

Die Gartenkunst



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The park in Kopaszewo (former Grabenau Kreis Kosten, Großpolen) – Friedrich Teichert and Augustin Denizot’s planning schemes

The palace park in Kopaszewo (German: Grabenau, Kreis Kosten) is one of the most interesting planning schemes in the Greater Poland pursuing an English park and landscape park design. Its present form is largely a result of a baroque garden performed by Friedrich Teichert and Augustin Denizot.

The park is part of a palace and park complex with an area of 11.7 ha of which water constitutes 0.80 ha. Currently, it is maintained by DANKO Plant Breeding LTD. (DANKO Hodowla Roślin Sp. z o.o.), whose offices are located in a former Chłapowski palace¹. Inventory works in the park were conducted in 1977, 1980 and 1986. On the 20th Jul. 1949 became listed as a monument (no. 38)². The beginnings of the park can be traced back to the late eighteenth and early nineteenth century. It's present form it owes largely to the transformations of Augustin Denizot made in the mid-nineteenth century. As one of the founders of the park Gerard Ciolek mentions Oscar Teichert³, which is probably a mistake, because Oskar described Friedrichs gardening works from the point of view of the historian. However, the transformation of the project by Augustin Denizot has been confirmed. The primarily nineteenth-century nature of the project is shown to some extent in the preserved shape of the park. Over the last decade it was subjected to a more or less exact care works, which consisted primarily of removing self-seeders, and overly exuberant bushes. The reconstruction of the late baroque project was problematic, and therefore only a partial analysis will be possible.

The origins of the park

An indirect premise speaking about the origins of the park is the character of Kopaszewo's stand, which is undoubtedly linked with the landscape, the presence of numerous watercourses, and thus good habitat conditions. Location in a shallow valley is similar to the park in Turew (German Auern, Kreis Kosten). It is quite probable to assume that the park was formed out of the woods, which at this point had to be extremely rich and splendid. The most numerous in the Kopaszewo's stand European Ash (*Fraxinus excelsior* L.). Other species include: Black Alder (*Alnus glutinosa* Gaertn.), European White Elm (*Ulmus*

laevis), English oak (*Quercus robur* L.), spruce (*Picea A. Dietr.*), Norway maple (*Acer platanoides* L.), European beech (*Fagus sylvatica* L.), linden (*Tilia cordata* Mill.) and chestnut (*Aesculus* L.).

The oldest part of the stand – approximately of 140 to 280 years old – is located on the western border of the park. The northern side is an ancient forest of 120 to 150 years. On the north-eastern side there are specimens of estimated age of 120-250 years. There are also been some smaller formations scattered throughout the park, namely clump of old trees of about 220 years – south from the pond, on the western shore of the pond and a single specimens at the front of the palace. The English oaks (*Quercus robur* L.) are undoubtedly original elements of the park, being of considerable are already at the time when the park was being established. They were and are to this day a relevant factor in all subsequent of phases transition of the park. The most impressive trees are:

- on the northern side of the chapel (circumference: 471 cm);
- in the south-western corner of the park near the fence (circumference: 528 cm);
- the largest concentration of 5 oaks located off the south-western corner of the large pond (circumference: 528, 617, 348, 420, 511 cm);
- two specimens (376, 308 cm) in the south-eastern part of the park near its border.

Beyond the boundaries of the park there are also seven monumental oaks and one broad-leaved linden (*Tilia platyphyllos* L.).

The currently existing watercourses were probably shaped in a similar way to the park a park, from a natural formation. It seems reasonable to say that the beginning of the transformation of the natural stand into the park, could have taken place at the time of Kopaszewo acquisition by Skórzewski family, that is about 1690 (after Konstancja Kierska married Władysław Skórzewski). A park design created at that time probably did not represent any serious aesthetic values. It is highly likely that only arranged were the close surrounding of the palace was rearranged. If, thanks to the Skórzewski family, a garden or a park were designed around the manor house, then a palace, today it is impossible to determine their character. They could take the form of a landscape garden of French type⁴, as one of the most popular (but



1. Palace in Kopaszewo, private collection

without a clearly defined character) types of landscape architecture at the end of the eighteenth and early nineteenth century. It is also likely the “grass to the very door type”, as well as an intermediate solution leave in the already shaped parterres in the immediate distance of the palace and to transforming the rest in landscape forms. It is highly probable that in the immediate distance of the manor house there was a regular part with parterres and bosquets, which was characteristic of the majority of manor designs of that time. It was also possible to use the location of the palace on a small hill, and to create parterres merging with terraces situated slightly below them. It does not seem likely that garden lounges, embroidery-like parterres (French: *parterre en broderie*) or a similar type of solution have ever been developed. However, an important element that was used from the very beginning, were canals and watercourses. In Kopaszewo there are two ponds, both of relatively regular rectangular outline. The eastern pond has been moved towards the axis of the palace to the south.

