

**THE PALACE PARK IN SUDOVA VYSHNIA AS A WORK
OF THE ENGINEER ARNOLD RÖHRING**

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Abstract. In Sudova Vyshnia there is a palace, dated to the 18th century, which was modified numerous times and is known from iconographic sources to have been built in a manner that made it look as if it had a “a French costume”, which was later rebuilt in the neo-renaissance style. During the time when the residence was the property of the Komorowski family of the coat of arms of Korczak, the area around the palace was turned into a 6 hectare naturalistic English landscape park. The greenery of the park was composed of the local deciduous trees: beeches, hornbeams, ash trees and black poplars, while the coniferous ones included larches. The area in front of the palace sported a lawn, with an arrangement that included both grouped and free-standing trees. During the time when the palace was the property of the Komorowski family, the municipal garden inspector of Lviv, the engineer Arnold Röhring designed and conducted “a beautification of the surroundings of the palace” and an adaptation of the park. The design called for having certain existing trees down, as well as the planting of new ones. The park in Sudova Vyshnia was provided with imported red oaks, tulip trees and magnolia trees, which were ordered as a part of a single transaction which included plants meant for the Park of Jan Kiliński, which was being built at the same time in Lviv. A pond with boats was also built and seeded with waterborne plants – water lilies. Various choice rose bushes were planted along the road that led to the palace. The park, even though it has grown wild, is still under protection as a natural monument. It has also been selected to be included in a project that features the preparing of a documentation of the extant state of historical garden complexes of the Polish-Ukrainian borderland, which is going to be developed by the employees of the Arboretum in Bolestraszyce. The project is being supported by funds from the Ministry of Culture and National Heritage.

Key words: Sudova Vyshnia, palace, English landscape garden, naturalistic, Antoni Komorowski, Jan Nepomucen Mars, Arnold Röhring

1. Introduction

The town of Sudova Vyshnia lies around halfway on the road between Przemyśl and Lviv, at a distance of around 46 km from the former and 48 km from the latter. It lies on the Vyshnia river – which is a right side confluence of the river Sian, Wiszeńka and Rakówka. Geographically, it lies on the Tarnograd Plateau, which has been a part of the Lvivskyi Oblast, in the Mostyska Raion, since the changing of the border in the year 1945. The name “Sudova” (Polish, adjective form of “court”, as in “court of law”) comes from the fact that the area was used to host general *sejms* of the Ruthenian Voivodship during the times of the Polish-Lithuanian Commonwealth, which comprised the lands of Lviv, Przemyśl, Sanok and Żydaczów, with the first *sejm* being held in the year 1545.

2. The past

In the year 1806, the village of Sudova Vyshnia was purchased from Franciszek Stadnicki (1742–1810) by a member of the States of Galicia – Antoni Komorowski of the coat of arms of Korczak (1769–1826), the son of Jakub – the starost of Nowosielec – and Antonina née Pawłowska. He was the brother of the much more famous Gertruda Szczęsnowa Potocka née Komorowska. Komorowski was married to Konstancja Karnicka of the coat of arms of Kościeszka and had two daughters with her – Henryka (1807–1893), which married an officer of the Polish army under Leonard Górski of the coat of arms of Pobóg, and Antonina (1812–1891), the wife of Ferdynand Bąkowski of the coat of arms of Gryf, the owner of the lands of Uście Zielone (currently Ustya-Zelene in Ukraine).

After the death of Komorowski, the estate was inherited by his younger daughter, Henryka, who was also called Henriette, from French, and who died without issue. During the second half of the 19 century, the estate was owned by her older sister, Antonina Bąkowska. Antonina Bąkowska was the mother of Gabriela, the wife of Władysław Karnicki. The residence was also the property of the Komorowski family of the coat of arms of Korczak – of Antoni and his daughters – the countess Henrietta Górka née Komorowska and Antonina Bąkowska née Komorowska. The lands were then bought at an auction during the final years of the 19 century by Roman Drohojowski, who soon sold it to a man named Stroynowski (a name which was also attested as being written Strojnowski). The estate was then bought by a man of three names, Jan Nepomucen Stanisław Witalis Mars of the coat of arms of Noga, a well known collector of art, who greatly cared for the furnishings of the residence and its library. The manor was then inherited in 1924 by Krzysztof Mars (1897–1974) – the son of the brother of Jan Nepomucen Mars, who died childless – and his wife Olga Marsowa née Chrząszcz, who were the last owners of the palace before the start of the Second World War.

