

The 1964 Innsbruck torch: a rare piece of Olympic memorabilia*

By Gerhard Siegl

Introduction

In March 2016, the most prominent object in an Olympic Games memorabilia mail bid auction was the 1964 Innsbruck torch (Fig. 1).

With a minimum bid of \$225,000, it was also by far the most expensive item. The torch highlighted the auction and was described as "very rare" and "of utmost importance". It was sold at a spectacular price. Given the high sales price, it is surprising that relatively little is known about this torch. Unlike most other Olympic torches, there is scant research on its origins. There is little information available and the existing knowledge is either contradictory or from hearsay. This essay tries to shed light on the history of the 1964 Innsbruck torch. It is based on secondary literature, archival sources and interviews.

Olympic fire

Since antiquity, fire was not only used for utilitarian purposes like cooking or heating, but also served as a cultural symbol in religious practices. An ancient Greece myth narrates that Prometheus endowed humans with a spark of divine fire to master the elements. This inspired the idea of torch relays as rituals to honour the gods via athletic competitions. In the modern European era, the fire of the Greek torch relays was interpreted as the "light of the spirit". Metaphorically, the light of the torch stood for truth, enlightenment, companionship and the unity of nations. Since the French Revolution of 1789, the use of torchlight processions and torch relays has been reinforced in European cultural life. Hence, it comes as no surprise that in the course of the first modern Olympic Games in 1896 a torchlight procession took place with some 10,000 participants. Torch relays, however, were still not common at that time.¹

The first use of fire as an Olympic symbol dates from the Stockholm Games in 1912.² In Amsterdam 1928, the Olympic fire was lit during the Opening Ceremony for



the first time and burned day and night until the Closing Ceremony.³ A torch relay did not take place until the 1936 Games in Berlin (Summer Games) and Oslo 1952 (Winter Games).⁴ The start of the relay in Ancient Olympia was a novelty specific to the 1964 Innsbruck Winter Games.

One week prior to the Opening Ceremony, the flame travelled by car from Olympia to Athens and, from there, by air to Vienna. After an overnight stay in Vienna, the flame was flown to Innsbruck. On the day of the Opening Ceremony, a group of athletes drove the flame from historic downtown to the Bergisel Stadium. So far, the flame had been transported in a safety (miners') lamp, but the relay ended at the stadium and the fire was transferred from the lamp to the torch. Christl Staffner, an alpine skier, entered the stadium with the torch and the last torchbearer, Josl Rieder, lit the cauldron while a second cauldron was simultaneously lit at the Ice Stadium.⁵

The Olympic Winter Games 1964

"Scenic but simple" was the motto of the Games and the execution of the intended simplicity lay in the hands of the Organising Committee. Rejecting the past gigantism, Innsbruck planned the Games in a practical and affordable manner. Yet, it was still necessary to build costly sports facilities and other infrastructure and, in the light of the huge investments, the Organising Committee had tailored their guiding principle to IOC standards. Financial losses did not, however, diminish the success of the Games for the local people: in the course of the preparations, the last war-caused ruins

Fig. 1: The official IOC photo taken of the torch at the Olympic Museum in Lausanne.

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had disappeared and there was plenty of housing space available to the citizens after the athletes left the Olympic Village, to say nothing of the reputation and publicity Innsbruck gained.⁶

In 1959, after Innsbruck had been awarded the Winter Games, the Innsbruck Organising Committee was founded. It consisted of several public bodies, a dozen sub-committees, and a special section for ceremonies.⁷ Headed at first by an incompetent official, the orderly execution of the ceremonies was in danger.⁸ In September 1963, Major Alfred Nagl, a military officer, replaced the man at short notice. His section was responsible for organising all ceremonial events prescribed by the IOC. In cooperation with Professor Walter von Hösslin, the technical director of the Volksoper Wien⁹, Nagl located the Opening Ceremony at the Bergisel Stadium.

