

SHORT DESCRIPTIONS OF THE MANORS AND CASTLES
WHICH WILL BE VISITED DURING THE THIRD SYMPOSIUM OF
HISTORICAL GARDENS
ORGANISED BY ICCMOS/IFLA, ZEIST 9-13 SEPTEMBER 1975

9 SEPTEMBER	ZEIST WALENBURG
10 SEPTEMBER	ROSENDAEL MIDDACHTEN DE WIERSSE by E.V. GATACRE (separately added) DEN BERG AALSHORST HET LOO
11 SEPTEMBER	DOORN
12 SEPTEMBER	HUIS TE MANPAD BEECKESTEYN HUIS TEN BOSCH HUIS TEN DONCK by W.G. GROENINX VAN ZOELLEN (seperately added)

SHORT INTRODUCTION

The intension of these excursions is to give some idea of Dutch architecture and gardening in the country from the 17th century until the present day.

Most of the houses which we will see were built or rebuilt about 1700. After a period during which work, trade and business were deemed the main occupations, the new generation got interested in luxury and pleasure. The development of the "Huis ten Bosch" clearly shows the difference between conceptions of life of the 17th and the 18th century people. Originally the house was quite austere. It was a sober brick house and its grandeur was mainly the result of the justness of the proportions, as is the case with many Dutch works of architecture. The house and the garden were two separate things, one had no access from the main storey to the garden for example. In 1734 two large wings and a sandstone front-pavilion were added. A staircase which was constructed at the back of the house formed a connection between house and garden. These additions and alterations changed the character of the house completely. In Dutch eyes it has been given a foreign appearance. This is not very surprising since the architect was a Frenchman, Daniel Marot (1661-1752). He was a refugee from France and has been the promoter of the new style, which is called by M.D. Ozinga in his book on Marot the "Dutch Louis XIV style". Marot came to Holland at the end of the 17th century when the time was ripe for an architect like him. He received many commissions and has strongly influenced the development of Dutch architecture, interior decoration and gardening especially. The first designs he made in Holland were probably destined for the castle of Zeist and the palace Het Loo. Most likely he made designs for the manor De Voorst (near Zutphen) and the castle Heemstede (near Utrecht) as well. The gardens of these houses had much in common. The accentuated continuation of the axis of the house and the symmetry of the lay-out were their main elements.

The summer-house and shellwork walls at Rosendael and the additions to the "Huis ten Bosch" are examples of his later works.

Apart from these manors (Rosendael, Middachten, Het Loo, Zeist, De Voorst etc.), the residences of the nobility who were friends of the stadtholder, some country-mansions were built by rich and distinguished merchants and regents to be used during the summer. In the provinces of Holland and Utrecht many manors were erected, sometimes on the spot of an older house. In some districts (Kennemerland west to Amsterdam, along the Vecht east to Amsterdam, around The Hague for example) the

estates were laid one next to the other. Due to the expansion of the cities, the bulb-industry etc. most of these houses have disappeared. Beeckesteyn, Het Manpad and Huis ten Donck were summer-residences of families from Amsterdam and Rotterdam respectively.

In the province of Overijssel a similar development took place. The houses Den Berg and the Aalshorst were built by a family from Zwolle. But since most of the Dutch noble families come from Overijssel and Gelderland the manors in these provinces generally belonged to noblemen. In the eastern part of the country relatively more houses has stood the tooth of ages than is the case in the west.

Although the lay-outs of the gardens which were planned in this period surely have been influenced by French gardening they were based on an old Dutch tradition as well. Canals and lanes formed the main elements and they were not very large. The garden of Het Loo rather large according to Dutch ideas was equivalent to the northern parterre of Versailles. Dutch people loved to decorate their gardens with flowers and dead material, statues, shell-work and spherical mirrors for instance.

