

# THE CHATEAU GARDEN



- |   |  |
|---|--|
| 1 Garden Senior Assistant's House                       | 24 Bust of Archbishop Rudolph Johann of Habsburg |
| 2 Zoo Park (former greenhouse)                          | 25 Long Pond                                     |
| 3 Flora   | 26 Fishing Pavilion                              |
| 4 Gardener's House                                      | 27 Peacock Farmstead                             |
| 5 Cupids Fountain                                       | 28 Vase Bridge                                   |
| 6 Colloredo's Colonnade and Giardino Sekreto            | 29 Chotek's Gate                                 |
| 7 Bust of Archbishop Ferdinand Maria Chotek             | 30 Chotek's Stairway                             |
| 8 Ornamental Parterre                                   | 31 Entrance Gate from Na Kopečku street          |
| 9 Garden Portico  | 32 Bench with a Pedestal and Vase                |
| 10 Roman Fountain                                       | 33 Pedestal with a Vase                          |
| 11 Chotek's Pond  | 34 Stone Table                                   |
| 12 Parasol  | 35 Circular Bench                                |
| 13 Temple of Friendship                                 | 36 Tulip Tree/Liriodendron Tulipifera            |
| 14 Artificial Ruins                                     | 37 Ginkgo Biloba                                 |
| 15 Birch Pavilion                                       | 38 London Planetree/Platanus Hispanica           |
| 16 Bust of Archbishop Maximilian Joseph Sommerau-Beeckh | 39 Arolla Pine/Pinus Cembra                      |
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| 18 Rose Trellis   | 41 Honey Locust/Gleditsia Tricanthos             |
| 19 Pompeii Colonnade                                    | 42 Scots Pine/Pinus Sylvestris                   |
| 20 Wild Pond  | 43 Southern Catalpa/Catalpa Bignonioides         |
| 21 Mandarin Pavilion                                    | 44 Long Tree Alley                               |
| 22 Obelisk  |  |
| 23 Maximilian's Court                                   |  |



J. Willenberger, Kroměříž with the chateau and the Chateau Garden, 1593

## Renaissance prologue

The history of the Chateau Garden started at the turn of the Middle Ages and Renaissance. At that time, Stanislav Thurzo (1497–1540) ascended the episcopal seat and brought humanistic spirit as well as a concern for garden art. A minor garden for planting flowers and vegetables and a tree nursery soon grew by the chateau as a result. The Chateau Garden then extended under Vilém Prusinovský (1565–1572) and Stanislav Pavlovský (1579–1588). It included the Flower Garden, orchard and a minor deer enclosure.



J. van den Nypoort a G. M. Vischer, Kroměříž with the chateau and the Chateau Garden, 1691

## Early baroque garden

During the Thirty Years War, both the town of Kroměříž and the chateau premises were greatly damaged. The desolate state lasted until mid-17th century when Karel Liechtenstein – Castelkorn (1664–1695) ascended the episcopal seat. The bishop initiated an extensive reconstruction of the chateau building and particularly the construction of so called Flower Garden. The new garden layout was realized while finishing the reconstruction of the chateau building in years 1686–1698 according to a project of the architect Giovanni Pietro Tencalla. The main compositional view axis started at the portal of the garden wing of the chateau, continued over the moat bridge, culminated in a monumental pyramidal fountain in the middle of the flower parterre and terminated in the tree nursery behind the water canal. The composition was accented with a row of statues, clipped shrubs, potted plants and a system of ornamental broderie flowerbeds.

## Sala terrena

The construction of a unique sala terrena on the ground floor of the chateau garden wing undoubtedly became the climax of the early baroque premises. Sala terrena consisted of five separate, but interconnected chambers. The three main halls were closed by two grottoes. The project, whose author was again G. P. Tencalla, was realized in years 1687 – 1688. Antonín Martin Lublinský was assigned with an ideological iconographical decoration programme. Baltassare Fontana was entrusted with a rich stucco decoration and Paolo Pagani with painting.

