.

In the third place, he establishes seven levels of study (different objects, control lists, bibliography, recommendation forms 1 and 2, especial study, photographic files and historic research). The whole of them provide a scale to measure the progress as well as a way of controlling and coordinating the study. For historic research, the last level, two stages are required: first, the basic investigation on the spot (by means of detailed observation, planned study, drawing up of maps and archaeological research) and second, the research on sources (published, from files or materials). The author thinks that it is very important to create indexes of sources and subjects, according to their category, place or department where they were gathered, etc.

DE LA CARTOGRAFÍA HORTÍCOLA O LOS JARDINES DE PAPEL

Monique Mosser

La representación de los jardines ocuparía por sí sola muchos capítulos de una historia general sobre las formas de representación gráfica. El presente artículo analiza la evolución —desde la Edad Media hasta el siglo XIX— de un arte que se halla entre la arquitectura y la cartografía.

La jardinería con pluma

En sus *Nuevas Reglas para la práctica del dibujo y de la aguada de la Arquitectura civil y militar* (an XI-1803), CM. Delagardette dedica un apartado al tema de los planos de jardín: «los planos de los jardines no difieren en nada de los otros planos en la manera de dibujarlos con lápiz, de trazarlos o lavarlos, ya que una vez trazado el plano hay que producir efectos con tinta china, es decir, marcar las sombras oscuras, las sombras claras, los tonos uniformes, las ondulaciones de las aguas, los arriates de las avenidas de árboles, etc., como si no tuviéramos que poner ningún color; luego pintaremos los muros... pondremos sobre los céspedes un ligero tono de verde y cuando se seque, picaremos pequeños punto y trazaremos líneas mediante un pincel con un tono verde más oscuro que el anterior... para las aguas, un tono azul claro... para las avenidas de árboles un color arenoso... las glorietas serán representadas por pequeños círculos que indican los árboles y de un círculo a otro, unas líneas que se cruzan... los macizos y arriates de flores se pintarán con pincel de todos los colores sobre un fondo amarillo muy suave... para los árboles aislados y los arbustos se indicará la forma de éstos y una línea para el tronco. Pondremos un poco de sombra a la derecha, un poco de verde... P.S. Es difícil proporcionar más reglas generales para elaborar los planos de un jardín ya que existe una infinidad de sinuosidades en el gusto de este tipo de dibujo; la inteligencia del dibujante dictará las normas para los efectos particulares y la gracia de cada detalle» [1].

El grabado que ilustra estas «recetas» resulta un tanto pobre: apenas un jardincillo de extrarradio en blanco y negro, una combinación de figuras geométricas reducidas a su expresión más simple y sombras poco marcadas. Sin embargo, Delagardette no ignora «la infinidad de sinuosidades» y los detalles que confieren la gracia indispensable en una representación pintoresca de los jardines de su época. En efecto, la cartografía hortícola constituyó en la segunda mitad del siglo XVIII y a principios del XIX un arte reconocido, un mundo un poco mágico en el que bajo la pluma o el pincel del arquitecto o del dibujante los lagos brillan repentinamente, las colinas ondulan y todo un paisaje imaginario adquiere vida.

El complejo de Ícaro o los jardines «Aritméticos»

La representación de los jardines ocuparía por sí sola varios capítulos de una historia general de la representación gráfica [2]. Además, plantea un problema especial en la medida en que se sitúa en el punto tangencial de la arquitectura y de la topografía. De hecho, los dibujantes se percataron muy pronto de la diferencia entre un simple plano y la «reseña» de un jardín (tanto si se trata de un proyecto como de una obra), y buscaron un remedio para subsanar esta pérdida de sustancia visual. El estilo regular reduce el plano a una combinación más o menos compleja de figuras geométricas, o incluso a adornos o elegantes trazos que son un reflejo de los estarcidos de las artes decorativas. Así pues, desde el Renacimiento, la representación de los jardines de tipo privilegiado se hace «a vista de pájaro» que permite mostrar y ensalzar los detalles de la ordenación. En les *Plus Excellens Bastiments de France* (1576-1579) de J. Androuet du Cerceau encontramos una demostración precoz y sorprendente de ello. Algunos años más tarde, Just Utens,

[1] C. M. Delagardette. «Nouvelles Règles pour la partique du dessing et du lavis de l'Architecture civile et militare». Nuevas Reglas para la práctica del dibujo y de la aguada de la Arquitectura civil y militar. París. An XI (1803) Artículo VI. Lámina III.

[2] P. Boudon, J. Guillerme y R. Tabouret. «Figuration grafique en architecture». Representación gráfica en la arquitectura. Informe de investigación DGRST. 1976 fascículo.

J. Guillerme. «Le théâtre de la figuration». El teatro de la representación gráfica.

un pintor bruselense establecido en la serie de «vistas» de las villas de los Medicis que pintó en Artiminio [3] estableció una especie de compromiso entre la técnica del dibujo cartográfico y la tradición flamenca del paisaje (con su horizonte muy elevado y sus azulados en la lejanía). Este tipo de representación perduró durante todo el siglo XVII. Pérelle y Silvestre, en sus innumerables grabados según el módulo de los grandes parques clásicos, emplearon principalmente «la vista en perspectiva caballera» que permite resaltar el eje central; pero a veces la búsqueda de efectos espectaculares les hacía aumentar el campo visual y elevar el punto de vista hasta obtener «una vista de pájaro», situación «irrealista» que permite precisamente aumentar la realidad.

Por lo que se refiere el tratamiento gráfico de los planos de los jardines propiamente dicho, durante el siglo XVII y los primeros años del siglo XVIII hay pocas innovaciones. El diseño casi matemático favorece mucho las grandes ordenaciones al estilo Le Notre. Un cuadro de Laurent La Hyre (1606-1656), un pintor amigo del matemático Desargues y de A. Bosse, ambos teóricos de la perspectiva, parece simbolizar esta conducta casi abstracta. Se trata de la figura alegórica de la Aritmética, una de las «Artes liberales»: una mujer joven sentada señala el plano que acaba de terminar: el dibujo de un gran parque clásico. Con el tiempo, los dibujantes se acostumbran a «rebajar» algunos detalles demasiado ensalzados para que su lectura sea más fácil o más agradable a los ojos del espectador. Los árboles, las glorietas, los surtidores, los encañados y pabellones —con sombra más acentuada— animan la red geométrica de los parterres y de las avenidas de árboles, humanizando un poco estas composiciones rigurosas [4].

El territorio, «Jardín» del ingeniero

La Isla Utópica, el País Sentimental o el Reino de la Elocuencia son ejemplos de los muchos «mapas sin territorio» [5] que encontramos en la historia de los jardines. A finales del siglo XVIII surge un nuevo género: la cartografía artística. A partir de entonces, todos los pretextos alegóricos, filosóficos o morales desaparecen, sólo subsiste el puro placer de dibujar Antoine Picon que estudió durante muchos años las colecciones de Puentes y Caminos nos recuerda que «el mapa es el instrumento por excelencia del ingeniero ya que permite reducir un espacio considerable en un espacio muy limitado» [6].

En 1775, Turgot instituyó un concurso de dibujo de mapas y muy pronto aparecieron verdaderos ejercicios de virtuosismo: «no les faltaba nada, ni rutas, ni canales, ni obras de fortificación, ni extensiones racionales de cascos antiguos. En los mapas quedan reflejadas todas sus posibilidades en cuanto a efectos se refiere, superposiciones de planos, empleo de los colores o sencillamente del blanco y negro. A través de estos juegos de lenguaje y de representación, la cartografía revela su verdadera ambición, la de un mundo cuya diversidad se puede describir gracias a su similitud esencial con los artífices, del dibujo». A partir de entonces, resulta evidente que los mapas de los alumnos de Puentes y Caminos presentaron parecidos asombrosos con el arte de los jardines.

Al igual que el Atlas de las Rutas de Francia, fuente esencial para el estudio de las viviendas y jardines, casi todos estos mapas «utópicos» presentan, aparte de los elementos naturales del paisaje, unos dibujos muy atractivos de parques, casi siempre «a la francesa». Si el parque de Versalles aparece con frecuencia en los concursos de mapas, es porque en el fondo constituye el modelo del espacio reticular buscado por los «ingenieros». Sin embargo, esta figura emblemática, esta metáfora del plano no basta para traducir todos los artificios del dibujo. Uno de los mapas conservados en la Escuela de Puentes y Caminos lo demuestra de manera ejemplar, ya que al lado del «Plano del castillo de Versalle» figura un «jardín inglés». El alumno ingeniero no ha olvidado nada: un pequeño río sinuoso con su isla, un lago, bosquecillos y todo un repertorio de construcciones inventadas por él (un molino, una pagoda, una pirámide, ruinas antiguas...).

Lo más curioso es que el «mapa de expedición» que se encuentra en el mismo dibujo se confunde también con su jardín pintoresco, ya que «al igual que el jardín, se debe conocer

---

[3] D. Mignani. Le Ville Medicee di Giusto Utens. Florencia. 1982.

[4] Cf. F. Hamilton Hazlehurst. Gardens of Illusion. The Genius of André Le Notre. Nashville 1980 y K. Woodbridge. Princely Gardens. The Origins and Development of the French formal style. Londres 1986.

[5] «Catalogue de l'expotition. Cartes et figures de la terre». Catálogo de la exposición Mapas y Representaciones de la tierra. Centro Georges Pompidiu. París, 1980, págs. 203 y sigs.

[6] A. Picon. «Architectes et ingénieurs ou siècle del Lumières». Arquitectos e ingenieros en el siglo de las Luces. Blonedel. Patte. Perronet y Prony. Memoria de diploma de arquitectos, junio de 1984 (de próxima aparición en In Extenso). Mi más sincero agradecimiento a Antoine Pico, quien me ha proporcionado fotos y dibujos de la Escuela de Ingenieros de Puentes y Caminos.

perfectamente el territorio y modelarlo en beneficio del hombre. El Ingeniero deberá aplanar montañas, unir mares y convertir las regiones deshabitadas en fértiles. En el siglo XVIII, la imagen es todavía muy premonitoria pero nos hallamos muy cerca de estos grandes paisajes elaborados por los ingenieros, desde el departamento de los Landes hasta el valle del Po, desde las repoblaciones forestales para fijar las dunas hasta las construcciones de diques y canales de riego». Además el jardín inglés fue también para muchos propietarios fisiócratas o apasionados por las *Enciclopedias* «un terreno totalmente abierto a cualquier innovación agronómica o de riego» [7].

