



# Schönbrunn Palace

IMPERIAL SUMMER RESIDENCE

# Highlights



GREAT  
GALLERY  
— 24 —



OVAL CHINESE  
CABINET  
— 49 —



ROUND CHINESE  
CABINET  
— 49 —



HALL OF  
CEREMONIES  
— 36 —



AUDIENCE CHAMBER  
(WALNUT ROOM)  
— 66 —



EMPEROR FRANZ  
JOSEPH'S STUDY  
— 68 —



IMPERIAL COUPLE'S  
BEDROOM  
— 78 —



SECOND SMALL  
ROSA ROOM  
— 54 —

# Schönbrunn Palace

ELFRIEDE IBY

# Schönbrunn Palace

## Corps de Logis

THE STATE ROOMS IN THE  
CENTRE OF THE PALACE

BLUE STAIRCASE **22** — LANTERN ROOM **23**  
GREAT GALLERY **24** — SMALL  
GALLERY **30** — CAROUSEL ROOM **34**  
HALL OF CEREMONIES **36** — ORATORIES **42**  
HORSES ROOM **44** — ROUND AND OVAL  
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ROSA ROOMS **54**

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# Corps de Logis

THE STATE ROOMS IN THE CENTRE  
OF THE PALACE

BLUE STAIRCASE  
— 22 —

LANTERN ROOM  
— 23 —

GREAT GALLERY  
— 24 —

SMALL GALLERY  
— 30 —

CAROUSEL ROOM  
— 34 —

HALL OF CEREMONIES  
— 36 —

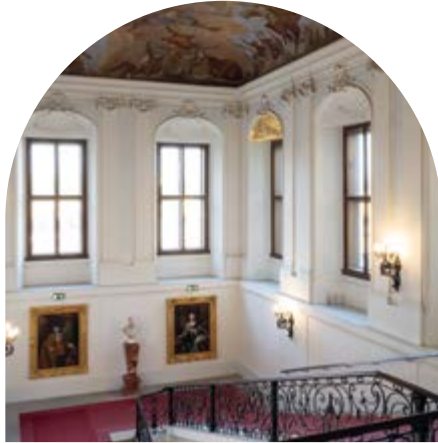
ORATORIES  
— 42 —

HORSES ROOM  
— 44 —

ROUND AND OVAL CHINESE CABINETS  
— 49 —

ROSA ROOMS  
— 54 —

# Blue Staircase



The *Blue Staircase* (HG 076), constructed around 1745 with the inclusion of the dining room on the first floor of the hunting lodge, was intended as a stately staircase in keeping with the requirements of a residential palace for the imperial family. The ceiling fresco painted in 1701/02 by the Italian artist Sebastiano Ricci was not affected by this remodelling and portrays the *Glorification of the Heir to the Throne Joseph as War Hero and Virtuous Man*, receiving the laurel crown before the Eternal Throne. The name “Blue Staircase” probably derives from the blue-painted banisters from the epoch of Maria Theresa.

# Lantern Room



Like the Blue Staircase, the *Lantern Room* (HG 131) features early eighteenth-century marble mouldings on the doorframes. In Maria Theresa’s residential palace it was used as a guards room; before electrification in the late nineteenth century, lantern bearers were stationed here in order to escort members of the imperial state with lanterns when darkness fell.



# Great Gallery



With a length of 43 metres and breadth of almost ten metres, the *Great Gallery* (HG 129a) was the ideal setting for courtly events; it was created in the time of Maria Theresa and used for balls, receptions and festive banquets. The empress loved feasting, especially family festivities; the programme would include a ball and frequently theatricals and dances performed by her own children. As part of everyday court routine, the Great Gallery had to be passed through by guests on the way to the following antechambers in order to gain audience with the imperial couple in the east wing.

Since the beginning of the First Republic proclaimed on 12 November 1918, the Great Gallery likewise kept to tradition and

