The Imperial Treasury Vienna in Hofburg Palace is one of the most important in the world and showcases the unique treasures of the House of Habsburg. Only here can you see the insignia and jewels of the Holy Roman Empire alongside innumerable important insignia and gems from Austrian and European history. Legendary treasures, such as the horn of the fabled unicorn, come to life here.

A must for every visitor to Vienna!
Foreword

Vienna, May 2015

Dear Tour Guides,
Dear Colleagues,

We thank you for your interest in the Imperial Treasury Vienna and have pleasure in enclosing the new room designations for the Treasury. This information has been designed and compiled jointly by the collection and communication experts at the Kunsthistorisches Museum Vienna as a guide to assist visitors to the Imperial Treasury Vienna. We hope the enclosed short texts in German and English will be of help to you in preparing your guided tours.

Do not hesitate to contact me if you have any questions or suggestions – or, indeed, any complaints you would like me to address. We are constantly looking at ways of improving our offers and making your guests’ visits to our museums and collections a genuinely rewarding experience.

With best regards,

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## Content

<table>
<thead>
<tr>
<th>Page</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>The Habsburg hereditary lands — foundation of power</td>
</tr>
<tr>
<td>4</td>
<td>Empire of Austria — the insignia</td>
</tr>
<tr>
<td>6</td>
<td>Empire of Austria — vestments and house orders 10</td>
</tr>
<tr>
<td>13</td>
<td>Empire of Austria — Kingdom of Lombardy-Venetia</td>
</tr>
<tr>
<td>20</td>
<td>The French Empire — Napoleon and the House of Habsburg</td>
</tr>
<tr>
<td>23</td>
<td>Birth and death in the House of Habsburg — gowns and coffin keys</td>
</tr>
<tr>
<td>30</td>
<td>Jewels, jewellery and mementos — precious stones and insignia</td>
</tr>
<tr>
<td>30</td>
<td>Inalienable heirlooms of the House of Habsburg — agate bowl and unicorn horn</td>
</tr>
<tr>
<td>30</td>
<td>Holy Roman Empire — background</td>
</tr>
<tr>
<td>30</td>
<td>Holy Roman Empire — election and coronation</td>
</tr>
<tr>
<td>30</td>
<td>Holy Roman Empire — the Habsburgs and the empire</td>
</tr>
<tr>
<td>30</td>
<td>Holy Roman Empire — history of the imperial regalia</td>
</tr>
<tr>
<td>30</td>
<td>Holy Roman Empire — coronation robes</td>
</tr>
<tr>
<td>30</td>
<td>Holy Roman Empire — insignia and relics</td>
</tr>
<tr>
<td>30</td>
<td>Holy Roman Empire — the coronation in pictures</td>
</tr>
<tr>
<td>30</td>
<td>The Burgundian heritage — the dominions of the dukes of Burgundy</td>
</tr>
<tr>
<td>30</td>
<td>The Burgundian heritage — the Habsburgs' ascent to great power status</td>
</tr>
<tr>
<td>30</td>
<td>The Burgundian heritage — Order of the Golden Fleece</td>
</tr>
<tr>
<td>30</td>
<td>The Burgundian heritage — liturgical vestments of the Order of the Golden Fleece</td>
</tr>
<tr>
<td>30</td>
<td>Ecclesiastical Treasury — history and collection</td>
</tr>
</tbody>
</table>
Die Kaiserliche Schatzkammer Wien in verschiedenen Sprachen

Floorplan Deutsch
Floorplan Englisch
Floorplan Spanisch
Floorplan Französisch
Floorplan Italienisch
Floorplan Russisch
Floorplan Japanisch

Zeittafel anhand einiger Key Visuals
Room 1
Room 1

The Habsburg hereditary lands – foundation of power

The Habsburgs established their dominion over the territory of present-day Austria in 1282, and the territories known as the hereditary lands began to take shape: these included areas of what is today southern Germany, as well as parts of Italy, Slovenia, and Croatia. Beginning in 1453 the designation “Archduchy of Austria” was used officially. In 1526 Bohemia and Hungary were added to the Habsburg realms. In these two kingdoms the assumption of power by a new ruler was marked by a coronation ceremony. In the other hereditary lands however, subjects would swear fealty in an act of ceremonial homage, the new ruler in turn confirming their rights.

As early as the reign of Duke Rudolf IV (1339-65) the Habsburgs pursued the goal of being raised to the dignity of archduke. Their claim was finally recognized in 1453, and the archducal coronet, an insignia resembling a crown became the official symbol of Habsburg rule in the hereditary lands. Such an insignia was created for Archduke Joseph in 1764 based on medieval models. The coronet's gold foil frame, or “carcass”, is exhibited in this room. The jewels were soon removed from the coronet to be used for other purposes.

