



THE OLD LANDHAUS

Baroque treasure at the heart of Innsbruck



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Dear reader,

The Tyrolean Parliament is the centre of democratic decision-making in the Austrian state of the Tyrol. It is the legislative body in regional affairs and exercises budgetary sovereignty and a control function vis-à-vis the regional government and administration. In the elections to the Tyrolean Parliament, which are held every five years, the citizens decide on its composition and thus also on political developments in the Tyrol.

As President of the Tyrolean Parliament, I attach great importance to opening up the House and inviting the people of the Tyrol not only to take an interest in our parliamentary work but also to visit the splendid premises of the Old Landhaus, which was built by the Tyrolean Estates in the early 18th century.

This brochure offers insights into the history of the Old Landhaus and guides visitors through its magnificent interior including the Plenary Hall with its superb frescoes and sculptures and the Rococo Hall with the Portrait Gallery of the Governors of the Tyrol. Another attraction is St George’s Chapel in the courtyard of the Old Landhaus, with the Façade of Hope created in 2009.

I wish you a pleasant read and an enjoyable time visiting this baroque gem in the heart of Innsbruck.

Sonja Ledl-Rossmann
President of the Tyrolean Parliament

A professional portrait of Sonja Ledl-Rossmann, President of the Tyrolean Parliament. She is a woman with short, dark hair, smiling at the camera. She is wearing a dark brown, textured blazer over a white top. The background is a blurred indoor setting with large windows.

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3



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The Old Landhaus – seat of the Tyrolean Parliament

The Plenary Hall **b**, where the Tyrolean Parliament still meets today, is located in Innsbruck's most important baroque secular building, which was built between 1725 and 1734. In addition to other rooms used by the Tyrolean Parliament such as the Rococo Hall, in which committee meetings are held, the office of the President of the Parliament and the official rooms of the Governor of the Tyrol are also to be found in the *Old Landhaus* **a**.

St George's Chapel in the courtyard of the Old Landhaus, which was built at the same time, regularly hosts concerts in addition to church services. It is also used for the lying-in-state of prominent personages. The façade of the chapel with its four sculptures constitutes a modern interpretation of the legend of St George.

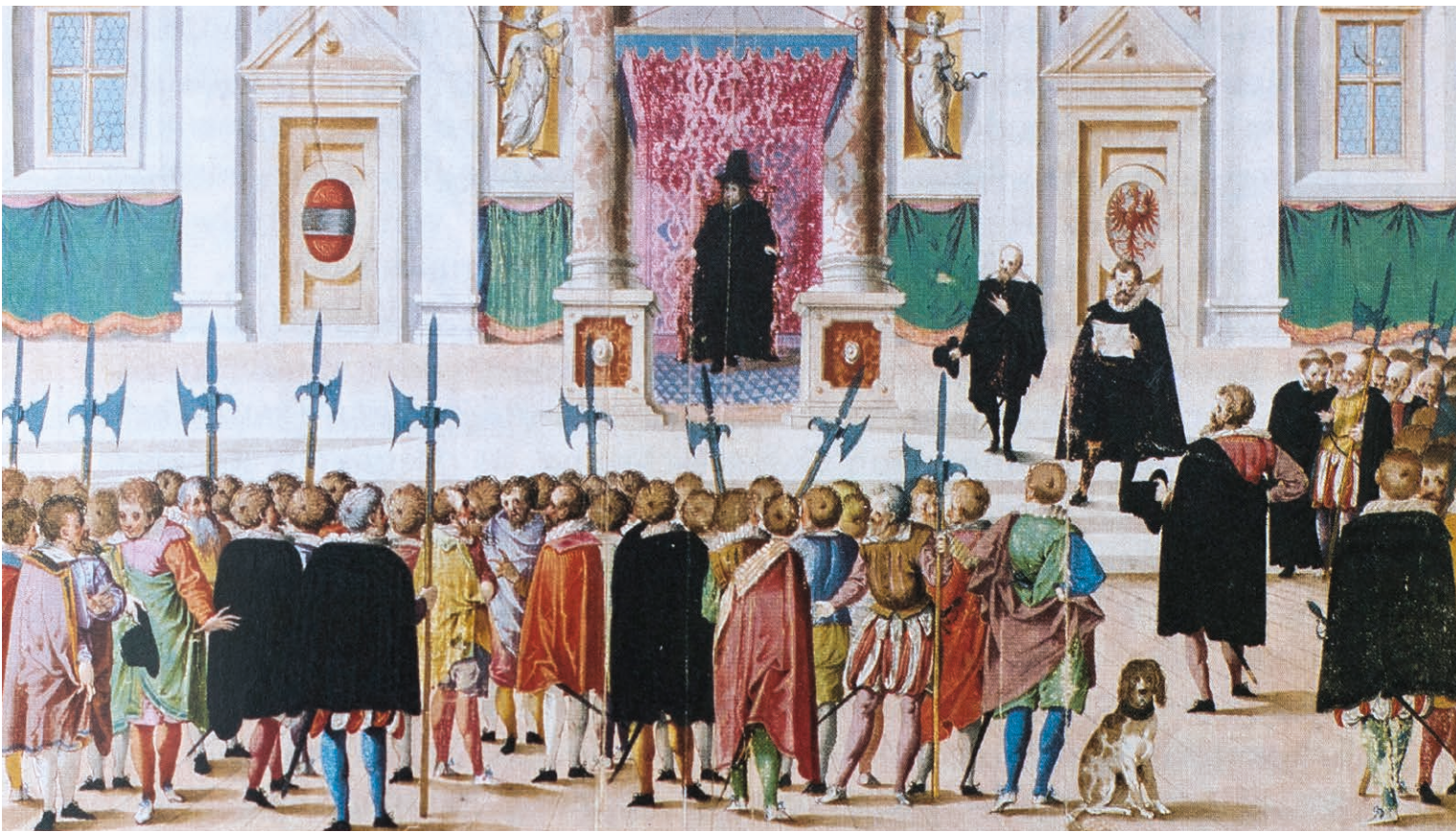
I The Tyrolean Estates and Parliaments from the 13th to the 17th century

