



EIROPAS  
KULTŪRAS  
MANTOJUMA  
DIENAS 2007



# VĒSTURISKIE DĀRZI UN PARKI

EUROPEAN HERITAGE DAYS 2007

# HISTORICAL PARKS AND GARDENS



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VALSTS  
KULTŪRAS  
PIEMINEKĻU  
AIZSARDZĪBAS  
INSPEKCIJA

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VALSTS  
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Eiropas kultūras mantojuma dienas 2007  
VĒSTURISKIE DĀRZI UN PARKI

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Dārzu mākslas vēsture atspoguļo pasaules kultūras attīstību, tā ir cieši saistīta ar arhitektūru un tās vēsturiskajiem stiliem – Senās Ēģiptes, Grieķijas, Romas, austrumzemju, viduslaiku, renesanses, baroka un ainaviskie angļu parki ir devuši cilvēcei dabas vērtību izpratni, skaistuma un harmonijas ideālu. Kā tiešas mijiedarbības izpausme, starp civilizāciju un dabu, dārzs iegūst globālu nozīmi un ir kultūras stila, laikmeta un radoša mākslinieka oriģinalitātes apliecinājums. Latvijas ainava attīstoties Rīgai, lauku pilīm un muižām, mazpilsētām ir kļuvusi bagāta ar vēsturiskiem dārziem, to saglabāšanā svarīgākais ir vērtības apzināšana un nepārtrauktība profesionālā kopšanā. Vēsturiskā dārza pamatā ir arhitektoniska augu kompozīcija, kas dzīvo, iet bojā un atjaunojas. Vēsturiskie dārzi, parki, dārzu pilsētas daļas ir nozīmīgas Latvijas kultūras mantojuma sastāvdaļas, kuru saglabāšana nākamajām paaudzēm atbilst Latvijas un Eiropas sabiedrības interesēm.

Viens no lielākajiem 20. gadsimta ieguvumiem ir cilvēktiesību un pamatbrīvību atzīšana. Sabiedrībai un katram indivīdam ir tiesības piedalīties kultūras dzīvē un baudīt to, gūt labumu no kopīgā mantojuma, bet tas nenozīmē demokrātijas sagrozītu izpratni – visatļautību šauru ekonomisku labumu gūšanā. Savlaicīgi nekoņas vēsturisko parku daļas ir vilinošas mūsdienu investoriem.

Šīs vietas apbūvējot neatgriezeniski tiek iznīcinātas vērtības, kas pieder visai sabiedrībai. Šāda rīcība liecina par nespēju izprast telpu un pieņemt lēmumus, nedomājot par ilgtermiņa attīstību. Ceru, ka Eiropas Kultūras mantojuma dienas veicinās vēsturisko dārzu apzināšanu, izpēti un kvalitatīvu restaurāciju, saliedējot vēsturniekus, arhitektus, dārzniekus un dendrologus kopīgā darbā, sniegs vērtību apliecinājumu parku saimniekiem un estētisku baudījumu apmeklētājiem.

*Juris Dambis*, arhitekts  
Valsts kultūras pieminekļu  
aizsardzības inspekcijas vadītājs

The history of the gardening arts reflects the development of culture throughout the world. It has everything to do with historical styles of architecture. Parks based on the principles of Ancient Egypt, Greece, Rome, the eastern lands, the Middle Ages, the Renaissance, the Baroque period, and British landscape design – all of these have allowed people better to understand the values of nature and the ideals of beauty and harmony. The garden represents close interaction between civilisation and nature, and it is of global importance as confirmation of the original aspects of culture, style, time and creativity. As the landscape in Latvia developed, the city of Riga, the country's castles and estates, and its small towns – all of these had a wealth of historical gardens. In preserving these, it is of critical importance to understand how significant they are, and there must be constant and professional work in nurturing these gardens. Historical gardens are based first and foremost on an architectonic composition of plants which live, die and are reborn. Historical gardens and parks in various parts of cities are important components of Latvia's cultural heritage, and preservation of these for future generations will satisfy the interests of Latvians and Europeans alike.

One of the greatest achievements in the world in the 20<sup>th</sup> century was the recognition of human rights and fundamental freedoms. Societies and individuals have the full right to take part in cultural life, to enjoy culture and to obtain benefits from the common heritage. That does not, however, mean that our understanding of democracy must be twisted so that it becomes an arbitrary process aimed at gaining narrow economic benefits. If historical parks are not well tended, they become very tempting indeed for present-day investors.

If such areas are built up, that represents an irreversible destruction of universal treasures. This indicates an inability to understand spatial considerations and to think about long-term development before taking decisions. I hope that European Cultural Heritage Days will promote the study and high-quality restoration of historical gardens, bringing together historians, architects, gardeners and dendrologists to work together in confirming the value of such parks and gardens to their owners and to all people who enjoy aesthetic experiences.

*Juris Dambis*, architect  
Director, State Inspection  
for Heritage Protection of Latvia



## Dārzi un parki gadsimtu gaitā

Vispirms Dievs radīja Ēdenes dārzu – vietu, kurā valdīja miers un apmierinātība, kurā ūdens tecējums bija kā mūzika un augļi kokos gaidīja savus plūcējus. Konkrētākas ziņas līdz mūsdienām nonākušas par Senās Ēģiptes dārziem, par kuriem informāciju var smelties tālāka vizuālajos materiālos. Ievērojams kultūras centrs bija arī Asīrija un Babilonija, kuras gaisa dārzi ir viens no septiņiem pasaules brīnumiem.

Grieķijā VIII – VI gs. p. m. ē. cita vidū liela uzmanība pievērsta arī dārzu izveidei. Tajos nereti filozofi smēlās un arī sludināja savas idejas. Krāšņi dārzi atradās arī turīgo iedzīvotāju namu pagalmos. Senās Grieķijas dārziem bija ģeometrisks plānojums, tajos atradās alejas, laukumus rotāja skulptūras, vāzes, strūklakas u. c.

Romas impērijas uzplaukums veicināja arī dārzu mākslas pilnveidošanos un izaugsmi. Pie villām tika veidoti plaši dārzi, kuros dominēja trīs daļas – pastaigu, braucamā un parka daļa. Romiešiem nebija sveši arī augļu un sakņu dārzi.

Agrajos viduslaikos liela nozīme dārzu mākslas attīstībā bija klosteriem. To iekšējos pagalmos tika veidoti simetriska plānojuma dārzi, kuros audzēja ārstniecības augus, dārzenus un augļu kokus. Krusta karu rezultātā Eiropas dārzu mākslu ietekmēja austrumu pasaules sasniegumi šajā jomā. Viduslaikos izplatīti bija arī izpriecu (medību) dārzi.

Īpaši dārzu māksla uzplauka renesanses laikā Itālijā, tāpēc šī laika dārzus dēvē arī par itāļu dārziem. Tiem bija simetrisks plānojums, kompozīcijas pamatā bija terasu sistēma ar atbalsta sienām un grotām, simetrijas ass tika akcentēta ar alejām, kāpnēm, strūklakām un skulptūrām. Parteri rotāja ģeometriskā ornamentā izveidotas puķu dobes. Raksturīgi piemēri ir *D'Este* villas pie Tivoli dārzs, *Lante* villas dārzs un *palacco Pitti* dārzs Florencē.

Mazāka renesanses dārzu popularitāte bija Francijā un Vācijā. Tur tie transformējās vietējo dabas apstākļu (reljefa) ietekmē, piemēram, Šarlevilas (*Charleville*), Vilandri (*Villandry*), Šantilji (*Chantilly*) un citi dārzi.

16. gadsimtā Latvijā muižniecība vēl mita nocietinātās pilis, un nav konkrētu ziņu par šī laika dārziem tajās. Taču šajā periodā bija sastopami augļu un sakņu dārzi, kā arī medību dārzi, piemēram, Kuldīga, Kalētu un Alūksnes muižās. Visi šie dārzi lielākā vai mazākā mērā nebija saistīti ar dzīvojamām ēkām. Citādāka situācija bija ar itāļu dārziem, kuri veidojās jau muižu apbūves centru plānojumā kā to sastāvdaļa. Šie dārzi sastopami jau 17. gadsimtā, piemēram, Mangaļu muižā pie Rīgas, Cēsu pilsmuižā pirmās priekšpils teritorijā, Naukšēnu, Cesvaines, Kroņvirčavas, Zaļenieku, Dundagas un citās muižās. Nereti šos dārzus dēvēja par izpriecu, augļu un virtuves dārziem. Viens no šādiem izpriecu dārziem piederēja Kurzemes hercogam un atradās Jelgavas dienvidu daļā. Tajā auga augļu koki, ar dzīvžogu bija nodalītas sakņu dobes, bet atpūtas vajadzībām kalpoja labirints un izpriecu namiņš, uz kuru veda liepu aleja.

Minētā laika dārzi līdz mūsu dienām nav saglabājušies – tie izpostīti Ziemeļu kara laikā vai pārveidoti par ainavu parkiem.

Pretējs racionālajiem renesanses dārziem bija baroka dārzs, kuram raksturīgs bagātīgs telpiskais iekārtojums un dabas un arhitektūras formām piesātināta vide. Pirmie baroka dārzi radās Itālijā un tiem bija izteikti regulārs un simetrisks plānojums ar neiztrūkstošu ūdens klātbūtni. No Itālijas baroka dārzu veidošanas principi nonāca Francijā un piedzīvoja īpašu uzplaukumu.

Franču stila dārziem, kā tos dēvēja baroka laikā, raksturīgs simetrisks plānojums, līniju skaidrība un ģeometriskums. Tas ir kā galvenās ēkas turpinājums brīvā dabā un parasti veidots līdzenā teritorijā. Franču dārzs visā savā skaistumā vislabāk atklājas no pils augšējo stāvu logiem. Dārzam raksturīgi ir tādi elementi kā alejas, ūdenstilpes (baseini, strūklakas un kanāli), pastaigu celiņi ar skulptūrām malās, lapenes, bosketi, parteri ar zālienu un puķu dobēm. Koku un krūmu vainagi tiek veidoti stingrās ģeometriskās formās. Plaši pazīstami un slaveni franču dārza piemēri Eiropā ir Versaļas (*Versailles*) pils dārzs netālu no Parīzes, kas saistās ar dārzu arhitekta Andrē Lenotra (*A. le Nôtre*) vārdu un Šēnbrunnas (*Schönbrunn*) pils dārzs Vīnē. Arī Vācijā laika gaitā veidoti vērā ņemami baroka dārzi, kas raksturo to iniciatoru varenību un iespējas, piemēram, Herenhauzenas (*Herrenhausen*) Hanoverē un Nimfenburgas (*Nimfenburg*) piļu dārzi pie Minhēnes u. c.

18. gadsimts ir parkiem bagāts – tie veidoti gan lauku muižās, gan pilsētās. Viens no pirmajiem bija Ķeizardārzs Rīgā, kuru sāka veidot pēc Pētera I rīkojuma 1721. gadā, izmantojot Krievijā strādājošā franču dārzu arhitekta Žana Batista Aleksandra Leblona (*J. B. A. Leblon*) paraugshēmu. Šis franču stila regulārais (baroka) dārzs vēlāk ir pilnībā pārveidots

Liels notikums 18. gadsimta dārzu mākslā Latvijā bija Rundāles muižas pils ansambļa veidošana, kas kļuva par atdarināšanas paraugu. Ansamblis radīts no 1736. gada līdz 1739. gadam pēc arhitekta Frančesko Bartolomeo Rastrelli projekta Kurzemes hercogam Ernstam Johanam Bironam.

Baroka dārzs 18. gadsimta 30. gados veidots arī pie Lielsvētes muižas pils, bet it īpaši greznas tas bijis Vecpienavā jeb Lustes muižā. 18. gadsimta vidū turpināja attīstīties baroka dārza principi. To veidotāji balstījās uz tradīcijām un jau dabā pārbaudītiem kompozīcijas principiem. Tāds ir Lamiņu muižas dārzs (1745–1756), Ungurmuižas parka daļa ar regulāro plānojumu, kā arī Stukmaņu muižas dārzs Daugavas senkrasta nogāzē. Konsekventi tradīcijas ievērojuši arī Krāslavas publiskā baroka dārza veidotāji Latgalē. Tas bija t. s. liepu dārzs (18. gs. pirmā pusē) pie t. s. Bibliotēkas – vecās pils ēkas, no kura viena daļa saglabājusies līdz mūsu dienām.

Pilnīgi jauni dārzu veidošanas principi tika izstrādāti Anglijā, un rezultātā 18. gadsimtā savu uzvaras gājienu turpināja ainavu jeb angļu dārzs jeb kā to tagad sauca – parks. Jau 18. gs. otrajā pusē Rietumeiropā paraleli klasicismam atsevišķu, šķietami otršķirīgu ēku un būvju celtniecībā vērojama interese par viduslaiku un antīko arhitektūru. Šis process saistīts ar romantismu – jaunu pasaules uzskatu un virzienu mākslā. Romantisma mākslai raksturīga pagātnes, it sevišķi viduslaiku ideālizācija, tieksme izcelt individuālo, atrāisīt kaislības, kāpināt emocijas. Romantismam tuva intīma, liriska attieksme pret dabu, kurā saistošs liekas neparastais un eksotiskais. Ar romantisma un sentimentālisma mākslu saistīta ainavu parku veidošana 18. gs. otrajā pusē. Ainavu parku kompozīcijas pamatelementi, radās tuvāk iepazīstot Tālo un Vidējo austrumu kultūru un mākslu. Daba vairs netika pārveidota, bet izkopta. Likloču celiņiem, ūdenskrātuvju krastmalām, koku un krūmu grupām tika izveidotas brīvas formas. Neiztrūkstoši ainavu parka elementi bija Austrumu arhitektūras atdarinājumi, kā arī pastorālai romantikai un sentimentālismam raksturīga atribūtika.

Ainavu parku veidošanu Rietumeiropā ietekmēja arī literatūra. Piemēram, franču filozofs Žans Žaks Ruso (*J. J. Rousseau*) savos darbos aicināja atgriezties pie dabas, Džons Miltons (*J. Milton*) Anglijā savās poēmās apdziedāja neskartas dabas ainavas. Sava loma bija arī glezniecībai. Franču mākslinieki Klods Lorēns (*C. Lorrain*), Antuāns Vato (*A. Wateau*), Fransuā Bušē (*F. Boucher*) aktīvi pievērsās ainavas žanram, citi sajūsminājās par romantiskām aizaugušām drupām, modinot interesi par nepārveidotu dabu.

Pirmais ainavu parku idejas Anglijā sāka popularizēt Viljams Kents (*W. Kent*). Viņam sekoja Lancelots Brauns (*L. Brown*), Hamfrijs Reptons (*H. Repton*) un citi. Viņu darbos raksturīgs mākslīgu veidojumu un dabisku elementu apvienojums. Plaši pazīstami objekti Anglijā ir Kju (*Kew*) parks Londonā, kas pazīstams arī kā Karaliskais Botāniskais dārzs, Stou parks Būkingemšīrā (*Stowe, Buckinghamshire*), kurš 18. gs. tika pārveidots un paplašināts (arh. V. Kents, K. Bridžmens u. c.), kā arī citi.

Ainavu parku attīstību Francijā sekmēja teorētiski pētījumi šajā jomā, piemēram, Fransuā Žirardēna darbi, kuros paustās idejas atspoguļojās viņa veidotajā Ermenonvilas parkā. Ainavu parki Francijā ir piesātināti ar dažādu pagātnes mākslas stilu liecībām – kapenēm, piramidām, antīkiem paviljoniem u. c. Viena no tādām – paviljons rotunda redzams Versaļas ansambļa daļas – *La Petite Trianon* parkā, kuru pēc Marijas Antuanetes vēlmēm veidoja arhitekts R. Miks (*R. Mique*) un gleznotājs I. Robērs (*H. Robert*).

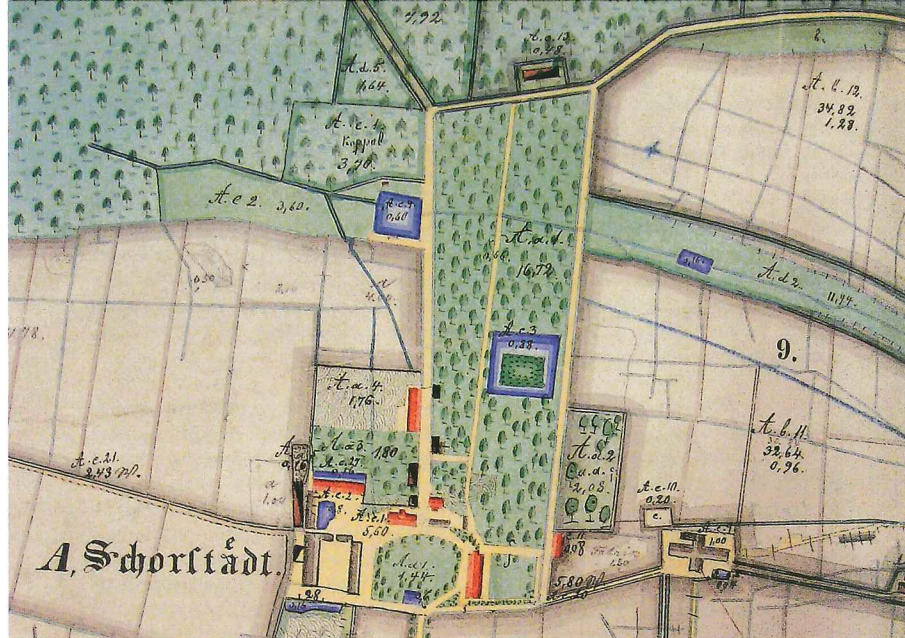
Ainavu parki plaši izplatīti arī Vācijā (Muskavas, Tīrgartenas, Vērlīcas, Veimāras parki) un Krievijā, kur ir liela šī Francijas parku stila ietekme (Pavlovskas parks, par ainavu parku pārveidotais Carīcinas parks u. c.).

18. gs. beigās un 19. gs. sākumā ainavu parki jau izveidoti daudzās Latvijas muižās – Izriedē, Lielbēzē, Meženiekos, Vormsātos, Lielbēzē un citur. Varakļānu muižas ainavu parku 1795. gadā aprakstījis pats muižas īpašnieks un parka veidotājs grāfs Mihāls Jans de Borhs.

Latvijas muižu 18. gs. beigu ainavu parku neatņemama sastāvdaļa bija mākslīgās pilsdrupas. Tādas atradās Jumpravu muižā un, domājams, ir senākās Latvijā, jo pastāvējušas jau 1811. gadā. Mākslīgas pilsdrupas bija populāras arī citās zemēs, piemēram, Vācijā, kur izdota pat savdabīga paraugu un aprakstu grāmata dažādiem parka iekārtojuma veidiem.<sup>1</sup> Šis izdevums varēja kalpot kā idejas avots Jumpravu muižas parka veidotājiem.

Populāras parku būves bija arī pieminekļi – urnas, dekoratīvi kapakmeņi, piemēram, Dzerbenē, Šķedē, Drustos – urna veltīta franču apgaismotājam un filozofam Ž. Ž. Ruso (1791), obeliski – Zorgenfreija muižīņā pie Jelgavas – veltījums cāram Pāvilam I un Šķirstiņu Knipja pusmuižā. 18. gs. beigu ainavu parku modei pieder arī ķīniešu un japāņu paviljoni, piemēram, Bauma un Volfšmita muižīņās pie Rīgas, grotas – Gaujienā, Krāslavā, Zentēnē un citur.

<sup>1</sup> Machern. Fur Freunde der Natur und Gartenkunst. Mit einem Plan eilf colorirte Prospekten. Gezeichnet von J. F. Lange. – Leipzig, 1796.



19. gs. sākumā Latvijas muižas ainavu parki kļuva ļoti populāri, tos izveidoja, piemēram, Cēsu pilsmuižā (19. gs. 30. gadi), Preiļos, Mežotnē, Veselavā, Cīravā, Remtē, Durbē un citur. Tajos no modes bija izzuduši 18. gs. iemīļotie sentimentālie arhitektūras mazo formu darinājumi, kā piemēram, viltus kapakmeņi un mākslīgās pilsdrupas. To vietā nāca antikās formas. Šīs izmaiņas izskaidrojamas ar klasicisma pieaugošo varenību. Parku plānojuma kompozīcija nostiprinās, kļūst izsmalcinātāka un izkoptāka. Pilnībā tiek novērtēta parka ainavas ietekme uz apmeklētāju, iespēja viņā izraisīt romantisku noskaņojumu apskates laikā. Parkus sāk rotāt paviljoni – Ēbela muižiņā pie Rīgas, Durbē, Neretā un citur.

Ievērojams un ar arhitektūras mazajām formām bagāts ainavu parks līdz mūsu dienām daļēji saglabājies Alūksnes muižā. Tā izveidošana ilgusi gandrīz gadsimtu. Parkā atspoguļojas jau aplūkotās 18. gs. otrās puses parku mākslas tendences, gan arī 19. gs. otrās puses jauninājumi.

Otrs ievērojams ainavu parks atrodas Mežotnē (18. gs. beigās – 19. gs. 20. gadi). Salīdzinot Mežotnes parku ar Elejas, Kazdangas un Durbes parkiem, kuru veidošanā piedalījās arhitekts Johans Gotfrīds Ādams Berlics (*J. G. A. Berlitz*), to līdzība šķiet uzkrītoša. Tas rosina domāt, ka viņš varētu būt arī šī parka idejas autors.<sup>2</sup>

19. gs. sākumā parkos sāka atgriezties 18. gs. beigās populārā romantisma mākslas atribūtika, tajā skaitā arī viltus pieminekļi. Taču nereti viltus apbedījuma vietā izveidoti isti dzimtkapi un traktēti grotām līdzīgā veidā. Tāda ir Bīriņu muižas īpašnieka grāfa Ludviga Augusta Mellina (*L. A. Mellin*) dzimtkapu kapliča (1814). Savukārt Romas Panteona ideju atbalso kapliča Lamiņu muižā (19. gs. pirmais ceturksnis).

Daudzi Latvijas 18. gs. beigu un 19. gs. sākuma sentimentālie un romantiskie dārzi un to mazās arhitektūras formas radušies Kaja Kristiana Laurensa Hiršfelda grāmatas *Dārzu mākslas teorija* iespaidā.<sup>3</sup>

19. gs. beigās un 20. gs. sākumā norisinājās daudzu parku rekonstrukcija, piemēram, Pelču, Cēsu, Bornsmindes muižās, kā arī to paplašināšana. Parku pārveidošana, galvenokārt Rīgā, norisinājās 20. gs. 30. gados. Liels posts muižu parkiem nodarīts pēc Otrā pasaules kara, kad daudzus no tiem sāka "rotāt" darbnīcas, svaru mājas, sporta un tehnikas novietojanas laukumi, bet apbūves centrs pielāgots praktiskām vajadzībām, nevērtējot to kā kultūras mantojumu.

Mūsdienās daudzi parki ir atdzimuši, piemēram, Rundālē, Alūksnē, Bīriņos, Cēsīs, Zasā un citur. Citi joprojām nekopti, pārveidoti un nenovērtēti turpina aizaugt un palēnām iet bojā.

Jānis Zilgalvis

<sup>2</sup> Minde G. Mežotnes un Jumpravas muižu parki – parku arhitektūras formas. Vēsturiskās izpētes materiāli. – Rīga, 1984. Manuskripts VKPAI PDC arhīvā.

<sup>3</sup> Hirschfeld C. C. L. Theorie der Gartenkunst. – Leipzig, 1782.–1785. – Bd. 1.–5. Faksimilizdevums divos sējumos. – Hildensheim, New York, 1973.

## Parks and Gardens Over the Course of the Centuries

God first created the Garden of Eden – a site of peace and satisfaction. The flow of water was like music, and fruit just waited to be picked. We have more specific information today about the gardens of Ancient Egypt, and visual materials are available about them. Assyria and Babylonia were important cultural centres, and indeed, the hanging gardens of Babylon were one of the seven ancient wonders of the world.

Much attention was devoted to the development of gardens in Ancient Greece, as well, in the eighth to the sixth century BC. Philosophers often found new ideas in gardens and proclaimed them there. Wealthy residents had colourful gardens outside their homes. Gardens in Ancient Greece were planned geometrically. They contained alleys and squares with sculptures, vases, fountains and the like.

