



MONIKA FRENZEL



# INNSBRUCK

THE CITY GUIDE



**TYROLIA**

MONIKA FRENZEL

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## THE CITY GUIDE

Third Revised Edition

Tyrolia-Verlag  
Innsbruck - Vienna



## FOREWORD

## INNSBRUCK

*introduction to a city***THE ALPINE METROPOLIS  
IN THE CENTRE OF EUROPE**

Innsbruck's favourable geographical position was always decisive in the city's growth and affluence: at the intersection between north and south, east and west, the town already constituted a trading centre of significance in the Middle Ages. When in 1420 the Tyrolean Habsburgs moved their residence from Meran to Innsbruck its rise was unstoppable. Under Emperor Maximilian I – he established his main offices in Innsbruck – the Tyrolean residence became the “secret capital”. Until 1665 Innsbruck remained a Habsburg residence, subsequently the town was ruled centrally from Vienna by governors. In 1849 it became the provincial capital of the Tyrol.

**NATURE MEETS CULTURE**

Surrounded by superb Alpine scenery in the midst of a holiday landscape, Innsbruck provides countless sports amenities and a demanding

cultural programme. A blend of sport and culture of a high standard shapes this “treasure house of the Alps”, as Innsbruck is frequently called. The traditional alternates with the modern – Festival of Early Music, International Dance Summer, promenade concerts and courtly festivities as in Emperor Maximilian I's day are but a few examples of the high-profile events.

**THE HABSBURG AS  
A TOURIST MAGNET**

Austria's ruling dynasty is presented in Innsbruck at the Hofburg, the Court Church and Schloss Ambras. Such cultural and touristic highlights still captivate numerous visitors. The Hofburg in Innsbruck is the third most important historic building in Austria after Schönbrunn Palace and the Hofburg in Vienna. Emperor Maximilian I, Maria Theresa or Empress Elisabeth (“Sissi”) were the shooting stars of the past. Today's visitor loves these “tales of bygone days” – his-



*View of the old town from the Ottoburg*

torical accuracy apart, it is the anecdotes, the inside knowledge of great events, that make history so exciting and so interesting.

As well as providing useful information and historical facts, the Innsbruck City Guide aims to shed light on those background tales that are not common knowledge. Modernism in the Tyrol must be accorded equal

status with the maintenance of traditional customs. The special tips have been conscientiously researched and are intended as an aid to enable guests to find their way around the Tyrol and, above all, Innsbruck.

We hope that readers will enjoy this City Guide.

**DR. MONIKA FRENZEL**

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CHAPTER 01

# HISTORY

*a cultural and historical  
retrospect*



MAX·RO·  
REX·

Ambrogio de Predis  
pinxit 1502

Ambrogio de Predis, Maximilian I., 1502, © KHM





*Veldidena, model from the Ferdinandeum*

The name “Innsbruck” means bridge across the Inn. “Insprucke” or “Insprugge” were the names given to this new settlement founded by the Bavarian **COUNTS OF ANDECHS-MERANIEN** who owned extensive property in the Inn Valley. Their “Omeras” (Ambras) castle on the other side of the valley was destroyed in 1133, but then rebuilt. Having acquired land from Wilten Abbey in an exchange, the Counts of Andechs settled beside the Inn. They had a residence built (Andechshof) and in **1180** they constructed the first wooden Inn bridge connecting both banks. There was also a ferry between “Anbruggen” (St. Nikolaus) and the new marketplace. This quickly developed thanks to its favourable strategic position. Mentioned in documents of 1239 as “urbs Oenipons” (town charter), the town mainly had medieval trading to thank for its early heyday. The Brenner, established as a route since 15 B.C., served as an easier crossing than the unpredictable Reschen pass. Travellers nevertheless passed through the “land in the mountains” as quickly as possible, it

was regarded as rough, inhospitable and hazardous.

The **PREMONSTRATIENSIS** came to Wilten in **1138** and founded their abbey. There is evidence of continual settlement there since Roman times. **VELDIDENA** (Wilten), the Roman citadel, served as a supply centre and many an old veteran settled here, no longer able to manage the route to Rome. Traces of this early settlement (see p. 68) have been found around Veldidena. Close association gave rise to the Rhaeto-Romanic people whose language has survived as Ladin in a few remote Alpine valleys (Engadine, Friuli, Dolomites) until today.

After the Andechs dynasty died out in **1248** the land passed hereditarily to the **COUNTS OF TIROL** who resided at Schloss Tirol near Meran. At that time the political emphasis obviously lay in the south. Innsbruck was still a trading centre, but hard on its heels was up-and-coming Hall which was flourishing economically thanks to its salt deposits (town charter 1303).



*Schloss Tirol near Meran*

**COUNT MEINHARD II** of Görz-Tirol (died 1295) first united both parts of the land to the north and south of the Brenner, creating the **COUNTY OF TIROL**. As a vassal of the Bishops of Brixen and Trent, he attempted to grasp political power. After endless wars and excommunication he finally succeeded, but his sons forfeited their political capital. Meinhard's granddaughter, **MARGARETE MAULT-ASCH**, conveyed the territory to Duke **RUDOLF IV OF HABSBURG** in 1363. Herself married to a Wittelsbach, the last Countess of Tirol bequeathed the land to the Habsburgs, this subsequently leading to much irritation in the Bavarian-Tyrolean neighbourly relationship. For the **HABSBURGS** the Tyrol and the foreland constituted the outermost bastion in the west. Aware that they had inherited a rich domain, they granted the Tyrol special rights from the very beginning. In gratitude, Albrecht III and Leopold III, Rudolf's brothers, donated an object of great historical significance, the altar of Schloss Tirol (c. 1370) which is regarded as one of the oldest surviving winged altarpieces (p. 78).

