

"Official" and "private" parks of the XVIII–XIX centuries through the prism of general landscape trends of the time

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Abstract. The article analyzes the basic principles of landscape design of the imperial and aristocratic parks in the Russian Empire in the XVIII–XIX centuries. There were "official" parks designed to be visited by high-ranking guests, and "private" parks, which were not covered by the canons of the "official" park. In the Tsarskoye Selo imperial residence Catherine's Park performed the function of "official" with the appropriate function of pomp, and located next to it Alexander's Park – respectively, the function of "private" imperial park. Catherine's Park became a model to follow one of the most famous parks in modern Ukraine – Oleksandriia Park in the city of Bila Tserkva. The common and different between Tsarskoye Selo park residence and aristocratic parks in Ukraine are analyzed, the principles of planning of these parks and the main constituent elements are compared. Based on this, the basic principles of planning parks of the Classicism and Empire style era in Ukraine and the "iconic" set of pavilions are determined. The general canons of the "Ossian Park" and their specific embodiment are analyzed on the example of Sofiiivka Park in Uman. It was determined that the "Ossian Park" based on the canons is opposite to the parks of Classicism-Empire style. The methods of historical and culturological analysis, method of comparative analysis, method of field surveys used.

Keywords: Oleksandriia Park, Sofiiivka Park, "official" and "private" parks, landscape trends, Baroque, Classicism, Historicism-Romanticism

Introduction

The period of Classicism-Empire style (the last third of the 18th century – the first third of the 19th century) in Ukraine was marked not only by the construction of palaces, representative administrative and educational institutions, but also by the emergence of prominent parks such as Oleksandriia Park. The next stage of landscape design was the so-called "Ossian parks", in fact – the parks of romanticism, an example of which is the Sofiiivka Park in Uman [12].

In the Russian Empire, this was the period of the creation of, so to speak, "official", emphatically pompous and luxurious imperial parks, such as Catherine's Park in Tsarskoe Selo. But next to Catherine's Park is a more "private" Alexander's Park, less known to the general public. In the Tsarskoye Selo residence these two parks coexist, while the Oleksandriia and Sofiiivka parks are the embodiment of two types of aristocratic parks scattered in space – the "official" type of Oleksandriia Park for the reception of imperial family's members, according to the canonical set of landscape components, and the "private" type of Sofiiivka Park, not designed for such officialdom, and therefore not limited by ideological canons.

The formation of these two opposite types of parks, even in imperial residences, can be seen as a subconscious reaction to the rigid regulation of public life and a kind of release and the opportunity to be not

rigidly regulated by social levels and requirements of classicism and empire space, but from time to time corresponding to the inner world of man and his needs.

"Official" aristocratic parks are designed for intellectual pleasure, they are focused on ancient legends, allegories and plots, when elements of park design are colonnades, grottoes, Chinese bridges, temples of friendship, columns, obelisks, small pavilions and "Chinese"-stylized pavilions in Chinoiserie style. The parks of Oranienbaum, Peterhof, Tsarskoe Selo, and Pavlovsk have been models for the classical image of the aristocratic park since the 18th century [12].

Instead, the "Ossian parks", which essentially opposed the "official" parks of classicism-empire, were aimed at creating the opposite atmosphere – melancholy, mysticism, philosophical reflection, solitude in their own world [12].

In order to understand the specifics of this type of park planning, it is first necessary to briefly describe the essence of the phenomenon of "Ossianism".

In the late eighteenth and early nineteenth centuries in Western Europe, and later in the Russian Empire a period of fascination with ancient Celtic history and mythology began, the so-called period of "Ossianism". The rapid spread of this phenomenon was facilitated by the work of the Scottish poet of the eighteenth century

James Macpherson, who with the help of ancient Celtic legends and songs created a romantic image of the ancient bard and warrior Ossian, who lived in the III century AD and was the eldest son of the legendary king of the state of Morven on the west coast of Scotland. Macpherson's poetry has a melancholy-pessimistic colour, it describes the natural landscapes of ancient Scotland – it's gloomy mountain cliffs, covered with forest and shrouded in clouds, cut through cliffs with resounding echoes, rocky caves, old trees, brown trees, moss waterfalls falling from the rocks, endless heather and thistle plains, over which the wind roars, clubs of fog that chases the wind, and this fog hangs over dead swamps overgrown with reeds. Dark low clouds with shadows of heroes killed in battle are rushing across the harsh sky. The gloomy pessimistic landscape is illuminated by the pale moonlight, which barely breaks through the clouds of fog and corresponds to the constantly tragic inner state of the protagonist – the bard Ossian. Everywhere – the feeling of nature as a formidable dangerous and tragic force. Animals are also described – roe deer and fallow deer hiding among the rocks. Against the background of these harsh landscapes, numerous military exploits of King Fingal's army and his son Ossian against foreign invaders – Scandinavians and Roman legionnaires, as well as illegal contenders for the throne of the state of Morven – are described. All poetic plots, as a rule, end tragically with the death of the main characters.

Macpherson's characters exist in a semi-real, semi-mystical world inhabited by various beings. Ossian himself communicates with living people, with the shadows of dead heroes and with the forces of nature and natural elements. A specific feature of Macpherson's poetry, which distinguishes it from the poetry of other poets, is emphasized psychologism, naturalistic description of the experiences of heroes and their enjoyment of their own suffering, "joy of sorrow" and "life in the darkness of sorrow." Descriptions of the landscapes of Scottish nature, which have also become an innovation in literature, correspond to this mood of enjoyment of experiences and sufferings.

It should be noted that the term "Ossianism" in European and Russian literature and art, including in the art of landscape design, emerged later than the appearance of Macpherson's poems and "generalized" with a specific name and defining features of his creative direction, based on the tragedy of human passions against the background of formidable or melancholy natural landscapes, untouched by human hands. Descriptions of nature essentially become descriptions of hidden human experiences.

In "Ossianism" educated circles of Europe and the Russian Empire experienced a new phenomenon, which led to admiration for Macpherson's poetry, translated into all European languages, in different countries.

Literary works of other authors, operas and paintings appear as a secondary phenomenon in relation to Macpherson's poetry. Macpherson's poems influenced

Goethe's work, in particular his tragic work *Die Leiden des jungen Werthers*, as well as the work of Wordsworth, Southey, and Coleridge, who created their own images of the Romantic Middle Ages. Hugo and Byron were inspired by the image of Ossian.

As a result of the influence of "Ossianism" to some extent and some paintings by symbolist artist Arnold Böcklin can be considered, in particular his emphasis on the tragic and mystical cycle "Death Island" (1874–1885) with the theme of Charon-carrier of souls to a mysterious desert rocky island with ancient Greek "trees of sorrow" – cypresses, and the painting "Sacred Grove" (1882) depicting the mysterious rite of worship before the altar in a gloomy silent landscape.

