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“AS MASTERLY AS VERY FEW OTHERS ARE ...” – THE POLISH GARDENS
OF PETER JOSEPH LENNÉ. AN EXAMPLE OF POLISH-GERMAN STUDY INTO
THE HISTORY AND MAINTENANCE OF HISTORICAL GARDEN

„MISTRZOWSKIE JAK RZADKO KTÓRE ...” – OGRODY PETERA JOSEPHA
LENNÉ W POLSCE. PRZYKŁAD POLSKO-NIEMIECKICH BADAŃ W ZAKRESIE
HISTORII I KONSERWACJI ZABYTKOWYCH OGRODÓW

Abstract

In 2016, on the sesquicentennial anniversary of the death of Peter Joseph Lenné, an exhibition, entitled “*Mistrzowskie jak rzadko które...*”. *Ogrody Petera Josepha Lenné w Polsce*, was presented. It constituted the conclusion of a joint Polish and German academic project. As a part of the research project, a comprehensive review of garden and park layouts was performed and the degree to which Lenné himself and his associates had been involved in the design of the gardens was verified. It was also determined whether the projects had been carried out in accordance with the original assumptions of their authors. The projects were assessed on the basis of surviving garden plans and drawings from the collection of the Stiftung Preußische Schlösser und Gärten (SPSG), as well as data obtained during a query of archival materials and field studies carried out in the years 2014–2015.

Keywords: Peter Joseph Lenné, historical gardens, research in Poland

Streszczenie

W 2016 roku z okazji 150-lecia śmierci Petera Josepha Lenné odbyła się wystawa „*Mistrzowskie jak rzadko które ...*”. *Ogrody Petera Josepha Lenné w Polsce*, stanowiącą podsumowanie polsko-niemieckiego projektu naukowego. W ramach badań opracowano kompleksowy przegląd założeń ogrodowych i parkowych, zweryfikowano, w jakim stopniu Lenné i jego współpracownicy byli zaangażowani w tworzenie ogrodów, a także ustalono, czy projekty zrealizowano zgodnie z pierwotnymi założeniami autorów. Do oceny projektów posłużyły zachowane plany i rysunki ogrodów ze zbiorów Stiftung Preußische Schlösser und Gärten (SPSG), a także dane uzyskane podczas kwerendy archiwalnej oraz badań terenowych wykonanych w latach 2014–2015.

Słowa kluczowe: Peter Joseph Lenné, zabytkowe ogrody, badania w Polsce

1. Introduction

Peter Joseph Lenné (1789–1866), as a garden designer, town planner, pomologist, teacher and long-term royal gardens director, significantly affected the field of garden design in the nineteenth century. He treated design as a type of mission from the very start, and his life's motto was "however, the most important matter that we rely on is influence and the power of example" [22, p. 11]. He was convinced that we could make the world better and establish positive models by creating beautiful surroundings. His name has also been associated with an artistic revolution – he supported the development of garden design as an artistic and academic discipline¹. The *Association for the Development of Horticulture in the Prussian States* that he had helped to establish, and later the *Potsdam Horticultural Academy*, contributed to the reform of the previous system of educating horticulturalists and created the foundations of the development of garden design as an independent and interdisciplinary profession [3, p. 1].

The works of Lenné were broadly discussed in monographs by Gerhard Hinz [23, 24], as well as in the publication by Harri Günther and Sybille Harksen [18]. The German authors discussed projects that were completed across an area that is currently located within Poland's borders, however, their knowledge was based solely on historical materials, without a familiarity with the area itself, and ignored archival materials stored in Poland. The first comprehensive work discussing Lenné's design activity in Poland was written by Bożena Łukasik [34]. She expanded the German studies, preparing a report describing the state of preservation of each garden layout ascribed to Lenné and listed by Hinz [23, 24]. However, it should be noted that studies carried out at the local level [2–4, 29–31] have shown, that the number of projects ascribed to the Potsdam-based designer demands further verification.