During the course of the 18th century the building activity waned, partly due to the economical situation. As a result of this only a few rococo and early neo-classical buildings exist in the Netherlands. Romanticism got a slow start in this country and the greater part of the people altered their gardens in a natural style after the foundation of the "Royaume" in 1815. Most of these alterations were directed by members of the Zocher family who were both architects and landscape-architects. Three generations of this family have changed nearly every Dutch park of some importance.

At the end of the 19th century when copying the ancient styles had reached the period of the Dutch Baroque some gardens have been laid out in the manner of this period, such as Middachten and Weldom.

Due to the high cost of maintenance most parks and gardens are in bad condition now.

Most of the mansions we intend to visit are still private property. To find a solution for the present problems the owners have decided to establish the corporation "Castellum Nostrum". The purpose of Castellum Nostrum is to promote the preservation of private castles and historical houses and their grounds. By combining the interests of the owners, the corporation forms the appropriate interlocutor for the authorities and official bodies.

Z E I S T

The castle of Zeist was built by William Alexander Count of Nassau Odijk (grandchild of Maurits Prince of Orange). Since 1676 he had been buying grounds in the neighbourhood of Zeist and at last he became "Heer van Zeist" (Lord of Zeist).

The "Huys te Zeist" which we find mentioned already in charters in the Middle-Ages didn't exist any more at this time, so William Alexander must have been free to choose the site of the castle. As usual the annexes were built first, we do not know the name of the architect. The main building has been designed by Jacob Roman, and as is the case with Het Loo at Apeldoorn one sees that Daniel Marot has been working on the lay-out of the garden and the interior as well. As far as we know the sash-windows in the main building were the first ones to be used in the Netherlands. The axis of the house continued in an avenue which crossed the grounds and stretched over about three miles. This avenue still exists: just in front of the castle it is accentuated by sets of buildings of the Moravians, the main-road of Zeist is its continuation. Fortunately the original lay-out of the park is known from some excellent engravings by Stoopendaal. A scale model, which has been found during the restoration, shows the situation at the end of the 18th century. The model dates from the same period.

To feed the fountains in the garden two large tanks were placed on top of the lower wings of the main building.

The interior of the castle used to be extremely richly decorated and thanks to the restoration, which took place under the direction of J.B. Baron van Asbeck between 1960 and 1969, the same can be enjoyed again at this moment. The main apartments are: the hall, re-decorated in the beginning of the 19th century, where we find portraits of the stadtholders Prince William the Silent, Prince Maurits, Prince William II and of Mary Stuart with Prince William III as a small boy (originally these portraits were painted for a house in The Hague); the staircase with paintings by Daniel Marot; the garden-room with painted balustrades, which were discovered during the restoration; the blue-room with hangings of blue damask on the walls - the double portrait in this room depicts Prince Frederick Henry and Amalia van Solms; a little cabinet with the original ceiling in stucco and with gilt-leather hangings; the marble-room painted to give an impression of marble; the "Willemszaal" where the Count of Nassau Odijk has placed a gilt bust in honour of William III - on the ceiling we find a painting symbolizing Peace gaining victory over War (although the original painting has disappeared, a similar one could be made by Toon Klaver, because A. Terwesten's (1649-1711) designs

were found in the archives of the Royal Academy of art in The Hague); the grand-hall or "régence-zaal" the woodwork of which originated from a house in Utrecht which dates from the same period, the "witjes" (painted bas-reliefs of putti above the doors, so called after the Dutch trompe-l'oeuil painter Jacob de Witt (1695-1745) originally belonged to the same room though they were found in The Hague; and finally the souterrain which contains shell-work.

