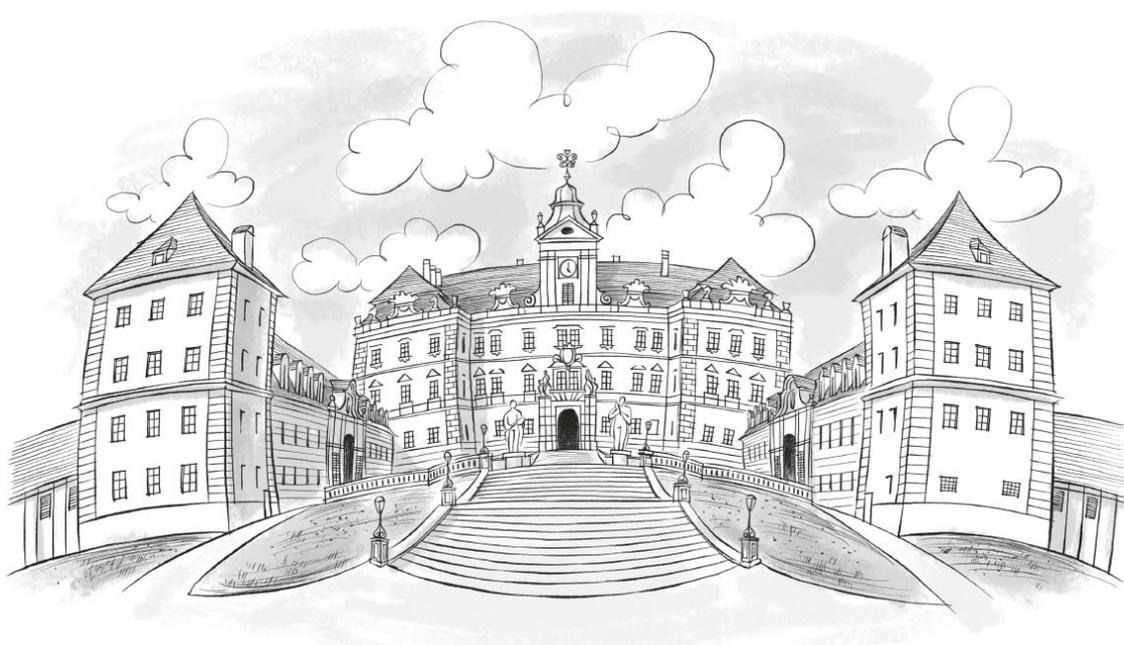
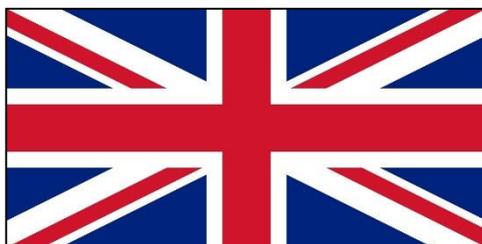


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The fortified seat in Valtice, standing on the border between Austria and Moravia, was most probably established in connection with the colonisation activity of the Passau bishops in the 2nd half of the 11th century. The medieval seat, the ownership of which alternated between a number of renowned Austrian medieval dynasties (house of Seefeld, house of Kuenring), in 1395 definitively came under the control of the house of Liechtenstein, which owned Valtice as their main residence up to its post-war confiscation in 1945. Valtice became the main seat of the house of Liechtenstein in the 2nd half of the 16th century, after the Liechtenstein family were forced to sell their seat in nearby Mikulov. Since that time a range of reconstructions have been carried out here – each of the princes wished to adapt the residence according to his own taste and exceptional standing at the Viennese court. After the early baroque reconstructions under the reign of the Bohemian viceroy and founder of the dynasty's power Charles I of Liechtenstein, the chateau had been renovated throughout the entire 17th century, when it was occupied by Charles's son, the art lover Charles Eusebius of Liechtenstein. However, the most significant construction adjustments are linked with the reign of prince Anton Florian at the beginning of the 18th century, when the chateau acquired its present, high baroque form created according to the project of the architect Anton Ospel. Under the next prince, Joseph John Adam, the emperor's theatre architect and interior designer Antonio Beduzzi was employed here, renovating the chateau facade, with added decorative architraves, portals and attic gables supplemented with statues. The interiors, which we shall pass through, originated from the renovations made in the 1840s in "rococo revival" style. In 1920, the Austrian town of Valtice was transferred to Czechoslovakia on the basis of the Treaty of Saint-Germain. After the Second World War the chateau housed a number of institutions, serving for example as a hops store or a penitentiary for women. The interiors were reconstructed and opened to visitors in the 1960s.