THE HISTORY OF THE ESTATES

The Tyrolean Estates, today's Parliament, were first formulated in the Tyrolean Constitution dating back in part to the founding of the Tyrol under Count Meinhard II (1258-1295) and confirmed in writing in the Great Charter of Liberty of 28 January 1342.

This democratic institution, which was made up of senior clergy, nobles, burghers and farmers, oversaw the activities of the Prince and his government, made laws and approved taxes. It was the vehicle of political power until replaced by political parties in 1848.

When *Count Meinhard II (extract from the ceiling fresco in the plenary hall)* **c** proclaimed a new judicial system for the county of "Botzen" in 1293, he had to obtain the approval of the Estates. That is the first record of an institution resembling a parliament in the Tyrol. A parliamentary assembly in a more modern sense of the word came into being in the first half of the 15th century.



a

PARLIAMENTARY SESSIONS THROUGHOUT THE TYROL

In the 15th century numerous parliamentary sessions were held (*Assembly of the Tyrolean Estates in the early 17th century, from Matthias Burglechner's "Tiroler Adler"*) **a** often several in a single year. At that time Parliament did not have a building of its own; sessions were held in the main centres of the Tyrol, e.g. Meran, Bozen, Brixen, Sterzing, Hall and Innsbruck. Many parliaments were also held in the following decades of the 16th century. In the 17th century, when absolutism was at its height in Austria and the various social classes powerless, the Tyroleans had the courage and determination to maintain the rights of the Tyrolean Estates. As a rule, the parliaments were then only held in Innsbruck and Bozen. Full parliaments were rarely convened after 1650; they were increasingly replaced by parliamentary committee meetings. Only ten full parliaments were held between 1665 and 1720.