The last member of the family, Krystyna Gawlikowska née Mars, lives in Warsaw, the capital of Poland, to this day.

On the south-eastern edge of the town, in the Dworskie Przedmieście quarter, there is a low hill with the roofless ruins of a masonry palace, dated to a period between the middle of the 18 century to the start of the XX century. The appearance of the palace from before the end of the 19 century is unknown, as there was no archaeological and architectural research performed on it. In addition, no source materials on the topic have survived – there is only the tradition of the existence of an earlier residential building¹. The palace had a single floor up to the year 1850, after which it was expanded by the addition of another floor and a tower. It was “dressed in a French costume”, which is especially evident in the shape of the comparably tall mansard roof and volute-framed windows. The polygonal tower was also covered by a tall conical roof².

The palace gained its neo-renaissance form and furnishings during the period of its ownership by Jan Nepomucen Mars - in the beginning of the 20 century, most probably after the year 1914. During the First World War, the palace in Sudova Vyshnia was raided by the Soviet army – one of their generals took all of its furnishings, furniture, paintings, sculptures and manuscripts, i.e. the entire collection of Jan Nepomucen Mars – to Kiev, with no reports of them being seen again ever since. After it had been plundered, the palace was burned down. Meticulously reconstructed, it was modernised and provided with amenities like water, sewage disposal and electric lighting.

The building has two floors, with a facade decorated with a low portico supported by relatively massive pillars. On its outer axes there are two shallow pseudo *avants-corps*. Two analogous *avants-corps* are located on the posterior facade, with one of them taking on the form of an octagonal tower, covered by a flattened roof with an attic wall that took on the form of a railing with balusters, with vases and spheres adorning the tops of the plinths. The planes between the *avants-corps* on both the level of the ground and first floors were partitioned by channelled pilasters topped by capitols in the Corinthian order. At the height of the first floor, between the *avants-corps*, was a narrow balcony secured with an iron railing.

¹ The palace was never a subject of architectural and archaeological research. Roman Aftenazy believes that “perhaps the building that obtained its final form in the XIX century incorporated into it a much older structure”, which could be a confirmation of the information contained in the *Rolnik 1867-1927* publication, published in Lviv in 1938, inspired by the contemporary owner of the palace, Krzysztof Mars, which stated that the palace was built in the XVIII century [1].

² provides a definition of such a manor: “the shape of its floor plan is similar to a rectangle, with a very simple partition of the interior, with a corner tower (or towers), as well as a rectangle with *avant-corps*, the interior of which is diverse and properly grouped [...] the first shows the manor in Szymbark, while the other the manor in Graboszyce” [2]

