

## The Landscape Composition

The Property is a unique synthesis of two categories of cultural landscapes, one that is continuously organically developing to perform its dominant function and the landscape that was intentionally designed by men. The resulting merger represents the type of a unique ornamental farm, *ferme ornée*, specialised in breeding the equally unique Baroque horses, *gala carrossiers*. The living evolving landscape with its clear breeding function is composed in two contrasting and yet interconnected functions:

- Formally organised pasture landscape based on the principles of a French garden (*alée, étoile, patte d'oie, bosquets* with *cabinet de verdure*) with intentionally suppressed architecture of the farmsteads, unobtrusive structure of the buildings and sculptures accentuating the important sites,
- The romantic landscape park at Mošnice utilising the principles of manipulative painting perspective to evoke a painting enriched by a wide range of tree species grown there.

Unlike similar landscapes based on architectural dominants, the landscape composition of the Property intentionally suppresses the architecture. Yet, its architecture is refined and comparable to other analogical imperial, royal or noble sites. It is screened from sight by vegetation, it is not open to any intentionally designed vistas and thus it is not the prime element of the visible landscape order but it becomes its naturally anticipated centre of gravity because of the utilitarian function of the Landscape which it primarily serves.

The flat countryside in the basin of the meandering Elbe River, situated 200 m above sea level, seems to be predestined for breeding and training of carriage horses. Along the Elbe there is predominance of loamy and sandy soil. Sandy lanes in forests and loam and sandy ones between the pastures and meadows are ideal for training carriage horses in harness in the open countryside. The fertile flood plain along the Elbe is good quality grazing land and it also provides enough fodder and hay for winter. Thanks to the soil quality, climate conditions and vegetation diversity the pastures and grassland produce fodder rich in nutrients.

The area of sandy soil which gradually follows after the flood plain in the north of the Landscape is partly covered in forest and its wood is used by the stud farm as fuel, building material and for pasture fencing as well.

These natural conditions were used for breeding, and later for safeguarding, of a horse breed that exhibits traits of a well built, strong horse but yet elegant and majestic – *gala carrossier* – used for towing of heavy and elaborate carriages at ceremonies of the Austrian Habsburg court, particularly striving to match the spectacular magnificence of the Spanish Habsburgs and the French Royal Court.

There is good reason to assume that with respect to the size of the Habsburg Empire in the 17th century, when breeding and training of ceremonial carriage horses started, the court etiquette of the Austrian Habsburgs followed the Spanish court and both these courts looked up to the French court as a model of splendour and exclusive role of the ruler. At least these two courts – Spanish and French directly and indirectly inspired others to follow them, including breeding and training of ceremonial carriage horses – Baroque *gala carrossier* suitable for drawing heavy ceremonial carriages.

The then used Spanish horses did not satisfy the Imperial Court's idea of horses suitable for towing ceremonial carriages. The Master of the Horse (Oberstallmeister) and experienced masters of the Habsburg studs soon recognised that the land and climate conditions at the

Landscape would suit the production of quality fodder and together with the right choice of breeds with the appropriate traits the required type of horse could be bred in an optimum time span.

In a relatively short time a strong and magnificent breed of a *gala carrossier* horse – Kladruber was established. Kladruber horse has a mighty build, convex facial profile (Roman profile), upright shoulders, deep broad chest and large hooves. The in-borne characteristics of Kladruber *gala carrossier* are enhanced through training so that the horses are capable of all gaits required at ceremonies especially the trot which must have high action and elasticity with a clear cadence. The breed majestic appearance, thick, flowing mane and high-stepping gaits made these horses look perfect in harness drawing representative carriages of the top echelons of social elites. Since the early 17th century these horses were stars in teams-of-eight which were used for the Spanish ceremony at the Habsburg court. The team-of-eight (the number of horses depended on the social hierarchy and only the Emperor had the right to use a team-of-eight) and the *gala carrossa* had to look impressive and move in harmony to underline the majesty of the ruler.

Until 1918 there were 36 Kladruber stallions, half of them white and the other half black, permanently stabled in the court stables in Vienna. Only stallions were used in harness because they were larger and their appearance contributed to the magnificence and splendour of the majestic team of horses working at ceremonies. It is estimated, with consideration to the care these horses received and their work load that stallions served in harness at the court for about 15 years. Then they returned back to the Kladruby stud farm as studs (so called *pépinier*) whose abilities had been tested in practice which helped to preserve the required traits of the Kladruber breed. Every year two to four young horses (five year old) were sent from the Landscape to the court already trained stallions to work in harness at ceremonies.

