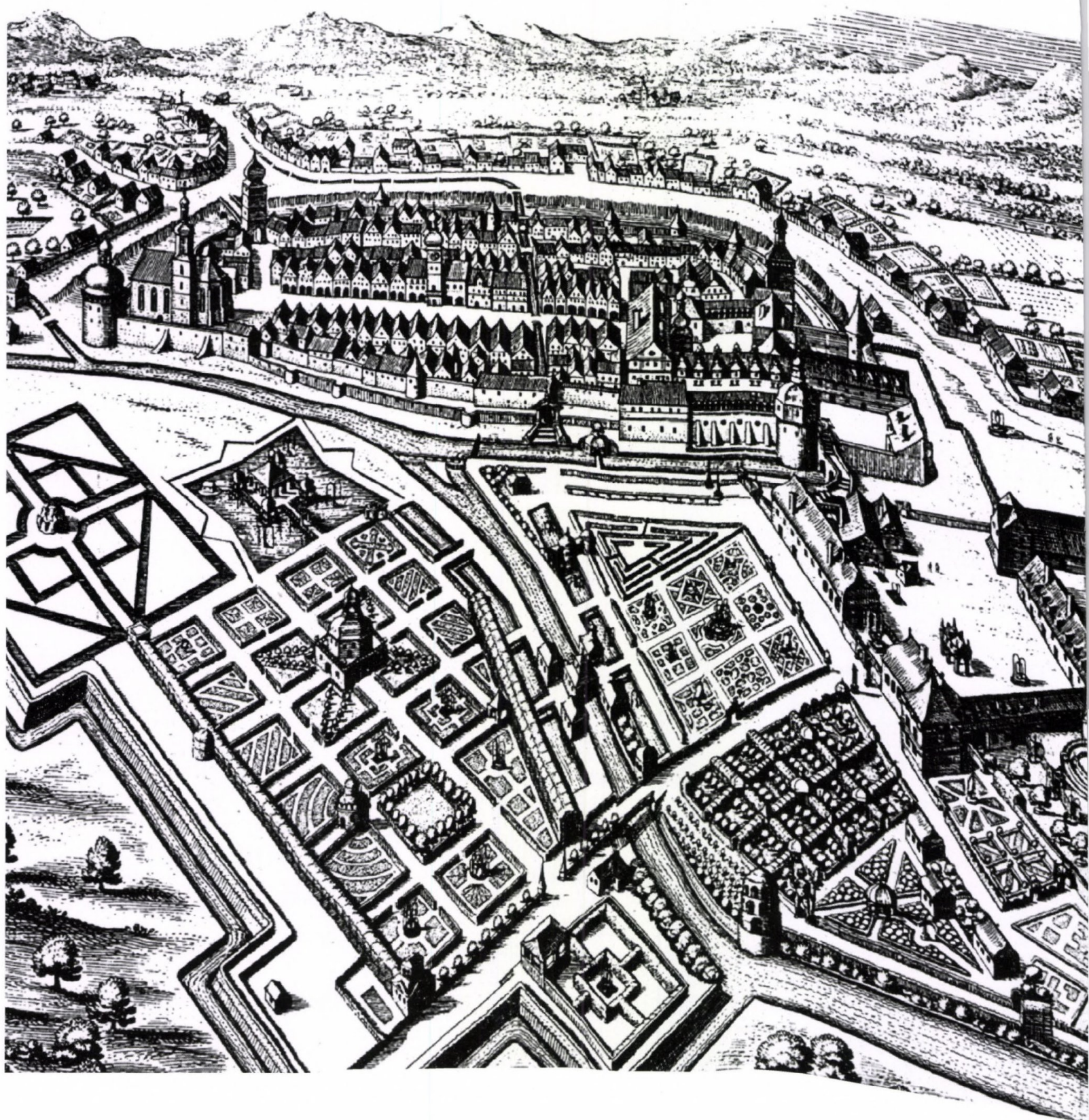


HISTORICAL GARDENS IN OSTROV TÖRTÉNETI