

10 In the **Antechamber or Narthex** stand five statues of saints formerly placed on the façade of the church. These, too, were saved from the fire. The sixth figure, St Clemens, was added during the reconstruction of the church. The beautiful sandstone door frame comes from the Lion Monument quarry. Above the portal can be found a noteworthy statue of the Virgin Mary with baby Jesus and halo. Carvings on the door depict St Leger to the left and St Mauritius to the right; St Beat with the dragon lies above the entablature.

11 The **West Front** is a landmark of Lucerne. It was built after the fire of 1633. The towers, reduced to half their size by fire, were rebuilt in old Gothic style. Only the lower half of the towers were able to be reintegrated into the new construction of the church. In a recess of the North Tower (left), a scene (1512) in dyed sandstone depicts Jesus on the Mount of Olives, surrounded by approaching soldiers and the Apostles. Between the towers, an arched entrance opens onto the antechamber or narthex. The crests (Lucerne and the Imperial Eagle) above the keystone of the entranceway are flanked by the figures of the church patrons, St Leger and St Mauritius, in relief. Between two windows in the middle cornice St Michael can be seen slaying the dragon.

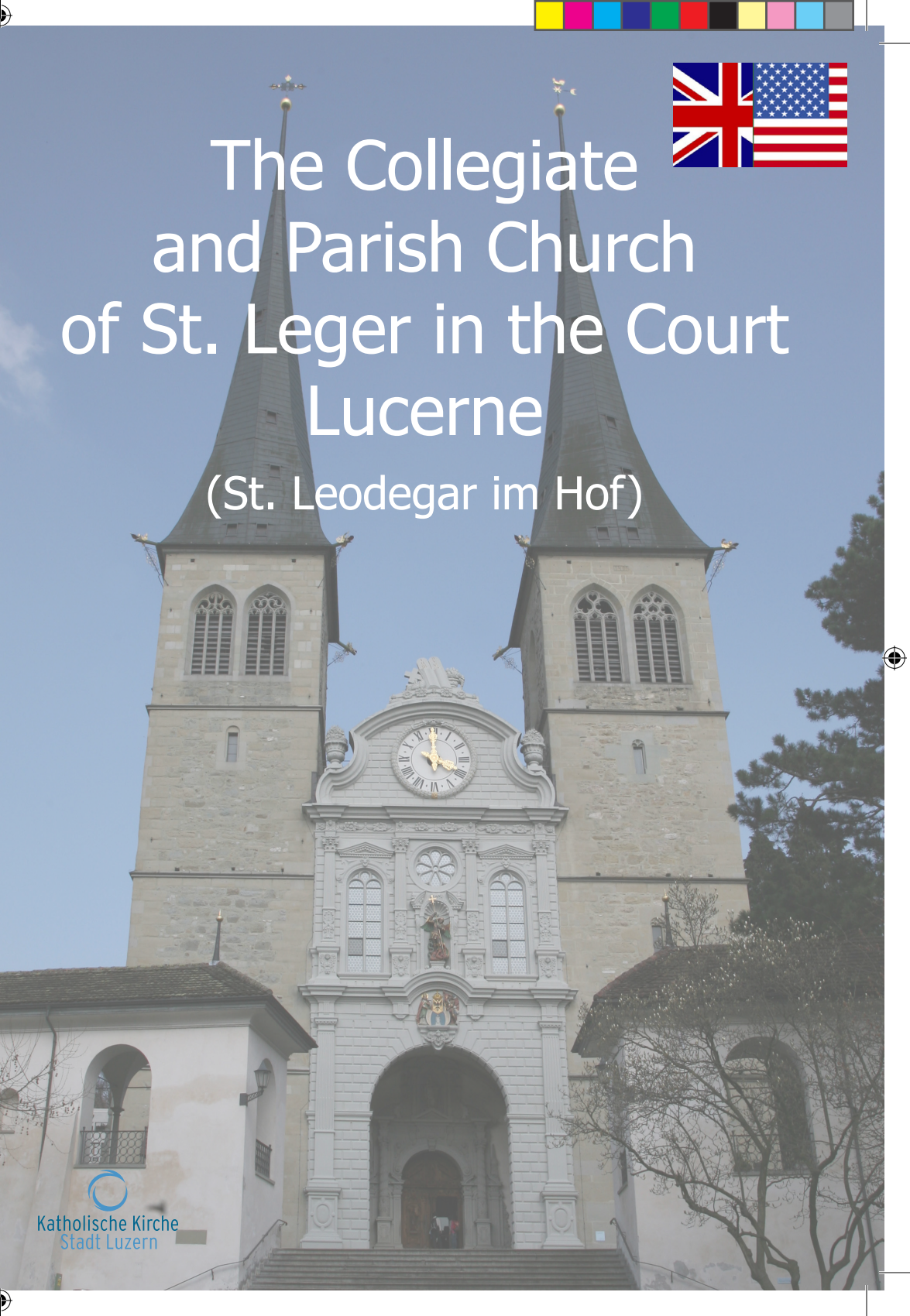
History

Around 735/736, southern German nobles founded a small monastery at the site of today's Hof area, which was dedicated to St Mauritius. Around 1135, the autonomous monastery was attached to the Provostship of Murbach (Alsace) and St Leger was named patron of the church. In 1291, the Abbey of Murbach was forced to sell the Provost's Church and its belongings to the Habsburgs. In 1332, Lucerne joined the Helvetic Confederation. By 1433, the City of Lucerne had regained its rights from the Habsburgs, including those affecting the monastery. In 1455/56, the Benedictine monastery was converted into a convent of Canon Regulars. Since then, the Canon Regulars have devoted themselves to the Liturgy of the Hours every day in the mornings and evenings. On Easter Sunday 1633, the church was burned to its foundations. The Jesuit Brother Jakob Kurrer from Ingolstadt was charged with the reconstruction of the church. Its consecration took place after the installation of the art works in 1644.

