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Peterhof and Drottningholm

A Comparison of the Formal Parks' Characteristic Elements,
Structures and Overall Planning

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Sammanfattning

Syftet med denna uppsats är att undersöka Peterhof och Drottningholm, två formella 16-1700-talsparker, i fråga om deras karakteristiska element och strukturer/övergripande planering. Peterhof och Drottningholm valdes som undersökningsobjekt eftersom båda parkerna har en anknytning till samma tid och en gemensam historia som respektive rikets kungliga parker. Det faktum att båda var exempel på parker långt från sina ursprungliga inspirationskällor har också gjort jämförelsen intressant att genomföra. Min metod är att jämföra parkerna genom att göra litteraturstudier och att på plats undersöka karakteristiska element, strukturer och övergripande planering. En tabell görs med hjälp av Anna-Maria Blennows *Europas Trädgårdar* (2009) och utgör grunden för vad som undersöks i de två parkerna. Det är stor skillnad i storlek och topografi mellan de två parkerna. Peterhof är många gånger större än Drottningholm och har en mer dramatisk ursprunglig topografi som bidragit starkt till dess utformning. De teman som finns underliggande i parkerna är liknande: båda är tydliga manifestationer av makt och har en ikonografi hämtad från den antika mytologins värld. Peterhofs formella park är byggd kring två huvudaxlar, medan Drottningholms formella park är byggd enbart runt en huvudaxel. Den övre trädgården i Peterhof har en struktur som liknar den formella parken vid Drottningholm: parterrer och boskéer placerade symmetriskt runt en huvudaxel och ett huvudperspektiv. Huvudperspektiven skiljer sig också åt. Vid Peterhofs övre trädgård har perspektivet sin målpunkt på slottet eftersom denna del av parken är utformad som en entré. Drottningholms huvudperspektiv sträcker sig från slottet ut genom parken och till en målpunkt på en liten kulle med en staty. Den lägre trädgården vid Peterhof har ett oändligt huvudperspektiv som sträcker sig ut över Östersjön. Peterhofs orangeri och köksträdgård är en del av parkens utformning medan Drottningholms orangeri och köksträdgård placerades utanför parken och inte som en del av den symmetriska kompositionen.

Abstract

The purpose of this essay is to examine Peterhof and Drottningholm, two formal parks of the 17-18th centuries, in respect of their characteristic elements and structures/overall planning. Peterhof and Drottningholm were chosen as subjects because both parks have a connection with the same era and a common history as royal parks of the respective kingdoms. The fact that both were examples of parks far away from their original sources of inspiration also made the comparison interesting to carry out. My method is to compare the parks by making literature studies and on-site visits investigating the characteristic elements, structures and overall planning of the two parks. A table made with help from Anna-Maria Blennows *Europas trädgårdar* (2009) forms the basis on what to investigate in the parks. There is a big difference in size and topography of the two parks. Peterhof is many times larger than Drottningholm and has a more dramatic topography which is incorporated in its design. The underlying themes are similar: both are clear manifestations of power and might drawing iconography from the antique mythology. Peterhof Royal Garden is built around two main axes whereas Drottningholm Palace Park is built solely around one axis. The upper garden of Peterhof has a similar structure to the formal park at Drottningholm: parterres and bosques placed symmetrically around a main axis and vista. The vistas differ; at Peterhof the upper garden has its focal point on the palace itself since it's designed as an entrance but at Drottningholm the vista extends from the palace out through the park and to a focal point on a small hill with a statue. The lower garden of Peterhof has an endless vista stretching out over the Baltic Sea. Peterhof incorporates the orangerie and the kitchen gardens as compositional elements in the layout. At Drottningholm the orangerie and kitchen garden were placed outside the park and not as parts of the symmetrical composition.

Introduction

I have during my education seen and read about a multitude of historical parks, many of them with a history as royal parks for the nobility. After a couple of visits to Saint Petersburg, Russia, a question had risen in my mind. I had the opportunity to visit both Peterhof and Drottningholm during 2011 and noticed that they have something in common as examples of formal parks designed far from their original European sources of inspiration.

Peterhof, a grand Russian palace and park situated outside Saint Petersburg, was founded in the beginning of the 18th century by the Russian Tsar Peter I (Znamenov, 1978, p. 9). Drottningholm, a Swedish palace park situated just outside Stockholm, was landscaped in the shape we now see it in the second half of the 17th century for the Swedish court (Wollin, 1927, p. 11). There are many books written about these two parks but no one has to my knowledge attempted to compare them and searched for the difference between them. Both parks have a common history as royal parks of mentioned kingdoms and also a historical background from 17-18th century Europe. To make a comparison of the two parks would give a small insight of the park design made in the outskirts of Europe and how they implemented the European garden trends. This essay is written for landscape architects and people interested in European garden history.

Purpose and Research Question

The language of the 17-18th centuries formal park styles was expressed in both Peterhof and Drottningholm park and the purpose of this essay was to examine which typical characteristic elements that were used and how the overall planning was done. Which are the significant differences between Peterhof and Drottningholm in respect of characteristic elements and the parks overall planning/structures?

Scope

Peterhof and Drottningholm were chosen as subjects because both parks have a connection with the same era and a common history as the royal parks of these kingdoms. Add to this fact that the two parks are situated in Russia and Sweden and were interesting subjects for comparison because of this geographical difference. Both Peterhof and Drottningholm have parts designed in the English landscape style but they are not included in this study as the focus is put solely on the formal parts of the two parks, which drew inspiration from the Italian renaissance and the French formal garden.

Background

In this section the historical backgrounds of the parks are investigated to give more depth and context to the discussion and also give the reader a brief historical orientation of the two sites. The historical backgrounds are written as chronological texts connected to the history of each park.

