

SCHLEISSHEIM PALACE COMPLEX WITH THE NEW PALACE, OLD PALACE AND LUSTHEIM PALACE

Schloss- und Gartenverwaltung Schleißheim
Max-Emanuel-Platz 1 · 85764 Oberschleißheim
Tel. +49 89 315872-0 · www.schloesser-schleissheim.de

OPENING TIMES OF THE PALACES

April–September: 9am–6pm
October–March: 10am–4pm
Closed on Mondays

♿ Lifts/elevators and ramps are available in the New Palace and Old Palace. Access to the museum rooms in Lustheim Palace is via five steps.

OPENING TIMES OF THE COURT GARDEN

Jan., Feb., Nov., Dec.: 8am–5pm
March, October: 8am–6pm
April, September: 8am–7pm
May–August: 8am–8pm

REFRESHMENTS

'Schlosswirtschaft Schleissheim' palace restaurant
Tel. +49 60013695 · Bookings via www.opentable.de


FOUNTAINS

April–end of September: daily 10am–4pm
Start on the hour (duration approx. 30 minutes)

TRANSPORTATION

Suburban train (S-Bahn) to 'Oberschleißheim'
Bus to 'Schloss'
Paid car and bus parking spaces available as well as two e-charging stations in the car park at the Old Palace

Closed on 1 January, Shrove Tuesday, and 24, 25 and 31 December

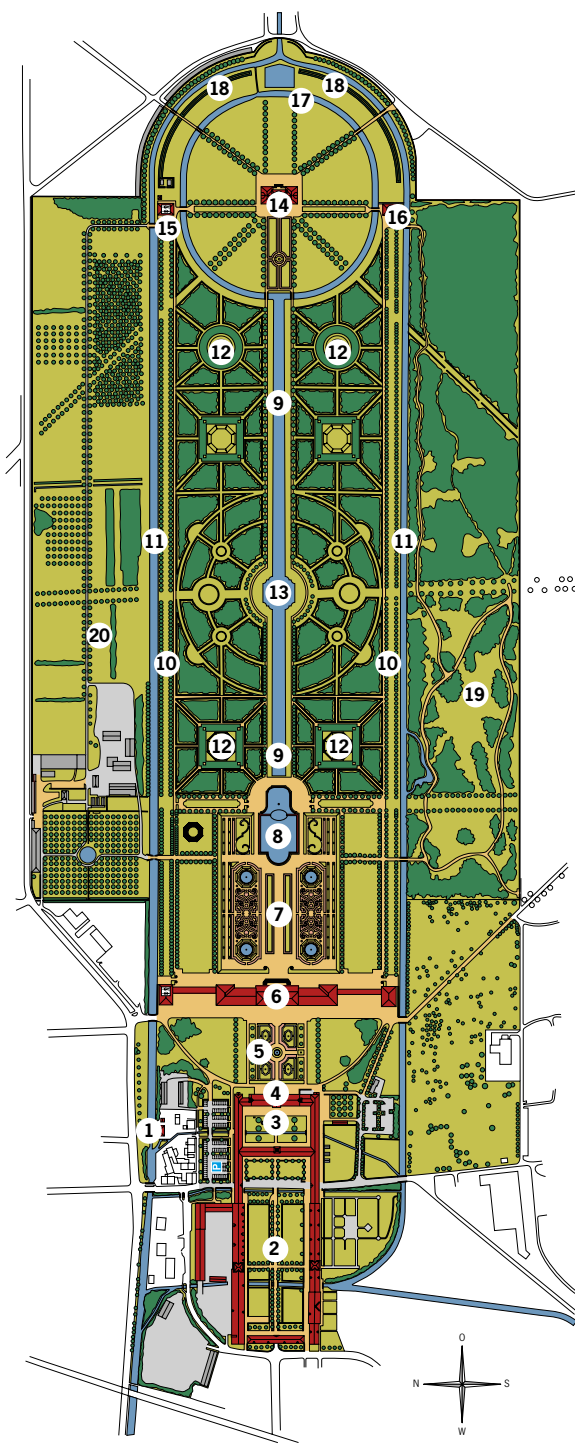
 Bayerische Verwaltung der staatlichen Schlösser, Gärten und Seen
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07/2025



PLAN OF THE PALACE COMPLEX



View from Schleissheim New Palace across the parterre, cascade and central canal towards Lustheim Palace

- 1 Fountain station with historical pumps (not accessible)
- 2 Wilhelmshof
- 3 Maximilianshof
- 4 Schleißheim Old Palace
- 5 Parterre between the Old and New Palaces
- 6 Schleißheim New Palace
- 7 Parterre
- 8 Cascade
- 9 Central canal
- 10 Lime avenues
- 11 Side canals
- 12 Bosket area
- 13 Eight-radial double ring at the centre of the bosket area
- 14 Lustheim Palace
- 15 North Pavilion with the 'Beautiful Stable'
- 16 South Pavilion with the Rénatus Chapel
- 17 Perimeter canal around Lustheim Palace
- 18 Hedge enclosure at the site of the former Orangery
- 19 Rural area of the park
- 20 Nursery garden and orchard area (not accessible)

Hercules, Giuseppe Volpini, 1718–1723 (l.); New Palace, stucco decoration in the Garden Hall, François Cuvilliers, 1764 (r.)



