Mercury Fountain
A loose connection exists between the heavenly protector of the deceased and the commercial and cultural activity of the city of Olomouc as the home of the former Jesuit college. The powerful messenger of the gods' messenger Mercury (Hermes in Greek) played a similar role in classical tradition as the victorious Old Testament Archangel Michael. In similar fashion he served as a guide for the souls of the dead and as the voice of the will of God. In the depiction of the sculptor Phillip Sattler he is also traditionally depicted standing on the back of a dolphin, a creature conspired against him out of greed for his wealth, laid to rest in the town gate at nearby Slovenská Street. The dolphin and two children playing instruments. The statues are placed into the stars by the gods as a reward.

Spring of Living Water
The below ground area of the Chapel of St. Jan Sarkandr, a former town jail of the early 15th century, where this Saint was tortured to death in 1620, is a place where clean spring water rises from the ground. The spring water is carried to the courtyard between the chapel and the Neo-Baroque Sarkandrin Palace, and spouts from the fountain called “St. Jan Sarkandr Spring of Living Water”. Its creator, Otmar Oliva, depicted in 1995–2002. The contract was given to the sculptor Ivan Theimer and the architect Angela Chiantelli. (1995–2002). The contract was given to the sculptor Ivan Theimer and the architect Angela Chiantelli. (1995–2002). The contract was given to the sculptor Ivan Theimer and the architect Angela Chiantelli.

Arion Fountain
The crowning work of the public decorations was supposed to be an Arion Fountain at the end of the 18th century with the original fountain up until the present. Only a fragment of the wall pool has been preserved from the oval basin of the baroque fountain from around 1724–1725, which was built at the town gate at nearby Slovenská Street. The drowning singer was unexpectedly saved by a dolphin which had been attracted by the ceremonial song which Arion sang before jumping into the waves. The dolphin rescuer was carried out this time by Wenzel Render in co-operation with the master bricklayer Johann Joseph Theimer and the master mason Johann Jakob Ritschart. The oval pool of the fountain houses three bronze sculptural groups: an axial obelisk on the shell of a monumental turtle, a standing sculpture of Arion with a dolphin and two children playing instruments. The statues are interpreted the old story in a manner so as to speak to a contemporary audience and the mine times exercise an actual connection to the history of the town and its inhabitants. The work of the fountain entrances former institutional groups are open ended at the site of an environmental and occasionally unusual example of sculpture in a monumental public space. This was also the manner in which the citizens of Olomouc wanted it to be, as the old story becomes a new tale for a new era. The crowning work of the public decorations was supposed to be an Arion Fountain at the end of the 18th century with the original fountain up until the present. Only a fragment of the wall pool has been preserved from the oval basin of the baroque fountain from around 1724–1725, which was built at the town gate at nearby Slovenská Street. The drowning singer was unexpectedly saved by a dolphin which had been attracted by the ceremonial song which Arion sang before jumping into the waves. The dolphin rescuer was carried out this time by Wenzel Render in co-operation with the master bricklayer Johann Joseph Theimer and the master mason Johann Jakob Ritschart. The oval pool of the fountain houses three bronze sculptural groups: an axial obelisk on the shell of a monumental turtle, a standing sculpture of Arion with a dolphin and two children playing instruments. The statues are interpreted the old story in a manner so as to speak to a contemporary audience and the mine times exercise an actual connection to the history of the town and its inhabitants. The work of the fountain entrances former institutional groups are open ended at the site of an environmental and occasionally unusual example of sculpture in a monumental public space. This was also the manner in which the citizens of Olomouc wanted it to be, as the old story becomes a new tale for a new era.
INTRODUCTION

The city of Olomouc has been connected with the spirit of art since ancient times. The spirit of art and staging, evidenced not only by the ruins of past ages, but also through the monumental buildings, is omnipresent in the city. The 17th and 18th centuries were characterized by the construction of grand monuments, a legacy that the city still treasures today. Among the most significant monuments of Moravian Baroque are two monumental columns—Trinity and Plague—they rank among the most significant monuments of Moravian Baroque due to their unique cultural and artistic qualities. Along with the monumental works of art of the Old Town Square and the Church of Our Lady of the Assumption, Olomouc is also home to a rich heritage of Baroque fountains, which have contributed significantly to the city’s cultural and artistic legacy. The first Slavic settlements in this area date back to the 10th century.

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