Peterhof

Peter the Great (tsar and ruler of Russia, from now on written as Peter I) had during his European tour in 1697, where he studied subjects such as shipbuilding and artillery, been impressed by Europe, its royal houses, culture, technology, science and structure of administration and society (Hosking, 2011, p. 185). According to Hosking (2011, p. 185-186) he wanted to be a part of Europe and soon saw the importance of having a connection with the Baltic Sea and thereby getting a possibility to have naval and diplomatic connections with Europe to achieve his goal. After capturing a small Swedish fort on the east coast of the Baltic Sea he decided to build a new city there, a new capital of Russia with the task of making this connection possible. He named the new capital Saint Petersburg and built it according to the latest European architectural fashion, soon the work with his great palace Peterhof began (Hosking, 2011, p. 206).

According to Znamenov (1978, p. 9) and Hayden (2005, p. 22) Peter I during the first decade of the 18th century chose to build a small wooden palace outside Saint Petersburg as a place to rest and stay while travelling to and visiting Kronstadt (Hosking, 2011, p. 186). Hosking states that Kronstadt during this time was an important fortress and the place for a new dockyard.

The place he chose for his new palace was sited close to the coast, just east of the Peterhof farmstead and had at the time a dense natural vegetation (Znamenov, 1978, p. 9). According to Znamenov (1978, p. 10) the first drawings of the layout of Peterhof's park and gardens were made by Peter I himself in the beginning of the 18th century.

His interest in parks and gardens is also documented through his many trips to Europe at the turn of the 18th century where he visited many parks that impressed him, among them Versailles and Marly (Hayden, 2005, p. 17-18). According to Shemansky (1934, p. 6) the visit to Versailles probably encouraged Peter I to make a garden of his own that would outshine the latter. Many architects were involved in the design of the park with Peter I always having the final word about how the design and planning should be done: take for example the proposal from LeBlond to artificially lift water with a complicated pumping device which Peter turned down to instead find a natural flowing source of water for his many planned fountains (Hayden, 2005, p. 23). LeBlond was the main architect for the park from 1716 revising the plans Johann Braunstein had worked on since his employment in 1714 (Hayden, 2005, p. 23).

In 1721 an important event took place which at the time would give a significant impact on the main sculptural theme of the park's main vista: the treaty of Nystad which ended the Great Northern War and gave Russia the victory and also a prominent position as a power to take into consideration in Europe (Znamenov, 1978, p. 12). The great cascade with its many sculptures and fountains is designed to show, with a multitude of allegorical elements, how Sweden and Charles XII was defeated and driven out of Russia during the Great Northern War (Hayden, 2005, p. 24). The Great Canal leading from Peterhof castle to the Baltic sea has a connection with the war since it was dug out by Swedish prisoners of war captivated in Russia (Hayden, 2005, p. 27). Peter I opened Peterhof Palace and park on the 15th of August 1723 with the upper and lower parks now having their intended shapes, this didn't end the work with the park though which continued to evolve during the following decades (Znamenov, 1978, p. 12).

Peterhof was now starting to develop to the summer residence which the tsars all the way from Peter I to Nicholas II came to appreciate (Shemansky, 1934, p. 3). The upper park had previously held a more or less functional character but was in the 1730s improved to give it the function as a formal approach to the palace, with additions including two new basins and many sculptural fountains, this change was drawn by architects Ivan Blank and Ivan Davydov (Znamenov, 1978, p. 14-15).

A change in direction for the development of the park which led to a new area being planned for use as a part of the park occurred in the late 18th and first half of the 19th century when Catherine the Great decided to plan and transform more than 2500 hectares in the adjacent areas of Peterhof formal gardens with landscape parks according to the fashion of the time (Znamenov, 1978, p. 17). According to Hayden (2005, p. 100) the Englishman James Meader was one of the craftsmen hired for the task and planned an English landscape park to go with the newly built English palace, drawn by Giacomo Quarenghi, at the east side of the formal lower gardens.

The most dramatic event that has happened to Peterhof Palace and Park so far took place during the Second World War during the German occupation of the area 1941-44 when the palace was almost completely destroyed and most of the park was razed to the ground by German troops (Znamenov, 1978, p. 20). The park and palace we see today is a result of many years of thorough restoration work, rebuilding anew all that had been destroyed and showing a park in accordance to the original plans (Hayden, 2005, p. 37-38).

Drottningholm

Drottningholm Palace and park have a long history of having royal parks/gardens. One of the first written sources mentioning a garden at the site dates from the second half of the 16th century (Wollin, 1927, p. 6-7). The garden that existed at this time hasn't left many traces since the castle burnt down to the ground in 1661 and the garden was completely changed to fit the new built palace Hedvig Eleonora ordered by architect Nicodemus Tessin the elder the same year (Wollin, 1927, p. 11). The fire took place after Hedvig Eleonora, queen and widow of Charles X, had acquired the estate from Magnus Gabriel De la Gardie (Nolin, 2000, p. 9). Nolin continues and states that Hedvig Eleonora then was free to construct a new royal palace without having to take into account the architecture of the previous building (Nolin, 2000, p. 9).

Lindahl (2000, p. 45) states that the main reason for the construction of the new palace and garden was to accentuate the greatness and power of the Swedish monarchy. According to Wollin (1927, p. 19-20) Nicodemus Tessin the elder was assigned the task to plan a new park at Drottningholm in 1662. The plan he made drew lots of inspiration from Vaux-le-Vicomte, a French renaissance park drawn by André Le Nôtre (Wollin, 1927, p. 20). Tessin's idea was to construct a grand baroque park in the latest European fashion in connection with the palace; he implemented the idea on paper and drew the park with a symmetrical axiality (Nolin, 2000, p. 9). The plan he had made for the park wasn't implemented during his lifetime since all of the efforts for the new royal palace and park were directed to constructing the Drottningholm palace first (Lindahl, 2000, p. 46). Nolin (2000, p. 10) assumes that Hedvig Eleonora wasn't pleased with Nicodemus Tessin the elder's plan and that this might have caused the delay in the construction of the park.