As a sign of their privileged status chamberlains at the Habsburg court wore a key that symbolized their access to the ruler's chambers. The office of chamberlain was reserved to members of the high nobility. The holders of this office belonged to the “first society” and were part of the emperor's retinue at official ceremonies. The falconer's gear as well as the tabards and staffs on view here are similarly the insignia of various officials or families in the hereditary lands and indicate their rank and status.
Room 2
THE HOUSE OF HABSBURG AND THE IMPERIAL TITLE

The throne of the Holy Roman Empire was occupied almost exclusively by Habsburgs from 1438 until 1806. As elected sovereign of this transnational entity they bore the title of emperor. In reaction to Napoleon’s proclamation of himself as emperor of the French, Francis II declared the establishment of the hereditary Empire of Austria on 11 August 1804. This state encompassed all the hereditary lands as well as the kingdoms of Hungary and Bohemia. In 1867 the empire was transformed into the dual Austro-Hungarian monarchy. The rule of the Austrian emperors came to an end with the proclamation of the republic on 12 November 1918.

THE CROWN OF RUDOLF II

The crown of the Holy Roman Empire that Rudolf II (1552-1612) commissioned for himself was completed in 1602. The crown was intended as a personal emblem of this dignity, as the medieval imperial crown (Room 11) was kept in Nuremberg and used only at the emperor’s coronation. Later the crown of Rudolf II became the dynastic crown of the Habsburgs and the official crown of the Austrian Empire. This magnificent example of goldsmiths’ and jewellers’ craftsmanship is justly regarded as the “world’s most beautiful crown”.

PORTRAIT OF EMPEROR FRANCIS I (II)

Francis II (1768-1835) was the last Habsburg to be crowned Holy Roman emperor in 1792. Under Napoleon’s pressure the empire broke up in 1806 ending an eventful history that had lasted almost a millennium, the final act of dissolution being consummated by the last emperor himself. An official throne portrait of the monarch, who reigned as Austrian emperor as Francis I, executed in 1832 records the striking dissonance between the aged, tiredlooking monarch and the magnificence of the imperial regalia.
Room 3
Room 3

Empire of Austria – vestments and house orders

To complement the imperial insignia—crown, sceptre and orb (Room 2) dating from the early 17th century—additional elements were created in 1830 for Emperor Francis I of Austria. The occasion were festivities marking the coronation of his son Ferdinand as king of Hungary. The costume director of the Court Theatre in Vienna, Philipp von Stubenrauch executed a number of sketches which are exhibited in this room. The model selected by the emperor is marked by a cross. The decoration of rich gold embroidery on the mantle is dominated by the double-headed eagle with imperial crown, branches of oak and laurel leaves.

In addition to religious orders numerous lay orders of chivalry arose during the late Middle Ages. These orders were established by ruling dynasties as a means of binding the loyalty of the nobility of their domains. Admission to such an order was a distinction, but defined goals and the idea of a community were also associated with membership.

Starting in the 18th century orders of merit were established in the Habsburg monarchy as recognition for achievements both military and civil. Such orders still customarily involved being attired with vestments and bestowal of the chain of the order which was worn around the neck. In 1764 Maria Theresa established the “Royal Hungarian Order of St. Stephen” for extraordinary civil accomplishments. Emperor Francis I founded the “Imperial Austrian Order of Leopold” in memory of his father in 1808. This was followed in 1816 by the “Austrian Imperial Order of the Iron Crown”. The regalia of the three house orders were used at court ceremonies until about 1850.
Raum 4
Room 4

Empire of Austria – Kingdom of Lombardy-Venetia

The Congress of Vienna held in 1814-15 following Napoleon’s final defeat brought about a new political order for the continent. In northern Italy the Kingdom of Lombardy-Venetia was established with the twin capitals Milan and Venice and placed under Habsburg rule. In 1838 Emperor Ferdinand I (1793-1875) had himself crowned king of this state. For the occasion he had new coronation vestments made to complement the “Iron Crown of Lombardy” that dates to the early Middle Ages. The Viennese portraitist and genre painter Peter Fendi supplied the designs for the insignia, while Philipp von Stubenrauch, costume director of the Court Theatre, created the gowns. In the course of the struggle for Italian unification and independence, Austria lost Lombardy in 1859 and Venetia in 1866. Only the mantle embroidered with the Iron Crown, palm leaves, oak and laurel branches in gold thread, the undercoat and coronation sword remain in Vienna. The Iron Crown as a historic symbol had to be surrendered to Italy and today is kept in the treasury of the cathedral at Monza.

The watercolour portrait of Emperor Ferdinand I as king of Lombardy-Venetia displayed in this room gives an impression of the vestments as an ensemble. The emperor is shown bearing the Iron Crown on a flat cap of satin. The duties of state were conducted for the physically impaired and weak Ferdinand by the “Geheime Staatskonferenz”, or Secret State Conference, which had been set up by his father Francis I and headed by Chancellor Klemens Wenzel von Metternich. In the revolution of 1848 Ferdinand was compelled to cede the throne to his nephew, Francis Joseph I (1830-1916).
Room 5
Room 5

The French Empire – Napoleon and the House of Habsburg

At the peak of his power Napoleon Bonaparte (1769-1821) established the French Empire and crowned himself Emperor of the French with a laurel wreath in the presence of the pope on 2 December 1804. The desire to secure continuation of the dynasty drove Napoleon to have his first, childless marriage annulled and marry Archduchess Marie Louise, the daughter of the Austrian Emperor Francis I. The wedding took place on 2 April 1810 in Paris, and in 1811 the longed-for heir to the throne, Napoleon François Charles, was born. When Napoleon was forced to abdicate in 1814 Marie Louise returned to Vienna and assumed the title of Duchess of Parma. Her son was given the dignity of Duke of Reichstadt; he died in Vienna in 1832.