The current of "Ossianism" and the Russian Empire, where this trend began to spread in the 1780s, did not escape the work of Derzhavin, Karamzin, Pushkin, Lermontov.

The aim of the study was to analyze how the canons of the aristocratic park changed during the late 18th and 19th centuries and how the St. Petersburg and European traditions of park design were borrowed during the transfer to other regions of the empire, including Ukraine.

Mandatory elements of the aristocratic parks of the Classicism-Empire style period were the presence of classical pavilions – colonnades and rotundas, as well as romantic ruins and exotic "Chinese" pavilions and gazebos, which became especially fashionable in the Chinoiserie era. If we talk about the imperial parks of this period, they certainly had ideologically significant elements – obelisks, columns, pavilions in honour of military victories.

Scientific sources directly devoted to the history and planning of the Tsarskoye Selo residence are the works of Petrov A. [11], Tumanova N. [13], and sources dedicated to the Oleksandriia and Sofiivka parks – publications of Kosenko I. [8], Rodichkin I., Rodichkina O., Hrynchak I., Sergeev V., Feshchenko P. [12].

The aspect of the relationship "natural environment – architecture", which is typical for Ukraine and was covered in the article by Chernyshev D., Ivashko Y., Kuśnierz-Krupa D., Dmytrenko A. [1], was analyzed separately.

Since the period under study in the Russian Empire is associated with the spread of the so-called "Anglo-Chinese" landscape park, sources on traditional Chinese gardens were included – such as publications by Ivashko Y., Chang P., Dmytrenko A., Kozłowski T., Mykhailovskyi D. [3], Ivashko Y., Chernyshev D., Chang P. [5], Ivashko Y., Kuśnierz-Krupa D., Chang P. [6], Ivashko Y., Kuzmenko T., Li S., Chang P. [7], Orlenko M., Dyomin M., Ivashko Y., Dmytrenko A., Chang P. [9], Orlenko M., Ivashko Y., Chang P., Ding Y., Krupa M., Kuśnierz K., Sandu I.G. [10], Żychowska, M., Ivashko Y., Chang P., Dmytrenko A., Kulichenko N., Xin Mu Z. [14].

Sources related to the use of historical traditions in modern Chinese landscape design were included – the

article by Ivashko Y., Chang P., Zueva P., Ding Y., Kuzmenko T. [4].

The artistic aspect is presented in the publication by Gryglewski P., Ivashko Y., Chernyshev D., Chang P., Dmytrenko A. [3].

As a result, the main purpose of the study was formulated – to analyze the principles of planning and construction of Oleksandriia and Sofiivka parks through the general prism of landscape trends in the Russian Empire at the time, to identify common and different between specific examples of aristocratic parks – "official" and "private", basic landscaping techniques and the most common stylistic solutions of pavilions.

The problem is as follows:

study of the principles of landscape design of the XVIII–XIX centuries is important not only in terms of history, but is useful in modern conditions, when environmental problems have exacerbated the problem of creating new green spaces and protecting existing parks, especially in large cities;

Sofiivka Park is a rare type of "Ossian Park", so it is often mentioned along with another "Ossian Park" – Monrepos Park.

Materials and Methods

The solution of the research tasks led to the choice of general scientific research methods. Methods of historical and culturological analysis allowed to analyze the basic principles of traditional landscape design of the late XVIII – XIX centuries, the main components of the two main types of aristocratic parks – "official" and "private" and the principles of their planning.

The method of comparative analysis allowed us to compare how the traditions of imperial parks landscape design were gradually transferred to aristocratic parks of other territories, to compare common and different between them, to analyze which components disappeared or simplified and which remained. This method allowed a deeper analysis of the role of Chinoiserie style pavilions as an integral part of the aristocratic parks of this period and to determine the degree of their similarity to the original models – Chinese small pavilions in private gardens. Also, the method of comparative analysis allows you to compare the principles of organization of parks of a certain period – Tsarskoye Selo residence parks, Olexandriia Park and Sofiivka Park.

The study used the method of field surveys with the implementation of dimensional drawings and photofixation, on the basis of which conclusions were formulated.

Results and Discussions

Imperial parks of Tsarskoye Selo as a standard park of the Russian Empire of the XVIII–XIX centuries

Both European and, first of all, imperial parks around St. Petersburg, especially the Tsarskoye Selo residence Catherine's and Alexander's parks, which are typical examples of canonical imperial parks of the

Russian Empire of the 19th century, were a model for the creation and development of Olexandriia Park.

It is noteworthy that Catherine's Park has the characteristics of "official" "royal" monarchical park with a pronounced pomp, the presence of symbolic objects that perpetuate the greatness of the Russian Empire, while Alexander's Park is a "private" park, close in plan to irregular landscape park (Fig. 1).

During the reign of Catherine II, the park was decorated with buildings that were of ideological importance to the Russian Empire – "Morea (Small Rostral) column", "Chesmen column", "Cahul obelisk", "Tower-ruin", which symbolized victory in the war with the Turks.

The fact that a new pavilion, obelisk or decorative element was erected in the park every year was also of ideological significance.

In the mid-1760s, lime alleys were planted along the Great Pond, and another lime alley was planted on the ridge of the hill above the pond, on the continuation of the slopes of the Katalnaya (Sledding) Hill.

In addition to buildings of a purely ideological orientation, pavilions and gazebos were erected in the style typical of the early Classicism of the 1770s and 1780s. In 1778–1786, simultaneously with the development of the Chinese village of Alexander's Park in the neighborhood designed by J. Felten (or A. Rinaldi?) and under the rule of V. Neyolov on the border between Catherine's Park and "New Garden" of the Alexander's Park on the shore of one of the Upper Ponds Chinese (Creaking) gazebo was built in the then popular Chinoiserie style (Fig.2).

It is no coincidence that we mentioned A. Rinaldi's outstanding Chinoiserie-style object outside the Tsarskoye Selo residence, as it preceded the construction of the "Chinese Gazebo" on top of the "Big Whim", probably by the same architect in 1778–1786, which formed one harmonious whole of artificially created object and natural components that have historically been used in traditional Chinese landscape design – artificial hill, pond, greening.

The period of the beginning of the 19th century, chronologically connected with the spread of the empire after the victory over Napoleon's troops in the war of 1812, was marked by the fact that according to V. Stasov's project in 1817 the gate "To my kind comrades-in-arms" was built in honor of the Patriotic War of 1812. In 1821 this gate was moved to another place, on the road to Pavlovsk. At the same time, European architects of the Chinoiserie style failed to create an authentic "Chinese" image of such a pavilion and the natural environment around it.