2014 saw the initiation of joint Polish and German research that was meant to systematise and expand the previous state of knowledge concerning Lenné's works in Poland. The joint project was started on the initiative of the Technical University of Dresden and the Neubrandenburg University of Applied Sciences, in cooperation with the Wrocław University of Environmental and Life Sciences (2014–2015)². The primary objective of the project was to perform a comprehensive review of Lenné's works in Poland. In addition, the degree to which Lenné and his associates had been involved in the creation of each garden layout was assessed, as well as whether the projects had been carried out in accordance with their authors' initial assumptions. Situational plans, sketches and drawings from the collection of the Stiftung Preußische Schlösser und Gärten (SPSG), as well as Polish archives, libraries and museums, in addition to data collected during site surveys performed in the years 2014–2015, were used as the basis for the study. The project's results were used to prepare a bi-lingual exhibition,

¹ Since the beginning of the nineteenth century a discussion was taking place in Germany on a new organisation of the arts, as a part of which garden design was to become a separate artistic and academic discipline. Lenné contributed to the institutionalisation of garden design, creating new production and horticultural education structures [39, pp. 156–159].

² The project entitled *Dziedzictwo dyrektora pruskich ogrodów królewskich Petera Josepha Lenne (1789–1866) w Polsce: z okazji 150. rocznicy jego śmierci* was funded by the Polish and German Science Foundation in the years 2014–2015.

entitled „*Mistrzowskie jak rzadko które ...*”. *Ogrody Petera Josepha Lenné w Polsce*³ and the publication entitled *Die Gärten Peter Joseph Lennés im heutigen Polen. Eine Spurensuche jenseits von Oder und Neiße* [27]. The exhibition was presented both in Poland and in Germany in 2016, as a part of celebrating the sesquicentennial anniversary of Lenné's death. This article is meant to familiarise Polish readers with Lenné's work, referring both to the results of the joint Polish and German research project and to earlier studies that had been conducted in Poland.

2. The major stages in Lenné's life

Lenné belonged to a generation of gardeners who obtained their education by travelling and practicing their profession at various court gardens. The fact that he had been a descendant of a long line of gardeners who had taken care of the court gardens in Bonn for over 100 years was not without influence here. Thanks to private and professional contacts, the young Lenné began studying in Brühl at the age of 16, under the eye of his uncle, Clemens Weyhe (1807–1871). A breakthrough in his career occurred during his practical training at the *Jardin des Plantes* in Paris (1811/1812), where he cooperated with André Thouin (1747–1824), the director of the botanical garden, and his brother, Gabriel Thouin (1754–1829). During this time, Lenné began studying at the *École Polytechnique*, which was founded in 1794, and thus, as one of the first “artist-gardeners”, he devoted himself to an academic education. At the university, he became familiarised with the system of educating architects, as well as with knowledge of town planning, which he later used in his city planning career [39, pp. 156–159; 43, pp. 1–4].

In 1812 Lenné arrived in Munich, where he came into contact with Friedrich Ludwig Sckell (1750–1823), the designer of Munich's famous Englischer Garten. During the same year he was given a position at the royal gardens of Schönbrunn in Vienna. In 1814 he moved to Laxenburg, the summer residence of the Habsburgs, for which he drafted his first major garden landscaping design [23, pp. 8–9; 43, p. 6]. After a year, with the title of an imperial gardening engineer, he travelled to Koblenz, where in 1816 he received a summons to Potsdam. King Friedrich Wilhelm III was searching for a new royal gardener at the time. Thanks to the recommendations of court marshals: baron von Maltzahn and count von Hacke, as well as general chief forester von Hartig, the 27-year-old Lenné was employed as a gardening apprentice in Sanssouci [22, p. 8; 23, p. 9]. After a trial period, he became a member of the royal garden authority as a gardening engineer. In 1828, after Johann Gottlob Schulze retired, Lenné took over the post of the director of the royal gardens. From that moment on, he supervised not only the royal gardens of Potsdam and Berlin, but also those in Brühl, Düsseldorf and Koblenz. For the next several years, thanks to his extensive knowledge and artistic talent, he managed to rise to the post of the Prussian Gardens General Director in 1856 [43, p. 6; 22, p. 8].

³ Exhibition entitled „*Mistrzowskie jak rzadko które ...*”. *Ogrody Petera Josepha Lenné w Polsce* organised by the Technical University of Dresden, the Wrocław University of Environmental and Life Sciences, the Berlin-Brandenburg Foundation for Prussian Palaces and Gardens and the German Culture Forum for Central and Eastern Europe.

