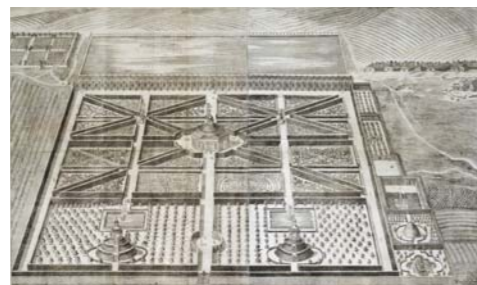


FLOWER GARDEN

- 1 Entrance Building
- 2 Palm Greenhouse
- 3 Cold Greenhouse
- 4 Colonnade
- 5 Parterre in front of the Colonnade
- 6 Lion Fountain
- 7 Tritons Fountain
- 8 Rotunda
- 9 Labyrinths
- 10 Skittle Alley
- 11 Trout Ponds
- 12 Strawberry Hills
- 13 Aviary
- 14 Rabbit Hill
- 15 Pheasantry – garden centre
- 16, 17, 18 Garden Houses Complex
- 19 Dutch Garden
- 20 Neptune Fountain
- 21 Orange Garden
- 22 Educational Garden



J. van den Nypoort and G. M. Vischer, A view of the Flower Garden, 1691

The Flower Garden, established in the late 17th century, is a unique example of the early baroque garden. It harmonized older renaissance Italian and Western European patterns with emerging French baroque spacial atmosphere of the Louise XIV era. The Flower Garden is unique in the European and worldwide context due to the rate of preservation of the original compositional plan. Along with the chateau and its garden, it entered in the *UNESCO World Cultural and Natural Heritage List* in 1998.

When the bishops and archbishops of Olomouc were appointed church dignitaries, they also received a high nobility title of prince. The city of Olomouc, being the official quarters of the church, served for the presentation of the church power, and the city of Kroměříž was used as a summer seat, where the bishops and archbishops could attend to their pastimes, relax and receive notable guests. Bishop Charles II of Lichtenstein-Castelcorn (1664–1695) came to Kroměříž, plundered by the Thirty Years' War, in 1664. His aim was to build a new chateau and garden. Due to a lack of suitable land surrounding the chateau buildings, the new garden was located outside the city walls. Charles II invited the imperial architects Filiberto Luchese (1607–1666) and Giovanni Pietro Tencalla (1629–1702) to realize his plans. Supervised by the erudite bishop, they created an original design of the garden composition, which was gradually implemented between 1660s and 1680s. Inspired by his contemporaries, the bishop wanted to inform the world of the quality of his newly finished garden. He invited Georges Matthias Vischer (1628–1696) and Justus van den Nypoort (1645/49–1698), who depicted the most impressive parts of the Flower Garden on dozens of copper engravings issued in 1691.

The following centuries only brought minor changes to the composition of the garden. The most important one was the construction of a new entrance to the garden, two greenhouses (the Palm Greenhouse and the Cold Greenhouse) and an accommodation building for the garden staff. The construction was carried out according to the architect Anton Arche's (1793–1851) design in the second half of the 19th century.

The Flower Garden is an example of a uniquely preserved early baroque garden. Other gardens established in the same period have ceased existing or been gradually reconstructed in a different composition. The Flower Garden was spared from this fate, since it only served for purely decorative purposes for a short time after its establishment. With the construction of another episcopal garden below the chateau in Kroměříž, it assumed the status of kitchen-produce garden in mid-18th century, and its original composition has not been altered since. The current look of the garden is the result of extant historical substances and long-term attempts at revival that were eventually carried out according to the projects of architects Pavel Janák (1882–1956), Dušan Riedl (* 1925) and a Josef Němec (* 1928) in the second half of the 20th century.