It should be remembered that a palace of the Zakrzewski family was located here, later demolished by the Skórzewski family. The

pond could have been located on the axis of an earlier building. The water reservoir near the chapel was located perpendicular to the eastern one. A moat – which existed until 1921 – could have been built at that time, introducing an additional element watercourses in the park. The small size of the park suggests that during its creation at the turn of the seventeenth and eighteenth century a uniaxial solution has been chosen, and in this case, the reference point was the manor / palace. At that time, plantings which exist until today were probably made a – hedge of lindens along the northern shore of the pond near the chapel or a plane tree avenue that runs from the border of the park to the manor farm. An element typical for the gardens of that time – a sculpture – was limited in that case to just one object – a baroque bowl on a pedestal standing on the lawn on the eastern side, exactly on the axis of the palace. That is basically all that can be said about the earliest stages of the park.

The baroque design

It is almost impossible to even roughly describe the overall appearance of the baroque park design in Kopaszewo. No iconographic descriptions of references to the garden have been preserved. Therefore all the observations made here are speculative and to a large extent intuitive. Given that the palace chapel is mentioned at the end of the seventeenth century, therefore it is highly likely that around the manor or house there was a garden, which was an ideological requirement and implementation of the program of a noble residence⁵. On this basis, the most important features of a baroque garden can be presented, which probably were also present in the estate owned by Zakrzewski family, then Skórzewski family. The hierarchical layout of the rooms of the residential building was reflected in the specific shaping of the garden, with appropriately formed garden interiors, led to metrically shaped floral elements: alleys, hedges, rows of trees, bosquets, supplemented by a garden sculpture. One of the main principles in which of shaping baroque gardens were shaped was operating with contrast of flat spaces, i.e. with high planting or high hedges. Two ponds at the



2. A baroque vase, photo by Author, 2014



3. Linden hedge with a small pond, photo by Author, 2015



4. Linden hedge by a pond in a park in Kopaszewo, photo by Author, 2015



5. Linden hedge with a small from approx. 1925, private collection

present today in the Kopaszewo park have a relatively regular form – especially the front pond as a rectangle. Also the rear pond, located parallel to the palace, has a form similar to a rectangle. Both ponds are relatively shallow, so it is highly probable that these are artificial formations. The moat surrounding the palace from the west, was an element which referred to an earlier tradition. In Kopaszewo it survived until the 1930s which was probably an expression of Stanislaw and Kazimierz's respect and esteem to "military" character of the Chłapowski family, which embodies general Dezydery and his passion for Gothic elements. At the same time the preservation of the moat was a form of "antiquating" an ancestral seat. Its symmetrical location was undoubtedly used as an element helping to obtain an impression of the picturesque, for example in the palace's silhouette on the water surface. A baroque remnant is the main axis running west from the palace visible also today. It originated as an extensive semi-circular courtyard in front of the palace with a centrally located geometric flowerbed, which led to the main gate and street avenue, and its extension – a monumental, almost a kilometer long avenue of London plane trees (*Platanus x hispanica*) leading to the manor farm. The palace was the main dominant and compositional axis. From the east it opened up with a terrace opening to the garden. Unfortunately, there are no reasons for its reconstruction. Its only remnant is the pillar with the bowl, and the residue of a garden sculpture. Per analogiam it can be presumed that shape of terrain at the palace of the current extensive meadows a geometric garden in French style was located.