2.1. Garden designer and town planner

As an employee of the garden directorate, Lenné could expect to receive commissions both from the aristocracy and the bourgeoisie. He received his first private commission as early as in 1816, from the Prussian chancellor Karl August, prince of Hardenberg, the owner of the Klein-Glienicke estate, the father in law of prince Hermann von Pückler-Muskau. He carried out his subsequent projects not only in the Potsdam–Berlin area, but also in Brandenburg, Mecklenburg-Vorpommern, Silesia, Pomerania and Austria. Lenné developed his town planning activity in parallel to his private commissions. In 1824 he drafted a plan for the *Klostersberge* in Magdeburg, which was the first public park in Germany to be built on the initiative of the city itself. We can learn from the surviving textual section of the design that Lenné wanted to direct the residents' attention to Magdeburg's history. To this end, he skilfully used the topography of the park and directed views towards the city's panorama, along with its distinct elements, such as the port or the cathedral [42, pp. 103–106]. The *Klostersberge* programme revealed Lenné's views on the role of city parks, which in his mind should have been not only a place for walks and to rest in, but also a place of education and building identity. From that moment on, Lenné, when creating public spaces, would always take social matters into consideration. He designed various sites, including parks and city squares, curative parks, hospital gardens, zoological gardens and cemeteries. From the 1840s onwards Lenné drafted and approved urban plans, e.g. for Berlin (1839–1855), Munich (1854), Wrocław (1855), Dresden (1859) and Vienna (1858). In Berlin he took part in designing the surroundings of the city's water canals and the delineation of railway lines (Potsdam–Magdeburg, Berlin–Hamburg).

Lenné honed his skills in beautifying the landscape at the estate in Radaczew, which belonged to Carl Gottlieb von Bethe (1778–1840), the director of the Association for the Development of Horticulture in the Prussian States, of which Lenné was also a member. It was Lenné whom Bethe commissioned to draft a plan of remodelling his 4500 morgen estate. The first plan, drafted in 1820, covered 750 morgen [15, p. 78], while the one that followed, named “Radaczewo estate planting plan”, drafted in 1825, covered 3500 morgen (ca. 875 ha) [18, No. 465; 27, p. 166]. Bethe attached the second plan to his treatise *On planting in the pastures and fields*, published in the “Journal of the Association for the Development of Horticulture in the Prussian States” [15, pp. 80–88]. The detailed guidelines formulated by Bethe and Lenné would contribute to the improvement of aesthetic assets and the economic and infrastructural conditions at the estate. Radaczewo became a model example of combining agriculture and garden design. Lenné used these experiences when beautifying Potsdam Island, where, according to the will of King Friedrich Wilhelm IV, the Potsdam residences were to form a cohesive landscape resembling Arcadia [22, p. 11]. In 1968 Konrad Buchwald⁴ described the project in Radaczewo as “a pioneering, artistic, planning, landscaping and ecological achievement” [16, p. 79].

⁴ Director of the Institute of Landscape and Wildlife Preservation of the University of Hannover.

During his many years of professional work, Lenné developed his own principles of shaping landscape gardens. His work was initially under the strong influence of his father, and later under that of Friedrich Ludwig Sckell and William Kent. Lenné came into contact with the latter's work during a three-months-long trip to Great Britain in 1822 [22, p. 11]. The influence of the abovementioned designers can be seen in his earlier projects in Laxenburg, Neuer Garten and Sanssouci (from the period between 1815 and 1829), which are characterised by natural simplicity. From the 1830s and the 1840s onwards, the composition of his gardens started to feature more and more refined elements, such as flower beds and water pools. The combining of geometric gardens near houses with landscape forms in the more distant parts of layouts was called the "mixed style" [23, pp. 77–79]. From the 1850s onwards Lenné began to use regular, symmetrical layouts, subjected to an architectural landmark with distant visual linkages. He was inspired by Italian models, with which he came into contact during his trips to Italy (1844 and 1847), which were funded by king Friedrich Wilhelm IV [24, pp. 27–28]. The examples of his later geometric style include: the terraces of the Orangerie Palace in Potsdam [23, pp. 77–79]. The design solutions developed by Lenné were perfected by his student and co-worker, Gustav Meyer (1816–1877), who published the "Handbook of beautiful garden design" in 1860 [37]. The book became a sort of a "bible" of landscape garden design, and the Lenné Meyer School dominated German garden design until the end of the nineteenth century.