La delicias de la acuarela y de la aguada

Entre los artistas que dibujaron jardines de estilo irregular en el siglo XVIII, encontramos a veces pintores y «jardineros» (en el sentido inglés), pero más a menudo arquitectos. Para que el socio comanditario pudiera hacerse una idea global del proyecto, o también para que los miembros de la corporación pudieran guiarse a la hora de realizarlo, era indispensable efectuar grandes planos de conjunto muy detallados; de ahí resultó esta moda de la «cartografía jardinera u hortícola». En este tipo de cartografía se emplean, claro está, las normas gráficas habituales de la técnica del trazado de mapas (los relieves muy marcados por el sistema de sombras, entre otros) pero se traducen con una voluntad estética particular. Si miramos los planos de Bélanger para la Folie Sainte-James o Bagatelle, los de Brongniart [8] o los de Bergeret para la Isle-Adam, por citar algunos ejemplos, quedamos sorprendidos por la parte onírica que suscitan inmediatamente. El ojo va descubriendo detalles, al mismo tiempo que la imaginación anticipa estos paisajes futuros. Los convenios se acumulan, los árboles crecen desmesuradamente y se reflejan en la aguas de los ríos y las más bellas construcciones se encuentran en las viñetas de las esquinas de los mapas. Y hallamos en esta cartografía poética una cierta semejanza con los países fantásticos y utópicos de la literatura, entre Houyhnhnms y la isla de Próspero. El exotismo de la arquitectura y los nuevos jardines botánicos acentúan más la sensación de encontrarse en otro país.

El ámbito de lo imaginario

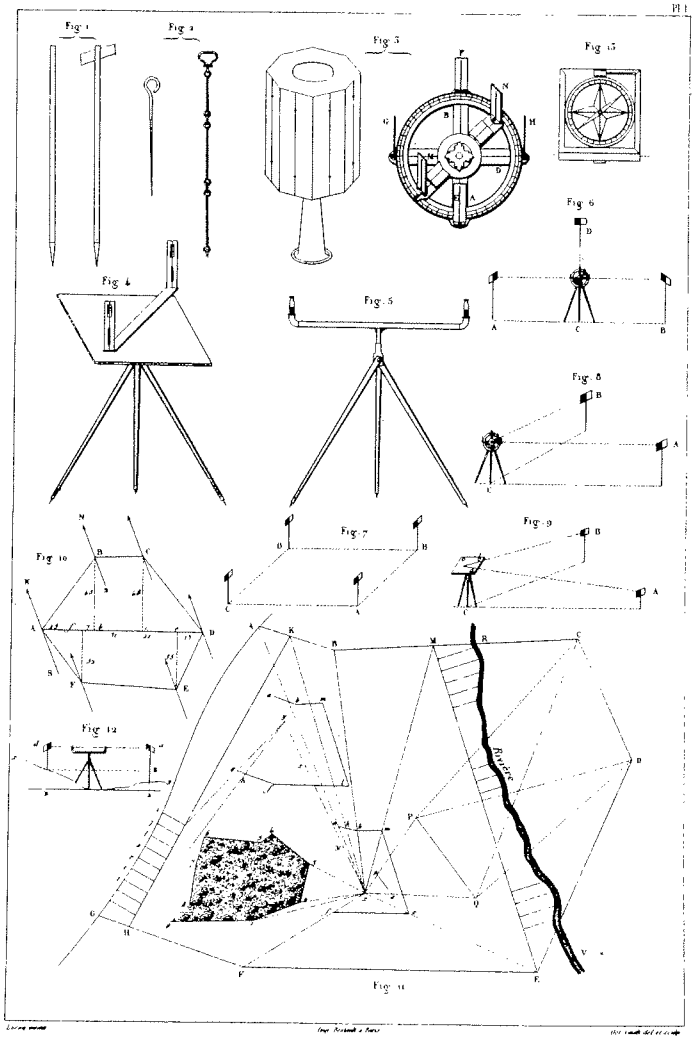
Cuando hojeamos los principales manuales de modelos de jardines que se realizaron a finales del siglo XVIII o a principios del XIX, nos percatamos de que al lado de las «copias» más o menos fieles de los proyectos o realizaciones de parques, siempre encontramos planos extraños, difíciles de interpretar donde generalmente no figura ningún dato: son jardines fantásticos que, de hecho, se parecen un poco a los jardines de estilo de los ingenieros de Puentes y Caminos.

Lerouge, en *Les jardins anglo-chinos* (1775-1785) nos proporciona muchos ejemplos. Uno de los más poéticos es indudablemente el que viene secamente acompañado de este texto: «composiciones de 75 por 75 toesas a 62 por 100 toesas». Lerouge ha imaginado un jardín en forma de ojo, grácilmente subrayado por el curso de un riachuelo y cuyo «iris» coincide con un parterre circular; unos curiosos trazos a la vez geométricos e irregulares completan este jardín imposible. Panseron, divulgador prolijo del estilo inglés, repite en sus «Cahiers» una serie de curiosas composiciones en las que se establece una especie de «abstracción orgánica» donde los problemas técnicos desaparecen en favor del puro placer de dibujar. En este juego de la representación *per se,* los partidarios más acérrimos de lo irregular acaban convirtiéndose en defensores de las perspectivas abiertas al infinito. El jardín y el parque no son más que pretextos, unas bases apenas «naturales» para realizar grandes combinaciones mentales. En el libro *Planos razonados de todos los tipos de jardines* de Thouin, publicado en 1820, hallamos una especie de recopilación de todos estos inventos. El autor los etiqueta y clasifica y muestra todos los tipos y estilos. El más sorprendente es sin duda «este jardín que contiene siete mil ciento catorce arpendes aproximadamente, compuestos por los parques de Versalles, el gran y el pequeño Trianón, por un jardín silvestre, pastoral campestre, romántico chino y romántico francés». «Un país entero, con todas las culturas, todas la edificaciones, desde palacios soberanos hasta la cabaña del carbonero y la choza del pastor. Contiene todas las fábricas, todos los caminos... el agua empleada bajo todas sus formas...; admite todo tipo de animales salvajes y domésticos, todos los invernaderos

[7] Cf. «Catalogue de l'exposition. Jardins en France». Catálogo de la exposición Jardines de Francia 1760-1820. CHMHS. Hotel de Sully. París 1977.

[8] Cf. «Catalogue de l'exposition. Alexandre-Théodore Biongniart Architecture et décor». Catálogo de la exposición Alexandre-Théodore Brongniart Arquitectura y decoración. Museo Carnavalet 1986.

para poder conservar los vegetales procedentes de las distintas partes de la tierra...» Thouin efectúa un cambio respecto a los ingenieros de Puentes y Caminos. El territorio ya no se concibe como un jardín, sino que es el jardín, el que se «convierte» en territorio, Jugando con las escalas una vez más, el tradicional microcosmos rompe sus barreras para confundirse con el mundo. ¡Los riesgos del dibujo o la vertiginosidad de los mapas!



Instrumentos de medición y construcción de un mapa. Grabado 1860.

Summary

The author examines the evolution of horticultural cartography, which is halfway between architecture and art, as «gardening drawn with a pen» shows. This technique was highly developed in the 2nd half of the 18th century and the first one of the 19th, when draughtsmen and architects created imaginary worlds, full of life and magic.

In the first place, she deals with perspective: for the representation of gardens it is not sufficient to draw a plan, as this art stands between architecture and topography. Perspective from a bird's eye view becomes predominant for the representation of elite gardens in the Renaissance period. In the Netherlands cartography is mingled with the landscape technique in the 17th century.

At the end of the 18th century artistic cartography comes into being. Instead of the «maps without a territory» and the representation of allegorical gardens, the enlightened engineers make use of technical cartography to better nature on their maps, creating a more rational landscape. On the other hand, some architects draw very detailed plans using watercolour and gouache, with the same technique used for maps but with a special aesthetic aim; at times they paint dreamlike landscapes (Bergeret, for example) similar to the fantastic and utopian landscapes found in literature.

Finally, at the beginning of the 19th century abstract, impossible gardens crop up, having no data, a mere pretext for drawing. An extreme example of them is Thouin's (1820), a compilation of the most famous gardens mixed with ideal types (romantic Chinese, French, English...): a whole fancy world, a mixture of cultures and without frontiers. The territory does not turn into a garden but, on the contrary, the garden becomes a representation of the world.

EL MANTENIMIENTO Y LA CONSERVACIÓN DE LOS JARDINES HISTÓRICOS

Tom Wright

Los Jardines y Parques Históricos están considerados como una parte muy importante del Patrimonio Europeo [1], pero la mayoría de ellos fueron ideados, construidos y desarrollados a lo largo de varios siglos, cuando el factor común en la mayoría de los casos era la abundancia de personal capacitado (y menos capacitado). Hoy en día, la situación es muy diferente. No sólo los recursos financieros para asegurar el cuidado necesario del jardín son más escasos, sino que cada vez es más grave la escasez de personal cualificado e interesado en el trabajo de cuidar jardines, tanto los sencillos como los señoriales. En el presente ensayo se investiga todo el ámbito de conservación [2] y mantenimiento de los jardines históricos, desde el nivel de la raíz de la hierba, y propone algunos métodos como posibles soluciones a los problemas.

1. Fuentes de investigación

En Gran Bretaña, las fuentes de información sobre Jardines y Parques históricos son cada vez mejores. El Patrimonio Inglés ha confeccionado un Registro Nacional [3]. En 1982 fueron comisionados en Escocia asesores para redactar un informe sobre parques y jardines históricos [4]. Más recientemente, se han creado en Inglaterra empresas (County Garden Trusts, promotoras de estudios y programas educacionales y de conservación, siendo un ejemplo notable la empresa Hampshire Garden Thust. [5] Dichos estudios están descubriendo algunos de los problemas que afectan a muchos de aquellos lugares y, en cuanto al mantenimiento de los jardines, citamos aquí un informe sobre jardines escoceses:

«Según explica nuestro informe, es evidente que los jardines y paisajes diseñados están amenazados. La mayoría padece problemas económicos que llevan a un menor nivel en su cuidado o a cambio en los métodos usados. Muchos de los elementos que forman los paisajes están en malas condiciones o deterioro y es casi segura la posibilidad de mayor reducción de mano de obra.»

Un informe recientemente completado sobre los 100 jardines históricos de mi condado de Kent, muestra que más del 6 por 100 de ellos sufre un problema de mantenimiento y algunos se encuentran en estado de abandono. Más adelante volveré a hablar sobre algunos descubrimientos extraídos de este informe.

2. Definiciones sobre mantenimiento y cuidado

Al principio de este ensayo, sería conveniente definir estos dos conceptos, los cuales, aunque se usan indistintamente, presentan algunas diferencias importantes.