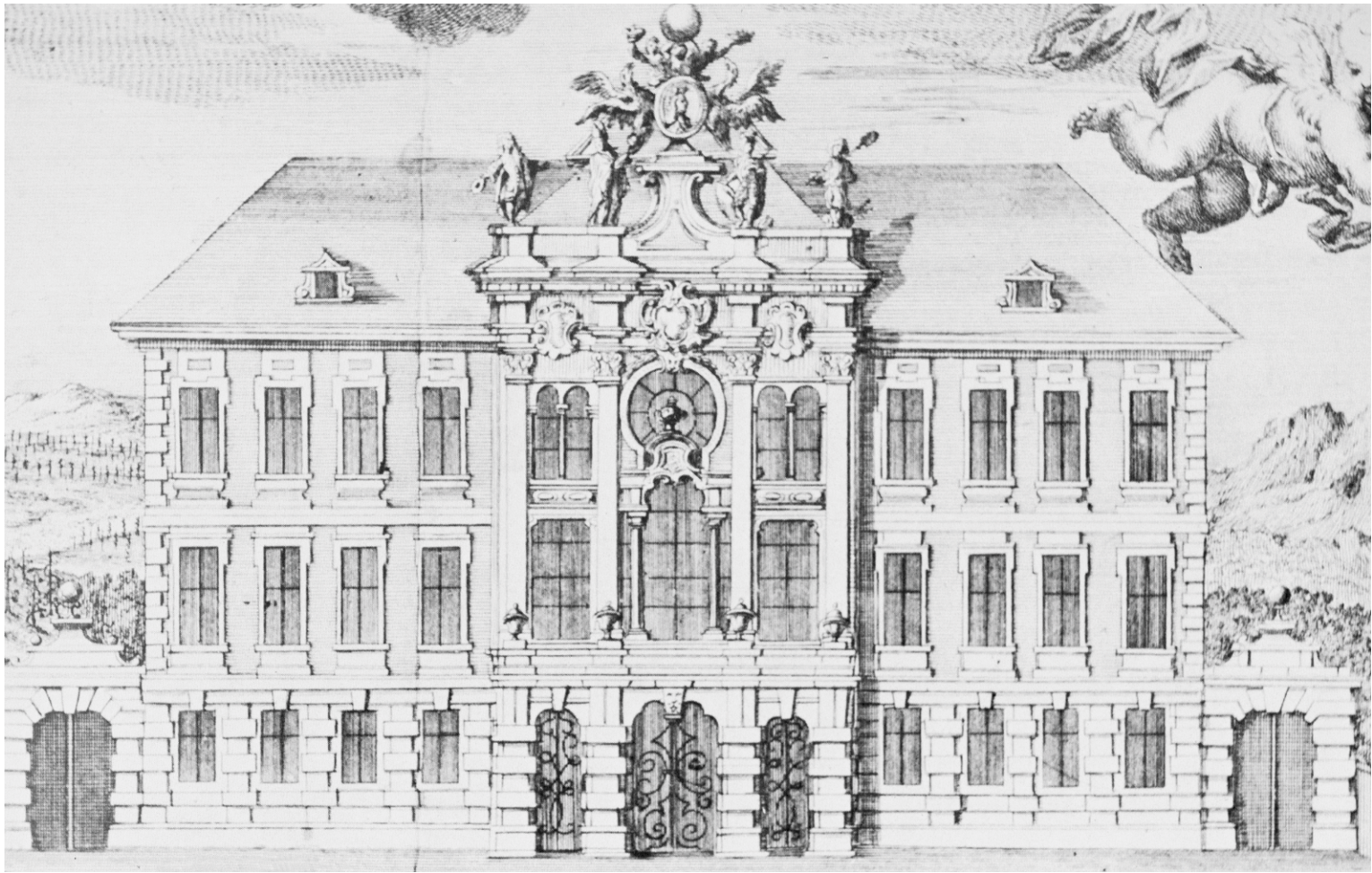
b

INNSBRUCK'S FIRST LANDHAUS

Emperor Ferdinand I gave the Estates a building for their meetings in Bozen in 1563, and in 1613 they additionally bought a house called "*zum Goldenen Engel*" in Innsbruck's *Herzog-Friedrich-Strasse* **b**, which had a large council chamber. The building, which was acquired by the merchant Theodor Frank in 1883, was thus the first permanent home to Parliament in Innsbruck. It was used for that purpose until 1666. The walls of the council chamber were decorated with 45 coats of arms and the names of the governors of the Tyrol. However, the chamber was too small to accommodate the full parliament, and only committee meetings were held there. But it also had offices and rooms for the members of the Estates, and on the ground floor there was a municipal armoury. For ceremonial events, the Great Hall of the Hofburg was used.



a



b

In 1722, experts finally declared the building to be in such poor condition that a new one had to be built, and one year later the Tyrolean Estates commissioned the court architect Georg Anton Gumpp to prepare a cost estimate for a *new Landhaus (preliminary drawing, pen and ink drawing by Georg Anton Gumpp)*^b. The estimate came to a total of 21,609 guilders and 36 1/2 kreutzers. Finally, after lengthy deliberations, the new building was approved on 12 June 1724. Court Architect Gumpp promised to build the Landhaus as an honour and without any personal gain, with only his expenses to be paid. The Tyrolean Parliament appointed the *Abbot of Wilten, Prelate Martin Stickler of Gassenfeld*^a and the Mayor of Innsbruck, Johann de Lama zu Büchsenhausen, as building inspectors.

II Construction of the Old Landhaus

ACQUISITION AND PLANS FOR A NEW BUILDING

Since the first Landhaus was too small, the Estates decided in 1666 to acquire the former Armoury in the New Town, which stood on the site of today's Old Landhaus, on the basis of a swap plus a payment of 3500 guilders. In the Armoury, which Emperor Maximilian had built in 1505, knightly armour was made with particularly elaborate breastplates, which Maximilian wore himself and also presented to princes, diplomats and generals. Following several earthquakes and a fire in 1620, the building acquired by the Estates was in poor condition, and extensive repairs were carried out including a new roof and roof truss and improvements to the walls. But ultimately that was all cosmetics, and the basic structure remained in a state "that – which God forbid – if any seismic movements should occur, the Landhaus would be more and at greater risk than almost any other building in the city", as the official court architect put it at the time.



a

CONSTRUCTION PERIOD 1725 – 1734

1725 - 1728

Following demolition of the old building, work began on the new Landhaus in April 1725, and construction of the shell was completed and the roof truss finished by the end of the same year. By August 1726, the 21,609 guilders in the budget had been spent and Gumpf had already contributed several hundred guilders of his own money. From that point on, all additional amounts had to be approved individually. Gumpf put the cost overrun down to the fact that the stone had not been delivered as planned, that the entrances and above all the façade had been executed more elaborately and that more costly materials had been used. During an inspection of the building in March 1727 by Governor Sebastian Johann Georg Graf von Künigl zu Ehrenburg, Prelate Stickler and a number of members of the Tyrolean Parliament, it was noted that “everything was strong, fine and well made” (*wall frescoes in the plenary hall, Old Landhaus*)^a. Only the debating rooms were “a little too small” for their liking. In June 1727 Gumpf received a gift of 750 guilders as a small token of appreciation and customer satisfaction. At the end of February 1728 the court architect spoke for the first time of the approaching completion of the Landhaus; the doors and windows were fitted and the stoves were installed on the upper floors.



b

1728-1734

With the shell of the building largely completed, artistic ornamentation of the Landhaus began in 1728 under the supervision of Prelate Stickler and was to last until 1734. The Abbot of Wilten seems to have had a reputation for his outstanding knowledge of art. In order to get an idea of the premises for himself, he visited the Landhaus in March 1728, and with Court Architect Gumpf he discussed the ornamentation and especially “how to furnish the new hall”. Before the artistic work could begin, however, the floors, windows and doors had to be made by craftsmen. In May 1730, the Estates commissioned the Abbot to draw up a plan for “cleaning and decorating the great hall”. Stickler entrusted the sculptural furnishings to the Innsbruck court sculptor Ingenuin Lechleitner and the sculptor Nikolaus Moll (*statues of rulers in the plenary hall*)^b.