2.2. Teacher and organiser

Apart from his work as a designer, Lenné became involved in horticultural education reform and in the establishment of the basic structures of horticultural production. In 1822, along with ten other members, he established the Association for the Development of Horticulture in the Prussian States (*Verein zur Beförderung des Gartenbaues in den Königlich Preussischen Staaten*)⁵, whose goal was the development of garden design and horticulture, as well as the beautification of the landscape as academic and artistic disciplines [39, p. 156]. With the Association's aid, Lenné managed to establish the Royal State Tree Nursery (*Landesbaumschule*) in 1823 along with the Horticultural Academy in Potsdam (*Gärtnerlehranstalt in Potsdam*), which was the first academic centre for horticulturalists in Germany⁶. Many city gardeners, garden designers and plant nursery owners from Wrocław, Gdańsk, Poznań and Szczecin, as well as a number of garden designers and gardeners from Warsaw and Krakow, received their education at this esteemed academy [5]. The university became a model for similar institutions that were established in Belgium, Russia and Silesia. In 1847, the *Königliche Landschaftliche Lehr-Anstalt* institution was established in Prószków, near Opole, and whose founder was Hannemann, a student of Lenné's [23, pp. 18–19]. The

⁵ Since 1910 the Association has existed under the name of the German Horticultural Association (*Deutsche Gartenbau-Gesellschaft*).

⁶ There was a three-tiered education. After completing the first, the graduate was given the title of *Gärtner* (gardener), after the second, that of *Kunstgärtner* (artist-gardener), and after the third, that of *Gartenkünstler* (artist-garden designer).

State Tree Nursery in Potsdam was also an important centre – it provided plant material for many court garden layouts and arboretums, including the arboretum in Niedźwiedź near Krakow, which belonged to Stanisław Wodzicki [8, p. 28].

3. Lenné's design work in Poland

While assessing Lenné's impact on garden design in Poland, we cannot ignore his own projects. As a part of the research project, a detailed analysis was performed, focusing on garden and park layouts (28 sites in 25 different localities) for which original plans and drawings confirming the participation of Lenné and his closest associates have survived. The highest number of sites documented in original plans has survived in the following voivodeships: the Western Pomeranian voivodeship (13), the Lower Silesian voivodeship (7) and the Lubusz voivodeship (4) (Fig. 1). Apart from a few exceptions, most of them were in a state of neglect or were almost completely dilapidated, while some no longer exist (the Eichborn Garden in Wrocław⁷, the garden near the former hospital in Słońsk). Two plans could not be attributed to any locality. The first (Graf Hacke in Schlesien, 1819) [18, No. 502; 28, pp. 186–187], associated with Silesia, was drafted for count von Hacke in 1819 [28, p. 187]. The second, signed as *Grenze mit der Weissenburger Feldmark* (1840) [18, No. 478; 20, p. 188], was probably mistakenly linked by Günther and Harksen [18] with the village of Boże in Masuria. Of note is the fact that the composition of this layout resembles the plans of beautifying landed estates drafted by Hans Jancke (*Musterentwurf von Hans Jancke*, 1870) and Gustav Meyer (*Musterplan eines verschönerten Landsitzes*, 1860). Perhaps this plan was also meant to be merely a theoretical, model solution [20, pp. 189–191]. The remaining sites (marked in grey, Fig. 1, No. 5), are layouts ascribed to Lenné, but that have not been documented with original plans and for which no confirmation in source material has been found. In 2009, Bożena Łukasik [34, pp. 227–246] listed 25 such layouts. Lenné's participation in a number of those has been ruled out, i.e. Stanisławów, Bukowiec and Karpnik [31, p. 208]. Iwona Bińkowska [2, p. 77] managed to find a report for the *Promenades and Parks Commission* from 1865 [32], which confirms Lenné's involvement in the design of Szczytnicki Park in Wrocław. Of note is the fact that the author of this article herself has found an original official letter by Lenné in the State Archive in Wrocław, which recommended his student, Julius Lösner (1818–1890) for the post of city gardener of Wrocław [3, pp. 132–147; 4, pp. 132–133].

