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THE “EMERALD MANTLE” OF LVIV: GARDEN AND PARK DESIGN IN THE CAPITAL CITY OF GALICIA, 1770–1910s

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Abstract. The article is dedicated to the history of garden and park design in the city of Lviv from the 1770s until the 1910s. The projects of Hetman Vally (Ramparts), the former Jesuit Garden, Stryiskyi Park and other noted developments are under discussion. A special accent is put on the creative work of Arnold Röhring, an Austrian scientist, garden and park designer.

Key words: Lviv, park design, Jesuit Garden, Stryiskyi Park, Karl Bauer, Arnold Röhring.

1. Introduction

The history of Lviv’s magnificent complex of urban gardens and parks, with its core shaped during the “long” nineteenth century, makes up a fascinating topic deserving special attention and an extra scholarly effort. Although a number of publications by Polish authors (Michał Kowalczyk, Franciszek Jaworski, Zygmunt Stankiewicz) [1], and later, by Ukrainian researchers (Tetiana Maksymiuk) [2] were dedicated to it, the theme still requires further research.

The short introductory text presented here is based on the information provided mainly by the above-mentioned authors in their earlier publications and does not pretend to be comprehensive. The development of garden and park design in Lviv of the 1770–1910s needs a further systematic study, especially, on the basis of thorough archival work.

2. Natural Conditions and Historical Background

“Lviv is located in such a [special] place, like a bower amidst the paradise” reads a description of the city compiled in 1582 by the German traveler Martin Gruneweg [3]. Indeed, the site admired by Gruneweg was unique in view of the city’s natural conditions. A rare mixture of specific features, i.e. a hilly terrain, the net of waterbodies, as well as the composition of flora, should be taken into account here.

The city of Lviv occupies the territory of the valley of the Poltva River and the surrounding hills, at the juncture of Podillia Upland (lying to the south-east) and the strip of Roztochia Heights (stretching in the north-west direction). The valley is fringed by the Castle Hill, the highest of the local hills, featuring prominently in the cityscape with the nearby Sand Hill, and the ridge of Znesinnia Heights from the east. The western border is outlined by the Kortum Hill, St. George Hill, and the Citadel Hill. These hills, along with numerous smaller hillocks scattered in between, determine the complex topography of the site. For centuries, the “dramatic” character of this terrain stimulated creativity of local garden and park designers (as well as the achievements in the field of architecture, generally).

The city was founded in the area featuring peculiar hydrological characteristics, abundant in lakes, streams and springs. Another unique feature of Lviv is its location on the main European watershed.

Finally, the region displays an extraordinary richness of flora with a blend of variegated species originating from different natural zones [4].

The unique natural conditions contributed to the development of gardening. “I do not know another place within the whole of the [Polish] kingdom, which would be richer in gardens”, was Martin Gruneweg’s another statement [5]. Numerous gardens were planted around since the King Władysław Jagiello endowed the city with vast adjacent areas increasing, thus, Lviv’s holdings outside the defensive walls up to 18 thousand morgs of land [6].

At the dawn of the modern era, Lviv managed to develop a distinct tradition of its own in the realm of gardening. Its oldest image drawn by Aurelius Passarotti (ca 1614) depicts the city of Leopoliis surrounded by a wide ring of well-groomed plantations. Their planning was influenced by the Italian garden style during the age of Baroque, and English park patterns became fashionable from the end of the 18th century [7].

On the other hand, the possibilities for developing gardens and parks around the city were much restricted in view of the turbulent events of history full of wars. Time and again over the whole of the early modern period, Lviv found itself in the epicenter of war campaigns enduring many exhausting sieges. And each time the areas outside the fortified zone were burned down along with the suburban plantations. This situation persisted until the latter third of the 18th century.

In 1772, the south-eastern part of the Polish-Lithuanian Commonwealth was annexed by the Habsburg Empire becoming its crownland under the name of the Kingdom of Galicia and Lodomeria. With Habsburgian administration ensuring stable conditions for further investing in urban infrastructure, the city got a fair chance to develop its greenery, the so-called Lviv’s “emerald mantle” (in Polish, smaragdowa szata, a figurative definition coined by Zygmunt Stankiewicz) [8]. During the period of 1772–1918 the royal capital city of Lemberg / Lviv was lucky to take advantage of this chance. The network of local gardens and parks in the course of its evolution passed a number of consequent stages correlating with the main events of political, military, and social history, namely:

1) Initial stage – Josephinian era and the Napoleonic Wars period. The fortifications of Lviv were dismantled at that time, and simultaneously the first allée of Hetman Vally and the first public (former Jesuit) garden were planted, as well as the plantations of Kortumivka and Tsetnerivka. Adoption of the English park concept.