Audience chamber

This was the first room of the piano nobile – the representational first floor of the chateau. During the regular residence of the princes, this room served as a residential salon and also as a store for the extensive collection of porcelain located in the inbuilt display cases. When banquets or receptions were held in the adjacent dining hall, the room was converted into a provisional



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preparation and facility room for the staff. During the residence of distinguished guests, who dwelt in the adjacent guest apartments, it became an audience chamber in which guests were welcomed.

On the walls are plates and bowls produced from Japanese porcelain named after the port of Imari, from where this porcelain was shipped to Europe in the 18th century.

The chateau was heated predominantly using tiled stoves. The stove in this room originates from the 19th century, and is decorated with imperial leaf motifs. Wood was burned in the stoves, fed in from the corridor. The heating system was similar also in the other rooms.

Anteroom of emperor's apartment

This room is remarkable for its original paper wall coverings from the end of the 18th century with motifs of oriental flowers, imitating the precious tapestries imported from the orient for rococo interiors.

On the small commode stands a bronze statue representing prince Alois II of Liechtenstein. His name is encountered by every visitor to the chateau in Lednice since he was the originator of its grandiose neo-gothic reconstruction. This prince, one of the wealthiest personages in the Austrian empire at that time, also reconstructed the interiors of the Valtice chateau in rococo revival style. The decoration thus exquisitely represents baroque and rococo art to such an extent that it has confused even many experts.

The pictures on the wall depict Napoleon by the painter Du Vivieux and the antique fable of Romulus and Remus.

At the end of the 19th century, two wooden closets were built into the room; a modern bathroom was built into one of them, and the second concealed a servants' staircase to the ground floor, where the chateau catering facilities were located.

The ceiling picture, painted on canvas, depicts Chronos, the Greek god of time, as he carries the goddess Glory into the underworld, thus indicating the transience of human splendour.



ZÁMEK VALTICE

NÁRODNÍ KULTURNÍ PAMÁTKA, PAMÁTKA UNESCO

Emperor's salon

This official salon represented the most important room of the emperor's apartment, where the ruler welcomed guests and where conferences were held.

The room, lined with red brocaded wall coverings, contains furniture from the "rococo revival" period of the 1840s. The most striking piece of furniture is the table, the upper panel of which is inlaid with various types of carved stones using the pietra dura technique.

On the walls are portraits of the rulers. Here you can see a portrait of empress Maria Theresa and her husband Franz Stephan von Lothringen. On the opposite wall is a portrait of their son, the emperor Joseph II and their grandson emperor Franz II. The last two portraits depict a young married couple – the emperor Franz Joseph I and his beautiful wife Elisabeth of Bavaria, the renowned empress Sisi.

It is precisely in honour of Franz Joseph that this apartment is named the emperor's apartment. In 1876 the emperor came to Valtice in order to take part in military manoeuvres at nearby town of Mikulov. The newspapers of that time provided detailed information about his visit.

The emperor arrived in Valtice with his entourage at around one o'clock in the afternoon on 2 September. The town square, filled with people from Valtice and its surroundings, was ceremonially decorated with flags. The emperor dismounted his horse by the gate leading to the chateau complex, where he was officially welcomed by the mayor and the school children. Then Franz Joseph I went by foot to the chateau, where he was cordially welcomed by his host, prince John II of Liechtenstein.

The following evening an exceptional theatre presentation was performed in honour of the ruler, attended by the emperor and his entourage, together with high-ranking military officials.

At half past four in the afternoon on 4 September the crown prince Rudolph and the English prince Arthur arrived by special imperial train, with state entourage and foreign officers. The emperor, who came to the local station in advance in order to welcome the English prince, engaged in a long and friendly conversation with the station master Mr. Resch before the arrival of the train.

