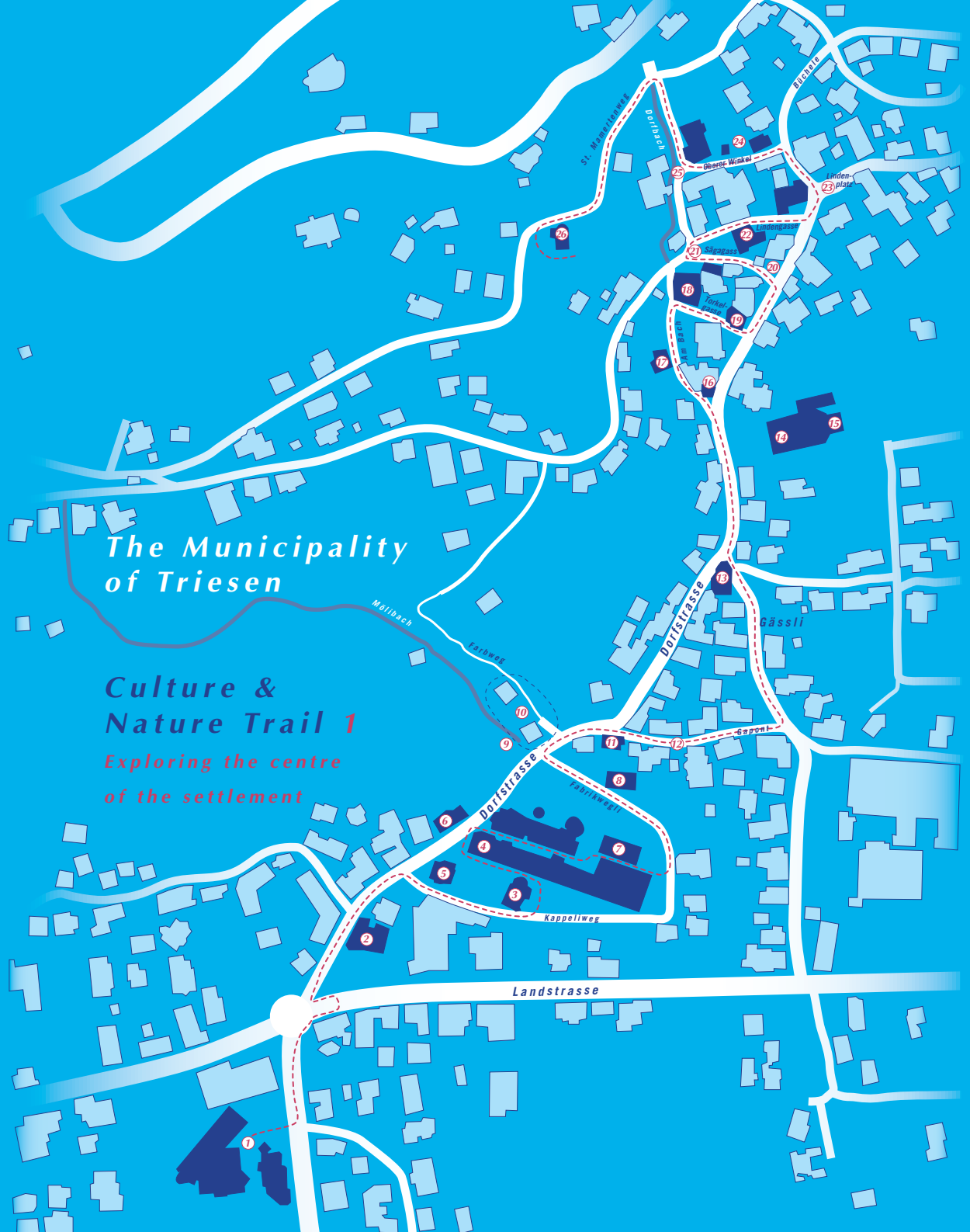


THE MUNICIPALITY OF TRIESEN





Exploring the centre of the settlement

The Culture and Nature Trail through the centre of the settlement of Triesen, starts at the Civic Centre in the Sand area of the village and goes up the slope along the Dorfstrasse as far as the early mediaeval Chapel of St. Mamerta.