2) The Biedermeier period, three decades from the Congress of Vienna to the Spring of Nations. Putting in order the Governor Vally allées and the High Castle Park, popularity of the green zone of Pohulianka.

3) 1850–1860s – the policy of Neo-absolutism and preparations for the upcoming constitutional reforms. Karl Bauer, the director of city gardens, is active in Lviv (neoromantic designs for the former Jesuit Garden and the Lychakiv Cemetery).

4) 1870–1890s – initial decades of Galicia’s autonomy after introduction of liberal reforms after formation of Austria-Hungary Empire. The model of the eclectic park becomes prevalent. The activities of the Austrian Arnold Röring, Lviv’s municipal inspector of Lviv gardens (re-designing of the Hetman Vally above the vaulted bed of the Poltva River, creation of Stryiskyi Park).

5) Early 20th century, the last years of Austria-Hungary Empire. Neoclassical and functionalist tendencies manifest themselves in garden and park design of Lviv.

Having outlined the general scheme of chronology, let us proceed to the historical description of the main parks and gardens of the city of Lviv dating from the 1770–1910s.

Hetman Vally

Urban gardens and allées in Lviv downtown were once dubbed “Vally” (Ramparts) as they had been planted on the site of city fortifications demolished by the order of Austrian administration. After the demolition, it was decided to arrange there a ring of promenades (on the model of Glacis in Vienna). The alley of the so-called Hetman Vally (Hetmanski Ramparts) was laid along the western segment of the former defense walls, beside the Poltva River bed. The opposite, eastern segment provided a site for the Gubernatorski Vally (Governor Ramparts) [9].

The strip of Hetman Vally ran over the earthwork pedestrian terrace with some gaps interrupting it for the passing of cattle, the latter being an annoying obstacle for the promenading people [10]. Nevertheless, in the

course of time the site became popular as the focus of public life. Thus, by the end of the 18th century a new center of city life, an alternative to the medieval Market Square, was established. The center shifted westwards from the market place (Rynok Square), once planned in accordance with the Magdeburg Law regulations, towards the promenades and modern plantations.

The basic planning structure of Hetman Vally took shape during the Biedermeier era. Two parallel streets, i.e. Karl Ludwig Street and Hetmanska Street, were laid along, correspondingly, the western and the eastern banks of the Poltva river. Impressive new buildings, such as the Hausner House (1822), the Count Skarbek Theater (1842) and others, were erected on both sides of the river. The public greenery started to be planted here in 1826. The new streets were adorned with rows of poplars, as depicted on engravings and watercolors dating from the mid-19th century [11].

In 1859, the statue of Hetman Stanisław Jabłonowski was installed on the Vally, the first of the monuments erected there. In fact, it was since then that the western segment of the former fortifications zone along with its newly-planted allées began to be referred to as the Hetman Vally. Popularity of the site grew in the mid-19th century when ornate kiosks treating Lvivians with lemonade, sweets, and ice cream were installed along the line of promenade.

Since the late 1860s, with the advent of liberal political reforms and the accompanying economic transformations, the image of the Hetman Vally assumed new features. Besides the “esteemed” public enjoying promenades and greenery, the representatives of the local “black market”, i.e. entrepreneurial dealers and financial speculators, chose this area for traditional business meetings. During the Vienna Stock Exchange collapse of 1873, according to reports of the day, “Dante” scenes used to be observed there [12].

A new chapter in the history of the Hetman Vally started after the Poltva River became an underground channel. During the period of 1887–1889, its bed was vaulted from St. Mary's Square to Gołuchowski Square, and spacious new allées were planted above the hidden flow [13]. Thus, the Hetman Vally were turned into a boulevard named, by the end of the 20th century, Prospekt Svobody (Freedom Avenue).

“During the years 1888–1890, after the tunnelling of the Poltva, new greenery, more spacious and stately, as well as flower beds, chestnut, maple, acacia, and ash tree allées were planted”, reported a contemporary [14]. The design reminding the parterre compositions of the Baroque period was provided by Arnold Röhring, the Inspector of city gardens. The total area of the Hetman Vally gardens and allées amounted to 1.26 ha.

