

## ARNOLD RÖHRING AND THE RESIDENTIAL GARDEN IN SIARY IN VIEW OF THE GARDEN ART TRENDS OF THAT TIME

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**Abstract:** The article discusses the garden in Siary near Gorlice located in the territory of the former Galicia. The palace complex owned by the senator Wladyslaw Dlugosz was famous for its sophisticated style, a magnificent use of *genius loci*, a perfect setting in landscape, and scenic connections. The garden combined features typical of eclecticism and naturalism. According to the family sources, it was designed by Arnold Röhring, the designer of Stryiskyi Park in Lviv. The work also attempts to determine similarities in terms of features typical of the works designed by Röhring and the garden in Siary in view of landscape architecture trends of that time.

**Key words:** garden styles, naturalism, eclecticism, picturesque, garden composition, parterres and bedstypes

### 1. Introduction

The main gardener of Lviv, the inspector and director of green areas in the city, Arnold Karol Röhring (1840–1913), was famous for his sophisticated taste [8]. In Lviv itself he himself, as well as in collaboration with others, designed gardens such as the Stryiskyi park, referred to as the Jan Kilinski park, with exhibition grounds (1877–1894) [1], Zelizna Woda (1894), Lyczakowski (1892) and greens on the Halicki (1890–93) and St. Jura (1897) squares [9, 10, 29, 30]. His merits were described in his obituary reading as follows: “As regards the history of reviving Lviv, the name of the inspector of city green areas went down in history for ever: our beautiful gardens and parks envied by others are to a great extent his work and eternal monument of his merits and works whispering in eternal sound of leaves” [11]. Over 200 gardens and parks” [9] which made towns in Galicia, Kingdom of Poland, Russia, Silesia and Hungary more beautiful, were designed according to his plans and under his supervision. He designed parks and public spaces, as well as residential, exhibition and theme gardens. Röhring was a student of Karl Bauer, the professor of Botany and the director of university botanic gardens in Lviv and Czernivtsi [2], a designer of the Strzelecki garden in Krakow among other complexes [12]. Bauer was regarded as an exquisite gardener. He used to design private and public gardens in the Kingdom of Poland, in Volhynia, Ukraine and Podolia. “The garden plans he made were regarded as masterpieces /.../ Bauer used to specialize in English gardens where trees could grow freely and which imitated the nature of forests or meadows in terms of grouping flower beds and lawns [12]. Röhring continued this style. His oeuvre includes works whose authorship is attributed to him solely through oral tradition and definite proofs have yet to be found. Among other works, Koropets on Dniester [3] and Siary near Gorlice located in the area covered by former Galicia, should be mentioned. Siary was owned by the senator Wladyslaw Dlugosz (1865–1937), the minister for Galicia, and a long-standing president of the National Petroleum Oil Society [13]. According to family tradition, the design of the residential park in Siary was drawn up by the inspector of the Lviv gardens, Arnold Röhring [27].

### 2. Work methods

The present article attempts to serve as a comparative study with a view to prove validity of the thesis that Röhring is the author of the project for Siary. Selected works by Röhring were analysed based on archive,

iconographic and cartographic materials, descriptions of his works and *status quo*. The purpose was to list the characteristics of compositional elements employed by the designer. They were compared to the residential park in Siary. The analysis was conducted by taking into consideration historical background, including trends and currents in the garden art of that time.