Further Information

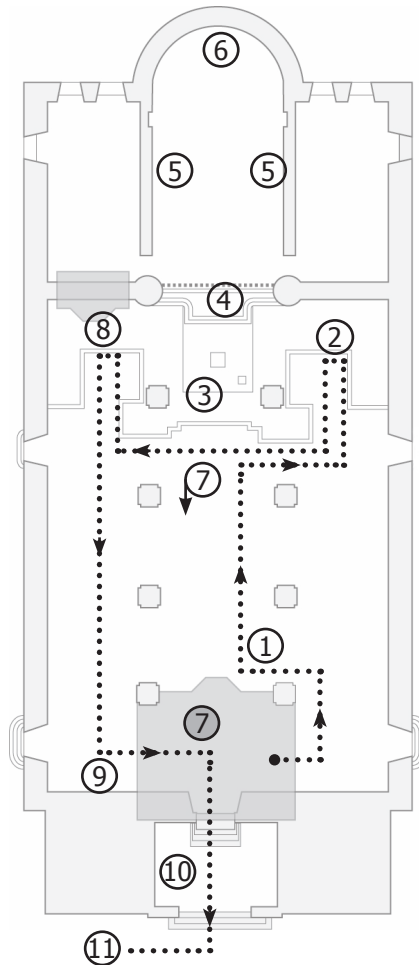
- **Art Guides** are sold in the vestibule at the entrance.
- **Recordings (CD, DVD)** of organ recitals can be obtained from the parish secretariat during opening hours.
- **Contact:** St Leger Parish, St.-Leodegar-Strasse 6, CH-6006 Lucerne
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The Collegiate and Parish Church of St. Leger in the Court Lucerne (St. Leodegar im Hof)

Tour of the Church



Legend

- 1 Nave
- 2 Soul Altar
- 3 Sanctuary with Celebration Altar
- 4 Choir Trellis with Crucifix
- 5 Choir Stalls
- 6 High Altar
- 7 Grand Pipe Organ
- 8 Assumption of the Virgin Mary Altar / Walpen Organ
- 9 Baptismal Font
- 10 Antechamber or Narthex
- 11 West Front

1 The **Nave** of the Hofkirche, the most significant late-Renaissance construction in Switzerland, is 60m long and 20m high. The interior, designed by the Jesuit Brother Jakob Kurrer, impresses the viewer with its unpretentious painting of the arch seams and groins, creating a simple yet profound effect. The raised nave, the Gothic windows left and right, and the absence of stucco are likely remnants of the previous Gothic structure. The altars, pews, choir stalls, pulpit and organ were all created by the sculptor Niklaus Geissler and his workshops. Despite its manifold styles, the church appears harmonious and creates a pleasing effect on the eye.

2 The **Soul Altar** contains a Pietà, Mary with the body of Christ on her knees. This work was saved from the fire of 1633 and cleverly embedded in the altar. Grouped around the main figure, five mourning statues match the Gothic style of the Pietà, while the other elements of the altar take after the late Renaissance style of the remaining ten altars.

3 The **New Sanctuary** was refurbished in 2001. Kurt Sigrist from Sarnen created the cube-shaped celebration altar from black basalt. The podium is made of red anhydrite.

4 The **Choir Trellis** (1643) is one of the earliest examples of latticework in perspective. The large cross on the lattice dates from the 16th century and was likewise saved from the flames of the burning church.

5 The **Choir Stalls** in the separate choir sanctuary are a masterpiece of wood-carving. Every day, the Canon Regulars devote themselves to the Liturgy of the Hours (lauds and vespers).

6 The **High Altar**, inspired by a Roman design, was built of black-gray marble from a quarry in Stanserhorn. The white parts are alabaster, likewise taken from Central Switzerland. After its inception in 1639, the altar inspired awe in the faithful. To this day, no altar in the classical Roman Baroque tradition has been created north of the Alps. The altar picture with the scene from the Mount of Olives was painted by the Roman painter Giovanni Lanfranco.

7 (From here you have an excellent view back towards the pipe organ). The **Grand Pipe Organ** was built in 1648 and renovated in the 19th century by Friedrich Haas and again in 1972/1977 by Orgelbau Kuhn in Männedorf. The 5,945 pipes are distributed across 84 registers and are arranged in slider chests of 5 manuals and pedals. A unique feature is the rain machine in the echo chamber in the attic of the church. The largest pipe, cast in 1648, is 10 meters long and weighs 383 kg.

8 The **Assumption of the Virgin Mary Altar** contains a rectangular carving which was saved from the fire of 1633. This representation of Mary's death harkens back to an engraving by Martin Schongauer. This Gothic plate was also cleverly embedded in the altar, itself dating from 1640. The Apostles are impressively grouped around Mary's deathbed. This altar is considered the most beautiful in the church. To the other side, the pipes of the Walpen Organ (Thomas Sylvester Walpen), built in 1842-1844, are visible.

9 The grail-like **Baptismal Font** made of black marble was one of Niklaus Geissler's first works. It became the standard for various baptismal fonts in Central Switzerland. The lattice was created by Christoph Kaltbach, an art metal worker in Lucerne.