After greeting his guests, the emperor, together with prince Arthur, as well as the crown prince with his tutor, set out for the chateau in their courtly coaches. A ceremonial welcome for



ZÁMEK VALTICE

NÁRODNÍ KULTURNÍ PAMÁTKA, PAMÁTKA UNESCO

the English prince Arthur and crown prince Rudolph was held in the chateau park. Upon their arrival, calls of “hurrah” were heard and the band played the English national anthem “God Save the Queen”. After being welcomed, the guests went into the chateau. A further three apartments located on the first floor were designated for prince Arthur, prince Leopold of Bavaria and crown prince Rudolph. Later a ceremonial banquet was held.

On 5 September the distinguished guests undertook a visit to the prince of Liechtenstein in Lednice.

Immediately after the manoeuvres the emperor left.

Enfilade

The doors of the individual rooms in the east wing are arranged precisely one after the other in a single axis, thus forming an effective through-view ending with the window, entitled the enfilade, used especially during the baroque period. The Valtice enfilade passes through 9 rooms and is 80 metres long.

Emperor's bedroom

In contrast with the adjacent salon, the imperial style bedroom with the bed situated in an alcove represents an entirely private guest room. When on manoeuvres, emperor Franz Joseph I abided by the same rules as in Vienna. He rose at five o'clock in the morning, and before beginning his programme he handled his usual official agenda which had been brought to him the previous day from the capital city by train. For this reason he had a simple table and chair installed in the bedroom. In the bedroom the emperor dressed, ate breakfast and also attended to his personal hygiene with the assistance of his own footman.

The simple furnishings of the room are supplemented by the only comfortable item of furniture, the chaise-longue – a long chair produced since the rococo period and designed for a brief rest during the day.



ZÁMEK VALTICE

NÁRODNÍ KULTURNÍ PAMÁTKA, PAMÁTKA UNESCO

Above the bed hangs a painting of the Virgin Mary (Mater Dolorosa) by the Liechtenstein court painter Peter van Roy. Above the table is a portrait of Joseph Wenceslas of Liechtenstein. This diplomat and successful general, who in the words of Joseph II was “essential for the prosperity of the state”, ranked amongst the close friends of empress Maria Theresa.

The extensive artwork next to the window is a draught of a painting, the original of which is located in the Viennese Arsenal. It illustrates the march of the Austrian army across the Vosges in June 1815, in the presence of emperor Franz I and John I of Liechtenstein.

John I of Liechtenstein was engaged in the Napoleonic wars against France. In 1805, after the battle of Austerlitz, where he led the Austrian cavalry, he represented the Austrian side at the signing of the armistice with Napoleon. After 1809 he was the commander in chief of the Austrian army and a field marshal.

It was John I who had built the hunting chateaus in romantic style which decorate the Lednice-Valtice complex.

On the left side you can see the battle at Regensburg in Bavaria which took place on 23 April 1809 and where the Austrian army suffered a heavy defeat by Napoleon.

The sketch on the writing table is a portrait of Caroline (Manderscheidt-Blankenheim), the wife of Alois I, brother of John I.

The ceiling painting depicts the defeat of the Titans by the Olympian gods.

Smoking lounge

This small room with a fireplace served as an unofficial social room of the guest apartment and is described as a smoking lounge in the inventories from the 19th century. During the residence of emperor Franz Joseph I it served as a provisional bedroom for the footman, who was to be on hand at any time. The room is furnished with simple classicist furniture.

Both of the still lifes are from the studio of the German painter Franz Werner Tamm. They are dated from 1709, as well as the overdoors with busts of Roman emperors. Tamm was a leading high baroque specialist in this field in Central Europe and painted for the Liechtensteins from 1706.



ZÁMEK VALTICE

NÁRODNÍ KULTURNÍ PAMÁTKA, PAMÁTKA UNESCO

The ceiling painting depicts Hephaestos, the god of fire, as he passes weapons to the goddess of war and wisdom Pallas Athena.

The motif on the oriental carpet, which is more than one hundred years old, illustrates the tree of life.

