

**Identification**

<i>Nomination</i>	The historic centre of the city of Salzburg
<i>Location</i>	Province of Salzburg
<i>State Party</i>	Republic of Austria
<i>Date</i>	23 October 1995

**Justification by State Party**

With a history of ecclesiastical leadership in the heart of Europe reaching back to early medieval times, the former seat of the Prince-Archbishops of Salzburg was important from the earliest age of western civilization. The Romans settled there, in a town called *Juvavum*.

The Archbishop's Residence, the Cathedral, the Abbey of St Peter, and the Nonnberg Monastery (the last two monastic establishments founded in pre-Carolingian times and still maintaining their living tradition) provided the cornerstones for the development of a town that preserves its historical design and substance well. As sovereign rulers throughout the ages, the Archbishops appointed contemporary artists of great standing: the centre of Salzburg owes much of its Italian air to distinguished artists such as Vincenzo Scamozzi, a pupil of Palladio, and Santino Solari.

A diversity of medieval and Baroque monuments mingles harmoniously to form a unique urban ensemble, crowned by the fortress of Hohensalzburg. Below the very varied, impressive skyline of spires and domes delineated by the many churches, closely ranged row of burghers' houses line the square and crooked lanes of the old town leading away from the right and left banks of the Salzach river.

The rich tradition of musical performances and festivals, closely linked with the town's greatest son, Wolfgang Amadeus Mozart, provides one further facet that assures the importance of Salzburg today and contributes to the special charm of this unique and well preserved historic town.

**Note** The State Party does not make any proposals concerning the criteria under which the property should be inscribed on the World Heritage List in the nomination dossier.

**Category of property**

In terms of the categories of property set out in Article 1 of the 1972 World Heritage Convention, Salzburg is a *group of buildings*.

**History and Description***History*

No doubt because of its location at the narrowest point of the Salzach valley and sheltering between mountain ridges, Salzburg was the site of a substantial prehistoric settlement, and it became the natural choice for a Roman settlement, *Municipium Claudium Juvavum*, at the intersection of three major Roman roads. What remained after the barbarian incursions from the 5th century onwards was granted in 696 by the Bavarian Duke Theodo to the Frankish missionary bishop Hrodbert, at the same time endowing the Abbey of St Peter at the foot of the Mönchsberg and the Nonnberg nunnery that he had founded with large tracts of land. The abbot of St Peter's also served as bishop. As a secular counterweight a ducal palace was built between the ecclesiastical district and the river. The early medieval development of the town was in the area between the palace and the river. Churches proliferated and scholars were attracted to the town.

Two significant events took place at the end of the 10th century. The abbacy and archbishopric were separated in 987, and in 996 the burgher town was awarded the right to levy tolls and hold markets. In 1077

Archbishop Gebhard built the fortress of Hohensalzburg, as a symbol of his power. The town continued to grow, spreading along a north-west street parallel with the river. Massive stone walls were built in the 1120s, to replace the earlier wooden palisades.

The growing town was ravaged by fire in 1167 and a major rebuilding of the cathedral took place. Later medieval fires led the burghers to replace their wooden houses with substantial stone buildings of the inn-Salzach burgher type. With the advent of the Gothic period around 1300 ecclesiastical and lay proprietors vied in embellishing their town. The Late Gothic art of Salzburg acquired a renown that went far beyond the town itself, and many famous artists lived and worked there in the 15th and 16th centuries.

Wolf Dietrich von Raitenau, who was appointed Archbishop in 1587, remodelled the entire city, directing his attentions in particular to the residence and the cathedral, with their associated structures. Salzburg escaped the ravages of the Thirty Years' War in the first half of the century, partly because of the new defences added by Archbishop Paris Lodron and partly because of the Archbishop's clever policy of neutrality. He was responsible for the foundation of the university in 1622. During this period of prosperity the burghers copied the style of the princely buildings in the drastically remodelling of their houses.