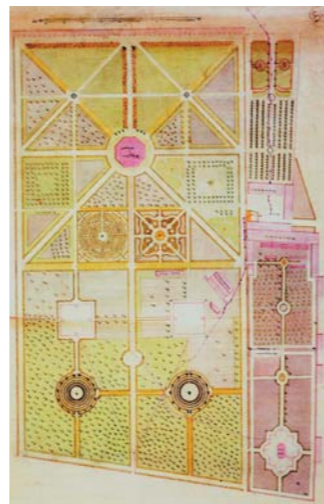


An agricultural exposition, 1908

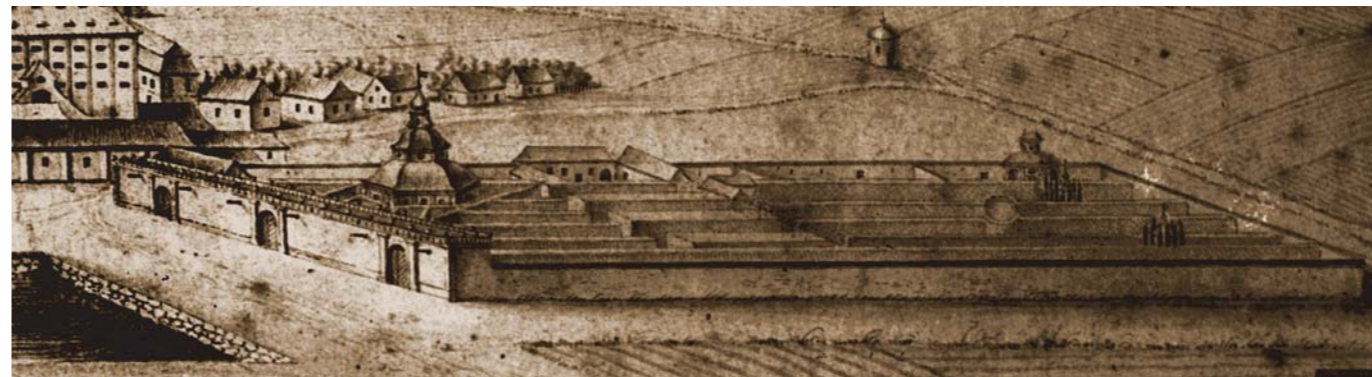
Our tour starts at the roof of the colonnade adapted as an observation terrace. From here we can see the entire area of the garden. The Garden of Kroměříž was designed as an axially symmetrical formal garden in the shape of a rectangle with dimensions 485 x 300 meters. It consists of two main parts, **the Floral Garden** with a garden pavilion and **the Orchard** with two pools and strawberry hills, both built in 1665–1675. To the left of the colonnade, the two main parts were complemented by a strip of small separate garden spaces intended for animal husbandry and the cultivation of rare plants. They were completed in the 1780s.

The Floral Garden was outlined on a square, interwoven with a network of radially arranged axes. These were lined with high walls built from shaped trees. The central point of the Floral Garden became a garden pavilion called the Rotunda. Originally, high walls were located on the entire area of the Floral Garden. At the beginning of the 19th century, part of the walls was removed, creating an open grassy space, used to host trade shows. The last one was held here in 1848.

The current appearance of the garden was given to it by a famous Czech architect **Pavel Janák** (1882–1956). Inspired by baroque ornaments, he created an original flower parterre in the mid-20th century. After 15 May, the beds in front of the colonnade are fitted with summer plants grown in the chateau garden.



A. Arche, The Flower Garden layout, about 1840



The north-western view of the garden, about 1750

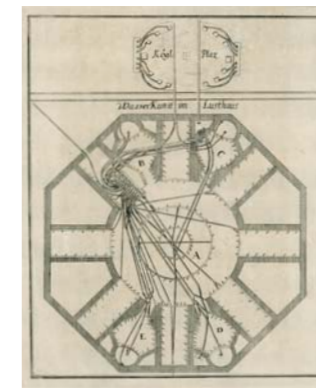
Our journey around the garden continues by a visit to a monumental structure – **the Colonnade**. In the composition of the Flower Garden, the Colonnade was assigned the role of the entrance structure, replacing a missing manor house, as well as the role of a statue gallery. Italian gardens employed colonnades in this way to present highly prized collections of classical sculptures. The bishop did not have access to the classical originals, and therefore he had 44 statues made for Kroměříž colonnade, according to engravings depicting the renowned collection of antiques gathered at the time in the villa of Pamphili in Rome. 22 female and 22 male figures depict the mythological and historical figures of antiquity. The same theme is also illustrated by 45 busts decorating the garden facade of the building. The facade facing the city is decorated with three stone portals. The construction of the 244-meter-long colonnade was completed in 1671 and at that time, a group of sculptors led by Michael Mandík (1640–1694) had already been working in the garden. The decoration of the colonnade also included two fountains placed in opposing side niches, with statues of Venus and Neptune. Other sculptures were positioned all over the garden; unfortunately, most of them have not survived. In the Floral Garden, you can see another pair of fountains, a sculpture of wrestlers and almost completely preserved decoration of the Rotunda.