In **1420 DUKE FRIEDL (IV) OF THE EMPTY PURSE** (1382–1439) moved his residence to Innsbruck. This decision heralded Innsbruck's rise and its outstanding importance as a **SEAT OF HABSBURG RULE**. Friedl had the "Neuhof" built, the second residence after the Andechshof, and – despite his sobriquet – amassed many riches. Intended defamatorily, the nickname was given him by his political adversaries who had joined together during his imprisonment at the Council of Constance (1414–18). His support for John XXIII, as anti-pope the losing candidate, brought him arrest and the confiscation of all his property by Emperor Sigismund of Luxembourg. Friedl was able to flee, however. After various adventures he again reached the Tyrol where he received his offices back and – thanks to the expansion of mining – became one of the Tyrol's richest rulers.

His son, **SIGMUND THE RICH IN COIN** (1427–96), brought new emphasis, moving the mint from **MERAN TO HALL** in 1477 in order to be nearer the rich sources of silver at

# CHRONOLOGICAL TABLE

## *survey of innsbruck's history*

|                  |   |                  |  |
|------------------|---|------------------|--|
| 15 B.C           | Building of a road across the Brenner, Veldidena supply camp  | 1629             | Building of the Comedy House   |
| <b>1027</b>      | Bishops of Brixen and Trent are granted the "land in the mountains" by the German emperors – free passage guaranteed, ensured by bailiffs | <b>1647–1662</b> | Regency of Archduke Ferdinand Karl, married to Anna de' Medici   |
| 1138             | Premonstratensians in Wilten  | 1654             | Building of the court opera house  |
| <b>1180</b>      | First bridge built across the Inn ("insprugge") under Count Berchtold IV of Andechs   | 1655             | Queen Christina of Sweden converts to Catholicism in Innsbruck, first performance of Cesti's L'Argia                                     |
| 1239             | First documentary mention of Innsbruck as a town  | <b>1662–65</b>   | Archduke Sigmund Franz's, sudden death 1665; he remained childless   |
| <b>1276–95</b>   | Meinhard II of Görz-Tirol unites both parts of the land in the "County of Tirol"  | <b>1665</b>      | Death of the Tyrolean line of Habsburgs, central rule from Vienna  |
| <b>1363</b>      | The Tyrol passes to the House of Habsburg, residence at Schloss Tirol near Meran  | <b>1669</b>      | Foundation of the University under Emperor Leopold I   |
| <b>1420</b>      | Duke Friedl IV moves the residence to Innsbruck   | 1703             | "Boarischer Rummel" (War of the Spanish Succession), St. Anne's Column built in thanks for liberation                                    |
| 1486             | Striking of thalers or guilders in Hall under Archduke Sigmund  | 1717–22          | The town Parish Church of St. James is rebuilt in high baroque style   |
| <b>1459–1519</b> | Maximilian I, 1490 ruler of the Tyrol   | <b>1740–80</b>   | Rule of Maria Theresa, married to Francis Stephen of Lorraine (Franz I)  |
| <b>1500</b>      | Completion of the Golden Roof, state oriel for Maximilian I   | <b>1765</b>      | Marriage of Archduke Peter Leopold and Maria Ludovica of Bourbon, death of Franz I; late baroque renovation of the Hofburg in two stages |
| 1508             | Imperial proclamation in Trent  | <b>1793–1805</b> | Archduchess Elisabeth, Maria Theresa's daughter, first and only abbess of Innsbruck Ladies' Convent                                      |
| <b>1502–84</b>   | Emperor Maximilian I's tomb project   | <b>1805–14</b>   | The Tyrol under Bavarian rule (with interruptions)   |
| 1553–1563        | Construction of the Court Church  | <b>1809</b>      | Tyrolean struggle for liberation, four battles at Bergisel, Andreas Hofer as commander   |
| <b>1564–95</b>   | Archduke Ferdinand II – holding court at Schloss Ambras, later at "Ruhelust" and the Hofburg  |                  |  |
| <b>1612–1618</b> | Regency of Archduke Maximilian III, master of the Teutonic Order  |                  |  |
| <b>1626–1647</b> | Leopold V as ruler, married to Claudia de' Medici, regent after his death in 1632   |                  |  |