The townscape was enhanced in the closing years of the 17th century with the advent of the Baroque style, used for a number of notable buildings and a series of monumental fountains that grace the squares of Salzburg. This period also saw a flowering of the town as a cultural centre of the Enlightenment. Wolfgang Amadeus Mozart was born in Salzburg in 1756 and lived there until driven away by the Archbishop of the time, Hieronymus Count Colloredo.

Ecclesiastical rule ended with the Napoleonic Wars in 1803, and it became an Electorate, covering Berchtesgaden, Passau, and Eichstätt as well; its first ruler was Ferdinand III of Tuscany, who had been driven out of his own Grand Duchy. The war was catastrophic for the economy of Salzburg, which took several decades to recover. It was not until the railway was built between Salzburg and Linz, extending to Munich, that it began to improve, with the advent of investors from Bavaria as well as elsewhere in Austria. There was a renewed surge of building activity that continued into the present century, culminating in the buildings of the Festspielhaus.

Salzburg suffered from aerial bombardment in World War II. Post-war reconstruction went hand-in-hand with expansion, and a number of distinguished works of contemporary architecture were added to the town's rich stock from many periods.

#### *Description*

The Salzburg skyline, against a backdrop of mountains, is characterized by its profusion of spires and domes, dominated by the fortress of Hohensalzburg. There is a clear separation, visible on the ground and on the map, between the lands of the Prince-Archbishops and those of the burghers. The former is characterized by its monumental buildings - the Cathedral, the Residence, the Franciscan Abbey, the Abbey of St Peter - and its open spaces, the Domplatz in particular. The burghers' houses, by contrast, are on small plots and front on to narrow streets, with the only open spaces provided by the three historic markets.

Salzburg is rich in buildings from the Gothic period onwards, which combine to create a townscape and urban fabric of great individuality and beauty. A small number of items have been selected for this evaluation, to give an impression of the quality of the whole.

#### - The burgher houses

A few examples of the Late Gothic period survive, with their chamfered window jambs and plain tops, stressing the cubic space of the buildings. The burghers of Salzburg frequently renewed the facades of their buildings, following changing fashions in architecture (and also in protection against fire, the scourge of wooden buildings). For example, the steeply pitched roofs were hidden behind tall crenellated fire-walls. From the Early Baroque period (c. 1600) the *Grabendach*, an assembly of saddleback roofs with intersecting valleys, became the popular choice.

#### - The Cathedral (St Rupert and St Virgil)

This is the pre-eminent ecclesiastical building in Salzburg and its spiritual centre. Archaeological excavations during the reconstruction following severe bomb damage in World War II have revealed much about the predecessors of the present building, back to its foundation in the 8th century as a three-aisled basilica. The second cathedral, in the same form but much enlarged, was built in 1181, but this was virtually destroyed by fire in 1598, to be replaced by the present structure.

The original plan for the new cathedral was the work of Vincenzo Scamozzi, a pupil of Andrea Palladio, who was given the opportunity to realize his ideal of a city with a cathedral as its focal point, later to be elaborated in his *idea dell'architettura universale* (1615). However, his grandiose design was largely set aside after the downfall of his patron, Archbishop Wolf Dietrich von Raitenau. The present building, the work of Santini Solari, the court master-builder, preserves many of Scamozzi's features, albeit in a somewhat reduced form, and it is the earliest building in this style north of the Alps. It has four bays in the nave on massive pillars, the side aisles being divided into chapels, on the model of Il Gesù in Rome. The choir and transept are disposed around the crossing, to form a trefoil; the crossing is crowned by an octagonal drum dome. The facade is articulated by Doric, Ionic, and Corinthian columns in canonic order. The structure was completed with the addition of the towers (the work of Giovanni Antonio Dario) in the mid 17th century, following its consecration in 1628. Eight exuberantly decorated portals in white marble were added in 1670. The interior is richly decorated with stucco ornamentation and frescoes, much of it the work of Italian artists.

