In conclusion

The period around the middle of the 19th century represented a climactic era in the history of the 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. The period from 1850 to 1870 was filled with a series of projects, where the original proposal of the garden’s layout was revised and improved. The gardens were designed with a focus on blending nature and art, creating a landscape that was both functional and aesthetically pleasing. The Chateau Garden became a symbol of aristocratic leisure and a source of inspiration for future garden designers. Today, the Chateau Garden remains a testament to the skill and vision of its creators, offering visitors a glimpse into the history of garden design and the cultural traditions of the time.
The Garden of Moravia

Flower Garden

The Garden of Moravia is a unique construction novel of Bishop Karl Lichtenstein-Castelcorn (1664–1695). To realize his grandiose plans, he summoned two experienced imperial architects Filiberto Luchese and Giovanni Pietro Tencalla. The architect Luchesse laid out the main axis of the garden, farmstead, pheasantry, rabbit hill and aviary. A complex of several buildings designed by Tencalla, originally formed by the colonnade – the Rotunda – and replaced it with a newly composed axis representing the originally opened building and the originally released series of eight fountains – Lion and Tritons fountains, which are both works by the sculptor Mandík from the 1670s.

The colonnade building (arcade loggias) was an area with a garden entry in its front end of the Court of Honour, which is framed on the sides with a pair of architectural resting places (ornamental orageries). The main part of the Flower Garden, Garden of Moravia, was designed on an elongated rectangle with a number of geometrically cut parterres, fountains, Rotunda, labyrinths, Tritons Fountain, Palm Greenhouse, Orange Garden, Aviary, Dewhouse, Educational Garden, Parterre in front of the Colonnade, Colonnade, Palm Greenhouse, Rotunda – grotto interior. A graphic album of nearly three dozen postcards by artists J. van den Nypoort and G. M. Vischer, the Rotunda, 1691 J. van den Nypoort and G. M. Vischer, the view of the Flower Garden and Kroměříž, 1691 J. van den Nypoort and G. M. Vischer, the Rotunda, 1691 J. van den Nypoort and G. M. Vischer, the view of the Flower Garden and Kroměříž, 1691.

In Conclusion

The main axis of the garden continued through the buildings, the stable area to the east and western side (i.e. in the north and south). The terraces were easily and visually terminated by artificially constructed strawberry hills. Originally, they carried on the top two wooden gloriettes, accessible from axially positioned staircases. In the artificial caves, the closure of the water machine and fountains was made, a transition to the 19th century brought the removal of the original layout, there was a walk-through building open to all sides, comprised of two fountains – Lion and Tritons fountains, which are both works by the sculptor Mandík from the 1670s. Originally, there was a number of other artists contributing to the local garden decoration (sculptors – Michael Mandík, Michael Zürn jr., stucco plasterers – Lingelbach, Zuehr, Baldass, sculptors – Cassiano and Carlo Borelli, painters – Casparino Tencalla, ceramists and artists –gres – Giraffo Marco Lusini). A graphic album of nearly three dozen postcards by artists J. van den Nypoort and G. M. Vischer is an invaluable source faithfully depicting the landscape and history. The side walls of the loggia were originally complemented with other adjacent ornamental or agricultural areas (orangery, Dutch garden, farmstead, pheasantry, rabbit hill and aviary).

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