Mantenimiento

Define la rutina normal diaria y semanal y los trabajos habituales, necesarios para la conservación de la mayoría de los jardines. Ejemplos típicos son: segar el césped, arrancar las malas hierbas, recortar los setos, podar y cuidar las plantas trepadoras. *Un programa de mantenimiento* incluiría todos estos trabajos, planificados según un horario o un sistema más

[1] «Conservation of historic garden and parks on the Continent of Europe». Ed. RJP Kain. Journal of the Landscape Research Group Ltd. England. Summer 1987. Vol. 12, núm. 2.

[2] «The English Landscape Park. Concept and Conservation, U.K.». Gardens Committee of Icomos. International Conference Oxford. Sept. 1987.

[3] «Historic Buildings and Monuments Commission for England». Register of Parks and Gardens of Special Historic Interest in England.

[4] Countryside Commission for Scotland. «A Study of Gradens and Designed Landscapes in Scotland 1982»

[5] Hampshire Garden Trust c/o Planting Dept.. Winchester. (Periodic Newsletters). Hants, England.

regular. Lo que ocurre habitualmente es que el propio jardinero o director, dada su experiencia, toma directamente las decisiones.

Cuidados

Define la organización y planificación, a medio y largo plazo, y es especialmente importante en el caso de los jardines históricos, donde la renovación y restauración son inevitables. También abarca la organización de personal y equipo para asegurar un eficaz mantenimiento. Todo ello debe ser incluido en un *plan de organización* que asegure la evolución adecuada y la continuidad de los jardines históricos.

3. Algunos aspectos sobre el cuidado y mantenimiento de los jardines históricos

Se examinarán en este ensayo los siguientes:
3.1. Proceso de envejecimiento.
3.2. Relaciones entre diseño y mantenimiento.
3.3. Aspectos de la vegetación.
3.4. Organización del personal.
3.5. Consecuencias del uso público.

3.1. *Proceso de envejecimiento*

Todos conocemos los componentes de muchos jardines históricos: los elementos de construcción *«duros»* (a base de piedras, ladrillo, madera) y los *«blandos»,* o sea, la propia vegetación, formada por árboles, setos, arbustos como elementos vivos. Todos ellos están pasando inevitablemente por fases diferentes de desarrollo y decaimiento temporal.

Tal como hace notar Graham Stuart [6]:

«Los jardines son entes vivos en constante evolución y decadencia. Las áreas construidas, los árboles, la hierba, etc. —bien o mal conservados— duran mucho tiempo. Los arbustos y plantas que necesitan más cuidados duran menos. En ningún momento existe el jardín perfecto y en ningún momento puede decirse que el arte, unido al trabajo y habiendo aportado los ingredientes, esté bajo control absoluto; ni que la Naturaleza, gobernada por las mejores aptitudes del hombre, esté bajo control».

Los componentes duros y su reparación o tratamiento no entran dentro de este ensayo. Los elementos vegetales comprenden un número de ciclos cerrados de crecimiento que cubren varias fases. En ellos, las plantas nacen, se desarrollan, maduran, se marchitan y se secan. En este caso, la escala del tiempo nos será muy útil, pues los jardines representan las únicas formas de arte realmente viviente que cambian irremediablemente al paso de los años. Un objetivo importante en el cuidado de los jardines será la conservación, durante el mayor tiempo posible, de muchas plantas que se encuentren en buen estado hasta el momento en que tengan que ser replantadas y renovadas. Los factores que afectan a estos tipos de renovación tienen que ver con el lugar, el clima, el tipo de terreno y también con los métodos agrícolas, como en el caso del cultivo del suelo y la poda de plantas.

3.2. *Relación entre diseño y mantenimiento*

Estos aspectos son seguramente los más problemáticos cuando determinan la planificación del personal y los niveles deseados. Es inevitable que exista una estrecha relación entre el diseño o carácter de un jardín histórico y la proporción de mano de obra necesaria para el trabajo normal de mantenimiento y cuidado durante un largo tiempo. Para hacer hincapié en este punto, se mostrarán ejemplos de diferentes jardines y sus niveles de plantilla. Como regla general, aparte del tamaño, el concepto de jardín del siglo XVI y XVII, más formal, intensivo e intrincado, requiere mayor plantilla y mayores cuidados que el estilo de jardín o parque inglés, mucho más naturalista

[6] Thomas, G.S. (1980) «The Preservation of Historic Gardens», Journal of the Royal Society of Arts. CXXVIII April 1980.

y extensivo. También hay que añadir que cuanto más exóticas sean las plantas, más difíciles serán de mantener y cuanto más se ajuste el diseño a unos planes ecológicos, menos cuidados se necesitarán.

Hoy día, el coste de los jardineros y del equipo de mantenimiento constituye la partida más importante del presupuesto, representando el 60-70 por 100 del coste total (Véase Tabla I). Por razones económicas, la cantidad de personal se ha reducido bastante en la mayoría de los jardines históricos. (En el caso de la compañia National Trust, en Inglaterra, ello ha representado aproximadamente el 20 por 100 de la cifra original.)

Esto tendrá, por tanto, una influencia directa sobre el diseño y carácter de los jardines y se necesita un posible estudio para predecir las consecuencias a la hora de reducir personal. Se deben establecer prioridades. A menudo el jardín cerrado, tipo familiar, donde se da el cultivo restringido de plantas, los parterres anuales y los lechos de flores se vuelve superfluo y debe ser suprimido y sus esquemas sustituidos por otros más permanentes. La organización del personal y la selección del equipo resultan muy importantes. De ese modo, se recomienda un estudio a conciencia antes de tomar decisiones precipitadas o de emergencia que puedan lamentarse. El carácter histórico de un jardín puede perderse pronto o perder importancia por haber mucho personal poco capacitado o por un cambio repentino en los elementos estructurales básicos.

TABLA I

Proporción normal de costes en el mentanimiento y organización de parques y jardines

Sueldos (incluyen Seguridad Social	71,0 %
Maquinaria y transporte (compra, reparación, fuel)	15,0 %
Materiales (semillas, abonos, herbicidas)	3,0 %
Depósitos de almacenaje (garaje)	2,0 %
Pequeñas herramientas de mano (azada, horca)	0 %
Equipo de alquiler	1,0 %
Ropa protectora	0,5 %
Gastos generales, publicidad, propaganda, teléfonos	0,5 %
Dirección y supervisión	6,0 %

Basado en datos proporcionados por el Consejo del Condado de Kent.

3.3. *Aspectos de la vegetación y niveles de mantenimiento*

Considero que es necesario comentar este aspecto importante (a menudo pasado por alto) que se refiere a la relación existente entre el tipo de vegetación y las necesidades de mantenimiento. Creo que muchos estudios y trabajos de investigación excelentes, desarrollados en las academias y otras instituciones profesionales, son utilizados solamente en los cómodos despachos y oficinas europeos, y hay poca aplicación inmediata en aquello que representa, después de todo, la clave principal del trabajo de la tierra y el arte de la jardinería. Veo un peligro evidente en todo este trabajo académico, tan recomendable, al despreciar el papel principal que desempaña la vegetación, la cual expresa todo el carácter y vida o el ambiente del jardín. Los trabajos y horas necesarios para hacer posible el buen funcionamiento de toda esta vegetación y plantas tienen poco que ver con aquél.

Con el fin de proporcionar algún tipo de medidas o pautas y especificar cuánto tiempo se necesita normalmente en la conservación de diferentes grupos de plantas en buen estado que se encuentran en jardines históricos, la tabla II resume una variedad de elementos diferentes que abundan en muchos jardines, incluyendo los senderos, las áreas construidas y las horas de trabajo necesarias para su mantenimiento. Esta tabla de planificación de presupuesto muestra los elementos y áreas más difíciles de mantener en horas de trabajo. Éstos influyen en los sueldos de jardineros y otros aspectos en los cuales podría ahorrarse dinero. De hecho, ya nos estamos centrando aquí en el campo de este trabajo. Un ejercicio interesante podría ser el estudio de todas las áreas de un jardín histórico determinado y aplicar estas figuras a los niveles de mantenimiento para comprobar los resultados obtenidos. Podrían ahorrarse muchas horas de tiempo y dinero, eligiendo una máquina de segar hierba adecuada o sustituyendo los parterres por arbustos o por tapizantes.

Un factor destacable aquí es el mantenimiento del carácter esencial del jardín. Si los cambios o alteraciones son demasiado fuertes, el carácter del jardín cambiará o desaparecerá.

TABLA II
Algunos ejemplos guía sobre niveles de mantenimiento
(Tabla resumida de resultados)

Area/Operación	Unidad	Horas de trabajo año
II.1.—Hierba		
Segadora cilindro y caja 24"	1000 m^2	4,78
Segadora cilindro sin caja 24"	1000 m^2	4,00
Segadora triple sin caja 72"	1000 m^2	2,00
Rastrillo giratorio 2	1000 m^2	7,00
Rastrillo núm. giratorio 24'	1000 m^2	4,25
Tractor giratorio 52"	1000 m^2	6,50
Guadaña	100 m^2	5,51
Mayal de tractor	1000 m^2	2,40
Setos-corte a mano	10 m/l	11,00
Setos-corte a máquina	10 m/l	4,00
Orillas de agua/tierra	100 m^2	14,50
II.2.—Parterres y setos		
Cambio de parterre 2 veces al año	100 m^2	102,0
Cambio de parterre 1 vez al año	100 m^2	32,0
Estacas de herbáceas	100 m^2	60,0
Mixto de arbustos y herbáceas	100 m^2	29,75
Mixto de arbustos, herbáceas y parterres anuales	100 m^2	18,50
Arbustos	100 m^2	21,50
Tapizantes	100 m^2	3,00
Jardín grava	100 m^2	1,75
II.3.—Paredes		
Paredes altas con plantas en cría	10 m/l	12,60
Paredes medianas con plantas en cría	10 m/l	8,30
Plantas trepadoras	10 m/l	2,00
II.4.—Setos y entretejido de ramas		
Setos altos, recortados 1 vez al año	10 m/l	2,00
Setos altos (con acceso limitado) recortados 1 vez al año	10 m/l	4,75
Setos bajos, cortados 2 veces al año	10 m/l	1,20
Setos bajos, cortados 1 vez al año	10 m/l	1,0
Entretejido de ramas (plantas en cría)	10 m/l	4,75
Entretejidos de ramas (plantas maduradas)	10 m/l	2,0
II.5.—Senderos y Patios		
Enlosado	100 m^2	0,05
Grava	100 m^2	0,20
II.6.—Agua		
Estanque artístico	10 m^2	22,0
Lago natural	100 m^2	0,50
Lago natural con plantas	100 m^2	4,00

Extraída de la tesis «Una guía de los Costes y Mantenimientos del jardín», redactado por H.M. Greenwood, B.Sc (Hons.) M.Sc (London) Wye College, 1986.