In 1850–1852, according to the project of I. Monigetti, another ideological structure was erected on the shores of the "Great Pond", which symbolizes the victory over the Turks – the pavilion "Turkish Bath". At this stage, on the site of a former meadow near the Zubov's wing of the palace in 1855–1856, the "Own Garden" (closed to outsiders) was arranged. The layout

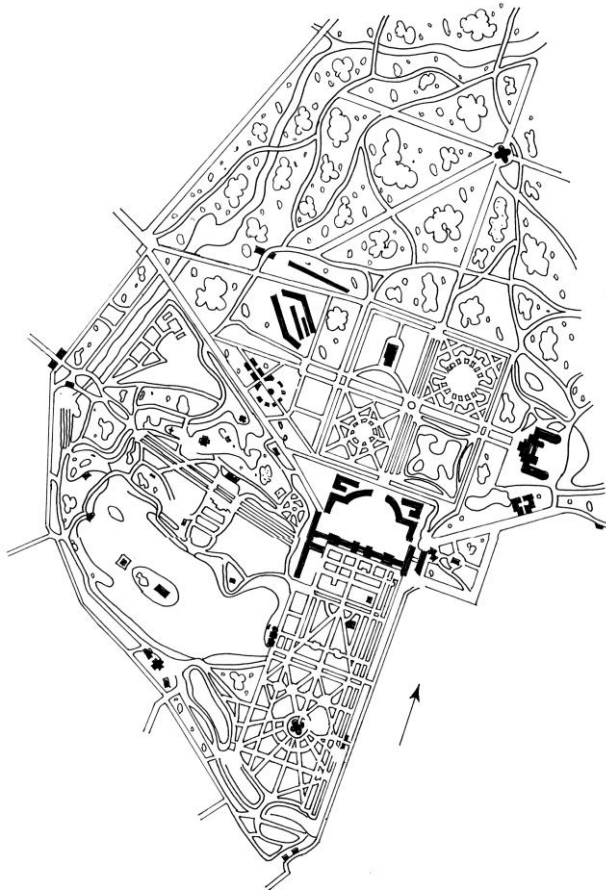


Fig. 1. Catherine's Park and Alexander's Park of the Tsarskoye Selo residence. Plan [drawings by P. Chang based on materials from the stocks of Yu. Ivashko]



Fig. 2. "Chinese gazebo" [photo by O. Ushakova]

of Tsarskoye Selo Catherine's Park is based on a combination of a smaller regular planning area and almost twice the size of a more picturesque landscaped area with picturesque outlines of water bodies, curvilinear paths and picturesquely inscribed small architectural forms-pavilions.

The regular park is based on the principles of the French Royal Regular Park, while in the landscape there is a tendency to the principles of the English landscape park with its maximum naturalness.

The main part of the park is a regular part, compositionally subordinated to Catherine's Palace. The system of regular planning paths and two small symmetrically located reservoirs are subordinated to the central axis, which is oriented to the main facade of Catherine's Palace. Catherine's Park has 29 buildings and small architectural forms – permanent buildings, pavilions, gazebos, sculptures, 10 of which are located in the regular part of the park, and 19 in the landscape.

In the regular part there are representative buildings and structures – first of all a refined and pompous palace, pavilions "Upper Bath" and "Lower Bath", "Cold Bath" with "Agate Rooms", "Cameron Gallery", pavilion "Hermitage", "Hermitage Kitchen" (Red Gate), "Sea Column", gate "To my kind comrades-in-arms" and the pavilion "Grotto".

In the irregular landscape there are pavilions "Admiralty", "Hall on the Island" of the Great Pond, "Chesmen Column", "Marble Bridge", "Turkish Bath", "Pyramid", "Red (Turkish) Cascade", "Ruin Tower" and "Gothic Gate", "Gatchina (Orlov's) Gate", "Granite Terrace", fountain "Girl with a pitcher", "Concert Hall", "Ruin Kitchen", "Chinese (Creaking) gazebo", a monument to Lanskoj, "Own garden", "Cahul obelisk".

Both in the regular and in the landscape part, ordinary pavilions are combined with ideologically significant objects. Thus, no part of Catherine's Garden can be considered an example of a "private" garden.

The following motives are present in the architectural style of the park itself:

- European Baroque (Catherine's Palace, Pavilion "Hermitage", Pavilion "Grotto" on the shores of the Great Pond);
- Classicism ("Cold Bath" with "Agate Rooms", "Cameron Gallery", pavilions "Upper Bath" and "Lower Bath", "Sea Column", gate "To my kind comrades-in-arms", pavilion "Hall on the island", "Chesmen column", "Marble Bridge" (Fig. 3), "Gatchina (Orlov's) Gate", "Granite Terrace", "Evening Hall", "Concert Hall", "Kitchen-Ruin" (Fig. 4), "Cahul Obelisk");
- historicism with a combination of motifs of classicism and pseudo-Gothic ("Hermitage Kitchen (Red Gate)", stylization of pseudo-Gothic motifs ("Admiralty", "Gothic Gate"), oriental style ("Turkish Bath", "Tower-ruin"), stylized ancient style (Funeral pavilion "Pyramid" for the burial



Fig. 3. "Marble Bridge" [photo by O. Ushakova]



Fig. 4. Kitchen-Ruin" [photo by O. Ushakova]

dead dogs of Catherine II), Chinoiserie style ("Chinese (Creaking) gazebo") (Fig. 2).

You can analyze the size of buildings and small architectural forms in two parts of the park:

- 1) the regular part includes both large buildings with several floors (Catherine's Palace, "Cold Bath" with "Agate Rooms", "Cameron's Gallery") and smaller buildings (pavilions "Upper Bath" and "Lower Bath", Pavilion "Hermitage", "Hermitage Kitchen (Red Gate)", pavilion "Grotto");
- 2) the irregular part includes both the building complex ("Admiralty") and mostly small buildings – pavilions "Turkish Bath", "Tower-ruin" with "Gothic Gate", "Evening Hall", "Concert Hall", "Kitchen-Ruin") and gazebos ("Chinese (Creaking) gazebo"), as well as other architectural forms, "Marble Bridge", "Red (Turkish) Cascade", "Pyramid", "Gatchina (Orel) Gate", "Granite Terrace", fountain "Girl with a pitcher").

- 3) In both parts of the park there are symbolic memorial obelisks and columns – in the regular part – "Sea Column", in the irregular landscape part – "Chesmen Column" and "Cahul Obelisk". "Sea Column" is located near the Great Cascade Ponds, "Chesmen Column" – in the middle of the Great Pond, "Cahul Obelisk" – near the southern facade of the Zubov's wing of Catherine's Palace. All columns and obelisks are of memorial significance and honor the victory of Russian troops over the Turkish army.