- The Benedictine Abbey of St Peter

Founded in the closing years of the 7th century, the Abbey contains in its church the only High Romanesque structure in Salzburg, mostly dating from the early 12th century. It has a stepped portal with recessed columns of red and white marble, in the Lombard tradition that derives originally from Islamic models. The main body of the church has undergone many modifications since the 12th century, such as the heightening and vaulting of the roof and the addition of the dome. The interior contains fine paintings and sculpture from many periods up to the present century. Associated with the church is the Chapel of the Virgin Mary, built in 1130 and remodelled in 1319, the oldest Gothic structure in the town. St Catherine's Chapel, to the south of the Abbey church, is also Romanesque, consecrated in 1227.

Of especial significance are the cemetery and catacombs of the Abbey. The irregularly shaped and gently sloping graveyard terminates in tomb arcades cut into the rock-face. The catacombs, which may date back to the late Roman period, were in use as early as the 12th century. The heart of this precinct was the Chapel of St Amandus, rededicated to St Margaret in 1485. The Chapel of the Holy Cross, built in Romanesque style in 1170, was converted into a tomb in the 17th century.

- The Nonnberg Benedictine Nunnery

This is the oldest convent north of the Alps, founded around the same time as the Abbey of St Peter. The present massive complex, on the eastern peak of the Mönchberg, is a striking feature of the townscape, with its dominating church roof and Baroque dome. The original Romanesque church was destroyed by fire in 1423, only the tower surviving. The plan of the present building, in Gothic style, is based on that of its predecessor; Baroque side chapels were added in the 17th century as burial places for the nuns. The interior and exterior decoration successfully blends Romanesque and Gothic art forms. The convent building is an irregular structure that grew up between the 13th and 17th centuries in an unstructured form, and is composed of three- or four-storeyed buildings with hipped saddle roofs grouped around two courtyards.

- The Hohensalzburg Fortress

A Roman structure on this steep rock fan overlooking the city was replaced in the medieval period by a wooden fort. The first stone building dates from the early 12th century, and this was enlarged with towers, bastions, and outer wards in the 15th century. Massive reconstruction and extension works were initiated at the beginning of the 16th century and continued to the late 17th century. The main structure, the Hoher Stock, was fitted out as a princely residence by Archbishop Leopold von Keutschach around 1500; he was also responsible for building the Church of St George in the wide courtyard of the castle. In the 16th and 17th centuries the fortifications were immensely strengthened to resist the improved artillery of the day. The complex lost its status as a defence base in 1861, but continued as a barracks. Major consolidation and restoration works became necessary in the 1950s.

- The Archbishop's Residence

This complex, the creation of which began in the early 12th century, lies in the heart of the old town. The present layout dates to the major rebuilding carried out by Archbishop Wolf Dietrich von Raitenau in the early years of the 17th century. The buildings are grouped round two courtyards. Some of the features, such as the state rooms in the eastern wing and the huge Carabinieri Hall in the southern wing, are monumental in scale and are lavishly decorated.

## **Management and Protection**

### *Legal status*

The historic centre of Salzburg is protected as an entity under the provisions of Sections 1, 2, and 3 of the Austrian Monuments Protection Act (Federal Act of 1923 as amended in 1978 by Federal Gazette No 167/1978 and No 473/1990) and Law No 54/1967, subsequently modified by Laws Nos 50/1980, 16/1990, and 77/1995. All monuments owned by the Republic of Austria, its provincial or local governments, and its churches and other religious communities are deemed to be of public interest. All the major monuments and religious buildings in the historic centre are publicly owned and are granted protection, along with the churches and other ecclesiastical monuments. Furthermore, 260 privately owned buildings also have protected status under Section 3 of the Monuments Protection Act.

This legislation requires all actions that may affect the status of buildings to be submitted to the Federal Monuments Agency (*Bundesdenkmalamt*), though its Provincial Office in Salzburg, for approval. District administrations may be called upon by the agency to carry out protective measures where serious breaches are threatened.

The buffer zone is protected under the provincial building law (last modified in 1985 and currently being revised).