### 3. The garden art at the end of the 19<sup>th</sup> and beginning of the 20<sup>th</sup> centuries

Röhring lived in the times when the garden art was subject to dynamic developments and transformations. At that time, the landscape style was still widely spread. Natural values of places with diverse topography, as well as riverside and riparian areas were appreciated because they allowed for creating views, including the borrowed ones. Existing forests, both broad-leaved and riparian, were regarded as additional advantages. The 19<sup>th</sup> century was the time when plant hunters used to be very active; at the same time, the popularity of various types of decorative beddings and flower beds was very high. It is then that the bedding systems, subtropical and picturesque beddings were introduced. For some short period of time it reached the point when this phenomenon was referred to as *phyllomania*, i.e. love for leaves. Furthermore, this is exactly when carpet beddings became used [14, 15]. Their development was additionally favoured by historicism and eclecticism. This, in turn, allowed for creating sophisticated arrangements inspired by historical beddings alluding to patterned carpets. At the same time, naturalism grew stronger. Hence, regular beddings by architectural objects were accompanied by a wild, forest-like, landscape and picturesque area on the fringes. In 1870 William Robinson published *Wild Garden* (1870) [4] and laid foundations for a new trend in designing natural gardens. Wilderness involved the use of wild and cultivated plants, both domestic and exotic ones, including those subtropical, which could survive outside all year long in the environment similar to the natural one, e.g. boggy, water and alpine areas. By their form, wild gardens aimed to underline individual beauty of plants in a complex arrangement. Robinson recommended it for private and public gardens and parks. Moreover, what became popular was Arts and Crafts gardening, in which designers highly valued familiar, vernacular houses combined with cottage gardens. What was desired was an individual and regional character, which was reflected in the use of traditional building materials related to a specific place. Harmonious combination of geometrical construction of architectural elements with colourful patches composed by plants used in beddings, flowerbeds and flower walls, was very popular. Contrasting and pastel plants with diverse textures and shapes toned down formal compositions and complemented the free ones. What was typical were earth-sheltered gardens or beddings intentionally designed on lower levels with a view to ensuring better views. Pergolas, garden houses, stairs, vases and solar clocks, stairways with various structures, stone or brick retaining walls as well as abundance and diversity of plants used to complement the image of a garden which served as continuation of the house [5].

As a city gardener of Lviv, Arnold Röhring gained experience in diverse fields by designing, supervising projects and participating professional societies and occasionally acting as a judge in various competitions [16, 17]. He used to learn about European gardening. He managed to do that by way of visiting various exhibitions [18], including the gardening exhibition in Vienna (where he acted as a judge during a contest), Hamburg as well as the World Fair in Paris (where he aimed to “gain knowledge regarding French plantations”). He also undoubtedly appreciated the projects by Jean-Charles Alphand and Eduard Andre in Paris, which could be referred to as “decorative gardening” or “great mannerism”. The said projects belong to the 19<sup>th</sup> century historicism. What is important for them is the arrangement of park alleys shaped as if drawn with the use of a compass, arches composing beautiful curves, which all offered the possibility to look at diverse views. Another typical feature included sequences of extensive interiors, areas shaped as small valleys, grassy hollows, distinctive trees, flower beds made of bushes as well as decorative, geometrical beddings taking rectangular, circular and hippodrome-like forms. This elegant style, referred to contemptuously later as pretzel style was defined by Janusz Bogdanowski as calligraphic style [6]; it was popular in the 2<sup>nd</sup> half of the 19<sup>th</sup> and at the beginning of the 20<sup>th</sup> century. This way of designing can be found in Röhring's works located in Lviv as well as in Siary.

### 4. Characteristics of Arnold Röhring's works on selected examples

The features typical of the works by Röhring are identified by way of analysing his selected projects in Lviv, descriptions of his works and the project of the garden by the residence in Koropec whose authorship is assigned to him [3].