Most of his completed designs were residential parks designed for the royal family, the aristocracy and various burghers. These were both designs of the beautification of the estate in Złotów and Radaczewo, as well as small sites, like the surroundings of Otto's Well in Pyrzyce. Lenné also took part in designing the city greenery of Szczecin, Świnoujście and Wrocław. He strived to link gardens with their surroundings and to create a cohesive

⁷ For reasons that remain unknown, the villa was dismantled in 1907 and the garden was assigned for the construction of tenement houses.

cultural landscape in each of these places. The most accurate description of the character of his designs was expressed by Heinrich von Salisch⁸ in 1885, who described the park in Krasków: “The traveller who does not know the history of the landscape work will say: how beautiful, how wonderful, once again we can see here: that untouched wildlife is and forever will be the most beautiful” [41, p. 343]. Although Lenné’s parks appeared to be the work of nature herself, they were actually created as a result of laborious and often very expensive projects. The scale of these projects is illustrated by selected cases from Silesia and Pomerania.



Fig. 1. Park and garden layouts by P.J. Lenné in Poland; Legend: 1 – major cities, 2 – the seat of the Prussian royal family and Lenné’s place of work, 3 – layouts belonging to the royal family, 4 – layouts confirmed by plans, 5 – layouts attributed to Lenné; Condition (6–10): 6 – dilapidated, 7 – neglected/abandoned, 8 – well-maintained, 9 – renewed, 10 – commissioned to Lenné, probably not built; by J. Mazur and J. Jaworek-Jakubowska, 2014

⁸ Heinrich von Salisch (1846–1920), German forester and politician, brother of the owner of Krasków, Georg Gustav Rudolf von Salisch und Stübendorff.

3.1. Major residential layouts

The royal gardens in Mysłakowice and Kamieniec Ząbkowicki are considered among the artist's most precious works. The names of these localities, along with Oliwa and Wrocław, have found themselves among his fifty most important projects – which were listed on the laurel wreath prepared on the occasion of the fiftieth anniversary of the start of Lenné's professional career in 1866 [24, pp. 32–33]. The greatest wealth of design documentation survived for Mysłakowice in Kotlina Jeleniogórska. Here, at the beginning of the nineteenth century, three residences: in Karpniki (1822), Mysłakowice (1831/32) and Wojanów (1829) became the property of the Prussian royal family. The newly-purchased estates were to form a compositionally cohesive whole, which is why Lenné sought to connect them together from the very start. The formation of the gardens began with delineating an access road to Bukowiec in 1833, along with an observation spot at Mount Mrowiec. Afterwards, an avenue was delineated to Karpniki, the so-called Royal Road, which was linked with an older avenue linking Bukowiec with Karpniki [45, pp. 81–90]. In 1836, Lenné drafted a plan for Mysłakowice, covering the area between the palace and a planned church. The work that followed was supervised by his associate, Gerhard Koeber (1809–1852), with the carrying out of the project initially given to a gardener named Teichler, who had worked for count Gneisenau. In the 1860s Bruno Teichler was given the position of general gardener and later that of court gardener in Mysłakowice [9, p. 58; 40, p. 166]. Lenné subjected the composition of the pleasure ground to the main visual axis aimed at Mount Śnieżka (Fig. 2). The frame for the view was created by a church designed by Karl Friedrich Schinkel (1781–1841)⁹. From the east, the palace grounds bordered on a farm complex, with a utility garden and horticultural production area, where exotic plants such as camellias, pineapples and roses were grown in greenhouses. From the south side, the pleasure ground connected with an extensive landscape park. Here, on the shores of picturesquely formed lakes, we could see changing views of the palace and the surrounding mountains, including Śnieżka, Mrowiec and Krzyżowa Góra. The skilfully staged plants ensured an optical integration with the surroundings. The planting plan drafted by Lenné featured 171 different taxa, including willows (31), elms (11) and poplars (6), as well as ornamental bushes like the amphora, the mock-orange and shrub and tree-like hortensias [24, pp. 393–395]. Due to climate conditions that were unfavourable to many of the plants, the plan was not fully implemented. In the 1840s the park and its surroundings became filled with Swiss-style houses and villas, inspired by a colony of religious refugees from Tyrol that had been established in Mysłakowice¹⁰. The royal garden formed in this manner became a part of an extensive park landscape, which was called the “Silesian Elysium” in the nineteenth century and was compared to the beautified Potsdam Island [17, pp. 56–57; 7, p. 60; 11, pp. 142–143].