J. van den Nypoort, The Neptune Fountain, 1691 ▶



J. van den Nypoort, The Venus Fountain, 1691 ▶▶



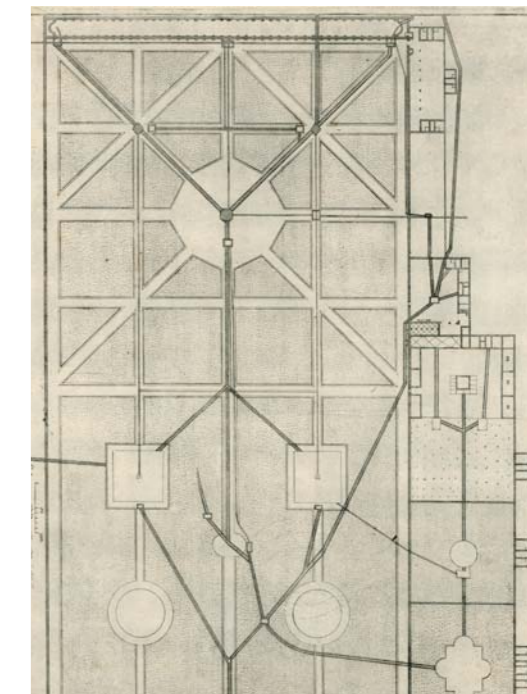
J. van den Nypoort, The plan of the water machine in the Rotunda, 1691 ▶▶▶

Water in many forms played an important part in the composition of the Flower Garden. The garden was established on unsuitable, wet grounds. As a result, the selected area needed a network of drainage canals with water pipes supplying water in other areas. The visitor could thus admire an entire system of fancy water structures. The two fountains in the colonnade have been mentioned above. Two other fountains – the Lion Fountain and the Tritons Fountain – highlighted the intersection of paths in the Floral Garden. Two Trout ponds with waterworks were built in the Orchard, and water was also brought into the stone seats in the Skittle Alley, into the pool at the bird breeding cage, into the fountain in the Dutch Garden and to the Rabbit Hill. The water program culminated in the Rotunda building, which was installed with a complex water machine.

The only functional water feature in the garden today is a pair of fountains in the Floral Garden. **The Lion Fountain** is one of the most valuable sculptures preserved in the garden. Along with **the Tritons fountain** opposite, it was created by sculptor M. Mandík the early 1770s. While the Lion Fountain has survived more than three centuries in its original form, only the upper bath with three Tritons sounding the shells has been preserved of the Tritons Fountain. Original shaft decorated with four Satyrs was destroyed and replaced in 1954 by four statues – allegories of industry and agriculture created by Zdeněk Kovář (1917–2004).

In the center of the garden, there is an octagonal pavilion, now called The Rotunda, built between 1666–1668 according to a design by G. P. Tencalla. Originally, it was a central structure, with all walls open to the garden and a central hall, followed by four **artificial caves** (grottos) and four **lounges** (Flint rooms). It can boast a valuable artistic interior decoration consisting of rich sculpture, painting and stucco components. The current look with the portico and only two functional entrances was given to the Rotunda in the early 20th century when the building was modified to a museum.

The vault of the central dome is divided into eight boxes filled with murals, whose motifs are based on Ovid's *Metamorphoses*. The original work of the Italian Giovanni Giacomo Tencalla (1644–1690) was unfortunately painted over in the early 20th century. In contrast, the rich stucco decorations by Quirico Castelli and his group of plasterers have retained their originality as well as four sculptures depicting the seasons by the sculptor Michael Mandík. Four grottos – artificial caves – lead to the central hall. Each of them has a name and original form of decoration. The unifying element were four statues of fauns guarding the fountain. The grottos gained their current appearance in the early 20th century, when the fountains were replaced by a fifth statue of a faun. The interior of the flint room is equally impressive. The name was inspired by a mosaic composed of different colored stones covering their walls. The highlight of the Rotunda was a complicated water machine, whose nozzles lead both into the floor and behind the ledges of the dome. After triggering the mechanism the visitors to the building could unexpectedly be sprayed. In the middle of the central hall, there is now the Foucault pendulum, used to demonstrate the Earth's rotation. It was acquired at the initiative of Kroměříž grammar school professor, physicist and astronomer Frantisek Nábělek (1852–1915).