Es aquí donde los *niveles de mantenimiento* deben ajustarse al estilo y carácter del jardín. Ello podría implicar una siega más ajustada o frecuente de la hierba larga; la dimensión, especies y uniformidad de los arbustos (la alheña, *Ligustrum ovalifolium,* necesita ser cortada *cuatro veces* al año; el tejo, *Taxus baccata,* solamente *una vez)* y la calidad o grado de esmero de todo el jardín. Los parques más silvestres necesitan en general menos atención que los geométricos y tradicionales. Por ejemplo, el nivel de mantenimiento adecuado para los jardines del castillo de Sissinghurst supone una persona por cada dos hectáreas, mientras que en Stourhead se necesita tan sólo unas persona por 10 hectáreas.

Los árboles centenarios constituyen siempre un problema para los jardines y parques históricos. Todos los árboles tienen una vida limitada, es cierto, pero a veces la poda y abonado cuidadosos harán que un árbol viva más. Sin embargo, por consideración hacia las generaciones futuras y para evitar una estructura demasiado anticuada de los árboles de un parque, el mejor sistema es, de todos modos, la renovación continua. Las *avenidas* pueden ser renovadas por sectores; los arbustos y ejemplares pequeños pueden ser plantados en *zonas sombreadas* y allí donde sea necesario el cultivo de especies de lento crecimiento como el roble (Quercus) o el haya (Fagus), éstas preferirán en sus primeros años la proximidad de especies protectoras, como el pino (Pinus) para su conservación. La acumulación de gente o máquinas alrededor de la base de los árboles puede ser también problemática y perjudicial y eso es algo que noté durante una visita hecha en 1986 a algunos jardines de palacios y templos chinos antiguos, que sufrieron daños desde que fueron abiertos a las multitudes de turistas locales. La protección se hace necesaria para evitar así la muerte de los árboles (o) bien inyectando aire y abonos en el terreno (o) bien esponjando las capas de suelo compacto mediante máquinas. Nuevos equipos, expresamente diseñados con este propósito, están ahora al alcance del especialista, tal y como se mostró en 1988 en la Feria Internacional organizada por la Cámara de Agricultura Inglesa [7]. Los *arbustos viejos de tejo* (Taxus) se ajustan por lo general a una siega fuerte sobre una base de rotación, pero una poda tan fuerte no es aconsejable normalmente para plantas como el ciprés o el boj.

3.4. *Plantilla*

Una buena plantilla de mantenimiento constituye en realidad la clave principal del éxito en el cuidado del jardín. Es demasiado fácil diseñar sobre el papel los planes de restauración de un jardín en particular y luego descuidar o subestimar el consiguiente mantenimiento y el papel realmente importante que van a desempeñar los trabajadores durante su realización. Pienso que, al lado de los documentos de análisis, diseño y gestión, es necesario un detallado estudio de la organización y planificación del personal de mantenimiento.

El jardinero jefe debería constituir una figura clave en todo este contexto. Sin embargo, con demasiada frecuencia, el estudio detallado de sus funciones es ignorado o mal planificado, ya que el personal de jardinería es escaso y relativamente caro (en términos de coste total) y es esencial su buena utilización y comprensión.

La tabla III resume las diferentes obligaciones de un jardinero jefe. Un buen encargado o jardinero jefe debería poder cumplirla, pero se espera también que él o ella pueda desempeñar otros muchos deberes. No todos éstos se incluirán siempre en un jardín, pero muchos sí. Desgraciadamente, ocurre a menudo que excelentes capataces llegan a estar desbordados (a veces por propia autoexigencia) por el trabajo o (bien) están mal pagados.

Los sistemas de comunicación y la dirección de personal son también muy importantes. Muchos de los grandes parques y jardines históricos, y algunos también de los más sencillos, fueron proyectados por un propietario con ideas propias, que a menudo era el único responsable de la dirección y administración del personal. Este control personal, regular y a veces autocrático determinaba que el jardinero jefe supiera lo que se esperaba de él y cuál era su papel [8].

Dicho grado de dedicación incuestionable por parte de la mano de obra de las fincas es algo con lo que los grandes propietarios han podido contar hasta bien entrado este siglo. Todo esto ha cambiado ahora. Las antiguas generaciones de jardineros formados por la práctica han desaparecido virtualmente. Su lugar ha sido ocupado por personal formado en escuelas o por gente preparada a medias y procedente de muchos ámbitos diferentes. Muchos saben realmente poco sobre plantas y jardinería, pero quieren aprender. Otros prefieren usar máquinas a hacer trabajos manuales.

[7] Institute of Groundmaship. Journal «The Groundsman». Vol. 41, núm. 9. Agust. 1988.

[8] Waterson, Merlin. «The Servants'hall. A domestic History of Erdig». Published Routledge an Kesan Paul, London.

TABLA III
Responsabilidades de un jardinero jefe

III.1. *Componentes de la vegetación*

Bosques, árboles, ejemplares o grupos, avenidas, setos, cinturones de protección, coníferas, arbustos, frutales, verduras, plantas trepadoras, herbáceas, césped, parterres anuales, invernaderos y macetas, etc.

III.2. *Componentes estructurales*

Edificios, vallas, escalones, terrazas, canales, senderos, juegos de agua, rocallas.
Reparaciones, cambios, modificaciones (ropa protectora).
Intercambio arquitectura-horticultura.

III.3. *Organización*

Personal, mano de obra, dirección del personal, comunicaciones, papel del empleado, prácticas, adiestramiento, programas y planes de mantenimiento, niveles de mantenimiento, incentivos, motivación, venta de plantas, contactos con los visitantes, contratistas o labor propia.

III.4. *Economía, presupuesto y cuentas*

Selección, uso de maquinaria, equipo, materiales, productos químicos, sanidad y seguridad, facilidades para conservación (invernaderos).

III.5. *Diseño*

Características históricas, dimensión, carácter, estilo, personalidad del jardín, que tiene que ver con las funciones expuestas en los puntos anteriores.

III.6. *Visitantes*

Desgaste, daños. Cambio de la rutina del trabajo en días de visita. Cobro por aparcamiento de coche. Visitas con guía y recepción de visitantes.

III.7. *Nota*

Algunos, o quizá todos los puntos tratados pueden incluirse dentro de las funciones del jardinero jefe. Puede haber también otros aspectos en circunstancias especiales.

La situación del patrón también ha cambiado y mientras que algunos mantienen contacto habitual con sus jardineros, en muchos casos el propietario necesita de más fuentes de ingresos que le obligan a ausentarse, dejando que su mujer atienda el jardín. O hay el caso de los dueños ausentes, situación en la cual un agente o administrador manda sobre el jardinero jefe, o en el caso de las compañías de jardines, un comité de dirección sustituye al amo. Este no puede siempre conseguir el respeto del jardinero jefe si no está en posesión del sistema adecuado de comunicación.

Dos recientes estudios que organicé por mi cuenta en 1988 resultan apropiados para el tema que trata mi ensayo, y por supuesto, esta conferencia. El primero fue la puesta al día de una investigación sobre 100 jardines históricos en el condado de Kent, realizado en un principio en 1981/1982. El esquema cambiante de la sociedad se hace ahora muy evidente y va a tener un efecto directo en las cuestiones de mantenimiento.

El segundo era un cuestionario enviado a un cierto número de propietarios de importantes jardines históricos de Gran Bretaña, que recababan información sobre el número, los posibles cambios y las necesidades de personal de mantenimiento durante los 5 años siguientes. Un análisis sobre los resultados de esta investigación ha resultado ser muy interesante. Me referiré a ambos cuando presente mi ensayo [9].

Como la naturaleza del mantenimiento del jardín está muy sujeta a las estaciones, es posible que haya un cambio notable en las épocas de mayor trabajo necesario, durante las estaciones buenas en oposición a las malas, en el invierno.

Un sistema adoptado para las 5 hectáreas de los jardines del Wyle College (Universidad de Londres), comporta usar una plantilla mínima permanente bajo la dirección de un jardinero jefe y encargar a un contratista los trabajos en los setos más altos (sólo se emplea medio día en cortar un seto de haya de altura de unos 8 ó 100 metros de longitud con mucho cuidado, para lo cual dos hombres empleaban tres semanas en este trabajo) y contratará dos mujeres del lugar a media jornada en la temporada alta para que el trabajo fuese más meticuloso. Si los contratistas son dirigidos adecuadamente y si el personal contratado a jornada parcial es competente y cumplidor, esto contribuye mucho a reforzar el personal fijo y aportar variedad y relieve.

3.5. *Consecuencias del uso público*

Un problema importante fue mencionar en esta corta reseña tiene que ver con esos jardines históricos que se abren al público un determinado número de días al año y que son por tanto visitados varias veces a la semana. Parece que muchos de los visitantes respetan los jardines históricos y que cuando más cuidados están, mejor aspecto ofrecen, menos daño y vandalismo se

[9] Wright, T.W.J. «The Mystery of the Dissapearing Gardener». Journal of The Historic Houses Association. Summer, 1988. London.

produce. De todos modos, habrá problemas suplementarios a los cuales los jardineros habrán de hacer frente. El desgaste de la hierba constituye a menudo un problema local, especialmente en las épocas de lluvia. En tiempo seco, el riego de las plantas es imprescindible y los horarios de riego que se fijan han de adecuarse a las horas de visita. El robo de plantas es cada vez más serio en muchos jardines y lo mismo puede decirse de la pérdida de carteles.

Una investigación que pretendía averiguar por qué los visitantes acuden a los jardines históricos ingleses da a entender que a los visitantes les gustaría saber más cosas acerca del mantenimiento de los jardines y el equipo que se usa. Quizá esto puede añadirse a la guía escrita, si existe. Esto podría llevar a una mejor valoración de los problemas y dificultades en el cuidado de los jardines durante estas ocasiones.

4. Aprendizaje

Cada vez es más evidente que se hace necesario algún programa de instrucción especial para capataces y jardineros de nivel superior y medio para mejorar el cuidado y la dirección actual y futura de los jardines históricos europeos. Se citarán algunos escenarios posibles para un programa de este tipo al final de este trabajo.

Resumen

En 1982 escribí un libro sobre el mantenimiento y cuidado de jardines y parques históricos [10] (por desgracia, no impreso todavía) y me gustaría acabar este trabajo con una cifra que todavía será válida durante los próximos años.