Throughout the hundred metres covered between the level of the Rhine and the rise of St. Mamerta, the stroll resembles a journey through Triesen's past: Triesen is or rather was the village at the stream! The settlement originated and grew along the stream.

On the way the stroller passes many historical buildings in which, thanks to hydropower, trade which guaranteed a livelihood could be pursued: saw-mill, mill, smithy and other industry.

Today, however, this can only be seen when one takes a closer look, because for many decades the village stream has no longer flowed uncovered, but deep under the Dorfstrasse. The village stream which shaped the development of Triesen until most recent times has been displaced. Its tracks are disappearing more and more.

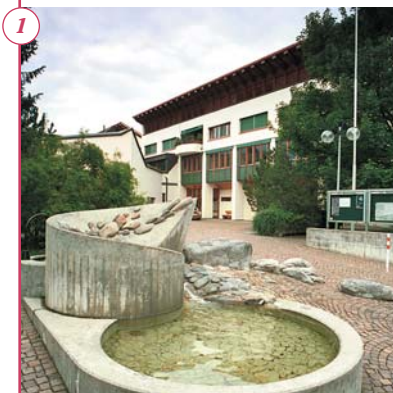


The **Civic Centre** (1), where our stroll begins was completed in 1980. The parts of the building surround an attractive village square where Triesen gathers on special occasions. The **Triesener Saal** (the village hall) is the heart of the community: here meetings and celebrations, exhibitions and concerts take place. Along with the new Liechtenstein Music School building situated to the east, the Civic Centre today represents the centre of Triesen.

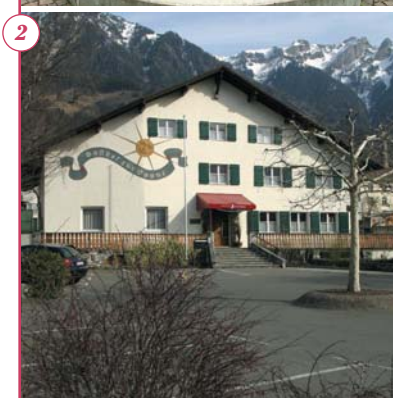
Across the **Landstrasse**, where the **Dorfstrasse** begins at the «**Sonnenkreisel**» (roundabout), the **Gasthof Sonne** (an inn) stands on a large square (2). Thanks to its strategically favourable position at the foot of the way up through the village, the «**Sonne**» was the most important inn in Triesen for hundreds of years. The inn always had a so-called «**Zuschg**», a coach house. Here the drivers from near and far could refresh themselves and their horses for the rest of their strenuous journey. The venerable «**Sonne**» fell victim to a fire in 1938. Until the rebuilding of the inn, the guests were temporarily catered for in the coach house.

A bit further up the slope on the right, the **Kappeliweg** branches off southwards from the **Dorfstrasse**. A few steps on and we are standing in front of a small chapel. The first written reference to the «**Kapelle der heiligen Jungfrau Maria im Dorfe Triesen**» (Chapel of the Holy Virgin Mary in the village of Triesen) dates back to 1415. However, its origins go back to the 13th or at the latest 14th century. In 1654 the **Marienskapelle** (chapel) (3) was extended, incorporating only one of the walls of the original late Romanesque building.

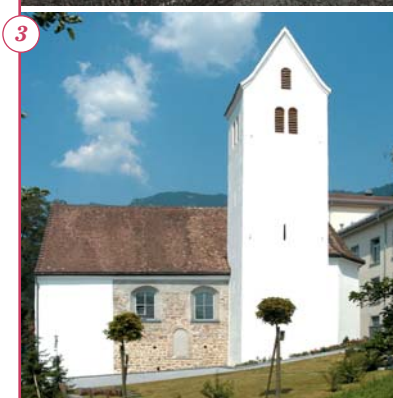
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2



3





4 In more recent times, 1964 and 2002, the chapel underwent two extensive renovations. (More about the chapel on page 15)

Directly behind the chapel is the **Alte Weberei** (old weaving-mill), the former cotton-mill Jenny, Spoerry and Cie. (4). The beginnings of this factory go back to the year 1863 when – as the second manufacturing plant in the country – a mechanical cotton-mill under the name of Kirchthaler & Dürst was opened. With the textile industry, industrialization and a series of changes came to the country. For besides jobs and a source of income, the factories also gradually brought electricity and the telephone, as well as insurance and regulation of working hours. As an important witness to this development, the former production site has been a listed building since 1996.