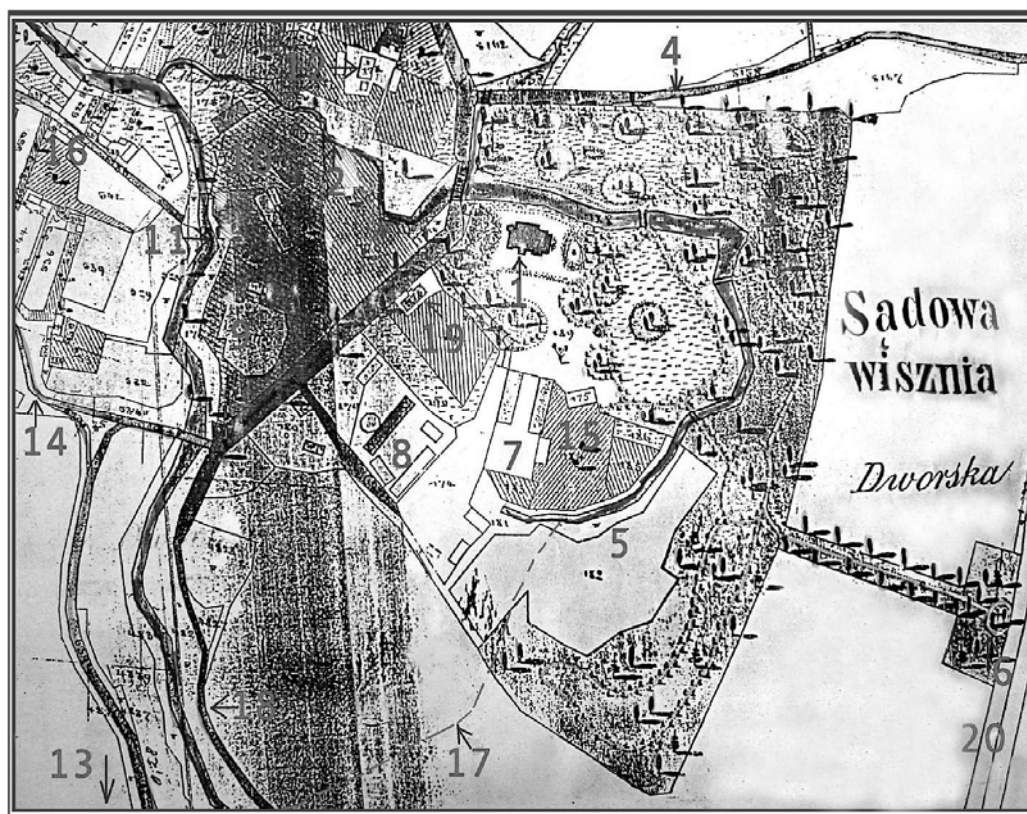


Fig. 1. Cadastral map of Sudova Vyshnia: 1 – the palace, 3 – the park, 6 – the manorial chapel, 10 – the quadruplets

The dominating accent of the posterior facade was a monumental portico with eight columns and a terrace, which existed until the Second World War – its existence is attested in photographic and written sources. The columns of the portico stood on square plinths and were topped by capitols in the Corinthian order. The two outermost columns stood by the corners of the *avants-corps*, while the remaining six were placed about two meters to the front. The portico was covered by a flat roof hidden by an attic wall in the form of a masonry railing. The entire residence was crowned by a frieze that was analogous to the one that underlined the partition between the floors, with a profiled cornice resting on a row of corbels. The side facade to the right of the front facade had an axially placed extension, with a floor that was much lower than that of the ground floor, with a small, protruding vestibule covered by a terrace surrounded by a masonry railing with balusters and vases. The *corps de logis* of the building was covered by a Polish style hipped and pent-hipped roof with double eaves, while the *avants-corps* were covered by hipped roofs sloping in three directions. The roof was covered in ceramic roof tiles. The rich exterior furnishing of the palace in Sudova Vyshnia is composed of pilasters decorated with channelling, semicircular dormers, bossage, the belt of the frieze and the corbelled cornice. The author of the adaptation is unknown. The problem demands further research in historical archives. The repertoire of the neo-renaissance forms of the building is, however, very similar to the one used by Władysław Ekielski in his Krakow works, such as the house on Studencka street 14, which was called the House of Barabasz due to the name of its first owner, as well as the architect's own house - with a cylindrical tower on Piłsudskiego street 40 – or the Palace of the Pusłowski family on Westerplatte street 10 (a design developed in cooperation with Tadeusz Stryjeński)³ [3]. Before the Second World War, the palace grounds featured a gate with a pavilion and a natural fence surrounding the entire area. During the second half of the 19 or in the first years of the 20 century, the interior of the palace was rearranged - the representative section was moved from the *piano*