An example of a "private" imperial park, devoid of such officialdom, can be considered Alexander's Park. There are no ideologically significant pavilions and monuments in this park.

"Alexander's Park" is actually located behind St. Catherine's Palace and is separated from the irregular part of St. Catherine's Park by the so-called "Sub-Whim Road". It is also divided into a regular part near the rear of Catherine's Palace and Alexander's Palace, and a landscape part, almost three times larger. The main buildings and structures of the park are concentrated in the regular part:

- in the regular part ("New Garden") – complexes ("Chinese Village"), large buildings (Alexander's Palace with Kitchen Building), pavilions ("Big Whim", "Little Whim", "Chapel", "Chapel", greenhouses, "Chinese Theater") bridges (Big Chinese Bridge, Chinese bridges, Cross Bridge, Shaking Bridge, Dragon Bridge), small forms (curtain "Small Mushroom", "Children's House"), landscape elements (Mount "Parnassus");
- in the landscape part – pavilions ("White Tower", "Arsenal", "Retirement Stable", a horse cemetery, a pavilion of llamas) and Krasnoselsky (Elephant) Gate.

The following styles are present in the architecture of the pavilions of "Alexander's Park":

- historicism – Chinoiserie style ("Chinese Village", "Chinese Theater", "Big Whim", "Little Whim", "Great Chinese Bridge", Chinese Bridges, Cross Bridge, Shaking Bridge, Dragon Bridge), pseudo-Gothic ("White Tower"), "Chapel", "Arsenal", pavilion for llamas, "Retirement Stable", Imperial Farm, Krasnoselsky (Elephant) Gate);
- Classicism-Empire style (Alexander's Palace, «Children's House»).

Architectural structures are successfully complemented by natural landscape paintings (curtain "Small Mushroom", Mount "Parnassus"). A comparative analysis of the two imperial parks shows the gradual formation of two types of aristocratic parks – "official" and "private".

The main principles of the park composition, which became a model to follow in the "official" parks, were as follows:

- the possibility of combining regular (usually earlier) and irregular landscape parts;
- orientation and subordination of the main paths to the main palace building;

- inclusion in the planning of artificial or natural reservoirs, arrangement of artificial mountains, rocks, embankments, often topped with a light gazebo;
- formation of landscape sceneries using different species of trees and shrubs, or creating curtains of trees and plants of the same species;
- completion of alleys and platforms with an accent element – pavilion, sculpture, obelisk, column;
- a combination in the park structure of elements with symbolic memorial significance and elements for recreation and entertainment;
- multi-style (Baroque, Classicism, Empire, Historicism – Chinoiserie style, pseudo-Gothic, Turkish style);
- a gradual departure from the traditions of the regular French park of the seventeenth and eighteenth centuries in the direction of irregular English park of the second half of the eighteenth century.

At the same time, in the depths of the park of Classicism-Empire style with its pomp, sophistication of luxurious pavilions, ideological component, the opposite phenomenon arose – the reaction to this pomp and regulation of all spheres of life – which was called "Ossianism" and rejected the regularity, regulation, stereotypes, emphasized aesthetics, perfection of the artificial environment, but instead turned to sensuality and the human subconscious.

Oleksandriia Park – a park of Classicism-Empire style

Oleksandriia Arboretum is located in the city of Bila Tserkva, near Kyiv. The park was founded in 1793 and is considered the largest in Ukraine, with an area of 201.5 hectares. The natural water massif of the Ros River and ponds, green spaces and small architectural forms were combined in the planning of the plain area (Fig. 5). The owner of the park was the favorite chambermaid of Catherine II, Aleksandra Branicka, niece of Prince Grigory Potemkin, who lived with her husband all year round, except summer, in St. Petersburg, in addition, traveled extensively in Europe. It is clear that the model for the park were the imperial parks of St. Petersburg and European capitals of the Classicist period. Branicka named the new park in her honor – "Oleksandriia".

The compositional conception of the park has changed many times. Initially, it was conceived by the owner as a kind of landscape memorial in memory of her deceased uncle, Prince G. Potemkin, with his mausoleum – the park dominant. However, due to the negative attitude of the heir of Catherine II Paul I to the person of Grygory Potemkin, the Branycki family was removed from the court, and therefore the idea of a park with a mausoleum had to be abandoned. According to I. Starov's project, several buildings were built and well-known specialists in landscape art were invited from Europe.

The master plan of the park with pavilions was developed by the French landscape architect Muffot,

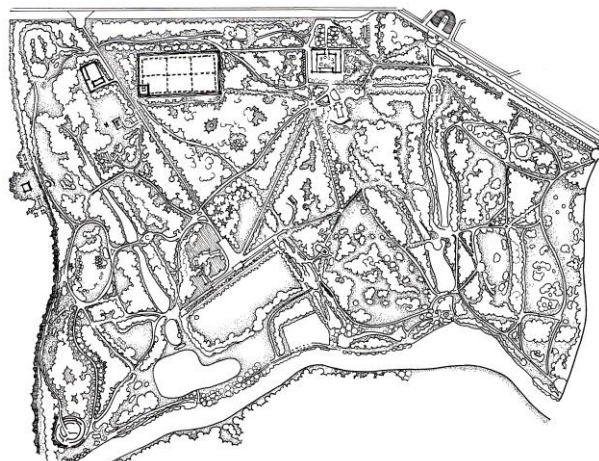


Fig. 5. Oleksandriia Park. Plan [drawings by P. Chang based on the materials of Yu. Ivashko's stocks]



Fig. 6. "Rotunda-shell" in memory of G. Potemkin [photo by Yu. Ivashko]



Fig. 7. Amphitheatre -colonnade "Echo" [photo by Yu. Ivashko]

according to his designs, in addition to local plants and trees, many trees and plants were imported from other countries. A significant contribution to the organization of the Oleksandriia Park was made by a young gardener August Yentz, who came to Bila Tserkva in 1815 and worked on the park for 54 years, creating unique landscape compositions (some of them have survived to the present day, in particular, the Small and Large meadows). Grateful owners honored the gardener's merits in honor of the gardener's half-century of dedicated work with a cast-iron column in the park, which is called the "Yentz Column".

In addition to Muffot and Yentz, architects and gardeners Stange, Bartecki and Witt took part in the creation of the park. They contributed to the realization of Muffot's general conception of and directly, together with Yentz, laid landscape compositions based on the existing local natural landscape – the local oak grove on the banks of the river Ros. Landscape planning continued simultaneously with the construction of small park pavilions and the construction of the Branickis' residence "Austeria" – first a summer residence, and later at the same time a winter one. A number of pavilions were built near "Austeria" – "Monarchical", "Dance" and others. Auxiliary buildings surrounded the main palace on the northern, eastern and western sides. To date, this main representative part of the park has not survived. Not far from the "Austeria" there was an economic yard, which housed the housekeeper, who actually managed the park, there was a greenhouse, flower beds, an orchard, houses for workers working in the park, there were ponds where fish were raised to the count's table.