A lime trees avenue running along the northern shore of the front pond could be one of the main visual axes and a green curtain forming a background for a regular design maybe in the form of embroidery-like parterre (parterre de broderies). A pond – symmetric and transverse to the alley, could have formed a composition element closing a regular part or an element separating the two parts and creating some form of parterre de compartiment. Of course this hypothesis is put forward on the basis of design practice of the time. Single specimens of monumental oaks (*Quercus robur* L.) and limes (*Tilia platyphyllos* L.) have been used as solitary trees. The choice of plants was probably

typical and conventional for baroque gardens⁶, with a dominant share of hornbeam (*Carpinus betulus* L.), beech (*Fagus sylvatica* L.), elm (*Ulmus* L.) hedges, elm, linden, beech, oak, poplar (*Populus nigra* L.) avenues, linden, elm, oak bosquets and mainly hawthorn, hazel, holly, boxwood shrubs. It is hard to talk about prototypes or sources of inspiration for the Kopaszewo garden. Only parks and manor gardens in the immediate distance may be mentioned.

However, it is an uncertain criterion and based purely on a strictly rational premise, namely, the area that potentially could be visited by Zakrzewski and Skórzewski family. The most important objects would be parks: in Rogalin (from 1870s c., German Eichenhain), in Posadowo (from the mid. 18c.), in Czerniejewo (an estate which remained in the hands of Skórzewski family from 1824 until 1939, German Schwarzenau), in Rydzyna (German Reisen).

Elements typical for neoclassical designs are visible at the Kopaszewo park plan. Park is a landscape composition, in which the basic structural elements are natural components – shape of terrain (in the case of this park sloping to the east), flora and water. The only artificial decoration elements are: a St. Joseph column and which derived from the baroque garden – pillar with a bowl. This is an echo of the innovations introduced by William Kent (1685-1748), one of the greatest British planners of eighteenth century.

A common practice used by Kent was to link a garden with the surrounding landscape. Leopold Teichert mentioned by Iwanowski during a trip to England undoubtedly met Kent's style. It is difficult to speak of a direct influence of the English planner on the Pole.

However, in the composition of the Kopaszewo park elements similar to the views of one of the three masters of gardening are visible as Kent was described by William Mason. The baroque elements, the existence of which we can be sure, by recalling a fragment of K. Morawski report about an old flower bed in front of the palace, which was preserved the consequent owners was well received and met the sense of aesthetics of next generations, in Teichert's project has been removed. Regular, geometric arrangement typical for baroque gardens was replaced by a landscape composition. In Kent's intention, in Teich-

ert's plan, and then in Denizot's – and respected in next park plans – the principle of linking the park with the surrounding terrain is present. Hence the desire to create the most natural project that without a clear dividing line would be connected to the external area. Lowlands and flat landscape of Greater Poland was the starting point and reference for all future park designs in Kopaszewo. The location in a small, natural basin, the presence of watercourses and high humidity, swampiness of the terrain in some places, were favourable conditions for park location and using the already existing trees with the prevailing forest.

Designers – Friedrich Teichert and Augustin Denizot

Friedrich Teichert mentioned at the beginning as the probable founder of the classicist park in Kopaszewo, left a number of significant realizations, of which the most important is the park park in Lubostroń – designed for Fryderyk Skórzewski. As a design representative for both the planner and the existing trends of the time, it can serve as a single point of reference for the reconstruction of this phase of the development of the park in Kopaszewo. A magnificent palace built by Ludwik Skórzewski in 1801 was located 100 meters from the earlier manor. The representative building was the main compositional dominant of palace and park complex similarly to the palace in Lubostroń (German Lettow-Vorbeck) designed by Stanisław Zawadzki which was influenced by Andrea Palladio's Villa Rotonda. Both buildings – located on the small hills – were situated in the middle of the park. The palaces played a superior role in both designs, which undoubtedly shaped the surroundings landscape. Teichert's design carries out postulates which were at the time proposed by Lancelot Brown and Humphrey Repton, which preferred the natural assets, such as terrain, flora and widely understood water, to the various types of decorative buildings (pavilions, greenhouses, etc.)⁷. In contrast to earlier solutions, in Repton's designs, a combination of different styles and landscapes can be seen. In Kopaszewo's design the element typical to solutions proposed by the Englishman is reflected, whose propagator in

Poland seems to be Teichert. The basic plans were formed a palace / manor with a representative paterre, the park around the building and the natural forest associated with the park by viewing axes.