With respect to the numbers of horses required by the Imperial Court there must have been about 50 breeding mares of both colours in the Landscape. Every year about 30 foals were born on average, of which 15 were colts and the same number of fillies. Accounting for losses incurred during breeding there could have been about six to nine stallions of which the best two to four were chosen for delivery to the Imperial stables in Vienna. In addition to the Kladruber herd there was a herd of half-breeds of the same number to supply coach (not ceremonial) and riding horses for a standard service at the Imperial court and day-to-day operations at the stud farm.

The total number of horses bred in the Landscape, if both groups are added together, ranged from 350 to 400 head. With 680 ha of grassland and pastures producing in average 2.5 t of hay per hectare the total annual production of hay was about 1,700 tons which fully covered the demand for fodder for 350 to 400 horses.

**This functional use of the landscape satisfying all needs of the established size of herds defined the area of the Landscape and its fundamental division into pastures, grassland (for hay), arable land (grain fodder for horses) and forests (timber for building and fencing, wood as fuel) which is described elsewhere in this Chapter. The border of the landscape, the area of which was determined by its functions and number of horses became stable in the 1890s. The border of the Landscape corresponds to this border which became established in the past and it is shown in **Map 002 – Schematic Map of the Nominated Property and Its Buffer Zone**. Therefore the defined area, that is the Landscape, contains all the components (attributes) such as buildings, roads, pastures, meadows, forests etc. including interactions between them which are indispensable for breeding and training of carriage horses, the heritage of the past and all components**

**(attributes) of the landscape composition (to be discussed below) which were added in the course of its development.**

The landscape for breeding carriage horses is situated on the alluvial plain on the right bank of the river Elbe that is on the flat terrain with the remains of oxbow lakes hidden behind trees. The river is not an important feature in the scenery. The remains of floodplain forest, a part of its section adjacent to the river, became the core of the Mošnice Park. In the north the park is lined with a stretch of meadows and pastures closed on their northern side by a forest of mostly coniferous trees (*Pinus sylvestris*, *Pinus strobus*, some deciduous trees) growing on a slightly elevated sand terrace. The forest forms background to the composed sceneries. This basic segmentation of the landscape into three zones – the predominantly grassed zone lined with really or seemingly wooded zones – contains the uniquely composed landscape reflecting in a rare manner its purpose and creating the ornamented farm – *ferme ornée*.

The organisation founded for the purpose of breeding *gala carrossiers* – the National Stud farm at Kladruby nad Labem manages three main centres – the farmsteads at Kladruby nad Labem, Františkov and Josefov. The farmstead buildings create three centre points of the landscape principal composition structure based on the monumental, predominantly lime tree avenues. The longest of them is 3.2 km long Selmická Avenue stretching in the direction to the gate of Františkov farmstead and then continues as 0.75 km long poplar avenue to the western border of the Property where it disappears in a medieval road. The Řečanská Avenue stretches 1.5 km, Semínská 0.25 km, Koleská poplar alleyway 0.4 km, Kaštánka 0.9 km and oak alleyway 0.6 km. The tree alleys on the site of the Property remind the visitors of so called imperial avenues commonly planted in the Habsburg Monarchy since the rule of Emperor Karl VI along the main imperial roads. Straight avenues that were combined in the vicinity of farmsteads with well maintained hedgerows resemble the landscapes in monumental landscaping and urban projects according to the principles of André Le Nôtre (e.g. Versailles, Blenheim Palace, Chateau Augustusburg and Falkenlust in Brühl, Caserta, Sankt Peterburg and Peterhof).