Simultaneously, a new architectural setting was developed in the vicinity: the monumental buildings representing the architecture of late historicism, like the Galician Saving Bank (1891), the Museum of Industry (1904), and the City Theater (1900) were constructed close to the allées. After the construction of the City Theater at the northern edge of the Hetman Vally, the architectural ensemble of Lviv's central boulevard was concluded and took on its ultimate shape. The new monuments of Adam Mickiewicz (1904) and Jan Sobieski equestrian statue (1898), marking the midway of the promenade, belonged to the same époque [15].

Governor Vally

“Governor Vally are the land of love and memories... recognized by a sudden silence and seclusion, and the melancholically murmuring trees... But this landscape, although retaining many signs of the past, used to be... a military one, and emanating the spirit of war” such a poetic image was drawn by Franciszek Jaworski a hundred years ago [16].

The reference to the “military” character of the place had its historical justification: the allées of the Governor Vally were arranged in the first half of the 19th century on the site of the eastern segment of fortifications which was the strongest link in the system of Lviv's defensive walls, bastions, and ramparts (of these, the buildings of City Arsenal, Royal Arsenal, and Powder Tower have survived until today).

By the early 19th century, this eastern edge of Lviv became a devastated area full of ruins, debris, and heaps of trash. It was redeveloped in 1816 in the course of the preparations for the visit of the Emperor Franz I [17]. The name “Governor Vally” was coined after the new governors' residence was built in the vicinity in the 1820s.

According to the pre-WWII publications the green areas were arranged here in 1821 on the initiative of the Province Councilor Reizenheim, a local official who was remembered in Lviv as a devoted enthusiast of gardening [18]. An idyllic view presenting the Governor Vally of the 1830s, typical for the Biedermeier era, was depicted on a lithograph by Karl Auer.

One day in the 1850s, a powerful storm devastated the Governor Vally area overthrowing the oldest trees in its allées. Afterwards, the greenery was restored according to the project of Karl Bauer, the director of city parks and gardens. The main axis of the allée passed over an earthwork terrace from where visitors had a chance of enjoying magnificent vistas of the mid-town.

During the last third of the 19th century, after the construction of the near-by building for the Governor administration, more features of modernity were added to the traditional Biedermeier image of the Governor Vally. In the 1890s, according to a contemporary description, the garden possessed “straight allées planted with lime, chestnut, and ash trees, and maples”, its territory occupied an area of 3.05 ha [19]. These cozy allées were gladly visited by the retired officials who had chosen the Governor Vally as a place for their daily meetings and enjoyed a rest on park benches next to the headquarters of the Governor of Galicia, the former place of their service [20].

Former Jesuit Garden

The public park traditionally referred to as the former Jesuit Garden (Poiezuitskyi sad in Polish) was established at the site of a big suburban plot belonging formerly to the local community of Jesuit monks, to the southwest from the midtown. Its emergence was the starting point of formation of the second ring of greenery (after the inner ring of the Vally allées) in the city’s complex of the “emerald mantle”. This outer ring, extended afterwards through inclusion of the High Castle Park, Lychakiv Cemetery, Stryiskyi Park, and other parks and gardens, embraced the historic center of Lviv like a green necklace.

In the 16th century, this plot was owned by the members of the local patrician Scholz-Wolfowicz family, and by Antonio Massari, the Venetian consul residing in Lviv. Subsequently, it became property of Jesuits. After the incorporation of Galicia into the Habsburg Realm, the Emperor Joseph II seized the manor, acting in accordance with his policy of expropriating monastic property, and afterwards, gave it to the citizens of Lviv as a gift [21].

But soon the newly established municipal park fell into decay because of lack of proper maintenance, and in 1799 the city authorities decided to give it up on an unlimited lease to a restaurant keeper Johann Höcht. The latter was obliged to keep the former Jesuit Garden in fine condition meeting the needs of the local public [22].

Johann Höcht rearranged the park providing it with public baths, summer houses, an outdoor theater, a site for fireworks shows, and a carousel, in concordance with the “French manner” of the day. A building known as Höcht Casino was erected close to the garden to house various balls, entertainments, and the annual commercial meetings, known as kontrakty (contractus), the Galician Diet building was constructed on this site in the late 1870s. The maps of Lviv dating from the first half of the 19th century demonstrate a regular geometric (“French”) planning style of the former Jesuit Garden [23].