The flourishing of the Roman Empire also facilitated the gardening arts. Vast gardens were installed alongside Roman villas, with three dominant features – pathways, areas where chariots could be ridden, and areas of parks. The Romans were also familiar with fruit orchards and vegetable gardens. In the early Middle Ages, a very important role in the art of gardening was performed by cloisters. Their interior yards had symmetrically planned gardens where medicinal plants, vegetables and fruit were grown. After the Crusades, the art of gardens in Europe was influenced by Eastern achievements in this area. During the Middle Ages, gardens for entertainment and hunting were also popular.

The art of gardening particularly flourished during the Renaissance in Italy, and gardens from that period are known as Italian gardens. Again, these were symmetrically planned gardens, and their composition was based on a system of terraces with supporting walls and grottos. The axis of symmetry was accented with alleys, steps, fountains and sculptures. Geometric flowerbeds decorated the main area of each level. Typical examples of such gardens can be found at the D'Este villa near Tivoli, the Lante villa, and the palacco Pitti in Florence.

Renaissance gardens were less popular in France and Germany, where gardens were more based on local terrain. Examples are gardens at Charleville, Villandry, Chantilly and elsewhere.

In the 16<sup>th</sup> century in Latvia, the nobility still lived in fortified castles, and we have no specific information about any gardens in those fortifications. We know that orchards and vegetable gardens were found in Latvia, as were hunting gardens at the baronial estates of Kuldīga, Kalēti and Alūksne among others. All of these gardens were more or less independent of residential buildings. Italian gardens, however, were an entirely different matter. They were designed at the same time as the buildings around which they spread. Such gardens were created in the 17<sup>th</sup> century at the Mangaj estate near Riga, the Cēsis castle estate, the baronial estates at Naukšēni, Cesvaine, Kropīrcava, Zaļenieki, Dundega and others. Often these were called entertainment, fruit and kitchen gardens. One such garden belonged to the duke of Courland, and it was located in the southern part of the city of Jelgava. The garden had fruit trees, with vegetable gardens kept separate by a hedge. For entertainment purposes there was a maze, along with a small building which was approached via an alley of linden trees.

The gardens of the era, alas, did not survive the Great Northern War. Some were transformed into landscape parks.

Quite opposite to the rational gardens of the Renaissance were the gardens of the Baroque period, with a wealth of design and a saturation of natural and architectural forms. The first Baroque gardens appeared in Italy, and they were symmetrical in design. Water was a key component of the gardens. From Italy, the design principles of Baroque gardens made their way to France, where they flourished to an unprecedented degree.

The French-style gardens, as they were known during the Baroque period, were symmetrical in design, with clear geometric lines. The gardens were a continuation of the buildings next to which they were situated, and they were most often installed in a flat area. The French garden's beauty is best seen from the upper floors of its castle. French gardens usually had elements such as alleys, basins, fountains, canals, paths for perambulations with sculptures along their sides, pergolas, bosquets, and flat areas (parterres) with grass and flower beds. The crowns of trees and bushes were trimmed into strictly geometric forms. The garden of Versailles is a textbook example of the French garden. It was designed by André le Nôtre. Another wonderful garden is that of the Schönbrunn castle in Vienna. Important Baroque gardens were also created in Germany over the course of time, each garden representing the might and wealth of its owner. We can point to the gardens of the Herrenhausen castle in Hanover and of the Nimfenburg castle near Munich, among others.

The 18<sup>th</sup> century was an important era for garden development, with gardens being installed at countryside estates and in cities. One of the first was the Keizardarzs or Emperor's Garden in Riga.

Tsar Peter the Great ordered it to be installed in 1721. He sent designs produced by a French garden architect, Jean Baptiste Alexandre Leblon, who was working in Russia. This French-style Baroque garden was completely transformed in later years.

A major event in garden design in 18<sup>th</sup>-century Latvia was the construction of the Rundāle castle. It set an example for years to come. The castle was designed by the architect Francesco Bartolomeo Rastrelli for Duke Ernst Johann Biron of the Duchy of Courland, and it was built between 1736 and 1739.

Another Baroque garden was installed in the 1730s at the Lielsvete estate castle. A particularly ornate one could be found at the Lustes estate or Vecpienava. The principles of Baroque garden design continued to develop until the mid-18<sup>th</sup> century. The designers based their work on tradition and tested principles of composition. The garden of the Lamiņi estate (1745–1756) is a good example. So is the Ungurmuiža park with its regular design, and the garden of the Stukmaņi estate on the banks of the ancient Daugava River valley. The public Baroque garden in the Lettalian city of Krāslava is also based on consistent traditions. The so-called Linden Garden was installed in the first half of the 18<sup>th</sup> century by the old castle building that was known as the Library. Part of the park has been preserved to this very day.

Completely new principles of garden design were developed in England, and the so-called English garden or landscape garden began its march toward victory in the latter half of the 18<sup>th</sup> century. Gradually, gardens became known as parks. Throughout Western Europe during this period, the principles of Classicism were accompanied by a significant interest in Medieval and ancient architecture, even for seemingly second-class buildings and structures. This has to do with the philosophy of Romanticism. People in the arts began to idealise the past, and particularly the Middle Ages. The yearning was for individuality, released passions and emotions. Romanticism was possessed of an intimate and lyrical attitude toward nature, where anything unusual and exotic seemed to be very interesting indeed. Landscape park design owes much to Romanticism and Sentimentalism in the latter half of the 18<sup>th</sup> century. Garden designers studied the culture and art of the Middle East and the Far East while thinking about the composition of their gardens. Nature was now cleaned up, not transformed. Curving pathways along the shores of bodies of water, free form groups of bushes and trees – these were elements of landscape parks, which always included copies of Eastern architecture. These were pastoral places full of romance and sentiment.

Literature also had an effect on landscape parks in Western Europe. The French philosopher Jean Jacques Rousseau, for instance, called on people to return to nature in his works. In Britain, John Milton wrote poems about virginal landscapes of nature. Painting was also of importance. In France, men such as Claude Lorraine, Antoine Watteau and François Boucher focused on the landscape. Other painters produced images of overgrown castle ruins, thus awakening interest in the wildness of nature.

William Kent was the first to promote the idea of landscape parks in England. Soon he was joined by Lancelot Brown, Humphrey Repton and others. They wrote about a merger of artificial and natural elements. Well known examples of this in England include the Kew park in London, which is also known as the Royal Botanical Garden. There is also the Stowe park in Buckinghamshire. It was transformed and expanded in the 18<sup>th</sup> century by the architects William Kent and Charles Bridgeman.

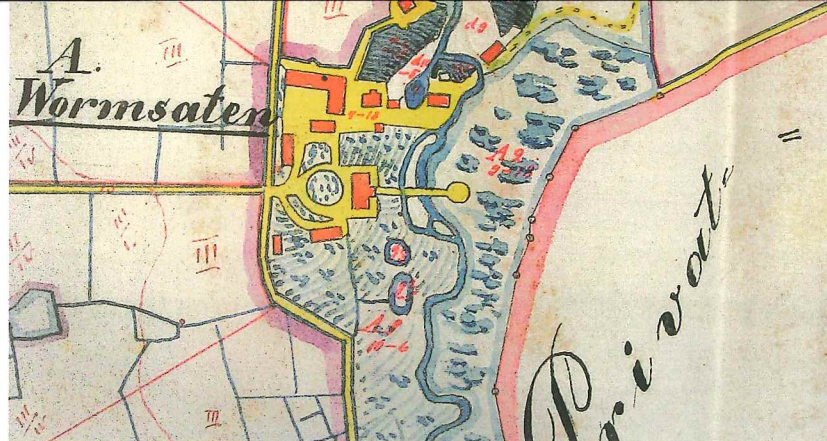
The development of landscape parks in France was facilitated by theoretical research of the issue. The park at Ermenonville, for instance, was designed on the basis of work by François de Girardin. France is saturated with evidence of the arts of the past – crypts, pyramids, antique pavilions, etc. A pavilion in the *La Petite Trainon* park at Versailles is an example of this. The architect Richard Mique and the painter Hubert Robert built and decorated the pavilion for Marie Antoinette herself.

There were many landscape parks in Germany, as well – parks such as the Tiergarten park and the Weimar park. The same was true in Russia, where the French style of parks was most influential at places such as the Pavlovsk park and Tsaritsina park.

Landscape parks were in place at many Latvian baronial estates by the beginning of the 19<sup>th</sup> century – at Izriede, Lielbērze, Meženieki, Vormsāti and other places. The landscape park at the Varakļāni baronial estate was described in 1795 by the owner of the estate, Count Jan de Borch. The nobleman had a hand in designing the park himself.

One thing that was absolutely required by stylish owners of baronial estates in Latvia by the early part of the 19<sup>th</sup> century was a set of artificial castle ruins. The Jumprava baronial estate had such ruins by 1811, probably the oldest ones in the country. Artificial castle ruins were also popular elsewhere in Europe. In Germany, a unique book was published on various examples of how castle ruins could be used to design various kinds of parks.<sup>1</sup> This publication could certainly have served as a source of ideas for those who assembled the park at Jumprava. Various monumental pieces of sculpture were also *de rigueur* – urns, decorative gravestones, etc. These could be found at estates in Dzērbene and

<sup>1</sup> Machern. Fur Freunde der Natur und Gartenkunst. Mit einem Plan eilf colorirte Prospekten. Gezeichnet von J. F. Lange. – Leipzig, 1796.



Šķēde, among others. An urn in Drusti was dedicated to the great star of the French Enlightenment, Jacques Rousseau. The Sorgenfreija estate near Jelgava had an obelisk which was dedicated to Tsar Paul I. Similar decorative elements were found at the Šķirstiņu Knipis estate. By the late 18<sup>th</sup> century, fashion had also turned to Chinese and Japanese pavilions. This was true at the Baum and Wolfschmidt estates near Riga. Grottos were used to good effect at Gaujiena, Krāslava, Zentene, etc.

Landscape parks at baronial estates became very popular in the early 19<sup>th</sup> century. There were such parks at the Cēsis castle estate (1830s), Preiļi, Mežotne, Veselava, Cirava, Remte, Durbe, etc. The sentimental bits and pieces of architecture which were so beloved in the 18<sup>th</sup> century were now gone – false gravestones, artificial castle ruins and the like. Antique forms were now all the rage. This can be attributed to the growing might of Classicism. Park design became more delicate and detailed. Much thought was given to how the park and its landscape would affect the viewer and his or her romantic mood. Pavilions began to appear – at the Ēbela estate near Riga, in Durbe and Nereta, and also elsewhere.

The Alūksne estate's impressive landscape park and its various architectural details have survived, in part, to this very day. The park was installed over the course of nearly a century, and here one can see the aforementioned trends of the latter half of the 18<sup>th</sup> century, as well as various innovations that were installed in the latter half of the 19<sup>th</sup> century.

Another significant landscape park is found at Mežotne (late 18<sup>th</sup> century to the 1820s). This park is distinctly similar to parks in Eleja, Kazdanga and Durbe which were designed by the architect Johan Gottfried Adam Berlitz, and it has been suggested that he had a hand in designing the Mežotne park, as well.<sup>2</sup>

The romantic aspects of park art, including false monuments, had a bit of a renaissance in the early 19<sup>th</sup> century after falling out of favour. In many places, however, the locations of false gravesites were replaced with real gravesites for members of the nobility, and often these were interpreted in the form of grottos. This is certainly true of the chapel at the family gravesite of Count Ludwig August Mellin, the owner of the Biriņi estate (1814). The Pantheon in Rome is reflected in the chapel at the Laimiņi estate (first quarter of the 19<sup>th</sup> century).

Many of the sentimental and romantic gardens of the late 18<sup>th</sup> century and early 19<sup>th</sup> century in Latvia, complete with their small architectural forms, were inspired by a book, "Theory of the Garden Arts", by Christian Cay Lorenz Hirschfeld.<sup>3</sup>

Many parks were reconstructed in the late 19<sup>th</sup> and early 20<sup>th</sup> century. This was true at the Pelči, Cēsis and Bornsminde estates. Other parks were expanded. In Riga, parks were transformed in the 1930s. A great deal of damage was caused to estate parks after World War II, when many were "decorated" with workshops, areas for sports and storage of equipment, etc. The central building of each estate was put to practical use, with hardly any thought given to the cultural heritage that was being destroyed.

Many parks have been brought back to life since the end of the Soviet occupation – at Rundāle, Alūksne, Biriņi, Cēsis, Zasa and elsewhere. Other parks, however, continue to deteriorate. They are becoming overgrown, and soon they will be gone altogether.

Jānis Zilgalvis

<sup>2</sup> Minde, G. "Mežotnes un Jumpravas muižu parki – parku arhitektūras formas. Vēsturiskās izpētes materiāli" (The Parks of the Mežotne and Jumprava Estates – Architectural Forms in the Parks. Historical Research Materials), Riga, 1984. Manuscript, VKPAI PDC archives.

<sup>3</sup> Hirschfeld, C. C. L. *Theorie der Gartenkunst*. Leipzig (1782–1785), Vol. 1–5. Reproduction published in two volumes. New York: Hildensheim (1973).



### Kokneses parks

*Aizkraukles raj., Kokneses pag., Koknese*

Mūsdienās Kokneses pilsētas parks ir dabas piemineklis – aizsargājamais dendroloģiskais stādījums. Reljefs un flora parka 15,7 ha lielajā platībā veidojusies ilgstošā dabas un cilvēku mijiedarbības procesā. Senatnes liecības parkā glabā valsts nozīmes kultūras piemineklis *Kokneses viduslaiku pils un senpilsētā* un atsevišķas Kokneses muižas apbūves ansamblja ēkas.

Koknesē, Daugavas un Pērses satekas vietā, viduslaiku mūra pili uzbūvēja 1209. gadā. Austrumos no pils veidojās viduslaiku pilsēta ar pļavām un labības laukiem aiz pilsētas mūriem, bet ziemeļos – pilij piederoša lauku saimniecība jeb muiža. Pēc 1701. gada pamestā cietokšņa ārējās aizsardzības joslas tika ierikoti muižas tīrumi un ganības; nekoptajās platībās veidojās meža audze.

1780. gadā muižu iegādājās landrāts Karls Oto fon Lēvenšterns, un šis dzimtas īpašumā tā palika līdz agrārreformai 20. gs. 20. gados. Jaunais īpašnieks uzsāka muižas apbūves kompleksa paplašināšanu, augļu dārza un apstādījumu veidošanu. Plašā teritorijā, retinot pamežu un izmantojot reljefa īpatnības, tika ierikots ainavu parks. 19. gs. ainavu parku papildināja mazās arhitektūras būves un vairākas jaunas kokaugu stādījumu grupas, bet labākās vietas apkārtnes vērojumiem iezīmēja skatu laukumi lapeņu un paviljonu veidā. Stāvas 121 pakāpienu augstas kāpnes savienoja ūdenskritumu ielejā ar skatu laukumu stāvkrastā. 19. gs. beigās vienlaikus ar jaunās pils rekonstrukciju (arh. K. Neiburgers) pār strautes gravu līdz jaunās pils ziemeļu vārtiem izbūvēja kaltiem granīta stabiem iezotu iebraucamo ceļu, bet atpūtas brīžiem Daugavas krastā uzbūvēja mūra kafijas paviljonu. Muižas jauno pili izpostīja 1905. gada nemieros, atkārtoti tā cieta Pirmā pasaules kara laikā. 20. gs. 30. gadu vidū grandiozās celtnes drupas nolidzināja.

20. gs 20.–30. gados Kokneses viduslaiku pils drupas kļuva par latviešu sabiedrībā iecienītu tūrisma objektu un saviesīgu pasākumu norises vietu. 1924. gadā bijušajam muižas parkam piešķīra nacionālā parka statusu.

Ainavu parku daļēji nopostīja 1965. gadā, veidojot Pļaviņu HES ūdenskrātuvi. Šobrīd Kokneses parkā tiek īstenots mūru konservācijas un pils pamatu stiprināšanas projekts (arh. I. Strautmanis). Parkā atjaunota 20. gs. 30. gados veidotā skulptūra "Fauna galva" (tēlnieks V. Jekabsons), uzstādīti vairāki jauni tēlniecības darbi.

## The Koknese park

*Aizkraukle district, Koknese municipality, Koknese*

The city park in Koknese is a natural monument today and is protected for its dendrology. The terrain and flora in the 15.7 hectares of the park are the result of long-lasting co-operation between nature and individuals. Historically, the park has been used for defence or recreation in the Daugava River valley. As its owners and functions have changed, the way in which the territory is organised has also changed. Evidence of antiquity in the park is provided by the Medieval Koknese castle and ancient town, which are cultural monuments of national importance. There are also a few buildings from the old Koknese baronial estate.

In the South-Easter part of the park, near the confluence of the Pērse and the Daugava rivers, there is a canyon-type valley with steep dolomite cliffs. The climate and fertile earth of the valley created a unique world of flora, offering ancient people a natural defensive system, as well as various food resources. Archaeologists have found that people arrived in the territory during the first millennium BC. Excavations have found Lettigalian and Selonian objects from the 12<sup>th</sup> and 13<sup>th</sup> century, but also imported objects of various kinds. The Chronicle of Henricus (*Heinrici Cronicon Lyvoniae*) cites an agreement that was concluded between the bishop of Riga, Albert and the local ruler, *rex Vesceka* in 1207. The chronicle makes it clear that in the 12<sup>th</sup> century, Koknese was an important trading centre. A stone castle for the bishop was built in Koknese in 1209. The trapezium shape of the castle was dictated by its location at the confluence of the two rivers. To the East of the castle, a Medieval town with meadows and grain fields emerged beyond the castle walls. Toward the North, on a hillock, the castle had its own farm or estate. In 1684, the town was moved lock-stock-and-barrel to nearby Krievkalns Hill so as to make room for artillery. The defensive structures of the castle were expanded several times, and their strategic importance remained in place until 1701. The Koknese baronial estate became the economic and administrative centre of the region in the 18<sup>th</sup> century. The abandoned outer areas of the fortress were used for pastures, and afforested areas appeared where empty land had stood before.

In 1780, the estate was bought by Karl Otto von Levenstern, and his family continued to own it until agrarian reforms in the 1920s. The new owner began to expand the estate, and he had a fruit orchard and various other flora planted on his land. Walkways from the mansion to nearby ponds and along the Pērse River to the Medieval castle were installed by clearing some forestland and taking advantage of the specifics of the terrain.

In the 19<sup>th</sup> century, the landscape park was supplemented with small architectural structures and several new stands of trees. Alleys were established as walking routes, and viewing areas in the form of pergolas and pavilions were established in the places where the best views were available. A steep stairway with 121 steps led to the waterfall in the valley. The castle ruins, which were in line with the ideals of the period of Romanticism, were presented as an object worthy of viewing, and the castle hill served as a great place from which to view the surrounding landscape, whether the viewer was alone or with friends. When Russian Tsar Alexander II was preparing to visit Koknese in 1862, a temporary pavilion with a parquet floor was installed at the estate, and there were also changes in the old castle. A window aperture with a view of the Daugava was shored up in the south-eastern wall, and a room was prepared for tea drinking. Reconstruction of the new castle occurred in the late 19<sup>th</sup> century under the leadership of the architect Neuburger, and the surrounding area was also improved. An entrance road was installed across the stream and to the northern gates of the new castle, and a stone coffee pavilion was built on the bank of the Daugava for moments of leisure. The new castle was sacked during the 1905 Revolution, and it suffered more damage during World War I. The ruins of the grand building were finally removed in the mid-1930s.

In the 1920s and 1930s, the old castle ruins were the central object in the park. The popularity of Koknese among Latvians was enhanced by the epic poem "Lāčplēsis" by Andrejs Pumpurs in 1888, and by the play "Fire and Night" of the great playwright Rainis in 1905. The park became a popular tourist destination under the influence of story telling and poetic creativity, and many celebratory events were held there. In 1924, the park was given the status of a national park. A dance area with wood benches and a retail kiosk nearby were installed in front of the ruins.

During World War II, Soviet soldiers were buried in the central part of the park. The landscape park was partly destroyed in 1965, when the water reservoir for the hydroelectric power plant at Pļaviņas was created. The beautiful Daugava valley and the Pērse waterfall are now underwater.

The park at this time is owned by the Koknese Municipality and by the government-owned Latvian State Forests agency. Archaeological excavations were conducted at the castle ruins between 1991 and 2000. Efforts are being made to protect the stone walls and to firm up their foundations. There are plans to install lighting in the area. A sculpture called "Head of a Fawn" which dates back to the 1930s has been restored (sculptor Voldemārs Jākobsons). Several new sculptures have been installed.





### **Skrīveru muižas parks**

*Aizkraukles raj., Skrīveru pag.*

1677. gadā Skrīveru muižu nopirka Aizkraukles muižas īpašnieks M. Šulcs fon Ašerādens, kura dzimtai tā piederēja līdz 1874. gadam, kad to īpašumā ieguva Augusts fon Sivers. Dendroloģiskā parka veidotājs ir viņa dēls dendrologs Makss fon Sivers (1857–1919). Viņš studējis Tērbatas universitātē, apceļojis Vāciju, Itāliju, Franciju un citas Rietumeiropas valstis, ieņēmis Baltijas Mežu biedrības prezidenta posteni, bijis Baltijas Vācu partijas vadītājs. M. fon Sivers ieviesa Latvijā jaunas koku un krūmu sugas.

Ainavu parks Skrīveros veidots 19. gs. beigās, izmantojot kokaudzētavā izaugušo stādāmo materiālu. Dendrārija izveides principus izstrādāja arhitekts V. Engelhards, parku projektēja inženieris F. Lode, bet galvenais plānojuma autors un abu minēto speciālistu plānu korigētājs ir M. fon Sivers. 1899. gadā parkā bija vairāk kā 450 koku un krūmu sugu, 1913. gadā – jau 556!

Skrīveru svešzemju koku stādījumi aizņem 389,4 ha lielu teritoriju. Tā atrodas abās pusēs autoceļam Rīga–Daugavpils.

Dendrārijs cieta Pirmā pasaules kara laikā. Pēc Latvijas agrārreformas muižas zeme tika sadalīta, taču parks kā izcila vērtība palika nedalīts un no 1928. gada nonāca Mežu pētīšanas stacijas pārziņā. 1967.–1969. gadā veikta dendrārija inventarizācija. Tika secināts, ka parkā ir vairāki sugu eksemplāri – vienīgie Eiropā un 16 no šeit sastopamajām sugām vairs neaug savvaļā. Tagadējais Skrīveru dendroloģiskais parks aizņem aptuveni 18 ha lielu platību. Koku un krūmu dažādības ziņā Latvijā tas ir bagātākais parks. Tajā ir 30 kokaugu sugas, un tas ir retums Eiropā.

Jauka atpūtas vieta izveidota pie Kalnmuižas ezera. Tā apkārtnē aug priedes, egles un bērzi, taču citur sastapsim daudz un dažādu svešzemju stādījumu: Eiropas lapegles, Kanādas, spilvaugu un laurlapu papeles, Japānas lapegles, Eiropas dižskābardi, Ladebūra lapegles u. c. Parkā ierīkotas tūristu takas.



### **The park of the Skrīveri estate**

*Aizkraukle district, Skrīveri municipality*

In 1677, the Skrīveri estate was bought by the owner of the Aizkraukle estate, M. Schultz von Ascheraden. His family owned the estate until 1874, when it was taken over by August von Sivers. The dendrologic park was the work of August's son, Max von Sivers (1857–1919), who studied at Tartu University, visited Germany, Italy, France and other Western European countries, served as president of the Baltic Forest Association, and chaired the Baltic German party. Max introduced new types of trees and bushes to Latvia.

The landscape park at Skrīveri dates back to the late 19<sup>th</sup> century, with saplings coming from the estate's own tree farm. The arboretum was designed by an architect called Engelhardt, the park was designed by an engineer called Lode, and the overall plan was prepared and adjusted by Max von Sivers. In 1899, the park had more than 450 types of trees and bushes. By 1913, that number had expanded to 556.

The area in which foreign trees are planted at Skrīveri is 389.4 hectares in area. It is located on both sides of the Rīga-Daugavpils highway.