«En Europa Occidental, los jardines y parques grandes cada vez son más caros y fisicamente difíciles de mantener. Los costes continúan subiendo y la mano de obra capacitada, o semicapacitada, es ahora el capítulo más caro en los presupuestos de la mayoría de los jardines. Hay también pocos jardineros formados profesionalmente o expertos, lo cual es tan necesario para un cuidado adecuado del jardín, y aun cuando su lugar esté siendo ocupado, hasta cierto punto, por un buen surtido de maquinaria, equipo y abonos, seleccionar la maquinaria más adecuada y al mejor precio es importante y a menudo difícil. Los propietarios de jardines, capataces y horticultores aficionados con responsabilidades parecidas deben ser capaces de tomar esas decisiones y muchas otras, incluyendo la preparación de programas de dirección y mantenimiento y la planificación de programas ajustados a la plantación, lo mismo que tratar con el público visitante y quizás hacer frente a los problemas que ocasiona la subida de salarios.»

A esto añado un párrafo extraído de un trabajo de J. Sales, Consejero-Jefe de Jardines de la empresa National Trust, mencionado en una Conferencia dada en Londres sobre la conservación de Jardines Históricos [11].

«Los jardines necesitan constantes programas nuevos y renovación, un cuidado atento y decisivo y la inspección llevada a cabo por asesores que llegan con ideas nuevas y conocen la historia de los jardines. Sin embargo, el entusiasmo y dedicación que ponen los jardineros y encargados no sirve de nada si no tienen experiencia. El futuro de nuestros jardines depende de forma considerable del carácter, formación y provisión de jardineros. Si deseamos conservar los jardines debemos hacer caso de los jardineros cuidadosos y previsores.»

No dudo que se va a necesitar una aproximación más profesional y rentable para el futuro mantenimiento y dirección efectiva de los jardines históricos. La formación adecuada de los jardineros más jóvenes, la base de un aprendizaje idóneo y la sensibilización son asuntos que deben ser tenidos en cuenta, junto con convenios con la dirección, el uso de contratistas y jardineros voluntarios y otros métodos.

---

[10] Wright, J. «Large gardens and Parks. Maintenance Management and Design». 1982. London. Granada.

[11] Sales, J. «The Principle of Restoration and Conservation».

The Conservation of Historic Gardens. Proceedings of a Symposium by the Garden Historic Society and The Ancient Monuments Society. May 1984.



Modelo de cortacésped. Era victoriana.

Summary

In this paper the author looks into the scope of conservation and maintenance of historical gardens and he puts forward some methods to solve the problems, taking into consideration the shortage of financial means and qualified staff.

First, it is necessary to know the number of historical gardens which we can research into. The British National Heritage has completed a National Register of gardens, and some private enterprises have been created to this end.

Then the author distinguishes maintenance (routine tasks) from care, which involves a general planning applicable over a medium and long term.

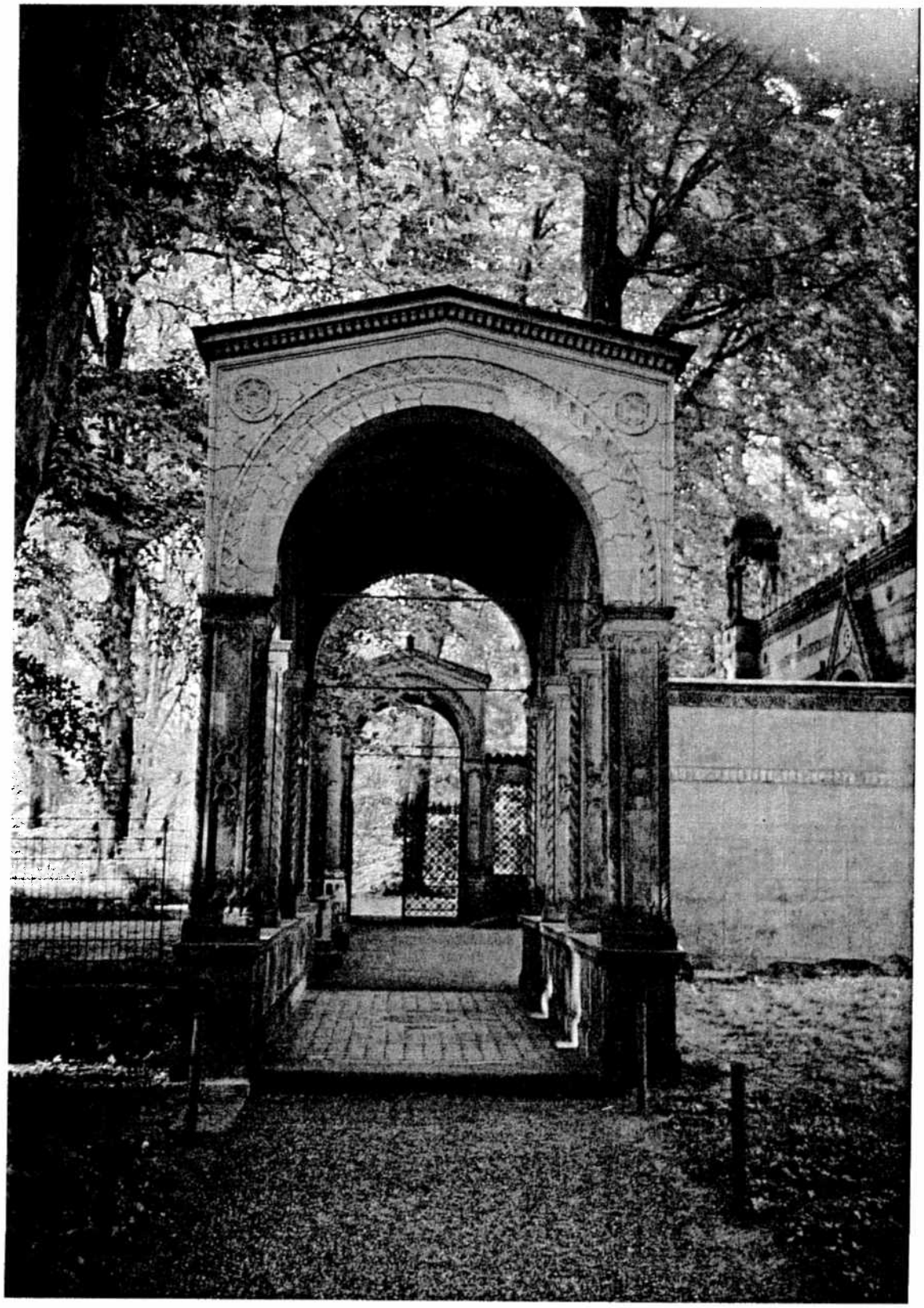
The rest of the paper is concerned with the technical and practical aspects of care and maintenance. We must consider that in this type of gardens we find built, «hard» elements, and «soft» ones, the vegetation; that some of them are of very different size and style; that some vegetable elements are easier to maintain or substitue than others, etc.

Professor Wright includes three tables for the planning of care and maintenance works of historical gardens: Table I, of a general character, about maintenance cost and the running of parks and gardens; Table II shows the maintenance cost of vegetable matter, of the indispensable constructed elements —such as walls or paths— and water. Table III deals with the responsibilities of the chief gardener, who is considered of extreme importance to garden maintenance. In this respect the author points out the necessity of a training programme for gardening staff.

He also inserts an example of the two types of forms used by the Institute of Advanced Studies of Architecture at the University of York for the research and inventory on historical gardens.

POSTDAM
1989





KLEIN-GLIENICKE, A CLASSICAL LANDSCAPE GARDEN: BASIS AND METHODS OF THE RENEWAL OF ITS PLEASURE GROUND, ESPECIALLY THE SIGNIFICANCE OF MAPS AND GARDEN ARCHAEOLOGY

Michael Seiler

The landscape garden on which I am reporting belongs to those creations of the first third of the 19. century, which should be called, not quite in accordance with Hallbaum, classical. Not the architectural accessories, but the direction of the paths, the modelling of the grounds and the grouping of trees and shrubs are the main elements of their composition. Although the landscape gardener made a rough sketch, the final decisions were found by him on the site. This was the way of working of Friedrich Ludwig Sckell, Peter Joseph Lenné and Fürst Herrmann von Pückler-Muskau. The result was of such a delicacy in space and picture-composition, that seems nowadays unbelievable. But these effects are very transitory and cause a lot of problems for maintenance and reconstruction.

Summary of the history and development of Klein-Glienicke

Klein-Glienicke was an estate on the bords of the river Havel just in front of the gates of the Prussian residence town Potsdam, when Staatskanzler Fürst Hardenberg bought it in 1814. Two years later, in 1816 he charged the landscape gardener Peter Joseph Lenné, who came from Bonn in the same year and was still totally unknown, with the creation of a pleasure ground at Glienicke. I found his first map for this pleasure ground, which shows still the influence of the French landscape style. 50 years later Lenné died at Potsdam as the most famous landscape gardener of the 19. century in Germany. But there was another gardener, the son-in-law of Hardenberg, Fürst Herrmann von Pückler-Muskau who tried to influence and in fact influenced Glienicke.

In 1824 prince Carl, one of the sons of king Friedrich-Wilhelm III of Prussia, bought Glienicke. He charged the classicist architect Karl Friedrich Schinkel and his pupil Ludwig Persius to transform the former mansion and several garden buildings in the classicistic taste. At the same time Lenné could begin to change the whole estate into a park. It was arranged according to Repton's principles in: flower garden, pleasure ground and park. (In 1822 Humphry Repton's son John Adey had been at Glienicke.) A speciality of Glienicke is that pleasure ground and park are separated by a chain of buildings that form different kinds of courts. The park was continuously enlarged up to 1850 and reached then an area fo 116 ha, as it is shown on the map of 1862. An influence of Pückler can be observed in the manner of decoration of the flower beds in the pleasure ground. Pückler dedicated his famous «Andeutungen über Landschaftsgärtnerei» in 1834 to prince Carl. Klein-Glienicke was regarded in the 19. century to be one of the best landscape gardens in Germany. After the death of prince Carl in 1883 his heirs neglected park and buildings. In 1934 the town of Berlin bought the park and opened it as a public garden. In 1939 also the house and pleasure ground were bought. During road constructions in 1939/40 the relatively small pleasure ground was seriously damaged. In this time and after the war Lenné's paths were destroyed and replaced by very dull ones. Nobody perceived the significance of the interaction of ground modelling, direction of paths and grouping of plants. On the contrary, Lenné's paths, which he composed imagining the three dimensions and which did not make a good design on the map were at this time not recognized as his work and replaced by others, that looked elegant, but only on paper. In consequence also the modelling of grounds was destroyed.

For the 200. anniversary of Karl Friedrich Schinkel's birthday in this year the restoration of his buildings at Glienicke was planned and is meantime almost executed. On suggestion of Prof. Martin Sperlich I had studied all documents I could find of the park. I discovered the essential

Glienicke.