### *Management*

The historic centre is protected by the Salzburg Old Town Preservation Act (Act of 10 May 1967 adopting special provisions to protect the townscape of the old town of Salzburg: Provincial Gazette No 1967/54 as amended in Provincial Gazettes Nos 1971/33, 1973/56, and 1976/17). This provides for the entire area of historic Salzburg to be preserved because of its special character. The Office of the Salzburg Provincial Government has an expert commission (*Altstadterhaltungskommission*) responsible for ensuring the implementation of this measure, and a fund is available to provide grants for maintaining the historic townscape.

Management is based on an exhaustive and highly detailed survey of the exteriors and interiors of all the historic buildings in the centre of the town.

## **Conservation and Authenticity**

### *Conservation history*

Salzburg has a long and distinguished history of conservation work on its secular and ecclesiastical monuments, dating back to the second half of the 19th century. Much restoration and conservation work was begun in the years immediately following World War II. The requirements of the various protective legal measures and the work of the *Bundesdenkmalamt* and the *Altstadterhaltungskommission*, which carry out regular monitoring, coupled with the demands of tourism, ensure that the historic centre maintains a high level of conservation.

Several major conservation and restoration projects are currently in progress, including the Cathedral and the Hohensalzburg. The ICOMOS expert mission visited the Archbishop's Residence, which is being converted to house the Law Faculty of the University, and described the work as "a model of restoration in the spirit of authenticity laid down in the Venice Charter."

### *Authenticity*

The authenticity of the historic centre of Salzburg is not in question. It maintains its street pattern and townscape to a very high degree, and the main monuments, such as the Cathedral and the Nonnberg Convent, retain their dominating roles on the skyline, against the background of the hills that surround the town.

## **Evaluation**

### *Action by ICOMOS*

ICOMOS consulted its International Committee on Historic Towns and Villages. An ICOMOS expert mission visited Salzburg in February 1996.

### *Qualities*

Salzburg is worthy of World Heritage inscription for three reasons. First, it has preserved its historic street pattern and urban fabric to a remarkably high degree. Secondly, it contains a number of buildings, both secular and ecclesiastical, of very high quality from periods ranging from the late Middle Ages to the 20th century. Thirdly, it is intimately associated with many important artists and musicians, pre-eminent among them Wolfgang Amadeus Mozart.

In his report, the ICOMOS expert who visited Salzburg described it as the point where the Italian and German cultures met and which played a crucial role in the exchanges between these two cultures. The result is a Baroque town that has emerged intact from history, and exceptional material testimony of a particular culture and period. It is especially noteworthy for its exuberant and diversified urban silhouette and its enchanting succession of open spaces.

### *Comparative analysis*

The phenomenon of the ecclesiastical city-state is a rare one, peculiar to the Holy Roman Empire, from Prussia to Italy. They disappeared as political and administrative units in the early 19th century and adopted alternative trajectories of development. No other example of this type of political organism has survived so completely, preserving its urban fabric and individual buildings to such a remarkable degree, as Salzburg.