6 In the Dorfstrasse – north of the factory building – are the **manufacturer's villa** (5) and opposite on the slope side the former **senior foreman's house** (6), both built around 1900. The new social classes which emerged with the industrialization are reflected in the order and arrangement of the houses on the front side of the factory. Besides farmers there were now workers, foremen and manufacturers.

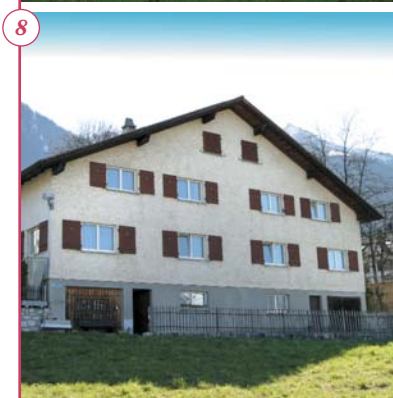


Seen from a demographic point of view, the multicultural Liechtenstein of today started in the factory. Joining the Trieseners – until then for the most part Catholic farmers – there were now also people of other faiths and nationalities.

The southernmost part, right at the back, is the most recent part of the **Alte Weberei**. It was built in 1911. The cube shaped extension wing was the **first flat roofed building** (7) in Liechtenstein. In its structure and form it was then between ten and twenty years ahead of its time. A new way of building also came to Liechtenstein with the factory. After the Municipality acquired all of the factory and its grounds in 1984, they strived to put it to various uses. The factory building today houses studios, commercial businesses, schools and societies.



Behind the **Alte Weberei**, the **Fabrikwegli** leads up the slowly rising slope back into the Dorfstrasse. About halfway up on the right there is a grand pair of **semi-detached houses**. (8). They were built in 1946 by Jenny, Spoerry & Cie., as the last workers' house belonging to the company.



The **Fabrikwegli** ends at the Dorfstrasse. On the opposite side of the road, the open **Mölibach** (9) flows into the underground village stream. Along the Mölibach, the **Farbweg** leads up the steep slope. The factory workers from Triesenberg came along this foot-path to work each day at the weaving-mill in Triesen. The path got the name «**Farbweg**» from the place name: **Farb** (colour) (10). The name reminds us of the dye-works which were once situated along the stream. The stream itself was called after a mill (in dialect «Möli»), which used to be further up the slope.





11 A bit further up the *Dorfstrasse*, where a narrow street branches off into *Gapont*, stands the so-called **Christli-Huus** (11), also once a house for workers bought in 1899 by the firm Jenny, Spoerry & Cie.



12 *Gapont* (12). The name of this place which stretches to the foot of the slope, is Rhaeto-Romanic and is derived from the Latin *caput pontis* 'bridge head'. Something interesting can be concluded from that: somewhere at the foot of the slope, directly on the bank of the then untamed Rhine there was, in Roman times, a fortified building on which a bridge was laid. According to several historians this was the oldest known bridge over the Rhine in the country. It is supposed to have been destroyed in the 15th century when the current took fields, stabling and houses from the Triesener. In the house *Gapont* No. 15, a communal refrigeration plant was run until about 1980. The self-sufficiency co-operative rented freezing compartments here before fridge-freezers made their way into private households.



The street *Gapont* leads into the *Gässli*. In this area in 1913 numerous houses burned down in the most disastrous fire of the 20th century in Liechtenstein. Although fire fighters from other villages as well as from neighbouring Switzerland rushed to their

aid, about ninety people lost their homes.

Further up the slope where the *Gässli* runs back into the *Dorfstrasse*, stands the house *Dorfstrasse* 46. The first Protestants in the country gathered and held their services here between 1881 and 1963. The house is called **Tannerhaus** (13) in the vernacular, after Emil Tanner, a worker at the weaving-mill who rented the house.