Glienicke.

alterations. We both published the results in the Zehlendorfer Chronik in 1977 with the demand, not only to restore the architecture but also to reconstruct the garden, especially the pleasure ground. The architect and the landscape gardener once had worked together and it seemed to us impossible only to restore one part of a whole.

The preparatory works for the garden reconstruction

The basis for my perceptions on the park of Glienicke were several old maps. But it was not clear which of them was the nearest to the former reality. This and also the original heights of paths and grounds (not given on the maps) I wanted to find out by digging.

In the middle of 1978 the Berlin Garden Conservation Department came into existence and gave me the chance to dig and survey for 8 months together with garden ingenier Josef Batzhuber. We found more details than expected. According to those results the Garden Conservation Department in charge of Dr. Heinz Wiegand and Dipl.-Ing. Klaus von Krosigk decided to restore the pleasure ground. The works will be finished in spring 1982.

A not very aesthetic map on the scale 1:2000 of about 1842 was proved to be the fundamental basis for the reconstruction. The existence of this map is a very lucky circumstance, because it is based on exact topographic surveying under gardening aspects. Nevertheless it had to be used critically and with regard of several mistakes. It is like a snapshot of the almost finished park. It distinguishes between trees and shrubs and shows also the water tubs. The exactitude of the map on several points once proved, we could search for the rests of the old paths, which we found in some parts complete, in other parts sufficient for reconstruction. There were places on which they were found 1,5 m under the actual level. We could prove that they sloped according to the topography. The water tubs were found with the aid of cable detectors. Their laying open was a great aid in those regions, where the original ground level was disarranged. Having a regular depth in soil, we could conclude to the original level of surface. In other parts we made ditches which showed the original level of surface by the different colours of the soil.

We found one example that showed that the round or elliptical flower beds were limited in the soil by bricks. Our colleagues in the G. D. R. had the same discovered before in the park of Babelsberg, which Pückler had layed out. The mentioned flower beds were surrounded by decorative stones of terracotta. Pückler describes them in his «Andeutungen». He was surely inspired by Repton and Papworth. We found in a cellar nine different types of those stones and I published a detailed catalogue of them. For the reconstructed flower beds meanwhile reproductions are made.

Schinkel was very occupied with the reconstruction of roman villas and gardens according to the two letters of Pliny the younger and his Laurentinum and Tuscum. A reflex of this existed at Glienicke in form of a round, sloping bed with topiary in box.

An essential aid to reconstruct the grouping of trees and shrubs, which will be undertaken in this autumn, will be, besides the map, a serie of photographs of about 1870. Most of the trees and shrubs can be identified on these photos. Several descriptions mention the plants that appeared in the pleasure ground. The list of the trees imported from Wörlitz for the first planting has been found.

I think we should only admit the plants of the time in a historic garden, because they represent an essential part of the original atmosphere.

On photographs and pictures of Glienicke we see another element of Lenné's composition: the view axes. On maps Lenné indicated the view axes in the same manner as Piper did, by an interrupted line. There must be mentioned one specialty, perhaps inspired by Schinkel, that is the giving of a dark frame, formed by trees or architecture, to far views into the landscape. Lenné's pupil Gustav Meyer mentioned this expressively in his «Lehrbuch der schönen Gartenkunst».

The few things I mentioned and showed could only give an impression of the complex aesthetics of a landscape garden of the beginning of 19. century and show some methods for its renewal.

There were a lot of voices against the reconstruction at Glienicke, saying, green is beautiful enough, why spending money to improve it? I hope the beauty of this restored ensemble of architecture and garden will rend them silent and make it possible to continue the work also in the great park. The restored park of Klein-Glienicke will be counted under the best landscape gardens in Germany and might be equal to the more famous park of Muskau.

Summary

This paper gives a short account of the history and development of Klein-Glienicke, a landscape garden near the town of Postdam. Its designer was the landscape gardener Peter Joseph Lenné. In 1824 Prince Carl, one of the sons of Friedrich-Wilhelm III of Prussia, bought Glienicke. In the 19th century this garden was considered to be one of the best in Germany. In 1934 it became a public garden.

The garden has been restored quite recently (1978-1982), and the author of this paper has taken part in the task. He finishes with a brief description of the restoration works.

RECOMMANDATIONS

Le Comité International des Jardins et Sites ICOMOS/IFLA et tous les participants au colloque qui s'est tenu à Potsdam du 22 au 25 mai 1989, remercient le Gouvernement de la R. D. A. et le Comité national de l'ICOMOS de la R. D. A. pour l'accueil chaleureux qui leur fût réservé et pour l'organisation parfaite du colloque qui fût d'un très grand intérêt.

Les participants au colloque représentants 22 pays et Berlin Ouest, félicitent:

— l'Institut pour la conservation du patrimoine architectural,
— l'administration d'Etat des Châteaux et Jardins de Potsdam-Sanssouci,
— et la ville de Magdeburg

pour les soins apportés à la bonne conservation et à la restauration des parcs et jardins créés par Peter Joseph Lenné ainsi que pour les efforts considérables déployés en vue de favoriser la recherche et de diffuser les études sur l'oeuvre du grand architecte paysagiste.

Ils ont constaté, grâce aux conférences et aux rapports présentés, ainsi qu'à l'occasion des visites des jardins et des expositions qui furent leur furent consacrés, l'ampleur exceptionnelle et l'importance culturelle et sociale de l'oeuvre de P. J. Lenné dans le domaine de l'aménagement de parcs, jardins publiques et privés ainsi que des paysages.

Ils prient le Gouvernement de la R. D. A. de poursuive les efforts qu'il a déployés jusqu'à présent aux travaux de recherche et de restauration des jardins de P. J. Lenné dont l'importance est essentielle pour l'identité culturelle de la région et sont à la base d'un développement touristique et culturel important.

Ils apprécient à leur juste valeur les études et travaux accomplis par leur coliègues de la R. D. A. afin d'assurer une meilleure connaissance et une conservation scientifique de l'oeuvre de P. J. Lenné.

Ils estiment qu'il est urgent d'établir et de publier un inventaire scientifique complet de l'oeuvre de P. J. Lenné dans tous les pays où il a travaillé.

Ils recommandent que les travaux en vue de la conservation et de la restauration de l'oeuvre de P. J. Lenné soient exécutés conformément à l'esprit de la Charte de Florence de 1981 sur la sauvegarde des parcs et jardins historiques. Ces travaux contribueront ainsi à la diffusion de cette déclaration fondamentale de l'ICOMOS pour la préservation de cette partie du patrimoine culturel mondial.

Ils considèrent que le colloque fût une étape importante dans le développement de la coopération, au sein de l'ICOMOS, entre les experts de la conservation des jardins historiques et souhaitent que les échanges au niveau de la recherche, de la formation et de la pratique soient intensifiés à l'avenir.

CHARTE DES JARDINS HISTORIQUES «CHARTE DE FLORENCE»

CHARTER OF HISTORIC GARDENS «FLORENCE CHARTER»

CARTA DE LOS JARDINES HISTÓRICOS «CARTA DE FLORENCIA»

Réuni à Florence le 21 mai 1981, le Comité international des jardins historiques ICOMOS-IFLA a décidé d'élaborer une charte relative à la sauvegarde des jardins historiques qui portera le nom de cette ville. Cette charte a été rédigée par le Comité et enregistrée le 15 décembre 1982 par l'ICOMOS en vue de compléter la Charte de Venise *dans ce domaine particulier.*

Définitions et objectifs

Art. 1. Un jardin historique est une composition architecturale et végétale qui, du point de vue de l'histoire ou de l'art, présente un intérêt public. Comme tel, il est considéré comme un *monument.*

Art. 2. Le jardin historique est une composition d'architecture dont le matériau est principalement végétal donc vivant, et comme tel périssable et renouvelable.

Son aspect résulte ainsi d'un perpétuel équilibre entre le mouvement cyclique des saisons, du développement et du dépérissement de la nature, et la volonté d'art et d'artifice qui tend à en pérenniser l'état.

Art. 3. En tant que monument le jardin historique doit être sauvegardé selon l'esprit de la Charte de Venise. Toutefois, en tant que *monument vivant,* sa sauvegarde relève de règles spécifiques qui font l'objet de la présente Charte.

Art. 4. Relèvent de la composition architecturale du jardin historique:

— son plan et les différents profils de son terrain;
— ses masses végétales: leurs essences, leurs volumes, leur jeu de couleurs, leurs espacements, leurs hauteurs respectives;
— ses éléments construits ou décoratifs;
— les eaux mouvantes ou dormantes, reflet du ciel.

Art. 5. Expression des rapports étroits entre la civilisation et la nature, lieu de délectation, propre à la méditation ou à la rêverie, le jardin prend ainsi le sens cosmique d'une image idéalisée du monde, un «paradis» au sens étymologique du terme, mais qui porte témoignage d'une culture, d'un style, d'une époque, éventuellement de l'originalité d'un créateur.

Art. 6. La dénomination de jardin historique s'applique aussi bien à des jardins modestes qu'aux parcs ordonnancés ou paysagers.

Art. 7. Qu'il soit lié ou non à un édifice, dont il est alors le complément inséparable, le jardin historique ne peut être séparé de son propre environnement urbain ou rural, artificiel ou naturel.

Art. 8. Un site historique est un paysage défini, évocateur d'un fait mémorable: lieu d'un évènement historique majeur, origine d'un mythe illustre ou d'un combat épique, sujet d'un tableau célèbre, etc...

Art. 9. La sauvegarde des jardins historiques exige qu'ils soient identifiés et inventoriés. Elle impose les interventions différenciées que sont l'entretien, la conservation, la restauration. On peut en recommander éventuellement la restitution. *L'authenticité* d'un jardin historique concerne tout aussi bien le dessin et le volume de ses parties que son décor ou le choix des végétaux ou des minéraux qui les constituent.

Entretien, conservation, restauration, restitution

Art. 10. Toute opération d'entretien, de conservation, restauration ou restitution d'un jardin historique ou d'une de ses parties doit prendre en compte simultanément tous ces éléments. En séparer les traitements altérerait le lien qui les réunit.

Entretien et conservation

Art. 11. *L'entretien* des jardins historiques est une opération primordiale et nécessairement continue. Le matériau principal étant le végétal, c'est par des remplacements ponctuels et, à long terme, par des renouvellements cycliques (coupe à blanc et replantation de sujets déjà formés) que l'oeuvre sera maintenue en état.

Art. 12. Le choix des espèces d'arbres, d'arbustes, de plantes, de fleurs à remplacer périodiquement doit s'effectuer en tenant compte des usages établis et reconnus pour les différentes zones botaniques et culturelles, dans une volonté de maintien et de recherche des espèces d'origine.