In total – including the artwork – the construction of the Landhaus cost 63,215 guilders, about three times the original estimate. The government was outraged and reprimanded the Estates, who saw that as an affront and interference in their rights. The extravagant invoice is still kept at Wilten Abbey today. That the Tyrolean Estates – at a time when their political power was already waning in the face of inexorably growing imperial absolutism – nevertheless chose such an elaborate building reflects the artistic momentum and enthusiasm for construction of the times. At all events, the Tyrolean Estates erected a permanent monument to themselves.





III The Tyrolean Parliament from the 18th to the 20th century

THE PERIOD UP TO 1860

The construction of the Landhaus was also a last expression of the democratic will of the Estates. Tyrolean parliaments were no longer convened when Maria Theresia took office in 1740. She and her son Emperor Joseph II wanted to make Austria a unitary state with a centralised government to be ruled without democratic hindrance or opposition. Only under Emperor Leopold II were the Estates reinstated in the Tyrol in 1790 and a parliament again convened, but the subsequent Napoleonic Wars put an end to the Estates once more. In 1816 they were again allowed by Emperor Francis I but they were severely restricted in their rights by Metternich's police state. When the absolutist system of government collapsed in 1848, a parliament was held in Innsbruck and the Tyrolean constitution renewed, but the Estates were finally replaced by elected parties. At the end of 1851, there was a return to neo-absolutism and the Tyrolean constitution was annulled. The "October Diploma", a constitution adopted in 1860, marked Austria's return to a constitutional form of government.

FROM THE END OF THE MONARCHY UP TO THE PRESENT

After the First World War (*plenary hall with gallery on the courtyard side 1914*) , German-Tyrolean members of the Austrian Imperial Council and the Tyrolean Parliament formed a Tyrolean National Assembly and set up the Tyrolean National Council as an executive body. A new Tyrolean constitution was approved on 8 November 1921 making Parliament the legislative body (*plenary sessions in the 1950s*) . After the Second World War, a Tyrolean constitutional law was enacted reinstating the Tyrolean constitution on 31 January 1946. On 15 June of the same year, the constitution of 1921 was reactivated. The last major amendment to the Tyrolean constitution in 1998 brought a changeover from a system of proportional representation with elements of majority representation to a pure majority voting system for the formation of the Tyrolean government. For the initiators of the reform, the goal was a clear distinction between oppositional and governmental activities. Today, in line with the separation of powers that is a feature of modern democracies and on the basis of the 1989 constitution of the Tyrol, the Tyrolean Parliament is primarily responsible for legislation relating to regional affairs, exercises monitoring functions with regard to the regional government and adopts the budget.





IV A Baroque gem – views and insights

THE FAÇADE

The Old Landhaus ^a is a monumental baroque palace consisting of three wings surrounding a square courtyard, with the fourth side closed off by a chapel built with connecting passages. The west wing towards Maria-Theresien-Strasse is the main tract. The northern and southern wings were originally extended in a horseshoe shape to enclose a garden, but this has since been completely built over. The elaborate design of the façade is a sign of the self-confidence of the Estates at the time. The three floors are structured horizontally with wide cornices. A particularly striking feature is the emphasis placed on the vertical by a central section – an avant-corps – protruding from the façade, which interrupts the line of the roof together with a soaring pediment. Such elements protruding over the full height from the main line of the building served to structure the façade and were a typical feature of Baroque architecture. On the ground floor, this central avant-corps resembles a massive pedestal formed by four mighty pillars, which protrude increasingly towards the base. They support a balustrade and also form a frame for three doors. From the balcony on the first floor rise up four pilasters as ornamentation for the most important parts of the building on two floors, namely the rooms of the Governor of the Tyrol on the first floor and the plenary hall above. The pilasters are crowned with the four emblems of the Tyrolean Estates and a prominent triangular pediment.

The particularly advantageous combination of function and prestigious design of the building resulted from the location of the plenary hall (*view of the ceiling*) ^a on the second floor. Limiting the representational aspect to an area that is relatively small in size but occupies a central location in the building was a common feature of the stately buildings of the time. It helped avoid disturbances resulting from the proximity of offices and meeting rooms in one and the same building as they could be located on different floors. With this solution, the design of the Landhaus is in the tradition of municipal buildings with a public function; prestigious halls on the second floor are also found in town halls including the Old Town Hall in Innsbruck.

Visitors entering the Old Landhaus through the main doors find themselves in a three-nave entrance hall supported by Tuscan columns. The courtyard side of the main tract has the same design as the street façade, but here the steeply rising central element is even more striking in the more restricted space. Opposite stands the Chapel of St George with a façade that is clearly structured with four pilasters, niches and an open pediment supporting a turret.