The arboretum suffered damage during World War I. After agrarian reforms, the land of the estate was split up, but the park remained undivided because of its value. In 1928, it was taken over by the Forest Research Station. An inventory of the area was taken in the late 1960s, and it was found that there were several species of trees and bushes in the park which were unique to all of Europe. Sixteen of them were not found in the wild anywhere. The park now is approximately 18 hectares in area, and it is Latvia's most diverse park in terms of the types of trees and bushes that are there. There are 30 different species of trees – something that is uncommon in Europe.

A nice place for relaxation is found on the shores of Lake Kalnmuīža. The lake is surrounded by pine, fir and birch trees, while elsewhere in the area there are many different foreign trees – the weeping European larch, the Canadian poplar, beech, and many others. Tourist trails wend through the park.



### Vigantes muižas parks

*Aizkraukles raj., Vigantes parks*

Paša Daugavas krastā atrodas Vigantes muižas 12,3 ha lielais parks. Laukakmeņu mūra žogs fragmentāri apvij vienu parka daļu – stādījumus, aleju un celiņu sistēmas paliekas. Ieejas vārtu stabu galos redzamas cementa leņķa bumbas. Netālu no vārtiem atrodas klēts drupas – liecība par kādreizējo muižas apbūvi, kuras ipašnieks 20. gs. sākumā bija H. J. Bērs. Parks daļēji izpostīts, applūdinot tā ziemeļu daļu. Eksotisku koku stādījumi vairāk saglabājušies pie mežsarga mājas. Parka teritorijā redzami arī vairāki diķi. No centrālās daļas kāpnes ved pie bijušā Liepavota un tēlnieces A. Briedes 1939. gadā darinātās skulptūras *Daina*. Māksliniece tajā attēlojusi jaunu meiteni ar kokli garā tērpā. Tēls atrodas laukumā, kas izveidots no masīviem akmeņiem amfiteātra veidā. Pēc Pļaviņu HES uzbūvēšanas skulptūra nonāca tiešā saskarsmē ar ūdeni, tādēļ tā 1973. gadā pārvietota uz jaunas pamatnes.

Vigantes muižu un parku savā darbā *Staburaga bērni* attēlojis rakstnieks Valdis, kurš bērnībā šeit vairākus gadus dzīvojis. Grāmatā aprakstīti Vigantes plašie dzidrie diķi, "...kuros ūdens nekad neizsīka, pat nenokritās vissausākā laikā, kaut gan tie guleja augstu, augstu krastā pār Daugavas limeni..." , lustūzis ar baltiem stabiem un apaļu jumtiņu, "...kurā uzvelk skaistu karogu, kad lielkungam viesi..." , vērsu kūts un brandvīna brūzis.<sup>1</sup>

<sup>1</sup> Valdis. *Staburaga bērni*. – Rīga, ... lpp.



### The park of the Vigante estate

*Aizkraukle district, Vigante municipality*

The 12.3 hectares of park which surround the Vigante estate are smack dab on the bank of the Daugava River. Bits and pieces of a stone fence which once surrounded part of the park can still be seen, as can the plants in the park and remnants of roads and pathways which ran through it. Cement balls are at the top of the poles of the entrance gate. Nearby are the ruins of the former granary, and that offers us a look at the structure of the estate which, at the beginning of the 20<sup>th</sup> century, was owned by H. J. Behr. The park's northern end was flooded, and exotic trees are still found near the forest guard's home. There are several ponds in the park. From the central part, a set of steps lead to what was once known as Linden Stream and a sculpture called "Daina" which was set up in 1939. The sculpture shows a young girl in a long dress, carrying the traditional Latvian string instrument that is called the *kokle*. The sculpture is in an area which resembles an amphitheatre because of the massive rocks which surround it. After the Pļaviņas hydroelectric power plant began operations, the sculpture was too close to the water, and so it was moved in 1973.

The Vigante estate and its park have found their way into literature – "Children of the Staburags", by an author called Valdis. He spent several years at the estate as a child. In his book, he describes the large and clear ponds of the area – "their water never ran out and never even diminished during the driest weather, even though they were high, high above the level of Daugava." The author also recalls a structure of white poles and with a round roof "upon which a beautiful flag was raised when the lord had guests." Valdis also described the barn for bulls and facilities for vodka production.



### Gaujienas muižas parks

*Alūksnes raj., Gaujienas pag., Gaujiena*

Gaujienas muižas parks aizņem 12 ha lielu platību Gaujas ielejas labajā krastā, kur tam ir lielākas pieminekļu kopas vienotāja loma. Parka teritorijā atrodas Gulbenes muižas centra apbūve, Livonijas ordeņa laika pilsdrupas un viduslaiku pilskalns, kā arī komponista Jāzepa Vītola memoriālās mājas "Anniņas".

Ainavu parka izveide sāka 19. gs. vidū vienlaikus ar muižas jaunās klasicisma stilā ieturētās pils būvniecību, gandrīz pilnībā iznīcinot agrāko 18. gs. veidoto regulāra plānojuma dekoratīvo atpūtas dārzu. Pakāpeniski iekopti vairāki vienotā ainavu sistēmā saitīti parka nogabali.

Par senāko uzskatāms augšējais parks ar parādes pagalmu kompleksa ziemeļu daļā – veidots 19. gs. 20.–40. gados, kas ieskauj muižas centra apbūvi un pakalnu ar viduslaiku pilsdrupām. Stādījumiem šai nogabalā ir daļēji funkcionāls, daļēji dekoratīvs raksturs. Pastaigu celiņi veidoti, prasmīgi izmantojot reljefa īpatnības un iegūstot vairākus lieliskus skatu punktus uz Gauju un tuvāko apkārtni.

Vizuāli ar parādes pagalmu saistīts Gaujas senkrasta terasētājā nogāzē veidotais brīva plānojuma ainavu parks ar diķiem un dārzu arhitektūras elementiem, kas dienvidrietumos turpinājumu rod t. s. Pļavu parkā, kas pārsteidz ar pagaidām nezināma projekta autora ainavas izjūtu. Lapeglu, priežu un vītolu stādījumu grupas laucē veido savdabīgu parka aizsardzības zonu, harmoniski saplūstot ar apkārtejo vidi. Telpiski un funkcionāli pamatots šķiet pat tīri dekoratīvais parka celiņu plānojums.

Pēc 1920. gada Gaujienas muižas centrs nonāca Izglītības un zinātnes ministrijas rīcībā, muižas pili paredzot skolas vajadzībām. Skolas pārziņā nodeva arī muižas augļu dārzu, daļu parka un diķa, kā arī avotu "Lauvas mute". Pēdējos gados parkā norit kopšanas darbi – likvidētas pašizsejas koku audzes, atbrīvotas skatu perspektīvas, atjaunota ūdens noteces sistēma un parka celiņu vietas. 2003. gadā saskaņā ar SIA "Arhitektoniskās izpētes grupa" izstrādāto projektu veikta avota "Lauvas mute" (19. gs. b.) bronzas maskas restaurācija un ūdens tvertnes rekonstrukcija.



### The park of the Gaujiena estate

*Alūksne district, Gaujiena municipality, Gaujiena*

The park of the Gaujiena estate is a romantic 19<sup>th</sup> century landscape park in the Gauja River valley, with magnificent views of the surrounding terrain. The park occupies 12 hectares on the right bank of the river, and it serves the purpose of bringing together a whole set of architectural monuments. The centre of the Gulbene baronial estate is found here, along with castle ruins from the times of the Livonian Order. There is a Medieval castle hill, along with the memorial home of the great composer Jāzeps Vītols, "Anniņas".

The landscape park was created in the mid-19<sup>th</sup> century along with a new castle, which was built in the style of Classicism. The park almost completely replaced the decorative garden that had been created there in the 18<sup>th</sup> century. Several areas of the park were gradually merged into a single landscape system.

The oldest part of the park is its upper level, which dates back to the 1820s to 1840s and contains the parade grounds on the northern part of the estate. It includes the central buildings of the estate, as well as the hillock on which artificial castle ruins used to stand. Pathways were installed masterfully, taking advantage of the specifics of the terrain and creating several areas from which the perambulator could have a lovely view of the Gauja River and the surrounding area.

Visually linked to the parade grounds is the free-plan landscape park that is on the terraced slope which leads to the ancient banks of the Gauja. This area contains ponds and elements of garden architecture which, to the South-West, continue in the so-called "meadow park". The lowest part of the park still has a well-preserved network of pathways which surround the large pond and offer various views of the new castle and the internal vistas of the park. People can also look across the wetlands and see the opposite bank of the Gauja. The meadow park is surprising in terms of the landscape sense of its unknown designer. Stands of larch, pine and willow establish a unique buffer zone and flow together harmonically with the surrounding environment. Even the purely decorative arrangement of the park's pathways seems to be spatially and functionally justified.

After 1920, the Gaujiena estate's centre came under the control of the Ministry for Education and Science, and the castle was to be adapted for the needs of a school. The resulting school was also given the fruit orchard, part of the park and pond, and the stream known as "Lion's Mouth". Later, however, there was a great dispute between the Gaujiena High School on the one hand and the distinguished composer Jāzeps Vītols, who owned the other part of the park, on the other, over use of the stream and the pond. In more recent years, there have been efforts to clean up the park. People have removed trees that are not part of the planned groups, opened up views from various perspectives, and renewed the water system and the park pathways. In 2003, a bronze mask related to the "Lion's Mouth" stream was restored by a company called Architectonic Research Group (SIA "Arhitektoniskās izpētes grupa"), and a water tank was reconstructed.



## Alūksnes muižas parks

*Alūksnes raj., Alūksne*

Ievērojama un ar arhitektūras mazajām formām bagāta ainavu parka veidošana Alūksnē ilgusi gandrīz gadsimtu. Tajā atspoguļojas 18. gs. otrās puses parku mākslas tendences, kā arī 19. gs. otrās puses jauninājumi. Alūksnes parka veidošanas sākumi meklējami 18. gs. beigās, kad muižas īpašnieki fon Fitinghofi (*von Vietinghoff*) senākās klasicisma stila pils priekšā ierīkoja goda pagalmu ar celiņiem ģeometriskās formās un ampīra stila vārtiem. Vēlāk parks ievērojami paplašināts un pārveidots. Parka izveidē piedalījušies daiļdārznieki J. G. Graslers (1768–?) no Austrijas, Smits, P. Bluks (19. gs. sākumā), J. V. Vinters (1805–1812) un citi. Darbos nodarbināti arī dzimtļaudis. Parka vārtu vērtnes un tilta margas, iespējams, kalis metālmākslinieks E. Vestings (*E. Vesting*) no Annasmuižas.

No senākajām 18. gs. beigu parka būvēm jāmin divas strūklakas, akmens soli, venēciešu tilts ar laternām un laivu piestātņi, Aiola templis (veltīts sengrieķu vēju dievam Aiolam, kura tēls tajā atradās) un granīta obelisks, kas celts 1799. gadā Otto Hermaņa fon Fitinghofa piemiņai.

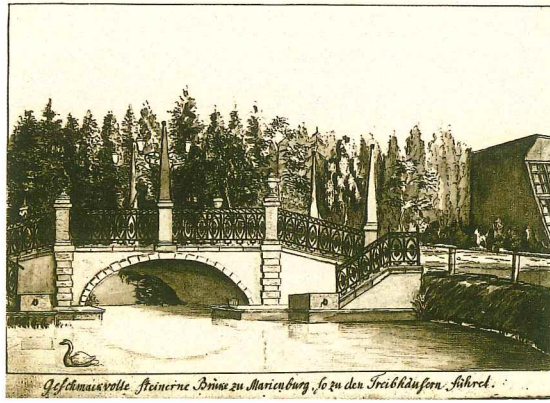
Līdz mūsdienām nav saglabājies ķīniešu paviljons – būve, kas raksturīga izsmalcinātiem ainavu parkiem. Vēlākā laikposmā būvēts tā saucamais Aleksandra paviljons, būtībā – vārti, tas celts par godu cara Aleksandra I vizītei 1822. gadā.

Antīkās mākslas triumfu atspoguļo paviljons rotonda (1807) un 1832. gadā celtā Alūksnes muižas īpašnieku fon Fitinghofu kapliča – mauzolejs. Kapliča celta pēc viena no mācītāja J. H. Rozenplāntera (*J. H. Rosenplänter*) 1823. gadā Pērnāvā izdotajiem mauzoleju un kapu iekārtojumu būvju paraugiem. To autors ir arhitekts Johans Vilhelms Krauze (*J. W. Krause*), Tartu Universitātes celtniecības un ekonomikas profesors.<sup>1</sup>

Alūksnes parkā kādreiz atradās arī Putnu paviljons ar pūķu figūrām, Pomonas – dārzkopības dievietes templis (nojaukts 1935. gadā). Vairākas skulptūras, urnas un vāzes, viena no tām – itāļu tēlnieka A. Kanovas (*A. Canova*) darbs – bija izvietotas kā parkā, tā arī oranžērijā jeb tā saucamajā Palmu mājā.

Alūksnes muižas parks, neraugoties uz daudzajiem, stilistiski dažādiem papildinājumiem, nezaudēja kopējās kompozīcijas viengabalainību. Parka koptēlā katrai no būvēm bija sava nozīme, funkcija un novietojuma jēga, taču kopumā tā pakļauta ainavu parka kompozīcijas principiem. Idejiska kopība vieno Alūksnes parku ar Pavlovskas parku pie Pēterburgas, kur minētais muižas īpašnieks Kristofs Burhards fon Fitinghofs līdz Pāvila I nāvei pildīja kambarkunga un galma maršala pienākumus. Iespējams, ka arī citu paraugu ietekme sekmēja parka veiksmīgu izveidi.

<sup>1</sup> Rosenplänter J. H. Über Kirchhöfe und Beerdigung der Todten. – Pernau, 1823.



## The park of the Alüksne estate

*Alüksne district, Alüksne*

It took nearly a century for the Alüksne estate park, full of small architectural structures and beautiful landscapes, to be completed. The park reflects the gardening arts of the latter half of the 18<sup>th</sup> century, as well as some innovations from the latter half of the 19<sup>th</sup> century. The park dates back to the late 18<sup>th</sup> century, when the estate's owners, the von Vietinghoff family, installed a ceremonial area in front of the castle, which was in the style of Classicism. This area had geometrically arranged roads, as well as gates of the Empire style. Later the park was significantly expanded and transformed. Numerous gardeners from Austria and the Russian Empire took part in the process (J. G. Graslers (1768-?), Smits, P. Bluks (early 19<sup>th</sup> century), J. V. Vinters (1805-1812)). Indentured servants did some of the work. It is possible that the hinges of the gate and the railings of the bridge were the work of a metals artist from Annasmuiža called E. Westing.

Among the structures which date back to the late 18<sup>th</sup> century, there are two fountains, some stone benches, and a Venetian bridge with lanterns and a boat pier. A temple devoted to Aeolus, the Greek god of wind, was also in a park, along with a granite obelisk which was installed in 1799 in memory of Otto von Vietinghoff. There used to be a ball at the top of the obelisk. On its façades there is a relief of the nobleman's profile, along with texts which say that the monument was dedicated to Otto von Vietinghoff by his grateful son, which means that it was the work of Christof Burkhard von Vietinghoff.

There used to be a Chinese pavilion in the park, one that was typical of fancy landscape parks of the era. The pavilion had two floors which were borne on four pillars. The structure was covered with a graceful tent-shape roof. The idea for the pavilion may well have come from a book by the German architect Joan Fischer von Erlach, "Entwurf eine historische Architektur", which was the first richly illustrated book about the history of architecture.<sup>1</sup> The so-called Alexander pavilion, which was basically a set of gates, was built later. At the centre was a harrow arch. Sixteen pillars supported the upper parts of the walls and the eastern roof. The ceiling in the pavilion had a painted sky with birds, and there were depictions of angels praising God on the walls. The pavilion was built in 1822 in honour of the arrival of Tsar Alexander I, who, so the story goes, enjoyed a cup of coffee in the pavilion.

The triumph of antique art is presented in a rotunda pavilion (1807), as well as in the chapel and mausoleum of the von Vietinghoff family. The structure, with a cupola atop it, was in a far corner of the park. The chapel was built of brick, plastered and painted white and yellow. Six semi-circular steps led to the simple entrance portal at the southerh end of the building. Four semi-circular windows allowed light to enter the structure. The chapel was based on a design for mausoleums and other cemetery structures that was produced in 1823 in Pärnu by the Reverend J. H. Rosenplänter. The designer of the park was the architect Johann Wilhelm Krause, who, over the course of his life, worked as a teacher, a building master, and then a professor of construction and economics at Tartu University.<sup>2</sup>

The park in Alüksne also used to have other structures – the Bird pavilion with figures of dragons, a temple to the goddess of gardening, Pomona (it was dismantled in 1935), and numerous sculptures, urns and vases. One was the work of the Italian sculptor Antonio Canova. These structures were placed in the park and in the so-called Palm house, which was a conservatory.

The park of the Alüksne estate still has a free-standing pergola (four pairs of Corinthian columns) which was brought to it from the Gaujiena estate.

The Alüksne park never lost its overall homogeneous composition despite the many styles that were used in adding to it or changing it over the course of time. Each structure in the park had its own meaning, function and purpose, but the structures were all subject to the principles of park composition. The Alüksne park is similar to the Pavlovskiy park in St Petersburg, where the aforementioned Christof Burkhard von Vietinghoff served as chamberlain and court marshal until the death of Tsar Pau I. It may be that the park in Alüksne was also designed on the basis of other examples.

<sup>1</sup> Erlach, J. F. Entwurf einer historischen Architektur. [B. v.], 1721.

<sup>2</sup> Resenplänter, J. H. Über Krichhöfe un Beerdigung der Todten. Pernau, 1823.





### **Baltinavas muižas parks**

*Balvu raj., Baltinavas pag.*

Baltinavas muižas parks ierīkots 19. gs. 30. gados pēc muižas īpašnieka Klodta ierosinājuma. Zemnieki kļaušu kārtā stādījuši kokus un rakuši diķi. Līdz mūsdienām daļēji saglabājies rets un īpatnējs parka elements – dabas pulkstenis, ko veidojuši 12 dažādi apli stādīti koki. Pēc koku ēnu krišanas leņķa bijis iespējams noteikt laiku.

Cauri parkam tek neliela upīte – Supenka, kurai pāri bija uzbūvēts neliels arkveida mūra tiltiņš gājējiem, kurš nav saglabājies. 20. gs. sākumā muižu nopirka muižnieks Afanasjevs, bet 1912. gadā tajā sāka saimniekot kāds turīgs zemnieks uzvārdā Ločmelis. Viņa laikā parkam netika pievērsta nekāda uzmanība, pat vēl vairāk – vietējiem zemniekiem tikuši izpārdoti koki. 20. gs. 30. gados ugunsgrēkā gājusi bojā kungu māja. Zaudējumus parkam atnesa Otrais pasaules karš, jo tā teritorijā uzturējās vācu armijas garnizons – tika celtas barakas, veidoti nocietinājumi... Pēc kara muižā saimniekoja MTS, kura 1958. gadā tika likvidēta un nodota Mākslīgās apsēklošanas stacijai. Līdz pat 1979. gadam parks netika kopts un palēnām aizauga ar krūmiem. Kad par parka saimnieku kļuva padomju saimniecība "Baltinava", situācija uzlabojās. Parkā tika izveidoti trīs sektori – sporta, kultūras un bērnu rotaļu. Tika sakopti zālāji, iestādīti dekoratīvi krūmi un koki, izveidots žogs. 1990. gadā parkā uzcelta estrāde. Parks tagad ir Baltinavas pagasta pašvaldības pārziņā, un tā lielākā vērtība joprojām ir aptuveni 500 koku vecumā no 70 līdz 150 gadiem, jaukie upītes krasti un liepu aleja.



### **The park of the Baltinava Estate**

*Balvi district, Baltinava municipality*

The park of the Baltinava Estate was created in the 1830s at the suggestion of the estate's owner, von Klodt. Serfs planted trees and dug a pond. A rare element of the park has survived in part to this very day – a nature clock which is made up of 12 trees planted in a circle. Shadows from the trees were once used to determine what time it was.

The small river which flows through the park is the Supenka, and a small arched pedestrian bridge which was built over the river is now gone. In the early 20<sup>th</sup> century, the estate was bought by a nobleman called Afanasyev, but in 1912, a wealthy farmer called Ločmelis began to manage it. During his time, no attention was devoted to the park. Even worse, Ločmelis sold off some of the trees to local farmers. The mansion was destroyed in a fire in the 1930s, and the park was seriously damaged during World War II, when a German army garrison encamped there. Barracks were built, fortifications were installed, etc. After the war, in 1958, an artificial insemination facility was created on the land, and up until 1979, the park was left to its own devices. Once the Soviet-era collective farm "Baltinava" took over, the situation improved. Three sectors were established in the park – an area for sports, one for culture, and a children's playground. The park was cleaned up, decorative bushes and trees were planted, and a hedge was planted around the edges of the park. A stage was built in 1990. Today the park is managed by the Baltinava Municipality local government, and its greatest treasure is the 500 or so trees which are aged 70 to 150. There are also lovely views on the banks of the river, and visitors will also appreciate an alley of linden trees.



### Iecavas muižas parks

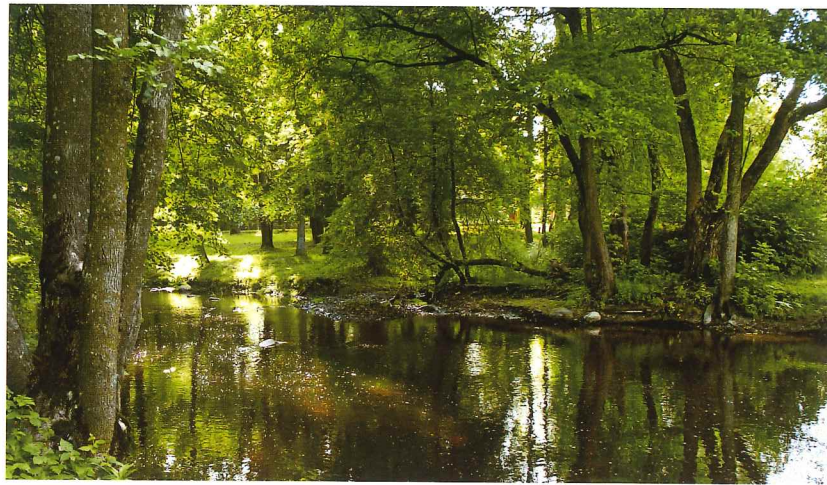
*Bauskas raj., Iecavas nov.*

Iecavas muižas parks atrodas Iecavas upes krastos. Vienā pusē tai izvietots saimnieciskais komplekss ar siernīcu, spirta dedzinātavu, alus brūzi un citām saimniecības ēkām, otrā pusē – pils, dārznieka māja, stallis, klēts un doktorāts. Pils – celta 19. gs. sākumā līdz mūsdienām nav saglabājusies, atradās iepretim dārznieka mājai, kurā dzīvoja pārvaldnieks. Tā kopā ar pili veidoja taisnstūrveida pagalmu, taču saimnieciskais pagalmi ar jau minēto klēti, stalli u. c. atradās blakus. Parks galvenokārt izvietojās uz rietumiem no pils upes krastā. Iespējams, ka parka senākā, regulārā daļa ir tieši starp pili un dārznieka māju, par ko liecina liepu rindas. Taču šī parka daļa jeb pagalmi ir pilnībā pārveidota ierīkojot Otrā pasaules kara apbedījumus. Tā, iespējams, veidota tikai 19. gs. sākumā, jo muižas īpašnieks grāfs Pēteris fon der Pālēns ilgus gadus bija pavadījis Pēterburgā, kur 18. gs. dārzu veidošanas principi nevarēja viņu neietekmēt. Pārējā parka daļa veidota vēlāk – 19. gs. vidū – tās plānojums un struktūra līdz mūsdienām saglabājusies daļēji.

Alejas veda uz muižas centru no Dārtes muižas un tās sākumā atradās parka sarga mājiņa, miniatūra angļu katedrā (20. gs. sākums). Cita aleja veda no Rīgas – Bauskas ceļa uz saimniecisko kompleksu. Parkā saglabājušās atsevišķas lauces, stādījumi, taču tālās skatu perspektīvas ir zudušas, jo jaunā padomju laika apbūve ir cieši pietuvojusies parka robežām un citās vietās jaunie stādījumi tās padarījušas krietni īsākas.