It was the first time that the opening of Winter Olympics had not taken place in the official stadium, but in a ski jumping arena instead. The detailed procedure of the Opening Ceremony, starting at 10.56 am on 29th January 1964, is described in the *Official Report: The Austrian Federal President Adolf Schärf* entered the arena, greeted IOC President Avery Brundage and other high officials. At 11.00 am, a horn blower heralded the starting of the ceremony. Two minutes later the Austrian national anthem started a musical interlude, and then 1591 athletes marched in.

At 11.30, the speeches began, the Games were declared open, the Olympic Anthem was played and, finally, at 11.45 the second last torchbearer entered with the Olympic Fire. She forwarded the torch to Rieder, slalom world champion 1958, who – according to the report – lit the cauldron around 11.49. At 12.15, after the Olympic Oath and some more music, the Opening Ceremony was over.¹⁰

The Innsbruck 1964 torch: scarce information

Missing from the *Official Report*, as well as all other publications dealing with the 1964 Winter Games, are details concerning the torch. There is a publication by the Olympic Studies Centre on torches and torch relays dating from November 2014 with few details.¹¹ According to that Reference Document, the Innsbruck 1964 torch was 61 cm long, bronze in colour, made of brass, designed by Ludwig Haselwanter and manufactured by Anton Fritz. The inscription "IX. Olympische Winterspiele Innsbruck 1964"¹² and the Olympic Rings were engraved on the bowl, and the handle was conical with two bands.

Furthermore, the Reference Document suggests that "a single torch was created. After the Games, it was given to the last torchbearer, Josl Rieder." Contemporaries confirmed that he simply took the torch home and Rieder himself confirmed that story: "I was a bit guileful, I said

to the president of the Austrian Ski Federation: 'This torch is surely mine now', and he replied: 'Keep it for now, we will see.'"¹³ Since that day, Rieder has possessed the original torch, and myths started to surround it.

How little information there is about the 1964 torch is exemplified in a catalogue for an auction of Olympic Games Memorabilia.¹⁴ The auctioneer displayed the torch as a highlight, but was unable to produce more information than was available in the above-mentioned publications. The torch sold in that auction had one unique detail. The catalogue indicated that the torch was an exhibit in the Stadtmuseum Innsbruck (Golden Dachl Museum) for about ten years – the exact period is unknown – where it was attached to the wall and therefore shows a deep attachment spot on the handle between the two bands.¹⁵

The first questions arise: Did Rieder loan the Golden Dachl Museum his torch and pick it up ten years later? If so, why? In addition, why does the Heimatmuseum Seefeld claim to have received the very same torch after the Olympia exhibition in the Golden Dachl Museum was closed in 1992?¹⁶ A certificate of authenticity issued by the auctioneer guaranteed that the 1964 Winter Olympics torch purchased in that auction was the one used by Rieder to light the cauldron in the Opening Ceremony.¹⁷

There is another source with yet another explanation of the whereabouts of the torch after the Games: in 1988, Nagl stated in a letter to IOC President Juan Antonio Samaranch that the sole copy of the torch would be in the Olympia- und Sportmuseum in Vienna, where it should remain.¹⁸ The conclusion is obvious: the original torch could not have been in several places at the same time.

Just as interesting as the history of the original torch is the question of the number of torches. In the auction catalogue, the auctioneer stated rightly that the exact number is not known, but certainly less than 10.¹⁹ It is important to differentiate between original torches, i.e. those that were made for the Opening Ceremony in 1964, and replicas that were made at a later date. Nagl suggested the existence of only one original torch. He had not seen more than one, anyway.²⁰ We need to accept Nagl's statement on a provisional basis, since there is no other valid information available.

The number of replicas is more difficult to count and there is the issue of differentiating between authorized and unauthorized replicas. What we know from the IOC Archives is that at least one authorized replica was made in 1988. The number of unauthorized replicas is unclear. If we work on what we learned up to this point, we have to assume that only one original torch and at least one authorized replica exist, whereas all other torches would then be unauthorized replicas.