Himself unfortunately we do not know too much. He was born in approx. 1808 in Koźła (German: Kosel). His parents were Samuel Teichert (1767-1824) and Anna Rosina Rothe (1772-1819). His wife was Johanna Dorothea Fechner. He was the author of studies on the history of gardens. From 1829 at the court of Princess Dorothy Talleyrand-Perigord (1793-1862), he held the court gardener function, and since 1852 he was the garden inspector. He was responsible for a design and remodeling the palace park in Żagań and co-authorship of Mużakowski Park in Łęknica. Both designs are monumental, the first covers an area of 250 ha, the second one – 700 ha. It seems that Mużakowski Park (Muskauer Park) was the place where the Teichert has formed his own style. The following individuals were also active at the design stage of the parks: Karl Friedrich Schinkel, August Schirmer, John Adey Rempton and Jacob Heinrich Rehder⁸. The design masterfully used the natural qualities of the area, especially the river, which has become a point of reference for the entire park. On both sides of the river there are terraces rising up to 60 meters. They become a major asset for the choice of this particular place for the park. In his plan two main parts can be distinguished: the landscape part in the valley of the Nysa river (German Neiße), and a bit more decorative and symmetrical within the residence with dominant carpet bed plants.

Teichert's theoretical work is characterized by incredible accuracy and precision. The author studied the works in the field of garden art dating back to the sixteenth-eighteenth century, showing the meticulous characteristics of individual designs, the evolution of solutions and extremely valuable species of plants used in gardens and parks. He drew up lists of the various elements of landscape occurring in different types of gardens throughout history. In 1859 on the pages of "Hamburger Garten- und Blumenzeitung" he published an article devoted to the Pforten Saxon baroque gardens: Ein Blick um Hundert



6. A view from the manor toward the avenue of plane trees, state from c. 1930, private collection



7. One of the surviving visual axes in a south-eastern direction, photo by Author, 2015



8. A view from the manor toward the avenue of plane trees, 2014, photo by Author

Jahre zurück. It was completed by a text about the history of regular gardens in Germany: *Aus und von deutschen Gärten alten (regelmäßigen) Stils: Ein Beitrag zur Geschichte der bildenden Gartenkunst*. Both texts were well received, prompting the author to give a more comprehensive work: *Geschichte der Ziergärten und der Ziergärtnerie in Deutschland während der Herrschaft des regelmäßigen Gartenstils*, Berlin 1865. The workshop of a garden historian in the most presentable manner was highlighted in the introduction to the book: *Die Veredlungskunst mit besonderer Berücksichtigung der Obstbaumzucht* published in Berlin in 1869⁹. He died on 28/04/1879 in Świdnica near Zielona Góra.

The second of the Kopaszewo park designers – Augustin Denizot – is somewhat better known. In the context of the former Skórzewski residence he shows up thanks to the Chłapowski family. A native Frenchman, completely Polonized, settled in Poznań (German Posen), where he gained recognition, numerous patrons and clients. For the Chłapowski family he produces two designs. Their mutual reference allows the reconstruction of the characteristics of Denizot's style and complement white spots of the Kopaszewo park by comparing it to the relatively better preserved English park in Turew (German Auern) – 5 km away.

Augustin Denizot¹⁰ was born on 16th December 1836 in Villers-au-Bois in Champagne¹¹. He learned horticulture in gardening school of Count Lambert in Chaltrait (1856-1858). Thanks to Albin Węsierski in 1859 or 1860 he came to Poland, where at his request he founded the big palace park in Zakrzewo near Gniezno. In Zakrzewo he met his future wife, Antonina Nowacka, whom he married in 1865, settling permanently in the Greater Poland. In addition to Zakrzewo he also designed the parks in Czarny Sad, Janików near Poznań, Kórnik [12], Turew (ordered by Dezydery Chłapowski), Kopaszewo (ordered by Kazimierz Chłapowski), Jaszkowo (ordered by Franciszek Chłapowski), Morownica (ordered by Teodor Caesar), Uzarzewo (ordered by Zychlinski), Morownica (ordered by Władysław Niegolewski), Kurozwęki, Bejsce¹². However, the real fame and recognition, were brought to him by nurseries, which were founded in Górczyn (now a district of Poznań), Wilda (also a district of Poznań), from where in 1879 he moved to Łazarz, where he founded the garden and park. He spent the final years of his life Luboń, near Poznań, where in 1900 he founded the 30-acre gardening and fruit-growing nursery. Augustin Denizot died on 6th November 1910 in Poznań. His work was continued by his son Edward.