Court Architect Gump

The Old Landhaus was designed by the court architect Georg Anton Gump (1682-1754), the most prominent architect of the High Baroque in the Tyrol. He trained for many years in Rome, where the Baroque reached its zenith. The Palazzo di Propaganda Fide by Francesco Borromini (1664) and the Palazzo Odescalchi by Lorenzo Bernini (1665) served him as models for the Landhaus in Innsbruck, although – in accordance with German architectural taste – he reduced the width relative to height.

The three walnut doors on the ground floor of the main façade were crafted by Nikolaus Moll and Johannes Vögele. *The stucco emblems of the Estates above the pilasters of the avant-corps* ^b are the work of Alessandro Callegari, Francesco Serena and Guiseppe Mini. *The gargoyles* ^c in the form of dragon heads on the pediment and the corners of the roof of the main façade and the turret were made by Franz Prinzing from a wooden model created by the court sculptor Ingenuin Lechleitner.





MONUMENTAL STAIRCASE

A wide staircase leads from the hall on the ground floor of the Landhaus to the second floor. Georg Anton Gumpp attached great importance to the design of this staircase, which is one of the most prestigious in Innsbruck.

The niches on the lower landing of the staircase hold statues of the goddess Athena and the god of war Ares. They are later additions created by the sculptor Franz Egg in 1898/99. The wooden sculptures painted in white and partly gilded on the upper landing were made by Nikolaus Moll in 1728. They represent the gods **Artemis** ^a and Apollo. Artemis, the Greek goddess of hunting and protectress of women, faces her twin brother Apollo, god of the arts, law, order and peace. They were probably meant to symbolise peace, welfare and prosperity for the Tyrol. The two **ornamental vases** ^a on the marble bannister posts are also by Moll.

The uppermost section of the staircase includes busts of Zeus, king of the Gods, and his wife Hera. The busts, which are located in the niches above Artemis and Apollo, were created by Ingenuin Lechleitner in 1728. In the context of the iconography of the Landhaus staircase, Zeus doubtless embodies the highest ranking God, who guarantees the world order, protects people's property, safeguards morals and order in the state, and upholds freedom and justice. Hera is the goddess of marriage and birth, and also the protectress of women. With these busts, Court Sculptor Lechleitner projected idealised images of a father and mother of the Tyrol.

On the ceiling of the staircase, the mighty **Tyrolean eagle** ^b spreads its wings and holds the map of the Tyrol in its claws. This sculptural gem was also created by Ingenuin Lechleitner in 1728. The heraldic animal of the Tyrol is holding a stylised map of the Tyrol from Kufstein ("Kuefstain") via Innsbruck ("Insprugg") to Lake Garda ("Gartsee"). The highly ornate stucco work on the staircase was executed between 1728 and 1730.





a

The sculptors Moll and Lechleitner

The staircase ②, the plenary hall and the Landhaus chapel are dominated by the works of two Tyrolean sculptors created in accordance with Gumpp's instructions. Born in Vorarlberg, Nikolaus Moll (1677-1754) worked as a sculptor in Innsbruck from 1708. His main oeuvre is the pulpit in St James' Cathedral (1725). He also worked for Wilten Abbey.

Ingenuin Lechleitner (1676-1731) came from Grins near Landeck. After working in the workshop of the imperial court sculptor Giovanni Stanetti in Vienna, he returned to the Tyrol and became court sculptor to the imperial governor Charles Philip Count of Palatinate-Neuburg in Innsbruck. His main oeuvre is the sculptural work for Innsbruck's Johannes-von-Nepomuk Church (1729-1731).



b



c



d

THE CENTREPIECE OF THE OLD LANDHAUS

The Plenary Hall

The entire middle section of the second floor comprises the plenary hall, the showpiece of the Old Landhaus, which was last renovated in 2012. The east and west walls of the hall are dominated by windows, while the north and south facing walls are structured with red stucco marble pilasters. The north and south walls each have a splendid marble fireplace in the middle flanked by two niches with statues and two doors with marble frames in the corners.

In the middle of the four walls, putti carved by Ingenuin Lechleitner in 1730/31 present the symbols of the four estates: *a knight's helmet for the nobility (east wall)* ③, a mitre and bishop's staff for the church (west wall), *a fasces for the citizenry (south wall)* ④ and *grapes for the farmers (north wall)* ⑤.