According to historical evidence, the greenhouse was unique, where exotic plants grew – cacti, orchids, Chinese roses, fruit-bearing pineapples, figs, citrus crops, grapes imported from Italy. The professional skill of gardeners was also manifested in the fact that exotic fruit trees were protected by a brick wall from the cold western winds.

The general ensemble of the park consisted of parts with a separate name – Tsar's Garden (where trees were planted by members of the imperial family), Wall Garden, on the east side – Wedge Garden, Catherine II Garden, Friendship Garden (Potemkin), Russian Garden.

On the territory of the park such buildings and structures as "Rotunda-shell" in memory of G. Potemkin (Fig. 6), amphitheater-colonnade "Echo" (Fig. 7), Chinese Bridge with gazebo, "Ruin", Arch Bridge were erected, "Island of Mary" with a sculpture of the Virgin Mary, "Island of Roses" were arranged, fountains, bronze and marble sculptures were installed, artificial waterfalls were arranged.

One third of the park area was occupied by the western part, separated by a road from the economic yard and taken to the forest park and hunting area (the so-called Zvirynets, modelled on the Alexander's Park of the Tsarskoye Selo residence).

The harmonious combination of artificially created landscape paintings with the landscapes of the local river

Ros led to the fact that Oleksandriia Park became one of the best European landscape parks of this period.

The "Garden of Friendship" in the eastern part of the Oleksandriia Park was symbolic – with a "Rotunda-shell" with a bust of Grigory Potemkin and an epitaph glorifying his services to the Russian Empire and as a benefactor of Countess Branicka.

The luxury of the "official" park attracted famous visitors – in the 19th century Oleksandriia Park was visited by members of the imperial family, famous Russian and Ukrainian writers and poets, famous Polish artists and poets, for whom the park became the subject of their literary and works of art. Jan Browinski wrote a whole poem "Alexandria", Jan Lippoman wrote a verse about the park, the landscapes of the park were immortalized by artists Willibald Richter, Napoleon Orda, Michalina Berzyska, Feliks Brzozowski. The main works of art that glorified the park were created in the period 1820–1840. This evidence has become a valuable source of information about the stages of development of the park and park buildings.

With the abolition of serfdom in 1861, the lack of free labour led to a slowdown in the park, so until 1917 there were no radical changes, development of the park. The descendants of Countess Branicka just maintained existing status. Also with the advent of new capitalist relations due to economic reasons, the fashion for huge aristocratic parks in the estates gone away. As of the beginning of the 20th century, the path in Oleksandriia Park was in need of repair, the straits between the islands were overgrown with duckweed, the Ruin Pavilion was in a state of disrepair and was not being rebuilt.

Three generations of Branicki counts were involved in the planning of Oleksandriia Park. After the death of Countess Aleksandra Branicka in 1838, the estate with the park was inherited by her son Władisław (1783–1843), later grandson Władisław (1826–1884), the last owner of the park until 1917 was Władisław's wife Maria from the Sapieha family.

Unfortunately, to date, many pavilions and buildings have not survived and we can imagine their appearance and style only from the paintings of that time. For example, we learn about the style of "Austeria" from a drawing by Ignatius Wroblewski of the 1890s. This is a two-storey building in the style of classicism with a four-columned portico and a triangular pediment, quite simple in appearance and unlike other palace buildings of its time. The interiors were just as simple – the owner did not attach much importance to the luxury of architecture, but instead invested heavily in the arrangement of the park – but all visitors noted their comfort and friendliness of the hosts. The simplicity of furnishing was due to the fact that the main valuables were stored in the park pavilions and in the treasury in Bila Tserkva.

Before World War I, the palace was overhauled, and in the photographs of the interiors of the Austeria at the time, we see a change in the furnishing of the Empire to decoration in the style of historicism.

The main difference between the Oleksandriia Park and the parks of the Tsarskoye Selo residence was that due to the fact that it was planned later, when the fashion for regular parks was gone, it was created based on the principles of English landscape park and has no regular part. The term "Anglo-Chinese Park" can be used to some extent in Oleksandriia Park, as there were decorative compositions of boulders and artificial hills, picturesque ponds with water lilies, a bridge between the two of them was crowned by the "Chinese Gazebo".

Thus, in the architectural style of the park there are the following motives:

- classicism and Empire ("Rotunda-shell" with a bust of Potemkin, "Austeria", "Monarchical Pavilion", amphitheater-colonnade "Echo" (it overlooked the windows of the owner's bedroom), "Tsar's Pavilion", "Dance Pavilion", "House Pavilion", sculpture "Greek Warrior", "Mercury", "Diana", fountain, vase);
- historicism with a combination of motifs of classicism and eclecticism ("Ruin"), simplified oriental style ("Turkish house"), Chinoiserie style (Chinese bridge with "Chinese gazebo" and sculptures);
- columns (column of sorrow – "Pelican", column "St. Petersburg Meridian" ("Globe"), "Column of Yentz", memorial sign).

Sofiivka Park – an example of "Ossian Park"

Another phenomenon in the landscape art of the period under study was the park "Sofiivka", which is a type of "Ossian park", i.e. "private".

An important feature of Macpherson's "Ossianism" (in D. Likhachev's terminology) was his influence on the creation of a special direction in landscape design – the so-called "Ossian parks", an example of which is the Sofiivka Park in Uman. The canons of such a park were gradually formed:

- emphasized melancholy and sadness of landscapes: created by arrangement of grottoes, columns of sorrow, mourning sculptures, crypts with epitaphs, pavilions or obelisks in honor of deceased loved ones, the introduction of the names of pavilions, grottoes, obelisks on ancient Greek and medieval burial themes;
- the severity and solemnity of wildlife ensured by creating compositions of giant boulders and rocks;
- lack of bright colors, creating dark parts with a dense shade of conifers;
- creating a mood of thoughtfulness, sadness, thoughts about the ephemerality of life;
- use as the main components of large blocks of granite, moss, spruce, as buildings – pavilions, monuments, ruins, as if living souls of the dead, obelisks, usually somehow related to the theme of vulnerability to gloomy natural forces and death;
- a common landscape technique is the visual instability of compositions of giant boulders, which seem to be about to fall from a height;

- another landscape technique of "Ossian parks" is the location in the open space of the shore or meadow of a single mighty hermit tree, usually oak, as a symbol of longevity, which is a witness to the past;
- "Ossian Park" was supposed to create the impression of coexistence in the real and unreal space, when the shadows of the dead seem to sweep over everything and their quiet voices are felt, the feeling that life, like happiness, is only a moment in infinite time.