Parkā savulaik atradies paviljons-rotunda, no kura pavērušās skatu perspektīvas uz baznīcu un citām vietām. Interesanti bija arī iebraucamie vārti ar bumbām virs stabu jumtiņiem.

Neraugoties uz minētajām izmaiņām, Iecavas parks ir pievilcīgs arī mūsdienās un tajā joprojām ir jūtams gan dārznieku ieguldītā darba smagums, gan pasūtītāja ieceru lidojums.



### The park of the Iecava Estate

*Bauska district, Iecava amalgamated municipality*

The park of the Iecava Estate is on the banks of the eponymous river. On one side there are various buildings, including one for making cheese, one for producing grain alcohol, another for brewing beer, etc. On the opposite side of the park was the castle, the gardener's house, the stables, the granary and the medical facility. The castle, which was built in the early 19<sup>th</sup> century, is no longer there. It and the gardener's house, where the governor of the estate lived, formed a rectangular yard. The area with the aforementioned granary, stables, etc., was alongside. The park is mostly to the West of the former castle and on the banks of the river. It may be that the oldest part of the park is between the castle and the gardener's house – the rows of linden trees suggest that this may be true. The entire area was transformed, however, when graves for the victims of World War II were installed there. It is possible that the area really dates back only to the early 19<sup>th</sup> century, because the owner of the estate, Count Peter von der Pahlen, spent many years in St Petersburg, where the principles of garden design surely influenced him. The rest of the park is more recent, dating back to the mid-19<sup>th</sup> century. Its structure has been preserved to a certain extent.

Alleys led from the Dārte Estate to the centre of the Iecava Estate. At one end of the alley was a guard's hut in the shape of a miniature British cottage (early 20<sup>th</sup> century). Another alley led from the Rīga-Bauska road to the household buildings. There are open and planted areas in the park to this very day, but the lovely landscapes are gone. Soviet-era structures are close to the borders of the park, and elsewhere there are recently planted plants which shorten the vista even more.

The park used to have a pavilion-rotunda which offered views of the church and other locations. The entrance gate, with balls above the roofs of its support poles, was interesting, too.

The Iecava park remains interesting despite the changes that have been made to it. Clearly evident are both the hard work that had to be done to prepare the park and the flight of imagination on which that work was based.



### Jumpravmuižas parks

*Bauskas raj., Mežotnes pag.*

Par Jumpravmuižas dārziem pirmā informācija gūstama no kāda 1700. gada inventārija. Tajā minēts vecs augļu dārzs, kuru ietvēris zedeņu žogs. Minēts arī virtuves dārzs ar tādu pašu žogu. Kāds cits dārzs šajā laikā jau bijis izpostīts. No 1707. līdz 1715. gadam veiktajā inventārijā minēts, ka sakņu dārzs ir apstādīts, taču košumdārzs pilnīgi aizlaists.<sup>1</sup>

Annas Ģertrūdes fon Lidinghauzenas – Volfas (*Lüdinghausen – Wolff*) saimniekošanas laikā 1791. gadā atkal veikta muižas inventarizācija un tajā minēts vecs, iespējams, augļu dārzs, trīs mazi virtuves dārzi un viens mazs puķu dārzs.

Latvijas agrārreformas laikā kartogrāfiskajos materiālos attēlotas divas muižas – Vecjumprava un Jaunjumprava. Līdz šim minētais attiecās uz Vecjumpravu. Jauns parks veidots pie Jaunjumpravas muižas, kuru šodien pazīstam kā Jumpravmuižas parku. Par to informācija sākotnēji gūstama literatūrā – grāmatā par Bornsmindes muižu.<sup>2</sup>

Latvijas muižu 18. gs. beigu ainavu parku neatņemama sastāvdaļa bija mākslīgās pilsdrupas. Tādas atradās Jumpravmuižā un, iespējams, ir senākās Latvijā, jo pastāvējušas jau 1811. gadā. Viens no pilsdrupu fragmentiem ir četrstūra tornis, kurš atrodas gravā, otrs – pusapļa tornis ar grotām attiecīgi atradās upes krasta kraujā. Mākslīgo pilsdrupu mūra fragments izveidots attālāk – gar Lielupi ejošas taciņas malā. Abiem pilsdrupu torniņiem ir visai romantisks izskats, grotas un pazemes ejas tiem piešķir noslēpumainību. Dominējošs pilsdrupu kompleksā ir četrstūra tornis, kas kalpojis vai nu kā skatu platforma, vai vieta tējas baudīšanai. Romantisko ainavu parku papildina arī citas būves – padomju laikā pārveidots tiltiņš, skatu laukums, kuru savulaik norobežoja balustrāde, kāpnes, fon Lidinghauzena – Volfu dzimtas kapi (19. gs. sākums, 19. gs. otrā puse), kur uzkalniņa virsotnē atradās iespaidīgu apmēru antīks sarkofāgs ar vairākiem augstcilpiņiem (saglabājies daļēji) un apkārt tam – kapa plāksnes. Bez tam parkā atradās diķis ar mākslīgi veidotu saliņu, mākslīgs ūdenskritums u. c. Kapela – lūgšanu namiņš tapusi 19. gs. sākumā (ēka barbariski pārveidota 20. gs. 60. gados). Parks veidots 18. gs. beigās un 19. gs. sākumā. Tas iekopts ainaviski pievilcīgā vietā un bagāts ar eksotiskām (Eiropas un Krievijas lapegle, rietumu tūja) un vietējo koku (ozolu, liepu, lazdu) un krūmu sugām. Parku šķērso dziļa grava, pa kuru tek neliela upīte, sadalot to divās daļās.

<sup>1</sup> LVVA F. 6999., apr. 44., l. 1492.

<sup>2</sup> Börnsünde. Fief de la Famille Schoepping depuis 1499. – Berlin, 1882.



### The park of the Jumpravmuiža estate

*Bauska district, Mežotne municipality*

The Jumpravmuiža estate was cited in documents for the first time in 1612 in a deal with involved mortgaging and also involved the Svēte and Frīdrihs estates. The first information about the gardens of the Jumpravmuiža estate dates back to an inventory that was taken in 1700. It lists a fruit orchard with apple and pear trees and a hedge. The document also mentions a kitchen garden with a similar hedge. There was still another garden which had already been destroyed. Another inventory, conducted from 1707 until 1715, noted that the vegetable garden was in good shape, but the decorative garden had been allowed to deteriorate altogether.<sup>1</sup>

When the estate was run by Anna Gertrude von Lüdinghausen-Wolff, another inventory was taken in 1791, and this referred to an old garden, perhaps an orchard, along with three small kitchen gardens and one small flower garden.

During agrarian reforms in Latvia, cartographic materials showed two estates – the Vecjumprava and the Jaunjumprava estates. The foregoing text applies to Vecjumprava. A new park was established at the Jaunjumprava estate, and today it is known as the Jaunjumprava park. Information about this is initially found in a book about the Börnsmünde estate.<sup>2</sup>

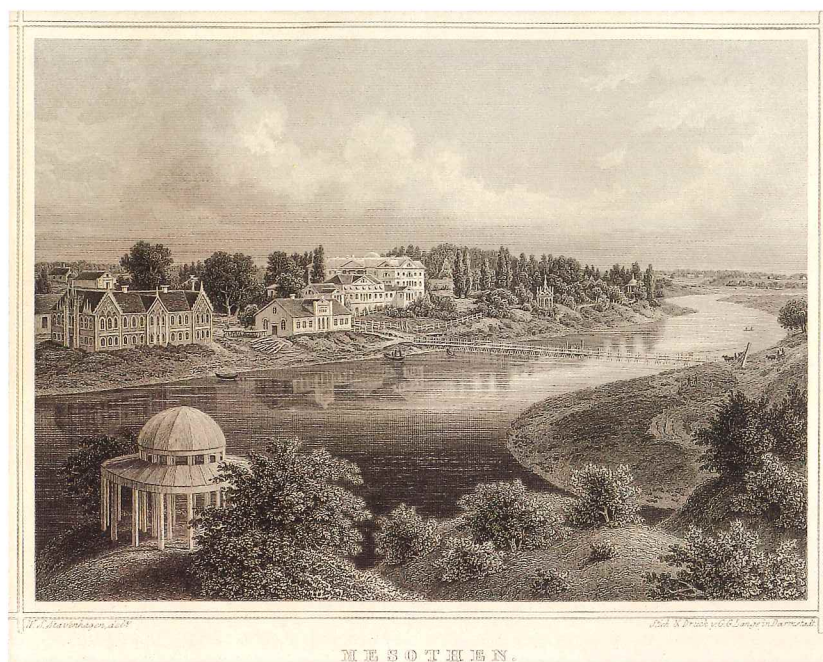
As noted elsewhere in this text, artificial castle ruins were all the rage at Latvian baronial estates in the late 18<sup>th</sup> century. There were such ruins at Jumpravmuiža, and they may have been the oldest in Latvia, as they are known to have been in place as early as 1811. One fragment of the ruins was a square tower in a gully, while the other was a semi-circular tower on a cliff on the banks of the river. A stone version of artificial ruins was prepared somewhat later – at the side of a path which led to the Lielupe river. The two towers were quite romantic in appearance, and nearby grottos and underground passages gave them something of an air of secrecy. The square tower was dominant and, in accordance with Medieval requirements, it was crowned with cornices. The tower served as a viewing platform and a place where tea could be enjoyed. Artificial castle ruins were also popular in other countries such as Germany, where a book was published on such ruins and the way that they could be used in park design.<sup>3</sup> The book shows castle ruins in an English park – a square tower and a stone wall in a corner of a closed garden. This could have served as an inspiration for the designers of the park at Jumpravmuiža. There were terraces on top of both towers for viewing purposes, and within the towers themselves, there were rooms for leisure and relaxation.

The romantic landscape park was supplemented with other structures, too – a little bridge that was transformed in Soviet times, a viewing area which was once limited by a balustrade, a set of steps, and the cemetery of the von Lüdinghausen-Wolff dynasty (early 19<sup>th</sup> century to the latter half of the 19<sup>th</sup> century). The cemetery once features an impressive antique sarcophagus with several reliefs (it is still partly there). Gravestones were arranged around it. The park also had a pond with an artificial island, an artificial waterfall, etc. The chapel and prayer house date back to the early 19<sup>th</sup> century. The little wooden tower with a steep pyramid-shaped roof is gone, and the building underwent barbaric renovation in the 1960s. The park dates back to the late 18<sup>th</sup> and early 19<sup>th</sup> century. It is in a lovely place and rich with exotic trees (the European and Russian larch, the golden oriental) and local trees (oak, linden, filbert trees). Various kinds of bushes are also found there. The park is crossed by a deep ravine through which a small stream flows. This divides the park into two.

<sup>1</sup> LVVA F. 6999, apr. 44, 1. 1492.

<sup>2</sup> Börnsmünde. Fief de la Famille Schoepping depuis 1499. Berlin (1882).

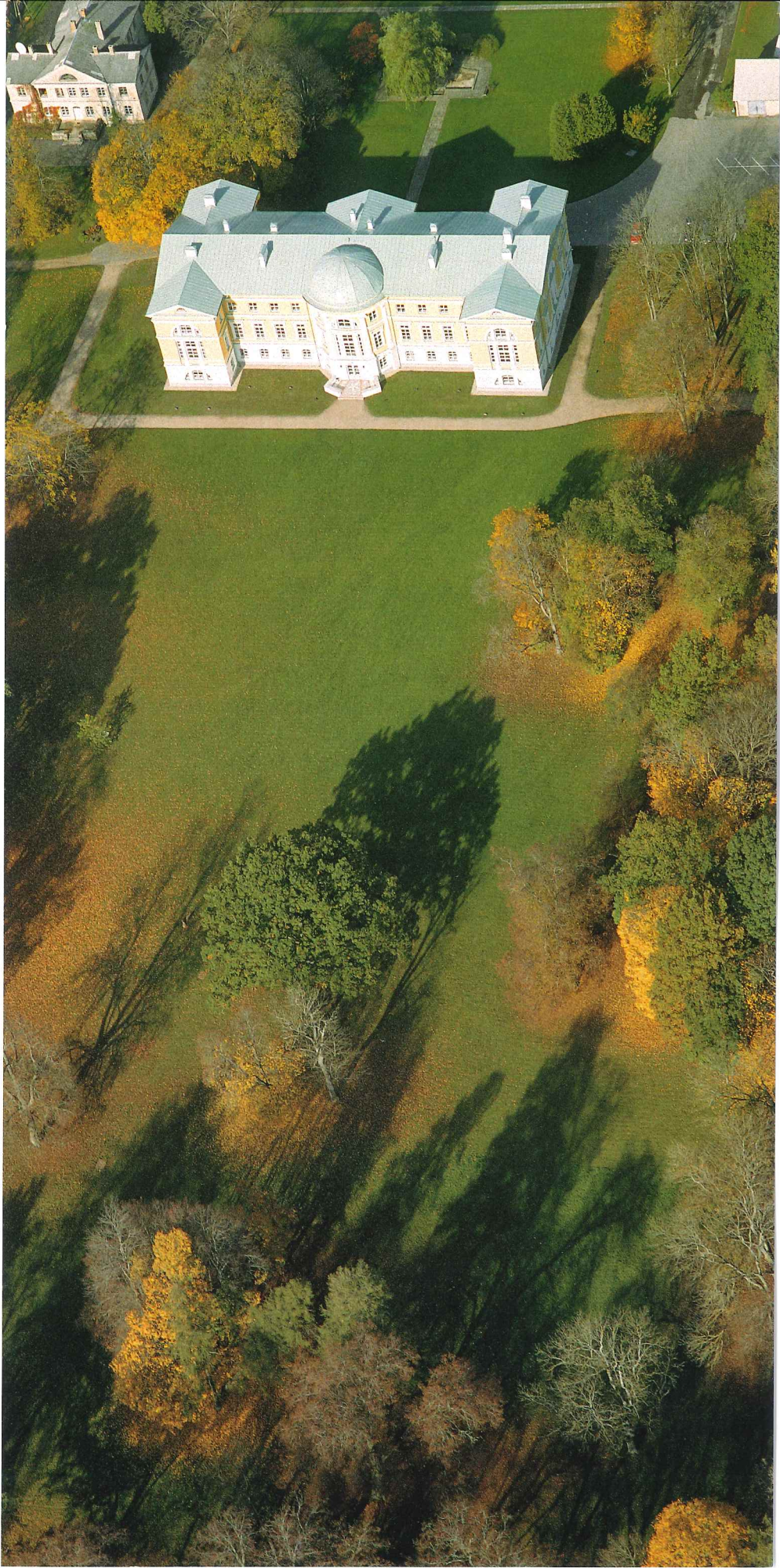
<sup>3</sup> Machern für Freunde der Natur und Gartenkunst. Mit einem Plan eilf colorite Prospekten. Gezeichnet von J. F. Lange. Leipzig (1796).



### Mežotnes muižas parks

Bauskas raj., Mežotnes pag., Mežotne

Viens no skaistākajiem angļu stila ainavu parkiem Latvijā atrodas Mežotnes muižā. Tā aizsākumi meklējami 18. gs. beigās. 1797. gada rudenī reizē ar pils metu Š. fon Livena (*Ch. Von Lieven*) saņēmusi arī dārza plānu. Diemžēl nav zināms, vai tas bijis jaunā augļu dārza plāns vai parka plāns, pie kura iekārtošanas, iespējams, ķērās, kad tika uzsākta pils celtniecība. Parka veidošanu pabeidza 19. gs. 20. gados. Tam ir trīs atsevišķas daļas: parādes pagalmi, centrālā daļa un blīvo stādījumu daļa ar skuju kokiem. Parka pusē no pils lieveņa un loģiem paveras tālas skatu perspektīvas, lai gan parka platība nav liela – aptuveni 10 ha. Galvenie pastaigu celiņi aptver parka centrālo un dienvidu daļu. Parka austrumu pusē celiņu ieskauj aleja, bet parka rietumu daļā celiņi likumo gar augsto Lielupes krastu. Ir zināmi vairāki to dārznieku vārdi, kuri veidojuši Mežotnes parku. Tā 1797. gadā šeit strādājis dārznieks Zigmunds (*Siegmund*), ap 1800. līdz 1803. gadam – Johans Fridrihs Šubarts (*J. F. Schubart*), no 1809. līdz 1911. gadam – Georgs Ādolfs Krīgers (*G. A. Krüger*), bet no 1814. līdz 1819. gadam – Radeike (*Radeike*). Mežotnes parkā atradās vairākas nelielas būves, kuras līdz mūsu dienām nav saglabājušās, piemēram, paviljons (19. gs. otrais ceturksnis), kura masīvo kvadrātisko jumtu ar nelielu kupolu centrā balstīja koka stabi, kas augšpusē zem dzegas savienojās ar gotiskās formās azūri izgrieztiem skārda kronšteinu, neogotiskais paviljons – astoņstūra būve ar smailarkas logailām. Abas minētās parka būves bija ne tikai nozīmīgi parka arhitektūras elementi, bet arī agrīni neogotikas paraugi Latvijā. Šodien parkā aplūkojams 1915. gadā uzstādītais krusts *septiņiem drošsirdīgiem krievu karavīriem*, kas krituši kaujās un smilšakmens pieminekļi ar urnu – veltījums 1814. gadā mirušajam krievu armijas virsniekam A. fon Zalcmanim (*A. von Salzman*) (pārvests no Mežotnes kapsētas). Nelielo parka būvju izvietojums un stādījumi liecina par rūpīgi pārdomātu plānojumu. Mežotnes parks kļuva par estētiski izsmalcinātu fonu ēkām un mijiedarbībā vienoja arhitektūras un vides ainaviskās vērtības, izceļot izkoptu lauku neatkārtājamo skaistumu. Lai gan sava ietekme nenoliedzami bija attiecīgā laikmeta modei parku veidošanā, liela loma varēja būt arhitekta iecerei un rokrakstam. Salīdzinot Mežotnes parku ar Elejas, Kazdangas un Durbes parku, kuru veidošanā piedalījās J. G. Ā. Berlīcs (*J. G. A. Berlitz*), nevar nepamanīt, cik līdzīgi tie ir. Tas rosina domāt, ka minētais arhitekts varētu būt Mežotnes parka idejas autors.







### **The park of the Mežotne estate**

*Bauska district, Mežotne municipality, Mežotne*

One of the most beautiful English-style landscape parks in Latvia is found at the Mežotne baronial estate. It dates back to the late 18<sup>th</sup> century. It was in the autumn of 1797 that the owner of the estate, Charlotte von Lieven, received not just the blueprints for his castle, but also the design for a garden. We do not know whether this was a design for a fruit orchard or a park, but it may be that either way, the work began along with the construction of the castle itself. The garden was completed in the 1820s. There are three different parts of the park – a parade yard, a central part, and an area densely planted with coniferous trees. There are lovely views from the castle's balconies and windows on the side of the park, even though the park is not really large – just 10 hectares or so. The main walkways pass through the central and southern parts of the park. To the East, the park is bounded by an alley of trees, while to the West, the paths pass along the high banks of the Lielupe River.

We know the names of some of the gardeners who first worked at the Mežotne park. A man called Siegmund worked there in 1797, from 1800 to 1803, the chief gardener was Johann Friedrich Schubart, from 1809 until 1811 it was Georg Adolf Krüger, and from 1814 to 1819 it was a man called Radeike. There were several small structures in the park which have not survived to the present day, including a pavilion from the second quarter of the 19<sup>th</sup> century which had a massive square roof with a small cupola at its centre. The roof was supported on poles which, underneath the top cornice, were hooked together with openwork tin brackets of Gothic design. There was another pavilion, this of Neo-Gothic design. It was an octagonal structure with lancet-arched window apertures. The two buildings were architecturally important as early examples of Neo-Gothic design in Latvia. Today, one can still see a cross dedicated to “seven brave Russian soldiers” who died in various battles, which was first installed in 1915. There is also a sandstone monument with an urn, which is dedicated to the Russian army officer, A. von Salzmann, who died in 1914. The monument was brought to the park from the Mežotne cemetery.

The way in which the small buildings and the various plants of the park were arranged indicates that the design was very carefully thought out. The Mežotne park became an aesthetically fancy background to various buildings, merging architectural and landscape-based values and making it clear that well-tended green areas can be of incomparable beauty. Certainly the fashions of park design which prevailed at the time were of importance, but it is also likely that the intentions and skills of the garden architect played a major role. One cannot fail to notice how similar the park at Mežotne is to parks at Eleja, Kazdanga and Durbe, all of which were designed by Johan Gottfried Adam Berlitz. This suggests that he might also have designed the park at Mežotne.





### Rundāles pils parks

Bauskas raj., Rundāles pag., Pilsrundāle

Rundāles pils ir lielākais un greznākais baroka un rokoko laika muižas ansamblis Latvijā, daudzu izcilu mākslas un kultūras vērtību krātuve. Pils projektu Krievijas galma arhitektam F. B. Rastrelli (F. B. Rastrelli) pasūtīja grāfs E. J. Bironis (E. J. Biron), vēlākais Kurzemes hercogs. Vienu no Kurzemes vēsturē grandiozākajām būvēm kopā ar parku pēc minētā arhitekta projekta uzsāka celt 1736. gadā. Četrus gadus laikā parkā tika iestādīts vairāk kā 300 000 liepu, aptuveni 6000 kastaņu, 2000 ozolu, ap 300 auglūkoku, izrakts kanāls ap pils kompleksu un ierīkots arī diķis. Lai radītu nepieciešamāko stādu materiālu uz vietas, ierīkota t. s. kokskola. Bez tam papildus iestādīti arī augļu, apiņu, aprikozu un persiku dārzi. Siltzemju augiem tika paredzēta oranžērija, kura atradusies pie dārznieka mājas.

Pils iesaistes idejai Zemgales plašajos laukos ir zināma līdzība ar Francijas karaļa Luija XIV (Louis XIV) pili Versaļā. Laika gaitā parkam ir paveicies – tas netika pārveidots ainavu parkā kā daudzi citi Latvijas baroka dārzi.

Izcilais baroka piemineklis smagi cieta 1812. gada kara laikā, 1916. gadā, bet vissmagāk – 1919. gadā, Bermonta-Avalova (*Bermont-Avalov*) kareivju demolešanas rezultātā. 1971. gadā tika nodibināts Rundāles pils muzejs, izstrādāta mērķtiecīga pils restaurācijas programma un uzsākta zinātniski pamatota restaurācija. Kā būtiska pils ansambļa sastāvdaļa no 1976. gada tiek rekonstruēti tipiskais baroka jeb t. s. franču stila parks.

Pils simetrijas ass sakrīt ar vienu no piecām parka radiālām alejām, kuru satekpunkts ir dienvidu fasādes durvju priekšā. Pils priekšā atrodas parters ar krāšņām ornamentāli veidotām puķu dobēm. Starp radiālajām alejām atjaunotas un no jauna veidotas citas parka kopējo kompozīciju veidojošas daļas – bosketi, pergola, piknika plaviņa, t. s. zaļais teātris ar terasētām skatītāju vietām. Parku ieskauj atjaunotais kanāls. Regulārajai parka daļai, kas ir 12 ha liela, piekļaujas meža parks, kas ir sākotnēji veiksmīgi izmantots esošs mežs.

Īpaša vērtība pils parkā pievērsta rozēm, katru gadu rozāriju papildinot ar aptuveni 4000 stādiem. Būtiska vieta rozārijā ir senajām rožu šķirnēm – arī no pils celšanas laika. Pils ziemeļu pusē izveidots augļu dārzs.

Parks tiek aizvien pilnveidots un kopts. Tas piesaista aizvien jaunus apmeklētājus kā no pašu mājām, tā ārzemēm.