Sala terrena



Eastern Grotto



Western Grotto



## High baroque garden

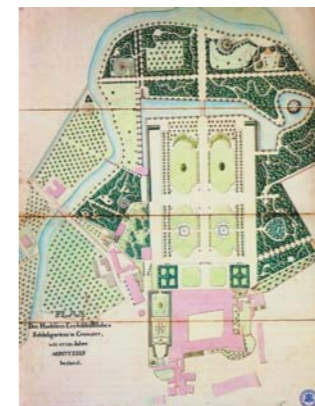
The fancy for garden art returned to Kroměříž after a short break owing to the bishop Wolfgang Hannibal Schratzenbach (1711–1738). The new garden layout was characterized by the termination of the main compositional axis with a raised garden pavilion which enabled to overlook the broderie flowerbed system supplemented with several fountains, many obelisks and statues, all of which was bordered by a green arbour. Surrounding premises served for a flower and fruit garden, greenhouse and **gardener's house**.

## Sentimental garden

In 1777, the Olomouc bishopric upgraded to archbishopric – Antonín Theodor Colloredo – Waldsee (1777–1811) was elected the first archbishop. He is remembered primarily for his original transformation of the Chateau Garden dating from 1791 to 1800. An invaluable source, faithfully depicting the new garden, is an album of ten drawings and plans of the Viennese artist Josef Fischer, prepared for its inauguration in 1802.

Older baroque parterre only underwent very few substantive changes. It retained its distinctive geometric structure and rococo character. The main focus of the new arrangements was on free riverine landscape surrounding intensively maintained parts. The transition between the formal garden and a new nature park was delineated by a rectangular pool. In its right corner there was one of the water meanders accented with an island with a Ionic Temple of Friendship, accessible by a few steps directly from water and surrounded by a group of high poplars. A Venetian gondola landing was built in the right corner of the pool. Visitors could take a cruise and quietly admire the surrounding parts. Colloredo's colonnade construction and an intimate terraced giardino sekreto were attempts to arrange the new Chateau garden setting more intimately. Other premises were devoted to at the period widely used buildings and resting places (Dutch farm, artificial ruins, hermitage, Chinese, Fishing and Tahitian Pavilion etc.).

On the one hand, the resulting impression of the newly arranged Chateau Garden grew from period ideas and sentimental moods, and on the other, it resonated with the desire to return to the natural landscape image.



K. Thalherr, a plan of the Chateau Garden, 1835

J. Fischer, Colloredo's Colonnade, 1800



## Landscape park

The transformation of the sentimental garden into the landscape park began with the accession of the Archbishop Ferdinand Maria Chotek (1832–1836). A broadly educated and cultured archbishop brought with him a talented architect Anton Arche. In 1834 Arche along with an engineer Karl Thalherr presented a plan for a radical transformation of the local garden. In the first stage, they focused on a baroque ornamental parterre repeal and its replacement by an open grassy clearing. They transformed Grand Canal into a naturally meandering pond (later Chotek's pond). Surrounding parts mostly received park character.



J. Fischer, gondola landing, 1800



J. Fischer, the Temple of Friendship, 1800



After a sudden death of Archbishop Chotek, Archbishop Maximilian Sommerau-Beeckh (1837–1853) followed up on his efforts and began to build the Maximilian's Park on the area of former pasture land beyond the Mill drain. At the turn of the 1830s and 40s, full-grown trees were planted there and Arche began to complete the rearranged areas with small structures, one of the first being the Silver Bridge. It connected the old section of the park with the new one. Shortly afterwards, he introduced several variants of projects for reconstruction of the Fishing pavilion and for the modification of Long Pond with several islands in the rear. [The way the Fishing Pavilion as well as a nearby Peacock Farmstead look today, however, comes from the 1860s – from the time of the episcopate of Archbishop Friedrich von Fürstenberg (1853–1892)]. Arche's fragile construction of the Maximilian's Colonnade became undoubtedly the Point de vue of the whole of the rich collection of attractions. It was situated on a small hill approximately in the middle of the park near a plane tree grove. The rear part of Maximilian's park was separated



Š. T. Milián, Chotek's Pond, 1847

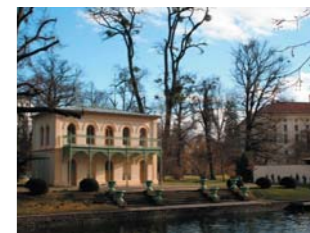
by a newly excavated wild pond, later supplemented with an island with a Chinese pavilion. A guard house in the American style on the basis of Arche's draft grew nearby. And building of an exemplary ornamental farm – Maximilian's Court became the culmination of the grounds. The courtyard was to serve for breeding selected cattle. It also included a lounge where guests were served fresh milk.