An example of the "Ossian Park" is the park "Sofiivka" in Uman, created in 1796–1802 (in some sources the date of foundation of the park is 1800 and it is noted that in May 1800 the Polish Count Stanisław Potocki gave it to his wife Zofia) [12].

The actual simultaneous creation of a unique arboretum with more than 3323 species of local and imported trees and plants contributed to the impression of the integrity of the conception.

If in the case of the Oleksandriia Park it is fair to speak of a certain influence of the Tsarskoye Selo residence, the model for the Sofiivka Park was the Arcadia Park in Nieborów estate of Princess Radziwiłł.

Polish military engineer Ludwig Metzel supervised the planning of Sofiivka Park, the best gardener was invited from abroad, and thousands of Potocki's serfs performed the work. Potocki dreamed of turning Sofiivka into the Europe most famous park.

In fact, the unique park was formed in a picturesque ravine with natural springs. At the time of the park's creation, the ravine was almost devoid of trees and was divided by the Kamianka River, natural beams and canyons, and granite boulders emerged.

It should be noted that Metzel made the most of the features of active natural relief when creating the park, but the general plan was not created in advance; landscape scenery were corrected and created on site (Fig. 8). According to the general composition, a number of independent ponds, pools, waterfalls, locks, cascades and the "underground river Acheron" passed along the natural course of the Kamianka River. As required by the canon of "Ossian parks", one of the dominant was the theme of massive granite boulders and rocks (Lefkada Rock, Tarpeian Rock), there were grottoes ("Grotto of Venus", "Nut", "Grotto of Fear and Doubt"). Among the natural landscapes gazebos and sculptures, mostly pseudo-Greek, were picturesquely scattered.

In the case of Sofiivka, we can talk about the creation of perspectives and landscapes of different plans, which was achieved by arranging different species of trees, ponds, rocks and architecture (Main Avenue, English Park, Champs Elysees, etc.).

As Sofiivka Park is located in a deep natural ravine, this led to the terracing of the slopes and the location of alleys in three tiers. Cascades fell from high cliffs; the "highlight" was the invisible "underground river" – a canal through which, in complete darkness, visitors sailed in boats to the pond.

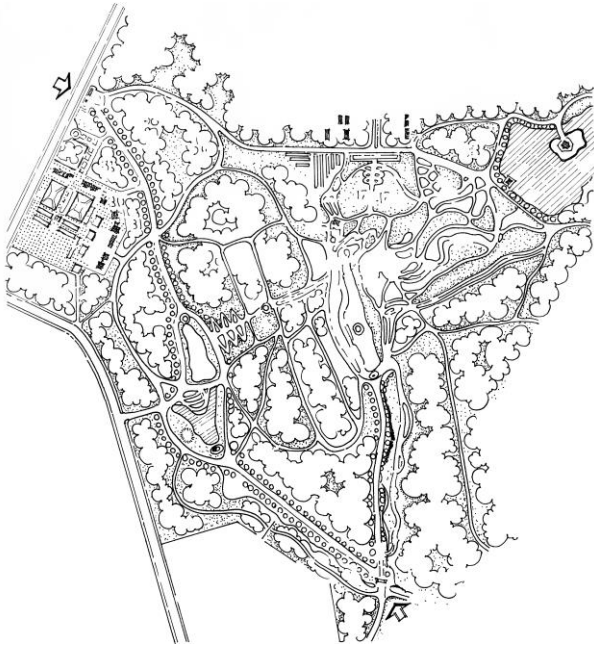


Fig. 8. Sofiiivka Park. Plan [drawings by P. Chang based on the materials of Yu. Ivashko's stocks]



Fig. 9. "Tarpeian Rock" with a gazebo
[photo by Yu. Ivashko]

The next, second, stage in the history of Sofiiivka Park is connected with 1832, when after the suppressed Polish uprising all the Potocki's estates were first transferred to the Kyiv State Chamber, and in the same year Emperor Nicholas I presented Sofiiivka Park to his wife Alexandra Feodorovna, so this park began to be called "Tzarina's Garden".

The third stage of the park's history dates back to 1836–1859, when the park continued to be called "Tzarina's Garden", but was subordinated to the Office of Military Settlements and underwent significant changes, including widening and paving the main alley, hydraulic works, construction in 1841 of two gazebos – "Small Mushroom" and "Chinese gazebo", in 1842–1845 – construction of the "Pavilion of Flora" designed by architect Raponet, in 1843–1845 – "Pink Pavilion" on the "Island of Anti-Circe", in 1844 – two Gothic towers, later replaced in 1850–1852 by towers in the ancient style (the project was developed by A. Stakensneider, supervised by Uman architect Makutin). At the same time, the "Grotto of Apollo" was filled up on the "Terrace of the Muses" and the obelisk "Eagle" was erected.

In the third period, landscape work was supervised by gardeners P. Ferre (author of the terrace on the shores of the Lower Lake and the "Terrace of the Muses" near the source of Hippocrena) and Bosier (author of a long-distance view from the amphitheater on the "Lower Lake", created by reducing tree tops).

The fourth period in the Sofiiivka Park history is connected with the transfer of the park according to the Emperor's order of 1859 to the Russia Main School of Horticulture, transferred from Odessa to Uman.

Along with the name "Tzarina's Garden", the name "Uman Garden of the Main School of Horticulture" is officially used. Since 1899, work has been carried out to add new rare trees and shrubs to the English Park, and work has been carried out to clean up the greenery. In the fourth period, the history of the park is associated with the names of prominent gardeners of the Russian Empire.

Although Sofiiivka Park is considered a model of the "Ossian Park", it does not emphasize the features of northern nature, as in Macpherson's works or Monrepos Park, but the theme of ancient Greek mythology and Homer's poems "Iliad" and "Odyssey", although the canonical atmosphere of sadness, melancholy and gloomy landscapes of the "Ossian Park".

The park consists of several semantic parts – South, Central, East, West and North. In the southern part there are towers of the central entrance with the entrance gate, which was supposed to symbolize both the entrance to the Athenian market and the details of the Temple of Vesta in Tivoli.

In 1841, a wooden gazebo for guard ("Small Mushroom") was built on the territory of the meadow. Along the central alley from the main entrance to the "Tarpeian Rock" there were groups of spruces and swamp cypresses planted in 1891 (the so-called "Little Switzerland").

To the right along the Main Alley the "Tarpeian Rock" is situated, topped by a light elegant gazebo (1839) (Fig. 9).