On the occasion of the birth of their son the city of Paris presented the imperial couple with an opulent cradle. The object is fashioned of approximately 280 kilogrammes of silver. The iconographic programme of this piece of decorative furniture alludes to the male successor to the throne, the example of his imperial father, and the title of King of Rome which he received upon his birth. An eaglet symbolizing the emperor’s son perches on the edge of the cradle and appears about to fly towards the laurel wreath bearing Napoleon’s star (‘N’).

At the instigation of the French emperor, Napoleon III, the younger brother of Francis Joseph I, the Austrian emperor, Archduke Ferdinand Maximilian (1832-67) was elected Emperor of Mexico in 1863. Maximilian, however, was unable to maintain his position against strong republican forces. He was deposed and executed on 19 June 1867. Together with the largest of the three sceptres displayed in this room Maximilian received the document proclaiming his election.
Room 6
Room 6

Birth and death in the House of Habsburg – gowns and coffin keys

BAPTISMAL ROBES

The baptism of an archduke or archduchess at the Habsburg court was not merely a family celebration, but an act of state regulated by court ceremonial. The baptism generally did not take place in the chapel of the imperial palace, but in a specially adapted room of the residence. The gold ewer and basin to be seen in the centre of this room were made in 1571 and used for baptisms from the 17th century. To recall Jesus’ baptism, water from the Jordan was added to the baptismal water. Elements of various christening sets from the 18th and 19th centuries, including richly embroidered clothing, covers and pillows fashioned of costly textiles for the child, have been preserved. At his baptism the heir to the throne was also made a knight of the Order of the Golden Fleece (Room 15).

KEYS TO THE HABSBURGS’ COFFINS

The Church of Capuchin Friars in the centre of Vienna, whose construction was financed by Empress Anna (1585-1618), subsequently became the most important burial place for members of the House of Habsburg. Today more than one hundred coffins repose in the crypt. Each coffin is fitted with two different locks. Until 1918 one of the two keys was given to the Capuchine Friars after the burial ceremony. The second was deposited in the Imperial Treasury. In 1895 Emperor Francis Joseph I had the wooden cabinet in this room crafted for these keys in neo-baroque style. At the centre of the cabinet is an ivory crucifix from the 18th century. The inscribed drawers within contain 139 keys to Habsburg coffins, including to those at other burial sites such as Seckau, Bolzano, Gmünd, Esztergom, Linz, Mantua, and Neuberg an der Mürz.
Room 7
Room 7

Jewels, jewellery and mementos – precious stones and insignia

**THE JEWELS OF THE IMPERIAL TREASURY**

The House of Habsburg long used precious insignia and jewels, jewellery such as diadems, necklaces, clasps, and orders to demonstrate its position as one of Europe’s most powerful dynasties. These objects were first exhibited in the Imperial Treasury during the reign of Maria Theresa (1717-80). In 1918 the last emperor of Austria, Charles I, took with him into exile those jewels that were inventoried as personal jewellery. Only individual precious stones and pieces of jewellery remained, including four brooches mounted with pearls that had belonged to Empress Elizabeth, known as Sisi.

**EMERALD UNGUENTARIUM**

As early as the 17th century the 2.680-carat emerald vessel in the centre of the room was regarded as one of the most famous objects in the Imperial Treasury. The tremendous value of this unique showpiece, whose lid was cut out of the jewel’s interior, is illustrated by the story that Genoese jewellers declined to value it as security for a loan which Emperor Ferdinand III (1608-57) sought, avowing that they were not accustomed to dealing with such large pieces.

**CROWN OF ISTVÁN BOCSKAY**

The golden crown has its origins in the conflict between Hungarian Protestants and Emperor Rudolf II (1552-1612). István Bocskay, a Transylvanian prince who entered into an alliance with the Ottomans directed against the Catholic emperor, had himself invested king of Hungary with the crown in 1605. In 1608 Archduke Matthias was elected Hungarian king and the crown was later handed over to him. The form of the crown, which was the work of Ottoman goldsmiths, apparently drew its inspiration from Oriental bishops’ mitres.
Room 8
Room 8

Inalienable heirlooms of the House of Habsburg – agate bowl and unicorn horn

TWO “CONSIDERABLE TREASURES”

Emperor Ferdinand I (1503-64) bequeathed to his three sons—his successor Emperor Maximilian II, and the archdukes Ferdinand II and Charles II—a substantial inheritance. Among this rich legacy were two treasures of special importance: the agate bowl and “Ainkhürn”, or unicorn horn. It was laid down that these two pieces would henceforth remain in the possession of the eldest male member of the family in perpetuity as “inalienable heirlooms” and could not be sold or given as gifts.