J. van den Nypoort, The garden layout with the water supply route, 1691



Fountain



J. van den Nypoort, *The Triton Fountain*, 1691

An essential element of the regular (formal) gardens are various kinds of shaped hedges. High, shaped walls that divide the space into small intimate nooks and enhance the perspective of the axes can be considered the most valuable in the Flower Garden. They partition the Floral Garden area into smaller spaces of triangular or square floor plan – bosquettes. Various attractions used to be placed into the bosquettes in the baroque gardens – sculptures, fountains, remarkable plants, etc. In the Flower Garden, we can find in them among other things two labyrinths, one of square and one of circular floor plan. The motif of the labyrinth is symbolically based on ancient tradition and it reminds visitors of the importance of seeking the right path in life. In other bosquettes you can admire the **broderies**. They are ornaments reminiscent of rich embroidery, planted with evergreen shrubs of boxwood (*Buxus*). The color scheme in this figure is given by the surrounding areas usually covered with stones, brick rubble, colored sand, crushed coal, etc. In addition to hedges and arbors of various sizes, carefully trimmed individual trees have appeared in the gardens since ancient times. They were shaped into a quaint geometric shapes, objects, animals and human characters. This form of art is called **art topiary** and it is represented in the Flower Garden by figures of spherical shapes of different sizes.

We are in the arbor that forms a divide between the recently visited Floral Garden the following Orchard. The main longitudinal axis divides its area into two symmetrical, identically arranged sections. As the



J. van den Nypoort, *A stalactite grotto*, 1691 ◀◀

A. Arche, *A plan for the reconstruction of the Rotunda*, after 1840 ◀



The interior of the Rotunda before its renovation at the end of the 19th century

name suggests, it used to be largely planted with fruit trees. It was then a collection of the best known varieties of fruit, which the bishop had imported from all over Europe. There were also two **Trout ponds** with central water jets. The pools of a square plan were surrounded by a stone balustrade, and were once used for punting. Despite the name it was mainly carps that were kept here. The circular path, lined with a low wooden fence and shaped fruit trees, was complemented with stone seats and four statues emphasizing each corner. Above the ponds, there rise the **Strawberry hills** – an imaginary seat of the gods. At their peaks there were originally wooden lookout pavilions, which provided a view of the garden, the city with the castle and the episcopal preserve called the Star. The hills used to be accessible by wooden staircases and the slopes were covered by strawberry and currant bushes. Today, you can get to the top by the path along the spirally arranged hedges. Another attraction of the Orchard was **the Skittle Alley**. It was not a building but an oval space bounded by green walls, where wooden skittles awaited the visitors. They could watch the game from the stone seats, in which the nozzles of the water jet machines were placed. With their help any unsuspecting visitor could unexpectedly be sprayed.

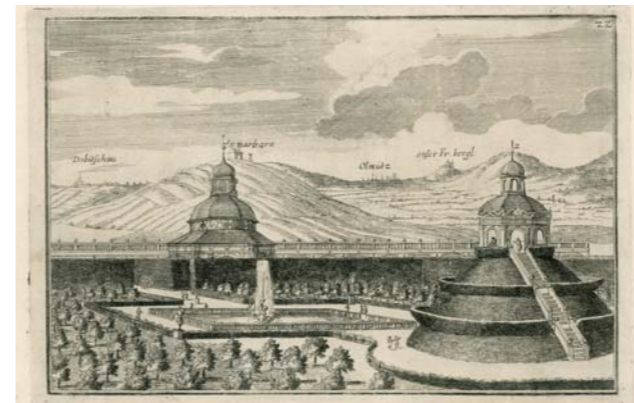
J. van den Nypoort, *The axis of the garden between the Colonnade and the Rotunda*, 1691



A bosquet

During the 1780s, the two main parts of the garden (the Floral Garden and the Orchard) were complemented by another strip of decorative and utility buildings from the eastern side. In the place of the present main entrance to the garden, there was a **farm yard** with the garden staff apartments, warehouses and other gardening facilities. The current representative form was given to it by the architect A. Arche before the mid-19th century. These spaces were followed by **the pheasantry** with the pheasant house and low shrubs for bird shelter. The area is now occupied by chateau gardening center. From there the way went further into what is called **the Rabbit Hill**. In its core, there was a mound of earth with artificially created system of burrows inhabited by rabbits. A statue of Diana – the goddess of hunting used to stand at the top of the hill and along its circumference there were four statues of hunters – an allegory of continents. There is another garden area designed for breeding birds. A brick aviary – **the bird house** – was built on an island in the middle of a large pool. Its architecture can be admired from the gate in the back of the garden.