The alley ends with the "Pavilion of Flora" with the area in front of it, from which the paths depart (Fig. 10). In front of the "Pavilion of Flora" in the style of



Fig. 10. "Pavilion of Flora" [photo by Yu. Ivashko]



Fig. 11. "Calypso Grotto" [photo by Yu. Ivashko]

classicism on the right source "Silver Springs" is located, decorated in antique style, with two vases.

The road leads through the "Venetian Bridge" to the "Upper Lake" and to the building of the former Main School of Horticulture (now – Uman Agricultural Academy), as well as along the greenhouses to the viewing platform near the obelisk.

You can go up the Upper Alley to the Bellevue Terrace and return to the square near the "Pavilion of Flora". This part of the park was intended for both walking and carriage rides.

The second road from the "Pavilion of Flora" rises steeply and leads to the entrance area of the park from the Kyivska Street, to the meadow "Dubynka" and to the western part of the modern landscape planning.

The lower alley runs along the shores of the "Lower Lake".

The main stylistic idea of the Central part was to present images and plots of ancient mythology of ancient Greece and Rome.

The Venetian Bridge is located in this part of the park. There is the fountain "Snake" in the middle of the "Lower Lake". On the "Lower Alley" there is a sculpture of Hermes, which since 1800 has repeatedly changed its location. "Lower Alley" ends with a sculpture of the ancient Greek poet and playwright Euripides.

In the Central part the "Source of Hippocrena" is located, dedicated to Apollo and the Muses. A sculpture of Venus, moved from the Apollo Grotto, was erected near the spring in 1851 on a square pedestal, below which there was a spring that fills a bronze half-cup.

The metal bridge leads to the "Meeting Square"; it offers a view of the "Great Waterfall", which existed from the beginning of the park, as well as the garden "Meeting Square" on the oval peninsula. However, the organization of this area has changed.

To the left of the "Meeting Square" there is the "Grotto of Fear and Doubt" or otherwise – the "Grotto of Tantalus" with granite block above the entrance weighing more than 300 tons. A marble statue of Cupid once stood above it.

Above the "Meeting Square" along the granite depth granite stairs rises, on the left is the "Western Grotto", or "Scylla Grotto" of pink granite. To the right is the Belvedere viewing platform carved into the rock at the edge of a steep cliff.

The site got its name due to the location of the sculpture of Apollo Belvedere. From where there is a view of the lower part of the rock, resembling a male profile – according to legend, or of Ludwig Metzel, or of Stanisław Potocki himself.

The area above the Belvedere Rock is called "Caucasian Hill" and there was a marble sculpture of Tadeusz Kosciuszko. Instead, in 1850 a bronze sculpture of Empress Alexandra Feodorovna by the famous sculptor V. Sherwood was installed (later this sculpture was transferred to the Hermitage).

In the eastern part there are granite stairs to the grotto "Lokotok" in honour of the King of Poland Władysław I Łokietek and "Nut" with a granite bench and a waterfall nearby, which existed since the beginning of the park. The grotto "Nut" completes the Valley of the Giants section.

The bridge over the Kamianka River leads to the Tempe Valley with allegorical scenery: 9 birches symbolized Potocki's children, three of whom died in infancy and were honoured with an obelisk – "Truncated Column" with a stone resembling a sleeping lion. The nearby stream is divided into three symbolic small waterfalls – "Three Tears".

Busts of Plato, Aristotle, Homer and Socrates are located on a granite pedestal in this part of the park.

In the eastern part there are the so-called "Champs Elysees" with a composition of natural granite boulder

and granite column. In the depths of this area in the meadow is a granite vase on a granite pedestal, and to the right of them – a section of stones of different sizes, covered with moss. Initially, this area with stones was called the "Cretan Labyrinth". To the right there are three withered white poplars, the so-called "family trees".

To the east of the Champs Elysees there is a grotto carved in natural rock – "Lion's Grotto" or "Calypso Grotto", where on the wall near the entrance are the lines of Stanisław Potocki in Polish "Forget here the memory of misfortune and accept happiness from heaven, if you are happy, then be even happier" (Fig.11).

Further along the alley the "Grotto of Thetis" (Venus) is located, with a vestibule of four columns that support a granite slab and a semicircular window, and inside the grotto is decorated with a sculpture of Medici Venus. There is a sculpture of Apollo of Florence to the right of the "Grotto of Thetis".

There is the "Pheasant Pavilion", round in plan, to the left of the "Grotto of Thetis". It was built in 1812. Inside the pavilion there is a pool with a fountain in the centre.

In the northeastern part of the Sofiiivka Park there is the "Upper Lake" with the "island of Anti-Circe" or "Island of Love", created in the first period of the park arrangement. The island is artificial and its correct oval shape provides long-distance views. The shores of the island and the shores are lined with granite. Until 1853, the island was delivered by ferry or boat, and in 1853 a wooden footbridge was built between the north coast and the island on stone supports.

Initially, there was a pseudo-Gothic pavilion on the island, on the site of which in 1850, by order of Nicholas I and designed by Andrey Stackenschneider, the "Pink" pseudo-Renaissance octagonal pavilion was built.

The original hydraulic structure is the two-part Amsterdam Gateway on the shores of the Upper Lake, which belongs to the first period of the park arrangement and is designed to allow boats from the Upper Lake to the Acheron Underground River and vice versa, as well as for descent water from the lake. "Acheron Underground River" also belongs to the first period; it is 223 m long from the Upper Lake, 3 m wide and 3 m high, the water depth is 1 m. Minimal lighting and aeration are provided by 4 light hatches.

The western part of the park starts from the entrance from Kyivska Street. On the slope below the "Lower Lake" there is a natural oak grove "Dubynka", where once grew an oak forest, but since then only one old 400-year-old oak tree near the wooden "Chinese gazebo" has survived.

All other trees are less than 200 years old and have been planted at different times. Earlier in this part was the so-called "Greek Forest", which gave the name "Greek Ravine", which stretched through the park along its southern border. The last trees in the upper part of the "Greek Ravine" were cut down in the early twentieth century.

In the northern part of the park there is the "English Park" with a maze of paths, which occupies a small triangular in plan area of about 2 hectares.

Here is the "Parterre Amphitheater" and greenhouses. The area in front of the greenhouses is arranged in a regular style on several levels: the upper part – clipped lawns of regular shape and flower beds of roses, the middle part is formed by a granite wall and a wide horseshoe-shaped alley that surrounds the sloping part of the slope.

Originally, this was the main entrance to the park, and then this area was called "Valley of Roses". In 1910, the regular part was limited to thuja trees planted in that year, up to 1 m high.

During the first period of the park's development, the Seven Jets Fountain was created in the form of a small round pool with a bronze vase inside, from the center of which water jets flowed. Behind the fountain was a sculpture "Winter", which depicted an old man who protects himself from the cold, wrapping in a chiton.