The Řečanská and Selmická Avenues lead from the entrance to the main stables of mares and stallions at Kladruby nad Labem farmstead. This point forms the main composition node of the whole Property. Contrary to these examples from other countries the focal point of the Landscape composition is not a gate of a chateau or palace but the entrance to the stables despite the fact that the Imperial Manor House is located at the Kladruby nad Labem farmstead. Neither is the traditional *cour d'honneur* in front of a chateau or palace, to be on the same axis with these buildings, as was common in the Baroque and Classicist designs, but, in this case, it is represented by the courtyard, the main axis of which goes via the Řečanská Gate towards the centre of the *patte d'oie* in the gate leading to the central farmstead. The courtyard perimeter is defined by the stables, the south wing housing the Coach House and Tack Store, the Řečanská Gate and the line of lime trees that screen off the Manor House. Through this arrangement the formally organised landscape explicitly communicates its breeding function using the composition elements and their hierarchy including buildings and artefacts. The emphasis placed on the landscape's breeding function is also supported by the simple design of the Imperial Manor House which does not dominate the courtyard at the Kladruby nad Labem farmstead and seems to play a secondary role in the overall visual impression of the farmstead.

Looking outside from the central gate of the Kladruby nad Labem farmstead then the lay-out of the buildings that define the *cour d'honneur* upholds the landscape composition principle of *patte d'oie*: the central axis (Řečanská Avenue) passing through the Řečanská Gate in the south wing, originally flanked by a couple of Italian poplars (*Populus nigra* 'Italica'), continues in a lime tree avenue and ends in "infinity". The right, west-east axis (Selmická

Avenue) passes through the side gate with two white pillars and continues by a lime tree avenue and ends in “infinity”. The left axis, which is still traceable in the landscape, was later disrupted by the construction of the Paddock stable and its fencing as well as planting; the view of the Manor House garden greenery evokes sufficient feeling of balance of this symmetric composition.

The central court of the Kladruby nad Labem farmstead is bordered by the Classicist buildings of the stables, a line of lime trees in front of the Manor House and the church (after 1850). The buildings have the same light grey-green façades decorated with white elements and red roofs with fired roof tiles. The stables and the wings with the entrance gates are obscured by trees; the Manor House building recedes even further behind the row of cropped lime trees so that the space is dominated only by the St. Wenceslas and Leopold Church however, its nave does not exceed the roof tops of the other farmstead buildings.

The Kladruby nad Labem farmstead also includes residential buildings for the accommodation of employees, the style of which matches the stables and the cemetery with a Baroque graveyard chapel of the Exaltation of the Holy Cross. This chapel is the oldest nearly intact building on the Kladruby site dating back to the Baroque period, which is evident from its colour scheme (terracotta coloured facade). However, these buildings are optically screened from the active elements of the landscape composition.

The intimate space of the Kladruby nad Labem farmstead also includes an elegant building of the functionalist water tower matching the colour of other buildings, as yet another example of *ferme ornée* spirit prevailing in the in the 20th century, but which is absent in the view of compositionally active parts of the landscape.

The Selmická Avenue seemingly ends in the monumental building of Františkov farmstead. However its axis leads further through the symmetrical portal of the entrance building and continues through the group of trees planted in the middle of the farmyard to line it and it then continues westwards as another alleyway to the landscape of pastures behind the farmstead to end in the “infinity”.

Similarly, as with the Kladruby nad Labem farmstead, the architecture of Františkov farmstead buildings is intentionally inconspicuous, even though it is similarly extensive and, under different conditions, would be considered monumental. It features a soft light grey-green facade with modest white decorative elements, red roofs made of fired clay tiles, all of which are partially screened by an avenue creating a consistent appearance and the appearance of farmsteads architecture. The same pattern is followed in the third farmstead – Josefov that should have been originally accessed by the third axis *patte d’oie*. The architecture of Josefov is not as monumental as that of the first two farmsteads and the buildings rather resemble the neighbouring vernacular architecture of the Polabí (The Elbe Lowland) region villages. The same applies to the smaller scale of the neighbouring landscape composition.

The landscape consists mainly of grassland, particularly meadows and pastures. The meadows are populated with indigenous grass species capable of yielding large volumes of hay, such as: meadow fescue (*Festuca pratensis*), timothy grass (*Phleum pratense*), and meadow grass (*Poa pratensis*), redtop (*Agrostis gigantea*), rye grass (*Lolium perenne*), foxtail grass (*Alopecurus pratensis*), as well as other flowering grasses. The pastures are populated by indigenous grass species resistant to grazing and treading – rye grass (*Lolium perenne*), red fescue (*Festuca rubra*), red fescue (*Festuca pratensis*), meadow grass (*Poa pratensis*), timothy grass (*Phleum pratense*), and Dutch clover (*Trifolium repens*). The grass vegetation includes also

fields producing other necessary ingredients for feeding gala-carrossiers', and enriching the landscape with a varying succession of colours and textures following the annually repeating rhythm of perennial herbs.