³ The author based her work on her own research and on the interview with a sister of the last palace owner in Sudova Vyshnia – Maria Payger née Mars [12].

nobile to the ground floor. The layout of both floors remained arranged into two irregular bays. The ground floor was the location of the so-called white hall. To the right of the white hall, extended by the *avant-corps*, was the smaller salon, which was located in the extension, while still further was the smoking room, called *fumoir* in French. The floor also contained a winter garden. Almost the entirety of the first floor was used for residential purposes, the exception being the left side of the bay from the side of the garden, which was taken up by the library, while the room in the *avant-corps* above the winter garden was used as a home chapel. During the time in which the building was owned by the Komorowski family the surroundings of the palace were turned into a naturalistic 6 hectare free-flowing park in the style of the English landscape garden. Behind the once-defensive moat, which was fitted with a timber bridge with truss-like railings, there was a forest of predominantly oak and hornbeam trees, some of which were cut down in order to create walkways covered with sand. It is known that the trees that surrounded the palace were mostly composed of black poplars (*populus nigra L.*), larches (*larix mill*), and the aforementioned hornbeam trees (*carpinus L.*), beeches (*fagus sylvatica L.*) and ash trees (*fraxinus L.*) [3]. The area in front of the palace was arranged into a lawn with trees that either stood individually or were placed into small groups. These were hornbeams and larches. The sides of the palace courtyard were also planted with trees and decorative bushes. The plantings would form a walkway garden, which was connected with an orchard of fruit trees. Behind the palace, below the colonnade of the extended portico, which was composed of six columns with capitols in the Corinthian order, there was a terrace with stone seats. It was expanded along its entire length by the means of another masonry terrace made out of brick, which was covered in plaster and decorated with flowerbeds which formed carpet-like patterns. The spaces between the flowerbeds were delineated as walkways. The space inside the terrace was used as a cellar, while the railing around it was decorated with vases made from sandstone. Below the masonry terrace, parallel to the facade from the side of the garden, is the former defensive moat, which has been widened and deliberately made shallower. Behind the moat there was a cleanly cut lawn. During those times, similar parks were established in other smaller or larger residential or municipal complex of Lublin or in smaller towns like Krzeszowice, near Krakow, which belonged to the Potocki family, or in farming estates [13] The materials that have been preserved in the Lviv National Archives, the Stefanyk National Library (which took over a large part of the catalogue of the Library of the Ossoliński family) and in the possession of private persons, attest that Henryka (Henrietta) and Antonina Komorowska asked the engineer Arnold Röhring (1840–1813) – the municipal garden inspector of Lviv, to design a beautification of the palace and the park. [19]

It was also at this time (1877–1891) that the Park of Jan Kiliński (Stryiskyi Park) was being established in Lviv, which required the importing of exotic plants. [23] The same merchants that provided those plants also supplied the ones used in the park of the Komorowski family, including the red oaks (*quercus rubra L.*) of Northern America, which were fashionable in the XIX century and were a heliophytic, mildly frost-resistant invasive species of tree, which was dangerous to domestic flora. Other imported plants included tulip trees (*tulipifera L.*), decorative plants such as magnolias (*magnolia L.*), which came in the bull bay, hybrid, star, purple and Yulan versions, as well water plants for the pond such as water lilies (nenuphars) of various colours, as well as roses, which were planted along the road leading to the palace. Arnold Röhring supervised the delineation of alleys and walkways, the cutting down of some old trees and the planting of new ones. The moat that used to surround the old castle (the manor of the starost), was widened. A section of a cadastral map from the collection of an amateur historian from Sudova Vyshnia, Roman Wójcicki, a member of the Society of Polish Culture in the Land of Lviv, shows:

1. the palace, located atop an artificial hill;
2. the municipal creek, which flowed from the side of the forest located behind the town of Dovhomostys'ka;
3. the manorial park;
4. the old road that lead in the direction of Horodok (opreviously called Gródek Jagielloński in Polish) and Lviv;
5. a field used to gather clay for the brick factory. The brick factory was owned by Jan Nepomucen Mars (1853–1924). The factory operated as a state-owned business until the 1990's, bankrupting afterwards due

to intense competition on the local ceramic construction materials market, despite the fact that the clay in Sudova Vyshnia was of the best quality.