Hung above the writing bureau is an artwork illustrating the veduta of the city of Opava with the ceremonial entrance of the feudal lord, prince Charles Eusebius of Liechtenstein to Opava in 1632, when he assumed the reign after his father Charles.

On the opposite side you can see the university thesis of prince Anton Florian, the tutor and chief intendant of emperor Charles VI.

Dining room

The dining room ranks amongst the largest and most exquisite rooms in the chateau. With regard to the fact that there has been no hall in the chateau since the end of the 18th century, this was also the main official room. Its significance is also attested to by the luxurious architectural design of the room, in rococo revival style. The walls are created using the stucco lustro technique – a decorative plaster made of lime, sand or marble dust which is polished, painted on wet, coated with wax emulsion and polished again hot. The decoration of the room is supplemented by gilded relief motifs of musical instruments above the doors and windows and gilded decorative stuccos on the ceiling.

The most remarkable items of furniture are two golden console tables with painted empire decorations.

Garden

Looking out of the window, you can see the most impressive part of the Valtice chateau garden, the “amphitheatre”, which was built on the site of houses that were bought and subsequently demolished shortly after 1900 according to the orders of prince John II of Liechtenstein. Originally there were vineyards planted on the sloping terrain, but during the first decade of the 20th



ZÁMEK VALTICE

NÁRODNÍ KULTURNÍ PAMÁTKA, PAMÁTKA UNESCO

century an open arena was created here according to the plans of the Florentine garden architect Vincenzo Micheli, supplemented with baroque statues brought to Valtice from north Moravian estates. The newly created garden, which linked back to the older baroque arrangement designed in the mid-18th century by the garden architect from Versailles, Dominique Girard, was also connected with the construction of the “terrain hall” on the ground floor of the eastern wing of the chateau. Its facade, reminiscent of the form of the stables in Lednice, was for a long time attributed to the Austrian baroque architect Johan Bernard Fischer of Erlach, nevertheless its form originates from the beginning of the 20th century, when it was designed by the princely architect Karl Weinbrenner.

Games room

The first of the social salons served as a games room. Until 1945 the dominant item of furniture here was an immense Russian billiard table, which however was probably destroyed during the Red Army’s occupation of the chateau. Together with the billiard table, the room’s furnishings included a range of card and chess tables around which the Liechtenstein family and their company spent their leisure time.

The luxuriant blue seating suite dating from the period of rococo revival originates from the Valtice chateau, but at the end of the Second World War a part of the furnishings and paintings was taken from here and from the chateau in Lednice to Vaduz on the orders of prince Franz Joseph II due to the approaching front.

In 2008 the present prince Hans Adam II sold a part of his collections at an auction in Amsterdam, which included also items from the Valtice chateau. At the time the Czech government released approximately 10 million CZK in order to repurchase 10 paintings and over 80 chairs and armchairs for the Valtice chateau from its original furnishings.

The extensive sideboard and inlaid writing table originate from the period around the mid-18th century, in the style of late baroque. The plates in the sideboard were made from English Wedgwood pottery in the 19th century and are from the original dining set.

The exquisitely carved chandelier with the figure of Triton is decorated with an elk’s horns and the nose bone of a sawfish. This is a remainder of the original baroque furnishings of the chateau.



ZÁMEK VALTICE

NÁRODNÍ KULTURNÍ PAMÁTKA, PAMÁTKA UNESCO

The pictures on the walls include baroque landscapes by an excellent Dutch painter Hans de Jode, coming from the original collection of prince Charles Eusebius – the builder of the chateau and the founder of the princely collections. He acquired the paintings in 1680, a few years before his death.

In the wall you can see sliding doors from the 19th century that was discovered only a few years ago. It has been restored and newly glazed together with a fixed frame also in the adjacent room. The door leads to a corridor to the dancing hall, which was furnished as a winter garden in the 19th century.

Olympian salon

The second representational salon, used by the princely family as a place of official social meetings was immediately adjacent to the private apartment of the princess. In case of need it was quickly converted into a residential apartment for the most distinguished guests. It was precisely in this room with a fireplace where the English prince Arthur resided during the imperial manoeuvres in 1876.