Maximilian's Colonnade



A. Arche, a plan of Maximilian's Colonnade, 1845–1846



Fishing Pavilion

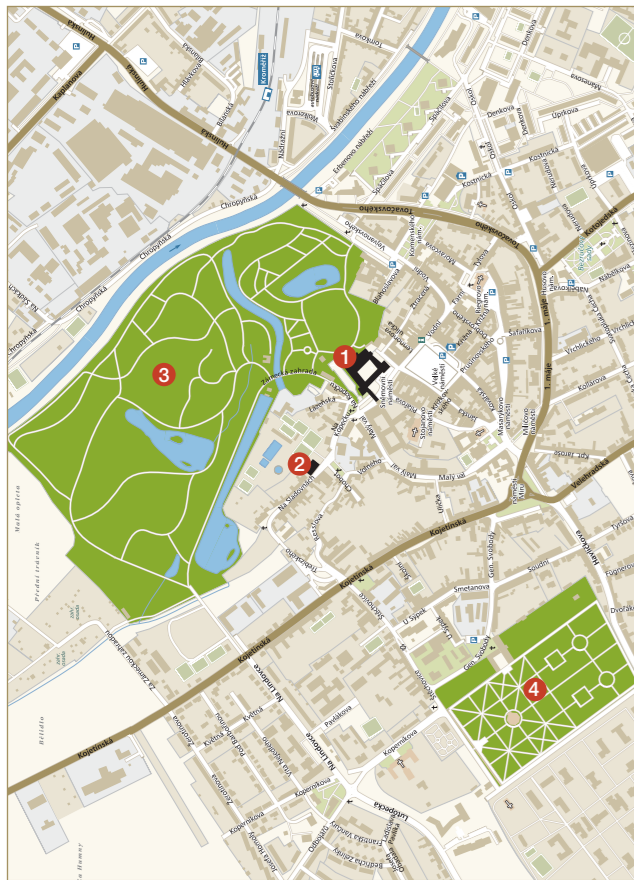


A. Arche, a plan of Maximilian's Court, 1841–1845

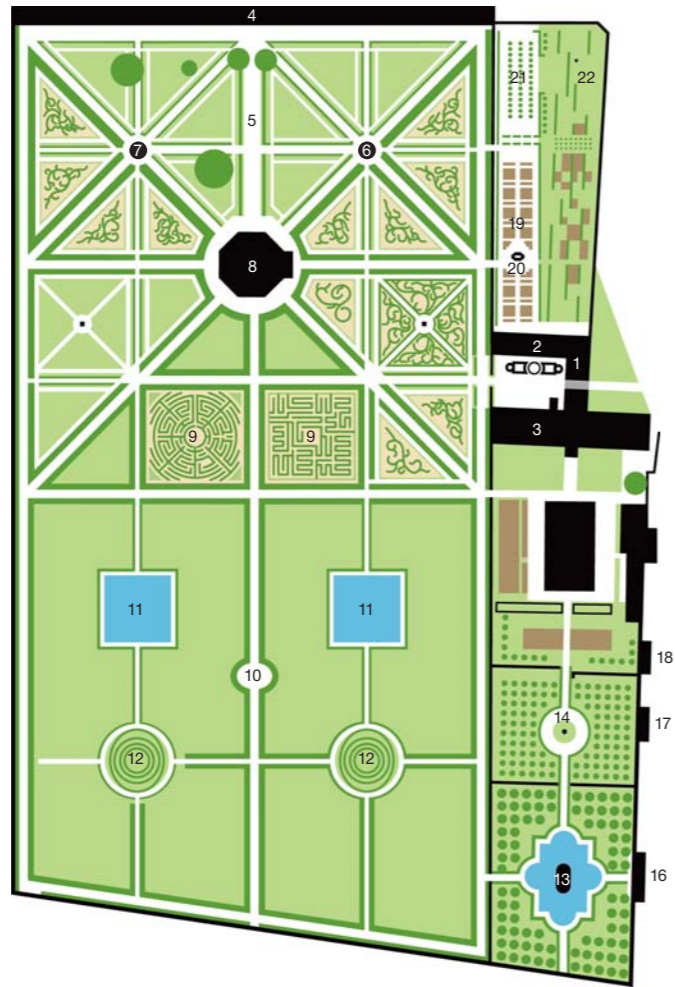
## In conclusion

The period around the middle of the 19th century represented a climactic era in the history of Chateau Garden. With a repeated lucky combination of enlightened patrons and talented architects, one of the leading works of garden art in Central Europe was eventually built.

◀ B. Lipavský a J. Homme, a plan of the Chateau Garden, 1850

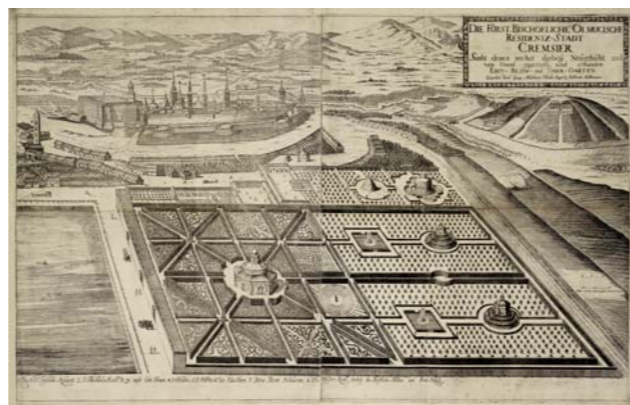


- 1 | Chateau of Kroměříž
- 2 | The archbishop's mint house
- 3 | The Chateau garden
- 4 | Flower garden



## FLOWER GARDEN

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



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

### The Garden of Moravia

Flower Garden became a top construction event of the Bishop Karl Lichtenstein-Castelcorn (1664–1695). To realize his grandiose plans, he summoned two experienced imperial architects Filiberto Luchese and Giovanni Pietro Tencalla. Besides these, a number of other artists contributed to the local garden decoration (sculptors – Michael Mandik, Michael Zürn jr., stucco plasterers – Quirino Castelli and Carlo Borsa, painter – Carpofo Tencalla, ideological and artistic mentor – Anthony Martin Lublin).

A graphic album of nearly three dozen postcards by artists Justus van den Nypoort and Georg Matthias Vischer is an invaluable source faithfully depicting the new garden layout, released shortly after their completion in 1691.

The first phase of construction took place between 1665–1675, the second, complementary, during the 1680s. The main part of the Flower Garden, designed on an elongated rectangle with a number of geometrically cut greenery, consists of two parts – flower and tree nursery. The main axis of the garden entrance colonnade is marked by a number of accompanying