Art. 13. Les éléments d'architecture, de sculpture, de décoration fixes ou mobiles qui font partie intégrante du jardin historique ne doivent être enlevés ou déplacés que dans la mesure où leur conservation ou leur restauration l'exige. Le remplacement ou la restauration d'éléments en danger doit se faire selon les principes de la Charte de Venise, et la date de toute substitution sera indiquée.

Art. 14. Le jardin historique doit être conservé dans un environnement approprié. Toute modification du milieu physique mettant en danger l'équilibre écologique doit être proscrite. Ces mesures concernent l'ensemble des infrastructures qu'elles soient internes ou externes (canalisations, système d'irrigation, routes, parking, clôtures, dispositifs de gardiennage, d'exploitation, etc.).

Restauration et restitution

Art. 15. Toute restauration et à plus forte raison toute restitution d'un jardin historique ne sera entreprise qu'après une étude approfondie allant de la fouille à la collecte de tous les documents concernant le jardin concerné et les jardins analogues, susceptible d'assurer le caractère scientifique de l'intervention. Avant toute exécution, cette étude devra aboutir à un projet qui sera soumis à un examen et à un accord collégial.

Art. 16. L'intervention de restauration doit respecter l'évolution du jardin concerné. En principe, elle ne saurait privilégier une époque aux dépens d'une autre sauf si la dégradation ou le dépérissement de certaines parties peuvent exceptionnellement être l'occasion d'une restitution fondée sur des vestiges ou une documentation irrécusable. Pourront être plus particulièrement l'objet d'une restitution éventuelle les parties du jardin les plus proches d'un édifice afin de faire ressortir leur cohérence.

Art. 17. Lorsqu'un jardin a totalement disparu ou qu'on ne possède que des éléments conjecturaux de ses états successifs, on ne saurait alors entreprendre une restitution relevant de la notion de jardin historique.

L'ouvrage qui s'inspirerait dans ce cas de formes traditionnelles sur l'emplacement d'un ancien jardin, ou là où aucun jardin n'aurait préalablement existé, relèverait alors des notions d'*évocation* ou de *création,* excluant toute qualification de jardin historique.

Utilisation

Art. 18. Si tout jardin historique est destiné à être vu et parcouru, il reste que son accès doit être modéré en fonction de son étendue et de sa fragilité de manière à préserver sa substance et son message culturel.

Art. 19. Par nature et par vocation, le jardin historique est un lieu paisible favorisant le contact, le silence et l'écoute de la nature. Cette approche quotidienne doit contraster avec l'usage exceptionnel du jardin historique comme lieu de fête.

Il convient de définir alors les conditions de visite des jardins historiques de telle sorte que la fête, accueillie exceptionnellement, puisse elle-même magnifier le spectacle du jardin et non de le dénaturer ou le dégrader.

Art. 20. Si, dans, la vie quotidienne, les jardins peuvent s'accommoder de la pratique de jeux paisibles, il convient par contre de créer, parallèlement aux jardins historiques, des terrains appropriés aux jeux vifs et violents et aux sports, de telle sorte qu'il soit répondu à cette demande sociale sans qu'elle nuise à la conservation des jardins et des sites historiques.

Art. 21. La pratique de l'entretien ou de la conservation, dont le temps est imposé par la saison, ou les courtes opérations qui concourent à en restituer l'authenticité doivent toujours avoir

la priorité sur les servitudes de l'utilisation. L'organisation de toute visite d'un jardin historique doit être soumise à des règles de convenance propres à en maintenir l'esprit.

Art. 22. Lorsqu'un jardin est clos de murs, on ne saurait l'en priver sans considérer toutes les conséquences préjudiciables à la modification de son ambiance et à sa sauvegarde qui pourraient en résulter.

Protection légale et administrative

Art. 23. Il appartient aux autorités responsables de prende, sur avis des experts compétents, les dispositions légales et administratives propres à identifier, inventorier et protéger les jardins historiques. Leur sauvegarde doit être intégrée aux plans d'occupation des sols, et dans les documents de planification et d'aménagement du territoire. Il appartient également aux autorités responsables de prende, sur avis des experts compétents, les dispositions financières propres à favoriser l'entretien, la conservation, la restauration, éventuellement la restitution des jardins historiques.

Art. 24. Le jardin historique est un des éléments du patrimoine dont la survie, en raison de sa nature, exige le plus de soins continus par des personnes qualifiées. Il convient donc qu'une pédagogie appropriée assure la formation de ces personnes, qu'il s'agisse des historiens, des architectes, des paysagistes, des jardiniers, des botaniques.

On devra aussi veiller à assurer la production régulière des végétaux devant entrer dans la composition des jardins historiques.

Art. 25. L'intérêt pour les jardins historiques devra être stimulé par toutes les actions propres à valoriser ce patrimoine et à le faire mieux connaître et apprécier: promotion de la recherche scientifique, échange international et diffusion de l'information, publication et vulgarisation, incitation à l'ouverture contrôlée des jardins au public, sensibilisation au respect de la nature et du patrimoine historique par les mass-media. Les plus éminents des jardins historiques seront proposés pour figurer sur la Liste du Patrimoine mondial.

Nota Bene

Telles sont les recommandations appropriées à l'ensemble des jardins historiques du monde.

Cette Charte sera ultérieurement susceptible de compléments spécifiques aux divers types de jardins liés à la description succincte de leur typologie.

The ICOMOS-IFLA International Committee for Historic Gardens, meeting in Florence on 21 May 1981, decided to draw up a charter on the preservation of historic gardens which would bear the name of that town. The present Charter was drafted by the Committee and registered by ICOMOS on 15 December 1982 as an addendum to the Venice Charter *covering the specific field concerned.*

A. Definitions and objectives

Art. 1. An historic garden is an architectural and horticultural composition of interest to the public from the historical point of view. As such, it is to be considered as a *monument.*

Art. 2. The historic garden is an architectural composition whose constituents are primarily vegetal and therefore living, which means that they are perishable and renewable. Thus its appearance reflects the perpetual balance between the cycle of the seasons, the growth and decay of nature and the desire of the artist and craftsman to keep it permanently unchanged.

Art. 3. As a monument, the historic garden must be preserved in accordance with the spirit of the Venice Charter. However, since it is a *living monument,* its preservation must be governed by specific rules which are the subject of the present charter.

Art. 4. The architectural composition of the historic garden includes:

— its plan and its topography;
— its vegetation, including its species, proportions, colour schemes, spacing and respective heights;
— its structural and decorative features;
— its water, running or still, reflecting the sky.

Art. 5. As the expression of the direct affinity between civilization and nature, and as a place of enjoyment suited to meditation or repose, the garden thus acquires the cosmic significance of an idealized image of the world, a «paradise» in the etymological sense of the term, and yet a testimony to a culture, a style, an age, and often to the originality of a creative artist.

Art. 6. The term, «historic garden», is equally applicable to small gardens and to large parks, whether formal or «landscape».

Art. 7. Whether or not it is associated with a building in which case it is an inseparable complement, the historic garden cannot be isolated from its own particular environment, whether urban or rural, artificial or natural.

Art. 8. An historic site is a specific landscape associated with a memorable act, às, for example, a major historic event; a well-known myth; an epic combat; or the subject of a famous picture.

Art. 9. The preservation of historic gardens depends on their identification and listing. They require several kinds of action, namely maintenance, conservation and restoration. In certain cases, reconstruction may be recommended. The *authenticity* of an historic garden depends as much on the design and scale of its various parts as on its decorative features and on the choice of plant or inorganic materials adopted for each of its parts.

B. Maintenance, conservation, restoration, reconstruction

Art. 10. In any work of maintenance, conservation, restoration or reconstruction of an historic garden, or of any part of it, all its constituent features must be dealt with simultaneously. To isolate the various operations would damage the unity of the whole.

Maintenance and conservation

Art. 11. Continuous maintenance of historic gardens is of paramount importance. Since the principal material is vegetal, the preservation of the garden in an unchanged condition requires both prompt replacements when required and a long-term programme of periodic renewal (clear felling and replanting with mature specimens).

Art. 12. Those species of trees, shrubs, plants and flowers to be replaced periodically must be selected with regard for established and recognized practice in each botanical and horticultural region, and with the aim to determine the species initially grown and to preserve them.

Art. 13. The permanent or movable architectural, sculptural or decorative features which form an integral part of the historic garden must be removed or displaced only insofar as this is essential for their conservation or restoration. The replacement or restoration of any such jeopardized features must be effected in accordance with the principles of the Venice Charter, and the date of any complete replacement must be indicated.

Art. 14. The historic garden must be preserved in appropriate surroundings. Any alteration to the physical environment which will endanger the ecological equilibrium must be prohibited. These applications are applicable to all aspects of the infrastructure, whether internal or external (drainage works, irrigation systems, roads, car parks, fences, caretaking facilities, visitors' amenities, etc.).

Restoration and reconstruction

Art. 15. No restoration work and, above all, no reconstruction work on an historic garden shall be undertaken without thorough prior research to ensure that such work is scientifically executed and which involve everything from excavation to the assembling of records relating to the garden in question and to similar gardens. Before any practical work starts, a project must be prepared on the basis of said research and must be submitted to a group of experts for joint examination and approval.

Art. 16. Restoration work must respect the successive stages of evolution of the garden concerned. In principle, no one period should be given precedence over any other, except in exceptional cases where the degree of damage or destruction affecting certain parts of a garden may be such that it is decided to reconstruct it on the basis of the traces that survive or of unimpeachable documentary evidence. Such reconstruction work might be undertaken more particularly on the parts of the garden nearest to the building it contains in order to bring out their significance in the design.

Art. 17. Where a garden has completely disappeared or there exists no more than conjectural evidence of its successive stages a reconstruction could not be considered an historic garden.

C. Use

Art. 18. While any historic garden is designed to be seen and walked about in, access to it must be restricted to the extent demanded by its size and vulnerability, so that its physical fabric and cultural message may be preserved.

Art. 19. By reason of its nature and purpose, an historic garden is a peaceful place conducive to human contacts, silence and awareness of nature. This conception of its everyday use must contrast with its role on those rare occasions when it accomodates a festivity. Thus, the conditions of such occasional use of an historic garden should be clearly defined, in order that any such festivity may itself serve to enhance the visual effect of the garden instead of perverting or damaging it.

Art. 20. While historic gardens may be suitable for quiet games as a daily occurrence, separate areas appropriate for active and lively games and sports should also be laid out adjacent to the historic garden, so that the needs of the public may be satisfied in this respect without prejudice to the conservation of the gardens and landscapes.