Below the "Parterre Amphitheater" is the "Terrace of the Muses", which in 1856 erected a granite memorial obelisk in honour of the visit of Emperor Nicholas I, decorated with a gilded eagle.

Sofiivka Park is the only one of the considered parks, which during its existence was created as a "private"; after the confiscation in 1831–1859, despite the formal 4-year ownership of the wife of Emperor Nicholas I, Alexandra Feodorovna in 1832–1836 was managed and developed as an "official" park in the worst sense of the word, as it was subordinated to institutions very far from the concepts of beauty and harmony – first to the Kyiv State Chamber, then to the Ministry of Military Settlements; and finally since 1859 considered parks passed into the status of "public", the park at a specialized educational institution. Other parks considered in the article received a similar status only after 1917.

Conclusion

The analysis of three outstanding parks in the Russian Empire illustrates both the genesis of landscape art from the end of the eighteenth to the end of the nineteenth centuries and the gradual identification of two opposing types of aristocratic parks – "official" and "private". The quintessence of such a "private" park is the "Ossian Park", based on the canons opposite to the parks of Classicism-Empire.

The study also shows that in this period, especially in the late 18th – first third of the 19th century, both monarchs and aristocrats used the creation and development of parks as a means of self-realization, so the main elements of parks bear the imprint of personality their owners – Catherine II in Catherine's and Alexander's Parks, Countess Aleksandra Branicka in the Olexandriia Park and the Potocki family in the Sofiiivka Park.

Empress Catherine II was engaged in arranging both "official" Catherine's and "private" Alexander's Parks with the same energy and enthusiasm, as well as strengthening the Russian Empire as a whole and creating a developed imperial ideology. Numerous obelisks in honour of the victories over the Turks were built by order

of the Empress not only as a state necessity – she was really proud of these victories, including them in her personal achievements.

However, the state imperial machine, the development and strengthening of which Catherine II gave a powerful impetus, gradually evolving, created in the Russian Empire so hypercentralized, authoritarian and suffocating social atmosphere, which reached its peak during the reign of Catherine's grandson – Emperor Nicholas I, that even the aristocrats of the empire sought relief from the regulated official life in their own estates, investing a lot of money and effort in the arrangement of private parks.

But even in their estate, not all aristocrats felt entitled to arrange the park only to their own liking, regardless of the officially imposed cultural and ideological postulates. Here a lot depended on the tendency of the owner to "self-censorship". Two opposite examples in this regard are Countess Branicka and Count Potocki.

Aleksandra Branicka, whose position as a court lady depended on the mercy of august personages, was forced to renounce the memory of her uncle, G. Potemkin, only because Emperor Paul I did not approve of this favorite of his late mother Catherine II. However, even during the reign of Alexander I, who praised the leaders of Catherine II, such as Potemkin, instead of the mausoleum of his uncle, Countess Branicka built a fairly neutral "Rotunda-shell" in his honour.

Count Potocki, like his wife Zofia, was born and raised in the independent Poland before its partition between Austria, Russia, and Prussia, and had a very different idea of the limits of his private life and the admissibility of disagreement with official ideology. A statue of Tadeusz Kosciuszko, a Polish national hero and leader of the national liberation uprising of 1794 against Russia and Prussia, was erected in the park. Despite the pardon of Kosciuszko in 1796 by Emperor Paul I and his permission to leave Russia, he continued to be considered a dangerous rebel in official imperial ideology, but the Potocki ignored possible government discontent.

The end of the suffocating era of Nicholas I, the abolition of serfdom and reforms caused by the

disgraceful defeat of the Russian Empire in the Crimean War of 1853–1856, opened opportunities for social life in Russia and opportunities for self-realization of aristocrats outside their estate and ended the era private aristocratic parks. Descendants of aristocratic families continued to care for parks created by their ancestors, considering it their contribution to the preservation of cultural heritage – both family and national – but no longer used them for their own personal self-realization.

A comparative analysis of three aristocratic parks – Tsarskoye Selo residence, Oleksandriia Park and Sofiivka Park illustrates the development of landscape design trends in the Russian Empire from Baroque to historicism-romanticism, when parks for aesthetic pleasure and fun were gradually replaced by private parks for inner contemplation, a kind of meditation and reflection on the finiteness of human life. The image of the artist occupies a special place in the pre-romantic period: it is the artist, using imagination and inspiration, as if creating nature and penetrates into its invisible world.

The opposition of natural and artificial, civilization and barbarism was a reaction to scientific progress and social upheaval. Art from the principle of assimilation of nature passes to the principle of its reproduction, creative rethinking.

Elements of the garden, its rhythm, symbols, were subordinated to the emotional experience of the individual, combined with elements of poetry, literary motifs, and motives of travel, past impressions, memories, uniquely combined in its dynamics and structured in figurative representations. It was assumed that the visitor of the park has a certain stock of knowledge, and therefore the parks of this time live and operate, as D. Likhachev wrote, among "educated visitors". "Thesaurus" of visitors to gardens and parks should be very diverse and include knowledge of different arts. Architecture, painting, poetry and philosophy were combined in gardens and parks, and from time to time they were joined by music. In the process of perception of works of art with the help of imagination and imagination a desymbolization of artistic signs performs.

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Kopsavilkums. Rakstā analizēti impērijas un aristokrātisko parku ainavu veidošanas pamatprincipi Krievijas impērijā XVIII–XIX gs. Bija "oficiālie" parki, kas paredzēti augstu viesu apmeklējumam, un "privātie" parki, uz kuriem neattiecas "oficiālā" parka kanoni. Carskoje Selo imperatora rezidencē Katrīnas parks pildīja "oficiālā" funkciju ar atbilstošu funkciju un blakus tam atradās Aleksandra parks – attiecīgi "privātā" imperatora parka funkciju. Katrīnas parks kļuva par paraugu, lai sekotu vienam no slavenākajiem parkiem mūsdienu Ukrainā – Oleksandrija parkam Bila Cerkvas pilsētā. Tiek analizēts Carskoje Selo parka rezidences un aristokrātisko parku kopīgais un atšķirīgais Ukrainā, salīdzināti šo parku plānošanas principi un galvenie to veidojošie elementi. Pamatojoties uz to, tiek noteikti klasicisma stila parku plānošanas pamatprincipi Ukrainā un "ikoniskais" paviljonu komplekts. "Osijas parka" vispārīgie kanoni un to konkrētais iemiesojums tiek analizēts, izmantojot Sofiiivkas parka piemēru Umanā. Tika noteikts, ka uz kanoniem balstītais "Osijas parks" ir pretējs klasicismastila parkiem.