A vulnerable point of this park’s location was lack of water outflow from its lower terrace. Thus, rain water flowing down the slope from the hillock of St. Mary Magdalene Church was retained on the surface, and the area gradually became more and more swampy. Although Johann Höcht’s heirs tried to fix the problem, the park once more fell into decay. As a result, the respectable burghers abstained from visiting it. The disappointed owners made an attempt to get rid of the obligation of keeping the site and started, in 1839, the appropriate negotiations with the authorities of the city [24].

In the meantime the former Jesuit Garden was sold to a new owner (1847) which implied additional legal obstacles. The problem was solved only with the intervention of the Governor of Galicia. Finally, the park became municipal property. According to a report of the day, “the thoughtful government... took care of the city and got involved in providing appropriate places for promenades, for public meetings, wishing, thus, to contribute to health maintenance” [25]. After the tumultuous events of 1848, the authorities were interested in gathering approval of the citizens, this was the background of the governmental initiative for redesigning the former Jesuit Garden and converting it to a respected place of entertainment and leisure.

On April 12, 1855 the project for the former Jesuit Garden redevelopment, worked out by Karl Bauer, the director of urban parks and gardens, was approved. It followed the landscape park model. Over the succeeding decades Lviv former Jesuit Garden, the present-day Ivan Franko Park, retained the basic compositional features determined by Bauer. In 1881, the lower terrace of the park, adjacent to the Galician Diet building, was redesigned employing regular patterns typical for the gardens of the Baroque period.

By the end of the 19th century the former Jesuit Garden occupied an area of 10.17 ha with hornbeams, elms, lindens, larches, white cedars, firs, and spruces growing there, as well as elderberry, hawthorn, hazel and other shrubs [26].

Other Gardens and Parks of the Late 18th and Early 19th Century

Besides the former Jesuit Garden and the greenery at the site of the demolished fortifications, Lviv possessed a number of other historic parks and gardens remembered since the 18th century. Unfortunately, not all of them survived to our time. This, particularly, applies to those located to the west from the Poltva River valley, namely: the Jabłonowski Park, the park of the Citadel hills, and Kortumivka area.

The Jabłonowski Park was planted at the southern outskirts of the city, next to the Soroka stream flowing into the Poltva river. Hetman Stanisław Jabłonowski built his residence there in the late 17th century. Eight groups of linden trees, planned as quadrangles, grew in the adjacent private park. But in 1822 the estate was sold to the Austrian military. The buildings on the site subsequently were used as barracks [27].

To the north of the Jabłonowski Park an upland is located consisting of the three heights: Kalicha Hill, Pelchynska Hill, and Szembek Hill (the latter was also known as Wronowski Hill, named after the philanthropist Stanisław Wronowski who had his manor there in the early 19th century). Numerous lakes were scattered around, and the local picturesque gardens were famous in the whole neighborhood. The idyll came to its end with construction of the Citadel, a modern military complex erected in the 1850s to meet the needs of the Austrian army [28].

Kortumivka, an extended area of Kortum Hill, located at the north-western periphery of Lviv was another landmark dating from the period of Romanticism. The toponym was derived from the name of the Guberniumrat Ernst Traugott von Kortum, the author of the work entitled *Magna Charta Libertatum* (published in 1790) and the owner of the local manor with an orchard where over 2.000 trees had been planted, along with a vineyard and an extended park (by the early 20th century, the latter was still in fine condition). There was also a summer house mounted on the top of the hill from where visitors could survey magnificent views of Lviv. The tomb of Kortum's wife Friederike was erected in the park amid birches and weeping willows, and the manor was called Friederikenhof in her memory. Thus, Kortumivka showed distinct features of the “sentimental” park. Another detail may also be of interest: Kortum himself was a member of the local Masonic Lodge. After his death (1811) the Kortumivka area, like the previously mentioned parks, became property of the Austrian military and was used as a shooting range [29].

The opposite eastern edge of the city was framed by an extended tract of greenery including areas of Lonshanivka, Cetnerivka and Pohulianka (or Węgliński Grove) stretching between Znesinnia in the north and the Stryiskyi Park in the south.

