

Connection of Art Kinds in Traditional Russian Parks and Gardens

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Integracja
rodzajów sztuki
w tradycyjnych
rosyjskich parkach
i ogrodach

Fig. 1. View of the Arkhangelskoje park
Ryc. 1. Ogólny widok parku Archangielskoje



Introduction

Wstęp

The 18th century was a successful epoch for the development of nobility culture in Russia. In this time the new system of value and new ideas arose; a nobleman achieved the possibility for self-realization, he had a new mansion where for the first time he appeared as a private proprietor [Bolotov 1786; Voeikov 1816].

Manor of a new type, which was created under the influence of the Enlightenment ideas, represented not only an economic unit but also an aesthetically organized space – it was a palace or a mansion surrounded by a landscape park.



Fig. 2. The fountain in the Arkhangelskoje park
Ryc. 2. Fontanna w parku Archangielskoje

Selected Russian parks and gardens of 18th century

Przykłady rosyjskich parków i ogrodów XVIII wieku

In the present paper two palace-landscape park complexes situated near Moscow are shown—Arkhangelskoje and Kuskovo [Polakova, Gutnikov 2000] Arkhangelskoje was owned by princes Golitsyn and then by prince N. B. Yusupov, it is a palace surrounded by a large park with many sculptures. The theater was built by Venetian set-designer P. di Gottardo Gonzaga (Figs 1-4). Kuskovo is today the district of Moscow, it was owned

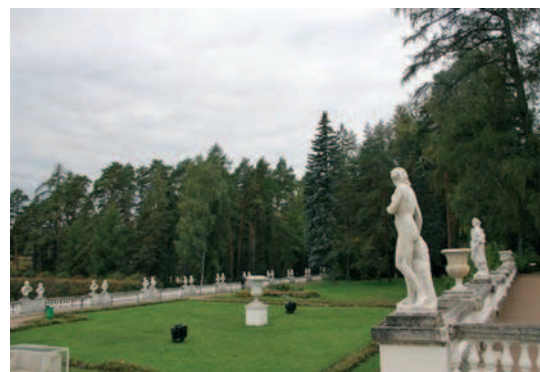


Fig. 3. Terraces and parterres in the Arkhangelskoje park

Ryc. 3. Terasy i patery w parku Archangielskoje

Fig. 4. Main residence in the Arkhangelskoje park
Ryc. 4. Rezydencja w parku Archangielskoje





Fig. 5. The avenue in Kuskowo park in winter

Ryc. 5. Aleja w parku Kuskowo w zimie



Fig. 6. Swiss pavilion in Kuskowo park

Ryc. 6. Szwajcarski pawilon w parku Kuskowo

by counts Sheremetov, it is a palace enclosed by a park (30 ha) with the Orthodox church, Swiss, Dutch and Italian pavilions and above 60 sculptures (Figs 5-7).

To characterize the landscape park one can say that it is universal and self-sufficient, and is similar to a world in miniature. The man is here in the unity with nature, is a part of the natural space and of the historical time. Here he has the unique opportunity to feel himself as an individual proprietor with his own vision of the world, free from social conventions and responsibilities.

In Moscow and around it the complexes of manors and palaces with parks appeared, where every owner according to his ambitious fantasy tried not only to surpass the luxury of neighbors but also to achieve a high life standard. In place of the cottages present in regular gardens one could see now the numerous pastoral bowers and pavilions, along with stylized caves and thatched or covered with chipped birch bark huts, sometimes in the form of haystacks. There were also "hermit" or philosopher" cabins as well as streams and ponds with islands. In the landscape parks often various artificial "ruins", and pavilions built in the pseudo-Chinese or Gothic style also were to be found. Such parks made an impression of a fairyland, a romanticism and a melancholy.

The aristocrats still liked to have in their gardens the marble sculptures and so-called "theaters", i.e. painted

wooden boards depicting the architectural forms or arbors. Orangeries, greenhouses, aviaries, zoos, flower gardens, orchards, lawns for games, "kitchen" and "pharmacy" gardens were essential parts of mansion landscape parks. Trees and shrubs of former regular gardens, by cutting were given the unexpected shapes of birds, animals or architectural structures. The presence of marble sculptures in the gardens showed the wealth of the owner. The sculptures in the alleys were located in a definite order, according to presented themes and mythological or allegorical symbolism. Most often these were numerous depictions of Apollo, Hercules, Mercury and allegories of the seasons or four times of a day.

It is noteworthy that aristocrats of this time were fond of West and Oriental architectural models and introduced these prototypes into environment not exactly adjusted to them. For example near the Dutch house in the estate Kuskovo there was the Dutch garden with tulips, and the cow grazing here was especially imported from Holland. In another part of the manor garden, near the Italian house, the Italian Renaissance villa with a grotto and an amphitheater has been built.

Often the parks merged gradually into the surrounding natural landscape with villages, churches, fields and woods. In the Russian aristocratic estates the landscape parks coexisted with regular gardens or retained some of their elements. N.A. Lvov, one of

the promoters of Russian landscape parks proposed to combine the ideas of two opposing artists – Le Nôtre and Kent and to put a single picture of the garden of splendor and the garden of entertainment [Likhachev 1998].

In the estate parks, the public festivities, involving various spectacles and games were held. For example, in Kuskovo many people were arriving twice a week [Stipa 1930]. During festivities, in the parks illuminated and sparkled with fireworks the theater plays were performed with the accompaniment of an orchestra. It is noteworthy that music was an important component of the life in the palace-park complex, and a vast majority of proprietors had their own bands.

One should not think, however that splendid parks were created just for the pleasure of their owners, since in the 18th century the nobility estates became centers of a new culture. The aristocrats were not only very rich but also well-educated people. Education requires leisure time, and they found it in the rustic retreat. In opinion of this time the cultural, educated man should profoundly feel and understand art. Therefore the estate proprietors surrounded themselves by works of art, and moreover they invited known painters, writers or musicians to their mansions. In palace-park complexes, so in parks as inside the manors the various kinds of art were represented – landscape architecture, sculpture, painting, music; the proprietors of palace-park

complexes created their own schools of architects, artists (sculptors, painters, musicians, actors) and artisans. In this way the connection of art kinds in Russian parks and gardens was realized.

Conclusion

Wnioski

One should point out that the strong cultural development of Russia in 18th century was possible due to the enlightened nobility of this time. The fond of art aristocrats collected works of various, albeit connected together kinds of art. Preserved to our times treasures of Russian culture which may be admired today are a continuation of aristocrats' activity and are their contribution to national heritage.

Photos by S. Milomed (1-4),
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Fig. 7. Kuskowo park in winter

Ryc. 7. Park Kuskowo w zimie



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