The time in which the Kopaszewo park was transformed can be determined on the basis of certain factual data: Denizot came to Greater Poland in 1860. Two years later, in 1862, Kazimierz Chłapowski (1832-1916) and Anna Chłapowska (1845-1919) got married. Kazimierz's father – Dezydery – has settled his son in an estate that he purchased earlier in Kopaszewo. It therefore seems highly probable that at this time the park was transformed. The year 1867 is the beginning of Denizot's lasting bond with Poznań; proximity of Turew and the capital of Greater Poland, where Chłapowski often stayed, would suggest that they established contact during this period. The commonly known Francophilia of general Chłapowski¹³, resulting from his earlier lot, is another argument that could have an impact on the choice of Denizot as a planner.

As in Turew, also in Kopaszewo there was already a park, which contained numerous old compositional elements that were included

in the later transformations and park projects. With respect to Kopaszewo it was a lime avenue at the pond near the chapel, a monumental plane tree avenue leading to the manorial farm, ponds, and specimens of monumental trees – including stand-alone trees.

An indirect source which enables the reconstruction park project, designed by Teichert and Denizot in Kopaszewo is a *Messtischblatt* from 1898, updated in 1940. Due to the lack of iconographic sources related to the appearance of the park, especially the lack of detailed plans made by Teichert and Denizot, Prussian and German maps are the main archival material. The analysis of the composition of the park's arboretum, to determining of the age of the stand, allows to indicate which of the trees come from the initial plans, and which are relatively young self-seeders. Despite the pattern and simplification on the reproduced maps, it is possible to identify the main compositional dominants and gardening forms. With a high degree of probability the principal viewing axes and communication routes can be reconstructed. The regular nature of the park borders and a square-like plan, determined the main communication routes which were: road (E) leading from Kopaszewo to Turew (on the northern side) and a road perpendicular to it running along the western border of the park separating the palace from the farm buildings. In the middle of the alley and the road leading to Turew, there was a path (D) leading to the park (at the same time it had a continuation in a southerly direction linking Kopaszewo with Kopaszewko). Initially, with a simple, gentle arc it curved to the right connecting the main ringroad of the park. The outer road planted with linden formed a regular, external and natural boundary of the park. The lack of a wall allowed the park and the palace. The road from the west led along a relatively low wall. The space between it and the palace façade was relatively sparsely wooded. The main compositional and aesthetic emphasis was the palace, to which the appearance of this part of the park was subordinated. Ceremonial road leading from the courtyard to the west was connected with the outside road (F) almost at a right angle. Its extension was plane tree avenue connecting the palace with the manorial farm. A road on the southern side of the farm ran crossing the road leading to Turew and along the edge of the park wall. The regular set up on the western side of the palace, was twice extended on the eastern side, which received landscape form.

From the East the border of the park was a gate in a form of brick, plastered columns with balls perforated separated by plastered pillars. The ceremonial road led to an extensive courtyard that connected to the main ring road of the park and a smaller oval one around the front pond (B). The main communication route on the eastern side was a single bypass routed relatively regularly along the outer edges of the park, on a square plan with irregular sides and rounded corners. A smaller, oval ring road around a small pond adjoined the main road. North-south canal diagonally intersecting the park, crossed the bypasses. This resulted in four small bridges being used: in the southeastern part of the park, in the middle of the length of the northern part of the park, over the canal at the chapel, supplying water to the moat in front of the palace, and the most impressive over the fortification ditch. Such a system of bypasses – with the main single one running on the outskirts of the park, was a solution that Denizot applied in Turew.

The above mentioned description of the main communication routes, highlights two overlapping but clearly differentiated solutions:

9. Passageways in Kopszewo park at the turn of 19c and 20c, edited by Author



10. Viewing axes of Kopszewo park at the turn of 19c and 20c, edited by Author





11. Palace, facade, photo by Author, 2015

on the one hand, a clear symmetry of roads is accentuated, primarily the external ones, by the long, axial alleys leading to the center of the village, and then to the palace. Their opposite are ring roads within the park. The simplification of a plan and the resignation from multiple roads, paths, avoiding complex, intersecting arteries, influenced the maximum exposure of the central space, which had to be “walked around”. Roads were adjusted to aesthetic and natural values. Their soft course enabled an almost uninterrupted overview of each side of the palace, also when moving away from the building. This was also the transformation of the square motif with a circle inscribed into it, so the reference to the aesthetics of plane figures. An addition to the abovementioned assumption may be a reconstruction – also based on a *Messtischblatt* – of the major viewing axis. The two most important ones start and end in the palace, which is the center of composition. Symmetrical forms of monumental portico with four columns dominated in the palace’s vision and in this side of the park. A wide avenue leading from the main gate to the courtyard formed a viewing axis. The gate seems to be an overview point, from which it was possible on the one hand to observe the palace and the flower bed, so the elements of a man’s creation, on the other hand, the old alley of plane trees (a bit more natural) on the opposite side. In such composition can be seen a combination of culture and nature, two opposing categories: the artificiality and the naturalness. The park’s wall park could be the boundary between its regular plan and opposed “wilder” of meadows and forests surrounding the property, which – as mentioned earlier – were ideologically and organizationally related. The viewer standing in front of the main entrance to the palace had two large lawns in front of him, located symmetrically on both sides of the road. A plane tree alley could be seen in the distance, visually extending the viewing axis and focusing the viewer’s gaze at a point far away on the hori-

zon. An uniaxial character of the west side of the park, was varied by turning the garden, primarily recreational – the main part of the whole project. An extensive garden terrace compositionally emphasized the importance of the garden. This highlights K. Morawski¹⁴. The saloons on the ground floor and on the first floor (with a balcony) and a staircase leading from the terrace to the center of the park, placed on the axis, emphasized the importance of this part of the garden. I believe that we can speak of the four viewing axes, with the palace at the central point.

The first and logically most obvious one would be the one in front front, and ran to a rear pond and to the eastern boundary of the park.



12. View towards the north-eastern part of the park, as in of approx. 1920., private collection

The second would lead toward the chapel, so to an ideologically and semantically significant element, and then to a small pond and further to the north-eastern corner of the park. The third axis would have a clear relation with it and it would focus on the line of the large pond (C), shifted to the right in relation to the center of the park, on the monumental specimens growing on its banks and it would run towards the south-eastern corner. It should be emphasized - as it will also be discussed below - that open park limits allowed to see far beyond the park, allowed to see far beyond the park. All three axes allowed an overview of the adjoining fields (especially from the side of a village in the north and the manor farm Kopaszewko on the south), and in the case of the central axis - on overview of the forest behind the meadow. The already mentioned monumental oaks were located alongside those viewing prospectus.

In which prospectus within the park would be located in a place of the main ring road and the road leading to the west, the outer road leading to Turew and Kopaszewko met. In front of a viewer standing at this point (D), three perspectives would open up: to the left - the chapel and the palace, in front - a space with panoramic scenic space, and on the right - a natural, slightly disordered part of the park. On the opposite side - both on the east and west - all compositional axes lead to the palace, making it a key component and the main element of a whole design of the palace and park. The last of the axes common with the line of the avenue running from the palace along the hedges of plane trees to the manorial farm (F).

The Messtischblatt reproduced above clearly shows the nature and divisions of the nineteenth century park design of Denizot and Teichert. The western part of the park between the driveway and the main gate was accentuated by meadows with individual specimens of trees. The strictly garden part, on the eastern side accentuated: avenue of lime trees along the pond near the chapel, magnificent oaks along the road leading to Turew, stand-alone trees near the western pond and small clumps of trees scattered over large meadows extending to the borders of the park. They formed specific links binding the observer's eyes and leading him toward the exterior of the park. An element that tied the park into a coherent composition was a watercourse, flowing through the garden, ponds and connecting with a moat, which was a link between the two parts of the park. High humidity of surface - also visible today, primarily due to plant species typical for wetlands - supported to the rapid growth of species typical for riparian forests.