AGATE BOWL

The bowl carved of a single piece of agate is among the largest such vessels extant. It probably was made in late antiquity in Constantinople (today Istanbul). The fame and importance of the bowl in earlier times was due to the word “Xristo”, or Christ, being visible in the natural texture of the stone when held up to the light (compare the illustration on the engraving from 1665 in this room). For this reason later legends associated the bowl with the Holy Grail.

THE “AINKHÜRN” OR UNICORN HORN

Ferdinand I received the “Ainkhürn” as a gift from King Sigismund II of Poland in 1540. During this age the mythical unicorn was held to be an actual animal, which might only be captured in a virgin’s lap. The unicorn was thus regarded as an allegory of Christ, and its horn a symbol of divine power, from which secular dominion was derived. The horn, which was also thought to be an antidote to poison, was traded in Europe at tremendous prices. Only in the 17th century was it recognized that what had been believed to be unicorn’s horn was in fact the twisting tusk of the narwhal (Monodon monoceros).
The name “Holy Roman Empire” derives from the idea and claim of the rulers of medieval Western Europe of continuing the tradition of the “Imperium Romanum” of classical antiquity. Following its inception under Charlemagne, who was crowned emperor by the pope in 800, the medieval Christian “Empire of the Romans” began to assume form in the 10th century. The designation “holy” came into use in the 12th and 13th centuries. The addition “of the German Nation” to the empire’s name begins to appear in the late 15th century. The empire was composed of diverse territories that enjoyed a greater or lesser degree of independence and recognized the king or emperor as their suzerain. At its greatest extent the empire included extensive parts of central Europe including Burgundy, as well as territories in Italy. The empire dissolved when sixteen German princes formed an alliance with Napoleon and withdrew. Thereupon, on 6 August 1806, Emperor Francis II proclaimed the empire disbanded.

A particularity of the Holy Roman Empire right up to its dissolution in 1806 was its character as an elective monarchy. From 1257 the circle of those entitled to elect the king was restricted to the prince-electors. The law of the empire, the Golden Bull of 1356, designated three spiritual and four lay electors: the archbishops of Mainz, Trier and Cologne, and the King of Bohemia, Count Palatine of the Rhine, Duke of Saxony, and Margrave of Brandenburg.

In the Middle Ages the head of the empire acquired by election and coronation the title of king. To assume the title of emperor, however, he had to be anointed and crowned by the pope in Rome. Only in 1508 did Maximilian I establish the title of “elected Roman emperor” which did away the pope's role.
The election and coronation of the head of the empire followed procedures and ceremonies that had evolved over the course of centuries. These customs were codified in the Golden Bull of 1356 and in their essentials observed until the end of the empire (1806). During the Middle Ages the election and coronation generally did not take place at the same location. From 1147 the election was customarily held in Frankfurt am Main whilst the coronation had to take place in Aachen. Between 936 and 1531 a total of thirtyone kings were crowned in Aachen cathedral and ascended to the throne of Charlemagne. Starting in 1562 however, coronations were also mostly held in Frankfurt am Main. Official reports (“Diarium”) from early modern times record the ceremonies in detail: the procession to the cathedral, the coronation with the Imperial regalia, and the banquet in the city hall.

In the Age of the Enlightenment the ancient ceremonies by which the Holy Roman Empire proclaimed its hoary continuity dating back to Charlemagne were increasingly looked upon as curious. Johann Wolfgang von Goethe in Poetry and Truth recalled the coronation of Joseph II in Frankfurt in 1764: “The young king... dragged himself in the voluminous robes with the crown jewels of Charlemagne like someone in disguise, so that from time to time, casting a glance at his father, he was unable to resist smiling. The crown, which really ought to have been provided with a lining, stood atop his head like an overarching roof”. It is this very coronation ceremony of 1764 that is depicted in the large-scale painting in this room showing Joseph II’s procession to Frankfurt cathedral to be crowned.
Room 9

Holy Roman Empire – the Habsburgs and the empire

The election of Count Rudolf von Habsburg as king in 1273 ended the interregnum, the “age without an emperor”, in the Holy Roman Empire. It also established the dominion of his house in the Austrian lands (Rooms 1, 2), and the important role which it was to play in the empire in centuries to follow. In the 14th century, however, it was the Luxembourg dynasty that was to determine the empire’s destiny. Under Emperor Charles IV, the Golden Bull was issued that established election of the Holy Roman king by the seven prince-electors (1356). The circumstance that the Habsburgs were not included among these electors occasioned Duke Rudolf IV (1339-65) to invent the title of archduke for his house. This claim was based on forged documents, the Privilegium Maius (Room 1). In 1438, with Albert II a Habsburg once again ascended the throne of Charlemagne. The Habsburgs would henceforth reign in the Holy Roman Empire until its demise in 1806 with the exception of the years 1742-45.

By their acquisition of the Bohemian crown in 1526 the Habsburgs finally secured the highest rank among the secular prince-electors. The painting in this room shows Emperor Matthias (1557-1619) in the dignity of king of Bohemia, a title of special importance for the dynasty.