We know of the existence of eight to ten original and replica torches in 2017: the one that was sold in



the auction in March 2016 (said to be the original from Rieder), the one at the Olympic Museum in Lausanne (the authorized 1988 copy), the one in the building of the Austrian Olympic Committee in Vienna (and said to be the one from the Olympia- und Sportmuseum Vienna), and the one in the Heimatmuseum Seefeld. Those four torches I have either seen myself or viewed in photos from the owner. Besides, there are some private collectors who claim to have a 1964 torch in their possession, one in Manaus, Brazil, one in Hawaii, USA, and there is reliable information about two more torches.²¹ This makes a total of eight torches, including the original and the authorized and unauthorized replicas; we do not know how many other unauthorized copies exist.

There are clearly some facts regarding the 1964 torch to be uncovered – its history, the number of original torches, and all other concomitant questions.

Archival sources

All records from the 1964 Organising Committee are located at the Innsbruck City Archive and take up some 130 boxes. So far, there are no detailed finding aids for this large collection. A general perusal brought a dozen relevant boxes to light, labelled with the keywords “opening”, “relay” and “Olympic Fire”. However, their content is disappointing. The “Olympic Fire” boxes include material on the cauldron, its positioning, the construction, and the supply of the flame with liquid gas, but there are no documents concerning the torch.

Surprisingly, the Innsbruck City Archive possesses no close-up photography of the torch, although for years it was displayed at the Golden Dachl Museum, which administratively is a part of the City Archive. Throughout the permanent exhibition of Olympic memorabilia from the 1980s to the early 1990s, no exhibition catalogue was ever made and no photographs were taken during the setup or dismantling of the exhibition. Had there been images, we could easily compare the torches with each other and check for salient points, like the attachment spot.

A request for information from the Austrian State Archives brought no further clarification. There are no archival holdings concerning the 1964 torch. The same applies to the Tyrolean Regional Archives. Unlike local or state archives, a request at the Olympic Foundation for Culture and Heritage in Lausanne was successful.²² It contains a handful of documents concerning the replica made for the Olympic Museum in 1988.

The 1988 replica

Seeking to obtain a full collection of Olympic torches, Samaranch approached the Austrian Olympic Committee (AOC) in December 1987 asking for assistance. He explained that the 1964 torch was “in fact the only torch missing from our collection”.²³ The AOC forwarded this letter to the Mayor of Innsbruck, who passed it on to the former “master of ceremonies”, Alfred Nagl. In his reply of 5th February 1988, Nagl confirmed the existence of a single copy of the torch, which he assumed was in the Olympia- und Sportmuseum in Vienna at that time.²⁴ He furthermore announced the production of a torch replica on behalf of the Mayor of Innsbruck.

Interestingly, six weeks later the former General Secretary of the 1964 Organising Committee, Karl Heinz Klee²⁵, repeated the existence of only one original torch, but, contrary to Nagl, he said that the torch was donated to Rieder “to remember his participation in the celebration”.²⁶ In the same letter, Klee reported to Samaranch that he had spoken to Rieder who agreed to provide the torch to the manufacturer of the replica but stated that he “would not, however, give the torch away”.

In December 1988, a delegation from Innsbruck presented Samaranch with both the replica of the 1964 torch as well as the replica of the pit lamp in which the Olympic Flame had been transported from Greece to Innsbruck. Samaranch put both items at the disposal of the Olympic Museum.²⁷

If we believe Nagl and Klee’s representation that there was one single original torch made for the Opening Ceremony, why didn’t Nagl know that Rieder possessed the torch in 1988? In the 1976 Innsbruck Olympics, when Nagl replaced the 1976 torch with the 1964 torch (for

Guaranteed genuine:
the Austrian slalom
world champion of
1958, Josi Rieder, with
the Olympic torch of
1964.