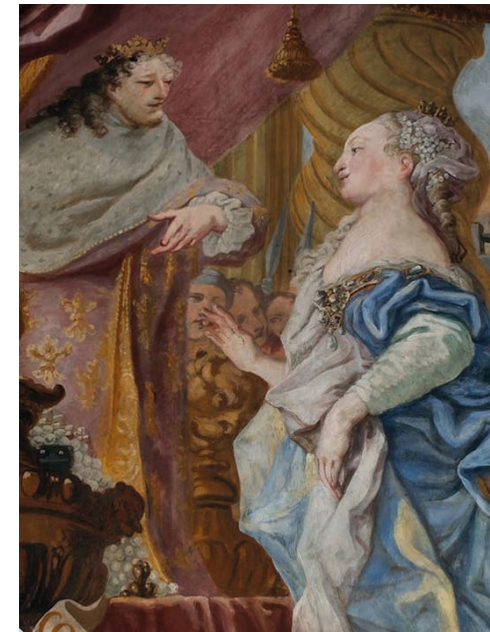
a

The four life-size statues of rulers and governors of the Tyrol standing in the niches of the north and south walls were carved by Nikolaus Moll between 1730 and 1732. On the left on the north side is the statue of Duke Charles V of Lorraine (1643-1690), who was also governor of the Tyrol. The right niche is occupied by the statue of Emperor Leopold I (1640-1705), the founder of Innsbruck University. *On the south side on the left is the sculpture of Archduke Leopold V of the Tyrol (1586-1632), who had the Innsbruck Dogana and the Jesuit Church built. On the right is the statue of Charles III Philip Count of Palatinate-Neuburg (1661-1742), who was also a governor of the Tyrol* ^a. Hanging on the north and south walls of the plenary hall are oil paintings of the four most prominent members of the Estates at the time of the construction of the hall (north side on the left Caspar Ignaz Count Künlgl, Prince-Bishop of Brixen, on the right Paris Kaspar Count Wolkenstein-Trostburg, Governor of the Tyrol, south side on the left Franz Josef Schaiter von Lebenwisegg, Prelate of the Augustinian Monastery in Gries near Bozen, on the right Dominicus Anton Count Thun, Prince-Bishop of Trent).



b

The splendid chandelier ^b suspended from the middle of the ceiling fresco was made by the Swarovski company in 1984 and fully refurbished in keeping with the state of technology in 2016. It weighs approximately 400 kilograms and is 2.5 meters in height and diameter. With its 4,800 Swarovski crystals, it creates an impressive display of light from 87 economical LED lights totalling just over 400 watts.



The “Valleys of the Tyrol” cycle of paintings

The frescoes on the walls and ceiling make a special impression in the meeting room. A competition organised by Prelate Stickler in 1730 was won by Cosmas Damian Asam, who was then a famous painter in Munich. He executed the frescoes in 1734 and received the considerable sum of 887 guilders for this work. The frescoes on the north and south walls depict the riches of the Tyrolean valleys and relate them to scenes from the Old Testament. This combination of scholarship and reality is a typical baroque device.

The first fresco above the main door on the south side shows *Jacob and Rachel at the well* ^a surrounded by sheep and cows. This rural idyll is a reference to the wealth of the Puster Valley deriving from stock farming. The inscription reads “MUNERA PUSTRISSAE” meaning: The gifts of the Puster Valley.

The fresco above the other door of the south wall is dedicated to the Eisack Valley and depicts *Aaron's sacrifice for the people* ^b. The inscription is “YSSACKIUS ADDIT HONOREM”: The Eisack contributes to the glory of God.

Above the right door of the north wall there is a fresco representing the Vinschgau, the granary of the Tyrol. *Isaac can be seen with his servant* ^c

filling the grain sacks with the help of a level. “VALLIS FRUMENTA VENUSTA”: Vinschgau gives the grain.

Above the fireplace on the south side, the Wipp Valley is represented by the biblical scene of *Judith with the head of Holofernes* ^d. The inscription “AD FAUCES SYLLAE STERNITUR ENSE GIGAS” (In the gorge of the Sill the dragon is slain with the sword) is presumably a reference to the legend of the dragon killed by the giant Haymon in the Sill Gorge. The Wipp Valley was probably included among the frescoes in the plenary hall thanks to the Prelate of Wilten, who is thought to have proposed the cycle of paintings.

Above the northern fireplace, the Inn Valley is symbolised by *the Queen of Sheba* ^e presenting Solomon with the treasures of Arabia. “COLLIGIT OENUS OPES”: The Inn collects the treasures. This indicates the leading position of the Inn Valley in the Baroque period in terms of mining and long-distance trade.

As the last image above the left door on the north side, the Etsch Valley is represented by the *the scouts of Moses* ^f returning with grapes from the Promised Land. The inscription “FERT ATHEsis UVAS” (The Etsch brings the grapes) is a reference to wine growing there.



The ceiling fresco

The homage of the valleys is celebrated in the large *ceiling fresco* ^a a spiritual and truly baroque representation that is hard to interpret. It is typical of Asam's art, as the steps, the parapet and the spiral of clouds filled with bright colours show. The fresco depicts the path from earthly treasures to those of the spirit and Heaven. At the centre of the painting is the author of Tyrolean unity, Count Meinhard II, depicted as an old man wearing a gold chain and a blue farmer's smock. He is pointing to the fruits of the land, which three women have spread out at his feet, while a bearded river god and his companions are offering the foaming water and its animals. Meinhard is standing on a parapet accompanied by the virtues of government, namely severity symbolised by the sword and love symbolised by the heart. A horn of plenty with gold coins is a reference to the mint in Hall.

Along the oval margin of the fresco are depicted the activities of the inhabitants of the Tyrol at that time: on one side mining and salt making in the Hall salt works, and on the other side trade symbolised by scales and shipping by an oar. Further along, Athena, the goddess of science, can be seen complete with spear and helmet with plume. Opposite her a king on horseback is prevented by Artemis, the goddess of hunting, from firing a shot from his rifle. In return, Artemis is pointing to the spoils of the hunt, indicating that weapons should be used for hunting rather than war.