### **The park of the Rundāle palace**

*Bauska district, Rundāle municipality, Pilsrundāle*

The Rundāle palace is the largest and most ornate reminder of baronial estates from the Baroque and Rococo periods in Latvia, and it is home to a vast variety of artistic and cultural treasures. The palace was designed for Count Ernst Johan Bieron, the later duke of Courland, by the royal architect of the Russian Empire, Francesco Bartolomeo Rastrelli. Work on one of the most ornate buildings in the history of Kurzeme began in 1736. At the same time, the gardens designed by the distinguished architect were also installed. Over the course of four years, people planted more than 300,000 linden trees, 6,000 chestnuts, 2,000 oaks trees and some 300 fruit trees in the park. A canal was dug around the castle complex, and a pond was installed, as well. A so-called "tree school" was established to ensure the necessary numbers of saplings for the whole operation. Orchards of apple, hops, apricot and peach were planted. A hothouse or conservatory next to the gardener's house was erected for plants from warmer climes.

The design for the palace, which stands amidst the vast fields of Zemgale, has much to do with Versailles, the palace of King Louis XIV of France. Over the course of time, the park was fortunate in that it was not transformed into a landscape park, as were many other Latvian gardens of the Baroque period.

The outstanding Baroque monument suffered much damage during the War of 1812, again in 1916, and most seriously in 1919, when the soldiers of Bermont-Avalov sacked the place. The Rundāle Palace Museum was established in 1971 for the purpose of restoring the beautiful building very thoroughly. The restoration was based on careful scholarly study. The Baroque or so-called French style park has been reconstructed since 1976 as a key component of the palace.

The symmetrical axis of the palace coincides with one of the five radial alleys in the park, which come together in front of the door of the southern façade. In front of the palace is an area of colourful and ornamental flowerbeds. Other elements of the park's composition appear between the radial alleys – bosquets, a pergola, a picnic area, and the so-called Green Theatre with terraced seats for the audience. The canal around the ensemble has been renewed. The regularly designed part of the park is 12 hectares in size. A forest park is alongside it, and it is a forest that is used to great success.

Much attention at the site has been devoted to roses, with some 4,000 new plants being added to the collection each year. Ancient types of roses, some of which date back to the years when the palace was first built, are particularly important. An orchard has been reintroduced at the northern end of the castle.

The park is forever being improved and tended, bringing in new and ever new guests from Latvia and abroad.





## Cēsu pils parks

Cēsu raj., Cēsis

Viens no romantiskākajiem un noskaņās bagātākajiem parkiem atrodas Cēsu pilsmuižā. Dārzs pie viduslaiku pils atradies jau ļoti sen, kā tas redzams *Cēsu pils un pilsētas plānā*, kuru 17. gs. 90. gados zīmējis J. Palmštruks un tāda pašā plānā, kuru 1693. gadā zīmējis J. A. Ulrihs (*J. A. Ulrich*). Šajā laikā dārzs atradies priekšpils teritorijā, bet tagadējā parka vieta bijusi pauguraina, ar nelielu avotu un izmantota ganībām. Tāda tā redzama arī Paulūci albūmā ievietotajā zīmējumā, kurš tapis laika posmā no 1827. līdz 1830. gadam. Pirmo reizi jaunais parks minēts Cēsu luterāņu draudzes mācītāja Karla Fridriha Punšela (*K. F. Punchel*) hronikā un datēts ar 1832.–1833. gadu, kad teritorija pie Riekstu kalna un pilsdrupām tikusi labiekārtota.<sup>1</sup> Kalna pakājē izveidots liels diķis ar salām, likoču pastaigu celiņi, atpūtas soli, lapenes un tiltiņi. Parka veidotājs bija grāfs Karls Gustavs fon Zivers (*C. G. von Sievers*), kuram par godu viņa dēls, grāfs Emanuels fon Zivers licis parkā 1908. gadā uzstādīt pieminēkli – uz augsta melna marmora postamenta liktu krūšutēlu. Krūšutēls gājis zudībā, bet postaments saglabājies pie tagadējās muzeja ēkas. Uz tā vācu un krievu valodā redzams uzraksts: *Pieminekli šī parka veidotājam Karlam Ziversam patiesā cieņā un maigā mīlestībā velta viņa dēls, senators un virshofmeistars grāfs Emanuels Ziverss*. Parka labiekārtošana turpinājās vēl 1841. gadā, kad taja atklāja ūdensdziedniecības iestādi.

19. gs. 30. gados veidots arī t. s. Alekša parks iepretim pilskrogam, kura nosaukums cēlies no grāfa 1832. gadā Maskavā dzimušā mazdēla vārda – Alekseja.

Cēsu pilsmuižas parkā liela nozīme ir reljefam – pauguriem un pilskalnam – Riekstu kalnam, kā arī viduslaiku aizsardzības grāvjiem. Diķis savukārt nodrošināja pils mūru un koku grupu atspulgu ūdenī, kas pastaigu pa parku padarīja emocionāli vēl iespaidīgāku. Parks kopā ar Alekša parku redzams kādā 19. gs. vidū zīmētā Cēsu pils parka un promenādes plānā. Te attēlots celiņu tikls, koku un krūmu grupas, diķis, skatu laukumiņi un terases. Arī priekšpils teritorijā iekārtots ainavu parks. Alekša parka dominante ir garš un šaurs diķis, ap kuru veidoti stādījumi. Plānā tāpat redzams, ka pie lielā laidara vēl saglabājies baroka laika regulārā plānojuma augļu dārzs.

1884. gadā mērnieks K. Millers (*K. Miller*) uzmērījis priekšpili esošo ainavu parku, kurā redzama tagad vairs neeksistējošā apbūve, celiņu tikls un divas, regulāri plānotas puķu dobes. Šo parka daļu 1893. gadā bija paredzēts pārveidot, kā tas redzams dārzu inženiera F. Lodes (*F. Lohde*) izstrādātajā parka apstādījumu projektā. Gandrīz viena tā trešdaļa plānota regulāra, veidojot īpašus apstādījumus dārzniecības ēkas priekšā, rozāriju ieskaitot.

<sup>1</sup> Baznīcas hronikas fragments glabājas Cēsu Vēstures un mākslas muzejā. Inv. nr. CM 31633.







### The park of the Cēsis castle estate

*Cēsis district, Cēsis*

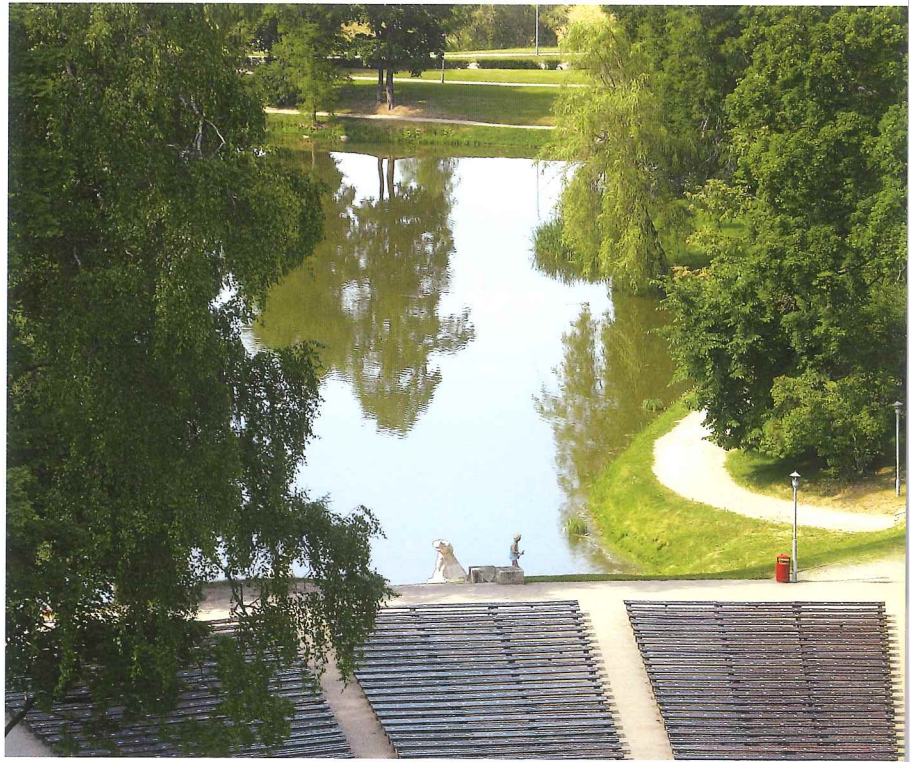
One of Latvia's most romantic parks is at the Cēsis castle estate, and it offers a wide range of emotions. The gardens have existed outside the Medieval castle for many centuries, as is seen in two maps of the castle (by J. Palmštruks and J. A. Ulrich) and its surrounding town that were produced in the 1690s. At that time the garden surrounded the territory of the outer part of the castle compound, and the place where the park is now was full of hillocks and with a small stream. It was used as a pasture. This is seen in a drawing in the album of Paulucci, which was produced sometime between 1827 and 1830. The new park was first mentioned in 1832 or 1833 in the chronicles of the Lutheran pastor of the Cēsis church, Karl Friedrich Punchel. It was around that time that the territory around the castle ruins and a hill known as Riekstu hill was further developed.<sup>1</sup> At the foot of the hill was a large pond with islands, a set of curving walkways, benches on which to relax, some pergolas and several bridges. The park was financed by Count Karl Gustav von Sievers. In 1908, his son, Count Emmanuel von Sievers commissioned a statue in honour of the former nobleman. It was a bust on a high black marble pedestal. The bust has been lost, but the pedestal has been installed outside the current museum building. There is an inscription on the pedestal in German and Russian which reads "This monument is dedicated to the originator of this park, Karl Sievers, with true respect and gentle love by his son, the senator and senior *hoffmeister*, Count Emmanuel Sievers. Improvements to the park continued in 1841, when an institution for water treatments was opened there

Also in the 1830s, the so-called Alexei park was installed opposite the castle saloon. The park was named after the grandson of the count, Alexei, who was born in Moscow in 1832.

Of great importance in the park of the Cēsis castle estate is the terrain – hillocks, the castle hill, Riekstu hill, as well as the Medieval defensive moats. The pond reflected the stone walls of the castle and trees, which meant that a walk in the park was even more emotionally impressive. Both this park and the Alexei park can be seen in a mid-19<sup>th</sup> century map of the castle's park and promenade. The map shows a network of pathways, areas of bushes and trees, the pond, and some viewing areas and terraces. There was also a landscape park in the forecourt of the castle. The Alexei park was dominated by a long and narrow pond around which green areas have been planned. The map also shows that a carefully planned orchard from the Baroque area was near the large cattle-yard.

Another drawing of the aforementioned park was produced by a surveyor (K. Miller) in 1884, and it shows buildings that no longer exist, along with pathways and two flowerbeds. In 1893, this part of the park was to be transformed in accordance with a design by a garden engineer called F. Lohde. Nearly one-third of the park was to be of regular planning, with special green areas in front of the gardener's building – including a rose garden.

<sup>1</sup> A fragment of the church chronicle can be found at the Cēsis Museum of History and Art, inventory No. CM 31633.





### Ungurmuižas parks

*Cēsu raj., Raiskuma pag.*

Ungurmuižā galvenā ir kungu māja, taču ne mazāka nozīme kopējā ansamblī ir citām ēkām un parkam. Ir zināma 18. gs. 30. gados tapusi muižas centra apbūves plānojuma iecere. Ap taisnstūrveida pagalmu bija paredzētas vairākas ēkas. Galvenā no tām ir dzīvojamā māja, pagalma stūros – pienotava, klēts, ledus pagrabs un putnu māja, bet pie vārtiem, kas atradās iepretim pilij, bija iecerēts stallis ar ratnīcu. Pagalma malu vidusdaļā, dzirnavu diķa pusē – siernīca ar tornīti, bet otrā pusē – cita klēts. Pārējās saimniecības ēkas – rija, brūzis, pirts un kūtis – bija nodomāts būvēt ārpus centrālās (pagalma) daļas.

Ungurmuižas kungu māju ieskauj parks (18. gs., 19. gs.). To veido *liepu dārzs* (18. gs. pirmā puse), kas atrodas starp Tējas namiņu un kungu māju, un tam austrumu pusē līdzās esošais augļu dārzs ar diviem diļķiem, kuru dibeni bijuši izklāti ar ozola dēļiem. 19. gs. vidū, kad muižā saimniekoja Ernsts Osvalds fon Kampenhauzens (*E. O. von Campenhausen*), pagalma vietā tika ierīkots apļveida zālājs, t. s. runds, un jauni stādījumi, kas arī šo plānojuma daļu pārvērtā līdzīgu parkam. Baroka *liepu dārza* celiņa galā atrodas ar barokāli izliekto jumtu segtais Tējas namiņš jeb lustūzis (pabeigts 1753, namdaris Kristofs Gerverts (*C. Gerwerth*)). Tas restaurēts laikposmā no 1977. līdz 1980. gadam.

Rietumu virzienā aleja ved uz attālāk esošo kapliču (1758–1760). Pie dzirnavu diķa redzamas dzirnavu drupas (19. gs.), bet tiešā pils tuvumā atrodas t. s. Mazā māja un vecais skolas nams jeb ērbēģis (19. gs.).

Ungurmuižai piemīt īpašs valdzinājums. Gadsimtiem ilgi daudzas senās ēkas ir saudzētas un saglabājušas līdz mūsdienām. Tās kopā ar parku, alejām un apkārtnes ainavu sniedz unikālu iespēju – šodien izjust 18. gs. vidi un šā laikmeta cilvēku domas, pārdzīvojumus un dzīves skatījumu.



Prospect des Güter Drollen.

In der Gross-Roggen-Weise säugt das Vittinghof'sche Wapen nicht zerbrot,  
gundere Ueberausigkeit:

Zum Andenken

des weinland Hochwohlgebohrnen Heuch

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Seiner Königlich Majestät in Pohlen und Churfürstlichen Durchlaucht zu

Sachsen wirtlicher Sammenther, Erbheer der Güter Dros-

Roog, Meijahn und Aesjen, ist gebohren 1714 den 16<sup>ten</sup> März

gestorben 1756 den 27<sup>ten</sup> Februario, seines Alters 41 Jahr

11<sup>ten</sup> Monat und 8 Tage.

Seiner Gemalin war Eleonora Christina Larsson u. Mengden, die  
1729 gestorben u. 1749 vermählt worden. Nach ihrem Tod. Sie war die  
Frau des Herrn von England Grafen Braune, der für die  
Königliche Kammer in London war. Sein Vater war Adam Friedrich u. Helmesjen  
† 1746 u. seine Mutter Johanna Dorothea, die Mutter Elisabeth Helene u. Helmesjen  
u. 1684 † 1745 ein Tochter des Capitain Joh. v. Helmesjen u. der Margareta Kassevill.

## The park of the Ungurmuiža estate

Cēsis district, Raiskums municipality

The main object in the Ungurmuiža park is the main mansion, but of no lesser importance are the other buildings and the park itself. We are aware of the initial plans for constructing the estate back in the 1830s. There was to be a rectangular yard with several buildings – the mansion, but also a dairy, a granary, an ice cellar and a building for fowl, each at its own corner. By the gate opposite the mansion, there were to be stables with a barn for horse equipment. Toward the mill pond, there was to be a cheese-making facility with a little tower, and on the other side of the yard, there would be another granary. The other buildings of the estate – a threshing barn, a brewery, a sauna and a cattle shed – were to be built outside the main yard.

The park which surrounds the mansion at the Ungurmuiža estate dates back to the 18<sup>th</sup> and 19<sup>th</sup> century. The “garden of lindens” was planted in the first half of the 18<sup>th</sup> century, and it is halfway between the so-called Teahouse and the mansion. On its eastern side, there is a fruit orchard with two ponds which used to have oak boards at their bottom. In the mid-19<sup>th</sup> century, when the estate was ruled by Ernst Oswald von Campenhausen, a circular area of grass was planted in the yard, along with other flora which turned the location into a proper park. At the end of a pathway which ran through the Baroque “garden of lindens”, there was the so-called Teahouse, which had a Baroque roof and was completed by Christoph Gerwerth in 1753. The Teahouse was restored between 1977 and 1980.

In the western direction, the alley leads to a slightly more distant chapel (1758–1760). The ruins of the old windmill (19<sup>th</sup> century) can be seen alongside the pond. Near the castle there were two other buildings – the so-called Small building and the old schoolhouse (both 19<sup>th</sup> century).

Ungurmuiža is a particularly tempting place. Over the course of the centuries, the many ancient buildings have been nurtured and preserved to this very day. Together with the park, alleys and landscape, the buildings offer us a unique opportunity to perceive the living environment of the 18<sup>th</sup> century, thinking about what people at that time thought and experienced and what their world view might have been.



### Dubrovina dārzs

*Daugavpils, Rīgas iela*

Daugavpils pilsētas vēsturiskajā centrā 3 ha lielā teritorijā izvietotais Dubrovina dārzs ir ievērojams 19. gs. Latgales pilsētu dārzu mākslas paraugs. Dārzam raksturīgs regulārs plānojums ar izteiktu centrālo simetrijas asi.

Tagadējo Dubrovina dārzu sāka veidot 19. gs. 80. gados. Parka plānošanā aktīvi līdzdarbojās Daugavpils pilsētas galva Pāvels Dubrovins. Vispirms purvainajā, pilsētniekiem grūti pieejamajā vietā veica meliorācijas darbus. Teritorijas apzaļumošanu uzsāka 1882. gada augustā. Apstādījumus veidoja gan vietējās koku un krūmu sugas, gan tādi svešzemju augi kā Karēlijas nokarenais bērzs, dzeltenais bērzs, sudrablapu papele, baltās akācijas, Ungārijas ceriņš, dekoratīvais Grieķijas rieksts u. c. 1889. gadā parka teritoriju norobežoja ar koka žogu, uzbūvēja sarga namiņu un ieejas vārtus. Jaunizveidotā pilsētas zaļā zona ieguva nosaukumu "Jaunais bulvāris", kaut gan daugavpīlieši to biežāk dēvēja par Dubrovina dārzu. Oficiāli šo nosaukumu dārzam piešķīra 1890. gadā, pēc P. Dubrovina nāves. 1899. rekonstruēja Dubrovina dārza galvenos ieejas vārtus, kā arī uzbūvēja estrādes paviljonu izklaides pasākumiem vasaras sezonā.

Pēc Pirmā pasaules kara Dubrovina dārzs ilgstoši bija atstāts novārtā. Parka rekonstrukciju uzsāka tikai 1928. gadā, kad tika uzbūvēts tirdzniecības paviljons, novietoti ērti soli, ierīkotas puķu dobes, atjaunotas cirpto augu stādījumu grupas. 20. gs. 30. gados veica augsnes nosusināšanu, kā arī likvidēja lielu daļu papeļu stādījumu, lai to vietā veidotu liepu jaunaudzes.

Padomju varas gados Dubrovina dārzu pārdēvēja par Ļeņina komjaunatnes parku. Nereti tas kalpoja par demonstrāciju un mitiņu norises vietu. Parkā ir apbedīti Otrā pasaules karā kritušie padomju armijas karavīri. 1984. gadā viņu piemiņai atklāja plašu memoriālu (skulpt. V. Ivanovs, arh. V. Kalniņš).

1991. gadā ar Daugavpils pilsētas domes lēmumu parks atguva savu vēsturisko nosaukumu – Dubrovina dārzs. Mūsdienās Daugavpils vecākais un romantiskākais parks saskaņā ar tā veidotāja Pāvela Dubrovina ieceri kalpo pilsētnieku priekam un atpūtai.



### **The Dubrovin Garden**

*Daugavpils, Rīgas street*

The Dubrovin Garden is found in the historical city centre of Daugavpils. Three hectares in size, it is an important example of Lettigalian garden design from the 19<sup>th</sup> century. The garden has a regular design with a distinct central axis.

The Dubrovin Garden dates back to the 1880s. The mayor of Daugavpils, Pavel Dubrovin, was an enthusiastic participant in preparing the design. First, drainage was needed in the swampy and inaccessible area where the garden was to be established. Plants were first introduced in August 1882 – local trees and bushes, as well as foreign trees such as various kinds of birch and poplar trees, Hungarian lilac, etc. In 1889, a wooden fence was installed around the park, a guardhouse was built, and an entrance gate was installed. The new green zone became known as “New Boulevard”, although the people of Daugavpils were more likely to call it the Dubrovin Garden. That name became official in 1890, after Dubrovin’s death. In 1899, the main gate was reconstructed, and a stage was set up for summertime entertainments.

After World War I, the Dubrovin Garden sank into obscurity. It was not until 1928 that reconstruction began. A retail pavilion was built, comfortable benches were installed, there were new flowerbeds, and work was done to restore areas of trimmed plants. In the 1930s, there was another round of drainage of the soil, and most of the poplar trees were removed to make room for linden trees instead.

During Soviet times, the park was known as the Lenin Komsomol Park, and demonstrations and meetings often took place there. Soviet soldiers who fell during World War II are buried in the park. In 1984, a large memorial was set up in their memory, with sculptures by Vladimir Ivanov.

In 1991, the Daugavpils City Council returned the old name of the Dubrovin Garden to the park. Today the oldest and most romantic park in Daugavpils serves the purpose for which Pavel Dubrovin intended it – it is a place where the city’s residents can relax and enjoy themselves.



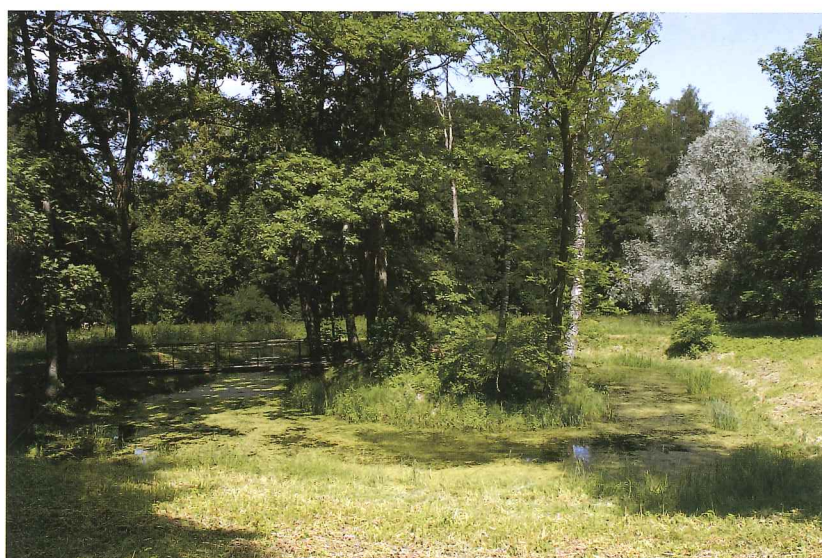
### **Bebrenes muižas parks**

*Daugavpils raj., Ilūkstes nov., Bebrenes pag., Bebrene*

Bebrenes muiža no 1570. gada piederēja fon Ziberģu dzimtai, kuras pēdējā pārstāve baroneš I. H. fon Ziberģa, apvienojot savus un vīra īpašumus, apvienoja arī uzvārdus un kļuva par Plāteriem-Ziberģiem.

Bebrenes pils celtniecība uzsākta Staņislava Kostkas Plātera-Ziberģa laikā pēc itāļu izcelsmes poļu arhitekta L. J. L. Markoni projekta. Celtniecība pabeigta 1896. gadā. Parks pilnveidots celtniecības laikā, taču tajā sastopami vairāki divsimtgadīgi ozoli, kas liecina, ka parks pastāvējis jau agrāk. Parkā un muižas apbūves centrā ved grezni vārti. Pils priekšā atrodas regulāra plānojuma parters, kura centrā novietots pieminekļis 1918.–1920. gadā kritušajiem Latvijas brīvības cīnītājiem. Galvenā parka daļa atrodas ziemeļos un ziemeļaustrumos no pils. Tas ir ainavu parks, ar lielām laucēm un koku grupām un atsevišķiem soliteriem. Tā reljefs lielākā daļā ir līdzens, taču ziemeļaustrumu un ziemeļrietumu virzienā ir neliels kritums, kam seko grava. Bebrenes muižas parkā atrodas trīs dīķi, viens no tiem – ar saliņu. Parkam cauri tek neliels strautiņš. Parks tiek izmantots atpūtai un sportam. Par to rūpējas Bebrenes pagasta pašvaldība un Bebrenes vidusskola. Parkā aug ap 20 vietējo sugu koki un krūmi, kā arī 38 introducēto sugu koki un krūmi.

Bebrenes muižas parks ir viens no izcilākajiem Sēlijas novada parkiem. Tas lieliski papildina apbūves ansambli un tā pērli – muižas pili.