At the election of a king of the Holy Roman Empire a prince-elector would wear special robes. As well as the mantle there were gloves and a characteristic square beret trimmed in ermine. The robes woven in silk and gold in the centre of the room were probably fashioned for Ferdinand IV (1633-54), who was crowned king of Bohemia in 1646 and of the Holy Roman Empire in 1653.
Room 10
The imperial regalia are the only comprehensive ensemble of crown jewels from medieval Western Europe to be preserved. The numerous objects that make up the crown jewels were produced in different periods and locations; the oldest dates to the 8th century, the most recent to the early 16th century. From the 11th century the ensemble began to acquire the status of symbols of sovereignty. They were the tangible expression of the legitimacy and authority of the head of the empire, his power as commander and judge, as well as of his relationship to the church and Christendom. The “keyserliche Zeychen”, or imperial symbols, are recorded for the first time in an inventory from 1246. Starting in 14th century they were considered relics of Charlemagne, who was canonized in 1165. For this reason in the late Middle Ages they were frequently displayed to the public.

The location where the imperial regalia were kept changed frequently during the Middle Ages. In 1424 King Sigismund had the larger group of gowns, insignia and relics deposited in Nuremberg. Parts of the ensemble were subsequently transferred for use at coronations, and for a short time brought together with the three pieces kept in Aachen (Room 11). As Napoleon advanced through the territories of the Holy Roman Empire the imperial regalia were evacuated from the two cities and finally brought to Vienna in 1800 and 1801, the residence of the reigning emperor, Francis II. Here they were deposited in the Imperial Treasury. Following the “Anschluss”, National Socialist Germany’s annexation of Austria in 1938, the entire group of objects was removed to Nuremberg. At the end of the Second World War, the Allied Control Commission awarded the imperial regalia to Austria, and in 1946 they were returned to Vienna.
Room 10
Room 10

Holy Roman Empire – coronation robes

Most of the robes in this room were produced in Palermo in the 12th and early 13th centuries. The semi-circular Coronation Mantle of red silk with its depiction of a lion subduing a camel, the long, richly embroidered outer garments—blue tunicella and white alba—as well as shoes, stockings and gloves together with the belt reflect, in part based on their inscriptions in part on other evidence, a connection with the Norman kings of Sicily. The overall design and elements of the decoration are derived from the court attire of Byzantine emperors. The older textiles probably came to the empire through the Hohenstaufen emperor Henry VI. He married the Norman princess Constance in 1186 and became king of Sicily in 1194. In the empire they were apparently thought to be priestly vestments, used for coronations and complemented by additional textiles.

The Stola imitates a “loros”, an older type of textile of Byzantine or Norman origin. The six metre-long sash of yellow silk was decorated with black imperial eagles in medallions, only one of which has been preserved. Differently than the original manner of wearing the “loros”, in the medieval Holy Roman Empire the long sash was worn as a priest’s stola, that is forming a cross across the breast. This can be seen in Albrecht Dürer’s famous portrayal of Charlemagne (Room 11). The purple Dalmatic is embroidered with eagles and crowned heads. In this way the wearer of the garment is associated both with the heraldic beast of the Holy Roman Empire and his predecessors as king.
Room 11
Room 11

Holy Roman Empire – insignia and relics

**HOLY LANCE, PARTICLE OF THE TRUE CROSS AND IMPERIAL CROSS**

In addition to the insignia proper—crown, sceptre, orb, and swords—the imperial regalia include two reliquaries that up to the 12th century were considered to be the most important symbols of the empire’s legitimate sovereign: the Holy Lance and Particle of the True Cross. The Holy Lance is mentioned for the first time in the 10th century as a guarantee of divine assistance of victory in battle. Adoration of the lance of Christ’s Passion became widespread in the 14th century. The Particle of the True Cross was probably brought from Byzantium in 1029. The great jewelencrusted cross was created as a reliquary to hold both these relics under Emperor Conrad II (reigned 1024-39).

**IMPERIAL CROWN**

In the early and high Middle Ages there existed a number of crowns which indicated the rank and position of the individual ruler of the empire. With the passage of time the arched crown, which is displayed in the centre of this room, became the symbol par excellence of sovereignty in the empire. The Imperial Crown was long erroneously believed to be the crown of Charlemagne. Its form and decoration are the tangible expression of the spiritual relationship between heavenly and earthly kingdoms. The crown also exemplified the concept of the ruler as Christ’s viceroy on earth.

**THREE OBJECTS FROM AACHEN**

Legend has it that three objects were discovered when the tomb of Charlemagne in Aachen cathedral was opened in 1000; these were later used in coronation ceremonies. The group includes St. Stephen’s Purse, the sabre with which a king was girded at his coronation, and the Coronation Gospels upon which he swore his oath.
CORONATION OF JOSEPH II, 1764

Three paintings of a six-part series recording the coronation of Joseph II as king of the Holy Roman Empire in Frankfurt in 1764 are exhibited in the Treasury (see also Room 9). One of the two works in this room portrays the coronation by the three spiritual electors at the altar of the cathedral of St. Bartholomew. The second painting depicts the ceremony of dubbing with a sword which followed the crowning. For this part of the coronation the new king would be led to a specially constructed throne, in this way the important act of taking possession of the throne of Charlemagne at the ancient coronation location of Aachen was included in the ceremony.