|                |  |
|----------------|--|
| 1810           | Andreas Hofer executed by a firing squad at Mantua                                   |
| 1848           | Year of revolutions, Emperor Ferdinand the good takes up residence in the Hofburg    |
| <b>1849</b>    | Innsbruck becomes provincial capital   |
| 1858           | Railway line to Kufstein   |
| 1867           | Opening of the Brenner railway line, 1858 line to Kufstein                           |
| 1906           | Funicular up the Hungerburg  |
| 1911           | Foundation of the philosophical-literary magazine "Der Brenner" by Ludwig von Ficker |
| <b>1914–18</b> | First World War  |
| <b>1919</b>    | Treaty of St. Germain: the South Tyrol goes to Italy                                 |
| 1926–1927      | First ski jump at Bergisel, 1933 and 1936 FIS Skiing World Championships             |
| 1938           | Austria is annexed by the Third Reich  |
| <b>1939–45</b> | Second World War   |
| 1943           | The gravest of all 22 air raids: 126 t of high explosives                            |
| 1945–1955      | Rebuilding work, Innsbruck in the French zone  |
| 1955           | State Treaty   |
| 1962           | Opening of the Alpenzoo  |
| <b>1964</b>    | Innsbruck becomes a diocese  |
| <b>1964/76</b> | Olympic Winter Games in Innsbruck  |
| 1976           | Foundation of the Innsbruck Festival of Early Music by Prof. Otto Ulf                |
| 2001/2002      | Construction of new Bergisel ski jump by Zaha Hadid                                  |
| <b>2005</b>    | Winter Universiade and Ice Hockey World Championships                                |
| <b>2008</b>    | Host city for the European Football Championships 2008                               |
| 2012           | First Youth Olympic Games  |

Schwaz. In addition, he introduced a great minting reform, hence his sobriquet. In 1486 the striking of the **THALER** or guilder was of European significance: the silver thaler was the equivalent of the gold guilder and was introduced as a new currency. Sigmund was made an Archduke in 1477 by Emperor Friedrich III.

His first wife, **ELEONORE**, daughter of the Scottish king, contributed much to the cultural heyday of this epoch, summoning notable scholars, humanists and artists to the Innsbruck court. Based on mining and a high income from customs duties, the land's economic vigour created the requirements for magnificent court life. Sigmund started with the building of the Hofburg, further hunting lodges and country residences followed. The older he became, the less he could curb his extravagance and the greater was his need for money. Of necessity, he started to mortgage parts of the Tyrol to Bavaria and in 1487 he started an utterly senseless war with Venice to draw attention away from the political crisis at home. At first the representatives of the estates intervened, then Emperor Friedrich III in person: Sigmund was forced to abdicate.

He was replaced as **RULER OF THE TYROL** in 1490 by the young **MAXIMILIAN I** (1459–1519). Due to its particular geographical position alone the Tyrol became the natural centre of



*Sigmund the rich in coin with his wives, Habsburg family tree at Tratzberg Castle*

his politics. He established important offices and administrative authorities in Innsbruck (e.g. the imperial finance treasury) and it was here that he indulged his passion for hunting. Innsbruck thus became the greatest depot of arms and armour throughout the Austrian hereditary domains. Armourers and cannon founders came into their heyday. Bronze casting attained a worldwide reputation with the project for Maximilian's tomb. Numerous notable artists (incl. Albrecht Dürer, Hans Burgkmaier, Jörg Kölderer, Albrecht Altdorfer) worked in accordance with the Emperor's ideas. He dictated his biography in "Weisskunig", relating his adventures in "Theuerdank" and his tournaments and mummeries in "Freydal". Coming at the end of late Gothic and at the dawn of the Renaissance, he was open to anything new, using printing for political propaganda, portraiture for his own personal and political reputation and employing mercenaries instead of knight armies. His memory still lives on today in Innsbruck, his favourite residence: the historic old town was renewed between 1490 and

1520 with stone houses and fire walls, the Golden Roof was completed as a ceremonial oriel in 1500, the Hofburg was finished, the Armoury was built and the tomb project was commenced.

His successor in the Tyrol was his grandson, **FERDINAND I** (1503–64) who had to execute Maximilian's testament. He decided to have a church built specially to hold the monumental tomb (see p. 41ff), stopping the making of further figures in 1555 – 28 of the 40 figures originally planned were completed – and he commissioned **ALEXANDER COLIN** (1527–1612) with work on the cenotaph. Colin brought the Flemish Renaissance to Innsbruck, creating an immortal work with his marble reliefs and bronze figures.

#### **THE YOUNGER LINE OF TYROLEAN HABSBURGS**

Under his son, **ARCHDUKE FERDINAND II** (1529–95), work continued on the tomb project until 1584 – what a unique feat of history that



*Innsbruck 1556, Schwaz Book of Mines, Ferdinandeum*

three generations should work on one work of art to the eternal glory of the House of Habsburg. Married to Philippine Welser, the daughter of an Augsburg citizen, Ferdinand II made a gift of Schloss Ambras to his wife, a commoner, as their home. From Prague where he held the office of governor he had the castle turned into a magnificent Renaissance palace. He also went down in history as one of the greatest Habsburg art collectors. His existing Chamber of Arts and Curiosities at Ambras is regarded as the oldest museum in central Europe and contains a wealth of art objects and curiosities (see p. 60ff, 81f). Ferdinand II is also regarded as a garden designer of note who had the Hofgarten decisively enlarged and laid out in Renaissance style. He was also responsible for creating the gardens of Ambras and Lange Wiese (now the airport). The magnificent life and festivities at his court are documented in various codices.

Under his successor, Archduke **MAXIMILIAN III, MASTER OF THE TEUTONIC ORDER** (1558–1618; as from

1602 governor, as from 1612 ruler) life became quiet at the Innsbruck residence. As a member of the Teutonic Order, Maximilian III lived extremely frugally, holding court without great ceremony. He was thus able to stabilize finances much strained by his predecessor's art acquisitions. The strictly religious ruler frequently withdrew to the Capuchin monastery and his "hermitage". The sequence of tiny rooms (prayer room, sitting room, bedroom, kitchen and oratory) were all lined with tufa. His **TOMB** by Caspar Gras in Innsbruck Cathedral is a notable example of 17<sup>th</sup> century bronze founding (see p. 32f).