6. the neo-gothic chapel belonging to the owner of the estate, dated to the year 1830, also called the chapel of the Bąkowski family. Its cellars are the resting place of the bodies of the Komorowski sisters – Henryka (Henrietta) Górská née Komorowska, the wife of Leonard and Antonina Bąkowska, wife of Ferdynand [25];

10. the quadruplets – a building for four peasant families that were employed at the farm, dated to the end of the 19 century. Archaeological findings have shown that it was located in place of a 13th century gord [26];

11. the town of Sudova Vyshnia;

12. the manorial distillery and brewery.

Before the year 1939, the estate included 450 hectares of farmland, a part of which was leased to the Artificial Fertilizer Factory of Chorzów for experimental purposes. Olga Mars established a small strawberry plantation on a couple of acres. The fruits were packaged in lettuce leaves in order to preserve their moisture and then placed into baskets woven by the older workers of the estate from the refuse from the lumber mill. Once a week, they were transported by plane from Lviv to London to be sold at the Harrod's. The English landscape garden was overseen by a hired gardener. During the time when the estate was owned by Krzysztof Mars, cages with wild animals were placed in the manorial park, while peacocks strolled around it. Two rowing boats were kept at the pond for recreational purposes. According to interviews with the oldest residents of Sudova Vyshnia and the memories of the last of the former owners of the manor, the park was fenced off and the inhabitants of the town were not allowed to enter it.

3. The present

After the Second World War, the political transformation and a change in the delineation of national borders, the former owners of the estate were stripped of their property (due to being classified as “landowners” by the regime) and repatriated to Poland. The building of the manor was used as a boarding house for the girls who studied at the Veterinary School in Sudova Vyshnia until the year 1994. In 1994, the School decided to move to a new location in a different town. The palace, abandoned, gradually fell into ruin, finally succumbing to a fire during the final years of the 20 century - the loss of its roof rounded out the destruction. There was no one willing to purchase the palace and the land around it for a symbolic one *hrivna*, which entailed carrying out its conservation and reconstruction by adapting it into a Centre of the Integration of Ukraine with the European Union⁴.

The park gradually became overgrown by wild plants, which makes the restoration of its original form problematic. Presently, only the outlines of some of the pathways can be seen, with the original plants growing unkempt among the preserved fragments of a rough stone wall, a moat and a pond. Sadly, the fate of the park is similar to that of the majority of manorial gardens that have survived the Second World War in some manner, which the author came to know firsthand as a supervisor of extant state documentation development practices held for third year students in the land around Lublin, which included “Project Chełm”, as well as during 30 years of systematic research under the supervision of the professors of the Institute of the History of Architecture and Historical Monuments Conservation of the Faculty of Architecture of the Cracow University of Technology – Wiktor Zin and Bonawentura Maciej Pawlicki. The author also participated in the research conducted by Józef Tomasz Frazik, another professor of the aforementioned institute, in the areas around Przemyśl, in addition to carrying out her own research on the manorial complexes of the area around Krakow [28].

⁴ *The information about the early Christian people's settlement here are mentioned in the Polish sources, which note about the “osiedle Deberki XI–XII w., osiedle Czworaki XII–XV”. There is no information about Deberki and Chworaki but the separate parts of the city are named after them until the present day. There is also a tomb not far from the city which is identified as Tatarsky Kopec [27].*



Fig. 2. The palace after the fire, without a roof. Phot. by Roman Wójcicki, 2013



Fig. 3. A beech tree in the park.
Photo by Roman Wójcicki, 2015



Fig. 4. The pond. Photo by Roman Wójcicki, 2015

4. The future

A master's diploma thesis titled “The Restoration and Adaptation of the 18–19 Century Palace of the Mars Family in Sudova Vyshnia, in the Area around Lviv, in the Mostyska Raion” was developed at the Faculty of Architecture of the Lviv University of Technology, and is yet to be implemented⁵ [29].