VESTMENTS OF EMPEROR FRANCIS I STEPHAN

The election and coronation of Joseph II in 1764 took place during the lifetime of his father, the reigning Holy Roman emperor, Francis I Stephan. This followed the practice already established during the Middle Ages by which the emperor endeavoured to install his son as his successor as Holy Roman king. After the death of the incumbent, the king could assume the dignity of emperor. For his son’s coronation Francis I Stephan had copies of the medieval coronation vestments (Room 10) made. He wore these at the ceremonies together with the Habsburg house crown (Room 2).

CASES FOR THE IMPERIAL REGALIA

Leather containers served to store and protect the imperial regalia during their transfer to the election and coronation ceremonies. Among the oldest extant cases is that made in the 14th century for the Imperial Crown bearing coats-of-arms with the Imperial eagle and the Bohemian lion.
Room 13
In 1361 the French king John II invested his son, Philip the Bold, with the Duchy of Burgundy. By his marriage to the daughter and heir of the Count of Flanders, Philip enlarged his realm by what was one of Europe’s richest regions. Through diplomacy, marriage, and military power, he and his successors were able to further extend their lands. By the mid-15th century their territories included the duchy of Burgundy, Namur, Brabant and Limburg, Hainaut, Holland and Zeeland, as well as Luxembourg. The duke of Burgundy was thus vassal both of the crown of France and of the Holy Roman Empire. Charles the Bold, the last duke of Burgundy of the Valois dynasty, endeavoured but failed to raise his territories to the rank of a sovereign kingdom. Similarly did Charles’ attempt to conquer Lorraine, and thus join his southern, Burgundian possessions with those in the Low Countries in the north, come to nought. Through the marriage of Charles’ daughter, Mary, Burgundy fell to the Habsburgs in 1477, thereby furthering their ascent to great power status.

The rendering of coats-of-arms and emblems had a role of central importance in courtly representation, which reached a highpoint in the 15th century at the court of the dukes of Burgundy. A herald’s task was to identify participants at festivities, tournaments, or in battle by their coats-of-arms and to announce their names. Heralds and the king of arms, to whom they were responsible, carried messages both in times of peace and war. Their official attire included the tabard, which displayed the armorial bearings of the realm which they represented, and a staff.
Room 14
Room 14

The Burgundian heritage – the Habsburgs’ ascent to great power status

The portraits in this room depict the four dukes of Burgundy who in the 14th and 15th centuries created one of Europe's most powerful and prosperous realms. Mary, daughter of Charles the Bold, married the later Habsburg emperor Maximilian I in 1477. Their children Philip and Margaret safeguarded the Burgundian inheritance domestically for the House of Habsburg. Maximilian I secured it against France, at least the part comprising the Low Countries. The marriage of Philip, Maximilian's son, to the Spanish infanta brought him to the Spanish throne. Their son, Emperor Charles V (1500-58), was to rule over an empire “on which the sun never set”. The Low Countries remained subject to the Spanish line of the Habsburgs. In 1581 the northern “Seven Provinces” revolted under the leadership of Holland and won independence from Spain.

Little remains of the fabled wealth of the dukes of Burgundy, which they were skilled at using and displaying with effect. Much was lost in the wars of Charles the Bold, more was pledged by Maximilian I to finance the struggle for the Burgundian inheritance. The objects exhibited in this room, the gold enamel broach, Philip the Good's rock crystal goblet, and Charles the Bold's “Ainkhürn” sword, provide some idea of the superb standard of courtly decorative arts achieved under the dukes of Burgundy. The costliest of materials are combined with technical skill of exquisite sophistication to further princely representation, which was to become a model for European courts.
Room 15
Duke Philip the Good of Burgundy established the Order of the Golden Fleece as a secular order of chivalry on 10 January 1430. In addition to the duke as sovereign, thirty noblemen, who pledged to further and protect Christianity, were knights of the order. Admission was an honour and served to bind the nobility's allegiance to the House of Burgundy. As the symbol of the order Philip the Good chose a skin or fleece of a ram, which already in the 15th century was associated both with the ancient Greek tale of Jason and Medea, and the Biblical story of Gideon. The splendour and prestige of the dukes of Burgundy contributed to the order's swift rise as one of Europe's most eminent aristocratic societies. By their acquisition of Burgundy the Habsburgs also became sovereigns of the order, which exists to this day.

Upon admission to the order a knight swears an oath of loyalty on the Cross of Allegiance that can be seen in this room. As a sign of his membership the knight receives a golden chain, known as the collar of the order. The chain is formed of representations of fire-steel and flints from which sparks emerge. At the centre of the chain hangs the Golden Fleece. The potence, or chain of arms, is a broad collar worn by the herald with the coats-of-arms of the 51 knights of the order. Charles V as the order's sovereign enlarged the number of members from 31 in 1516.