The suburban locality of Lonshanivka was once property of Longchamp family (the historic toponym derives from the owners' name). Since the late 18th century its hilly terrain became a popular site for strolling due to a picturesque path twisting across the groves. According to a legend, the Emperor Joseph II staying in Galicia in 1780 visited Lonshanivka and admired much its beauty. For this reason the area was also named Kaiserwald. It has retained its importance as a recreation zone to the present day. Since 1960s, Lviv's open-air museum of folk architecture has been located here [30].

The garden of Cetnerivka was founded in the late 18th century by Ignacy Cetner, a wealthy magnate and a noted collector of old books, coins, engravings, and minerals. Besides collecting antiques, his strong passion was botany. Having built his residence beside a forest, at the very edge of Lviv's eastern suburb, Cetner established there an extended garden. Being himself a skilled amateur gardener he carefully cultivated his flourishing plantations with a number of rare species of trees and flowers [31]. Remembered as a legendary garden from the époque of Romanticism Cetnerivka, since the 20th century, provided a site for the new botanic garden of Lviv University.

The wood of Pohulianka became an attractive area of outings since the late 18th century, although its heyday was Biedermeier period. In 1810, it became property of the lawyer Franciszek Węgliński known in Lviv as a highly enterprising and inventive person, noted also for the fancy entertainments staged in his mansion amidst the greenery, on the bank of a lovely pond. It was in the days of Węgliński that the locality was named Pohulanka, or Węgliński Grove. In 1821, Pohulanka was bought by a restaurateur Johann Diestl who used to arrange cheerful summer festivities in his Biergarten [32].

High Castle Park

The creation of a public park on the slopes of the Castle Hill, the highest hill of Lviv, became the next chapter in the history of the city's “emerald mantle”. During the medieval period, a castle named “high” was

erected there (another one, the “Low” castle, once stood on the site of Castrum Square (near the Drama Theater), close to the Hetman Vally).

By the 18th century the “high” castle lost its military importance and the local burghers started to dismantle it extracting stone for new construction. In the early 19th century, clouds of dust and sand from the hill used to drift down in the days of dry weather, and streams of mud flowed down towards the midtown when it was raining. To do away with this nuisance, the city authorities decided to coat the bare hill with greenery creating, thus, a new municipal park. Its allées were designed as a continuation of the Governor Vally promenades: in the 1820–1830s, small neat lanes climbing upwards connected the Vally with the Castle Hill [33].

The work on planting trees and shrubs over the Castle Hill slopes was initiated in the second half of the 1830s. The compositional framework of the High Castle Park with its lace of allées and pathways employed the landscape park pattern reminding the design of the neoromantic Potsdam parks by Peter Joseph Lenné.

In 1845, a summer restaurant was opened here. The gardener’s house was constructed in 1868. By the end of the 19th century the High Castle Park occupied the area of 26.34 ha displaying a fine set of trees such as chestnuts, maples, ashes, lindens, birches, poplars, acacias, pines, larches, arborvitae, and a variety of shrubs [34].

The final accent shaping the spatial layout of the High Castle Park was the memorial mound heaped over its upper terrace to celebrate the 300th anniversary of the Union of Lublin. Its construction started in 1869 on the initiative of liberal politician Franciszek Smolka [35].

In the early and mid-20th century, the High Castle Park was connected with the downtown by an electric tram line which facilitated much access to the site. This tramway route was closed in the 1970s.

Other Gardens and Parks of the Second Quarter of the 19th Century

During the Biedermeier era, i.e. the period of 1820–1840s, the city was successful in extending further the network of its gardens and parks. Dating from those years, the newly created green areas pertaining to the eastern segment of Lviv’s ring of greenery (the tract of High Castle – Lonshanivka – Cetnerivka – Pohulianka) became valuable additions to the “emerald mantle”.

One of these was the park of Lviv Riflemen Confraternity planted not far from the foot of the Castle Hill on a parcel owned since 1775 by the local corporation of city militia members (*confraternitas jaculatorum*). This territory was arranged in 1823 due to the efforts of Professor Ernst Wittmann who founded a botanical garden here. The further development dates from 1890 when, with the generous funding provided by the Confraternity member Leon Bratkowski the garden was extended and reshaped as a landscape park [36].