The Stryjski Park was set in the area littered with deep ravines which endows it with picturesque and diversely shaped landscape. Its area also covers the old Stryjski cemetery closed in 1823. The area was tree-covered, equipped with alleys, artificial ruins and a pond with waterfowl. Notes in the press give an idea of what the most famous work by Röhring was like. This is what was written: "In 1887 the (Stryjski) park was set, which is the pride of our city owing to its mountainous landscape and meticulous selection of tress as well as thanks to highly aesthetical arrangement of pathways, passages, alleys and flower beds" [1]. On the square in the Stryjski park, in 1894 the National Exhibition was organized; it featured economic and cultural accomplishments from the first 30 years of Galicia as an autonomous state. The area of the exhibition covered approximately 50 ha divided into 34 parts with 129 pavilions. Works on the exhibition were supervised by the engineer of the event, count Lubiński, while the person responsible for the gardening in the main part was Röhring who also embarked upon arranging the "Polish garden" in front of the manor house, where the plants featured in "Sir Thaddeus" played the most important part [19]. The park itself constituted a harmonious combination of naturalism with geometrical and calligraphic forms. Furthermore, decorative beddings appeared in the exhibition part among other areas. Pictures show narrow ribbon-like flower beds along the lawns, which flowerbeds were composed of climbing roses; smooth lawns featured carpet beddings and cropped forms. Trees were also diverse and included species such as spruces, birches, impressive solitary forms, coniferous formed bushes as well as naturally shaped broadleaf bushes planted under the trees. Edmund Jankowski wrote that in the park there were beautiful groves and groupings of spruces, maple trees, limes, solitary trees, grand beeches and firs, vivid lawns and, what is the most important, breathtaking views from the upper part [7]. Over time the slope was additionally decorated with serpentine paths. Except for domestic species, the park boasted exotic, rare and precious ones. What was written in 1925 as an expression of protest against cutting down trees in the Stryjski park, "a magnificent work by Rohring", was that under the pretext of too little sunlight, "entire forests, flowerbeds and groupings of old beautiful tress are cut down. This is an excuse to cut down the spruce forest leading to the "Palace of Arts"... The old alley composed of trimmed hornbeams disappeared nearly completely and only one of three beautiful rows survived". Furthermore, the disappearance of birches and destruction of hornbeams serving as undergrowth was also noticed [20].

Another source of information about the taste of the gardener of Lvov are the newspapers of that time. This is what was written in 1896: "On the 6<sup>th</sup> day of this month, Sanok was visited by Mr. Röhring, a famous architect and gardener, who was invited by Mr. Mayor C. Ładyżyński with a view to giving instructions regarding the plantation in the city park. Mr. Röhring was amazed by the beauty of our region and breathtaking views from the park hill which he advised to improve by using fine radial paths seen from afar and winding among groupings of mainly coniferous trees and bushes, which ploy would endow it with sophistication and more diverse form as well as infuse new life in the park just like it happens in the parks in Lvov, which are free of soulless patterns" [21]. The walking paths to the Aptekarka mountain resemble serpentine from the Stryjski park.

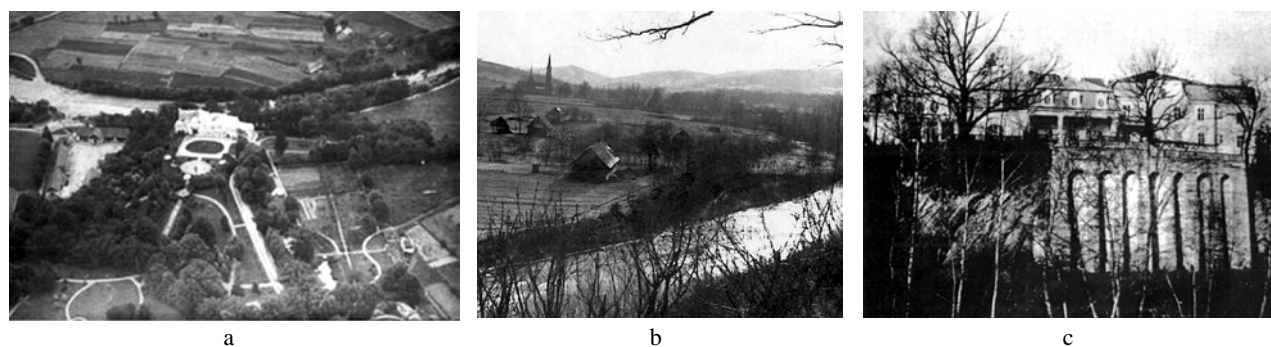
It is also said that Röhring transformed the park by the residence in Koropec by Dniester (Buczacki district) purchased by Stanislaw Badeni in 1893. Roman Aftanazy describes a vast, 200-hectare landscape park surrounding a beautiful Viennese renaissance palace designed by an unknown architect. The park was located in an extensive valley surrounded by hills with soft slopes; the park was cut by two rivulets: Koropczyk and Młynówka, whose banks were connected by means of white bridges. Furthermore, it included a pond, orangery and greenhouses. Vast glades decorated with picturesque groupings of trees and bushes, both single-species (pseudotsugas?, birches, white poplars) and mixed, were very pleasing to the eye. There were also many other species of trees, including maples, ashes, lindens, weeping willows and two magnificent tulip trees. The front elevation was decorated with flower beddings, while the garden elevation with climbing roses on the lawns [3].