Into the 19th century knights' regalia continued to follow the pattern of Burgundian court vestments of the age of Charles the Bold (1433-77). The motto Je l'ay emprins ("I have undertaken it") is embroidered in gold, as are the flint and fleece symbols. The regalia were worn in public for the last time in 1830 at celebrations in Vienna commemorating the order's 400th anniversary.
Raum 16
The Burgundian heritage – liturgical vestments of the Order of the Golden Fleece

LITURGICAL VESTMENTS OF GOLD AND SILK

This ensemble is documented as having been in the possession of the Order of the Golden Fleece since 1477. It probably was made for the court chapel of Philip the Good of Burgundy (1396-1467), as the symbols of the Order are absent from the decoration. The costly materials, the design and its technical realisation make these vestments a masterpiece of medieval textile art. The embroidery combines the techniques of needle painting for the figures’ faces and hands with “or nué” embroidery. In the latter technique gold threads are laid closely next to one another on the cloth backing and affixed by stitches of silk threads of different colours. The gold background remains visible to a varying degree according to the density of the stitches. The vestments were evacuated to Vienna from Brussels in 1797 in advance of Napoleon’s armies.

ALTAR ANTEPENDIUM

The two large altar hangings were used to adorn the front of the altar table, or as coverings for the wall behind the altar. The decoration consists of an upper register with representations of the prophets and a lower register with depictions of the apostles. These flank large central groups depicting the Trinity with the broken body of Christ and the Holy Virgin with child and saints. The design for these images is attributed to the Master of Flémalle (active c. 1410-40), one of the founders of early Netherlandish panel painting.

LITURGICAL VESTMENTS

Three choir capes or pluvials, a chasuble, dalmatic, and tunicle also belong to this ensemble. The surfaces are structured by pictorial fields of a honeycomb form in which individual figures are depicted. The three choir pluvials together form a Christological iconographic programme that reveals direct parallels to the van Eyck brothers’ famed Ghent Altarpiece which was completed in 1432.
Rooms I – V
The Ecclesiastical Treasury comprises a collection of liturgical vestments and vessels, reliquaries and devotional images of the Habsburgs which were formerly used in court chapels. Many of these objects, however, were displayed in the Imperial Treasury as early as the 17th century as symbols of the dynasty's particular piety. Together with the Imperial Secular Treasury, which was exhibited separately, they were counted among the most notable places of interest of baroque Vienna. In 1747, during the reign of Maria Theresa (1717-80), a large number of the display cases in which the objects are today exhibited were constructed. The objects which were transferred for use in the Hofburg chapel under her son and successor, Joseph II (1741-90), were after 1918 integrated again into the Ecclesiastical Treasury and combined with the holdings of the Capuchin Treasury. The latter consists of beneficences made by the Habsburgs to the Monastery of the Capuchin Friars, the dynasty's burial site (Room 6). This ecclesiastical treasury had remained imperial property because of the Capuchin order's strict vow of poverty.

The objects that make up the Ecclesiastical Treasury range from altar vessels fashioned of silver, gold and porcelain to reliquaries in the most varied materials and forms, to religious works of art in bronze, marble or ivory. Here masterpieces of European art and craftsmanship dating from the 12th to the 19th centuries may be seen. Of particular significance are the liturgical vestments (paraments), only a small selection of which can be displayed. The liturgical vestments, some of which were embroidered by Maria Theresa herself, her daughters and ladies-in-waiting, were used in the various court chapels of the Habsburgs.
The Imperial Treasury Vienna in different languages


The Imperial Treasury Vienna in Hofburg Palace showcases the unique treasures of the House of Habsburg, among them the Austrian imperial crown and the imperial treasures of the Holy Roman Empire featuring the »Reichskrone« (Holy Roman Crown) and the Holy Lance. Other highlights include the treasure of the Order of the Golden Fleece and objects from the magnificently rich collection amassed by the Duke of Burgundy in the 15th century. Legendary treasures, such as the agate bowl which is said to be the »Holy Grail«, the largest cut emerald in the world and the horn of the fabled unicorn, come to life here. Original pieces of jewelry once worn by Empress Elisabeth are also on display.

El Tesoro Imperial Viena, en el Hofburg, encierra tesoros incomparables de los Habsburgo, entre ellos la corona imperial austríaca y el tesoro de la Corona del Sacro Imperio Romano, con la corona imperial y la Santa Lanza. Otros puntos culminantes los constituyen el tesoro de la Orden del Toisón de Oro, así como piezas de incalculable valor del tesoro borgoñés del siglo 15. Pueden contemplarse también algunas joyas originales de la emperatriz Elisabeth. Aquí se pueden admirar igualmente legendarios objetos de gran valor, como el cuenco de ágata considerado como el »Santo Grial«, la esmeralda tallada más grande del mundo o el cuerno del legendario »unicornio«.

ITALIANO

La Camera del Tesoro Imperiale Vienna nella Hofburg custodisce i tesori asburgici più preziosi, come la corona imperiale austriaca e le insegne del Sacro Romano Impero compresa la corona e la Lancia Sacra. Fra le maggiori attrazioni figurano il tesoro dell’Ordine del Toson d’oro e una parte dell’incommensurabile tesoro di Borgogna del XV secolo. Inoltre si possono ammirare i monili originali dell’imperatrice Elisabetta. Ma si possono scoprire anche oggetti preziosi e leggendari come la coppa d’agata, indicata come il »Sacro Graal«, il più grande smeraldo tagliato del mondo, o il corno del favoloso unicorno.