The subsequent generation of rulers had strong ties with Italy and loved magnificent courtly life and, in particular, a new medium – opera. In 1626 **LEOPOLD V** (1586–1632) married **CLAUDIA DE' MEDICI**, their son **FERDINAND KARL** (1628–62) took **ANNA DE' MEDICI** as a bride. Many Italian artists were now to be found at the Innsbruck court, first and foremost **PIETRO ANTONIO CESTI** who secured early musical fame for Inns-



Caspar Gras, *Leopold V and Claudia de Medici*, 1628, *Ferdinandeum*

bruck with his operas (*L'Argia*, first performance 1655 on the occasion of the visit and the conversion of Christina of Sweden). Innsbruck maintained two opera houses (Comedy House and Court Opera House) at a time when elsewhere the Thirty Years War was raging. After the early and unexpected death of **SIGISMUND FRANZ** (1630–65), the last childless ruler, the Tyrolean line of Habsburgs died out.

**EMPEROR LEOPOLD I** (1640–1705), himself an ardent admirer of the new medium of opera, brought Cesti to Vienna and founded the **LEOPOLD-FRANZENS UNIVERSITY OF INNSBRUCK** in 1669. The end of the Habsburg Tyrolean line also meant a grave loss for Innsbruck: subsequent governors no longer had the same possibilities as the previous rulers – Innsbruck gradually became a provincial town.

When **MARIA THERESA** (1717–80) came to Innsbruck en route for Tuscany on her honeymoon, she decided

to rebuild the meanwhile antiquated Hofburg (15th/16<sup>th</sup> cent.). Courtly life gradually returned to the town.

On a second occasion the ruler stayed in Innsbruck with Emperor Franz I, her husband, and with her elder children in order to celebrate the wedding of their son, **PETER LEOPOLD** (Emperor Leopold II 1747–92), and **MARIA LUDOVICA** of Bourbon. The choice of Innsbruck as the venue for the wedding saved the bride part of her arduous journey. Tuscany was the regency intended for the couple (second born), this meaning that the couple did not have to travel to Vienna. The celebrations, eating and dancing continued for a fortnight with operas to be seen, hunting and amusements. Then, on 18 August 1765 came distress. Feeling unwell, the Emperor had to leave the opera and he collapsed in one of the rooms in the Hofburg. He died from the consequences of a heart attack in the presence only of Josef II, his son. The dismay and the grief were boundless, the dead Emperor was taken to

Vienna by ship and buried in the Capuchin crypt. Thereupon Maria Theresa arranged for the room in which her husband had died to be converted into a **CHAPEL**. She also had the **TRIUMPHPFORTE** decorated with a mourning side (north) and a wedding side (south) and had a ladies' convent built. Twelve aristocratic ladies were to pray there daily for the dead Emperor's soul. The convent's first and only abbess was **ARCHDUCHESS MARIA ELISABETH**, a daughter of Maria Theresa, deans followed her since the title "abbess" was reserved for members of the ruling house. Elisabeth was disfigured by smallpox. On the outbreak of warfare in 1805 the archduchess left the Tyrol after having called on the Tyroleans to resist the Franco-Bavarian alliance.

The archduchess brought a touch of courtly life to Innsbruck, the former residence, and had part of the Hofgarten altered according to Jean-Jaques Rousseau's principle of "retour à la nature". Sheep, cows and chicken were suddenly to be seen there and a farm, too, was installed. The great example was Versailles where her sister, Marie Antoinette, had had the village of Hameaux built. The **GROSSE HOFGARTEN** was opened to the public in the late 18<sup>th</sup> century, but Jakob Trieth, the gardener, had to ensure "... that only distinguished persons were allowed to enter".

There followed a very difficult time for the Tyrol, culminating in the **TYROLEAN STRUGGLES FOR LIBERATION**. When the Bavarian Elector Max IV Joseph crossed to Napoleon's side, the former allies (Aus-



Frans Luycx, Archduke Ferdinand Karl, c. 1650,  
© KHM

tria and Bavaria) suddenly became enemies. Bavarian kingship was the reward, in case of war the Tyrol was to fall to Bavaria. In **1805** after the battle of Austerlitz (Napoleon's victory over the Allies of Russia and Austria) Austria had to cede the **TYROL TO BAVARIA** in the Treaty of Pressburg. King Max I Joseph took ownership of his newly acquired territory, promising to retain the constitution and other special rights; Karl, Count Arco became commissioner general for the Tyrol. Adaptation to the Bavarian constitution brought early difficulties. Drastically higher taxes,





*Andreas Hofer monument at Bergisel, Heinrich Natter, 1893*

monetary reform and adaptation to the judicial system resulted. Montgelas, the Bavarian state minister, ruthlessly pushed through his centralistic system. The ban on religious customs hit the rural population hard and when even the name "Tirol" vanished from the map unrest seethed. In March 1809 the peasants took up arms. There was no understanding for the fact that even Emperor Maximilian's "**LANDLIBELL**" (1511) granting Tyroleans the right to defend their own territory was no longer valid.