KERTEK OSTROVBAN

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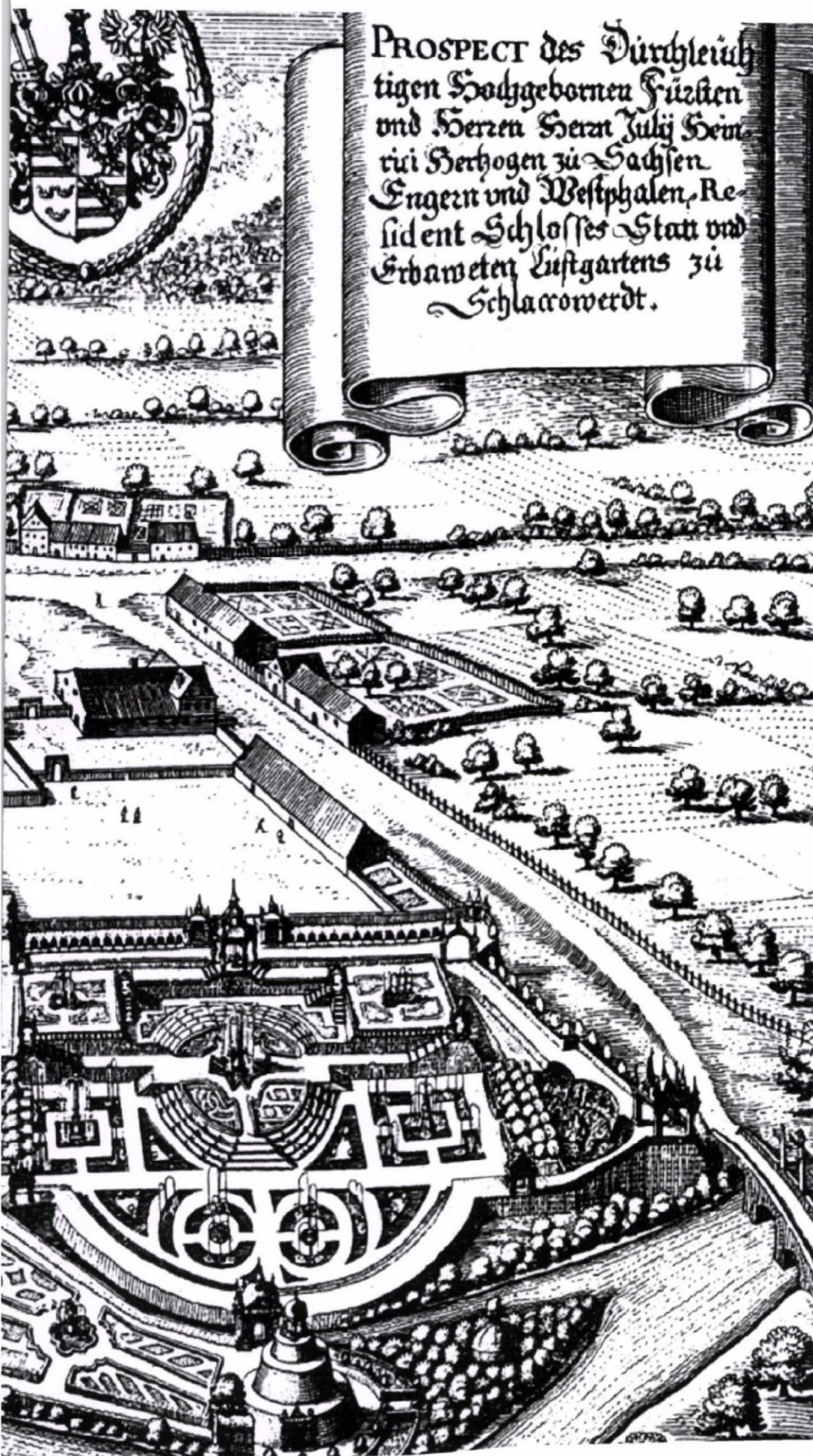
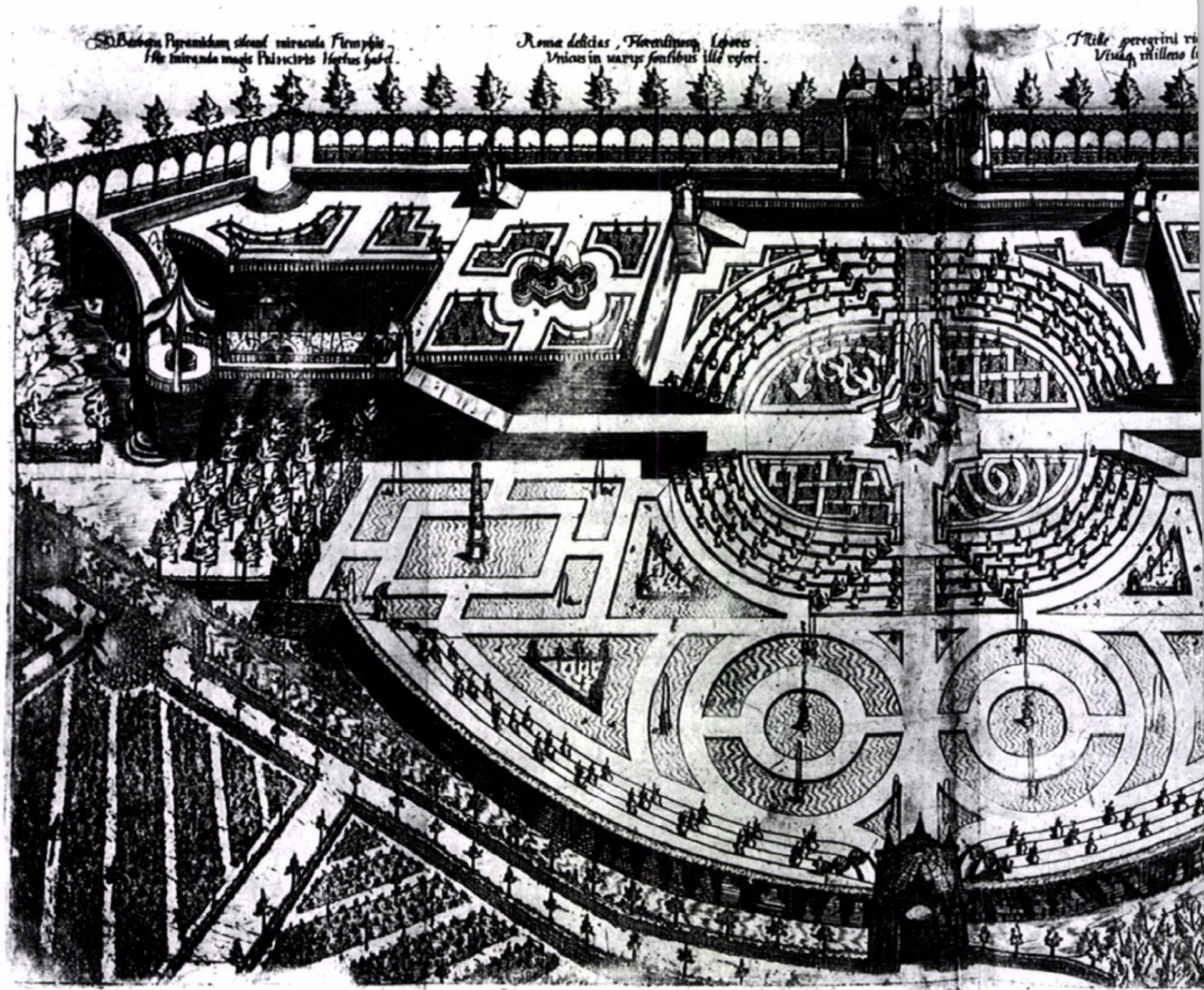