### **The park of the Bebrene Estate**

*Daugavpils district, Ilūkste amalgamated municipality, Bebrene municipality, Bebrene*

The Bebrene Estate was taken over by the von Sieberg dynasty in 1570, and its last representative, Baroness I. H. von Sieberg, merged her properties with those of her new husband, after which she was known as Baroness Plater-Sieberg.

The Bebrene castle was built during the rule of Stanislav Kostka von Plater-Sieberg, and the design was produced by a Polish architect of Italian origin, L. J. L. Marconi. Work was completed in 1896. The park was improved while the castle was being built, but several oak trees in the park are 200 years old or older, and that suggests that the park existed earlier than that. An ornate gate leads into the park and the estate complex. In front of the castle is a regularly planned area with a monument at its centre. It commemorates the Latvian freedom fighters who died between 1918 and 1920. The main part of the park is to the North and North-east of the castle. It is a landscape park with large open areas and stands of trees. The terrain is mostly smooth, but there is a small drop-off to the South-east and South-west, at the bottom of which is a ditch. There are three ponds in the Bebrene Estate park. One has an island. A small stream flows through the park, which is used for recreation and sports today. The park is the responsibility of the Bebrene Municipality and the local high school. The park has some 20 local species of tree and bushes, as well as 38 foreign examples of flora.

The park of the Bebrene Estate is one of the most distinguished parks in the region of Selonia. It is an excellent supplement to the beautiful castle which stands in its centre.





### Juzefovas muižas parks

*Daugavpils raj., Naujenes pag.*

Juzefovas muižas parks atrodas Naujenē, Daugavpils–Krāslavas autoceļa labajā pusē. Majestātiski klusējot tas atgādina par 1942. gadā nodedzināto muižas pili, kam vajadzētu atrasties uz nelielā paaugstinājuma parka centrā.

Līdz pat 19. gs. beigām Juzefovā atradās vecs, milzu kastaņu ielenkts kungu nams. Ap 1900. gadu muižas īpašnieks Bogdans Šahno uzcēla jaunu ēku (arh. V. Neimanis). Projekta skici bija gatavojis pats muižas īpašnieks, iedvesmojoties no kāda Ludviga XVI stilā Parīzē būvēta nama. Vecā kungu māja tika saglabāta, ar jaunbūvi to savienoja liela ēdamzāle, turklāt tā, ka vecās ēkas labais sāns un priekšpuse atradās uz vienas līnijas ar jauno pili.

19. un 20. gs. mijā muižas parkā atradās divas hronoloģiski dažādos laika posmos veidotas parka daļas. Tās nošķīra vecu kastaņu aleja, kura veda no akmens vārtiem līdz agrākajam iebraucamajam ceļam. Alejas labajā pusē pletās vecākais ainavu parks, bet kreisajā – B. Šahno stādītā parka daļa. Visā parka teritorijā brīvi un grupās stādītas auga vairāk nekā 100 dažādu augu sugu, ko saviem pētnieciskajiem darbiem izmantojot varēja arī zinātnieki. Turklāt parkā, iepretim galvenajai ieejai kungu dzīvojamā namā, atradies kāds apmēram 5 m garš aizvēsturiska dzīvnieka kauls. Iegūts 19. gs. vidū purvā pie Kurkles muižas (Lietuva), Juzefovā kauls ticis novietots uz divām no Daugavpils ordeņa pils atvestām akmens lodēm. Attālāk no muižas pils starp parka abām daļām bijis iekārtots sakņu dārzs. Šodien tuvojoties Naujenes centram, Juzefovas muižas parkā var pasēdēt uz soliņa un nolūkoties diķīša ūdeņos vai apskatīt spirta brūža ēku, bet par Juzefovas muižas vēsturi informāciju sniedz parka pretējā pusē esošais Naujenes novadpētniecības muzejs.



### **The park of the Juzefova estate**

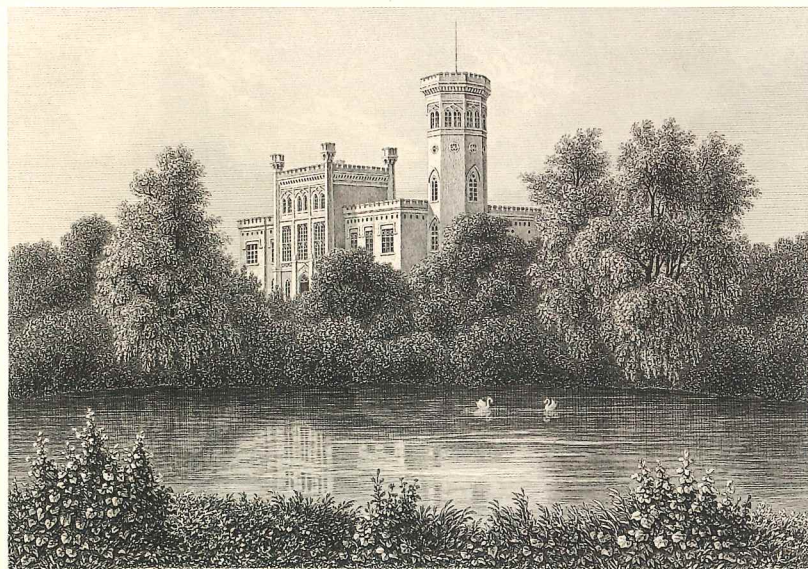
*Daugavpils district, Naujene municipality*

The park of the Juzefova estate is found in Naujene, on the right side of the Daugavpils–Krāslava highway. The majestic park quietly reminds us of the castle which stood there at one time. It was burned down in 1942.

Until the late 19<sup>th</sup> century, Juzefova was home to a huge mansion encircled by huge chestnut trees. Sometime around 1900, the owner of the estate, Bogdan Shahno, built a new structure that was designed by Wilhelm Neumann. The owner sketched out his desires after seeing a building in the style of King Louis XVI in Paris. The old mansion was preserved, and the new building was attached to it by virtue of a large dining gallery. The right side and front of the old building, as a matter of fact, were along the same line as the new castle.

In the late 19<sup>th</sup> and early 20<sup>th</sup> century, there were two different parts to the park, and they were established during different periods of time. Between the two parts was an alley of chestnut trees which led from the stone gate to the former entrance road. On the right side of the alley was the landscape park, which had a longer history. On the left was the part of the park which was the work of Shahno. There are more than 100 different kinds of plants in the park, and scientists have often used these for their research purposes. Opposite the entrance to the mansion, there used to be a bone of a prehistoric animal which was approximately five metres long. The bone was found in the mid-19<sup>th</sup> century in a Lithuanian swamp, and it was brought to Juzefova with the help of two stone cannonballs that were brought from the castle of the Daugavpils Order. At a greater distance from the castle, between the two parts of the park, there was also a vegetable garden.

Today, as one approaches the centre of the town of Naujene, one can sit on a bench in the park of the Juzefova estate, gaze into the waters of the pond, tour the building of the local brewery, or visit the Naujene Regional Research Museum to learn a lot about the history of the estate.



*W. H. Stieglitz del.*

*Photo by Dr. Brock in 1877. Taken in L. Kurland.*

ALTE AUCZE.

IN KURLAND.



### Vecauces pils parks

*Dobeles raj., Auce, Vecauce*

Vecauces muiža ir viena no tām retajām muižām Latvijā, kuras apbūve tieši piekļaujas pilsētai – Aucei. Saikni starp abām “administratīvajām vienībām” rada šodien rūpīgi sakoptais muižas parks ar dīķiem, parādes pagalmu un pastaigu celiņiem. 13,3 ha liels parks veidots 19. gs. vidū un ataino pārejas posma īpatnības no romantiskā ainavu parka uz naturālistisko ainavu parku. Parkā aug daudz vecu koku, no kuriem daudzi jau varētu būt dižkoku godā. Starp diviem dīķiem saglabājusies vecu liepu aleja, kura ved pils parādes pagalmā. Parks vairāk izvērts no pils labajā pusē, jo kreisajā atradās saimnieciskais komplekss. Likloču pastaigu celiņi ved vēl pie viena dīķa, uz kura ir arī saliņa. Parkā aug vairāk nekā 20 vietējo un ap 100 introducēto koku un krūmu sugu. Pils dienvidu nogāzē kādreiz atradies plašs augļu dārzs, kuru ietvēris 20. gs. 30. gados nojauktais 2,5 m augstais laukakmeņu mūra žogs.

Parks ieskauj vienu no pirmajām un agrīnajām neogotikas pilīm Latvijā (1838–1843, arh. F. A. Štilers). Ēkas pasūtītājs un iespējams, arī parka veidotājs bija grāfs Kārlis fon Mēdems.



### **The park of the Vecauce Estate**

*Dobele district, Auce municipality, Vecauce*

The Vecauce baronial estate is one of the few estates in Latvia which is right alongside a town – Vecauce. The link between the two “administrative units” is the carefully nurtured estate park with its ponds, parade grounds and walkways. The 13.3-hectare park dates back to the mid-19<sup>th</sup> century, and it clearly depicts the specifics of the transition between romantic landscape parks and naturalistic landscape parks. There are many old and noble trees in the park. Between two ponds, there is an old alley of linden trees which leads to the parade grounds. The park exists more to the right of the castle, because household buildings used to be on its left. The curving pathways lead to another pond, which has a small island. There are more than 20 local and some 100 foreign trees and bushes in the park. To the South of the castle there used to be a large fruit orchard. The rock fence around it was 2.5 metres high, but it was knocked down in the 1930s.

Inside the park is one of the first Neo-Gothic castles in Latvia (1838–1843, architect F. A. Stüler). The building and, perhaps, the park may have been commissioned by Count Karl von Medem.



### Stāmerienas pils parks

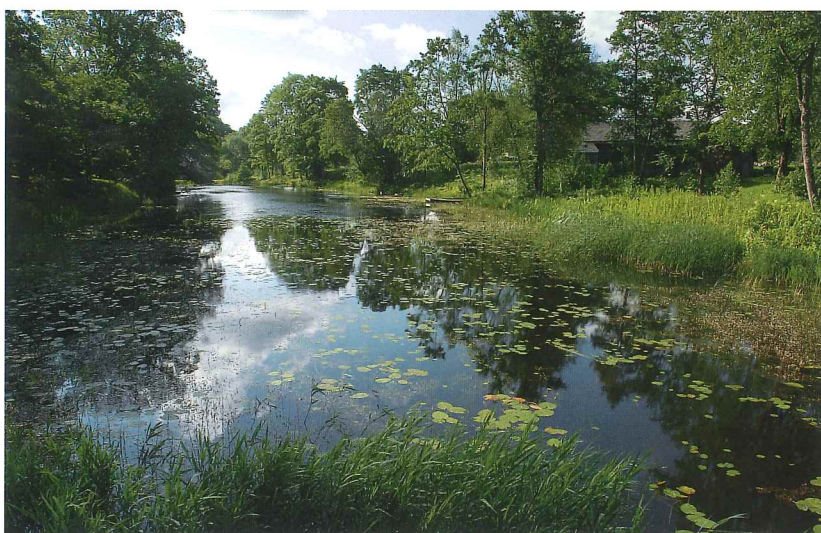
*Gulbenes raj., Stāmerienas pag., Vecstāmeriena*

Starp Balviem un Gulbeni, gleznainā vietā pie diviem ezeriem atrodas Stāmerienas muiža. Tās lepnums ir fon Volfu dzimtas skaistā eklektisma stila pils (19. gs. 40. gadi, 19. gs. 80. gadi, atjaunota pēc nodedzināšanas 1905. gadā), ap kuru plešas 28,4 ha lielais parks. Tā ierīkošanu 19. gs. sāka muižas īpašnieks Eduards fon Volfs. Uz parku, kurā aug daudz vietējo un svešzemju koku un krūmu, ved liepu aleja. Pils galvenās ieejas priekšā atrodas regulāra plānojuma prieksdārzs. Aiz ēkas – ainavu parks ar jaukām un tālām skatu perspektīvām pāri ezeram, laucēm un koku grupām. Vislabāk šos tālumā vērstos skatus var baudīt tieši no pašas pils logiem. No rietumiem un ziemeļrietumiem parku ieskauj Stāmerienas ezera liči, bet no dienvidiem – Pogas ezera krasti. Cauri parkam tek kanāls, kas savieno abus ezerus. Tā aizsprostojums izveidojis dzirnavu ezeru.

Parkā stādītas gan vietējās, gan svešzemju koku un krūmu sugas. No vietējām sugām daudz melnalkšņu, ošu, egļu, apšu, ozolu, liepu, kā arī lazdu, segliņu, irbeņu, parasto sausseržu un citas. Vēra ņemamas ir arī introducētās sugas – Eiropas lapegle, balzama un Sibīrijas baltegle, duglāzija un citas. Muižas centra apbūvi veidoja vēl vairākas citas ēkas, kuras atradās parkā vai tā tuvumā. Tā bija dārznieka māja (19. gs. beigas) un klēts (19. gs. vidus); pēdējā saglabājusies līdz mūsdienām. Attālāk ceļa malā pie kanāla atradās dzirnavas, bet pie pils vēl samanāmas pamatu atliekas no kādreizējās oranžērijas.

Ar Stāmerienas muižu saistīta ievērojamā itāļu rakstnieka Džuzepes Tomazi di Lampeduzas dzīve, kura romāns *Gepards* pēc autora nāves 1957. gadā ieguva plašu starptautisku atzinību. Dž. Tomazi de Lampeduza Stāmerienā uzturējās 20. gs. 30. gados, kur arī daļēji smelta iedvesma *Gepardam*. Vai tās bija Stāmerienas parka ēnainās alejas, lauku klusums un ezera pelēcīgais miers, kas iedvesmoja topošo rakstnieku?

Stāmerienas muižas pili, kuru nomāja SIA "Zeltaleja", jau vairākus gadus atzīstamā kvalitātē notika restaurācija, tika rekonstruēts un atjaunots arī parks. Patlaban juridisku nesaskaņu dēļ darbi pārtraukti, taču šīs kultūrvēsturiski nozīmīgās vietas atjaunošanā un rekonstrukcijā ir paveikts daudz.



### The park of the Stämieriena estate

*Gulbene district, Stämieriena municipality, Vecstämieriena*

The Stämieriena estate is located in a beautiful location between Balvi and Gulbene and among two lakes. The pride and joy of the estate is the castle which was built in the style of Eclecticism by the von Wolff family. The castle was built in the 1840s, expanded in the 1880s, and restored after a fire in 1905. The park which surrounds the castle is 28.4 hectares in area. The origins of the park date back to the period when Eduard von Wolff owned the estate in the 19<sup>th</sup> century. An alley of linden trees leads into the park, where there are many local and exotic trees. The garden in front of the main entrance of the castle is regular in design. Behind the building is a landscape park with lovely and distant views across lakes, open areas and stands of trees. The view is best from the windows of the castle itself. To the West and North-west, the park is surrounded by the bays of Lake Stämieriena, while to the South lies Lake Poga. A canal flows through the park to link the two lakes. A dam along the canal has created a mill lake.

The flora in the park includes local alder, elm, fir, aspen, oak, linden, hazelnut and other trees. The foreign trees include the Douglas fir, the weeping European larch, the Siberian silver fir, etc.

The estate at one time had not just the castle, but also other buildings in and around the park. The gardener's house was built in the late 19<sup>th</sup> century, and the granary, which still stands today, dates back to the middle part of that century. There was a windmill alongside the canal, and the foundations of the long-gone conservatory can still be seen near the castle.

The distinguished Italian author Giuseppe Tomasi di Lampedusa has a history with the Stämieriena estate. His novel, "The Leopard" gained widespread recognition after di Lampedusa's death in 1957. The author stayed at Stämieriena in the 1930s, and that is where he got some of the inspiration for "The Leopard". Perhaps the shadowy alleys, the quiet of the countryside and the silvery peace of the lake were what caused the future author's heart to beat more quickly.

The Stämieriena castle has been leased by a company called SIA Zeltaleja, and excellent restoration has been done to the building and to the park. Legal disputes have caused the work to stop at this writing, but much has been done to bring this historically and culturally important location back to life.



### Vecgulbenes muižas parks

*Gulbenes raj., Gulbene*

Vecgulbenes muižas saimnieciskais uzplaukums sākās 18. gs. beigās, kad tajā sāka saimniekot fon Volfu dzimta. Tieši pateicoties viņiem, uzbūvētas abas pilsis un vērienīgs saimnieciskais komplekss, kā arī izveidots plašais parks, kuru veido trīs daļas – Rūdolfa, Marijas un Pils parks.

1681. gadā muižā nav bijis ne sakņu, ne augļu dārza, taču vēlāk – 1811. gada revīzijas materiālos minēts dārznieks Jāns no Igaunijas. Iespējams, lielāku dārzu vai ainavu parku ierīkoja Johans Gotlībs fon Volfs, taču nozīmīgāki parka izveidošanas darbi sākās 19. gs. 40.–50. gados un turpinājās visu 19. gs. otro pusi. Šajā laikā tika pārbūvēta arī muižas pils.

Parkā atradušās vairākas ēkas un būves. Tuvāk Baltajai pilij bija t. s. vasarnīcu stilā celta dārza māja, kuru ar pili savienoja vīnogulājiem apaudzēta pergola. Ēka līdz mūsdienām nav saglabājusies. Attālāk no Baltās pils redzama oranžērija, kas pēc pārbūvēm savu raksturu ir daļēji zaudējusi. Parkā atradās vairāki diķi. Viens no tiem bija izveidots burta "M" formā – par godu muižas īpašnieka sievai Marijai. Citā, mazākā diķī uz saliņas enģeļa tēls. Vēl parkā atradās Milas kalniņš, rotunda, skatu tornis pie mākslīgām pilsdrupām, vāze uz postamenta, lukturis u. c. Savukārt uz pils plašās terases bija izveidots Saules altāris. Varens koka tilts pāri lielceļam un upei no Pils parka veda uz Rūdolfa parku. Ieejas parkā akcentēja no sarkaniem ķieģeļiem mūrēti vārti. Visas minētās parka būves diemžēl nav saglabājušās, tāpat arī daudzas skulptūras, ar kurām Vecgulbenes muiža bija īpaši bagāta, piemēram, pieminēklis Bismarckam, muižas pārvaldniekam V. Gābem ("Agricultura"), soli ar spārnotiem lauvu tēliem galos u. c.

Īpaši krāšņs bija regulāri plānotais rožu dārzs Sarkanās pils priekšā. Parkā aug aptuveni 26 vietējās koku un krūmu sugas, kā arī 36 introducētās sugas.

### The park of the Vecgulbene estate

*Gulbene district, Gulbene*

The Vecgulbene estate first flourished in the late 18<sup>th</sup> century, when the von Wolff dynasty took it over. The two castles and the many other buildings were the result of the family's hard work. The vast park has three different parts, known as the Rudolf, Maria and Castle park.

In 1681, the estate had no vegetable garden or fruit orchard, but in an audit in 1811, a gardener called Jaan of Estonia was listed. It is possible that Johan Gottlieb von Wolff installed a larger garden or landscape park, but major work on the park only began in the 1840s, continuing all the way through the latter half of the 19<sup>th</sup> century. The castle of the estate was rebuilt during this same time.

There were various buildings in the park at one time. A summer house was close to the White castle, and a pergola covered with grape vines connected it to the castle. This structure is gone. The conservatory which is a bit further away from the White castle has been rebuilt and lost some of its original appearance. There were once several ponds in the park, one of them shaped like the letter "M", in honour of the owner's wife Maria. A smaller pond had an island upon which there was the image of an angel. "Lover's Hill", a rotunda, a viewing tower, artificial castle ruins, a vase on a pedestal, lanterns, etc. – all of these were in the park at one time. A so-called Sun altar was on the vast terrace of the castle. A mighty wooden bridge across the highway and river led from the castle park to the Rudolf park. The entrances to the park had red brick gates. Alas, all of this is now gone, as are the many sculptures which the Vecgulbene estate had in great supply. Among them was a monument to Bismarck. There were benches with images of winged lions at each end, etc.

The rose garden in front of the Red castle was particularly ornate. The park today is home to some 26 local types of trees and bushes, as well as 36 introduced species.



### Zaļenieku muižas parks

*Jelgavas raj., Zaļenieku pag.*

Zaļā muiža jeb Zaļenieki ir viens no vecākajiem ordeņa lēņiem Zemgalē. 1562. gadā tā kļuva par Kurzemes hercoga domēņu muižu. Tagadējās pils celtniecības sākums saistās ar 1768. gadu. Ēka bija hercoga E. J. Birona un viņa dēla Pētera iemīļota medību rezidence. Iespējams, ka F. B. Rastrelli izstrādāto ēkas projektu īstenoja S. Jensens, ieviešot tajā savas korekcijas un padarot baroka stilā ieturēto ēku stilistiski tuvāku uzplaukstošajam klasicismam. 1920. gadā agrārreformas laikā īpašums tika atsavināts. No 1920. līdz 1935. gadam pili darbojās Zaļenieku valsts ģimnāzija, bet vēlāk un līdz pat mūsdienām – arodvidusskola. Muižas ansambļa neatņemama sastāvdaļa ir parks. Sākotnēji šeit atradās dekoratīvais dārzs jeb, 18. gs. terminoloģijā runājot, *izpriecu, augļu un virtuves dārzi*. Dārzs laika gaitā ir pārveidots un paplašināts. 24,1 ha lielā parka parādes pagalmā ir regulāra plānojuma. Tā vienā malā izveidots diķis, pie kura veidoti ainaviski izteiksmīgi, brīva plānojuma stādījumi ar eksotu koku grupām un vietējo koku sugām, kā arī gleznainām laucēm. Parkā atrodas vēl divi mazāki diķi. Parks tapis galvenokārt pēc grāfa A. fon Mēdema ierosinājuma 19. gs., un tā kompozīcijas pamatā ir dabīgais reljefs, ūdenskrātuves un ap tām veidotās ainavas. Parks sajūsmina ar savu mierīgo, kluso un ēnaino noskaņu. Parkā atrodas daudz introducēto koku un krūmu sugu, piemēram, Sibīrijas baltegle, Kanādas egle, Eiropas ciedru priede, asā spireja, Japānas spireja, Krimas liepa un citas. Par ainavu parku pašlaik rūpējas Izglītības un zinātnes ministrija, bet mežaparka daļa ir *Latvijas valsts mežu pārziņā*.

### The park of the Zaļenieki estate

*Jelgava district, Zaļenieki municipality*

The Zaļenieki estate, also known as the Green estate, is one of the oldest in Zemgale. Originated by the Livonian Order, it became an estate for the Duke of Courland in 1562. The current castle dates back to 1768, when Duke Ernst Byron and his son Peter used it as a hunting lodge. The design for the castle is the work of Francesco Bartolomeo Rastrelli, although it is possible that another architect adjusted the designs to bring the Baroque building closer to the emerging principles of Classicism. In 1920, the property was expropriated during agrarian reforms. Between 1920 and 1935, a high school occupied the castle, after which a trade school was installed. It is still there today.

The estate's park is an inviolable component of the ensemble. It was initially a decorative garden. In the 18<sup>th</sup> century, these were known as entertainment, fruit and kitchen gardens. Over the course of time, the garden has been expanded and transformed. The 24.1 hectares of the park are regularly planned. At one side is a pond with expressive and freely planned areas of exotic trees and local trees. There are also beautiful open areas. The park also contains two smaller ponds. It was largely the inspiration of Count A. von Medem in the 19<sup>th</sup> century, and the composition of the park is based on natural terrain, bodies of water, and the surrounding landscape. This is a wonderful park, full of quiet and shadowed moods. Among the introduced trees in the park are various types of fir, pine, linden and other trees.