### *ICOMOS observations*

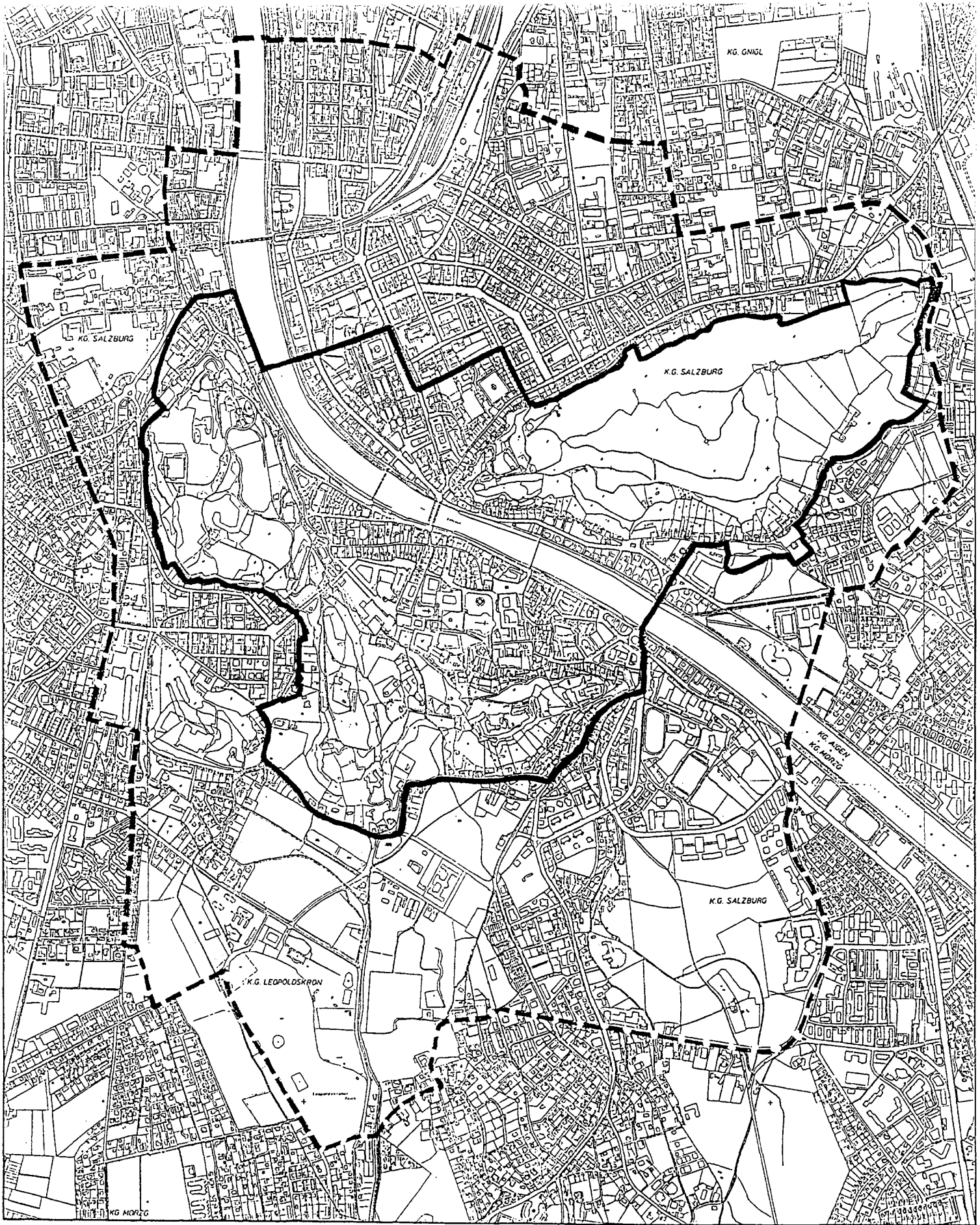
No urban plan for Salzburg was submitted with the nomination dossier. However, the stringent controls over activities within the historic centre contained in the 1967 Salzburg Old Town Preservation Act may be deemed to constitute the equivalent of a historic centre plan.

### **Recommendation**

That this property be inscribed on the World Heritage List on the basis of *criteria ii, iv, and vi*:

Salzburg is an exceptionally important example of a European ecclesiastical city-state which preserves to a remarkable degree its dramatic townscape, its historically significant urban fabric, and a large number of outstanding ecclesiastical and secular buildings from several centuries. It is also noteworthy for its associations with the arts, and in particular with music, in the person of its famous son, Wolfgang Amadeus Mozart.