The gardens of Sofiiivka occupied a site in the south-eastern sector of Lviv bordering the Stryiskyi Park. A small castellated Church of St. Sophia was constructed here in the late 16th century on the order of Sophia Hanl, the local landlady. Since then, this suburban possession was referred to as Sofiiivka. According to the info provided by publications of the early 20th century, the master builder Florian Onderka established a public garden and a restaurant within this area (1839), and a number of nearby villas were designed and constructed since 1841 by the architect Johann Salzmann [37]. The next stage of Sofiiivka’s development was the period of the 1890s when the city administration took a special care of its territory because of the Provincial Exhibition held in 1894 in the neighboring Stryiskyi Park. During the decade, a new colony of villas and cottages was added to the local hilly landscape along with a number of newly-planted private gardens.

Compositionally, the eastward extension of Sofiiivka’s green zone became the area of Zalizna Voda Park, which used to be a popular recreation area since the époque of Biedermeier. The German theater directed by Franz Kratter performed here in the first half of the 19th century. In 1905, the public park of Zalizna Voda was arranged based on the design worked out by Arnold Röhring [38].

Lychakiv Cemetery

The Lychakiv Cemetery was established in 1786 after the governmental decree, issued in 1783, prohibited using older burial grounds belonging to the city churches. As an alternative, a new municipal cemetery was opened to the southeast of the Lviv’s historic center, located outside the midtown in a distant picturesque suburb of Lychakiv (where previously only victims of epidemics and suicides had been buried) [39]. In the 19th century, the Lychakiv Cemetery was bordered on the west by St. Peter Street connecting Kaiserwald with Pohulanka, and Cetnerivka marked the eastern edge. In 1853–1854, Karl Bauer redesigned it in accordance with the landscape park compositional principles.

It was during those years that “the Burgertum slowly gave up the cozy domesticity of the Biedermeier for a more cosmopolitan garden style...” [40]. By the mid-19th century the planning model of the English park had already been assimilated by Central-European designers in a version developed by Humphry Repton and popularized through the neoromantic projects of Lenné and the Prince Pückler-Muskau. Also in Lviv, the garden and park design of the age followed the same line. With the execution of the plan provided by Karl Bauer for the Lychakiv Cemetery, as well as of his design for the former Jesuit Garden the above-mentioned neoromantic model became ubiquitously dominant in the city.

For almost two hundred years, the Lychakiv Cemetery has been much admired for its harmonious synthesis of park design and memorial sculpture, the latter represented by the highly valuable burial monuments decorated by Anton Schimser, Hartmann Wittwer, Cyprian Godebski, Julian Markowski, Leonard Marconi, Tadeusz Barącz, and other prominent sculptors.

Other Green Areas of the Mid-19th Century

Simultaneously with the redesigning of the former Jesuit Garden and the Lychakiv Cemetery, during the two decades separating the revolutionary events of 1848 from the granting of the autonomous status to the Kingdom of Galicia several new parks and gardens, planned on a somewhat smaller scale, were developed in Lviv. The owners of the gardens dating from the mid-19th century were often educational, academic, or charitable institutions. Among those, Zygmunt Stankiewicz mentioned in his article Lviv University, the Ossolineum (Count Ossoliński’s library and research institute), the school for deaf-and-dumb students, and the local orphanage, connecting creation of their gardens with Karl Bauer’s activities [41].

Of special interest was the University’s botanic garden, one of the most noted among Bauer’s works. This was planted close to the University building, the former Jesuit border school (konwikt), which was given over to the University in 1851 (after the old premises burned down as a result of Austrian artillery bombardment during the tumult of 1848). A smaller garden once existed on the site, carefully cultivated by the vicar of the nearby St. Nicholas Church. The idea of reviving local plantations was supported by the Count Agenor Gołuchowski, viceroy of Galicia. “A sheer paradise of greenery blossomed here anew at Bauer’s hand, extended at the expense of the neighboring plots purchased for greenhouses and horticultural buildings”, relates Stankiewicz. The development of the University botanic garden dating from the 1850s was also related to the scholarly activities of Hiacynt Łoborzewski, the professor of mineralogy, botany, and zoology [42].

Stryiskyi Park

The largest of all Lvivian parks, the Stryiskyi Park was taking its shape during the 1870–1890s to become the basic element of Lviv’s “emerald mantle” and its most valuable ornament. Its formation close to the southern periphery of Lviv was predetermined by the logic of the territorial development.