The **Parish Church** dedicated to Saint Gall (14) was built in 1843 to the plans of the Royal Architect Georg Wingelmüller, supposedly without him ever having been on the building site. In 1939 exterior and extensive interior renovations took place. Between 1991 and 1994 the Triesen Parish Church underwent fundamental extension and redesigning led by the Zurich architect Walter Bosshart. From the original single nave rectangular church with its tower above the quire, a modern square hall church emerged, with the communion table in the centre of the congregation which gathers in a semi-circle. The only original part of the building remaining from 1843 is the **church tower** (15).

The church accommodates a highly significant natural spectacle: In its roof is the only so-called mouse-eared bat roost in Liechtenstein. It is known that since the 1940s, up to 200 female mouse-eared bats have spent the summer here bringing up their young. In each of the neighbouring cantons of St Gall and the Grisons, five further such bat summer colonies are known. During the reconstruction and extension works from 1991 to 1994, special protective measures were taken so as not to drive the mouse-eared bats, which are sensitive to disturbance, out of their church accommodation. The measures were successful, because the bats stayed and are evidently happy under the new roof as well. In the evening twilight from May to September, the mouse-eared bats can be seen flying out of the north side of the church. (More about the Parish Church from page 12 onwards.)



The buildings **Am Bach No. 2** (16), in the fork between the *Dorfstrasse* and the little street *Am Bach*, probably belong to the oldest preserved fabric of buildings in Triesen. According to a dendro-chronological analysis, the house and barn were built at around 1510 and 1516 respectively.





- 17 A little further up *Am Bach* on the left-hand side of the street, there was once a **blacksmith** (17). Today the building has been converted into residential premises. Directly behind the house is a vineyard which belongs to the church, and nearby stood the old parish church until the middle of the 19th century. Its foundation walls have already been examined on a number of occasions in the course of archaeological excavations.



On the slope side, where the *Torkelgasse* leads off to the right, is the **Alte Sennerei** (old dairy) (18). Of course it has been a long time since the farmers of the village delivered milk here. Instead the listed building houses rooms for small events and is home to the Triesen Scouts.



- 19 The *Torkelgasse* leads back to the *Dorfstrasse* via the old Torkel (wine press). There on the slope-side corner *Torkelgasse* / *Dorfstrasse* is the house No. 69, known to the locals as the **Frühmesserhaus** (sexton's house) or **Alte Kaplanei** (old chaplaincy) (19). Presumably built in the first third of the 17th century, the house was bought in 1690 by the then parish priest Valentin von Kriss and brought into the sexton's benefice which he founded. This foundation was supposed to secure payment for a sexton for future generations.

Indeed a sexton lived and worked in the house until 1961. The Municipality took over the then empty building in 1980, renovated it within the planning and building laws and regulations of the foundation and set up a museum of local history in which historical objects and cultural assets are collected and kept (tours currently only possible on application).

A few metres further up the *Dorfstrasse*, the *Sägagass* branches off to the left. Here is a **village fountain** (20), the design of which reminds us of the legend of the destruction of Trisun. Trisun, the old Triesen, was supposedly buried by a landslide. Indeed the Triesen of today stands on the debris cone of a post glacial rock fall. The Triesen primary school used to be on the site where the fountain is today. There is nothing more to remind us of it and one can no longer really imagine how there was enough space for the three storey building here.

At the other end of the short *Sägagass* is the *Sägerei* (sawmill) which gave the little street its name, and a so-called **Pestkappili** (21), a small devotional wayside shrine, whose erection date is not more closely ascertainable. This is to remind us that here in times of plague, the dead of Triesen and Triesenberg were buried in a mass grave. The Pestkappili is incorporated into the enclosing wall of a private estate.

The *Sägerei* was originally operated by the hydropower of the village stream, which can be heard again here, because further up begins the only open section of its course through the village.

We continue our trail through old Triesen and follow the **Lindengasse** (22) towards the *Dorfstrasse*. On both sides of the street you can see imposing old houses and courtyards. During road works in 1994 two graves were discovered which, according to scientific determination, date from around 800 A.D.