Fig. 1. Matthias Merian, Schlaccowwerdt, engraving about 1642

THERE are many historical gardens in the Czech Republic but only a few have gone through such a dramatic change in their history as the garden in Ostrov. It's located in West Bohemia near the border with Germany, in an area that is somewhat forgotten but has significantly valuable history and development. We can find there traces of Mannerism, Baroque and the 19th century. Unfortunately, the contemporary state is a result of the last 40 years and it is impossible to see the splendor of the past.

At the time of its creation, the garden was larger than the city itself and today it belongs to that category of gardens that could be well reconstructed. Unfortunately, its contemporary appearance does not reflect that past grandeur and splendour. Only few buildings were saved (chateau, pleasure house), and mounds around the garden and the river Bystrice are also still extant. At the end of the 20th century the Monument Preservation Institute became interested in the site and last year the garden was reconstructed. The building and historical survey were done here and also some archaeological explorations, which showed the veracity of the historical views and engravings. The garden in Ostrov is well documented in its three phases of development.

The aim of the research at the Department of Garden and Landscape Architecture is to create the 3D model of the first engraving, which shows garden in Ostrov in the period of Mannerism. It came from Matthias Merian's book of engravings edited in 1642.



BRIEF HISTORY

The historical development of the formal garden is connected with the German family Saxe-Lauenburg, which stayed here in Ostrov. They got it in 1620 and few years later they established a chateau in Ostrov as their mansion house. At this time Duke Julius Heinrich initiated the creation of the garden, which was really splendid – full of water games, clipped hedges, statues and wooden buildings. Every year there were floods and it was necessary to renew some parts of the garden. The spring in 1661 brought the worst flood and the garden was damaged. The first phase is good visible on the Merian's engraving (about 1642) and the later pictures by Zachariasch Lecsche (1647).

At this point began the new phase of the garden's development. It got a French-style appearance, which is well documented by Johann Sockh (1687-1705). We can see here details of the garden disposition, inspired by the French wave of garden art. Johann Sockh was the master builder of the chateau and garden. In 1689 the last member of Saxe-Lauenburg family died and the property went to the Baden-Baden family, namely Ludwig Wilhelm, Margrave of Baden-Baden with his wife Sibylle Auguste of Saxe-Lauenburg. They lived here until 1699 when they moved into Rastatt. The chateau in Rastatt and also some buildings in Ostrov were made by architect Domenico Edigio Rossi who came from Fano, Italy. We can

mention other architects who worked in Ostrov – Giulio Broggio, Krystof Dientzenthof and Abraham Leuthner. ▶

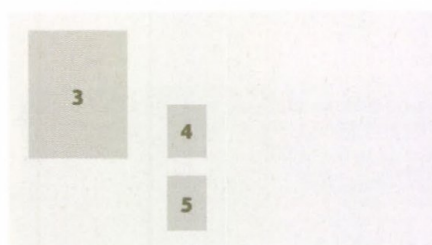
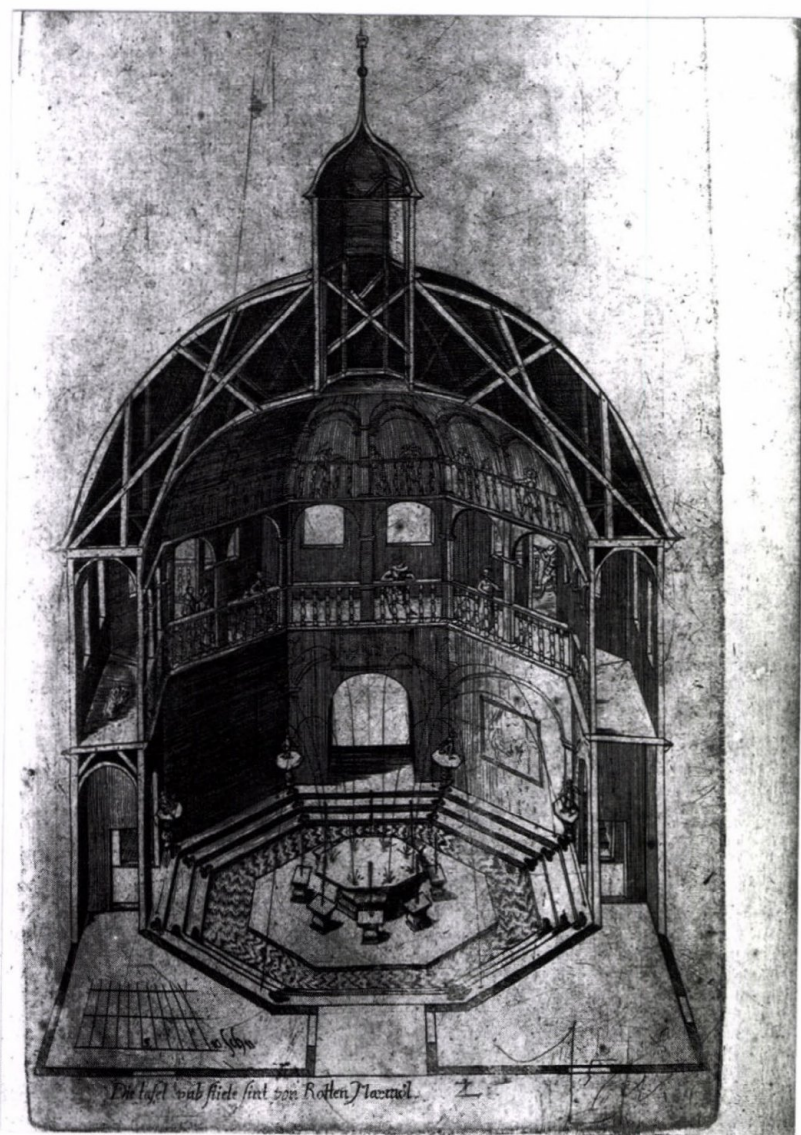
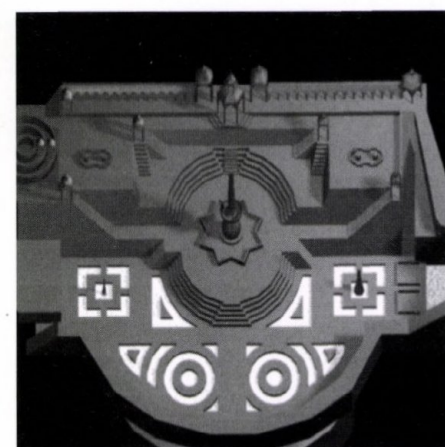
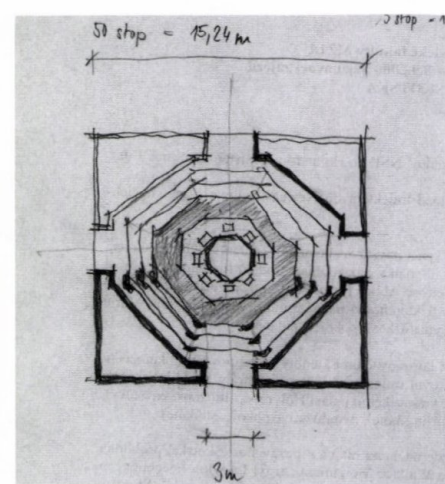