The pastures and meadows are interlaced with watercourses, both natural (Strašovský stream with its tributaries) and equally important man-made irrigation and drainage canals (of which the main one is Kladrubský náhon from the Baroque period. From the point of view of the Landscape appearance, the most important one is Strašovský stream, which was canalised after 1821 to form a straight canal cutting across the Selmická Avenue at the angle of approximately 45 degrees, which is typical of the stars (*étoile*) of French landscape and garden compositions.

The key feature of the landscape is the vegetation accompanying the system of natural and manmade watercourses. The water system plays an essential role in the landscape appearance and it is vital for meeting its main mission.

Two types of woody plantings are situated in the herbal vegetation: straight lines of trees (in the spirit of the Classicist landscape concept) and contrasting picturesque clusters and vegetation stands, avenues and artistically situated solitary trees (in the spirit of late romantic concept of landscape).

The structure of linear plantings in the Landscape is hierarchical. The monumental lime tree avenues (first class structure) are linked to the linear tree plantings that represent organisational and compositional structure of a lower class. They are avenues bounding almost rectangular pasture plots along the Selmická Avenue and then apple tree lining the roads near the Josefov farmstead (repeated to a certain extent in the western part of the Property near the Mošnice Landscaped Park).

All types of linear plantings comply with the idea to create a *ferme ornée* and at the same time they perform both the composition and utilitarian functions. Even the lime tree avenues serve as a ground for carriage horses training in hand, tree-lined avenues provide shade to grazing horses and protect them from strong wind and the apples supplement their fodder.

The longest apple tree alley (1.4 km) starts in the middle of the Řečanská Avenue and stretches to the eastern border of the property. Another apple tree avenue starts by a waterway from the point marked with a baroque statue of St. John of Nepomuciensis and runs for 0.5 km to merge with the former avenue. The monumental Koleská Avenue (0.75 km) lined with lime trees starts from the same place (later bypassing Kladruby nad Labem farmstead) which is crossed by the poplar lined (*Populus nigra* 'Italica') avenue running parallel to the Selmická Avenue. Alleys and avenues thus form a six ray star (*étoile*) the centre of which is at the statue of John Nepomuciensis. This creates the basis of a distinct structure of triangle (acute-angled) shaped pasture plots in the part of the Property. The views through the avenues which form this star are not focused on any architectural or artistic landmarks, they end in the "infinity" either missing the buildings completely or going through the open gates of the buildings hidden behind the treetops.

The triangle shaped pastures form a gentle structure of the plots linked to small pastures by Josefov farmstead.

The linear plantings of trees between pastures evoke the impression of a *cabinet de verdure* in *bosquets* of French gardens. In French gardens these cabinets have aesthetic function or serve for entertainment. Here they serve as pastures in a well thought utilitarian composition. A visitor not acquainted with the stud farm operation rules who walks through the avenues and looks into the individual "cabinets" will be surprised to see horses there, usually white but sometimes black. The *cabinet de verdure* with picturesque groups of trees (clumps) in the

middle and grazing horses resemble English parks. The clumps are formed by groups of indigenous trees – oaks (*Quercus robur*), lime trees (*Tilia cordata* and *Tilia platyphyllos*) and ash trees (*Fraxinus excelsior*, *F.e.* subsp. *angustifolia*). This combination of French and English garden principles is unique.

The white horse fences lining the main avenues and enclosing the pastures yet further strengthen the sense of order the same as whitewashed fences protecting the trees (clumps) in the pastures (*cabinet de verdure*) from trampling and nibbling.

The key purpose of linear plantings is the organisation of pastoral landscape into areas corresponding to the varying needs of the heard (pastures for mares, mares with fawns, for fawns and for individual stallions) so that the number of pastures enabled smooth rotation to provide sufficient amount of fodder and also to prevent their damage as well as suffering of the horses.

The linear plantings divide the landscape into squares and they act as windbreaks and sun screens that are very important for horses grazing on pastures, similar to clumps at the pastures and trees along the roads for training of horses in hand.