Photo: Volker Kluge Archive

Fig. 2: Josl Rieder's torch in Lermoos, Tyrol, photographed on 20 June 2017. Characteristic of this copy is the "K" with its little tail and the writing of the year "1964".

Photo: Gerhard Siegl

details see next chapter), isn't it reasonable to assume that he was given the torch by Rieder and that he would assume that he still held the torch in 1988? Curious, too, is the fact that both, Nagl and Klee addressed their letters to Samaranch without internal consultation, by passing the official channel via the AOC.

Josl Rieder

Rieder, the last torchbearer, was born in Lermoos in Tyrol in 1932. He grew up on a mountain farm with an attached guesthouse and completed a commercial school and the college of hotel management in Bad Gastein (Salzburg). Although a skier since childhood, he was not an active racer until 1952. He achieved fame in 1958, when he was the only athlete ever to beat the legendary Toni Sailer in a medal race in the Slalom event of the Alpine World Ski Championships in Bad Gastein.

After his sporting successes, he changed sides, training the Spanish skiers in 1960, and was then head coach of the Austrian team until 1964. In that position, he earned success in the World Ski Championships in Chamonix, France, in 1962 and was appointed last torchbearer for the Innsbruck Winter Games.²⁸ Later in 1964, Rieder was awarded the Gold Decoration of Merit of the Republic of Austria.²⁹

In 1976, during the Opening Ceremony of the second Olympics in Innsbruck, Rieder might have played a crucial role again. The story is stunning: when it was time to set fire to the 1976 torch, carried by the last torchbearer Josef Feistmantl, it failed to light due to a technical problem. As in 1964, Nagl was the "master of ceremony" and he reacted quickly. Either he had a 1964 torch at his disposal or Rieder happened to be there with his torch, but Nagl gave the 1964 torch to Feistmantl, who lit the cauldron with the same torch as in 1964!³⁰

In an interview, Feistmantl said that after the ceremony Rieder had taken his torch home again, just as he did in 1964.³¹ After that event, information on Rieder thins out. On 25th February 1989, he participated in the festivities on the occasion of the 25th anniversary of the 1964 Winter Games.³² The date of his emigration to the USA is unknown,³³ as are the reasons for selling his torch in an auction in 2016.

Many of the aforementioned "facts," however, are unsubstantiated and almost certainly untrue: Rieder never emigrated to the USA. After a long life as hotelier, he spends his old age with his wife in Lermoos. Moreover, the reason for switching the torches was not the malfunction of the 1976 torch. Nagl had long before decided to use the 1964 torch because he feared that the immature 1976 torch could extinguish during the ceremony.

Very likely, Rieder was not even present at the 1976 opening. And, to my surprise, in contradiction to the



above-mentioned certificate of authenticity from March 2016, he had not sold his torch. During our interview, it was attached to a basement wall in his house (Fig. 2). He emphasized that he has never been in contact with an auctioneer and not sold or lent his torch, with one exception: in 1988, Rieder agreed to give his torch to a manufacturer as model to produce the copy for the Olympic Museum in Lausanne. Rieder did not recall being at the 1976 Opening Ceremony.

The steel construction company Fritz

A closer look at the manufacturer of the torch yields no new information. It is another indication of how little information there is on the 1964 torch. The head of the Heimatmuseum Seefeld supposed that the bell foundry Grassmayr from Innsbruck might have made the torch. Trying to verify that assumption, the Innsbruck City Archive revealed some interesting information: according to an entry in a bookkeeping journal, Grassmayr indeed received the sum of 1200 Schilling for "torches" in January 1964.³⁴

Senior partner Christof Grassmayr, however, could not remember the case but took the effort to investigate and clarify. Grassmayr delivered torches for tourists and officials for purposes like night walks, but they were made for practical use and much different from the Olympic torch.