In the middle of the fresco, ascending with the cloud from Earth to Heaven, are allegorical figures of truth (with the mirror) and faith (with the goblet) followed by Mother Church holding the rod with the eye of God in the light. A banner supported by little angels bears a Latin inscription meaning: "In the protection of God in Heaven the land will dwell."

In this pictorial cycle the treasures of the Tyrol – the labour of its people, peace, science and faith – are united. The splendid baroque fresco symbolises the region's peaceful intentions in extremely compelling style: The Tyrol's elected representatives are not to devote themselves to war, glory and honour but rather to work, peace and faith.



a

THE ROCOCO HALL

The northern wing of the second floor of the Old Landhaus accommodates the *conference room* **a**, which was decorated with rococo stucco around 1758. This magnificent Rococo Hall was completely renovated in 1995 and today serves the Tyrolean Parliament as a venue for committee meetings. Concerts, readings and minor parliamentary ceremonies are also held there.



b

PORTRAIT GALLERY OF GOVERNORS OF THE TYROL

On the walls of the Rococo Hall hang the *portraits of the Governors of the Tyrol* **b** from 1861 onwards, most of them framed in Rococo style. Under the Tyrolean constitution of 1861, and subsequently until 1934, the Governor also presided over the Tyrolean Parliament.



I St George's Chapel

Exterior and interior views

During the reign of Emperor Maximilian there was already a chapel dedicated to St George – the patron saint of the Tyrol until 1772 – on the site of the present courtyard of the Old Landhaus. When a new Landhaus was constructed between 1725 and 1734, *St George's Chapel* ^a was also rebuilt (from 1728 to 1731). In 1896 and 1948 the Landhaus chapel was completely restored. The last general renovation was completed in 1997 with the refurbishment of the interior.

In 2005, the Tyrolean Parliament approved a proposal to reinstate St George as the region's second patron saint in addition to St Joseph.

With the commanding architecture of the exterior and lavish stucco work in the interior, St George's Chapel is one of the most outstanding sacred buildings from the High Baroque period in the Tyrol. Georg Anton Gump created the façade, which is structured with four pilasters and a large arch, in a free interpretation of Roman models. It is reminiscent of the great Roman baroque masters Lorenzo Bernini (Sant' Andrea al Quirinale) and Francesco Borromini (Sant' Ivo alla Sapienza), who had a major influence on Gump during his stay in Rom



a

The *interior of the chapel* **a** is a rectangular hall with a barrel vault and a reduced apse flanked by columns. The narrow organ loft rests on two massive columns that separate the entrance area from the nave. The light interior is dominated by lavish white stucco ornamentation created by the Innsbruck sculptors Anton Gigl, Andrä Gratl and Johann Singer, whose work here marks the climax and at the same time the end of the development of Baroque foliage and strapwork stucco in the Tyrol, before they were replaced a few years later by Wessobrunner rococo stucco. The apex of the vault is decorated with various stucco rosettes: All the stucco fields are finished in a delicate pink and ochre.

A canvas painting of St George by Johann Georg Dominikus Grasmaier (1731), flanked by statues of the two diocesan patrons St Vigilius (diocese of Trent) and St Cassian (diocese of Brixen) by Nikolaus Moll, is framed by the stucco-marble columned altar with a retable featuring God the Father, the Holy Spirit and angels with symbols of martyrdom. The silver cross made by the Innsbruck goldsmith Sepp Kölblinger (1948) commemorates the rededication of the chapel after the Second World War.



b



c

In 2010, the well-known Tyrolean organ builder Pirchner from Steinach am Brenner installed a new *organ* **b** in the existing case based on historical models in a number of respects, including the use of hand-forged nails and screws and a *manual and pedals* **c** with a broken octave. The disposition is based on instruments that were customary in southern Germany around 1725.

The upper part of the case is from the former organ of Kirchberg Parish Church in the Tyrol. As a result of renovation work, the case was no longer needed and it was made available to the Federal Office of Ancient Monuments until it found its current home in St George's Chapel. The organ has a total of 10 speaking stops (plus tremulant and pedal coupler) on one manual and pedals. The pedal has 12 notes and a stop (sub-bass). The disposition follows the Southern German tonal concept. The instrument employs Bach-Kellner tuning.

In addition to providing music for the church services of the Tyrolean Parliament and for recitals, the organ is also used for organ competitions (Paul Hofhaimer Competition).



a

In 2015, the Innsbruck-born Trentino artist Maurizio Bonato created a *series of window panels* ^a in which he gives St George's struggle with the dragon a contemporary interpretation as man's confrontation with his own dark sides, unresolved aspects, doubts and uncertainties. The killing of the dragon by St George is intended to symbolise victory over all these aspects, both in a religious and a secular sense.