Fig. 3, 4. Z. Lecsche, Pleasure House, about 1642, sketch of the the potential groundplan
Fig. 5. 3D design of the White Court



COMPOSITION

Merian's engraving shows us that the concept of the whole area was of a grand scale. The river Bystrice and the castle were the main elements of composition and also terrain in the second part (White Court). The river was a source of water for all the water elements and games in the garden. But also it was able to destroy all this beauty. The garden can be divided into three logic compositional parts. The first part lies between the chateau and the river, the second part is over the river and its center makes the wooden pleasure house. The third part is the terraced garden known as the White Court. We have the detailed view of this last part by Zachariasch Lecsche (about 1647) with very interesting epigraphy that serves as an ode to this garden and says that the garden "has the beauties of Florence and Rome" thanks to the various fountains.

Terraces of the white court are on the four levels. The lowest part is full

of fountains and water games. The central part is made by the circle staircase with the fountain in its center. This place was the most beautiful part of the garden and it is perhaps here the golden fish "played" as Bohuslav Balbin writes in his *Miscellanea Bohemica*.

METHOD OF THE ANALYSIS

It was necessary to make the model in real space, so the plan of the garden was put in its true situation. Lots of sketches were made and also the engravings with measure were analysed and drawn. All of the engravings were drawn in feet, which must be converted to meters. So in this way we got a view of the garden as it looked like in the 17th century. It's a kind of historical research which could be used for the monument preservation and is also important for the cognition of Czech historical gardens and their potential.

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TÖRTÉNETI KERTEK OSTROVBAN Zora Fortikova

A Cseh Köztársaság történeti kertjei közül talán egy sem ment át olyan drasztikus változásokon mint az ostrovi kastélykert. A német határhoz közel fekvő kert a manierizmus, a barokk és a XIX. század nyomait egyaránt magán viseli. Történeti forrásokból a kert mindenkori állapota nagyon jól nyomon követhető. Sajnos a kert hajdani ragyogása a múlté. A Táj és Kertépítészeti Tanszék (Lednice) által végzett kutatások célja a kert háromdimenziós modelljének létrehozása volt, amely a manierizmus korában mutatja be a kastélykertet. A Bystrice folyó és a kastély jelentették a kompozíció fő elemeit. A kert három fő részre osztható: az első a park

és a folyó között terült el, másik a folyón túl helyezkedett el. A»kert leglátványosabb része a teraszokkal és szökőkutakkal változatossá tett úgynevezett „Fehér Udvar”. A háromdimenziós modell a történeti források nyomán mutatja be a kertet hajdani ragyogásában. A kidolgozott módszer használható műemlék-rekonstrukciók során és segítséget nyújthat a cseh történeti kertek jobb megismeréséhez.