Besides, he commented that the steelworks Anton Fritz could have manufactured the torch – which proved to be right after further research. The company still exists in Innsbruck but, unfortunately, does not hold an archive and all information regarding the torch has gone with the late Anton Fritz, grandfather of the current owners, who was not only a businessman at that time, but a city council member as well.

The designer Ludwig Haselwanter remains a mystery. He is nowhere to be found, his name appears neither in artists dictionaries nor in the detailed subject catalogue of the Tiroler Landesmuseum (State Museum) Ferdinandeum. If Haselwanter was an employee at Fritz, we will hardly learn more about him, since the company has no archive.

The “original” torch

Apart from any other aspects, the fate of Rieder’s torch is most interesting for historians and collectors. First, it is necessary to identify this torch, an easy task if you have photos at hand. The official IOC photos in the reference document show Rieder presenting the torch to spectators and a studio close-up. In the first photo, no details of the torch are visible, and the second one does not show the original torch but the 1988 replica instead.³⁵ Numerous photos of the Opening Ceremony were taken, but there is barely a close-up of the torch among them. It is a private snapshot that shows the one crucial detail to identify the original: the writing of the year “1964” (Fig. 3).

What we learn from the Nagl picture is the characteristic writing of the figures nine and six – they are both equally big circles with hardly recognizable tails to the top (6) and to the bottom (9). We see these unique features on the very same torch in the possession of the AOC (Fig. 4).

Then, luckily, there is yet another picture showing that part of the torch, taken by the AOC official photographer Richard Frischauf in 1964 (Fig. 5 and 6). Surprisingly, it shows that specific small tail attached to the “K” that we know from Rieder’s torch. However, the person holding the torch on the Frischauf photo is probably not Rieder, who wore a white sweater at the Opening Ceremony.

Both torches are unique and easy to distinguish. There were two original torches at the Opening Ceremony.



Fig. 4: The AOC torch in Vienna (August 2017).

Photo credit: AOC.

One is in the property of the AOC (Fig. 4), the other one actually remains in the hands of Rieder to this day (Fig. 2). Both torches show remnants of wax in the bowl – the 1964 torch was equipped with a wick and basically worked like a candle – evidence that they have actually been used. Rieder used his torch in 1964, whereas the AOC torch was used for the opening in 1976. This explains why Rieder cannot remember being present or lending the torch to Feistmantl in 1976. Moreover, it explains why Klee and Nagl both mentioned the existence of only one torch, one in the hands of Rieder, one in the Olympia- und Sportmuseum in Vienna (later the AOC copy). Both were right and both have seen only one copy. In terms of the 1976 opening, Nagl stated that the 1964 torch was available, but it was provided by the AOC and he did not know where it came from.³⁶

Evidence therefore suggests the existence of two original torches in 1964, each with unique features and a consistent history. When, in 1988, the IOC ordered a replica torch to be made, why was Rieder’s torch taken as a model? It is very likely that again the Innsbruck steel company Fritz manufactured the copy or copies. In that case, the route from Lermoos to Innsbruck was much shorter than from Vienna. Also, the AOC torch was part of an exhibition in the Olympia- und Sportmuseum Vienna and it might have caused some inconvenience to withdraw it from the exhibition for a few weeks’ time.

Why do the authorized IOC copy and all other copies look so different from the originals, especially in terms of the inscription? It remains unclear how many replicas were made in 1988 and there is no evidence that Fritz had produced them. Two copies look similar, but are not identical: the one at the IOC (Fig. 1 and 7) and the one purchased in the mail bid auction in March 2016 (Fig. 8 and 9).

Two problems hampered the copy process. (1) Brass is an alloy made of copper and zinc. The more copper is used, the more the colour turns to brownish and red; the more zinc is used, the more the colour turns to yellow. For that reason, the torches slightly differ in colour. (2) The artisans used their own font, what caused differences in the inscriptions. Looking at the letters “U”, “K”, and figures “9” and “6” the variations

Fig. 3: Major Alfred Nagl, “Master of Ceremonies” for the two Innsbruck Winter Olympics, holding the torch in 1964, with the Bergisel Stadium in the background.