In the first two **BERGISEL BATTLES** (May 1809) **ANDREAS HOFER** with his riflemen and the territorial militia successfully repelled the Bavarians. The Tyrol was initially free again. After the **BATTLE OF ASPERN** (21 and 22 May 1809) in which the Emperor was victorious Franz I announced (25 May) that never again would he subject the land to foreign rule. But this promise was soon broken: after Napoleon's victory at **WAGRAM** the Tyrol was again ceded to Bavaria in the Treaty of **ZNAIM** (12 July) on the explicit demand of Napoleon. An-

dreas Hofer had unshakable faith in the Emperor's loyalty and could not accept the changing requirements. He became supreme Tyrolean commander. At the third and decisive battle of Bergisel on 13 August (depicted in the giant panoramic painting in the Museum Tirol Panorama) 15,000 militia fought against an equal number of Bavarians and French. The Tyroleans won a great military victory alone and without Vienna's help. As **SUPREME COMMANDER FOR THE TYROL**, Andreas Hofer ruled in the Emperor's name in the Hofburg (1<sup>st</sup> floor rooms). His loyalty to authority was unbroken, he issued strict regulations to promote the moral integrity of the Tyrolean riflemen. When the **TREATY OF SCHÖNBRUNN** was signed in October 1809, finally relinquishing the Tyrolean territory, Hofer could not believe it. Persuaded by fanatics, first and foremost **FATHER HASPINGER**, he fought the **FOURTH BATTLE OF BERGISEL** on 1 November 1809. It was soon decided: the Tyrolean fortifications could not withstand the heavy Bavarian artillery fire. Hofer's followers fought



Historic postcard, "Hofer being taken prisoner on the Pfandleralm"

on in the South Tyrol, but could not withstand the superior strength of the approaching French. Hofer himself fled to the Pfandleralm where he was betrayed by Raffl. A court martial in Mantua sentenced him to death and this was carried out by a firing squad on 20 February 1810, Andreas Hofer becoming a **HERO** and a symbol of **RESISTANCE AGAINST NAPOLEON**. Only the latter's fall put an end to foreign rule: in 1814 the Tyrol was again united with Austria.

This grave and turbulent period for the Tyrol was followed by the "**VORMÄRZ**" (1815–1848), a period characterized by the authoritarian system of Metternich, the Austrian chancellor. Afraid of being spied upon, people withdrew to their homes, the Biedermeier found cultural expression. Smaller liberal groups, artists, students and academics, were under police observation. In 1848, the year of revolutions, Emperor **FERDINAND I** (the good) fled to Innsbruck with his family, lodging in the Hofburg. In 1849 Innsbruck became the **PROVINCIAL CAPITAL** in place of Meran.

Incorporation in the international **RAILWAY NETWORK** (1858 Lower Inn Valley, 1867 Brenner railway, 1884 Arlberg line, 1912 Mittenwald line) also promoted tourism. This originated in the south of the land. Shipping on the river Inn ceased with the advent of the railways. Gradually the first industrial companies became established.

During the "**GRÜNDERZEIT**" (1848–1918) a general building boom prevailed, characterized by public buildings in the historicist style. The styles of earlier epochs were rediscovered, examples being the neo-Gothic parish church of St. Nicholas, the neo-Romanesque parish church of Hötting and the neo-Renaissance Ferdinandeum building. Whole quarters were newly built. The Maria-Theresien-Straße was built up on the east and west side. Instead of gardens housing blocks and new roads were constructed. Saggen, once a royal hunting ground, was built up in the late 19<sup>th</sup> century with villas in the historicist style and large housing blocks with green courtyards.



Albin Egger-Lienz, *Mothers*, 1922/23, Ferdinandeum

Painters like **FRANZ v. DEFREGGER** (1835–1921) and **ALBIN EGGER - LIENZ** (1868–1926) from the East Tyrol made the international breakthrough. Defregger became the Biedermeier society painter, whereas Egger prepared the way for expressionism. In 1910 **LUDWIG VON FICKER** (1880–1967) founded the magazine “Der Brenner” which quickly acquired a high profile. Well-known names like Georg Trakl, Else Lasker-Schüler, Hermann Broch and Adolf Loos were part of the “Brenner circle”.

After the First World War and the subsequent economic slump tourism slackened. Considerable achievements were registered on the art sector. Famous architects left their traces in Innsbruck between the wars: **LOIS WELZENBACHER** (Ad-ambräu, high-rise building, Parkhotel Hall), **FRANZ BAUMANN** (founder of modern Alpine architecture, Hungerburg top and bottom stages, Seegrube and Hafelekarr 1929, Baumann parlour in Weinhaus Happ)

or **CLEMENS HOLZMEISTER** (All Saints Church) were among Austria’s leading architects at that time. **ALFONS WALDE** (1891–1958) left his mark on early tourism with posters and postcards. His motifs were taken mainly from winter sports.

**PRACHENSKY, NIKODEM** and **WEBER-TYROL** are also regarded as pioneers of early modernism in the Tyrol. Their paintings are to be found in the Tiroler Landesmuseum (see p. 78).

In the **SECOND WORLD WAR** Innsbruck, capital of the National Socialist Reichsgau of Tirol-Vorarlberg,



Max Weiler, *Herz-Jesu-Sonne*, Detail, 1947  
Hungerburg / Theresienkirche

suffered grave bomb damage in 22 air raids between December 1943 and April 1945 (incl. the railway station, Wilten, southern Maria-Theresien-Straße, houses in the old town and the Cathedral).