At the same time the linear plantings also bring order to the landscape and create axial sceneries comparable to the compositions applied in French landscape layouts.

Next to the statue of St. John Nepomuciensis, a guardian from drowning symbolically situated by the Kladubský náhon, there are other baroque sculptures in the landscape situated according to the then Catholic belief in the protecting power of patron saints. The statue of St. Donatus, patron saint protecting livestock and crops from hails, lightening and plague, is guarding the stables at Kladruby nad Labem; the statue of the Guardian Angel commemorates the miraculous rescue of a child lost at Na Jelenišťatech; the statue of Our Lady of Sorrows by the church next to the Manor House at Kladruby nad Labem commemorates the first chapel at Kladruby nad Labem and the statue of St. Gotthard, patron saint of stables and herds protecting them from natural disasters, by the Starý Kštit farmstead on the way to Týnec nad Labem.

From the last stretch of the Řečanská Avenue (from the entrance to the main stable) branches off towards west a picturesque road lined with red oaks (*Quercus rubra*) similar in dimensions to the lime tree avenues. It passes through The Mošnice Landscaped Park and ends in the road lined from the west by old willows (*Salix viminalis*) that crosses the Selmická Avenue by gamekeeper's lodge near Selmická Vrata.

The Mošnice Park is an outstanding romantic park. Its composition is based on the original vegetation of a riparian forest (*Quercus robur*, *Ulmus laevis*, *Tilia cordata*, *Prunus padus*) and preserved oxbow lakes of the former meanders of the Elbe river before it was canalised.

The Mošnice Park begins with an alley of red oaks. At the end of this alley there is a small bridge that offers a view of an oxbow lake. The only lane in the park with a compacted surface continues in an elegant simple sigmoid consisting of two bends; the radius of the right bend is about 300 metres. This radius was determined by the purpose of the lane which was not intended for walks but for a ride in a carriage. In fact, the entire park was designed taking into account driving carriages. Impressive landscape sceneries open in a fan-like manner around the road follow the recommendations concerning the use of

perspective in the composition of a landscaped park The application of principles manipulative painting of perspective in the landscape design is based on the intentional selection and planting of colourful woody plants in suitable places (vistas) to create an illusion of a bigger (deeper) or smaller (shorter) space to achieve the desirable impression of

the composition. For example plantings of bluish conifers at the end of a vista contribute to the visual effect of a deeper space while darker colour conifers seem to be further away. By a careful combination of trees and shrubs the illusion of a knoll or valley can be achieved the visual effect of which can be multiplied by the reflection of plants on water etc. For the first time in the Monarchy the principle of manipulative painting perspective in the landscape design was used by Ernst the Count of Silva-Tarouca when he started to structure his own Park in Průhonice. Applying this principle he was able to create a visual effect of a space comparable with those of Gian Lorenzo Bernini (St. Peter's Square in Vatican) or André Le Nôtre in Vaux-Le-Vicomte and Versailles) who achieved the space illusions (so called *perspective ralentie*, *anamorphosis*) through geometric arrangement. Silva-Tarouca was amongst the first landscape architects of the Monarchy who unlike his predecessors had the access to a wide range of woody plants needed for creating such visual effects.) At the Mošnice Park this principle was creatively developed and applied in a unique and until then unknown way. The road is lined with solitary trees of rare wood species (*Ginkgo biloba*, *Picea breweriana*, *Juniperus virginiana*, *Platanus acerifolia*), picturesque acacias (*Robinia pseudoacacia* and *Robinia pseudoacacia* 'Tortuosa'), ash trees (*Fraxinus excelsior* 'Pendula') and remarkable variations of combinations of woody plants in small groups. They begin with simple combination of green and purple beeches (*Fagus sylvatica* a *Fagus sylvatica* 'Atropunicea') and end with contrasting combinations of a spruce (*Picea abies*) + hornbeam (*Carpinus betulus*) + conker (*Aesculus hippocastaneum*). The views that open from the road are either open or framed by the horizontal oak branches and they focus on attractive solitary trees or their groups.