23 The *Lindengasse* and the *Dorfstrasse* come together at the **Lindenplatz** (23), the former village square of old Triesen. In historical documents it is now and again even called «dance floor». On its north side is the inn «Linde» (lime tree), which many consider to be the most original and oldest of its type. But actually the «Linde» is only slightly over fifty years old.



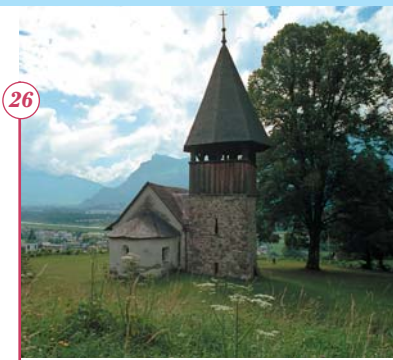
24 From the inn «Linde», we go a few steps up the slope and turn left into the narrow street **Oberer Winkel** (24). The old, partly listed farmhouses there are built directly onto one another.

At the northern end of the narrow street we see the **village stream** (25) for the first time. It appears here in a walled, rectangular channel just like it rushed towards the Rhine for hundreds of years before it was covered over. Elder and damson trees grow at its side. But the idyll is deceiving, because it was not unusual for the village stream to be misused as a «rubbish tip», with the result that a lot of stinking refuse often collected down at the *Landstrasse*.



25 By a steep footpath along the side of the stream, we arrive at *St. Mamertenweg* and from there at the *Chapel of St. Mamerta*, the end of our stroll.

According to present findings, the origins of the **Chapel of St. Mamerta** (26) go back as far as the 9th or 10th century. Certainly contemporary archaeological research finds itself confronted with numerous up to now unanswered questions. (More on page 14)



26



However, there is absolutely no disputing that the sunny terrace of *St. Mamerta* is one of the most beautiful places in Triesen: enjoy the view of the village and the Rhine Valley!

The Parish Church of St. Gall

Probably the most striking work of art in the church, which was converted into a square hall church in 1994, is the wooden coffer ceiling from 1942. It is by the artist Johannes Hugentobler from Appenzell, who between 1939 and 1943 was in charge of extensive renovation work to the Parish Church which was erected in 1843. Hugentobler himself described his work, which should be considered against the backdrop of the Second World War and at the same time as an interpretation of the violent time, like this: «There in the nave is the large wooden ceiling divided by beams into about a hundred square boxes, all painted with an apparent jumble of good and evil ghosts, cherubs, snakes, demons and big angels. The lingering eye recognises that seven fight scenes are worked into the seemingly undramatic juxtaposition: the evil unconventionally personified desires, each against an archangel. This large wooden ceiling, full of clusters of pure coloured and 'dirty' patches is like a mirror, a projection of the human hearts down in the nave, where good and evil are also constantly fighting against each other.»

In 91 coffers, Hugentobler shows the battle and victory of the seven sublime, armed angels over the seven deadly sins; anger, covetousness, sloth, lust, pride, gluttony and envy which are represented as grotesque mythical creatures.

The archangels, painted in pure colours, all stretch over two coffers without dividing beams.

They are helped in their fight by smaller angels (a), characterised as cherubs by six wings. Not so simple is the relation of the mythical creatures painted in earth tones, to the individual deadly sins. The multi-armed covetousness (c) is fought by the white archangel with bow and arrow (b). Beside that the blue



angel in knight's armour (d) plunges his lance into the mouth of the raging anger (e). The yellow angel with shield and sword (g) crusades against the decaying sloth (f), and the blue angel (i) defends himself with his sword against the voracious gluttony (h). Opposite him the red angel with the white face (j) drives his long lance into the throat of the two-faced envy (k). Pride, depicted as a grotesque, made-up woman's face with the body of an animal, painted toenails and ostrich feathers on its back (l), is fought by the red angel with the dark cape (m). And the opponent of the radiant white angel with shield and lance (n) is probably lust equipped with the attributes of the devil (o).

An interesting detail: one can make out old Triesen house signs



on the green cape of the yellow angel (g).