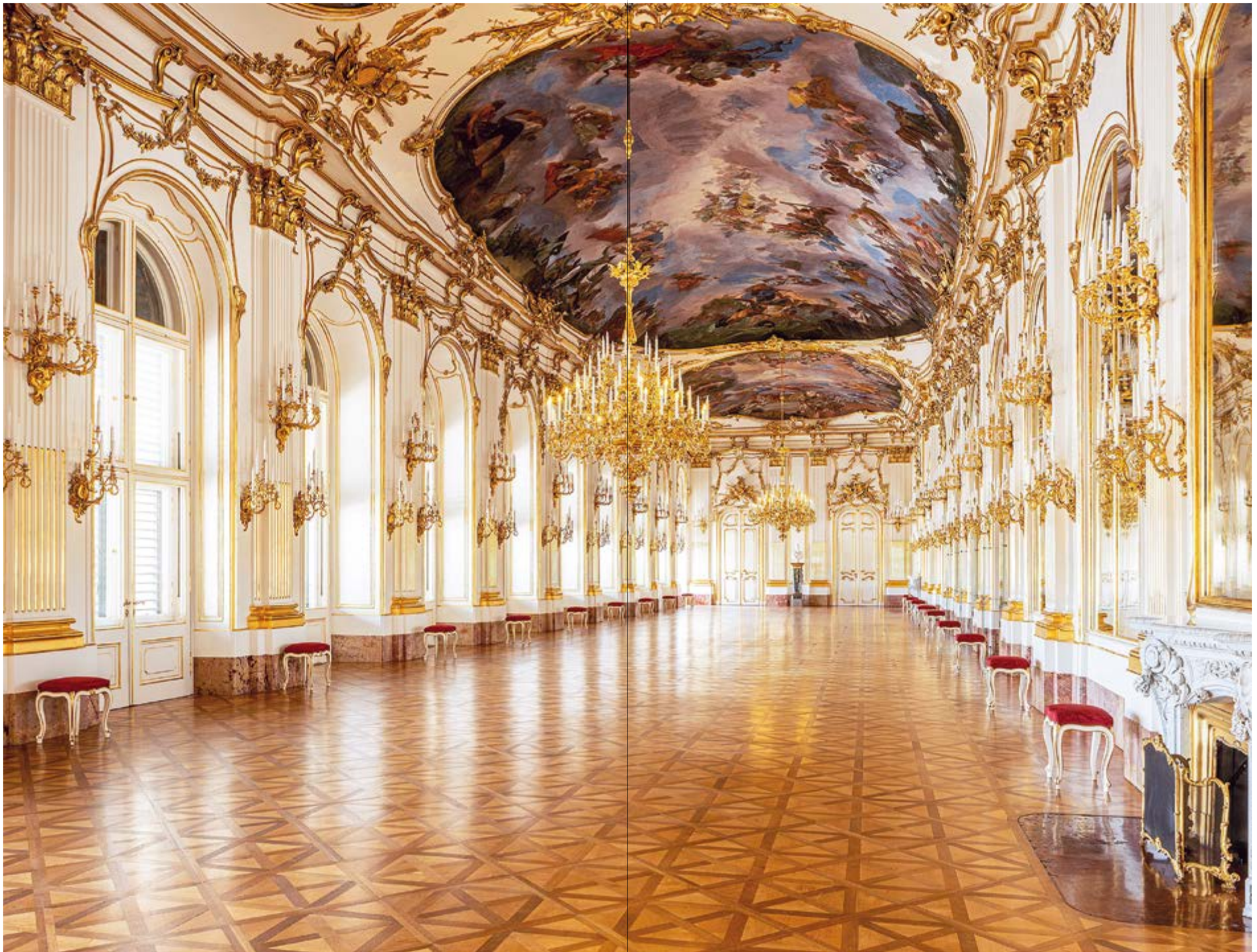
served as the venue until the 1980s for receptions and concert events. Here, in 1961, the legendary encounter took place between the American president John F. Kennedy and the Russian head of state Nikita Khrushchev.

With its opulent white-and-gold stucco décor, the lofty crystal mirrors and the ceiling frescos, the Great Gallery takes effect as a synthesis of the arts – a Gesamtkunstwerk – and is one of the most resplendent festive halls in European palatial architecture in the Rococo style. The man responsible for the interior décor executed between 1755 and 1761 was the court architect Nikolaus Pacassi, in collaboration with the painter Gregorio Guglielmi and the stucco craftsman Albert Bolla. The hall opens up between the pilasters and through high round arches onto the Ehrenhof, the Cour d'honneur, and on the opposite side via arcades to the Small Gallery; at its side, the walls are furnished with large framed mirrors. The resplendent gold stucco décor seems virtually to blur and dissolve the line between wall and

**Wall applications in the Great Gallery.  
The lower row with 22 sconces dating from  
the mid-eighteenth century was augmented  
in 1852 with 24 more**











The two elaborately carved and gilded chandeliers were designed by the court sculptor August Le Vigne and mounted in the Great Gallery in 1852

ceiling, gilt floral garlands and floating panels form a transition into the frescoed ceiling vaults, which are in turn interlinked with three-dimensional trophies and heraldic motifs.

The ceiling frescos by the Italian painter Guglielmi depict allegorical motifs connoting the current political, military and economic situation. In contrast to earlier works, real persons were also incorporated here, including the imperial couple.

The central ceiling fresco dated 1760 – despite the concurrent war with Prussia – shows the *Prospering of the Monarchy* under the rule of Maria Theresa, who is enthroned in the centre with Francis Stephen I, surrounded by the personified virtues of Prudentia, Fortitudo and Justitia (Prudence, Fortitude and Justice). Arranged around this group are the allegories of the sovereign lands in the Habsburg Empire along with their riches; Mercury the god of trade hovers in between as the link between the divine and the earthly.

The west fresco produced a year later shows an allegory of Peace and portrays in the fresco zenith the *Prosperity of the Sovereign Lands*, fostered through Concordia (Concord), surrounded by Abundantia (Abundance) and Pax (Peace).

The east fresco shows *Military Scenes*, which, though charged with allegorical significance, are realistic and allude to Maria Theresa's military reforms. This ceiling fresco was destroyed by a bomb attack in April 1945 in the last days of the Second World War and despite scant resources was reconstructed in 1947/48 based on the original. In the centre of the fresco we see Minerva goddess of warfare on a white horse. She is also enthroned as patroness of an impressively rendered lesson in the Theresan Military Academy in Wiener Neustadt. Next to this is a depiction of the military departments of the infantry, cavalry and artillery.

The electrical installation for the chandeliers and wall sconces with more than a thousand light bulbs was introduced in 1901.