Title page illustration: idealized view of the New Palace with the garden parterre, miniature by Maximilian de Geer, c.1730



Bayerische
Schlösserverwaltung



Albert Füracker, MdB
State Minister

We wish you a
fascinating visit
to the palace
complex in
Schleissheim!



Martin Schöffel, MdB
State Secretary



Schleissheim New Palace

Schleissheim New Palace

The palace complex of Schleissheim is among the largest and most impressive of the Wittelsbach dynasty's residences in Bavaria. The Old Palace originated in the early seventeenth century as a ducal country mansion. The Baroque palace buildings, the monumental New Palace and the hunting lodge of Lustheim were built by Elector Max Emanuel (r. 1680–1726). They enclose one of Europe's most important Baroque gardens with a canal system, which the Elector had laid out by French landscape gardeners.

At the height of his career in the 1690s, Max Emanuel and his court architect, Henrico Zuccalli, began planning the construction of a new, extremely ambitious residential palace in Schleissheim. As an extensive four-winged complex, it was intended to incorporate the Old Palace built by his ancestors. However, following military defeats and a period of exile in France in 1704–1715, Max Emanuel had to make do with constructing the single-winged New Palace. Despite this, one of the most

impressive Baroque palaces in Europe was created. The shell of the building was erected in 1701–1704. The façade and interior decoration were designed starting in 1719 – using the most fashionable late Baroque style from France – by the new court architect, Joseph Effner, who had been trained in Paris. The New Palace had only just been completed when the Elector died in 1726. The decorations and fittings in the banqueting halls and prestige suites, featuring works by major artists, are of high art-historical standing. The ceiling frescos were painted by a Venetian, Jacopo Amigoni, and by the Bavarian artist Cosmas Damian Asam; the stucco decorations are by Johann Baptist Zimmermann. With its precious decorations and furnishings, the impressive sequence of ceremonial rooms – consisting of the Grand Stairway, Banqueting Hall, Hall of Victories and Great Gallery, along with the state apartments of the Electoral couple – is even today among the most important examples of interior decoration in Baroque palace architecture. Masterpieces of European Baroque painting held by the Bavarian State Painting Collections are on exhibition in the Palace's state rooms.

Vestibule with trompe-l'œil painting (left); Great Gallery with paintings from the State gallery (right)

Great Hall with ceiling fresco, Jacopo Amigoni, 1722 (left); state bedroom in the Elector's suite (right)



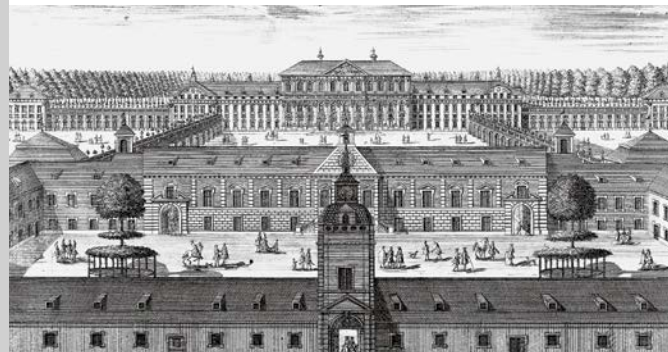
Schleissheim Old Palace

Schleissheim Old Palace

The Old Palace is the original germ of the extensive palace complex in Schleissheim. Duke Wilhelm V of Bavaria (r. 1579–1598) purchased several farm properties starting in 1595, including nine hermitages and chapels, and extended them from 1598 to 1600 by adding a modest manor house. Starting in 1617, Duke Maximilian I (r. 1598–1651) replaced his father's hermitage with an ambitious new building modelled on the modern Upper Italian villa architecture of the late Renaissance.

During the Second World War, the Old Palace with its splendid interior decoration was severely damaged. Rebuilt in 1971–1972, it now hosts two branches of the Bavarian National Museum: a folklore collection including over 6000 items established by Gertrud Weinhold, illustrating ethnic religious celebrations and everyday culture from all over the world, entitled 'The Religious Year and Its Festivals'; and an exhibition on the regional culture of East and West Prussia.

Old and New Palace of Schleissheim, engraving after Mathias Disel, c. 1722



Lustheim Palace

Lustheim Palace

Elector Max Emanuel had the hunting lodge of Lustheim built between 1684 and 1688, to celebrate his wedding to the Emperor's daughter Maria Antonia. Since the construction of the New Palace, it has provided a focal point at the end of the extensive Baroque garden. Court architect Henrico Zuccalli was guided in its design by Italian country villas, known as casino buildings. The suites reserved for the Electoral couple adjoin the magnificent banqueting hall. On the ceilings, a cycle of frescos of art-historical importance by Francesco Rosa, Giovanni Trubillo and Johann Anton Gumpp exalts Diana, the goddess of the hunt. The rooms are now used as a branch of the Bavarian National Museum, exhibiting a major collection of early Meissen porcelain, established by Prof. Ernst Schneider – the most important such collection after that in Dresden. The palace is flanked by two pavilion buildings designed by Zuccalli: on the south side, the Baroque Renatus Chapel and on the north side, the richly frescoed 'Beautiful Stable'.

Banqueting Hall (left); idealized view from the east, miniature by Maximilian de Geer, c. 1730 (right)