The composition employs all the instruments of aerial perspective and brightens the park sceneries with various values from yellow green blossoming lime trees, or light green willows, whitish crowns of blossoming chestnuts (*Castanea sativa*) to white crowns of blooming conkers (*Aesculus hippocastaneum*), catalpas (*Catalpa bignonioides*), rare Tatar pear tree or silver lime trees (*Tilia argentea*) and white poplars (*Populus alba*) contrasting with dark groups of spruces, maples (*Acer platanoides* 'Schwedleri') and beach trees (*Fagus sylvatica* a *Fagus sylvatica* 'Atropunicea').

Oxbow lakes play an important role in the Park composition. The vegetation around them, carefully selected by the range of colours it offers, is reflected in the water. The composition takes into account vegetation of a wide range of colours that change during a day and a year. The author of the park grouped the trees so that their contrasting effect worked throughout the year, which can be demonstrated on the above mentioned group spruce + hornbeam + conker or so that they created different pictures of the scenery in the morning, midday or in the evening.

The use of maple sycamore (*Acer pseudoplatanus* 'Leopoldii') variant is particularly exceptional. It can be found in the park in several solitaires always in different sceneries so that the beauty of the tree came to the fore sometimes in front of a contrasting background (e.g. reddish maple *Acer platanoides* 'Schwedleri'), sometimes as a stand-alone to allow the sun to lighten up its crown. The same composition cannot be found either in English parks or in those on the continent in Worlitz, Potsdam<sup>32</sup> or in Muskau, with some rare exceptions in a number of parks of Eduard Petzold around Europe from the second half of 19th century.

South of the road the views reveal meadows planted with more or less regularly placed attractive solitary trees (gardenesque style) of the same height (*Picea pungens*, *Acer pseudoplatanus* 'Leopoldii', *Fraxinus angustifolia*, *Quercus robur*, *Quercus rubens*; *Quercus rubens* Petz. & G.Kirchn. H., *Quercus rubens* Petz. & G.Kirchn. is a synonym of *Quercus robur* L.) that create varying colourful spectrum. The colours change with seasons and the relations between the colours and textures also change from contrast to harmony as visitors

move along the road depending on the distance between the trees. The opposite side of the road offers the scenery of another park lake mirroring the surrounding vegetation. In this south-western section the oldest oaks still stand that come from the original littoral vegetation along the Elbe. The exit from the park opens a view of two purple beech crowns (*Fagus sylvatica* 'Atropunicea') standing in front of an apple-tree avenue reverberating the landscape organisation in the Eastern part of the property. Further in the back pops up the Selmická Avenue which viewed from this angle, forms the scenery backdrop.

In the Mošnice Park, unlike in Landscaped parks of the same era, there are no follies or statues and its beauty is based solely on premeditated application of wood plants and work with light.

North of the strip of pastures behind Kaštánka conker tree (*Aesculus hippocastaneum*) avenue stretches predominantly coniferous forest that provides the stud farm with timber necessary for fencing, construction works and with fire wood. The individual sections of the forest are organised orthogonally into plots of similar sizes as the pastures. Similar spatial organisation applies also to the network of roads serving the training of horses. Parallel to the Selmická Avenue runs a forest clearing called Dlouhá alej (Long Alleyway) (3.5 km) used for the training of horses in hand. In the orthogonal grid of forest sections an old clearly visible medieval road runs towards the village of Hlavečnick and ends by the former entrance - Hlavecká Vrata. Similarly in the forest at the eastern border of the Property the Semínská alleyway turns into a forest clear-cut strip (0.5 km long) which then continues as a lime tree alley from the former entrance of Semínská Vrata into the Property buffer zone.

The forest vegetation thus creates a negative print of the pastoral landscape: instead of "empty" two-dimensional pastures the three-dimensional volumes of vegetation, instead of linear plantings the "empty" clearings, yet everything following the same model (*ferme ornée*) with the aim that the productive forest, used in the most efficient way possible, is also aesthetically compatible with the adjacent pastoral landscape.