After 1945 rebuilding work commenced, bringing considerable artistic achievements in particular by painter and sculptor **HANS ANDRE** (Cathedral, Servite Church, Wilten). During the French occupation under the patronage of General Emile Béthouard a good relationship developed between the occupying force and the Tyroleans.

After the Second World War it was **MAX WEILER** in particular who made modern art at home in the Tyrol. His famous frescos in the **THERESIEN-KIRCHE** on the Hungerburg provoked an art scandal in 1947, culminating in the painter's covering his works for ten years, but not altering them as demanded. Innsbruck thus possesses one of the most notable modern works of church art in the 20<sup>th</sup> century.

The **OLYMPIC GAMES** of 1964 and 1976 in Innsbruck brought a phase of modernization: sports sites, the Olympic bridge, the south bypass, housing (Olympic Villages) and the airport were built. In 1964 Innsbruck became a **DIocese** and the Parish Church of St. James became the Cathedral (see p. 31ff). Through the multifunctional **CONGRESS CENTRE** (1973) Innsbruck became an internationally recognized congress destination.

With the building of the Town Hall Galleries by **DOMINIQUE PERRAULT**, Bergisel ski jump and the Nordpark rail stations by **ZAHA HA-**



*Olympic flame on Bergisel*

**DID**, the BTV Centre by **HEINZ TESAR**, the University of Social and Economic Sciences (SOWI) by **HENKE** and **SCHREIECK**, the new main station by **RIEGLER** and **RIEWE** as well as the new Kaufhaus Tyrol by **DAVID CHIPPERFIELD** Innsbruck linked up with contemporary architecture (see p. 86).

CHAPTER 02

# ROUTES THROUGH THE TOWN

*discovering innsbruck*



## ROUTE 01

## THE OLD TOWN

*a vibrant centre down  
through the years*

## ROUTE 01

**TIME**

1–2 h, longer with inside tours

**ROUTE**

Inn bridge – Ottoburg – Old government building – Goldener Adler – Kiebachgasse – Herzog-Friedrich-Straße – Historic Town Hall – Helbling House – Golden Roof – Pfarrgasse – Domplatz – Cathedral of St. James

**MUSEUMS**

Golden Roof Museum, Municipal Museum

See Chap. 03 – museums, page 83

ferring to Innsbruck as a town dates from 1239 and confirms the urban rights. The Inn Bridge of today is a modern construction.

Demolished in the second half of the 18<sup>th</sup> cent., the Inntor was one of four city gates. Going in the direction of the old town, we pass the **OTTOBURG (2)**, Herzog-Friedrich-Straße 1, a medieval keep. When it was put to gastronomic use in the 19<sup>th</sup> cent., its name derived from Count Otto of Andechs who resided opposite in Innsbruck's first residence, the **ANDECHSHOF (3)**, Innrain 1. Adjoining the Ottoburg. Is the **OLD GOVERNMENT BUILDING (4)**, Herzog-Friedrich-Straße 3, once the seat of the government of Vorderösterreich. Consisting of several houses, the building originally belonged to the Tänzl family. In 1569 it was used by the ruler and as offices. The Claudiassaal, built in 1645 under Archduchess Claudia de' Medici, is an early baroque panelled banqueting hall with carved armorial bearings (archduke's cap, barred shield and Medici coat of

The **INN BRIDGE (1)**, built shortly before 1180, gave its name to the new settlement founded by Berchtold IV of Andechs. "Insprugge" simply meant "bridge across the Inn", it connected the settlement of "Anbruggen" (now St. Nikolaus and Mariahilf) with the new marketplace. The bridge became the artery of the new settlement. All passers-by had to pay a toll at the customs house. This, together with the settlement right for traders, contributed much to Innsbruck's early affluence. The first document re-



View of Mariahilf from the Innbrücke

arms) and portraits of her family. The baroque façade (1689/90) by Johann Martin Gumpp the elder is the only high baroque building in the old town to feature fruit garlands and mascarons as well as scrollwork cartouches. Until the 19<sup>th</sup> cent. the municipal **“BALLHAUS” (5)** stood diagonally opposite with a large hall on the ground floor which was used as a goods depot. Bales of goods were taxed and stored here.

Innsbruck’s oldest inn, the **“GOLD-ENE ADLER” (6)**, Herzog- Friedrich-Straße 6, dates from 1390 and had a superb strategic site. This traditional inn with its panelled parlours also features a **MARBLE PLAQUE (7)** which records the “illustrious guests who have spent the night in this house”: apart from Maximilian I, they include Johann Wolfgang von Goethe, Metternich, Mozart, Heinrich Heine and numerous crowned heads. Another plaque recalls that Andreas Hofer, the Tyrolean hero, also lodged here for a time as commander. On

the east side of the building a further plaque refers to Julius Mosen, a Saxon, who wrote the Tyrolean anthem “Zu Mantua in Banden” which was set to music by Leopold Knebelberger.

Going southwards, one comes to a junction known as the **“VIERVIECH-ER-ECK” (8)**. The name comes from four different inn signs showing animals: the red eagle – golden stag – golden lion and white horse. At the end of the Sailergerasse to the west was the “Frauen- or Pickentor”, a city gate that was demolished in the baroque era. From the junction in the Kiebachgasse there is a good view of the Stadtturm. The narrow alleyways with their brightly coloured houses still provide an impression of the late medieval town.

A plaque on the wall at Kiebachgasse 10 still provides a reminder of the **“MARIA-THERESIANISCHE NORMALSCHULE” (9)**; the remarkable inner courtyard can be viewed on a tour of the town.