The preserved archival photographs show the importance of waterways as an essential element creating an aesthetic expression of the complex. For the parks in Turew and Kopaszewo a similar pattern was the division of these parks by a canal which was flowing horizontally and dividing the parks into two asymmetrical parts - one located closer to the building of a regular character and a second one, located behind the canal, clearly less structured. In addition to the main watercourse, through the park flow today two smaller ditches flow supplying ponds and connecting to the ditch running along the eastern boundary of the park and further on parallel to the alley leading to the Turew road. The shape of the large pond suggests that natural terrain subsidence was used, which was slightly adjusted on the palace side of. A different character has the small pond at the chapel. Its almost rectangular shape suggests that it is artificial, perhaps serving as a reservoir to supply the moat with water and regu-



13. Monumental oak near large pond, photo by Author, 2015

late its level. From the east, it is combined with a narrow ditch running towards the eastern border of the park. The already mentioned Messtischblatt indicates that the small pond was on oval character, but this may be a simplification for the sake of the map. It also mentions about a third, small tank - now filled up - which was located in an area where DANKO laboratories currently are located. It would be then included to the outhouse yard of the palace. All elements of the park's landscape composition containing water - ponds, moat, ditches - formed a relatively dense network that diversified the park, by numerous bends making a space more dynamic and divers.

The most prominent feature of the symmetric part of the park was the magnificent flowerbed in the courtyard of the palace. The picturesqueness was also influenced by the curtains of ivy (*Hedera helix* L.) tightly wrapped around the facade of the palace, and flower parterres. Archival photographs show the presence of monumental plane tree growing in front of the palace, to the right of the porch (see: Typescript of park revitalization project in Kopaszewo by Eng. Krystyna Awzan stored in the Provincial Branch of Voivodship Office of Protection of Historical Monuments in Leszno).



14. Rear pond (southern one), view to the south, photo by Author, 2015



15. Rear pond (southern one), view to the north, photo by Author, 2015



16. The palace and park in the nineteenth century - a watercourses reconstruction, edited by Author

Twentieth century and contemporary times

The palace and park remained the property of the Chłapowski family until 1939. During this time, the park has not changed significantly, except for the natural growth of trees and undergrowth. The ponds in the park are of flow-through character, so that changes in the shape of the ponds were mainly made due to application of sedimentary material and the gradual overgrowing of the tanks. At a time when Kopaszewo was owned by Dezydery Chłapowski (1869-1919), the moat in front of the palace was filled in and a decorative lawn was created instead:

The palace in Kopaszewo was built at the end of the last century, in classical style with four columns at the front, one-storey. In front of the house there was a large courtyard, however not like in Turew, with a graveled square, but with a large flowerbed in the middle of the circle in front of the house, which could be driven around. The flowerbed was old, probably from the beginning of the century, with hedges of boxwood framing small yellow paths that surrounded flowerbeds in a form of complicated flourishes. In the middle and at the sides cut thujas, grey with high and short roses on the flowerbeds, so that the entire large flowerbed created a separate garden, closed and separated by wide entrance roads, surrounding it. The house was entered through a staircase and a narrow terrace, with four thick and tall columns, during festive occasions wrapped from the bottom to the top with garlands of oak leaves¹⁵.

The Agricultural Law and Parceling Law took away the palace and the park from Chłapowski family. Fortunately for the park and the palace the former family seat was taken over by The Plant Breeding Station (today DANKO Plant Breeding LTD). A flowerbed in the form of a circle with an inscribed cross was reconstructed in front of the building's entrance. A driveway and an alley leading to the gate was paved. The surface around the building was hardened, park lamps were installed, the wall and the gate were restored. The edges of the ponds were cleared of reeds. The north-western corner of the park is short of trees and currently is not being cultivated. After World War

If this part of the park was turned into allotments for local families. At the opposite side of the north-western part of the park there are greenhouses and laboratories. Over the years the other parts of the park have lost the character of a landscape park. Once clear optical link with park borders with neighbouring fields and forests was blurred. The ring roads in the park completely disappeared. A significant part of the complex requires immediate revitalizing works, primarily consisting of removing self-seeders, restoring flower parterres and alleys. The works performed in recent years by DANKO should make it possible for park will gradually regain its former glory.