J. van den Nypoort, *The Orchard*, 1691



Current view of the Orchard and two labyrinths in the Floral Garden

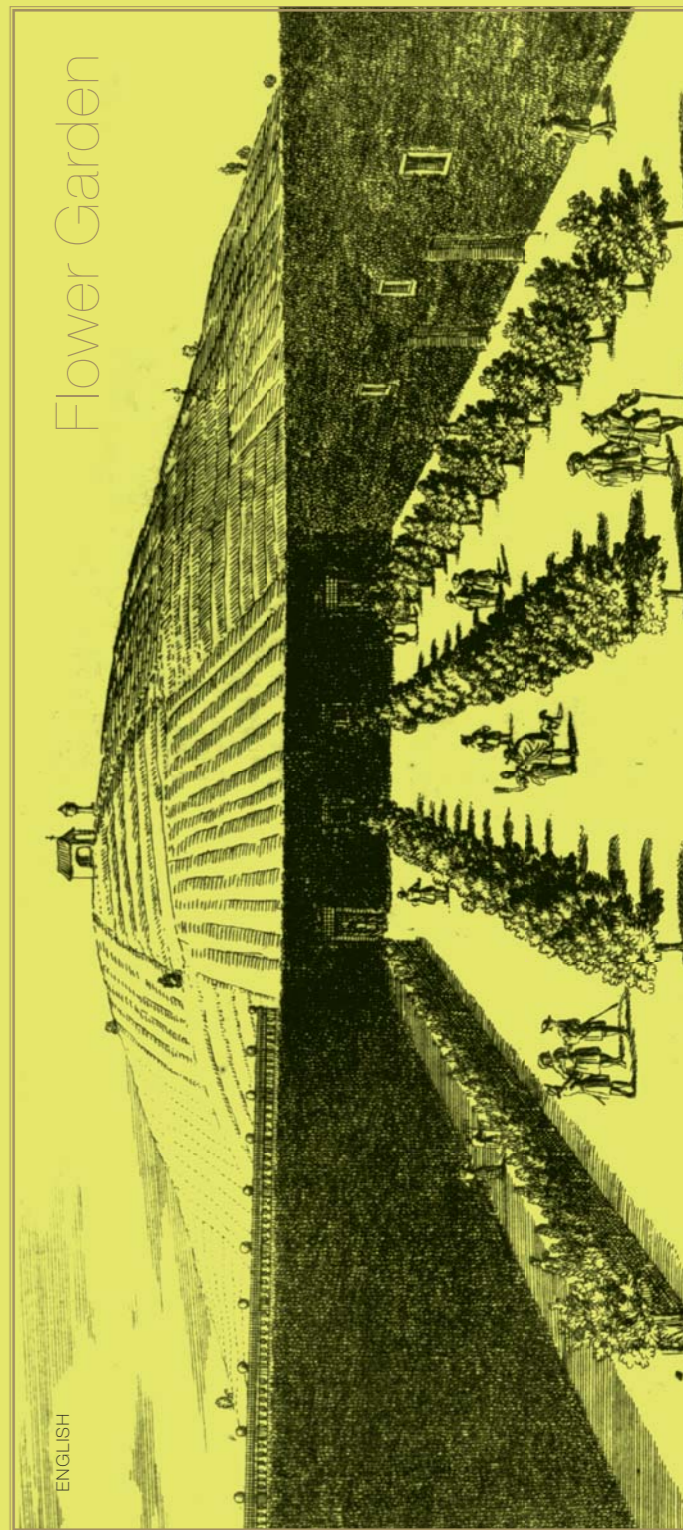


A visual plan of the look of the Flower Garden after the next phase of renovation, to be finished in 2014.

Areas designated for the presentation of rare plants can be viewed from the roof of the colonnade. In **the Dutch garden**, there was a fountain with a statue of the god of water surrounded by flower beds. The following Orange garden was in fact a large orangery. Rows of citrus trees were planted directly in the open soil. In summer, visitors could freely stroll there, and in winter, the whole area was covered with wooden structures and heated.

Most of these areas have not been renovated and are not open to the public today. That should be changed in the near future by means of the project "National Centre of Garden Culture in Kromeriz," funded by the IOP – see www.nczk.cz.

A. Arche, *A plan of the renovation of the farm yard*, after 1840



ENGLISH



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