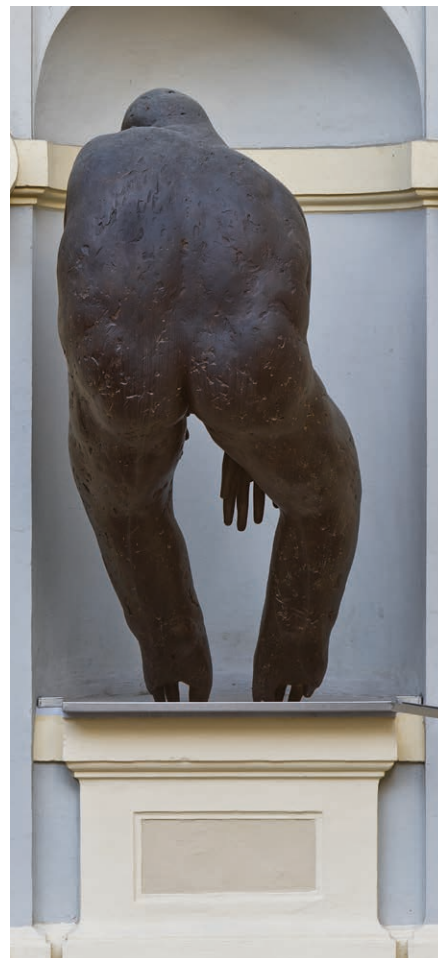


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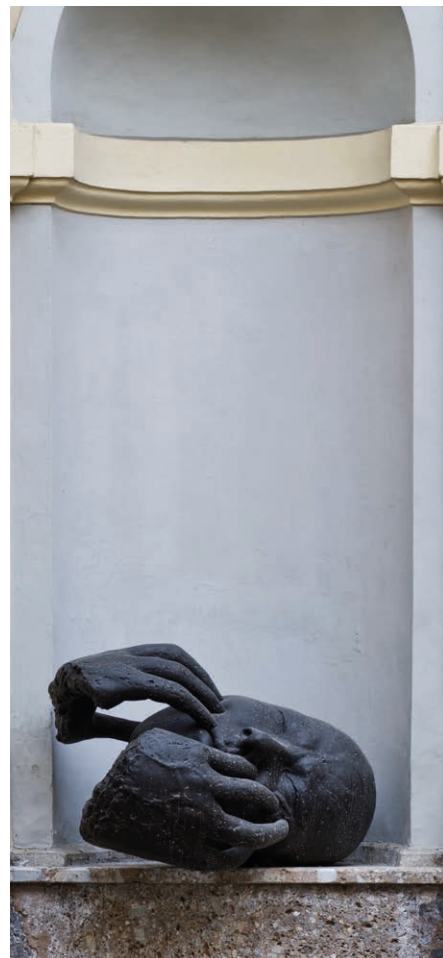
II The Façade of Hope

In the context of the Tyrol's Memorial Year in 2009, the sculptor Lois Anvidalfarei, who was born in Val Badia, created *four works in bronze* ^b for the empty niches on the façade of St George's Chapel. The niches were originally meant to hold large ornate vases, including two by Nikolaus Moll, but they have not survived. The new sculptures symbolise the struggle between good and evil that occurs in every individual and in society as a whole.

This modern addition to the Baroque façade of the Landhaus chapel was proposed by Herwig van Staa as Governor of the Tyrol.



a



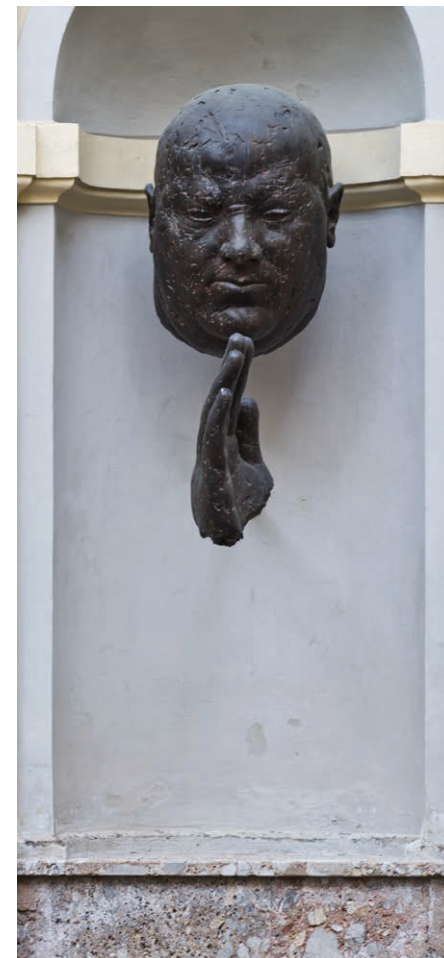
b

For his work, Anvidalfarei chose four key aspects of the legend of St George and gave them a contemporary interpretation:

The figure of "Abandoned Evil" is followed by "Horror in the Face of Evil", from which "Conversion" can develop, leading to "Blessing". "Evil" **a** and "Horror" **b** make reference to obvious suffering in the modern world.



c



d

"Conversion" **c** and "Blessing" **d** symbolise redeeming and forward-looking acts. The sculptures combine to create a "Façade of Hope": The path illustrated by the figures is an expression of our hope of the victory of good over evil.

The four sculptures create a new experience out of a historical façade and open our eyes at the same time for its function as a stage, which was so typical of the Baroque period.

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