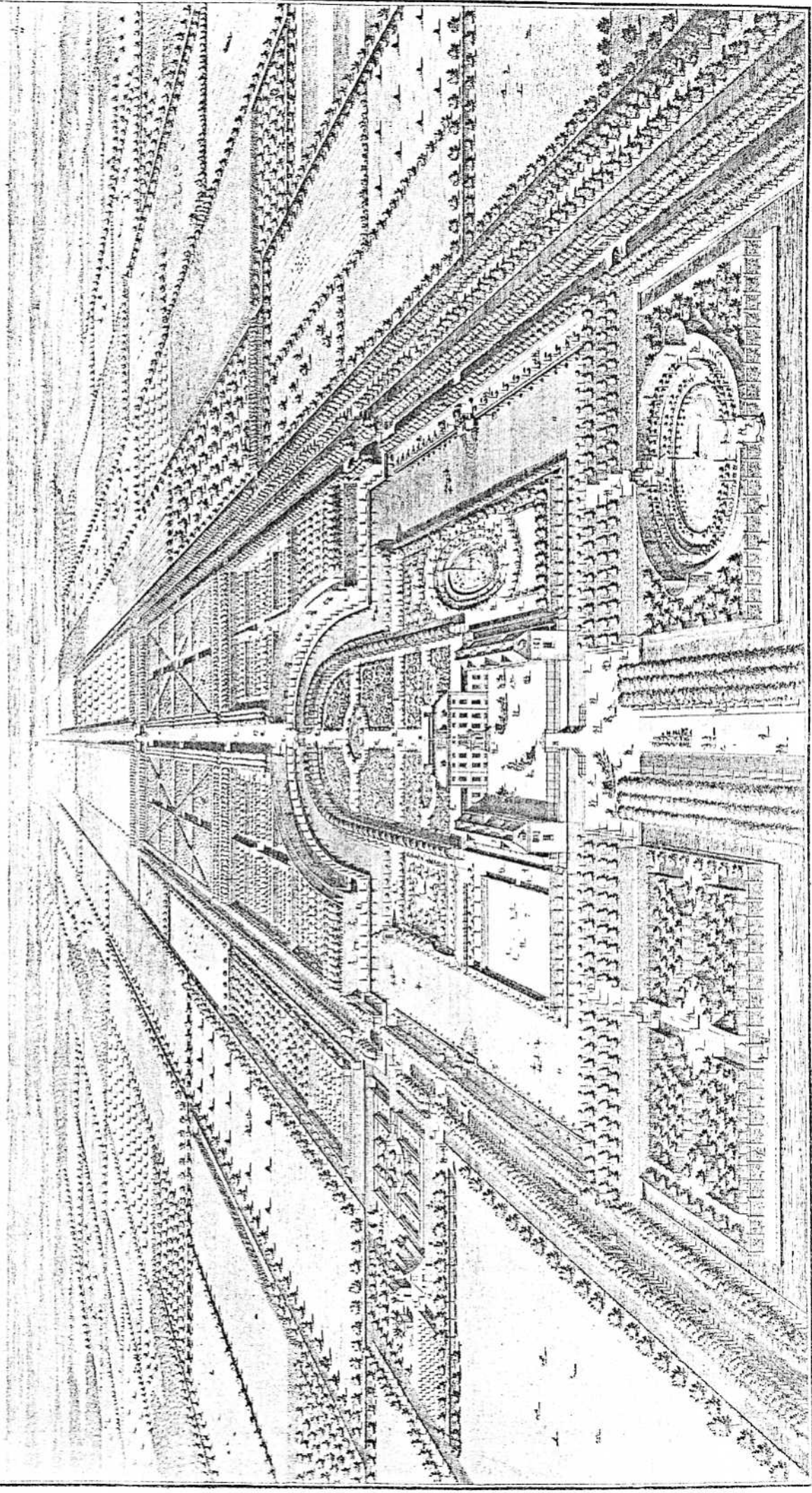
Before the castle eventually became the property of the municipality of Zeist it has been bought and sold many times.