⁹ A complex of Classicist Revival buildings (a palace and a Bachelor's House) as well as buildings with Italian-style forms (e.g. a church) were built in Mysłakowice in accordance with a design by Karl Friedrich Schinkel. After the death of Friedrich Wilhelm III, his son and heir Friedrich Wilhelm IV commissioned Friedrich August Stülerowi to remodel the residence in a Gothic Revival style (1800–1865).

¹⁰ In 1837 king Friedrich Wilhelm III transferred a portion of his estate in Mysłakowice to protestant religious refugees from the Zillertal Valley in Tirol.



Fig. 2. Panorama of the Giant Mountains, watercolour, count von Groeben, ca. 1850
[SPSG, GK II (S) 1108, unknown photographer]

Kamieniec Ząbkowicki was inherited by duchess Marianna of the house of Oranien-Nassau in 1837¹¹. An impressive residence was built on her initiative on the slopes of Castle Hill, designed by Karl Friedrich Schinkel, who had been involved in constructing the palace at Lindenstrasse in Berlin for duchess Marianna's husband – duke Albert Hohenzollern – since 1828 [17, p. 71]. The design and construction of the palace were complicated and Schinkel modified his proposals numerous times. Ultimately, after an on-site visit, he proposed the construction of a Gothic Revival residence. This version of the design became the starting point for later detailed plans, which were prepared by his associate Ferdinand Martius (1811–1889) [17, p. 78; 6, p. 358; 10, p. 76]. The surviving drawings located in the collection of the National Museum in Wrocław [21] show that the architect's intent had been to harmonise the palace with the local landscape. Locally available materials were used in its construction, and the composition of the south-western facade of the palace and the layout of the terraces was subjected by him to the main visual axis, aimed at the Nysa Kłodzka River Valley. Lenné, who visited Kamieniec in 1858, developed this proposal further [17, p. 116]. A plan of the upper terraces was drafted two years later [18, Nos. 496, 497], followed by a design of their extension, drafted by Martius and Lenné [17, pp. 115, 117]. According to his proposal, the garden descended towards the

¹¹ Wilhelmina Frederika Louise Charlotte Marianne, Prinzessin von Oranien-Nassau (1810–1883), daughter of Wilhelm I, king of the Netherlands (1772–1843) and Wilhelmina Frederika von Preussen (1774–1837), the wife of prince Albrecht von Preussen (1809–1872) in the years 1830–1849.

valley in the form of seven stone terraces, connected with each other through external stairs with a total of 174 steps. Its distant visual linkages in the style of Italian villa layouts, rich architectural details and flowerbeds with a rich collection of exotic plants are the characteristic of Lenné's late geometric style [26, p. 45]. The entirety was supplemented by an elaborate water layout with surprising solutions, for instance, the fountain on the lower terrace reached the height of the fountain at the upper terrace and ejected water up to a height of 33 m [36, p. 97; 12, p. 92]. A complicated and expensive installation supplying the terraces with water from a lake near the Budzówka River was built to feed the fountains. The water was pumped to a reservoir at the top of Castle Hill, from which it flowed downwards unassisted into the valley and supplied all of its fountains [38, p. 639; 25, pp. 41–49].

During the expansion of the residence, a maximum exposure of the main visual axis was sought, as well as the deliberate restriction of development in the areas between the former abbey and the Nysa Kłodzka River [14, p. 28]. The terraces were compositionally linked with an extensive landscape park, as well as forest parks (*Wildpark* and *Pilzenpark*), which became filled with numerous observation points and resting spots (Fig. 3). The design for Kamieniec Ząbkowicki was the last great joint work by Schinkel and Lenné. After the death of the Gardens Director, a garden with a pool and a Perseus' grotto were built in Kamieniec. Above the grotto there was an eleven-metres-tall column with a three-metres-tall statue of the Goddess of Victory. It was meant to commemorate the Prussian–French war of 1870–1871. The placement of the cornerstone for the column in 1872 is considered the official date of the completion of the over thirty-years-long construction of the palace and park complex, which cost 971,692 thaler to build (the equivalent of around 3 tons of gold) [35, p. 92].