The works of Röhring include diverse complexes both public and residential; it demonstrates that he was skilled in the use of *genius loci* and designing in difficult conditions, i.e. places with diverse and rich topography. He was fond of naturalistic forms with domestic plants complemented with exotic flora. He made use of flower beds and beddings as well as trimmed forms in the vicinity of architectural objects (buildings, pavilions, structures and sculptures). He enjoyed enriching park composition with water elements. His works reflect the diversity of the epoch where naturalistic, eclectic and early modernist styles were frequently combined with harmonious and picturesque compositions. This is how his works can be described.

## 5. The residence of Władysław Długosz in Siary and its main compositional elements

Siary is a 14<sup>th</sup>-century royal village founded on the German law (currently it forms part of Gorlice). The village included Siary Dolne and Siary Górne divided by the slope of Bartnia Góra where the residence, probably a defensive one, was originally located. The palace complex in Siary was constructed in the area covered by the former manor complex located in the Sękówka stream valley. Even now it impresses the visitors with its scale, logics and exceptional skill in the use of *genius loci*. The area of the park covers the piece of a hill descending eastwards, cut with ravines and crowned with a distinctive erosion escarpment. The height of the escarpment's edge is approximately 18 meters when counted from the base, while the distance from Sękówka, where the palace was located, is about 20 meters.

The cadastral map of Siary of 1850 including indicative sketches (The National Archive in Przemysł) features a complex on a river embankment. The sketches show the changes that took place after 1850 [22, 23, 27], including the location of a new mansion on the embankment, which opened views to the east – to the Sękówka valley, Sękowa village, fields and cemetery [28]. The mansion could be accessed through the driveway from the west, from the Hungarian route. The mansion complex was surrounded by forests from three sides, from the east and south – with by the river forests, while from the north – broadleaved forest in a ravine. In the southern part, there was an orchard and utility garden as well as three long and narrow ponds separated from one another with causeways. Around 1870, Władysław Dembowski became the owner of the mansion; he modernized the existing mansion and added a brick wing visible in the pictures from that time. As a result of financial failures, around 1898 Dembowski sold the property to his son-in-law, Władysław Długosz, an industrialist handling petroleum. It is at that time that the magnificent palace with a beautiful, nearly 10-hectare park was constructed. The creation of a new image of Siary was possible thanks to money and gifted designers. The lack of archive data from the last few years is compensated by the photos showing the property from the beginning of the 20<sup>th</sup> century to approximately 1945. Among them there are aerial photos featuring the layout of the complex [27, 23].