An essential element of the Kopaszewo park (but also the one in Turew), is its organic link with the surrounding fields and forests. That relationship stems from the presence of numerous introduced into the landscape by general Chłapowski. Artificially planted alleys and forest were introduced by Chłapowski based on English and Scottish solution which he saw during his stays in the UK¹⁶. Belts of trees form a natural barrier to wind, reducing aeolian erosion, they help to increasing the level of water retention in the soil, act as natural biogeochemical filters, and create a place of refuge for many species of plants and animals. Their primary and strictly utilitarian function, in addition to increasing the forest cover of flat and monotonous landscape of Greater Poland, also contributed to the aesthetic restoration of natural environment. The plantings from the time of the general and his descendants evidently refer to design and ideas, which today can be found in the palace parks in Turew and Kopaszewo. Their common element is to draw from the English and landscape park models. The clearest reference to those traditions is to the creation of perspectives. As long as in small parks, having about 20 hectares, it was sometimes difficult for spectacular, monumental views and defined visual effects, whereas in the case of a few kilometer long single or multi-species alleys, it was possible to successfully create – as in the case of Turew surroundings, what is shown on the map above – a monumental curtains made of large numbers of trees, forming a frame for fields situated within it. In Kopaszewo it is visible on the northern side of the park – the regular line of this part of the park – originally with a single, magnificent trees and a few clumps – opened a wide perspective on the field extending behind the park, which in turn was restricted by a forest line that goes to the Krzywiń-Kościan road (German Kriewen-Kosten). Thanks to this simple trick an illusion of a vast, terraced park was created. The garden was connected with the forest by a linden hedge, also emphasizing the linking of the two stands. On the other hand numerous field tree-line of woodlots were visible around. Tadeusz Jackowski highlights this in a very descriptive way:



17. Park in Kopaszewo, the view from the terrace on the ground floor, photo by Author, 2015



18. Park with surrounding landscape, photo by Author, 2015

[...] To Kopaszewo [...] lead grand ash alley, weeping willows alley and others. A shady plane tree alley profoundly stuck in my memory. Among those alleys were groups of trees a few generations old, thrown in the Odra meadows or in adjoining fields. [...] If, after admiring the view of this beautiful road, one stood in front of the Kopaszewo manor house, and felt the sweet smell of boxwood, growing in the courtyard in wide herbaceous borders surrounding flowerbeds¹⁷.

Looking at the diagram, one can clearly see the geometrization of the landscape, the creation of a kind of raster fields separated by roads and ducts planted with trees. The resulting specific mosaic structure, undoubtedly emphasizes the aesthetics of the landscape. Clearly visible were the already mentioned ideas of Kent, who promoted the principle of combining a garden / park with the surrounding landscape¹⁸. Planned ruggedness and naturalness opposed to baroque symmetry and regularity seen in the Turew and Kopaszewo parks facilitated a smooth transition from the intended design to natural structures, by opening their borders and the presence of belts of trees, small clusters

of midfield, ornamental ponds, ponds and ditches. The choice of trees was also important. In addition to domestic species: poplar (*Populus alba* L.), linden (*Tilia cordata* Mill.), ash (*Fraxinus* L.), willow (*Salix alba* L. 'Tristis'), oak (*Quercus robur* L.), black locust (*Robinia pseudoacacia* L.), plane tree (*Platanus* L.). Some exotic species were introduced to further diversify the structure and composition of the stand, among other including: honey locust (*Gleditsia triacanthos* L.), Douglas fir (*Pseudotsuga menziesii* Carriere). Their presence was associated with arboretums and nurseries established at that time, just to mention Denizot – the designer and gardener working in Poznań.

Palace park in Kopaszewo perfectly reflects the changes that have occurred in garden and park design in Greater Poland in nineteenth century. Referring to Western solutions, and at the same time respecting the local character, in which one of the key elements was a manor house or palace under the new terms forming the center of Polish culture and tradition, it was also a way to preserve the national cultural independence in the times of annexation. The projects created in the Chłapowski family properties also show the greater awareness of rational use not only aesthetic, but primarily utilitarian advantages of widely understood wooded areas. Reaching for an optical link between regular, artificial design and natural landscape is also a testimony of a particular sensitivity to organic homogeneity of the world of man and nature.

Currently the park in Kopaszewo requires maintenance works, though – what needs to be emphasized – it is much better maintained than the park in a nearby Turew. An opportunity for its revitalization is a closer and clearer link of Kopaszewo with local routes – one related to the Chłapowski family, the second – related to Adam Mickiewicz and his stay in the Greater Poland. But it seems certain that a possibility of a full revitalization of the park was already disappeared because of use of part of the area for the purposes of DANKO Plant Breeding Station, which turned a part of the park for greenhouses, laboratories and utility buildings. However, core design is still readable and allows – also by means of the specific legend of this place – to move back for a while to the nineteenth century.

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Notes

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