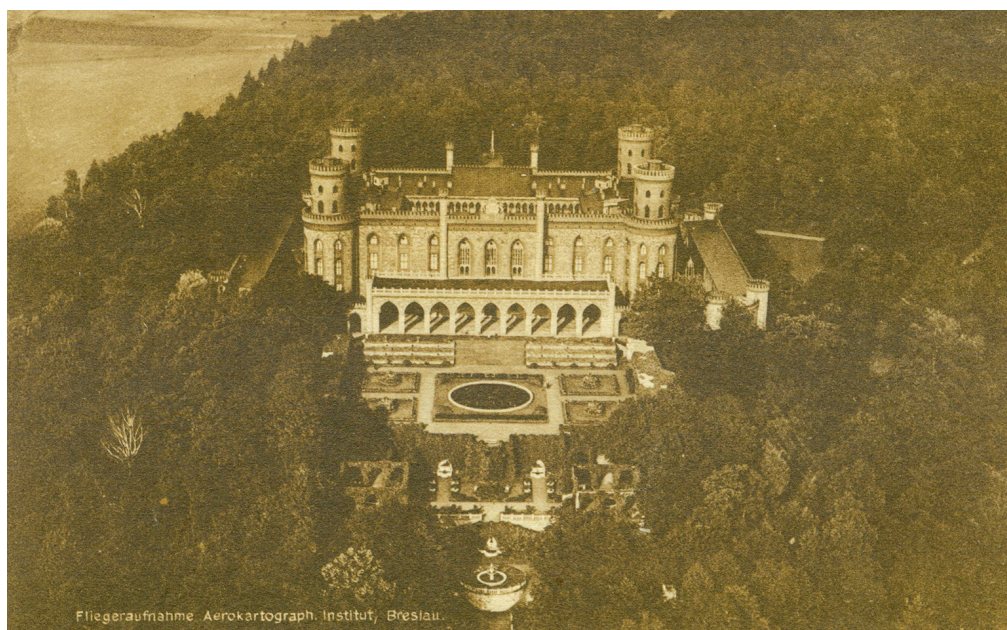


Fig. 3. Palace and garden terraces in Kamieniec Ząbkowicki, aerial photograph, beginning of the twentieth century, from the private collection of J. Dubiel

3.2. Urban designs

Since 1825 Lenné had been involved in the expansion of public areas in Szczecin and Świnoujście. These projects were supervised by the oberpräsident of the Pomeranian regency, Johann August Sack (1764–1831), with the aid of the Beautification Society. It was by his initiative that new areas of greenery were established in Szczecin, on the basis of its former fortifications. In 1825 the Gardens Director drafted a design of the first city park in front of the Lady's Gate (Frauentor) [18, No. 470], and four years later – a plan for the eastern part of the park in front of Leopold's Fort [19, p. 16]. In 1825 he also took part in beautifying the surroundings of the city. The *Weinberg bei Frauentor hill* (Szczecin-Golecino), which had been named *Elisenhöhe*, in honour of Friedrich Wilhelm IV's wife, was remodelled in accordance with his guidelines. In the middle of the 1840s, Lenné designed a decoratively-shaped square in front of the city theatre, whose erection on the *Königsplatz* (currently named Plac Żołnierza Polskiego) was commissioned by Szczecin's merchants. In all probability, the scope of the work of the Berlin Gardens Director in Szczecin was much greater, as evidenced by his correspondence with oberpräsident Sack, who asked him to provide a plan for the arrangement of a municipal tree nursery [13, BPH, Rep. 192, Nl. Lenné, No. 3; 19, p. 18]. In nearby Świnoujście, Lenné, by request of oberpräsident Sack, prepared a design of the surroundings of a spa building (*Gesellschaftshaus*) in 1826. Two years later, a plan of the development of an area stretching towards the buildings of the captain of the port was drafted [19, pp. 22–25]. Lenné completed two more private commissions in Szczecin, associated with the beautification of the Zittelmann (1826) and Dohm (1853) family estates in Szczecin-Klęsków (*Höckendorf*), as well as a design for the Eckersberg estate for the Kugler family (1820) [19, pp. 19–22].