### Elejas muižas parks

*Jelgavas raj., Elejas pag., Eleja*

1785. gadā Elejas muižu mantoja grāfs Kristofis Johans (Žanno) Frīdrihs fon Mēdems – vispusīgi izglītots cilvēks, mākslas un kultūras pazinējs. Elejas pils celta pēc Krievijas galma arhitekta Dž. Kvarnegi izstrādātā projekta, kuru no 1806–1810. gadam dabā istenoja arhitekts J. G. Ā. Berlicis. Elejas muižas aptuveni 25 ha lielais ainavu parks, iespējams, veidots vienlaikus ar pils celtniecību, taču norādes par kokskolas ierīkošanu jau sastopamas 18. gs. beigās. Sākotnēji galvenā piebraucamā aleja veda tieši parādes pagalmā, kura galā atradās pils. Lai pie tās nonāktu, vispirms vajadzēja izbraukt cauri diviem vārtiem, kurus sargāja sfinksu pāri. Parka galvenā daļa atradās aiz pils. No tās logiem pavērās skats uz galveno laucī – plašu un iegarenu zemes gabalu, kuru gar malām *ierāmēja* liepu un ozolu grupas. Lauce bija plānota tā, lai dienas vidū saule to izgaismotu pilnībā, bet rītos un vakaros attiecīgi vienu no malām. Lauces galā, cauri koku lapotnēm bija redzama aleja uz t. s. Tejas paviljonu – nelielu parka būvi, kas tapusi reizē ar parku, bet paplašināta 1863. gadā, kad tajā tika novietots pēdējās Kurzemes hercogienes Dorotejas piemineklis (1827., tēlnieks E. Šmits fon der Launics). Abās pusēs laucei likumoja pastaigu celiņi. Tādi veda arī uz minēto Tejas paviljonu un otrpus vēlāk izveidotajam taisnajam ceļam, kur atradās plaša parka daļa ar ķeģļu spēles paviljonu, līdz šim nenoskaidrotām parka būvēm, diķa pussalā, pakalnā esošo pieminekli, kurš bija veltīts grāfa K. J. F. fon Mēdema vecākiem.

No 1797. līdz 1806. gadam muižā strādājuši dārznieki H. F. Larišs, Helgards un K. Ostvalds, kā arī divi darza puiši – Indriķis un Jānis. No 1807. līdz 1814. gadam darbojies dārznieks Klope (*Kloppe*).<sup>1</sup> Liela nozīme parka plānošanā tikusi pievērsta skatu perspektīvām, gan no pils, gan uz to un arī no citām pastaigu vietām. No diķa pussalas isa skatu perspektīva pavērās uz pretim esošajiem stādījumiem, garāka uz augļu dārzu. Pāri diķa šaurākajai vietai veda tiltiņš, pa kuru ejot skatam caur koku lapotnēm jau varēja pavidēt tālāk esošā pils, savukārt uz abām pusēm no tiltiņa diķa ūdensvirsmā atspoguļojās tā malās esošie stādījumi. Kāds cits pastaigu celiņš veda gar parka ziemeļu malu uz Tejas paviljonu. Tā pusceļā atradusies lauce, kuru tagad *rotā* estrāde. Augļu un sakņu dārzi atradās aiz abām parādes pagalmu malu veidojošām ekām. Iespējams, ka to atrašanās vieta saistāma ar senāku baroka laika muižas apbūvi.

<sup>1</sup> Janele I. Elejas muižas parks. / Elejas pils. Katalogs. – Rīga, 1992. – 103. lpp.

## The park of the Eleja estate

*Jelgava district, Eleja municipality, Eleja*

In 1785, the estate at Eleja was inherited by Count Christof Johan Friedrich von Medem, a thoroughly educated man who was familiar with culture and the arts. In 1802, a design for the Eleja castle was produced by the distinguished Berlin architect Karl Friedrich Schinkel, but that design was rejected. Instead, the castle was built on the basis of designs by the architect of the Russian royal court, Giacomo Quarenghi, who had earlier worked on the castle at Mežotne. The building in Eleja was of great importance in the development of the architecture of Classicism on Latvian baronial estates. Thanks to this example, J. G. Berlitz could create important monuments of Classicism in Kurzeme during the first quarter of the 19<sup>th</sup> century.

The park at the Eleja estate is around 25 hectares in size, and it is assumed that it was installed as the castle was being built. There are, however, documents which indicate that a "tree school" was being created at the location in the late 18<sup>th</sup> century. One way or another, the park, which is on the plains of Zemgale, is a beautiful and calm island with its might, peace and size. The park surrounds the castle. There are parade grounds and a road which runs perpendicular to the castle's symmetrical axis. Berlitz himself may have designed the garden, which is suggested if one looks at some other parks and gardens in Kurzeme in which he is known to have had a hand.

Initially the main approach alley in the park led directly to the parade grounds, at the end of which the castle was located. Visitors had to pass through two gates that were guarded by pairs of sphinxes. The main part of the park was behind the castle. Its windows opened up the view to a wide and long piece of land framed by groups of linden and oak trees. The open area was fully sunlit during the day, with shadows on one or the other side in the morning and the evening. At the end of the field once could see an alley to the so-called Tea Pavilion – a small structure which was erected when the park was first designed and then expanded in 1863 to house a monument to the last duchess of Courland, Dorothy (1827, by Eduard Schmidt von der Launitz). On both sides of the open area there are curving walkways which led to the aforementioned pavilion and to other parts of the park. Later, a straight road was installed, leading to a large part of the park where bowls could be played. There were various structures of which nothing more is known. On a hillock near a pond, there was a monument to Count K. J. F. von Medem, J. F. von Medem and Ch. M. von Manteuffel.

The monument to Dorothy von Medem, née von Kleist, has not survived. She was the first wife of Count von Medem and died in childbirth at the age of only 18. Also lost is a memorial column which was installed around 1806, when Duchess Dorothy of Courland visited the estate. Archives contain many designs by Berlitz as to possible structures and objects in the park – a carousel, a pavilion, etc., but there is no information as to whether any of these plans were pursued any further.

Views were of great importance to those who planned the park, both from the castle and to it. Areas for perambulations were carefully designed. From the pond peninsula, one can see green areas and the orchard. A bridge led across the narrowest part of the pond, and as one crossed the bridge, one could spot the castle amongst the trees. Plants at the edges of the pond were reflected in the water on both sides of the little bridge. Another pathway led along the northern end of the park to the Tea Pavilion. It was along this path that the field which is now "decorated" by a much more recently erected stage is found. Along the pathway there are various trees and bushes, harmonic in mood, but each with its own tempting colour and form.

There were fruit orchards and vegetable gardens behind the two buildings which stood at the edges of the parade grounds. It may be that their location has to do with an older estate that was in the area.

When we think about the park, we might also mention the people who did the practical work. The architect Ilze Janele has learned that gardeners who worked at the estate between 1797 and 1806 were called Larish, Helgard and Ostwald, and there were also two yard boys called Indriķis and Jānis. From 1807 until 1814, the gardener was called Kloppe.<sup>1</sup>

In 1905, the omnipresent Georg Kuphaldt designed a plan to reconstruct the park, expanding it toward the North and installing a cemetery at one end. The cemetery was in place by 1912 as a Gothic island with a canal on all sides. The entrance to the bridge was guarded by sphinxes. Kuphaldt planned certain "improvements" in the historical parts of the park, but the park was lucky – these plans did not come to fruition. After 1905, a rotunda pavilion was installed – the kind that was common in estate parks a century before. There were six columns with a steep cupola at the top. The pavilion inevitably collapsed before the eyes of local workers and the institutions in Latvia which theoretically are supposed to protect architectural monuments.

During World War I, the estate was partly burned down as the Russian armies retreated. After agrarian reforms, the building was handed over to the Eleja Municipality. In 1933, the Monuments Board allowed the municipality to tear down part of the structure, despite loud cries on the part of those who felt that the Classicism-style castle must be preserved. Among the structures which survive to this very day are the home of the governor of the estate, the so-called "theatre building", which was actually a granary, the tea pavilion, a few outbuildings, and a rock wall with arches. The buildings are unused and are slowly deteriorating.

The Eleja park is partly tended. Despite the fact that the buildings have been abandoned and have no future at all, the park is still attractive, interesting and of considerable value. There are local trees such as firs, maples, black alders, elms, oaks and lindens, as well as introduced larch trees, mountain maples, etc. The park is one of the largest and most important landscape parks of the early 19<sup>th</sup> century in Latvia, a true testament to the art of park design with its unique structure, moods, surprises and temptations.

<sup>1</sup> Janele, I. Elejas muižas parks / Elejas pils (Eleja estate park / Eleja castle), catalogue, Riga, 1992, p. 103.



### Asares muižas parks

*Jēkabpils raj., Asares pag.*

Asares muiža rakstītos avotos minēta jau 16. gs. Tās apbūvi vēl līdz šim veido daudzas saimniecības un dzīvojamās ēkas, taču kungu māja – ansambļa kompozīcijas centrs – ir zudusi, jo tā gāja bojā ugunsgrēkā 1926. gadā. Tagad muiža skatāma romantisku drupu veidā. 1749. gadā celtā ēka 19. gs. 40. gados tika gotizēta un bija viens no agrinākajiem šī stilistiskā virziena paraugiem Augšzemē. Jau 18. gs. ap kungu māju bija ierīkots neliels ainavu parks ar dendroloģiskiem stādījumiem. 19. gs. otrajā pusē parks paplašināts uz baznīcas pusi. Tam bijušas vairākas lauces un viena no galvenajām skatu perspektīvām bija paversta uz baznīcu, kas ir samērā reta parādība Latvijas muižu parkos. 1991. gadā Salaspils Nacionālā botāniskā dārza speciālisti veikuši parka inventarizāciju. Konstatēts, ka tajā aug 24 vietējās un 28 introducētās koku un krūmu sugas. No skuju koku eksotiem jāpiemin Sibīrijas baltegles, duglāzijas, lapegles, Pensilvānijas (zaļais) osis, Amūras vīnkoks, lielas šķeltlapaino baltalkšņu grupas, Švedlera kļavas u. c. Uz parku vedošā alejā aug divi dižkoki – liepas. Tā teritorijas un ziemciešu puķu stādījumu apskatei iekārtota *Asares parka taka*. Asares muižas parkā tiek ierīkota arī ārstniecības augu taka uz bijušo dārznieka māju, tag. feldšeru punktu. Parks tiek kopts un ir pievilcīgs tūrisma objekts gan pašmāju interesentiem, gan ārzemju viesiem.



### **The park of the Asare Estate**

*Jekabpils district, Asare municipality*

The Asare Estate was first mentioned in written sources in the 16<sup>th</sup> century, and to this very day, there are many support and residential buildings on the estate. Sadly, the baronial mansion which was the centre of the entire composition was destroyed by fire in 1926. Today all that remain are a set of romantic ruins. The building was built in 1749, and in the 1840s it was reconstructed in Gothic form – one of the first examples of that particular style in the area.

By the 18<sup>th</sup> century, a small landscape park had been installed around the mansion. In the latter half of the 19<sup>th</sup> century, the park was expanded in the direction of the church. There were several open areas and a good view of the church. That was somewhat uncommon in the estate parks of Latvia.

In 1991, experts from the National Botanical Gardens came to the Asare Estate to conduct an inventory. They found 24 local and 28 exotic species of trees and bushes – different kinds of firs, the Dutch elm, the Amur grape, etc. Two massive linden trees have survived. A nature trail has been installed for those who wish to view the territory and its flora. Work is continuing on a pathway which features medicinal plants. It will lead to the former gardener's house, where a medical treatment facility is found now. The park is well tended, and it is an attractive destination for local and foreign guests alike.



### Zasas muižas parks

*Jēkabpils raj., Zasas pag.*

Viena no skaistākajām un sakoņtākajām vietām netālu no Daugavas ir Zasas muiža. Centra apbūve grupējas ap taisnstūrveida pagalmu, kura aprīses vēl arvien nojaušamas. No viduslaiku pils saglabājušās tikai drupas, bet 19. gs. otrajā pusē celtā kungu māja, kas līdzinājās kotedžai, nodedzināta 1905. gadā.

23 ha lielais parks veidots jau kopš 18. gs. un tam ir romantiska ainavu parka iezīmes. Bieži vien dažādās publikācijās minēts, ka tas pēc savas kompozīcijas un struktūras atgādina Gatčinas parku pie Peterburgas. Šis parks, kurš sastāv no vairākām daļām veidojies pakāpeniski – no 1766. līdz 1783. gadam (arh. A. Rinaldi), no 1783. līdz 1801. gadam (arh. V. Brenne) un 18. gs. beigās (arh. N. Iļvovs). Droši vien līdzība tiek saskatīta ar ansambļa galveno, t. s. Pils parku, kurā apvienoti lieli ezeri ar gleznainām salām un atrodas daudz mazo arhitektūras formu. Galvenais kompozīcijas motīvs šeit ir ūdens. Ezeri atrodas nevis parka malās, bet gan tā centrā un ir tā dominante. Ūdens virsmas vietām paveras skatam tālumā, cituviet mazi līči un attekas pievērš uzmanību tuvumā. Turklāt ūdens virsma, kurā atspoguļojas parka stādījumi visdažādāko krāsu toņos, ne tikai veido ainavas pievilcību, bet arī pastiprina gleznieciskuma un visaptveroša plašuma iespaidu. Ūdens virsmās atspoguļojas gan debesis, gan tās pašas rada noslēpumainu dziļuma efektu. Visu minēto var attiecināt arī uz Zasas muižas parku.

Parku rotā vairāki diķi – Dzeltētais diķis un Baltais diķis ar krāšņām ūdensrozēm, kā arī Rozā diķis, kurā šalko strūklaka. Diķus savieno Dzirnupīte, pār kuru izveidoti tiltiņi. No tiem visos gadalaikos paveras gleznaini skati uz muižas centru, tālāk esošo baznīcu un diķiem, kuros atrodas saliņas. Viena no tām ir Mīlestības saliņa, kuras nosaukums saistās ar stāstu par vietējā dārznieka un muižas īpašnieka meitas nelaimīgo mīlestību.

Liela uzmanība parka izveidē pievērsta svešzemju koku un krūmu sugām. Tajā aug baltegles, sudrabvītoli, melnās un Veimuta priedes, Tunberga bārbele, baltais grimonis un citas. No lakstaugiem pieminamas galvenokārt mitrumu mīlošas sugas – Sahalīnas sūrene, lielziedu pulkstenīte, zema kapmirte, teleksija un citas. Iepretim bijušajai pilij upītes krastā izveidots uzkalniņš – t. s. Cukurkalniņš, kurā atradusies lapene. Tā laika gaitā vairākkārt atjaunota, taču 2007. gadā tika nodedzināta, bojājot arī divas 200 gadu vecas liepas.



### The park of the Zasa Estate

*Jēkabpils district, Zasa municipality*

This is a lovely area near the Daugava River. The Zasa baronial estate has a rectangular yard, and its original design can still be sensed. Only the ruins of the Medieval castle are still in place, and the cottage-type baronial home which was built in the latter half of the 19<sup>th</sup> century was sacked entirely in 1905. The small building was somewhat similar to a Neo-Gothic villa which was designed for Russian Tsar Nicholas I by the architect Adam Menelas.<sup>1</sup>

The 23-hectare park dates back to the 18<sup>th</sup> century, and it has certain elements of a romantic landscape park. Various published materials say that it is similar in composition and structure to a park near St Petersburg, which consists of several parts and was established gradually – between 1766 and 1783 by the architect Rinaldi, from 1783 until 1801 by the architect Brenne, and in the late 18<sup>th</sup> century by the architect Lvov. The similarity probably exists with the so-called Castle Park, which has large lakes, beautiful islands and a wealth of small architectural forms. Water is the main element in the composition. The lakes are not at the edges of the park, but in its centre – they dominate the area. The surfaces of the water often attract one's eyes to distant shores, while small inlets and streams focus attention on that which is near. The plants of the park are reflected in the water in all of their colour, thus ensuring a lovely landscape and creating even more the impression of all-encompassing distance. The water reflects the sky to create a secretive effect of depth. All of the same can be said about the park at the Zasa Estate.

The Zasa park also has several ponds – Yellow Pond and White Pond with colourful water roses, as well as Pink Pond, which features a fountain. The Dzirnupite stream connects the ponds, and bridges have been installed across it. During all seasons of the year, the bridges offer beautiful views of the estate, a local church, and the ponds and their islands. Here, again, we find an island known as Love Island, and here the name refers to the star-crossed love of a local gardener for the daughter of the resident nobleman. There is also a “holy stream” in the park which was one a site for rituals among the Selonian tribes of the area.

Much attention was devoted by the designers of the park to the imported trees that they planted – firs, willows, pines, etc. There are also interesting calescent plants. Opposite the former castle, on the banks of the little river, is a hillock surrounded by centuries old trees. Legend has it that the lords of the estate loved to drink their coffee on the hillock and that during working days the coffee was black, but on Sundays it had sugar. A pergola was once on the hillock. Over the course of time, it was restored several times, but in 2007, someone burned it down, also damaging two 200-year-old linden trees.

The Zasa High School (1939) is in the park, and an individual home is at one edge of it, near a stone wall. Vilis Stukuls inherited the property from his father and ran it in the 1930s. During that time, well known individuals visited the Stukuls farm, including the painter and author Janis Jaunsudrabiņš. In a memoir, Stukuls recalled that Jaunsudrabiņš’ “day was spent walking through the Zasa park and painting it. This park ensures not just lovely relaxation, but also opportunities to paint and to fish.”<sup>2</sup>

<sup>1</sup> Brūģis, op. cit., pp. 138–139.

<sup>2</sup> Stukuls, V. Krustpīlieša stāstījums par dzimto novadu, saviem priēštečiem un dzīves gaitu” (A Krustpils Resident’s Story of His Native Region, His Ancestors and His Life). Rīga (1992), p. 91.



## Strūves parks

Jēkabpils raj. Jēkabpils

Strūves parks atrodas Daugavas kreisajā krastā, Jēkabpils vēsturiskā centra teritorijā, kvartālā starp Brīvības, R. Blaumaņa, Pļaviņu un V. Strūves ielu. Kaut gan parka nosaukums bieži mainīts, tas kopš 19. gadsimta sākuma bijis jēkabpiliešu iecienīta atpūtas vieta.

Vēl 18. gs. beigās tagadējā Strūves parka vietā pletās ganības, bet 1820. gadā Jēkabpils pilsētas rāte pilsētniekiem uzlika par pienākumu piedalīties publiskā dārza ierīkošanā.

1826. gadā pilsētas parkā uzbūvēja koka torni astronomiskajiem novērojumiem, kurus Jēkabpili veica ekspedīcija Pēterburgas Zinātņu akadēmijas akadēmiķa, astronoma un ģeodēzista, profesora Fridriha Georga Vilhelma Strūves (*Struve*) vadībā.

Latvijas Pirmās Republikas laikā parku sauca par Kroņa dārzu. Vasaras vakaros tur muzicēja orķestris un darbojās restorāns, tika rīkotas brīvdabas izrādes un koncerti. 1931. gadā Fr. G. V. Strūves astronomisko novērojumu un ģeodēzisko mērījumu punktā uzstādīja piemiņas akmeni. 1933. gadā veica plašus parka labiekārtošanas darbus. Atjaunoja arī Pirmajā pasaules karā bojāto novērojumu torni, no kura parka apmeklētāji par maksu varēja aplūkot pilsētas panorāmu.

Padomju gados Kroņa dārzu pārdēvēja par Puškina parku, bet kopš 1992. gada parka nosaukumā iemūžināts Fr. G. V. Strūves vārds, tā atgādinot par viņa grandiozo 10 tagadējo valstu (Norvēģija, Zviedrija, Somija, Krievija, Igaunija, Latvija, Lietuva, Baltkrievija, Ukraina un Moldova) teritorijā organizēto zinātnisko projektu.

2005. gadā "Strūves astronomiskais novērojumu punkts" Jēkabpili līdz ar Strūves meridiāna loku iekļāva UNESCO Pasaules kultūras un dabas mantojuma sarakstā. 2006. gada 17. jūnijā vienlaikus ar citām valstīm Latvija astronomisko novērojumu punktā Jēkabpili uzstādīja simbolisku piemiņas zīmi.



## The Strūve Park

*Jēkabpils district, Jēkabpils*

The Strūve Park is on the left bank of the Daugava River, in the historical city centre of Jēkabpils. It is surrounded by Brīvības, Blaumaņa, Pļaviņu and Strūves streets. The name of the park has changed often, but it has been a popular place for recreation since the early 19<sup>th</sup> century.

At the end of the 18<sup>th</sup> century, the area in which the park is found now was still pastureland, but in 1820, the Jēkabpils City Council ordered all residents of the city to assist in the installation of public gardens there. In 1826, a wooden tower for astronomical observations was installed. The observations were conducted by an astronomer from the St Petersburg Academy of Sciences, Professor Friedrich Georg Wilhelm Struve, along with his assistants. The men spent more than 40 years measuring the meridian curve from the ice seas of Norway through Tartu and to the Donau River valley at the Black Sea – 2,822 kilometres in all. The method of triangulation was used for this purpose, and the meridian curve that was measured covered 25°20' of the Earth's circumference. Geodesic and astronomic observations were made in areas which are now part of 10 different countries (Norway, Sweden, Finland, Russia, Estonia, Latvia, Belarus, Ukraine and Moldova). One of the locations for these observations was in the Jēkabpils city park.

During the first period of Latvian independence in the first half of the 20<sup>th</sup> century, the park was known as Crown Garden. An orchestra performed on summer evenings. There was a restaurant, along with open-air performances and concerts. In 1931, a memorial stone was installed in honour of the place where Struve had conducted his astronomic observations and geodesic measurements. In 1933, extensive work was done to improve the park. The observation tower that had been damaged during World War I was restored. People could pay a fee to clamber up the tower for a lovely view of the city's skyline.

During Soviet years, the park was known as Pushink Park. A bust of the distinguished Russian poet was installed at the centre of the park, and the pathways in the area were covered with cement plates.

Struve's name was attached to the park in 1992 to remind everyone of the international project in which he took part – one which helped to develop the scientific way in which the earth is measured, thus ensuring that one of the most important aspects of life on the planet could be developed further – determining the size and mathematical figure of the Earth.

In 2005, the "Strūve Astronomic Observation Facility" and the professor's meridian curve were both listed on the UNESCO List of Cultural and Natural Heritage. On June 17, 2006, a symbolic memorial sign was installed in Jēkabpils and, simultaneously, in the other places where the astronomical observations were conducted.





### **Marinzejas muižas parks**

*Jēkabpils raj., Atašienes pag.*

Marinzejas muižas pils celta laikā no 1845. līdz 1847. gadam pēc J. M. K. P. fon der Borha ierosinājuma. Klasicisma pils garenfasāžu centru grezno portiki ar kolonnām. Līdz 20. gs. 50. gadu vidum uz pils jumta atradās koka konstrukciju tornītis. Pašlaik pili atrodas skola.

Marinzejas muižas kompleksu veido arī vairākas citas ēkas: pārvaldnieka māja, kalpu virtuve un zirgu staļa drupas.

Pēdējo gadu laikā veikti ievērojami Marinzejas pils apkārtnes un aptuveni 6 ha lielā parka sakopšanas darbi – nojaukta pie bijušās pārvaldnieka mājas padomju laikos uzbūvētā katlumāja, saremontētas dienvidu fasādes akmens kāpnes, izveidoti jauni daudzgadīgi dekoratīvie stādījumi, atjaunoti grantēti celiņi.

Parks ir gari izstiepts un piekļaujas Marijas ezera krastiem. Tajā atrodas lauces un eksotu koku stādījumi. Tālākajā daļā parkam pieslēdzas mežaparks. Parkā uzskaitītas 15 vietējo koku un krūmu sugu, kā arī 24 introducētās. Gleznainais parks tiek izmantots gan skolnieku, gan ciemata iedzīvotāju atpūtai.



### **The park of the Marinzeja estate**

*Jēkabpils district, Atašiene municipality*

The castle of the Marinzeja estate dates back to the mid-19<sup>th</sup> century, when the von der Borch family owned the area. The castle was built in the style of Classicism, and its longer façade is decorated with columned porticos. Until the 1950s, there was a wooden tower on the roof of the building, which now houses a school. The estate also has several other buildings – the governor's home, a servant's kitchen, and the ruins of a stable.

Over the last few years, there has been much work in improving the castle and its surroundings. A Soviet-era boiler house was removed, the stone steps on the southern façade of the castle were repaired, new decorative beds of plants were planted, and gravel roads were restored.

The surrounding park stretches along Lake Marija. It has open areas and lots of exotic trees. A forested area is alongside the park. There are 15 local and 24 foreign types of trees and bushes in the park, which is used by schoolchildren and local residents for their leisure.