Tessin's son Nicodemus Tessin the younger was, after Tessin the elder's death, in 1681 chosen as new garden architect (Nolin, 2000, p. 10). Tessin the younger had just returned from a trip in Europe studying the trends in garden architecture (on orders by Hedvig Eleonora) and had visited among other parks Chantilly, Versailles, Marly, Villa d'Este and Villa Aldobrandini which gave him a broad foundation of knowledge to be able to construct a park worthy a monarch (Nolin, 2000, p. 10). According to Wollin (1927, p. 36-37) the construction of the park started anew in 1681 as a new plan had been made by Tessin the younger that was based on his father's late renaissance plan which he revised. Wollin (1927, p. 37) further states that almost every detail in Drottningholms Palace Park can be derived from parks on the European continent Tessin the younger previously had visited on his trips. He had adapted the design to the natural topography of the site and integrated the ideas from his trips in a plan that had become a typical example of the contemporary parks in Europe (Nolin, 2000, p. 10).

After comparing Tessin the younger's and Tessin the elder's plans I noted that Tessin the younger also chose to extend the length of the garden to more than double the size of his father's original design. According to Lindahl (2000, p. 54) the formal park that Tessin the younger constructed is, even though not all of his plans were carried through, what we see today. Brown (1997, p. 38) states that Tessin the younger had plans to build an axis, with starting points in a big rectangular basin on the north side and a water cascade to the south, perpendicular to the main axis. These plans were never conceived and this led to a park layout that is much narrower than what was usual for the formal parks designed at the time (Brown, 1997, p. 38).

According to Olausson (1993, p. 91-92) many of the formal parks in Sweden were in a state of decay during the 1770s in the reign of Gustav III and needed restoration, Drottningholm was not an exception to this fact.

Gustav III had according to Olausson (1993, p. 161 and p. 425) an interest in garden design and he always had the last word regarding the plans that were being made for the different parks. The changes done to the park in the second half of the 18th century therefore in many ways involved the king's ideas.

Gustav III decided to make a new general plan and an addition to the Drottningholm Palace Park in the English landscaped style during the 1770s (Olausson, M., 1993, p. 165). After his stay at the Russian court in Saint Petersburg he got lots of inspiration when visiting the English landscape park at Tsarskoye Selo (Olausson, M., 1993, p. 165). When returning to Sweden 29th July 1777 he continued planning the new park together with Carl Fredrik Adelcrantz (Swedish architect), the plan they drew was then revised by Fredrik Magnus Piper (Swedish landscape architect) in 1780 (Nolin, 2000, p. 30).

During the 19th century the park wasn't kept in shape and the well-trimmed French character was partially lost, for example the alleys of tilias weren't trimmed and the cascade was deconstructed (Nolin, 2010, p. 296).

However, the park was restored during the 20th century and is today close to its original design (Nolin, 2000, p. 45).

Methods

To investigate the parks I decided to study the literature; i.e. find information on the elements and overall planning/structures of the parks and then complete this with on-site investigations to be able to make a decent comparison of the two in this respect. A couple of English sources including Peter Hayden's book *Russian parks and gardens* (2005) together with Vnadam Znamenovs *Petrodvorets (Peterhof) – Palaces and pavilions, gardens and parks, fountains and cascades, sculptures* (1978) exists and forms the base of knowledge on Peterhof in this essay.

Sources about the park at Drottningholm includes a couple of books in Swedish with thorough information about the park, among them Nils G. Wollin's *Drottningholms lustträdgård och park* from 1927.

I decided to make a table which later could be used to form a protocol helping with the comparison of characteristic elements and overall planning/structures of the two parks. Anna-Maria Blennow's book *Europas trädgårdar* (2009) was used for guidelines on which architectural elements/structures to look for and to make tables helping me discover them and gather information about them during both the literature study and the site-investigation planned. The investigation focused on the presence and use of typical elements and overall planning structures from the Italian and French 17-18th century formal gardens. During the on-site visit I had with me the tables and made notes after each element/structure/planning when discovered. To be sure that the elements and structures observed were originating from the right era I controlled the validity of my observations with the help of the literature study. The on-site visits were necessary to carry through, especially in Peterhof, as a complement to the literature. The scarce amount of sources in English about Peterhof made it necessary to gather information on site to be able to see the whole picture of the park's structure, planning and characteristic elements.

According to Blennow (2009, p. 182) the formal gardens and parks that were in fashion during the 17-18th centuries had parts of their origins from the antique traditions of planning and from the landscapes of Italy and France; on one side the flat fields and great rivers of the French landscape and on the other side the Italian mountains and streams, a landscape characterized by a dramatic and varied topography.

The two styles were similar to each other but were divided into two categories by Blennow (2009, p. 182). The following table identifies in list form, with the help of Blennow's *Europas trädgårdar* (2009, p. 145-203), the elements and overall planning/structures that were typical for these two European styles of formal garden design. The characteristic elements and overall planning/structures identified from Blennow's text in the leftmost column of the two following tables were used as protocols on the site-investigations which are presented under *Results*.

Table 1. Table showing the structures and planning concepts used in the Italian renaissance- and the French formal parks according to Blennow.