The ceiling painting depicts a group of all the Olympian gods.

The two capacious jewel cases, inlaid with carved semi-precious stones and ivory, were created in the 19th century on the basis of older Florentine models.

The Liechtenstein family had the most prestigious paintings of those that remained in the chateau after the removal of the majority of the collection to Vienna hung in the room according to the baroque “panelling” method. Of the Italian and Dutch baroque paintings, the most striking is the devotional scene of Christ and the Canaanite woman by the prominent Neapolitan baroque painter Mattia Pretti. The large painting hung on the wall on the right by Orazio Riminaldi depicts Samson killing a lion.

On the left is an extensive night landscape by the renowned Dutch landscape painter Aert van der Neer, considered the best Dutch painter of night scenes. The imposing male portrait depicts the Essen landgrave Wilhelm V.

The painting in the corridor above the fireplace is a portrait of Joseph Wenceslas Liechtenstein. Joseph Wenceslas was the field marshal of empress Maria Theresa. He was entitled the “Father



ZÁMEK VALTICE

NÁRODNÍ KULTURNÍ PAMÁTKA, PAMÁTKA UNESCO

of Austrian artillery” because he arranged the Austrian artillery according to foreign models. He was a highly accomplished soldier and diplomat. After the death of his nephew John Nepomuk he became the head of the house of Liechtenstein.

Oriental salon

This room, which belonged to the private apartment of the ruling prince’s wife, acquired its name in the 19th century due to the extraordinarily expensive silk wall coverings with woven oriental patterns. The room also contained a part of the extensive collections of oriental porcelain and other objects, especially of Japanese varnishes. Most of the collection was removed towards the end of the Second World War and the wall coverings were destroyed after the war. The only proofs of the original function of the salon are the preserved colourful paintings in the overdoors and the gilded console candlestick above the mirror between the windows, in its shape imitating Chinese rocks.

At present the salon is furnished as a reception room of the princess. The dominant painting in the room is a period piece, a very high quality copy of the famous canvas by Peter Paul Rubens “The Consequences of War”, the original of which from 1639 is located in Florence. The commentary on the complicated allegory was written by Rubens himself.

A woman with raised arms presents Europe devastated by the Thirty Years War. In the centre of the composition is Mars, the god of war, whose anger the goddess of love Venus attempts to assuage in vain. The furies of anger drag him too strongly behind them. In his rage Mars steps on a book, representing the annihilation of science and literature, a woman with a broken lute embodies the death of harmony, and a dying man with a compass represents the destruction of architecture. Rubens painted this work as an expression of his frustration with the consequences of war, which he himself attempted to end as a diplomat of several European rulers.

The leading Flemish painter, Rubens’s contemporary Theodor van Loon, painted the mythological artwork with figures of Cyclops Polyphemus, Hephaestus, Aphrodite and Eros.

The salon is also referred to as the Trojan salon according to the scene in the ceiling painting, depicting the conquest of Troy by the Greek leader Agamemnon, who upon the order of the high priest was prepared to sacrifice his daughter Iphigenia to the gods in order to secure victory in



ZÁMEK VALTICE

NÁRODNÍ KULTURNÍ PAMÁTKA, PAMÁTKA UNESCO

battle for his armies. According to the Greek fable, at the last moment the goddess Artemis intervened and placed a doe on the sacrificial altar instead of the girl.

The furniture and beautifully decorated tiled stove originate from the rococo period.

Princess's bedroom

Whereas the last three rooms of the chateau enfilade in the eastern wing belonged to the ruling prince's wife, the prince himself had his private apartments in the opposite wing. The last princess to use these rooms was princess Franziska Kinsky, married in 1831 to Alois II of Liechtenstein. She remained in the apartment also after being widowed, since her son prince John II never married. These three rooms also had a service area where the princess had a wardrobe, library and servants' room, accessed by a small, covered door.

Standing out from the simple furnishings of the room is a painting of the Madonna above the bed. This is a copy of the painting by the renowned Italian renaissance painter Raffaello Santi. Like the original, the painting is painted on a copper plate.

On the wall to the right, there is a painting entitled the Roman Patrician by an unknown Italian painter.