Loggia – colonnade

### Artistic resting places

The colonnade building (arcade loggias) was an area with a garden entry in its time. It now occupies the entire length of the north-west wall (i.e. 244m). The inner wall was designed as a sculpture gallery with 44 characters from ancient mythology and history. The side walls of the loggia were originally complemented with Neptune and Venus's fountain. The main compositional axis pointed to two fountains – Lion and Tritons fountains, which are both works by the sculptor Mandik from the 1670s.

The central building of the whole garden was undoubtedly the Rotunda. In its original layout, there was a walk-through building open to all sides, comprised of four lounges, four artificial caves and the central hall, all interconnected with water features. The entire decorative program culminated in a monumental series of eight



J. van den Nypoort and G. M. Vischer, the Tritons Fountain, 1691

scenes from Ovid's Metamorphoses in the dome of the building. The end of the 19th century brought the removal of the water machine and fountains in the artificial caves, the closure of the originally opened building and the construction of a new entrance in the form of a pillar portico.

The main axis of the garden continued through the labyrinths and the skittle alley to two pools and strawberry hills in the tree nursery. Two side vistas were axially and visually terminated by artificially constructed strawberry hills. Originally, they carried on the top two wooden glories, accessible from axially positioned staircases.

Unfortunately, none of the following has been preserved to these days: the original orangerie, the Dutch garden in which various bulbous plants were grown, the pheasantry, rabbit hill laced with networks of artificial burrows. The only surviving original building in this part of the garden is an aviary intended for breeding rare birds.