Planning/Structure	Italian renaissance park	French regular park
<i>Axiality</i>	Symmetrical	Strictly symmetrical
<i>Perspectives</i>	Long perspectives with many lines of sights. The use of central perspective.	Endless perspectives, often connected with the surrounding landscape and/or long perspectives usually ending with a statue, fountain or other point of view/landmark. The use of central perspective.
<i>Main vista</i>	Both styles commonly used a clear main vista as a central part of the parks composition.	
<i>Topography</i>	Terraced topography, palaces often placed on sloping areas with large difference in height.	Often placed on flat ground with small difference in topography and height.
<i>Overall layout</i>	Regular symmetrical structure	Strict regular and symmetrical structure
<i>Area</i>	The largest parks were found in the French regular park but both styles had parks of many different sizes.	
<i>Source of inspiration</i>	The mountain stream	The French river landscape
<i>Ornamentation</i>	No typical structure of ornamentation mentioned.	Ornamentation of the park decreases with the distance from the palace and from the distance of the main axis.

Table 2. Table showing the elements, according to Blennow, used in the Italian renaissance- and the French formal parks. Labyrinths were not mentioned in the segment about the Italian Renaissance parks which is odd, since they in fact often were used as an element during that era.

Elements	Italian renaissance park	French regular park
<i>Parterres</i>	Rectangular parterres placed along a main axis and vista.	Rectangular parterres placed along a main axis and vista. Parterres often surrounded by bosques on the sides. Parterre a l'Angloise Parterre de broderie Parterre de compartiment Parterre d'orangerie Water parterre
<i>Bosques</i>	Both styles used bosques as a design element.	
<i>Tapis verts</i>	Not mentioned	Used as element

<i>Fountains</i>	Multitude of fountains in both styles.	
<i>Sculptures</i>	Sculptures, often with antique iconography	
<i>Grotto/Nympheum</i>	Nympheums	Grottos
<i>Boulingrin</i>	Not mentioned	Used as element
<i>Symmetrical pools</i>	Not mentioned	Common as element
<i>Canals</i>	Not mentioned	Long canals (as seen in for example Versailles and Vaux-le-Vicomte)
<i>Alleys</i>	Common in both styles but taken to the extremes in the French regular park with its long and broad alleys.	
<i>Plate-bandes</i>	Not mentioned	Used as element
<i>Pavilions</i>	Casinos – small pavilions made for social meetings and gambling away from main palaces	Not mentioned by Blennow but were used in parks such as Versailles and Vaux-le-Vicomte.
<i>Cascade</i>	Cascades common	Cascades not as common as in the Italian renaissance parks.
<i>Terraces</i>	Use of dramatic topography induced many terraces in the parks and gardens to cope with height difference	Terraces were sometimes used but the choice of flat terrain made them less dramatic than in the Italian renaissance parks.
<i>Green theatre</i>	Not mentioned	Used as element
<i>Pergolas</i>	Both styles used pergolas and treillages as elements.	
<i>Labyrinth</i>	Not mentioned	Used as element
<i>Orangeries</i>	Both parkstyles incorporated orangeries to nurture plants in pots and vases to be used as decoration during the warm season of the year.	
<i>Kitchen garden</i>	Existing in both styles as elements.	

Results

Here results of the investigations regarding characteristic elements and overall planning in Peterhof and Drottningholm are presented. The presence and use of elements and structures were investigated in two segments, one for each park, on site and with the help of literature. If no source is stated it's my objective observation made on site with help from Blennow's *Europas Trädgårdar* (2009). The results are compiled into two tables showing the two parks use of structures, planning and characteristic elements. These tables form the basis of a summarizing text showing the main differences found between them.

Peterhof: Elements and Overall Planning of the Formal Park

Peterhof Royal Park is divided into two main parts, an upper- and a lower park. The upper park is situated on the south side of the palace and is strictly symmetrical and constructed along a main axis which continues on the other side of the palace to and through the lower park. Along the axis in the upper park there are three parterres and a basin placed on a row along it. Walking through

the entrance gate the palace is the focal point of the open vista together with the sculptures placed along the main axis (fig. 1.). According to Znamenov (1978, p. 15) the upper garden was intended as an imposing entrance for visitors arriving to Peterhof by land.



Fig. 1. Main vista of the upper park of Peterhof. (Photo: J. Eriksson, April 15th 2012)

The first parterre consists of four boulingrins placed around a circular basin with a fountain in the middle. At the two sides of this row there are eight bosques, four on each side and parallel to the main axis. The bosques in the upper garden are planted with fruit trees in symmetrical patterns and were probably providing the royal court with fruits during their visits to the palace. The bosques are bordered by alleys with trimmed trees and long pergolas with treillages forming leaf-covered promenades. Between the central axis of the basin and two parterres closest to the palace and the bosques there are four-rowed alleys with trimmed tilias. Following the boulingrins comes a large basin with a fountain which according to Znamenov (1978, p. 34) depicts the antique god Neptune.

The lower park is situated on lower ground and the height difference from the palace is used to build a cascade and terraced area with a multitude of sculptures and ornaments. The main vista is here characterized by the canal that starts on the bottom of the terraced slope and extends straight to the Baltic Sea creating an endless view (fig. 2.). This was designed to express Russia's military power and victories which extended not only over Europe but also over the seas (Hayden, 2005, p. 27).



Fig. 2. From left to right: View towards palace from the canal. The great cascade, note the difference in height. The endless vista of the main axis. (Photo: Jonas Eriksson, April 15th 2012 and October 12th 2011)

The north side of the lower park is characterized by a natural terrace and on the south side the lower area borders to the Baltic Sea. The lower park is characterized by its closeness to the sea which is used as background for many of

the views and sightlines in the park creating an air of openness and a connection with the surrounding landscape.