**Fig. 1.** Bird's eye view on the palace complex in Siary around 1935 (a); View from the palace terrace on the church in Sekowa around 1920 (b); View on the Siary palace from the Sekowka river, a monumental embankment (c) (pictures from the archive of A. Zachariasz)

Although the complex was set in relatively recent times, there are many uncertainties regarding the authorship of the palace and the park that belong to the complex in Siary. The palace, guardhouse, orangery, gardener's house and pergola were most probably designed by the same architect. According to Tadeusz S. Jaroszewski, Ferdynand Fellner from Vienna, from the Fellner & Helmer studio, is the author of the palace [24]. However, Z. Junosza writes: “The manor house beautifully located on a significant height (26 m) nearly perpendicularly by the river, old trees ensured conditions for the creation of a sophisticated and stylish residence. The bench, magnificent pergola in the park by the pond, newly constructed route from the upper part of the river are gems of architecture whose creation was supervised by the Lviv architect, Halicki, who is in love with Siary [25]”. This is where the second architect, Władysław Halicki, (1850 – d. after 1939), assistant of Juliana Zachariewicz educated in Lviv and Rome, comes into play. However, the writings of that time state that he supervised the works rather than was their author. Moreover, the authorship of the park is also a matter of speculation. According to family sources, it was designed by Arnold Röhring. The park was set between approx. 1908–1914 and 1914–1925 [23]. Typical compositional elements of the new arrangement were based on an earlier layout. Farm buildings were removed and only the granary was preserved; it was transformed for

gardening purposes. A manor farm with historicising features was constructed in the northern part of the complex below the embankment. The main axis of the composition running from east to west was retained. The construction of the palace started around 1900. It was located in the area covered by the former manor house (which was partially used). What was constructed was an eclectic, neo-baroque complex boasting art nouveau features with irregular and diverse mass. It was expanded after the damages caused during the war in 1914 (winter garden was destroyed) and after the fire in 1928. From the side of the Sękówka river, a three-level terrace on an embankment was constructed and strengthened by a strong concrete structure. The terrace overlooked a magnificent landscape closed with mountains with gently running slopes, fields, church and cemetery with a mausoleum of the Długosz family in Sękowa. A magnificent and consistent garden architecture as well as beautiful sculptures, including pergola with sculptures, circular fountain, Sylena's fountain by the wall, the Holy Mary sculpture (by Piotr Wojtowicz from Lviv) [23, 27], a group of sculptures referred to as Poseidon's procession (Neptune and Nereids), stone vases, balustrades and retaining walls, had a huge importance for the image of the garden. Biriulow writes that Wojtowicz made sixty sculptures for Siary [26].

The access road from Węgieńska street was designed in line with the former composition and was framed by a black locust alley with mock orange as the undergrowth. The western boarder of the park was constituted by a trimmed hornbeam alley. Alleys crossing at right angles provided a frame for the orchard. The existing tree stand was fully used in the new concept. A complex composition was employed in the park, where geometrical arrangements by the palace were replaced with the free ones near the borders. Regularly shaped areas by the palace were decorated with lawns with flowerbeds. The first one was constituted by the forecourt, the second one was closed with the arms of pergola, while the third one, located in the southern part, a statue of Holy Mary. Looking from pergola towards the glade there was an alley with stone vases as well as a red bridge over the ravine, which divided the park in the central part. The glade was decorated with two solitary plane trees, Lombardy poplar and groupings of trees. The ponds were merged into one with an island housing a marina (from the north) and which could be accessed via a bridge. From the east the pond was crowned with a picturesque grouping of sculptures, Poseidon's retinue (Neptune and the Nereids). What was arranged behind the pergola, along the alley with vases, were "wild beds", i.e. perennial beds; irises, peonies, lupines and phloxes reflected ideas of William Robinson and works of Gertude Jekyll. Furthermore, cranesbills were also planted in the park. As regards flora in general, the complex was full of mixed and domestic plants of diverse shapes and contrasting colours, including oaks, ashes, hornbeams, maples, limes, birches, alders, willows, elms; foreign species were also very prominent and among them the following could be mentioned: plane trees, chestnuts, sweet chestnuts, locusts, silver maples. Coniferous trees were also used on a large scale, including domestic species such as spruces, firs, larches and pinewood, and foreign, including Weymouth pine, eastern hemlock, pseudotsuga. Ball-shaped trimmed thuyas served as decoration of the driveway. The pergola was covered with plants such as climbing roses; mixed and carpet beddings were employed; along the lawns there were climbing roses and perennial beddings [27].