The system of green areas built up over the 19th century embraced the historical center of the city with two tracts of greenery, from the east and from the west. The parks and gardens of High Castle, Lonshanivka, Lychakiv, Pohulianka, and Sofiiivka rimmed the eastern side. And to the west, the former Jesuit Garden was located with the adjacent buildings of the Polytechnic School (1877) and the Galician Diet (1881) positioned on a single south-western axis. The area of Kastelivka with its brand-new villas and beautiful private gardens extended further in the same direction. With the emergence of the new spacious park at Lviv’s southern outskirts the eastern and the western tracts were connected forming a ring. This way an integrated system of urban greenery was composed (a similar concept had its earlier embodiment in the park systems of Manchester and Liverpool).

The idea of developing in Lviv a ring of parks and gardens attracted the representatives of local liberal establishment who wished to emphasize the new, higher status of the capital of the autonomous Kingdom of Galicia by all means, employing park design as well. The project of creating the Stryiskyi Park was the initiative of Stanisław Niemczynowski, a member of the City Council [43].

The park was planted near an old cemetery closed in 1828 (Stryiskyi Cemetery). For long, this area remained intact as the terrain would not do for pasture or for construction [44]. The territory of the to-be park was marked off by the borders of Sofiiivka from the east, the suburban settlements of Kulparkiv and Persenkivka from the south, and by Stryiska Road from the west and north-west. Until the late 1870s it consisted of marshy

wastelands overgrown with shrubbery and scarred by ravines. The work on creating the municipal park started here in 1879 according to the design worked up by Arnold Röhring [45].

It is generally considered to be the best of Röhring's works. The planning of the Stryiskyi Park testifies of the high professional qualifications of the author of the project who harnessed the natural topography in most inventive way. The proposed design was based on the principles of a landscape park successfully employed in Lviv by Karl Bauer in the 1850s. These principles correlated with the spirit of liberal reforms carried out in the early years of Galicia's autonomy ("the free development of the landscape, like the development of the civil society, was emblematic of the liberal movement") [46].

Röhring's design derived from the English park tradition. On the other hand, the largest park of Lviv demonstrated dissimilarity from the sentimental symbolism and accessories of the romantic period. The Stryiskyi Park was a typical urban park from the era of positivism and "scientific" historicism. Specifically, unlike the English park of the 18th century, it had a well-defined perimeter boundary. Its territory is clearly segregated from adjacent neighborhoods and access roads. The allées of the Stryiskyi Park showed off their irregularity, in line with the aesthetics of the English park. Also, an important compositional element was a pond with swans. However, the irregular pattern of the alleys and the fluid contours of the shore resulted from careful calculation. Picturesque outlines of the lawns and paths dominated in the midst of park terrain. But a regular ("French") planning structure was employed near the buildings constructed in the park.

The basic compositional elements were single trees (not groups of trees), as well as carefully modeled bushes and grass lawns. Despite the naturalistic imitation of wild flora, a closer inspection would reveal combinations of species never occurring in natural conditions. In the 1890s the area of the Stryiskyi Park was planted with red maples, sycamores, chestnuts, alders, birches, beeches, oaks, platanuses, acacias, lindens, spruces, junipers, yews, larches, pines, and a great variety of shrubs [47]. The park combined features of the arboretum with those of the Lustgarten. It showed plastic contrasts and rich colors, unlike the typical English park featuring delicate halftones.

By 1887, the development of the lower terrace of the Stryiskyi Park was completed. A year later, the park territory was extended to the south-east at the expense of the neighboring lots. The upper terrace was developed there during the early 1890s, with its central allée and fountains. Its planning, in contrast to the lower terrace, referred to the regular compositional schemes of the Baroque and Classicism.

Thus, the Stryiskyi Park displayed distinct features of the eclectic park from the period of historicism mixing diverse historical traditions and styles of design. In the 1890s, its total area amounted to 47.61 ha [48].

In 1894, the upper terrace became the site for the grand Provincial exhibition [49]. Over a hundred pavilions were built there after designs by noted architects, namely Franciszek Skowron, Julian Zachariewicz, Juliusz Hochberger, Zygmunt Gorgolewski and others, visited in total by 1 million 150 thousand people. Thus, the newly-developed green areas of the Stryiskyi Park formed a kind of "symbiosis" with a grand exhibition modeled on the famous European and American exhibitions of the second half of the 19th century.