A pool with a fountain in the middle marks the start of the canal. On the terraced slope on the main axis closest to the palace a great cascade with a multitude of fountains, water, sculptures and ornaments also create, together with the palace itself, a point of view from the seaside. According to Hayden (2005, p. 27) this canal was the main entrance to the palace area during the 18th century and gave the visitors a clear signal of the power of the Tsar. The large sculptural waterworks on the central part of the slope consists of many fountains and sculptures and a place I interpret as a nymphaeum. On the left and right sides of the pool there are parterres de broderies. In both parterres there's a pool with a fountain placed in the middle. The parterres des broderies are placed in accordance to the French formal principle of having richly ornamented elements close to the palace.

The lower park has a symmetrical design which uses the main canal and the great cascade as its main structural elements; all other elements and structures in this area have been placed in a manner where they are symmetrically related to the main axis. There are, for example, two secondary cascades placed on the east and west side of the main axis and they are equidistant to it. Shemansky (1934, p. 23-24) insinuates that the originally trimmed trees were not supposed to grow tall as they can be seen today and that the character of the lower park was much more open and in line with the formal French tradition in the 18th century.

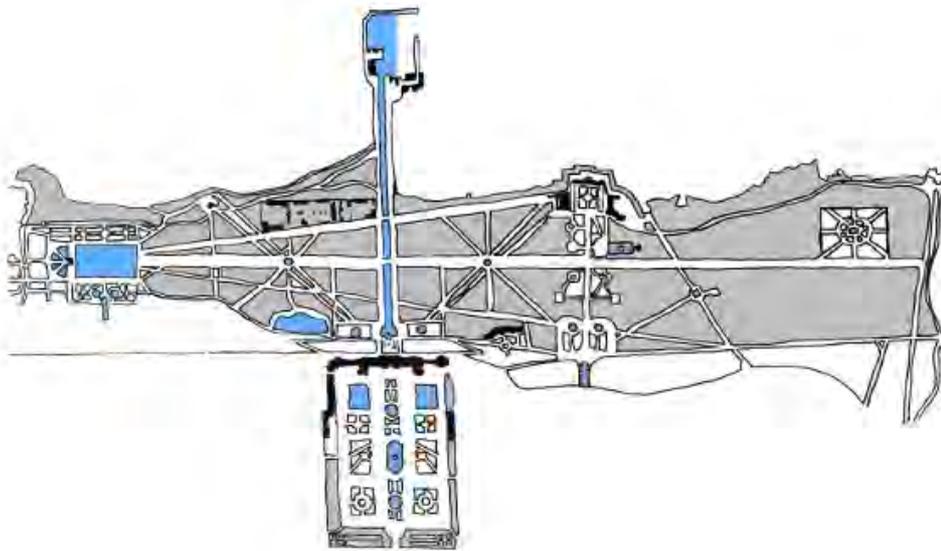


Fig. 3.

Scale 1:20 000, N↑

Plan over the formal park at Peterhof. (Drawn by Jonas Eriksson, 2012)

The overall structure of the lower park consists of a system of straight roads and three main long alleys. The latter three start from an area in the west part of the park and have a mutual convergence point there on a small mansion, which according to Znamenov (1978, p. 228) is called the Marly palace, placed in a large rectangular basin. The Marly palace is just one of many small pavilions placed in the park as focal points and compositional elements. In the close vicinity of the Marly palace there are many bosques with fruit trees and towards

the Baltic Sea there is a wall protecting them against the cold winds (Hayden, 2005, p. 30). The gardens in the Marly area (fig. 4) were named Garden of Venus (Hayden, 2005, p. 30). Hayden continues and states that the large pool at the small pavilion was used as a place where fishes were kept for use as food in the palace kitchen. This shows that the area around Marly was not only an ordinary part of the park, it was also a kitchen garden providing food for the palace.



Fig. 4. From left to right: The west cascade overlooking the Garden of Venus. Marly palace. Wall protecting the fruit trees (Photo: J. Eriksson, April 15th 2012.)

The middle alley is parallel to the coastline, perpendicular to the main axis and the longest alley of the park. It has two fountains placed on an equal distance from the main vista's channel (fig. 5). The two sculptural fountains are important points of view on the alley and are according to Znamenov (1978, p. 214) depicting Adam and Eve, a motif taken from the Bible. Adam and Eve fountains are important focal points of the composition of the lower park; they serve as central points where many roads converge. This also means that they can be seen from many places in the park. Znamenov (1978, p. 214) states that the choice of Adam and Eve as motif was in accordance to the taste of Peter I who often chose the garden of Eden as an allegory to describe his parks, a place to experience Paradise on earth.



Fig. 5. Three pictures showing Adam and Eve fountains and the main alley of the lower park. (Photo: J. Eriksson, April 15th 2012 and April 18th 2012)

Many smaller gardens are spread out throughout the lower park, often in close connection with the pavilions, and are places for seclusion. Take for instance Mon Plaisir with its surrounding gardens as an example: a pavilion at the coastline with six small formal gardens placed around it.

Another example is found in front of a halfcircle-shaped building, between the main cascade and the dragon cascade, with a small formal garden in front of

it. According to Znamenov (1978, p. 256) this building was used as the park's orangerie.

Drottningholm: Elements and Overall Planning of the Formal Park

Drottningholm Palace Park is built around one perspective/main vista along a main axis which starts from the west side of the palace and ends after ~800 meters¹ on a hill where a statue serves as point of view. Along the axis rectangular parterres and bosques are placed symmetrically in pairs. On the two sides of the main vista and parterres/bosques there are two alleys with four rows of trimmed tilias each.