The Siary residence can undoubtedly be counted as one of the most beautiful complexes in Poland not only because of the location, but also owing to compositional, architectural, gardening solutions and magnificent equipment.



**Fig. 2.** Palace complex in Siary around 1935 r. : 1. Mansion; 2. Pergola; 3. Grange; 4. Garage; 5. Statue of the Virgin Mary; 6. Pond with an island; 7. Gardener's house; 8. Greenhouse; 9. Orangery. (Drawing by A. Zachariasz) (a) Palace in Siary as seen from the driveway, (From the collection of A. Zachariasz) (b); A piece of a group of sculptures Neptune and Nereids (c) (Picture by A. Zachariasz 1995)

## 6. Conclusions

In his obituary it was stated that Röhring designed over 200 gardens. Despite such an extensive scope of work, his detailed biography and description of achievements have yet to be written; so far only approximately 20 of his works have been mentioned in various sources [29, 30]. Not all of them can be regarded as fully confirmed in terms of his authorship. The most famous work by Röhring is still the Stryiskyi park considered one of the most beautiful in Europe and the area of the National Exhibition (1894) as well as other projects carried out in Lviv. Research on his works and compositional analyses [10] are being conducted; they all demonstrate how complex his works are.

As regards the present research, comparative analyses focused on analogical elements of selected works by Röhring and the park in Siary (Table 1) became the essential element.

Table 1

**Comparison of composition, style and elements of the Stryiskyi park and the park in Siary (prepared by A. Zachariasz)**

Complex Analysed elements	Selected projects by A. Röhring Stryiskyi park with Exhibition Square	Park in Siary
• <b>Natural conditions (lie of the land, scenic connections, original nature)</b>	<ul style="list-style-type: none"> <li>• Diverse lie of the land, ravines, steep slopes, use of various levels</li> <li>• Excellent scenic connections, scenic openings, the use of both passive and active exposition</li> </ul>	<ul style="list-style-type: none"> <li>• Varied topography, riverside area, steep bank and ravines; use of various levels, terracing</li> <li>• Excellent scenic connections, the use of both passive and active exposition</li> <li>• The use of natural forest and riverside areas</li> </ul>
§ <b>Composition</b>	<ul style="list-style-type: none"> <li>• Complex geometrical composition – exhibition and free composition – park</li> <li>• Contracting forms, varying landscapes</li> </ul>	<ul style="list-style-type: none"> <li>• Complex geometrical and free compositions</li> <li>• Contracting forms, varying landscapes and meticulous planning of sequences of gardens</li> <li>• Free standing elements at nodes at closings and intersections of axes</li> </ul>
• <b>Water</b>	<ul style="list-style-type: none"> <li>• Pond with waterfowl, picturesque, naturalistic</li> </ul>	<ul style="list-style-type: none"> <li>• Pond with an island, marine and sculpture, a fountain by the wall and at the pergola's axis</li> </ul>
• <b>Flora</b>	<ul style="list-style-type: none"> <li>• Diverse and rich, exotic plants, new species and varieties make a set of domestic plants more attractive</li> <li>• Forest areas, forest clearings with skilfully placed solitary forms and groupings</li> <li>• Use of plastic features variability of plants during the year; contrasting forms, shapes and texture of plants</li> <li>• Carpet beddings, flower beds in the form of ribbons along the lawns, climbing roses</li> <li>• Greenery forms: groupings of coniferous trees, groupings of birches, climbing roses, trimmed hornbeam alleys, formal gardens emphasise representational elements (here they stress the monument of Kilinski)</li> </ul>	<ul style="list-style-type: none"> <li>• Diverse and rich, exotic plants, new species and varieties make a set of domestic plants more attractive, many species of coniferous plants</li> <li>• Preserved fragments of the natural forest, forest clearing with skilfully places solitary forms and groupings</li> <li>• Use of plastic features variability of plants during the year; contrasting forms, shapes and texture of plants</li> <li>• Use of historicising, rather modest, beddings, flower beds in the form of ribbons along the lawns, climbing roses, plants forming “wild beds”, ground covers</li> <li>• Greenery forms: groupings of coniferous trees, groupings of birches, climbing roses, trimmed hornbeam alleys;</li> <li>• Formal gardens emphasize representative areas of the driveway and by the pergola</li> </ul>
• <b>Buildings</b>	<ul style="list-style-type: none"> <li>• Historicising, eclectic</li> </ul>	<ul style="list-style-type: none"> <li>• Historicising, eclectic</li> </ul>
• <b>Small architecture elements</b>	<ul style="list-style-type: none"> <li>• Ruins, monument of Kilinski</li> <li>• Exhibition pavilions; after the exhibition: the art pavilion and Raclawicka Panorama building</li> </ul>	<ul style="list-style-type: none"> <li>• Very rich equipment in terms of sculptures, mainly mythological as regards the theme, terraces, retaining walls, pergola, bridges, grillages</li> </ul>
• <b>Style</b>	<ul style="list-style-type: none"> <li>• Calligraphic, eclectic, naturalistic</li> </ul>	<ul style="list-style-type: none"> <li>• Calligraphic, eclectic, naturalistic</li> </ul>