In 1853 the Prussian minister of trade, August von der Heydt, presented a draft of the planned regulation of Przedmieście Świdnickie, Mikołajskie and Oławskie to Lenné for approval. The garden director placed his remarks on the plan *Situationsplan der Nikolai-, Schweidnitzer und Ohlauer Vorstadt von Breslau*, of which a single copy had survived in Berlin prior to the Second World War. The changes included the extension and the beautification of squares and roads in the area of the present-day Main Train Station, the Świebodzki Train Station and the no longer existing Lower Silesian–March Train Station [24, pp. 377–380; 25, p. 50]. In 1855 Lenné also consulted the shaping of the Oder riverbank and the Town Moat. In order to improve sanitary conditions, he recommended that the geometrically-shaped moat canals be converted into a flowing waterway [1]. The remodelling of the southern suburbs of Wrocław coincided with work on remodelling Wrocław's system of greenery. In September 1853, Heinrich Robert Göppert (1800–1884)¹² presented a proposal of developing greenery on a city-wide scale [3, p. 89]. In 1863 the post of city gardener was given to Julius Lösner (1818–1890), who had been recommended by Lenné [3, pp. 43–44]. In 1865, work began on the construction of Szczytnicki Park under his supervision and according to Lenné's guidelines [2, p. 77; 32, p. 4]. The Gardens Director employed his signature solutions here –

¹² Göppert Heinrich Robert (1800–1884), director of the Botanical Garden of the University of Wrocław (1852–1884), from 1826 a member and from 1846 the president of the Silesian Association of Homeland Culture and from 1849 a member of the Promenade Deputation.

he highlighted the topography and the historical elements, as well as the distant views. Of note is the fact that the designer from Potsdam treated the park in Stare Szczytniki as an element of a greater complex of recreational, didactic and sports grounds from the very start¹³. This has been evidenced by his remarks on the design of the Zoological Garden by Julius Lösner. He recommended, among other things, the delineating of promenades and accessways connecting Stare Szczytniki with the city [44]. This vision was consistently developed by gardeners and architects in the nineteenth and at the start of the twentieth century.

4. Conclusions

The study included the verification of the previous state of knowledge concerning the design activity of Peter Josepha Lenné in Poland. The collected archival materials from German and Polish collections made it possible to distinguish 28 projects confirmed by original plans. Two plans could not be linked with any existing parks. In the case of 2 sites (Wojanów and Park Szczytnicki in Wrocław) documents have been found proving the involvement of the Potsdam-based designer in the construction of their gardens. In the case of the remaining 20 sites, no confirmation in source documents has been found. Valuable conclusions concerning the composition and the state of preservation of the garden layouts have been drawn from field studies. Previously unknown traces of past garden structures have been found. For instance, in Kotlina Jeleniogórska, on Eisenberg Hill in Wojanów, the foundations of a belvedere were found, as well as of a circle composed of linden trees; a stone with an inscription reading Waldemar's Tower has been discovered in nearby Karpniki, along with a mock-orange – the remains of the garden near the no longer existing Mariannen Cottage. These are elements of a past beautified landscape and that are not listed in any heritage sites registry or planning document. This means that even the most well-known places, like the Valley of Palaces and Gardens of Jelenia Góra require further in-depth field studies, particularly in the area of restored parks and gardens.

In conclusion, there are garden layouts that illustrate various phases of Peter Joseph Lenné's work (the mixed and the geometric style) in Poland, as well as the types of projects he worked on (palace gardens, urban villa gardens, public greenery, urban designs and landed estate beautification plans). The most recognisable of these are the gardens and parks near residential complexes. Lenné's design work in Szczecin and Wrocław can be considered interesting, although it is still poorly investigated. The Prussian Gardens Director closely cooperated with the authorities of both cities and exerted an immense influence on period city gardeners and town planners. The fact that in 1861 the Gardens General Director received an honourable doctorate from the Wrocław University for his remarkable contributions, with the decision to confer it being justified as follows: "...because he created a new art of garden design, enhanced not only through professional knowledge, but also through its long-term use, far from any imitation ...", can be seen as proof of the significance of his achievements [22, p. 11].

¹³ The park was near a pasture at Dąbie, where horse races were organised from 1833 on the initiative of the Silesian Horse-Racing Association. In 1863 work commenced on establishing a zoological garden to the south of the park.

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