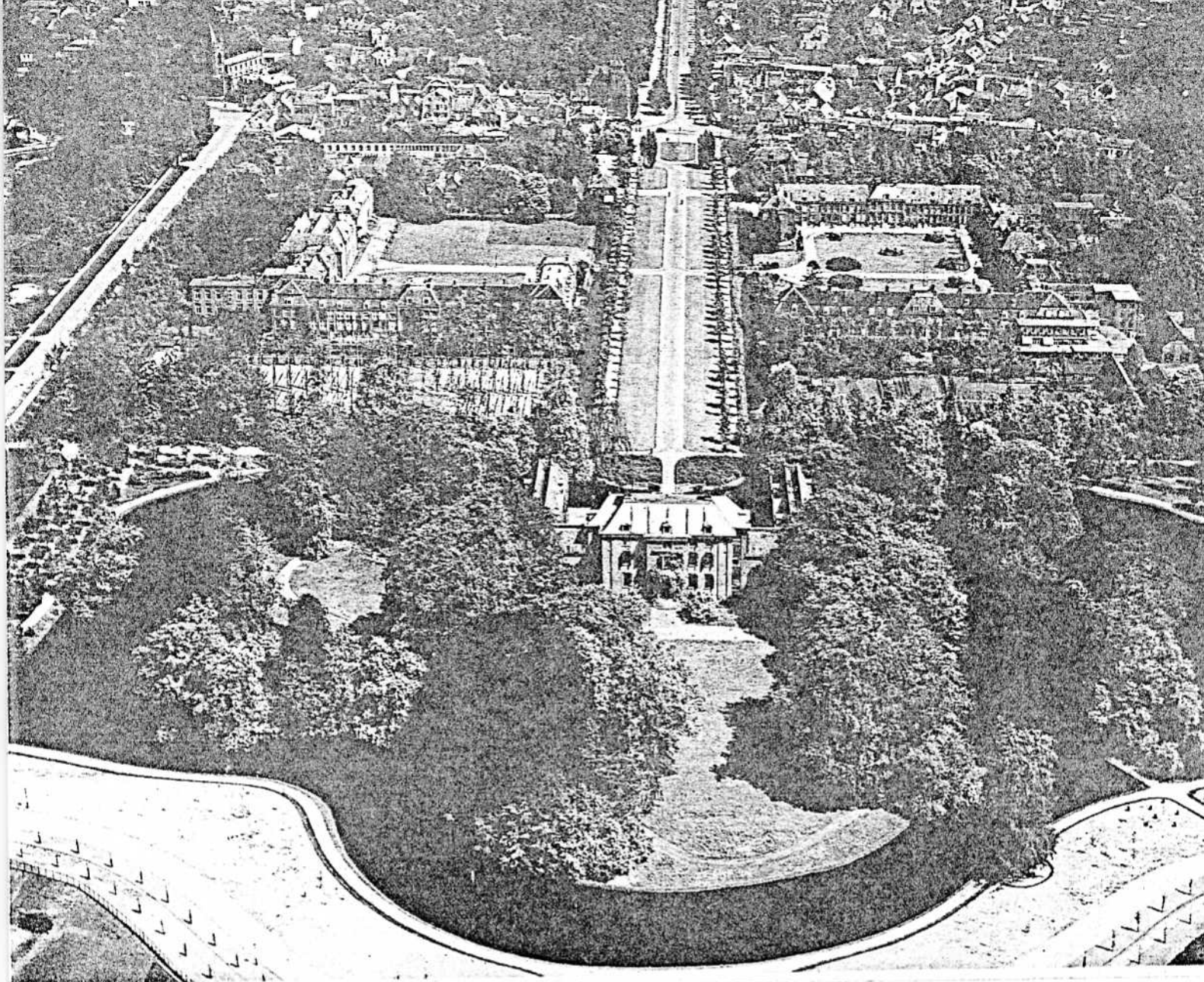
If we consider the alterations they brought about in the park and the grounds H.C. Schellinger and Jhr J.E. Huydecoper, who bought the house in 1745 and 1830 respectively, can be regarded as its most important owners. The former, a member of the Moravian congregation, planned the squares in front of the castle. Around the squares there was a possibility for the members to build their own houses, and there were two community houses for single brothers, sisters and widows. One of the squares is still called the "Brother-square" and the other the "Sister-square".

