

## QUEEN'S BEDROOM

Historical names:	Queen's Bedchamber (17th century), Queen's Bedchamber/Fourth Bedchamber (18th century), Room called King Jan's Bedroom/Bedroom of King Jan III (19th century), Queen's Bedroom (20th century).
Years of origin:	1677-1679
Architect:	Agostino Locci, 17th century.
Artists:	Jerzy Eleuter Siemiginowski - plafond "Spring", paintings depicting rural scenes, 17th century, Jan and Antoni - stuccwork, Giuseppe Belotti? - stuccwork, 1681, Louis de Silvestre - mythological overdoors.

### Description:

The Queen's bedroom is one of the main rooms of the royal apartments. Similar to the King's Bedroom and both Antechambers, the upper parts - the coving and the ceiling - were decorated in the 17th century.

Around 1729, Maria Zofia Denhoff introduced serious modifications to the decor, as well as the architecture of the royal apartments. The Dutch Cabinet and the Grand Vestibule were transformed to the greatest extent, but some changes were also made to the antechambers and the royal bedrooms. Firstly, the doors located between the bedrooms and the antechambers were moved from the outer walls towards the centre. Furnaces were removed and replaced with corner fireplaces.

The original Venetian velvets with crimson flowers on a gold background did not survive and were replaced by velour Genoese-style wall fabrics. In the same period, the room was decorated with fireplaces and mirrors with gilded ornaments.

Until the end of the 19th century, the decor had not been not significantly altered. At the turn of the 19th and 20th centuries, as a result of maintenance work, velour wall cladding tarnished by the teeth of time was removed and replaced with cement imitations, and the historic floors were replaced with new ones.

The main element is a plafond depicting allegories of Spring. The work belongs to a cycle of four paintings decorating the ceilings of royal apartments. Its central part depicts Maria Kazimiera as Flora sitting on clouds surrounded by winged putti, birds and summer winds. Above them, the spring zodiac signs - Aries, Taurus and Gemini - are presented in the sky. The lower part of the plafond shows a group of mythological figures symbolising nature coming to life.

The decoration of the coving relates to both the theme of the plafond and the function of the room. Stucco sphinxes watch over the Queen's peaceful sleep. They are accompanied by putti supporting relief festoons and floral bouquets. The paintings depicting rural work - the bullfight, tree propagation, capturing bee hive and vine planting - are all related to the Spring plafond. Each painting is accompanied by Latin quotations derived from Virgil's Georgics on stucco ribbons:

East wall - tree propagation  
Exit ad caelum ramis felicibus arbos  
Miraturque novas frondes et non sua poma.  
(G.II, 81-82) - in Wilanów incorrectly: exilt /.../ sia  
To heaven upshot with teeming boughs,  
the tree strange leaves admires and fruitage not its own.

South wall - vine planting

Optima Vinetis satio est cum vere rubenti

Candida venit avis longis invisus colubris.

(G.II, 319-320) - in Wilanów the verses were mixed

Best sow your vineyards when in blushing spring comes the white bird long-bodied snakes abhor.

West wall - capturing bee hive

Ante novis rubeant quam prata coloribus,

ante garrula quam tignis nidum suspendat hirundo.

(G. IV, 306-307)

– in Wilanów: coloribus; no second "ante"; garula spelled with one "r"

Ere flush the meadows with new tints,

and ere the twittering swallow buildeth from the beams.

North wall - bullfighting

Illi alternantes multa vi proelia miscent

Victus abit longaque ignotis exula oris

(G.III, 220, 225) – in Wilanów: altearnanes, urpreila, miscen instead of victus abit – usabit exvutoris

While each on each the furious rivals run.

[...] But he that's worsted hies him to strange climes far off, an exile.

The highlight of the Queen's Bedroom is the reconstructed parade bed.

*The original bed, as well as its decorations, have not survived. The basis for the current form and ornaments of the furniture were designs by Daniel Marot, draughtsman and designer serving King Louis XIV. The canopy pelmets are decorated with metal galloons in a ribbon-like arrangement and two pinnacles with bouquets of feathers. The replicas of the vases were modelled on pinnacles from an early 18th-century parade bed from the collection of the Wawel Royal Castle. The new decor is complemented by a copy of silk embroidered eastern fabric, linked to Maria Kazimiera, which was used as a bedcover. The work on the final version of the Queen's Bedroom parade will continue. The project will be based on comparative material and the earliest descriptions found in the Wilanów inventories.*

Przygońska Tamara, *Montaż łoża w Sypialni Królowej*

[http://www.wilanow-palac.art.pl/loze\\_z\\_sypialni\\_krolowej.html](http://www.wilanow-palac.art.pl/loze_z_sypialni_krolowej.html)

Selected literature:

Wojciech Fijałkowski, *VADEMECUM WILANOWA*, Warsaw 2011

Karpowicz Mariusz, Jerzy Eleuter Siemiginowski, malarz polskiego baroku, Wrocław – Warsaw – Cracow – Gdańsk, 1974, pp. 100-105.

Karpowicz Mariusz, *Sztuka Warszawy czasów Jana III*, Warsaw 1987, p. 74, 118.

Przygońska Tamara, *Montaż łoża w Sypialni Królowej*,

[http://www.wilanow-palac.art.pl/loze\\_z\\_sypialni\\_krolowej.html](http://www.wilanow-palac.art.pl/loze_z_sypialni_krolowej.html)

Strycharczyk Barbara, *Georgiki Wergiliusza - źródło cytatów w Wilanowie*

[http://www.wilanow-palac.pl/georgiki\\_wergiliusza\\_zrodlo\\_cytatow\\_w\\_wilanowie.html](http://www.wilanow-palac.pl/georgiki_wergiliusza_zrodlo_cytatow_w_wilanowie.html)