ICOMOS, October 1996

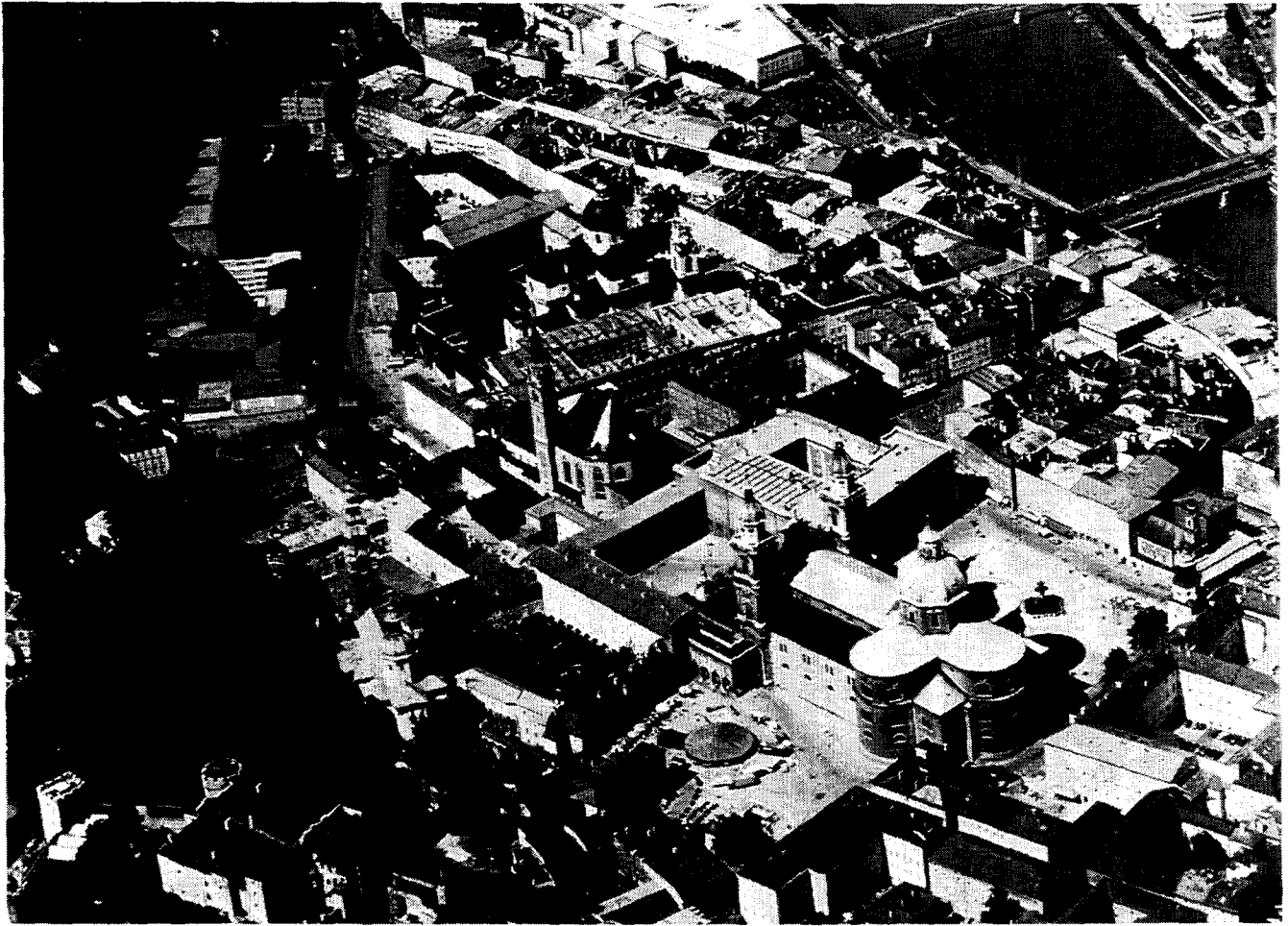


Salzburg : zone proposée et zone-tampon  
 Salzburg : nommée zone et zone tampon

**SALZBURG STADT**

- boundary of the proposed zone for inscription on the World Heritage List
- - - boundary of the buffer zone

0                      0,5                      1km



Salzburg : vue aérienne du centre historique  
Salzburg : aerial view of the historic centre