The painting decoration of the ceiling represents an allegory of science and art, on the opposite right side is an allegory of pride, profligacy and drunkenness.

Bathroom

The bathrooms are from the turn of the 20th century, thus from the period in which the city water mains were built in Valtice, thanks also to the contribution of prince John II (1901). The furnishings of the bathrooms, including the water distribution, were supplied by the Viennese firm John Gramlic. The bathtubs are ceramic and double-layered in order to ensure that water stayed hot for a long time. The toilets were flushing. In the wall is a vessel for water and a hopper was located in the alcove. The toilet is in the shape of a fish.



ZÁMEK VALTICE

NÁRODNÍ KULTURNÍ PAMÁTKA, PAMÁTKA UNESCO

Marble cabinet

According to ideal baroque architectural models, all enfilades should be ended by a small but striking private cabinet, which in its artistic decoration is intended to surpass the quality of all the preceding interiors. The visitor, entering via the range of all the rooms should then be astounded and enchanted by its exquisite form and extravagance. The enfilade of the opposite western wing, in which the prince resided, is ended with a similarly superb room.

The salon was created according to the design of the imperial interior designer and architect Antonio Beduzzi, who also designed the interior of the chateau chapel for prince Joseph John Adam at the same time. Here he worked closely with the painter F. W. Tamm, who painted two floral still lifes for the room. One of the most accomplished ceiling paintings depicts Flora, the goddess of flowers.

The superb inlaying on the window shutters, doors and floor parquets was created according to the designs of Beduzzi himself.

The room is furnished in the style of the French king Louis XVI. On the fireplace is a baroque bust of a boy made of Carrara marble, which is from the chateau's original furnishings. In the baroque period it was the fashion to collect antique relics. Because there were few of them and they were very expensive, various artistic objects imitating the original antique relics were also purchased, an example of which can be seen in this excellent quality sculptural work.

Corridor

On the right side of the corridor, there are paintings representing the portraits of the Liechtenstein family. The first portrait depicts the first imperial prince of Liechtenstein Anton Florian; the second is a portrait of prince Hans Adam Andreas of Liechtenstein, who was also known as "Hans Adam the Rich". Both of the Liechtenstein palaces in Vienna were built according to his orders. One of them, the garden palace in Rossau, currently houses the Liechtenstein museum. The form of the palace in Rossau is captured by both paintings on the left side. The last painting is a copy of a portrait of the architect of the Valtice chateau, prince Charles Eusebius of Liechtenstein.



ZÁMEK VALTICE

NÁRODNÍ KULTURNÍ PAMÁTKA, PAMÁTKA UNESCO

Lift

This is a passenger lift, originally mechanically-electrically driven, which was manufactured by the Viennese firm A. Freissler and originates from the turn of the 20th century. The cabin is lined with mahogany veneer; the sliding doors are made of glass decorated with etched art nouveau motifs.

The lift had numerous safety elements – a switch-regulated floor, sliding doors and a safety button on the control panel. The lift cabin was restored in 2006.

Corridor at the side oratory

The paintings on the wall represent the Old Testament prophets Zechariah and Ezekiel. They originate from the beginning of the 18th century and are by Italian painters who worked in the Austro-Hungarian empire. The last painting depicts Francis of Assisi.

Side oratory

On the walls of the side oratory are paintings from the 17th century. On the left is a scene of the supper at Emmaus, when Christ was recognised by two of his disciples at a supper in the village of Emmaus after his crucifixion and resurrection. The painting is by an unknown Dutch painter.

Chapel

The windows of the side oratory look into the interior of the chateau chapel. The chapel was completed before 1729 during the reign of Joseph John Adam of Liechtenstein. The author of the design and fresco decoration of the interiors was the imperial court architect in the services of the Liechtenstein family, Antonio Beduzzi.

The chapel, occupying the height of two floors of the southern wing is arched with scaphoid vault, very elaborately decorated with “illusiv” painting, intended to create an impression of elaborate



ZÁMEK VALTICE

NÁRODNÍ KULTURNÍ PAMÁTKA, PAMÁTKA UNESCO

architectural articulation of the walls and ceilings. The frescoes on the ceiling present a view of heaven, with the central figure of God the Father. The authors of the fresco are Antonio Beduzzi and Domenico Mainardi.