*The Ottoburg*

**“CAFÉ MUNDING” (10)** is an inside tip for select patisseries. During the Tyrolean struggle for liberation of 1809 things were less peaceful here,

as a blank grenade set into the façade reminds us.

A commemorative plaque is a reminder of the Gump family of master builders who lived in this house and who determined Innsbruck’s baroque appearance throughout four generations. Above it is a cartouche with a Maria-Hilf painting showing the version without the silver altar, now only to be seen in the Cathedral during Advent and Lent (see p. 31ff).

### THE INNER COURTYARD

*With its artistically carved, wooden stairways and balconies this courtyard dates from the 17th cent. The wooden statue on the fountain shows Saint Florian. After the introduction of compulsory schooling Maria Theresa had a state school and chapel built here. Now in a dilapidated condition, this chapel of St. John functioned as Innsbruck’s first Evangelical church from 1879 to 1905.*

**TIP:** during Advent the **“PER PEDES TIROL”** association organizes a guided tour on the theme “Advent in Munding”.

## THE INN-SALZACH TYPE

*The Marktgraben and Burggraben roads now take the place of the moat. The old town is characterized by the Inn-Salzach type of houses which are tall and deep with a light well, V-shaped roof, arcades, oriels and bright facades.*

Through the Kolbenturm one comes to the Herzog-Friedrich-Straße, the arcaded main road in the old town with a magnificent view of the Golden Roof and the mountain backdrop of the Nordkette.

On the right-hand side a wrought iron inn sign of 1678 is a reminder of the **“GOLDENE ROSE” (11)**, Herzog-Friedrich-Str. 39, one of the many inns in the old town. Today it houses the Swarovski Flagshipstore (see p. 129).

Michel de Montaigne lodged here in 1580. His journal emphasized the “napkins in the French mode”, the pewter plates and the four-poster beds, real luxury articles for a 16<sup>th</sup> cent. traveller.

The arcade vaults of the house at Herzog-Friedrich-Straße 35 display one of the most interesting works of art from the era of Maximilian: the **QUATERNION EAGLE (12)**. Erected in 1495 by the town magistrate Walter Zeller in honour of Emperor Maximilian I, it was so called on account of its fourfold armorial bearings. It is the oldest public depiction of a quaternion eagle.

The adjoining building houses the traditional **“ZUM WEISSEN KREUZ” (13)** inn, Herzog-Friedrich-Straße 31. A plaque commemorates Leopold Mozart and his son Wolf-



View of the wintry old town



Quaternion eagle

## THE QUATERNION EAGLE

*The idea of the quaternion eagle dates from a 14th cent. historical theory according to which the Holy Roman Empire was built on four pillars: the four dukes, the four margraves, the four cities and the four knights. It shows the imperial eagle (the symbol of empire, twin-headed) bearing a depiction of the crucified Christ (the symbol of the Holy Christian Empire). The wings are adorned with armorial bearings: horizontally, those of the seven Electors and that of the Podestà of Rome (secular power); vertically: the coats of arms of the four Dukes, Margraves, Cities and Landgraves. Above the quaternion eagle are the bearings of the "five anointed kings" (France, England, Sicily, Scotland) who, like the German king, were anointed with chrism. All the other bearings belong to Maximilian I.*

gang Amadé who spent a night here in 1769 when the 13-year-old Wolfgang gave a concert in Innsbruck for the governor, Count Künigl, in the Palais Wolkenstein-Trapp (Maria-Theresien-Straße 35).

Opposite, the **"TRAUTSONHAUS" (14)**, Herzog-Friedrich-Straße 22, exemplifies the so-called "Maximilianic transition style". Comprising late Gothic and Renaissance-like elements, this is characteristic of the style of building here in c. 1500 with Gothic tracery on the window reliefs and Gothic ribbed vaulting in the arcades, but with paintings attributable to the Renaissance. The reliefs on the oriels of the **"KATZUNG-HAUS" (15)**, Herzog-Friedrich-Straße 16, show tournament and musician scenes and come from the Tübing workshop (c. 1500).

**TIP:** the modern café atmosphere makes **"KATZUNG"** a popular meeting point in the old town.

The Winkler Apothecary opposite (Herzog-Friedrich-Straße 25) contains an **APOTHECARY MUSEUM (16)** which can be viewed after speaking to the proprietor in person.

Next door is the powerful **STADTTURM (17)**, built in 1450, with a marvellous panoramic view of the old town roovescape, the Nordkette mountain panorama and the mountains in the south (148 steps, 33 m high).

The adjoining building is the **HISTORIC TOWN HALL (18)**, Herzog-Friedrich-Straße 21. The oldest official building in the town, it was built in 1358. On the façade is a relief with Innsbruck's coat of arms (Inn bridge), created by Hans Andre in 1939.

Opposite is **"WEINHAUS HAPP" (19)** Herzog-Friedrich-Straße 12, its parlours a good example of art between the wars. The "Baumannstube" is still extensively preserved in its original state, it was built in 1927/28 in dark wood panelling in heavy, rounded forms.