Jonkheer J.E. Huydecoper has changed the lay-out of the garden according to the English landscape style. As is the case with most Dutch landscape gardens a member of the Zocher family has been the architect.

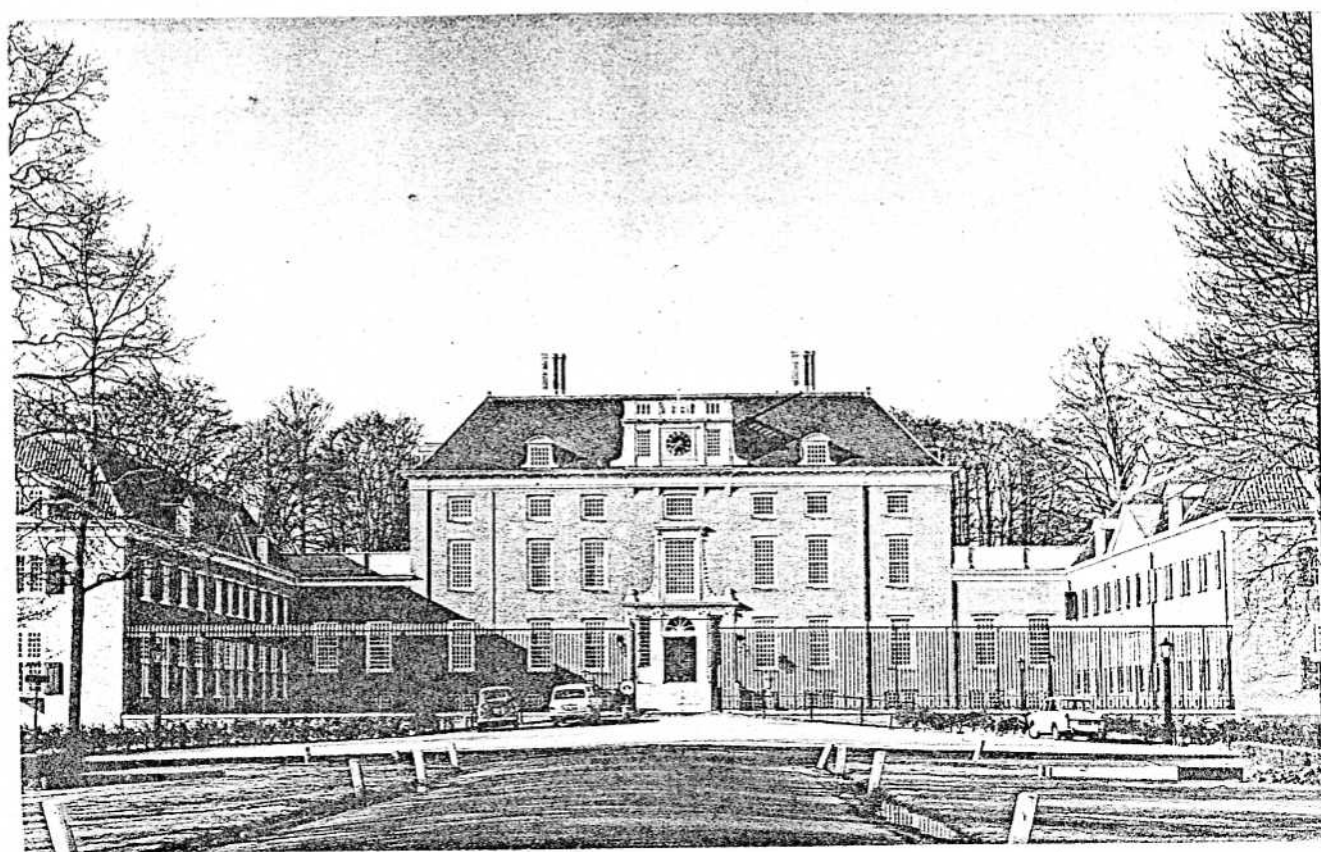
At present the garden has the size of about $2\frac{1}{2}$ acres.