The main axis consists of a long road and between the parterres and bosques there are broad gravel paths perpendicular to it. Drottningholm Palace is built so it appears to be on a terrace when viewed from the park. A set of stairs lead down to the first parterres. The two parterres closest to the palace are now green tapis verts with borders of crushed brick and trimmed box but were according to Wollin (1927, p. 66) in the late 17th century parterres de broderies surrounded by plate-bandes and ornamented with intricate patterns to be viewed from the palace. In the corner towards the main axis and closest to the palace on both parterres a circular fountain is placed, each fountain having sculptures as ornaments. The next parterres along the axis are two water parterres with five fountains each and surrounded with trimmed, low box hedges.



Fig. 6. Part of main vista & axis at Drottningholm (Photo: Jonas Eriksson, May 18th 2012).

They are on a slightly higher level than the parterres de broderies and a small staircase deals with the height difference. In front of the stairs and between the parterres de broderies and water parterres there is a big circular pond with a fountain on the middle of the main axis. According to Wollin (1927, p. 77) the sculpture in the fountain depicts Hercules from antique mythology fighting a dragon and is therefore an example of the antique iconography which was common as the main source for motifs at the time.

Nolin (1997, p. 15) states that Hercules and the dragon could be an allegorical composition depicting Charles XI's victory over Denmark. Most of the sculptures in the park have motifs from the antique iconography and have a common theme with the decorations in the palace itself (Nolin, 1997, p. 15-16).

¹ The length of the main axis was measured with the help of data collected from the computer software *Google Earth v. 6.2.2.6613*, 14:22 2012/05/04.

As a fond for the parterres de broderies and water parterres there is a bricked wall and a cascade with flowing water that deals with the change in level here. The main axis continues towards the hill and behind the cascade the next part of the park begins.

A change of topography marks a change in character and as the park continues there is a higher presence of denser vegetation and more secluded rooms. The main axis continues and on the sides there are four bosques placed along it. On the north side of the axis the bosques have a design with more organic lines and paths. The bosques on the south side of the axis have an appearance that is much stricter with straight lines and strong symmetrical design. According to Wollin (1927, p. 126) the two bosques on the north side where constructed in the 1780s and the bosques on the south side much earlier. This explains their different characteristics as they are footprints of two slightly different eras. The bosque closest to the cascade on the south side was according to Wollin (1927, p. 126-127) designed and used as a green outdoor theatre.

Before the main axis ends on the statue that is the point of view of the main vista, it reaches the largest bosque of the park which Wollin (1927, p. 94-95) refers to as the labyrinth (fig. 8). It has a central open space where many paths and sightlines meet. The park ends with an old alley of tilias but the main vista continues out in the bois and to the statue that stands on the hill. This is an example of the striving to let a park connect with the surrounding landscape with the help of a sightline meeting nature.



Fig. 7.

Scale 1:9000, N ↑

Estate map over Drottningholm park from 1698 made by the Swedish National Land Survey.



Fig. 8. From left to right: One of the four bosques. Remnants of the star-shaped bosque, or the labyrinth. The focal point of the main vista, the statue on the hill (Photo: Jonas Eriksson, May 18th 2012).

The sequence of the formal park at Drottningholm (parterre de broderies – water parterre – cascade – bosque – bois) follows the French idea of an increased level of ornamentation and decoration close to the palace which then decreases with distance. Close to the palace are the richly decorated parterres de broderies situated and far away the bosques and bois.

On the east side of the palace there is a parterre between the building and Lake Mälaren with tapis verts and trimmed shrubs. In the middle there is a statue which according to Nolin (1997, p. 15) is Poseidon and therefore is yet another example of the antique iconography used throughout the park. Nolin (1997, p. 15) explains that the choice of Poseidon as sculpture at the seaside of the palace probably was an expression of Sweden as a nation with a powerful navy that, just like Poseidon, ruled the seas.

According to Nolin (1997, p. 20) there was an orangerie close to the palace, even before the start of the 18th century, providing exotic plants and decorations for the park. She further explains that the orangerie was moved to another area close to the English park of Gustav III in the end of the 18th century. The original orangerie of the formal park is therefore not existing today. An estate map from 1698 shows the location of the orangerie and also that a large kitchen garden with fruit trees existed close to the palace.

Tables for Comparison

The following tables were made to visualize the differences and similarities between the two parks and help finding an answer to the main research question.

Table 3. Comparison of the planning and structures of Drottningholm's and Peterhof's formal parks.

Planning/Structure	<i>Drottningholm</i>	<i>Peterhof</i>
<i>Axiality</i>	One main axis, extending from the palace, ending on a small hill.	One main north-south axis extending from the palace forming the central structure of an upper and a lower park on the palace's two main sides. Another main axis lies in the lower garden

		and is crossing the north-south axis at an perpendicular angle.
<i>Perspectives</i>	One main perspective focusing on the end of the main axis where a statue stands as point of view.	One endless perspective extending from the palace towards the Baltic Sea. Upper park has a perspective focusing on the palace itself.
<i>Main vista</i>	Vista starting from the palace on the main axis and ending on a hill. Length of vista: 800 m.	The endless vista from the palace towards the Baltic Sea. Length of vista: Infinit, meets the horizon
<i>Topography</i>	Elevation increases slightly along the main axis together with the distance to the palace on the west side. On the east side of the palace is Lake Mälaren.	Dramatic change in elevation from the upper to the lower park. The latter is flat and borders to the Baltic Sea.
<i>Overall layout</i>	Constructed with strict symmetry around the main axis. Elements placed symmetrically in pairs along the axis.	One upper park with strict rectangular symmetry around the main axis. One lower park close to the sea constructed around the main axis. Lower park extends towards the sides and lets the main axis together with the Baltic Sea be the long perspective and main vista.
<i>Area²</i>	~18 ha	~100 ha
<i>Source of inspiration (as stated in the historical background)</i>	Vaux-Le-Vicomte, Versailles, Chantilly, Marly, Villa d'Este, Villa Aldobrandini.	Versailles, Marly.
<i>Ornamentation</i>	Decreases with distance from the palace. (parterre de broderies – water parterre – cascade – bosque – bois)	Decreases with distance from the palace but many exceptions exist with the highly decorated pavilions and small gardens placed throughout the parks perimeter.