⁵For today at the request of the Sudova Vyshnia City Council and the initiative of the graduate of architectural and urban planning faculty of Lviv Polytechnic Institute the design and exploration work were conducted. Also the defense of graduate work “The restoration and adaptation of the monument of architecture of 18–19 centuries – Mars family palace of Sudova Vyshnia city, Lviv region Mostyska area” was carried out [30].

Thanks to the Polish Ministry of Culture and National Heritage, the former manorial park in Sudova Vyshnia – the fruit of the labours of the engineer Arnold Röhring, was included in the plans of the program called “The Development of the Documentation of the Extant State of the Garden Complexes of the Eastern Borderlands – Continuation, Stage II, the Lviv Voivodship, the former Mostyska powiat, Sudova Vyshnia”. The basis for the carrying out of this task is to be composed of field work, performed in Ukraine by the employees of the Arboretum in Bolestraszyce in order to complete the necessary tasks required to develop documentation of the extant state of historical garden complexes and analyse their current condition and state of preservation. Wherever possible, they are to document the remains of their historical structure and perform on-site research. This is to be performed after an initial dendrological analysis and the identification of the most precious, oldest, rarest and protected plant specimens. The tasks are going to be carried out by a multidisciplinary research team, comprised of botanists, gardening historians, as well as an arts historian with a lot of experience in conducting work on the development of extant state documentation in the area of the Borderlands. The development of this documentation is supervised by dr Rafał Nestorow of the Institute of the Arts of the Polish Academy of Sciences in Warsaw. The goal of the project is first and foremost the carrying out of field work that can allow the team to make an estimate of the number of and the state of preservation of historical garden complexes of the Borderlands, as well as the development of a photographic and written documentation which can later serve as the basis for publishing a detailed inventory of the gardens of the Lviv voivodship and, further down the line, of those located in other voivodships of the former Borderlands of the south-western Commonwealth. The publication is intended to have the same wide historical and artistic framework as that of “Materiały do Dziejów Sztuki Sakralnej na dawnych Kresach Rzeczypospolitej”, a work that had been published by a team of employees of the Institute of the History of Art of the Jagiellonian University in Krakow. Due to the endeavour being a pilot program, the materials that are going to be gathered will include basic historical information and iconographic materials regarding the sites. This approach can provide us with the ability to compare the current state of the preservation of the palace and park complex with its original form. In the future, this documentation can provide a wider perception of the matter for a larger group of readers. The material result of the project is going to be the gathering of photographic and written documentation, its arrangement and the preparation of catalogue charts, which is going to facilitate further and more detailed research. It is possible that we will get to know the original appearance of the park and the state of what has been left of it after the project starts.

The palace park in Sudova Vyshnia is under protection as it is a precious natural site, at least according to the plaques located near its entrance. [31]

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ПАРК ПРИ ПАЛАЦІ У СУДОВІЙ ВИШНІ АВТОРСТВА ІНЖЕНЕРА АРНОЛЬДА РЕРІНГА

Анотація. У статті подано інформацію про парк при палаці у Судовій Вишні. Ландшафтний об'єкт запроєктований інженером Арнольдом Рерінгом за часів, коли неоренесансний палац був власністю родини Коморовських гербу Корчак. Парк, хоча і зничавлий, охороняється як пам'ятка природи і має великі шанси бути відреставрованим завдяки зусиллям працівників дендрарію у Болестрашицах, котрі будуть проводити його інвентаризацію.

Ключові слова: Судова Вишня, палац, англійський ландшафтний парк, натуралізм, Антоній Коморовський, Ян Непомуцен Марс, Арнольд Рерінг.