Source: Ingrid Nagl-Schramm (ed.), *Der Olympia-Nagl. Festschrift zum 100. Geburtstag von Brigadier i.R. Alfred Nagl*, Vienna 2015, p. 44.)

Figs. 5 and 6: Official AOC photographer Frischauf probably took this picture shortly after the Opening Ceremony had ended.

© Frischauf-Bild, source: Werek-Frischauf Archiv: Vorolympia und Olympia 1964, 1059.jpg. It shows the same "K" with the little tail as Josl Rieder's torch.



become obvious. The "U", for example, in the two older torches look more like "V".

My assumption is that the authorized 1988 IOC torch was never intended to be an exact copy of the original. It was instead a deliberate decision either to produce new torches that were distinguishable from the originals or – more probably – to lend them new aesthetics with a more readable font in order to dismiss the old unconventional style and make the copy more attractive for the IOC museum. Maybe those responsible reflected on both or even more aspects. We will probably never know.

The US torch

For reasons of simplicity, we refer to the torch sold in the mail bid auction in March 2016 by an anonymous bidder as the US torch. Previous comments and photos verify that this torch is neither original nor from Rieder, but one of the 1988 replicas. The 2016 auction catalogue focused on the attachment spot on the handle that had derived from a rather brutal affixing in the Golden Dachl Museum. The torch must have been placed there after the production of the copies in 1988 and stayed there until the early 1990s. There are no employees from this time still active but the Innsbruck City Archive told me that most objects from the Olympic exhibition went to the Heimatmuseum Seefeld, including the torch.

Checking the Seefeld torch, I had expected a similar font to the US torch, but with no attachment spot, of

course. Looking desperately for a photo of the Seefeld torch I learned that the Heimatmuseum lent it to the Tirol Panorama Museum at the Bergisel, which is a branch of the Tiroler Landesmuseum. Being displayed there from 2011 to 2015, all objects were photographed, including the torch (Fig. 10). What a surprise those photos brought: they showed a torch with the same attachment spot as the US torch!

After comparing the photos intensely, it was obvious that those two torches are identical in every detail (Fig. 9 and 10 are cuttings of photos that show the torch in full size). How was it possible that this torch, being displayed at the Golden Dachl Museum in Innsbruck from 1988 until the early 1990s and again at the Tirol Panorama from 2011 until October 2015, was sold in a US auction in March 2016? The curator of the Tirol Panorama confirmed that the torch was received from and in 2015 returned to the Heimatmuseum Seefeld, but she remembered an unusual incident: in 2012, the museum claimed the torch back for about three weeks to produce a backup copy. After the exhibition in Innsbruck ended in late 2015, the Seefeld museum kept the backup (still visible there) and apparently sold the 1988 replica. Its exact way to the US is unknown.

Conclusion

As a historian, I am startled at some points in this story. The first point revolves around the treatment of Olympic memorabilia in Austria, especially after the dissolution of the Olympic and Sports exhibitions in Vienna and Innsbruck. The objects were neither integrated into larger archival collections, nor professionally handled after the exhibitions had closed. Instead, the Olympic memorabilia were tossed from one place to the other like unloved old toys. This kind of dealing with cultural assets is unworthy of a "cultural nation". Misuse like unauthorized copying and selling of torches is very likely under such circumstances.

This article has established that there are two original Innsbruck 1964 torches, each of them being individual and distinguishable from the other. One is located at the AOC and one is owned by Josl Rieder. Up to 1988, there is no evidence of any authorized replicas and there is no known replica that looks like the two original torches. In 1988, Samaranch ordered an authorized replica for the Olympic Museum in Lausanne. The manufacturer is not traceable any more, but we can assume that in 1988 at least two torches were produced: one (authorized) piece for Lausanne, the other for the exhibition at the Golden Dachl Museum in Innsbruck.