LA MAISON DE ZEYST AVEC SES JARDINS ET AVANTAGES APPARTENANS
A MONSIEUR LE COMTE DE NASSAU.





ZEIST, before the restoration↑; after the restoration↓



W A L E N B U R G

The castle Walenburg is built on an island and is surrounded by a moat. The garden is situated on an island as well. Outside the moats there are canals lined by large oaks.

Originally the present garden was a forecourt to which one had access through a gate. In the 19th century the house had fallen into decay and in the 20th century it degraded to two labourer's cottages, both islands were only ploughing fields.

There are no designs of the earlier lay-out. Probably there have been outhouses in the forecourt, so that little room was left for a garden. In 1965 they made a start with the restoration of the house and the gardens.

The idea to connect the tower which dates from the 13th century with the garden formed the basis of the design of the lay-out of the garden. The axis of the tower is continued until the end of the garden.

A transversal axis crosses this axis halfway. So there are now four gardens surrounded by hornbeam hedges. Each garden has its own character: a flower-garden, a rose-garden, a green-garden and a nursery. In the rose-garden a large collection of so-called "old roses" are planted.

The lay-out of the garden is more or less historical but the plantation is modern.

R O S E N D A E L

Originally the castle Rosendael was the property of the counts and dukes of Gelre. The tower dates from this period (1412). After 1516 the estate was pawned to Gerrit van Scherpenzeel, called Palinck. In 1579 it was bought by Dirck van Dorth who rebuilt the castle in 1615. Next to the tower two parallel wings, both with gables, were erected. The castle has always been surrounded by a moat. From 1659 until 1720 the castle was the property of Johanna Margaretha van Arnhem (1636-1720) who married her nephew Jan van Arnhem (1636-1715) in 1667. During this period the building was hardly changed, but the garden and the park were completely remodeled. The designer of this lay-out was probably Jan van Arnhem. Thanks to a map drawn about 1700 by B. Elshoff and engravings by P. Schenk we have an idea of what these gardens looked like. South of the castle terraces with parterres de broderie were constructed, and to the northwest there were several ponds on different levels. Apart from these there were vegetable-gardens, a vineyard and a growth in a star-pattern. During this period a hunting-pavilion for William III and the 'Queen's cabinet', a present from Queen Mary to the Lady of Rosensael, in which a large collection of Delft earthenware was placed, were built. Unfortunately both pavilions have disappeared.

In 1721 Lubbert Adolf Torck inherited Rosendael. He married Petronella Wilhelmina van Hoorn, daughter of Johan van Hoorn governor-general of the Dutch East-Indies. Because the house had been destroyed by a fire in 1714, L.A. Torck had to rebuild the castle. He also had the park rearranged. Daniel Marot has been the architect of the new lay-out. The cascade with the dolphins, which is enclosed by a wall with niches decorated with shell-work show ornaments which have certainly been designed by him, as is the case with the wall entirely encrusted with shells and surmounted by a sundial and the cascade with the sea-gods. The material needed for the shell-work was brought to the Netherlands by Johan van Hoorn. On the spot where the Queen's cabinet used to be a new summer-house was erected about 1720 also according to the design by Marot.

The lay-out of the garden has been changed a great deal again in the beginning of the 19th century by the architect J.D. Zocher. Fortunately the walls with the shell-work and the summer-house still exist. Due to the fact that the castle is situated near a chain of hills it was not possible to construct a symmetrical lay-out for the garden which was strongly connected with the house, as we find in other Dutch

gardens of the same period (Het Loo, Zeist for example). But on the other hand the difference of levels facilitated the construction of fountains. As a result of this the waterworks have a dynamic character. Although the restoration of the park and the shell-work grottoes had begun, this has been stopped at the moment due to the high cost. The area which has to be restored is about 55 acres, the area which is protected about 200 acres.

The International Institute of Historical Castles has its seat in the castle.

Mr Heineman, the architect in charge of the restoration, will be so kind as to give an introduction.