The comparison made demonstrates similarities in terms of style, composition and shaping of plants. It cannot be explicitly confirmed that Röhring was the author of Siary, but the similarity is undoubtedly striking. As regards the surface, the parks differ significantly; they are also different in terms of functions and equipments. The Stryiskyi Park was nearly 5 times more extensive than the complex in Siary. The residence of Długosz is sophisticated and what was used in the park in line with the eclectic nature of the palace are diverse sculptures and elements of small architecture. The juxtaposition of complexes shows that both have many advantages in terms of topography, which guarantees far reaching views and picturesque shaping of gardens within the park. These are the features of space so much appreciated by Röhring. The parks stand out in terms of certain features, including readability of the composition, space arrangement, complexity, extensive diversity of elements, which ensure attractive views and contribute to changing scenery in specific sequences of gardens. The style of the works is similar in terms of calligraphic, eclectic and naturalistic elements. Geometrical forms were used mainly in regularly shaped gardens and they complemented naturalistic arrangements.

This article serves as an argument for research on the works by Arnold Röhring which undoubtedly deserve to be known in a greater detail. His works perfectly complement the epoch in terms of complexity of arrangements, aesthetics as well as program and diversity of functions; this statement applies to public parks, exhibition areas, greenery projects for representative streets as well as school and residential gardens. They fully reflect the requirements of the new profession of that time, namely, that of a landscape architect.

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### **АРНОЛЬД РЕРІНГ ТА САД ПРИ ПАЛАЦІ В СЯРАХ НА ФОНІ СУЧАСНИХ ТЕНДЕНЦІЙ У ЛАНДШАФТНОМУ МИСТЕЦТВІ**

***Анотація.** У статті представлено сад при палаці в Сярах, розташований неподалік від Горлиць у колишній Галичині. Палацовий комплекс належав сенаторові Владиславу Длугошу і був відомий своїм витонченим стилем, прекрасним використанням *genius loci*, досконалого розташування у ландшафті та візуальних зв'язках. Сад поєднував характерні риси еkleктики та натуралізму. За родинними переказами, автором проекту парку був Арнольд Рерінг – автор проекту Стрийського парку у Львові.*

*У статті представлено також спробу пошуку аналогічних елементів характерних для творчості Рерінга та саду при палаці в Сярах з тогочасними тенденціями у ландшафтному мистецтві.*

***Ключові слова:** ландшафтні стилі, натуралізм, еkleктизм, мальовничість, композиція саду, типи партерів рабаток.*