In direct relation to the ceiling is the red and black painted inscription on the wooden cross-beam in the quire arch: «For this purpose the Son of God was manifested, that he might destroy the works of the devil.» The beam also bears a crucifixion scene whose figures were originally integrated into the high altar of the first building of 1843.

As well as the wooden ceiling, the six large round arched windows on a level with the gallery, are also by Johannes Hugentobler. The mosaic glass windows, which provide a magical incidence of light, each show in intensive colouring and fine ornamentation, an angel in priest's vestments standing facing the congregation.

In the choir of the Parish Church is a late Gothic carved winged altar which Ludwig von Brandis donated to the Chapel of St. Mamerta in 1492.

The Chapel of St. Mamerta

Nowhere in the village do the traces of history go back so far as on St. Mamerta. Although numerous questions are unanswered, scientific opinion confirms that St. Mamerta was the first parish church in Triesen and its foundation goes back to early Christian times. St. Mamerta is the most famous landmark of the village, pictured in nearly every publication about the village.

The terrace on which the Chapel stands is surrounded by a roughly 90 cm thick enclosing wall. In the northeast and southeast of the grounds, the foundation walls of further buildings were found. All of these buildings date back to the same time as the oldest parts of the Chapel. The tower is of a more recent date. It was probably erected in the 15th century. Research has repeatedly suggested that the building fragments within the enclosing wall were once residential buildings for servants of the local nobility. Actually it is supposed that the residence of the «Nobles of Trisun» was situated on St. Mamerta. Small findings of household pottery from the 12th/13th century, as well as other small discoveries (arrowheads, iron knives, fragments of horseshoes and stirrups) support this theory.



Marienkappelle (Mary's Chapel)

No certain knowledge of the original building of the Marienkappelle is available. The remains of old foundations under the chapel, however, verify the existence of a building from the



valuable frescos from around 1415, while the external surface of the wall is in so-called «Pietra rasa technique» with horizontal pointing. Both discoveries were included in the then renovation plans and made visible. Unfortunately, years later during external renovations, larger parts of the surface of the historical wall were destroyed, so that one can only see the original, late-Romanesque picture on the upper section of the unplastered south wall. On the occasion of completed restoration work in 2002, the interior of the chapel was structurally returned to the condition it had been in before the phase of 1964. Significant from the point of view of art history are the late Romanesque wall-paintings and the intact Baroque altar design from around 1655.

Of particular historical interest are, in addition, the remains of two mediaeval tithe cellars above which the chapel was built. As visitors, we should realise that the little chapel was constructed in its present-day form immediately after the Thirty Years War (1618-1648), while plague and witch-hunts were still rampant.

Over the centuries of its existence the Marienkappelle has been a popular and often visited pilgrimage destination for Rogation processions. As late as the 1930s numerous votive offerings and tablets, as well as old crutches and sticks in the chapel, bore witness to the hearing of the prayers by the Virgin Mother.

13th or at the latest 14th century. The way the «Kappili», as the small chapel is called by the locals, looks today is thanks to rebuilding in the year 1654. During renovation work in 1964, old masonry from the previous building was discovered in the south wall. On the inside of the Marienkappelle this wall shows



The Culture and Nature Trail through the centre of the settlement of Triesen leads the stroller up to a hundred metres above the level of the Rhine, to the early mediaeval Chapel of St. Mamerta.

This brochure accompanies the attentive observer through a thousand years of turbulent history on the fringe of great historical events.

Every metre leads you further back into the past, as the foundation stone

of Triesen was laid at a time when the valley floor still completely belonged to the Rhine.

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Mon – Fri 08:45 – 11:45 am
01:30 – 04:30 pm

Further publications on Triesen are obtainable at the reception of the Local Administration.

Indoor swimming-pool

Gässle 12
FL-9495 Triesen
Telephone +423 392 34 94

Swimming-pool 25 x 10 m
Learners' pool 6 x 10 m
Warm bathing day (Friday)

Opening hours:

Mon	closed	1:00–9:30 pm
Tue	8:45–11:30 am	1:00–9:30 pm
Wed	closed	1:00–9:30 pm
Thu	8:45–11:30 am	1:00–9:30 pm
Fri	8:45–11:30 am	1:00–9:30 pm
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