J. van den Nypoort and G. M. Vischer, the Rotunda, 1691

### Farmstead

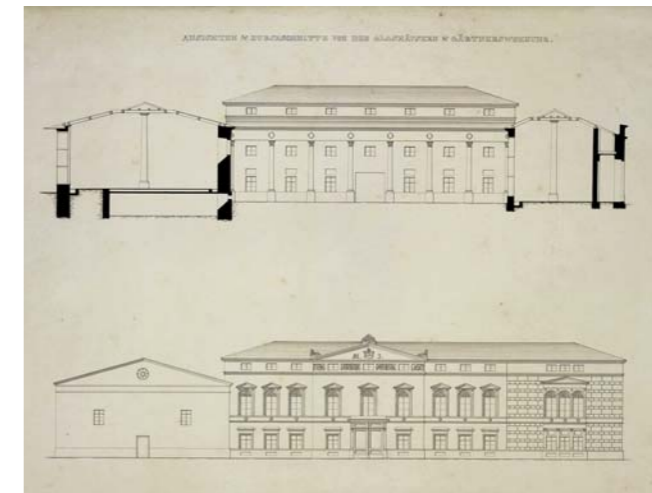
A complex of several buildings designed by Tencalla, originally formed by the gardener's house and other facilities securing the workings of the garden. This area underwent some significant changes in the 1840s. Architect Anton Arche violated the principle of the original main visual axis of the garden Colonnade – the Rotunda – and replaced it with a newly composed axis Farmstead – Rotunda. From the originally utilitarian background he created a representative entrance to the garden, formed with a gardener's house at the front end of the Court of Honour, which is framed on the sides with a pair of Greenhouses – Palm and Cold.



J. van den Nypoort and G. M. Vischer, the Pool and Strawberry Hill, 1691



J. van den Nypoort and G. M. Vischer, the Rotunda – grotto interior, 1691



A. Arche, Farmstead, (after 1840)

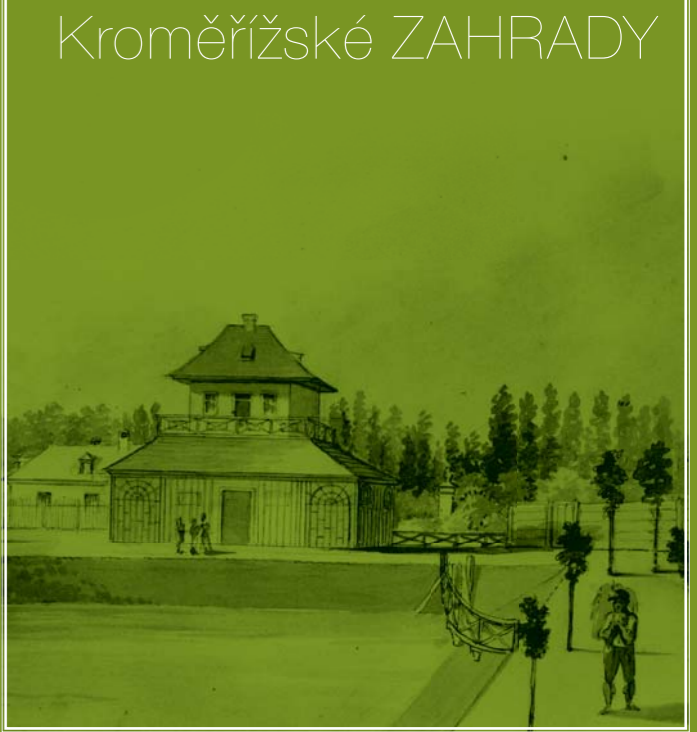
### In Conclusion

The Flower Garden of the 17th century includes a turning phase of European garden art development. On the one hand, it still resembles the late Renaissance Italian and transalpine gardens, on the other hand, however, it opens the way to the French baroque-classicist type (Versailles). The dual face of the local garden is completely unique in the wider European context.

In 1998, The Flower Garden along with the Chateau Garden entered the UNESCO World Heritage List



Ornamental parterre



# Kroměřížské ZAHRADY

ENGLISH