Since then, it is likely that some people or entities have reproduced and sold torches that are similar to the two authorized 1988 replicas. The case of the Seefeld torch reveals that not all currently existing replicas stem from



the 1988 replication. The price the Innsbruck 1964 torch reached among collectors seems to suggest that we will see more replicas in the future. However, two aspects speak against that scenario: the fact that unauthorized replicas are more or less worthless among collectors and the knowledge that comes with this article.

Historical research is paying off, especially when myths, rumours and half-truths have, for decades, taken the place of written or photographic evidence, such as in the case of the Innsbruck 1964 torch. The immediate impact of this research was the reversal of the purchase of the allegedly original torch in the 2016 mail bid auction. Buyer and auctioneer agreed to reverse the transaction, as it was based on false information given to the auctioneer. As for Austria, a most desirable outcome would be an encouraged discussion about giving Olympic memorabilia the status of cultural assets with all concomitant consequences, in order to protect these items from mistreatment and misuse.

Acknowledgements

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- 1 Walter Borgers, "Olympische Fackelstaffel – Ursprung und Idee", in: Karl Lennartz/Walter Borgers/Andreas Höfer, *Olympische Siege. Medaillen, Diplome, Ehrungen*, Berlin-München 2000, pp. 216–224.
- 2 Ansgar Molzberger, "Fire, When Great Festivals Are Celebrated at the Stadium" – The "Olympic Flame" in Stockholm 1912, in: *Journal of Olympic History*, Vol. 19, No. 3, pp. 44–45.
- 3 Karl Lennartz/Walter Borgers/Andreas Höfer, *Olympische Siege. Medaillen, Diplome, Ehrungen*, Berlin-München 2000, pp. 195 and 215.
- 4 IOC, Olympic Studies Centre (ed.), *Torches and Torch Relays of the Olympic Winter Games from Oslo 1952 to Sochi 2014*. Reference Document, November 2014, p. 3.
- 5 Ibid., p. 18.
- 6 Ellen Phillips, *The XVII Olympiad: Rome 1960 – Innsbruck 1964 (The Olympic Century 15)*, published by the World Sport Research & Publications, Los Angeles 1997; Innsbruck-Tirol sports GmbH (ed.), *50 Jahre Olympiastadt. Das Magazin zum Jubiläum*, Beilage in der *Tiroler Tageszeitung*, Innsbruck, February 2014.
- 7 For all technical details concerning application, organisation and implementation of the Olympic Winter Games 1964 see: Organisationskomitee der IX. Olympischen Winterspiele in Innsbruck 1964

unter der Redaktion von Friedl Wolfgang und Bertl Neumann (ed.), *Offizieller Bericht der IX. Olympischen Winterspiele Innsbruck 1964*, Wien-München 1967.