Table 4. Comparison of the elements of Drottningholm's and Peterhof's formal parks.

Elements	<i>Drottningholm</i>	<i>Peterhof</i>
<i>Parterres</i>	Parterres de broderies close to the palace to be viewed from the	Upper park has water parterres with fountains placed symmetrically along the main

2 The areas were calculated with the help of measurements collected from the computer software *Google Earth v. 6.2.2.6613*, 12:22 2012/05/16.

	windows. Water parterres with many fountains on the central area of the main axis. Parterres placed symmetrically in pairs.	axis. In the lower park two parterres de broderies close to the palace to be viewed from the windows.
<i>Bosques</i>	Four bosques along the main axis with different designs. One large starshaped-bosque at the end of the main axis.	Bosques containing fruit trees form borders for the open main axis in the upper park and thereby puts a green frame around the vista towards the palace.
<i>Tapis verts</i>	On the east side of the palace there is a parterre between the building and Lake Mälaren with tapis verts and trimmed shrubs.	-
<i>Fountains</i>	Two larger fountains on the main axis, the largest closest to the palace. The water parterres have five fountains each. One fountain each, closest to the house and the main axis, on the parterres de broderies.	A multitude of fountains in many shapes and forms can be seen all over the park. The main fountains on the main axis creating splendor for the palace and main vista together with the cascade. The advantageous topography creates a natural source of water that makes it possible to feed all waterworks.
<i>Sculptures</i>	Many sculptures symmetrically placed around the park, often used as important point of views. One central sculpture/fountain on the main axis depicting Poseidon. Antique iconography allegorically showing the power and might of Sweden.	Many sculptures symmetrically placed around the park, often used as important point of views. Antique iconography allegorically showing the power and might of Russia. One exception is Adam and Eve fountain sculptures taking their motifs from the bible.
<i>Grotto/Nympheum</i>	-	One grotto and one nympheum exists in the park. The nympheum is situated in the middle of the main cascade and the grotto is placed in the dragon cascade.
<i>Boulingrin</i>	-	Several placed along the open area of the main axis in the upper park.
<i>Symmetrical pools</i>	- (Nicodemus Tessin the elder had planned one but	Two quadratic pools in the upper garden close to the palace. In the

	it was never to be constructed.)	western area of the lower park one large rectangular pool is placed together with a small mansion as a convergence point of the three main alleys.
<i>Canals</i>	- (Nicodemus Tessin the elder had planned one but it was never to be constructed.)	One great canal forming the main axis and vista of the lower park. Used as entrance for visitors coming by boat.
<i>Alleys</i>	Two four-rowed alleys with trimmed tilias create a framework (running parallel to the main axis at the borders of the formal park) for the main vista.	Between the central axis of the basin and two parterres closest to the palace and the bosques in the upper park there are four-rowed alleys with trimmed tilias. In the lower park there are many alleys but three of them stand out as main paths of the area.
<i>Plate bandes</i>	As framework around the parterres de broderies.	-
<i>Pavilions</i>	-	Many small pavilions placed together with gardens in the park as focal points of the composition.
<i>Cascade</i>	One small cascade constructed between the water parterres and the bosques in the center of the park.	Three large cascades constructed on the natural terrace towards the lower park. The cascade on the main vista is lavishly decorated with a multitude of statues and fountains.
<i>Terraces</i>	The slightly increasing elevation on the main axis is used to build several small height differences with the help of terraces and stairs.	One natural terrace sloping steeply towards the lower park is used to build cascades and create a dramatic effect with the difference in height.
<i>Green theatre</i>	In one of the bosques there is a green theatre.	-
<i>Pergolas</i>	-	Between the bosques and the alleys of the upper park there are pergolas running parallel to the main axis towards the palace.
<i>Labyrinth</i>	Wollin (1927, p. 94-95) refers to the symmetrically star-shaped bosque as a labyrinth.	One symmetrically star-shaped labyrinth in the east part of the lower park with a pool in the middle.
<i>Orangerie</i>	Placed on the edge, slightly outside the park.	Placed as a compositional element in the lower park.
<i>Kitchen garden</i>	Placed on the edge, slightly outside the park.	Incorporated in the bosques in the upper park and the Marly.

Summary of Results

When comparing the two parks there is a big difference in size and topography between them. They both have similar underlying themes, i.e. clear manifestations of power and might drawing iconography from the antique mythology. Using Neptune/Poseidon as figures was a way to show the naval power of the countries. Peterhof takes the concept one step further by letting an endless perspective sweep out over the Baltic Sea from the palace. The park at Peterhof has figures with biblical themes at key positions of the composition, the sculptural fountains depicting Adam and Eve from the genesis creation narrative. Drottningholm has no iconography from the Bible at all.

Peterhof Royal Garden is built around two main axes creating two overlapping structures in symmetry to each other, whereas Drottningholm is built solely around one axis.

The upper garden of Peterhof has a similar structure to the formal park at Drottningholm: parterres and bosques are placed symmetrically around a main axis and vista. The vistas differ; at Peterhof the upper garden has its focal point on the palace itself since it's designed as an entrance. At Drottningholm the vista extends from the palace out through the park and to a focal point on a small hill with a statue. The lower garden of Peterhof has an endless vista stretching out over the Baltic Sea making the park visually stretched out over the ocean.