The altar painting depicts the adoration of the shepherds and is a copy of a painting by the Italian painter Guido Reni.

The elaborate sculptural decoration was rendered by Franz Biener, who harmonically combined the decoration of the main altar and both side altars with the painting decoration of the vault.

In 1726 the chateau chapel was consecrated. Until that time it was furnished with exquisite inlays from precious woods, decorated with wooden panelling on the face of the prince's oratory and the musical gallery located above it. The inlaid doors and pews originate from the same carpentry workshop.

Due to its excellent acoustics, this intimate, artistically demanding chapel is used in the present day for holding chamber concerts, and, in recent years, also for wedding ceremonies.

Picture gallery

The picture gallery is arranged as a baroque panel gallery. Its reconstruction was carried out according to the form from the 19th century, when the owners of the art collections, under the influence of romanticism, returned to this decorative lining of the walls with picture collections in the style of their ancestors. New frames were produced according to the preserved model. The romantic spirit of the picture gallery is also attested to by the arrangement of the extensive and smaller canvases with diametrically opposing themes. A part of the original paintings was removed and a part destroyed at the end of the Second World War in 1945. Today there are 33 paintings here. Still lifes are abundantly represented in Valtice in works by a diverse range of authors painting in different historical periods.

In 1667 Charles Eusebius Liechtenstein purchased the "Still life with animal heads" by the painter Gottfried Libalt, who for a long time influenced the type of still life of a representational character in this region. Also abundantly represented within the princely collection are works by the younger painter of still lifes Franz Werner Tamm, who arranged flowers and fruit in an elaborate configuration, which he often applied against a background of landscape segments. Landscape



ZÁMEK VALTICE

NÁRODNÍ KULTURNÍ PAMÁTKA, PAMÁTKA UNESCO

compositions and still lifes in chateau gallery also include a work by I. M. Dallinger dating from 1804.

There are numerous other still lifes with animals by unknown painters, as well as landscape paintings by Friedrich Schlegel of Dresden, and paintings of animals and birds by the famous painter Rosa di Tivoli, whose distinctive painting style won the admiration of his contemporaries. In the corner of the room is a rococo stove.

The ceiling painting depicts the return of the goddess Diana from a hunt. This is the largest ceiling canvas in the chateau.

The picture gallery served as an official salon of the prince's apartment, where he received his guests.

Prince's study

This room was formerly a bedroom. The bathroom which you saw in the corridor belonged to this apartment. The original wall coverings, upholstery on the furniture and curtains were made of embroidered Genoa velvet.

The picture gallery, prince's study and Golden hall before us formed the prince's apartment. In 1848 the chancellor Metternich resided here after his flight from Vienna. He was helped in this by prince Alois II. Prince Metternich travelled incognito in a carriage belonging to the prince of Liechtenstein and Valtice was the first stop on his route. When the inhabitants of the town began to rise up due to his residence, he was forced to flee from Valtice.

The ceiling painting presents an allegory of evening.

The study is furnished with valuable Dutch baroque furniture, which is inlaid with various types of wood, ivory and mother of pearl.

The writing table is a copy from the 19th century, a piece of elaborately inlaid baroque furniture. The large scale paintings "The arrival of Christine of Sweden in Rome" and "The retrieval of the holy cross" originate from the 17th century. The retrieval of the holy cross (painting at the window) is a copy of a painting from the Rudolphine era's painter Hans von Aachen.

The baroque cabinet is inlaid with tin and walnut wood.



ZÁMEK VALTICE

NÁRODNÍ KULTURNÍ PAMÁTKA, PAMÁTKA UNESCO

Golden hall

This hall was the most luxuriously furnished room of the chateau. This is attested to also by the fact that the oak lining conceals doors connecting the golden hall with the prince's private oratory.