ПУССКИЙ

В Венской императорской сокровищнице в Хофбурге хранятся уникальные сокровища Габсбургов, среди которых австрийская Императорская корона, сокровища Священной Римской империи с императорской короной и Копьё судьбы, а также другие шедевры - сокровища Ордена Золотого руна и часть несметно богатых Бургундских сокровищ 15 века. Здесь также можно увидеть часть оригинальных украшений императрицы Елизаветы. Кроме того, в музее хранятся овеванные легендами ценности, такие, как самый большой в мире резной изумруд, рог мифического единорога или принемаемая за Священный Грааль агатовая чаша.

日本語

ホーフブルクにある帝国宝物館ヴィーンに は、オーストリア帝国の帝国と神聖ローマ帝国皇帝の帝冠と聖槍などの名宝をはじめとする、ハプスブルク王朝の数々が展示されています。金羊毛騎士団の財宝と15世紀のブルゴーニュ公国からの莫大な財宝の一部も展示品のハイライトです。また、皇妃エリザベートが愛用した宝飾品も展示されています。その他「聖杯」をイメージしたメノーの杯、世界最大のカット・エメラルド、伝説上の動物「一角獣」など、伝説に包まれた貴重な品々もご覧いただけます。

Please find more information in several languages on our homepage www.tourism.khm.at.
WELTLICHE SCHATZKAMMER

1 Die Habsburgischen Erblande
2 – 4 Das Kaisertum Österreich
5 Das Kaiserreich Frankreich
6 Geburt und Tod im Hause Habsburg
7 Juwelen, Schmuck und Erinnerungsstücke
8 Die unveräußerlichen Erbstücke des Hauses Habsburg
9 – 12 Das Heilige Römische Reich
13 – 16 Das Burgundische Erbe

GEISTLICHE SCHATZKAMMER

1 – V

Ticket, Info, Shop, Audioguide, Garderobe
Floorplan English

SECULAR TREASURY

- 1 The House of Habsburg
- 2 - 4 The Austrian Empire
- 5 The French Empire
- 6 Christening and Funerals
- 7 Gemstones, Jewellery and Commemorative Pieces
- 8 The Sacrosanct heirlooms of the House of Austria
- 9 - 12 The Holy Roman Empire
- 13 - 16 The Burgundian Inheritance

ECCLESIASTICAL TREASURY

- 1 - V

- Ticket, Info, Shop, Audio Guide, Cloakroom
TESORO PROFANO

1 Homenaje hereditario
2 - 4 Imperio austríaco
5 Napoleónica
6 Bautismo
7 Joyas
8 Objetos heredados inalienables
9 - 12 Sacro Imperio Romano
13 - 16 Herencia borgoñona y Toisón de Oro

TESORO SACRO

1 - V

Entradas, información, tiendas, guías de audio, guardarropa
Floorplan French

TRÉSOR PROFANE

1 Hommage à l’héritage
2 – 4 Empire autrichien
5 L’empreinte napoléonienne
6 Autour du baptême
7 Pierres précieuses et joaillerie
8 Biens de famille inaliénables
9 – 12 Saint-Empire romain germanique
13 – 16 Héritage bourguignon et ordre de la Toison d’or

TRÉSOR SACRÉ

1 – V

Billets, information, boutiques, audioguides, vestiaire
TESORO PROFANO

1 Giuramento di successione
2 - 4 Impero d'Austria
5 Oggetti napoleonici
6 Battesimo
7 Gioielli
8 Oggetti di famiglia inalienabili
9 - 12 Sacro Romano Impero
13 - 16 Eredità di Borgogna e Ordine del Toson d'oro

TESORO SACRO
1 - V

Biglietti, informazioni, negozi, audioguide, guardaroba
Флоорплан на русском языке

СОКРОВИЩНИЦА СВЕТСКИХ ЦЕННОСТЕЙ
- 1 Церемония оммажа
- 2 – 4 Австрийская империя
- 5 Наполеон
- 6 Крещение
- 7 Драгоценностей
- 8 Неотчуждаемое наследие
- 9 – 12 Священная Римская империя
- 13 – 16 Бургундское наследство и Орден Золотого руна

СОКРОВИЩНИЦА ДУХОВНЫХ ЦЕННОСТЕЙ
- 1 - V

Билеты, информация, магазин, аудиогид, гардероб
Floorplan Japanese

1

宝物館・世俗部門

■ 1 忠誠誓約
■ 2 - 4 オーストリア帝国
■ 5 ナポレオニカ
■ 6 洗礼
■ 7 宝石
■ 8 譲渡禁止の遺品
■ 9 - 12 神聖ローマ帝国
■ 13 - 16 ブルゴーニュ公国の遺産と金羊毛騎士団勲位

宝物館・宗教部門

■ 1 - V

0

■ Ticket, インフォメーション, ショップ, オーディオ・ガイド, クローク
Time table

- Holy Lance (ca. 775)
- Imperial Crown (960-980)
- Coronation Mantle (1133/34)
- Neck Chain of the Order of the Golden Fleece (1435-1465)
- The Crown of Rudolf II. (1602)
- Cradle of the King of Rome (1811)