The frescos on the house façade are by Ernst Nepo, 1937, and show notable personalities in the "Neue Sachlichkeit" (New Objectivity) style: Mar-

### THE STADTTURM

*From the tower room the watchman kept a lookout for enemies or signs of fire – he also called out the time. In the lower part was a prison (the bars remain). Originally tapering, the tower collapsed in the 16th cent. and was renewed in 1560/61 in Renaissance style.*



garete Maultasch, Duke Rudolf IV, probably Duke Friedrich IV and Emperor Maximilian I. A farmer with a pipe surveys the historic figures.

The adjacent **"HELBLINGHAUS" (20)**, Herzog-Friedrich-Straße 10, is named after the wealthy merchant who had his essentially late Gothic house adorned with a late baroque-rococo façade in 1730. Artists from Wessobrunn (Gigl, Gratl) were responsible for the stucco work with its rocaille, putti and mascarons. Popu-



*Helblinghaus*

larly known as “confectionery style”, the façade is captivating with its variety of forms and its thickly applied colouring – a favourite photo motif for visitors!

The centre of the old town is dominated by the **GOLDEN ROOF (21)**, Herzog-Friedrich-Straße 15, the historic symbol of Innsbruck (see photos on pages 3 and 21). Emperor Maximilian I could not have chosen a better position: anyone coming from the south through the old town in the direction of the Inn bridge had to pass it and was impressed by the gleam of the 2,657 gilded copper shingles – truly prestigious. From the state oriel Maximilian was able to watch the various events, e.g. tournaments, performances by players and fairs.

What is more, the “best subjects”, as the Emperor called his Innsbruck people, were able to see their ruler. And for when he was absent he had his likeness chiselled in stone. On both central reliefs Maximilian I can be seen in profile on the left with both his wives, Mary of Burgundy and Bianca Maria Sforza (centre), whilst the relief on the right shows the ruler full-face between his jester and his chancellor. The remaining reliefs of sandstone show Morris dancers. They came from Spain, moving from court to court and performing their wild dances. They had bells attached to their hands and feet and were highly popular on account of their acrobatic performances which centred on the favours of a beautiful woman. Bianca Maria Sforza presented the best Morris dancer with a golden apple as the winner's prize. The artist responsible for these outstanding works was Niklas Türing the elder (copies since 1964, originals in Ferdinandeum).

The armorial relief zone beneath shows the Austrian barred shield on the front, the Hungarian coat of arms, the imperial eagle (twin-headed), the

king's eagle (single-headed) and the arms of Burgundy and Milan. On the sides are the arms of the Tyrol and Styria. Two standard bearers wave the flags with the Habsburg royal eagle and the (red) Tyrolean eagle.

Whilst the building can now with certainty be dated at c. 1500 (dendrochronology in 1996 confirmed the date of the roof timbering as 1497, indicating completion in c. 1500), there is no uniform attribution to Jörg Kölderer in the case of the frescos. Personalities from court life are shown, but historians' opinions diverge greatly here. The building behind the oriel is the Neuhof, built in 1420 when Archduke Friedl moved the residence from Meran to Innsbruck, thus making it the courtly focal point of the Tyrolean Habsburgs. Under his son and successor, Archduke Sigmund, the

Neuhof became too small as a residence and the latter started to build the Hofburg. The Neuhof became an administrative centre, also housing the imperial finance treasury. Today it houses the Golden Roof Museum (see p. 83), a commemorative site for Emperor Maximilian I with various exhibits dating from c. 1500, the registry office, the Alpine Convention and various apartments.

Behind the Golden Roof to the right one comes to the Pfarrgasse that leads to the Cathedral. On the inn building ("Zum Goldenen Dachl") on the corner the Gothic parish church is depicted (steep saddleback roof; stepped, crenellated gable). A small **CLOCKS MUSEUM (22)**, Pfarrgasse 4 (visits possible during business hours) shows the medieval manner of building and sections of the origi-



Reliefs on the Golden Roof



Lucas Cranach the elder, *Madonna of Mercy* in the Cathedral of St. James

nal walls as well as historic clocks. The Badgasse on the opposite side points to the existence of a public bath, but it is no longer known where exactly this was located. At the end of the Badgasse one comes to the **MUNICIPAL ARCHIVE (23)**, Badgasse 2, together with the Municipal Museum the site of frequent exhibitions on the town's history (see p. 83).

The Domplatz is captivating in its dignified tranquillity. The surrounding houses date from the most varied epochs: the **ETTLHAUS (24)**, Pfarrgasse 5, on the left at the beginning of the square, was once the home of Cesti, Archduke Ferdinand Karl's court musician in the first half of the 17<sup>th</sup> cent. It was re-Gothicized (façade) in the 19<sup>th</sup> cent. Other notable buildings were the **STAMSERHAUS (25)**, in use as the guest house of the abbots of Stams, the no longer surviving **KRÄUTERTURM (26)** and

the former **KAISERSPITAL (27)**, Maximilian I's foundation for those in need of nursing. Many Gothic details survive, e.g. portals and corridor vaulting.

The Bishop of Innsbruck now resides in the former **SINGING SCHOOL (28)** building. Innsbruck did not become a diocese until 1964 – previously it belonged to Brixen and only after 1919, when the South Tyrol passed to Italy, did it become the seat of the Apostolic Administration of Innsbruck-Feldkirch. The diocesan boundaries are not identical with the provincial boundaries: today part of the Tyrol still belongs to the archdiocese of Salzburg – the boundary runs through the middle of the Zillertal.

### **CATHEDRAL AND PARISH CHURCH OF ST. JAMES (29)**

The previous buildings, too, were dedicated to St. James. This was a