Peterhof incorporates the orangerie and the kitchen gardens as compositional elements in the layout; at Drottningholm the orangerie and kitchen garden were placed outside the park and not as a part of the symmetrical composition.

Analysis

The purpose of this essay was to examine which typical characteristic elements were used and how structures/overall planning was done in two historic 17-18th century formal parks. Even though both Drottningholm and Peterhof are situated far away from their sources of inspiration they show a big resemblance to the fashion of the European 17-18th century formal parks. However, they differ in some significant ways. The formal park at Peterhof is larger than the one at Drottningholm and shows a higher grade of ornamentation. When Drottningholm has one small cascade Peterhof has three cascades with lots of ornaments. As the Great Northern War ended with a Russian victory and a Swedish defeat, the reason of the difference in size probably was caused by the difference in the economies of the two countries at the time. Many of the plans concerning the formal park at Drottningholm were never realized. Maybe the reason behind that was state finances strained by war.

Peterhof has a touch of the typical Italian renaissance garden with its dramatic topography and many fountains and cascades. Drottningholm is due to its much more flat topography closer to parks of the French formal style of gardening. Except for the size of the parks, the main difference between them therefore is the topography of the original sites which dictated the possibilities for their respective layouts and designs. Maybe Peter I had chosen the location of Peterhof with the terraced renaissance gardens of Italy in mind. During my research I found no information regarding Peter I visiting Italy, seeing any of its gardens or drawing inspiration from them. The choice of location can't in my

opinion have been based solely on the relative closeness to Kronstadt, he must've seen the possibilities the site had for a park since he already had an interest in gardening and park design at this time. Maybe he had seen prints showing the cascades of, for example, Villa d'Este putting in his mind a seed of a great idea, an idea about a park drawing inspiration from the terraced parks in Italy. If Peter I wanted to make a park more in line with the French formal gardens he could've used terrain more suited to this task since the topography around Saint Petersburg is in most cases flat with small differences in height which is the case in Versailles for example. A topography which shows resemblance to the gardens of Italy also gives a connection to ancient Rome and the heritage of the antique world. This could mean that the choice of terrain shows a wish not only to approach Europe but also the ancient antique civilizations.

Drottningholm resembles and has a source of inspiration from Vaux-le-Vicomte in its layout; the topography of the former is similiar with the latter as its main axis and vista runs over a more or less flat area with parterres and bosques and then ends on a hill crowned with a monument. But was it the sources of inspiration and topography that solely dictated this difference? Peter I wanted to show Europe that Russia was a power taking into consideration; boats arriving to Saint Petersburg could see his palace and park from their ships. Add to this that the entrances to Peterhof Palace, the upper garden and the canal of the lower garden, both give imposing views of the palace and the park for the visitors. Drottningholm was far more secluded, the main perspective ends on a hill. The park is surrounded by alleys. Visitors arriving to the palace, either from the seaside or by land, saw nothing of the garden until they had passed through the palace or seen it from the windows of the palace. This leads me to the theory that Peterhof was constructed as a place for showing off not only for the nobility but also for all foreign traffic arriving to Saint Petersburg from Europe seeing the newborn might of Russia and, of course, the tsar.

The presence of Adam and Eve in Peterhof is in my eyes another sign of the ambition of Peter I to approach Europe. The choice of sculptures connected to the biblical stories about genesis and the creation might have been a way to, with the help of allegories, express the creation of a new Russia.

Discussion

In this section the choices of sources and the validity of the method are discussed. Possible perspectives for future research are also being presented as the last segment of the essay.

Sources

Many of the most thorough sources about Peterhof were written in Russian and had to be excluded in this study since my knowledge of the language was very limited. This took away the possibility to thoroughly control facts with the help of many sources and check the validity of the information found which leads to a risk of inaccuracy in the text about Peterhof.

Sources about Drottningholm were easier to find and many of them had thorough information about the park and its history.

To use the parks themselves as sources must be discussed as they have undergone many changes throughout the years. To make sure that the information gathered wasn't footprints from other styles of gardening was difficult. I tried to make sure that my observations were correct by comparing them with the written sources.

To only use Blennow's *Europas trädgårdar* (2009) as a source for finding elements typical from the era must be discussed. Maybe it would have been wise to use more sources when identifying typical elements, structures and overall planning of the 17-18th century formal parks. I must admit that If I'd have another opportunity to make an essay like this, I'd make more research in this part to make sure that all elements, structures and ways of overall planning were included in the tables.

Methods

The use of a combination of literature and on-site investigations was in my opinion a choice of method that suited the task. The on-site visits were invaluable complements to the literature study and made it easier to collect the necessary facts for the comparison.

A large part of the Drottningholm Palace Park was closed and I therefore had no opportunity of making an on-site examination of that area. Thanks to the many written sources about Drottningholm I could find enough information. In order to add further validity to the research it would have been necessary to see the whole formal park up close.

Perspectives for Future Research

To make an even more in-depth essay it would be necessary to work at and expand the method further. Improving the table for comparison would be a good first step and then apply it to more parks of the era. It would be necessary to create a database of as many formal 17-18th century parks as possible to see a complete picture of the styles of the era and how different parks approached the ideals of the time. To have an accurate and easily accessible database on how parks were designed would also be an invaluable source of inspiration on how to plan parks today and in the future.

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Maps

Fig. 7, Estate map, Drottningholm 1698. Ägomätning. Lantmäteriverket A58-4:1 [Online] Available: http://historiskakartor.lantmateriet.se/arken/s/show.html?showmap=true&archive=LMS&nbOfImages=3&sd_base=lms2&sd_ktun=4c4d535f4135382d343a31