The ceiling painting depicts the allegory of Morning – the awakening of Aphrodite, the goddess of beauty. The table decorated with marquetry, i.e. inlaid with metal and tortoiseshell, is an example of furniture production of the baroque period in France. The first prototype of furniture inlaid with metal and tortoiseshell was created by the French ebenist (cabinet maker) Charles André Boulle, who worked for the court of Louis XIV. The bust on the fireplace, which originates from the 18th century, is a replica of an antique bust of the Roman philosopher Seneca. The large portrait depicts prince Joseph Wenceslas Liechtenstein, the celebrated warrior and diplomat. On the basis of this portrait the room was known as the Wenceslas's room (Wenzelzimmer).

The golden hall is the only room which was simultaneously able to use luftheizung (hot air heating) together with the heat and aesthetic experience of the open fire in the fireplace.

Connecting salon

The room is furnished in the manner which was usual in the second half of the 18th century. The walls are covered with a brocaded wall covering which matches the upholstery of the seating suite with the same pattern. The tiled stove is a classicist piece from the end of the 18th century. The bureau, inlaid with precious woods and bone, is an example of precise artistic-craft work from the middle of the 18th century. This is a multi-purpose piece of furniture. The upper section with hatches and drawers served for storing valuable items and correspondence. The middle part, opened up by folding down the inlaid panel, functioned as a writing table, and the lower part with draws is in the form of a commode. The collection of Dutch still lifes represents the type of "archaic" still life, which means that the objects are illustrated from a bird's-eye perspective. This type of painting was popular especially in the 1st half of the 17th century.



ZÁMEK VALTICE

NÁRODNÍ KULTURNÍ PAMÁTKA, PAMÁTKA UNESCO

Bedroom

The ceiling painting illustrating the allegory of Spring, including the stucco decoration, like all the previous ceiling paintings originates from the first third of the 18th century, the period of large renovations of the chateau interiors. The bed with the canopy is an example of typical furniture from the baroque period, when the beds were placed with the narrow side against the wall. In contrast with the previous custom, the canopy did not encircle the entire bed but was restricted to a blind with drapery shading only the head of the bed. The white seating furniture originates from the 19th century.

The paintings originate from the 17th century. The author of the pair illustrating a male and female bust in the alcove surrounded by bunches of fruit was Alexander Coosemans. The painting above the bed depicts the "Adoration of the three kings". Both paintings with bouquets of flowers represent Dutch still lifes, which were popular as a decoration of rooms until the middle of the 18th century. Between the windows is a painting by the Dutch painter Pieter van Laer entitled "Scene set around the Roman lime kiln".

The use of both rooms, which formed the apartment of young princess Henrietta in the 19th century, was changed several times. This is documented also by the fact that the bathroom, which in accordance with the layout of the whole floor should be adjacent to the bedroom, is located only after the next room.

Reception room

The room is furnished as a reception room of the young princess. The walls are decorated with still lifes and landscapes by Dutch and Italian painters, and on the right side you can see a beautiful painting of Mary Magdalene by Lorenzo Pasinelli. The picture decoration is supplemented by two still lifes above the door, again by the court painter of the prince of Liechtenstein, Franz Werner Tamm.

The stove originates from the classicist period. Water and aromatic substances were poured into the vase above. As the water was heated, the aroma gradually spread around the entire room.



ZÁMEK VALTICE

NÁRODNÍ KULTURNÍ PAMÁTKA, PAMÁTKA UNESCO

The chandelier made of Bohemian crystal glass from the 18th century was recently restored and electrified.

Also important for the feudal seat was a superb view. From the window you can see the picturesque Pavlov hills, Mikulov chateau and the largest Moravian pond of Nesyt, the first preserved record of which dates from 1418. Nesyt is the last of four ponds that were established in the 15th century and relieved the region of marshes. This superb view was the reason why the prince's apartment was located in the west wing of the chateau.

Anteroom

This small room, simply furnished, served as a room for the chambermaid who always had to be on hand for her lady. Her activity included not only dressing the lady but also taking care of her wardrobe, sewing and hair styling.

From the anteroom, which is the last room of the tour, you pass through the doors on the left back into the corridor, where you began the tour of the Valtice chateau.

The Valtice chateau served not only as a residence for the prince, but in the time of his absence, as early at the beginning of the 19th century, it was opened to tourists. We thank you for visiting us here and continuing in this tradition, and we wish you a pleasant day.