Art. 21. The work of maintenance and conservation, the timing of which is determined by season, and brief operations which serve to restore the garden's authenticity, must always take precedence over the requirements of public use. All arrangements for visits to historic gardens must be subjected to regulations that ensure the spirit of the place is preserved.

Art. 22. If a garden is walled, its walls may not be removed without prior examination of all the possible consequences liable to lead to changes in its atmosphere and to affect its preservation.

D. Legal and administrative protection

Art. 23. It is the task of the responsible authorities to adopt, on the advice of qualified experts, the appropriate legal and administrative measures for the identification, listing and protection of historic gardens. The preservation of such gardens must be provided for within the framework of land-use plans and such provision must be duly mentioned in documents relating to regional and local planning. It is also the task of the responsible authorities to adopt, with the advice of qualified experts, the financial measures which will facilitate the maintenance, conservation and restoration, and, where necessary, the reconstruction of historic gardens.

Art. 24. The historic garden is one of the features of the patrimony whose survival, by reason of its nature, requires intensive, continuous care by trained experts. Suitable provision should therefore be made for the training of such persons, whether historians, architects, landscape architects, gardeners or botanists.

Care should also be taken to ensure that there is regular propagation of the plant varieties necessary for maintenance or restoration.

Art. 25. Interest in historic gardens should be stimulated by every kind of activity capable of emphasizing their true value as part of the patrimony and making for improved knowledge and appreciation of them: promotion of scientific research; international exchange and circulation of information; publications, including works designed for the general public; the encouragement of public access under suitable control and use of the media to develop awareness of the need for due respect for nature and the historic heritage. The most outstanding of the historic gardens shall be proposed for inclusion in the World Heritage List.

Nota Bene

The above recommendations are applicable to all the historic gardens in the world.

Additional clauses applicable to specific types of gardens may be subsequently appended to the present Charter with brief descriptions of the said types.

Reunido en Florencia el 31 de mayo de 1981, el Comité Internacional de Jardines Históricos ICOMOS-IFLA ha decidido elaborar una carta relativa a la salvaguardia de los jardines históricos que llevará el nombre de esta ciudad. Esta carta ha sido redactada por el Comité y registrada el 15 de diciembre de 1982 por el ICOMOS con vistas a completar la Carta de Venecia *en esta materia específica.*

Definición y objetivos

Art. 1. Un jardín histórico es una composición arquitectónica y vegetal que, desde el punto de vista de la historia o del arte, tiene un interés público. Como tal está considerado como un monumento.

Art. 2. El jardín histórico es una composición de arquitectura cuyo material es esencialmente vegetal y, por tanto, vivo, perecedero y renovable.

Su aspecto resulta así como un perpetuo equilibrio entre el movimiento cíclico de las estaciones, el desarrollo y el deterioro de la naturaleza, y la voluntad artística y de artificio que tiende a perpetuar su estado.

Art. 3. Dado que es un monumento, el jardín artístico debe estar protegido según el espíritu de la Carta de Venecia. No obstante, en tanto y cuanto se trata de un monumento vivo, su protección se atiene a reglas específicas que son el objeto de la presente Carta.

Art. 4. Determinan la composición arquitectónica de un jardín histórico:

— su trazado y los diferentes perfiles del terreno;
— sus masas vegetales: especies, volúmenes, juegos de colores, distancias, alturas respectivas;
— sus elementos constructivos o decorativos;
— las aguas en movimiento o en reposo, reflejo del cielo.

Art. 5. Expresión de lazos estrechos entre la civilización y la naturaleza, lugar de deleite, propicio a la meditación o el ensueño, el jardín adquiere el sentido cósmico de una imagen idealizada del mundo, un «paraíso» en el sentido etimológico del término, que da testimonio de una cultura, de un estilo, de una época y, eventualmente, de la originalidad de un creador.

Art. 6. La denominación de jardín histórico se aplica lo mismo a jardines modestos que a grandes parques ordenados paisajistas.

Art. 7. Esté o no unido a un edificio, del cual es complemento inseparable, el jardín histórico no puede estar desligado de su propio entorno urbano o rural, artificial o natural.

Art. 8. Un sitio histórico es un paisaje definido, evocador de un acontecimiento memorable: el emplazamiento de un suceso histórico importante, origen de un mito ilustre o de un combate épico, motivo de un cuadro célebre...

Art. 9. La protección de los jardines históricos exige que estén inventariados o identificados. Impone intervenciones diferenciadas de mantenimiento y restuaración. La autenticidad de un jardín histórico afecta lo mismo al diseño y al volumen de sus partes como a su ornamentación o a la elección de los vegetales o materiales que lo componen.

Mantenimiento, conservación, restauración, restitución

Art. 10. Toda operación de mantenimiento, conservación, restauración o restitución de un jardín histórico o de una de sus partes debe tener en cuenta simultáneamente todos sus elementos. Separar los tratamientos alteraría el vínculo que los une.

Mantenimiento y conservación

Art. 11. El mantenimiento de los jardines históricos es una operación primordial necesariamente continua. Siendo vegetal su materia principal, la obra estará bien conservada a través de reemplazamientos puntuales y a largo término, por renovaciones cíclicas (eliminación total y replantación de ejemplares ya formados).

Art. 12. La elección de árboles, arbustos, plantas, flores que se reemplacen periódicamente debe efectuarse teniendo en cuenta los usos establecidos y reconocidos para las diferentes zonas botánicas y culturales, con una voluntad de mantenimiento y búsqueda de las especies orginales.

Art. 13. Los elementos de arquitectura, escultura, decoración, fijos o móviles, que son parte integrante del jardín histórico no deben ser retirados o desplazados más que en la medida que lo exija su conservación o restauración. La sustitución o la restauración de elementos en peligro debe hacerse según los principios de la Carta de Venecia y debe indicarse la fecha de toda sustitución.

Art. 14. El jardín debe ser conservado en un entorno apropiado. Debe proscribirse toda modificación del medio físico que ponga en peligro el equilibrio ecológico. Estas medidas se refieren al conjunto de la infraestructura, tanto externa como interna (canalización, sistemas de riego, caminos, parking, tapias, diapositivas de ajardinamiento, explotación, etc.).

Restauración y restitución

Art. 15. Toda restauración y, con mayor razón, toda restitución de un jardín histórico no debe abordarse más que después de un estudio profundo de búsqueda y recopilación de todos los documentos relativos al jardín en cuestión y a jardines análogos, capaz de asegurar el carácter científico de la intervención. Antes de cualquier ejecución este estudio deberá plasmarse en un proyecto que estará sometido a un examen y a un acuerdo colegiado.

Art. 16. La intervención de restauración debe respetar la evolución del jardín en estudio. No deberá, en principio, privilegiar una época en detrimento de otra, salvo si la degradación o el deterioro de ciertas partes puedan excepcionalmente dar pie a una restitución fundamentada sobre restos o sobre una documentación irrefutable. Las zonas del jardín más próximas a un edificio podrán ser más particularmente objeto de una eventual restitución con objeto de hacer resaltar su coherencia.

Art. 17. Cuando un jardín haya desaparecido o no se posean más que elementos conjeturales de sus estados sucesivos, no se podrá emprender una restitución que responda al concepto de jardín histórico. En este caso la obra que se inspirase en formas tradicionales sobre el emplazamiento de un antiguo jardín o allí donde no hubiese existido otro jardín con anterioridad participaría de la idea de evocación o creación excluyendo la calificación de jardín histórico.

Utilización

Art. 18. Si bien todo jardín histórico está destinado a ser visto y recorrido, su acceso debe ser controlado en función de su extensión y su fragilidad, de forma que se preserven su esencia y su mensaje cultural.

Art. 19. Por naturaleza y por vocación, el jardín histórico es un lugar apacible que favorece el contacto, el silencio y la escucha de la naturaleza. Este contacto cotidiano debe constrastar con el uso excepcional del jardín histórico como lugar de fiestas.

Convienen definir las condiciones de visitas de los jardines históricos de tal manera que una fiesta, excepcionalmente permitida, pueda realzar el espectáculo del jardín y no desnaturalizarlo o degradarlo.

Art. 20. Si en la vida cotidiana de los jardines puede acomodarse la práctica de juegos especiales, conviene crear, paralelamente a los jardines históricos, terrenos apropiados a los juegos vivos y violentos y a los deportes, de tal manera que se dé respuesta a esta demanda social sin que perjudique a la conservación de los jardines y los sitios históricos.

Art. 21. Las prácticas de mantenimiento o de conservación, cuya ejecución está impuesta por las estaciones, o las pequeñas operaciones que concurren para restituir la autenticidad, deben tener siempre prioridad sobre las servidumbres de utilización. La organización de toda visita de un jardín histórico debe estar sometida a reglas adecuadas y orientadas a mantener su espíritu.

Art. 22. Cuando un jardín esté cerrado por muros no deberán suprimirse sin considerar previamente todas las consecuencias perjudiciales que podrían producirse en cuanto a modificación de su ambiente y su protección.

Proyección legal y administrativa

Art. 23. Corresponde a las autoridades responsables tomar, con el consejo de expertos competentes, las disposiciones legales y administrativas apropiadas para identificar, inventariar y proteger los jardines históricos.

Su protección debe integrarse en los planes de ocupación del suelo y en los documentos de ordenación y planificación del territorio. Corresponde igualmente a las autoridades responsables adoptar, con el consejo de expertos competentes, las disposiciones económicas tendentes a favorecer el mantenimiento, la restauración y, eventualmente, la restitución de los jardines históricos.

Art. 24. El jardín histórico es uno de los elementos del patrimonio cuya supervivencia, en razón de su naturaleza, exige mayores y más continuos cuidados de personas cualificadas. Conviene que una enseñanza apropiada asegure la formación de estas personas, ya se trate de historiadores, arquitectos, paisajistas, jardineros o botánicos.

Debe velarse para asegurar también la producción regular de los vegetales que entran en la composición de los jardines históricos.

Art. 25. El interés por los jardines históricos deberá ser estimulado por medio de las acciones tendentes a revalorizar este patrimonio y a hacerlo conocer y apreciar: promoción de la búsqueda científica, intercambio internacional y difusión de la información, publicación y vulgarización, incitación a la apertura controlada de los jardines al público, sensibilización de las masas respecto a la naturaleza y el patrimonio histórico. Los más eminentes jardines históricos serán propuestos para figurar en la lista del Patrimonio Mundial.

Nota Bene

Tales son las recomendaciones apropiadas al conjunto de jardines históricos del mundo.

Esta Carta será ulteriormente susceptible de complementos específicos relativos a los diversos tipos de jardines ligados a la descripción sucinta de su tipología.