There are two rural settlements, Kladruby nad Labem and Selmice, on the Property. People living there have always been associated with the stud farm either by working in the stables (feeding horses, cleaning stables, mating of studs, foaling of mares, working in stud shops etc.) or in the countryside including forests (mowing meadows, making hay, ploughing, harvesting fields, caring for orchards, treating trees in alleys, maintaining watercourses, felling trees in the forest and planting new ones etc.) and training horses. Many locals still earn their living in the same way. The relationship between the locals and the stud farm is so close that the grav eyard at the Kladruby nad Labem farmstead is still used by the local community even though it is managed by the National Stud Farm at Kladruby nad Labem s.p.o. It is a similar arrangement as it used to be during the times of the Empire. The same applies to St. Wenceslas and Leopold Church at Kladruby nad Labem which is still used for religious services by the local community as it used to be in the past.

The buildings in both villages are standard bungalows or one storey houses from the 19th and 20th century,<sup>35</sup> built on the historical ground plan, their dimensions (height and scale) do not disturb the landscape and they both have organically developed to meet the needs of the stud farm. The exception is the Neo-Gothic church of St. Lawrence<sup>36</sup> in Selmice located by the old road from Kladruby nad Labem. However, the church is outside of the Landscape's axial views.

Neither the height of the more recent temporary facility of the mushroom growing farm at Kladruby nad Labem is interfering with the landscape. The mushroom growing farm was the major customer for horse manure<sup>37</sup> but the business failed. Should it stay in business as



originally planned it would be a good example of the economic development in the Landscape and of the use of stud farm by-products.

The system of monumental lime-tree avenues that extends to the villages' territory links the local communications to a wider network of roads in the Landscape. However, the villages themselves are optically screened by vegetation and greenery of the houses' back gardens.

The Kladruby nad Labem farmstead with the Manor House and the church<sup>38</sup> forms the visual and functional dominant of the village and the core of the village square, the main access point to the farmstead grounds. On the contrary, the Františkov farmstead is separated from Selmice village by a green belt.

The Landscape with its functional arrangement and utilitarian composition has always been in a sharp contrast to the surrounding countryside mainly used for farming. Until the first half of the 20th century the Landscape grid of pastures in *cabinets*, grassland and fields had a significant (bigger) scale and consisted of more regular plots (mostly orthogonal, somewhere triangular) unlike the composition of the countryside outside its border which was made up of small plots of fields.

After the forced establishment of collective farms under the communist regime in the 1950s the situation turned around. The surrounding plots were combined into much bigger fields while in the Landscape the original size of plots was preserved<sup>39</sup>. This change was also reflected in the Land Register.

However, even now the grid of plots of pastures, grassland and fields in the Landscape represents a landscape composition made of small pieces in comparison with the vast fields outside its border the size of which has been preserved even after the social changes in 1989. As a consequence of privatisation and restitutions the land ownership structure outside the Landscape became similar to the one which existed in 1948. Nevertheless the owners of plots recorded in the Land Register rent out the land to an agricultural business which pools the individual plots together for more efficient farming and higher production. This is the reason that in spite of the changes in the structure of the land ownership in the Land Register the visual impact of the countryside outside the Landscape has remained the same in terms of the field sizes and shapes. The land around the Landscape has never been treated in line with the principles of the landscape composition; it is a standard farming landscape.

The Land Register cadastral map of the Property has remained unchanged since the beginning of the cadastral mapping (1839); the size and composition of the plots recorded in the Land Register reflects the real situation on site. The cadastral map changed a little as a consequence of the founding of Mošnice Park, but there have been no changes since. The cadastral map and the supporting data (indicative maps) is one of the sources for better understanding of the Landscape's historic composition and the evidence of how much it differs from the landscape outside its border.

The Landscape is an example of the compositional contrast of an ornamented farm (*ferme ornée*) developed in two stages – in the 1820s (stage 1) and then almost 100 years later at the beginning of the 20th century (stage 2), in which its economic purpose was fully respected and expressed by the means of landscape architecture. It is an exceptional fusion of the principles of generous landscape compositions in the spirit of the superior French garden architecture (André le Nôtre) applied in stage 1, with the principles of the English landscape architecture adding picturesque features such as clumps to the rationally ordered Classicist landscape with the climax achieved in the romantic landscaped park (stage 2) where the principle of manipulative painting perspective was applied which was imported to the garden design from other fields of art thanks to a wide range of cultivated plants unknown before.

The creative skills of architects and means available to them resulted in a utilitarian landscape which is on a par with gardens of French landscape architects and in the case of the Mošnice Park with English and German landscape architects because the principles of manipulative painting perspective were applied there to create visual illusions.