- 8 Interview with Alfred Nagl, 15 June 2017.
- 9 The Volksoper Wien is a representative repertoire theatre for opera, comic opera, operetta, musical, ballet and modern dance, see <http://www.bundestheater-holding.at/Content.Node2/en/56.php> (download 17 May 2017).
- 10 Organisationskomitee der IX. Olympischen Winterspiele in Innsbruck 1964 unter der Redaktion von Friedl Wolfgang und Bertl Neumann (ed.), *Offizieller Bericht der IX. Olympischen Winterspiele Innsbruck 1964*, Wien-München 1967, pp. 332–335.
- 11 IOC, Olympic Studies Centre (ed.), *Torches and Torch Relays of the Olympic Winter Games from Oslo 1952 to Sochi 2014*. Reference Document, November 2014.
- 12 Ibid., p. 17. In that point, the Reference Document is wrong: the inscription is not as indicated on p. 17 "IX. Olympische Winterspiele 1964", but "IX. Olympische Winterspiele Innsbruck 1964".
- 13 Interview with Josl Rieder, 20 June 2017.
- 14 Ingrid O'Neil, *Olympic Games Memorabilia 1896–2016*. Mail Bid Auction No. 77, Saturday, 5 March 2016, <http://www.ioneil.com/site/auktion/a77/auktion77.html> (download 17 May 2017).
- 15 Ibid., p. 4.
- 16 Telephone conversation with the head of the Heimatmuseum Seefeld, Heinz Strasser, from 20 January 2017.
- 17 The anonymous purchaser made the certificate of authenticity available to the author. It says in original words: "We guarantee that the Innsbruck 1964 Olympic Games Torch purchased in our Auction 77, Lot 1 is an Authentic Torch used by Josl Rieder to light the Cauldron in the Opening Ceremony in 1964", dated and signed by the auctioneer.
- 18 Olympic Foundation for Culture and Heritage, Lausanne, Archive Innsbruck 1964, letter from 5 February 1988, Alfred Nagl to Juan Antonio Samaranch.
- 19 O'Neil, *Memorabilia* (see note 14), p. 4.
- 20 Interview with Alfred Nagl (born in 1915), 15 June 2017, and archival source (see note 18).
- 21 This information comes from European auctioneers and the Austrian Olympic Committee, respectively.
- 22 Many thanks to Stéphanie Knecht, collections archivist and registrar at the Olympic Foundation for Culture and Heritage.
- 23 Olympic Foundation for Culture and Heritage, Archive, Olympic Winter Games Innsbruck 1964, letter Juan Antonio Samaranch to Karl-Heinz Klee c/o Austrian Olympic Committee, Lausanne, 17 December 1987.
- 24 German original: "Im Jahre 1964 hat es nur ein Fackel-Exemplar gegeben. Diese Fackel befindet sich im Olympia- und Sportmuseum in Wien und soll auch dort verbleiben.", see Olympic Foundation for Culture and Heritage, Archive, Olympic Winter Games Innsbruck 1964, letter Alfred Nagl to Juan Antonio Samaranch, Vienna, 5 February 1988.
- 25 Karl Heinz Klee (1930–2008), Secretary-General of the Organising Committee of the Olympic Winter Games 1976 in Innsbruck (1973–1977), Honorary Member of the Austrian Olympic Committee.
- 26 Olympic Foundation for Culture and Heritage, Archive, Olympic Winter Games Innsbruck 1964, letter Karl Heinz Klee to Juan Antonio Samaranch, Innsbruck, 17 March 1988.
- 27 Bertl Neumann (ed.), *25 Jahre Innsbruck Olympiastadt*, Innsbruck 1989, p. 3.
- 28 Josef Schmid/Otto Schwald, *Österreichische Skistas von A–Z*, edited by Österreichischer Skiverband, Hall in Tirol 2008, pp. 347–348.
- 29 Christoph Eric Hack, *Alpiner Skisport und die Erfindung der österreichischen Nation 1945–1964*, Diss. Univ. Graz 2013, p. 18.
- 30 Easily identifiable on the IOC website <https://www.olympic.org/innsbruck-1976-torch-relay>.
- 31 Telephone interview with Josef Feistmantl (born in 1939) on 20 January 2017.
- 32 Innsbruck City Archive, Photograph Ph-23161 showing Rieder posing with Erika Spieß and Rosi Mittermaier.
- 33 Telephone interview with Josef Feistmantl.
- 34 Innsbruck City Archive, Olympische Winterspiele 1964, box 246/254.
- 35 IOC, Olympic Studies Centre (ed.), *Torches and Torch Relays of the Olympic Winter Games from Oslo 1952 to Sochi 2014*. Reference Document, November 2014, pp. 16–17.
- 36 Interview with Alfred Nagl.

Fig. 8: The torch purchased in the mail bid auction in March 2016.

Fig. 9: The attachment spot on the handle of the US torch.

Photos provided by the anonymous US buyer.



Fig. 10: The attachment spot on the handle of the Tirol Panorama torch (displayed there until October 2015).

Photo: Tiroler Landesmuseen