Another trend was employment of modern technical devices within the park area (a local railway line, an electric fountain, and a funicular were operating in the Stryiskyi Park during the exhibition). The park was treated as an educational hub adapted for family and school excursions. And the fields for sport exercises were located nearby, as well as the racing track.

The Provincial Exhibition of 1894 was dedicated to the centenary of the Polish national uprising led by Tadeusz Kościuszko. Among the pavilions located in the Stryiskyi Park the most-visited one was the monumental rotunda displaying a painted panorama which depicted the victory of Kościuszko's army over Russian troops near the village of Raclawice (April 4, 1894), the key episode of the rising. So, at the end of the 19th century the urban park acquired an additional function, i.e., that of providing a site for patriotic monuments (the Victoria Park in Berlin may be considered a typical example in this respect) [50].

This way park design dating from the fin-de-siècle reflected a growing activity of national movements in the region of Central-East Europe and strengthening of local nationalisms.

Other Gardens and Parks of the Late 19th Century

The three decades preceding the First World war were for Lviv a period of rapid territorial growth, highly intensive construction activity, and further development of the system of urban gardens and parks. The extended

tram communication (electric tram lines operated in Lviv since 1894) contributed much to these developments. The authorities worked hard establishing a number of new urban gardens and parks. Only during the short period from 1886 to 1888, some 60.000 trees were planted in Lviv.

In 1884, the Lychakiv Park was opened, located on the sandy hillocks to the east of the Lychakiv Cemetery and Cetnerivka, occupying 8.4 ha of territory with coniferous and birch trees growing there [51]. Another small park, Wiśniowski Park, was established in 1895 in the north-western area, beside Kleperivska Street, not far from Kortum Hill. The revolutionaries Teofil Wiśniowski and Józef Kapuściński were executed on this site in 1847, and an obelisk was erected in their memory in the center of the new park [52].

The Lychakiv Park and Wiśniowski Park were designed by Arnold Röhring who, in both cases, confirmed his adherence to the concept of landscape park.

Greenery of the Early 20th Century

In the 1900–1910s, a critical reassessment of the neo-romantic models and the landscape park planning principles dominating throughout the 19th century manifested itself in Lviv. During these decades, an alternative pattern of a “reformed” park matching the criteria of “functionality” became more and more popular. Of special significance became the observance of norms of modern sanitation and hygiene. This was the case of the green zones designed for new medical institutions (for example, for the new psychiatric facilities in the suburban Kulparkiv area, 1906).

A kind of stricter geometric layout became preferable in the early 20th century, its simplicity and logic seen as unambiguous attributes of “modernity”. A regular structure of the gardens was considered more suitable for functions of modern architecture such as the complexes of industrial buildings. An example may be the power plant of Persenkivka (1908) with the adjacent green areas which were designed according to these “functional” principles [53].

3. Conclusions

The network of gardens and parks developed in the city of Lviv throughout the period of the 1770–1910s ranks among highly valuable contributions to the cultural heritage of East-Central Europe. Success of this development was secured by the creative work of a number of professional architects, gardeners, and planners, including prominent figures like Karl Bauer and Arnold Röhring, as well as numerous amateurs of gardening active in Lviv over the “long” nineteenth century.

Still, it should be noted that Lviv’s “emerald mantle” suffered, especially since the period of WWII, considerable losses caused by the factor of time and by negligence of the authorities. Unfortunately the ring of urban greenery has lost its once organic association with natural spaces of outer suburban zone.

Most of the public parks dating from the period under discussion have retained their traditional functions as sites for recreation and public activity until the present day. They are gladly visited both by Lviv residents and numerous tourists.

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**“СМАРАГДОВА МАНТІЯ” ЛЬВОВА: САДОВО-ПАРКОВЕ МИСТЕЦТВО
У СТОЛИЦІ ГАЛИЧИНИ У 1770–1910 РОКАХ**

***Анотація.** Стаття присвячена історії садово-паркового мистецтва Львова від 1770-х до 1910-х років. Детально розглянуто Гетьманські вали, колишній єзуїтський сад, Стрийський парк, а також ряд інших відомих на той час садів та парків міста. Особливу увагу приділено творчості Арнольда Рерінга.*

***Ключові слова:** Львів, садово-паркове мистецтво, Єзуїтський сад, Стрийський парк, Карл Бауер, Арнольд Рерінг.*