## Ķemeru parks

*Jūrmala, Ķemeri*

Mežiem, sīkām upītēm un ezeriem pārbagātajā purvainajā Ķemeru apkārtnē parku sāka veidot 19. gs. pirmajā trešdaļā kā kūrorta atpūtas zonu.

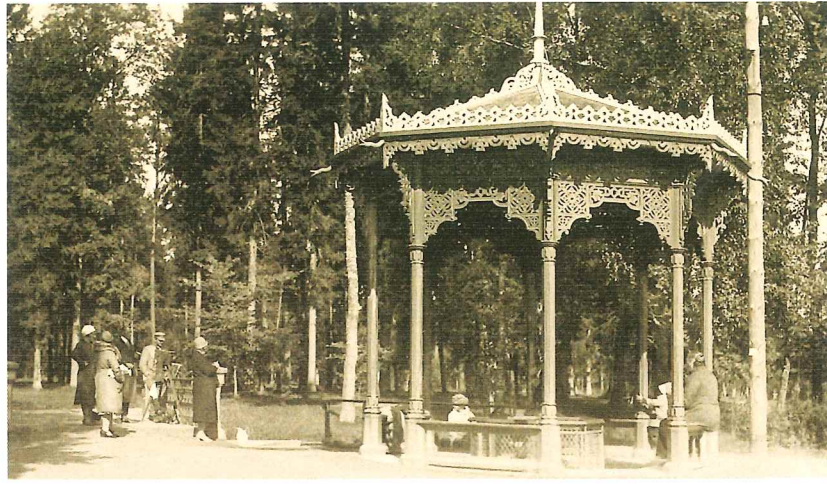
Ķemeru avotu ūdens dziedniecībai lietots jau tālā senatnē, bet paši avoti tautā dēvēti par svētavotiem. To tuvumā esošajās mežsargu mājās ārstēties gribētājus sāka uzņemt jau 18. gs. beigās. 1838. gadā Ķemeru atklāja valsts peldu iestādi vai vannu māju, kas peldvietu uzņemšanā veiksmīgi konkurēja ar vietējiem iedzīvotājiem.

Vienlaikus ar vannu mājas celtniecību uzsākta grāvju un kanālu rakšana, mežu nosusināšana un veiktas pirmās ainavu kopšanas circes gar Vēršupīti virzienā uz jūru; Plānveidīga apstādījumu veidošana vannu mājai tuvākajā daļā norīteja Rīgas stādaudzētavas īpašnieka un daiļdārznieka K. H. Vāgnera vadībā laikā no 1839. gada līdz 1846. gadam.

19. gs. 90. gados aizsākās vērīnīga peldu iestādes rekonstrukcija un parka ierīkošana nekultivētajās teritorijās ap jaunuzceltajām vannu mājām. Ievērojami paplašināta kanālu un grāvju sistēma, kā arī izrakti divi diķi ar mākslīgi veidotām saliņām. Viena no tām ieguva "Milestības saliņas" nosaukumu. Kūrorta viesu izklaidei uzbūvēja brīvdabas sarīkojumu estrādi, kā arī vairākus kokgriezumiem rotātus paviljonus.

Pirmā pasaules kara laikā Ķemeru kūrorts tika gandrīz pilnīgi nopostīts. Kūrorta atjaunošanas darbu laikā 20. gs. 20.–30. gados tapušas vairākas Ķemeriem raksturīgas arhitektoniski izteiksmīgas būves: dūņu dziedniecības ēku komplekss (1924, arh. E. Štālbergs), paviljons – rotunda (1928, arh. Fr. Skujiņš), cilindrisks 42 m augsts ūdenstornis ar skatu laukuma platformu tā virsotnē (1929, arh. Fr. Skujiņš), viesnīca (1936, arh. E. Laube). Lai vizuāli organizētu telpu ap jaunuzcelto iespaidīga apjoma piecstāvu viesnīcu, kas tika uzbūvēta bijušā ainavu parka daļā, tās priekšā uz parka vēsturiskās daļas pusi tika izveidots liels, simetriski risināts parters ar zālieniem un šaurām puķu apmalēm. Ainavu parka paplašināšana turpinājās līdz Slokas ezeram. Izveidoto parka ceļiņu kopgarums sasniedza 15 km.

Nozīmīgākie no saglabātās parka arhitektūras ir tiltiņi ar dekoratīvām metāla margām, sēravota "Ķirzaka" koka paviljons – rotunda "Milestības saliņā" un pieminēklis Ķemeru kūrorta dibinātājiem un direktoriem (1896). Ķemeru kūrorta parkā uzstādīti piemiņas akmeņi prof. K. Rudzītim un J. Libietim, ierīkotas piemiņas vietas abos Pasaules karos kritušajiem karavīriem.



## The Ķemeri Park

*Jūrmala, Ķemeri*

The swampy area of Ķemeri, which is full of forests, tiny streams and lakes, was first considered as a park in the first third of the 19<sup>th</sup> century, when people decided to install spas there. Water from the streams of Ķemeri had been used for medical purposes for centuries, and the streams were known as “holy streams” by the locals. The former home of a forest guard was first used by people seeking medical treatment in the late 18<sup>th</sup> century. In 1836, Tsar Nicholas I received a proposal from the governor general of the Baltic provinces, Baron Magnus Karl Pahlen on the development of the area, and the emperor not only turned over a significant amount of imperial forestland for the project, but also offered considerable financing for the building of a proper spa. Two years later it was ready, and the new facility competed successfully with the facilities of local residents in offering bathing and swimming.

As the spa was being built, workers also dug a series of ditches and canals. Forestland was drained, and new landscapes were developed along the Veršupīte stream in the direction of the sea. A pavilion at which water was sold was built. The green areas around the bathing house were designed by a gardening designer from Rīga, K. H. Wagner. Between 1839 and 1846, Wagner regularly delivered various local and exotic plants to the area. In 1863, the chief physician of the spa wrote with great pride that nowhere in the area was there standing swamp water and that the trees in the park had taken root very well. The doctor reported that pathways connected the park to the forest in which there were all of the noble species of trees of the Eastern Baltic region, along with many uncommon grasses, calescent plants and bushes. Patients, reported the medic, improved their health thanks to the green meadows and small architectural structures (bridges, pavilions) in the area. The most ornate structure was a Renaissance-design wooden exhibition pavilion designed by the architect Otto Dietze. This was known as “Elizabeth’s Pavilion”.

The spa underwent major reconstruction in the 1880s, and new areas of land were transformed to add to the size of the park. The system of canals and ditches was significantly expanded, and two ponds were installed with artificial islands. One became known as “Love Island”. Guests at the spa could attend entertainments at an open-air stage. There were also several ornately carved wooden pavilions.

The Ķemeri spa was almost completely destroyed during World War I. Restoration in the 1920s and 1930s were supervised by the Health Department of the Latvian Interior Ministry. It was during this time that the architecturally expressive buildings of the spa were erected – a set of buildings for mud treatments (1924, architect Ernests Štālbergs), a pavilion-rotunda (1928, Frīdrihs Skujiņš), and a 42-metre cylindrical water tower with a viewing platform at the top (1929, Skujiņš). There is also a hotel (1936, architect Eižens Laube).

The importance of the spa, the new buildings that were erected and the rapidly increasing number of visitors to the area all meant that the surrounding park also had to be reconstructed. In order to ensure the visual structuring of the area around the impressive five-story hotel that stood in part of the former landscape park, a large and symmetrical area of grassy sections and narrow flowerbeds was installed in front of it. The central axis line was projected in the park with a long, straight alley which led to the “Merry Mosquito” restaurant (1933, architect Frīdrihs Skujiņš). The landscape park eventually extended all the way to Lake Sloka. The pathways in the park measured a total of 15 kilometres.

The most important elements of park architecture which have survived to this day include the bridges with their decorative metal railings, the wooden pavilion at the “Ķirzaka” sulphur spring, the pavilion-rotunda on “Love Island”, and a monument to the founders and directors of the Ķemeri spa (1896). There are memorial stones in the park in memory of Professor Krišaps Rudzītis and Professor Jānis Libietis, as well as monuments to the soldiers who lost their lives during the two world wars.



### Krāslavas pils parks

Krāslavas raj., Krāslavas nov., Krāslava

Grāfu Plāteru Krāslavas muižas parks izveidots 18. gs. otrajā pusē un rekonstruēts 19. gs. vidū. Daļēji saglabājies, tas joprojām ir viens no lielākajiem Latgales muižu parkiem, kurā saskatāmas divas stilistiski dažādas daļas – baroka dārzs un romantizēts ainavu parks.

Daugavas labajā krastā, vietā, kur augstieni šķērso upes senleja, baroka dārzu sāka iekopt laikā, kad Krāslavas muižu mantoja Inflatijas stārasts grāfs Konstantīns Ludvigs Plāters (*Plater*). Necilajā miestā viņš bija iecerējis izveidot Latgales administratīvo, saimniecisko un garīgās dzīves centru. Krāslavā ieradās labākie dažādu amatu meistari no tuvākās apkārtnes, kā arī Rietumeiropas speciālisti. 1746. gadā jauncelāmās pils apstādījumu “figurālu aprišu zīmējumu” namatēvam pasniedzis Daugavpils jezuitu baznīcas būves prefekts Mihaels Lingnaus (*Lingnau*).

Krāslavas upītes krastā 1759. gadā uzceltās barokālās pils priekšā, līdzīgi kā Rietumeiropas, Pēterburgas vai Kurzemes hercogu dekoratīvajos dārzos, atradās kopēja žoga aptverts parters un t. s. *Liepu dārzs*, bet aiz tā, Daugavas senkrasta nogāzes izvirzījumā, pletās dabas jeb meža parks. Krāslavas muižas dārzs, tāpat kā Ķeizardārzs Rīgā, jau 18. gs. bija pieejams visiem brīvajiem pilsoņiem.

Nepieciešamība parku paplašināt radās pēc jaunas, ievērojami lielākas pils būvniecības darbu pabeigšanas. Agrākajā dzīvojamā mājā Krāslavas upītes krastā ierīkoja bibliotēku, bet par grāfu ģimenes galveno rezidenci kļuva 1791. gadā uzceltā jaunā pils paugura augstienē. Kompozicionāli jaunā pils ieņēma muižas ansambļa centra vietu un iepriekš maz koptā un reti izmantotā Daugavas senkrasta nogāzes mežaudze kļuva nozīmīgāka par ģeometrisko *Liepu dārzu* pie vecās pils. Agrākā mežaudze tika nodalīta no vecā barokālā dārza. Tajā ierīkoja paugura nogāzi aptverošus, dažādos līmeņos izvietotus celiņus, izveidoja vairākas skatu un atpūtas vietas gan parka celtņu, gan lapenu veidā. 19. gs. otrajā pusē no granīta laukakmeņiem un šūnakmeņiem ainavu parkā mūrēta liela grota ar skatu laukumu senu nocietinājumu fragmentu izskatā. Spītējot Latgales bargajam klimātam, parkā ieaudzētas aptuveni 50 retu koku un krūmu sugu, kā arī ievesti vīna gliemeži no Spānijas.



### The park of the Krāslava estate

*Krāslava district, Krāslava amalgamated municipality, Krāslava*

The park of the Krāslava estate was established in the latter half of the 18<sup>th</sup> century and reconstructed in the mid-19<sup>th</sup> century. It has been preserved to a certain extent and remains one of the largest estate parks in Latgale. The park has two different parts, and they are stylistically different. One is a Baroque garden, while the other is a romanticised landscape park.

On the right bank of the Daugava River at the place where the ancient river valley crosses the highlands, a Baroque garden was installed during the rule of Count Constantine Ludwig Plater. The nobleman looked at the humble village around him and decided to turn it into a centre for administrative, economic and spiritual life. The best master craftsmen from the area were summoned to Krāslava, as were a number of specialists from Western Europe. In 1746, the prefect of a Jesuit Church that was being built in Daugavpils, Michael Lingnau, presented the count with a “drawing of the figural appearance” of the castle’s grounds.

The Baroque castle on the banks of the little Krāslava River was built in 1759. In front of it, there was an open area surrounded by a hedge, along with the so-called “Linden garden”. This was in line with the best example set by decorative gardens in Western Europe, St Petersburg and the Duchy of Courland. Beyond it, toward the ancient Daugava River valley, there was a nature or forest park. The symmetrical garden had different parts to it. Further away from the symmetrical axis, the disproportions became more visible in smaller areas of trees or bushes. The “Linden garden” was made up of three larger square bosquets which were split up by two diagonal pathways and one other walkway. The crowns of the trees were trimmed in accordance with Baroque etiquette. Between the “Linden garden” and the main area, in perpendicular to the castle’s symmetrical axis, there was a wide path for perambulation which offered a view of the massive Catholic church on the opposite bank of the Krāslava River, among other views. The optically linked placement of the church and the castle offered aesthetic and perhaps also emotional benefits to those who visited the gardens. From the 18<sup>th</sup> century, these were open to all citizens, as was the case with the Keizardārzs garden in Riga.

The park had to be expanded after a new and much larger castle was constructed. The former mansion on the shores of the Krāslava River was turned into a library, and the new castle, which was at the top of a hillock and was completed in 1791, became the new home for the noble family. In terms of composition, the new castle was the centre of the estate ensemble, and the forest on the edge of the ancient Daugava River valley, which had been all but ignored before, now took on greater meaning than the geometric “Linden garden” at the old castle.

Reconstruction of the park occurred in several phases during the course of the 19<sup>th</sup> century. First, a large fenced yard was installed to the North of the new castle. Homes for household employees and servants were on both sides of this area, which was closed off with parade grounds and an access road to the new castle. The old forest was separated from the old Baroque garden and transformed into the landscape park of the new castle. Pathways were installed along the hillock and at various levels, and a fruit orchard was planted in the area toward the old castle and the “Linden garden”. Several locations for viewing and relaxation were installed a bit later in the part of the park that was nearest to the new castle. Pathways and pergolas were installed, although only some stone foundations remain to this day. In the latter half of the 19<sup>th</sup> century, the owners of the estate took a page from the ideals of Romanticism that were popular in society at that time and used large granite field stones and sandstone to create a big grotto in the park, complete with a viewing area made to resemble the ruins of ancient fortifications. Similar techniques were used in the construction of hothouses, and that indicates that all of the structures in the park were unified in style. Despite the harsh climate of Latgale, the park was home to some 50 species of rare trees and bushes. Roman snails from Spain were imported.

During the course of the reconstruction, three monumental and symmetrical viewing perspectives were created, and these can still be seen from the castle or the viewing area above the grotto. The central one moves through the park and concludes on the opposite bank of the Daugava River, where pine forests can appear light blue or dark violet, depending on the weather and the light. The two other perspectives are symmetrical and move along the Daugava, one toward Daugavpils, the other toward Vitebsk. Thus the curve of the Daugava has been put to good use in terms of the vista – visitors can also gaze upon the buildings of Krāslava itself.



### **Landskoronas muižas parks**

*Krāslavas raj., Šķaunes pag.*

Mūsdienās kādreizējais Landskoronas muižas parks ir aizsargājams dabas objekts. 6,4 ha lielajā platībā augošie koki atgādina par kādreizējo vareno muižas centru, no kura apbūves saglabājies vienīgi grezns mūra stallis, kas būvēts (19. gs. 2. p.) neogotikas stilā.

Apstādījumi muižas centrā jau 18. gs. beigās tikuši veidoti kā neregulāra plānojuma parks, kurā neesot trūcis ne kuplu koku, ne greznu tiltiņu.<sup>1</sup> 19. gs. pirmajā pusē valsts padomnieks Sv. Vladimira un Sv. Annas ordeņa kavalieris Marcins Karnicks, kas bijis arī 1828. gadā iesvētītās Landskoronas baznīcas celtniecības iniciators, uzbūvēja greznu kungu dzīvojamo māju. Jauno pili veidoja trīs korpusi, tajā pavisam bijušas 48 telpas. Iespējams, ka pils būvniecības laikā rekonstruēts un ar jauniem stādījumiem papildināts arī muižas ainavu parks.

Vēl šodien Landskoronas muižas parkā aug ļoti daudz Latvijā reti sastopamu sugu koku, kā arī divi dižkoki – kļava un sudrabkļava.

### **The park of the Landskorona estate**

*Krāslava district, Šķaune municipality*

The former park of the Landskorona estate is a protected natural site today. On 6.4 hectares of land, there are trees which remind us of the baronial estate that once stood here. All that is left is an ornate stone stable which was built in the latter half of the 19th century in the Neo-Gothic style.

The park dates back to the late 18<sup>th</sup> century and is irregular in design. Once there were huge trees and ornate bridges in the park.<sup>2</sup> In the first half of the 19<sup>th</sup> century, an advisor to the royal court and a holder of the Order of St Vladimir and St Anna, Marcin Karnicki, built an ornate mansion on the land. He was also the initiator of the construction of the Landskorona church, which was consecrated in 1828. The new castle had three wings with 48 rooms in all. It is possible that while the castle was being built, the estate's landscape park was reconstructed and supplemented with new plants.

Today there are still many uncommon species of tree in the Landskorona estate's park, including two veteran maple trees (maple and silver maple).

<sup>1</sup> Janele, I. Vecie lauku parki. – Rīga, 1981. – 35. lpp.

<sup>2</sup> Janele, I., op. cit., p. 35.



### **Pelču muižas parks**

*Kuldīgas raj., Pelču pag.*

Gleznainais Pelču muižas parks atrodas Ventas un Usmas upju satekā, 8,9 ha lielā teritorijā. Ar kokaugu stādījumiem un ūdenskrātuvēm tas ieskauj pirmam Mihaelam Livenam (*Lieven*) 20. gs. sākumā būvēto savam laikam neparasti moderno pili (arh. V. Neimans), kuras arhitektoniskajā veidolā vienlīdz spēcīgi jūtama kā aizejošā ekletisma, tā jaunā jūgendstila iezīmes.

Pelču muižas parka rekonstrukcijas projektu uz veco apstādījumu pamata 1902. gadā izstrādājis Rīgas pilsētas parku direktors Georgs Kufalds. Muižas parka lielākajā daļā veidota kā brīva plānojuma ainavu parks, bet apstādījumiem pils tuvumā un dienvidos no tās piešķirts regulārs plānojums.

1904. gadā, kad tika pabeigta pils būvniecība, pie tās izveidoja divas lielas pusapaļas un simetriskas puķu un krūmu stādījumu kompozīcijas. Regulārā plānojuma stādījumus noslēdza ilgstoši aizmirstais, baroka dārziem raksturīgais t. s. "izšūtais parteris". Ornamentus parterā veidoja ne tikai augu stādījumi, bet arī dažādu krāsu oļi un grants. Regulāra plānojuma kompozicionālās grupas lieliski harmonēja ar pils koptēlu un fasāžu oranži sarkano ķieģeļu mūrējumu.

Ainavu parkā tika izkoptas trīs principā līdzīgas parka ainavas ziemeļos, austrumos un rietumos no muižas pils. Parkā plašas lauces mijās ar lieliem koku masīviem, kā arī eksotu un vietējo sugu augu grupām. Pastaigām un izjādēm ainavu parkā ierikoti dabīgas grunts klājuma lokveida celiņi.





### **The park of the Pelči Estate**

*Kuldīga district, Pelči municipality*

The beautiful park of the Pelči Estate is located at the place where the Venta and Usma rivers flow together. Covering 8.9 hectares, the park surrounds a castle that was built by the architect Wilhelm Neumann in the early 20<sup>th</sup> century for the nobleman Michael Lieven. The castle was unusually modern for its time, and its architecture is clearly based on the principles of Eclecticism, which was disappearing as a fashion at the time, and of Art Nouveau, which was arriving.

Reconstruction of the park was organised in 1902 by the director of parks in Rīga, Georg Kuphaldt. Most of the territory was designed as a freely planned landscape park, with regularly designed planted areas near the castle and to its South.

In 1904, when the castle was finished, two large semi-circular and symmetrical compositions of flowers and bushes were planted near it. These areas were accompanied by the so-called “needlepoint design” that was typical of Baroque gardens and had long since been forgotten. The design of the parterre area featured not just plants, but also stones and gravel of various colours. The appearance was absolutely harmonic with the overall image of the castle and its orange and red bricks.

Three basically similar parts of the landscape park were established to the North, the East and the West of the castle. In the park, there are vast open areas with large stands of trees and areas of exotic and local plants. Circular pathways covered with natural gravel have been installed for perambulations and horseback riding.

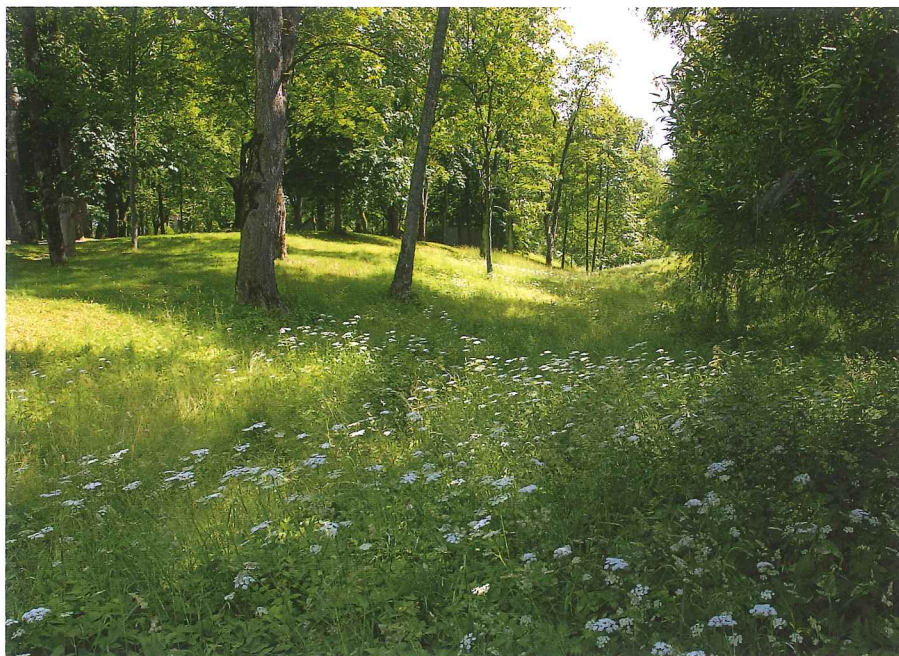


### Kuldīgas pilsētas parks

*Kuldīgas raj., Kuldīga*

Ventas kreisajā krastā bijušās Kuldīgas pils vietā – Rumbas kalniņā – pilsētas parks izveidots 19. gs. 60. gados. Kuldīdznieki sarunvalodā to labprāt dēvē, izmantojot vēsturiskos nosaukumus – par Pilsparku un Pilsētas dārzu vai mūsdienīgākā valodā – par Skulptūru dārzu jeb Muzeja parku. Mūsdienās no varenākās Kurzemes viduslaiku pils Kuldīgas parkā saglabājies tikai cerīņiem apaudzis paugurs. Parka arhitektūru veido Kuldīgas novada muzeja ēka un t. s. Pils sarga vai Bendes namiņš. Pamatakmeni mūra pilij Kuldīgā 1242. gadā licis Ordeņa mestrs Teoderihs no Grīningenes. No 1596. gada līdz 1610. gadam pili atradās Kurzemes un Zemgales hercoga rezidence, bet Ketleru dinastijas pārstāvji tur uzturējās līdz pat Ziemeļu karam, kad pili sagrāva un tā vairs netika atjaunota.

Pilsētas valde pirmos plānveidīgos stādījumus nopostītās pils vietā ierīkoja 19. gs. 60. gados. 20. gs. sākumā Pilsētas dārzu norobežoja ar žogu. Pauguriņā tieši virs Ordeņa pils pagraba drupām uz cēla nelielu apaļu paviljonu, no kura paveras skats uz Ventas rumbu. Romantiski noskaņotu kuldīdznieku iemīļota tikšanās vieta parks bija pēc Pirmā pasaules kara. Šajā laikā parkā uzbūvēja kafejnicu ar terasēm un estrādi, kuras priekšā atradās deju grīda biežajām zaļumbalēm. 1942. gadā – pilsētas 700 gadu svinību laikā – Pils parkā tika iedēstīts ozoliņš un novietots piemiņas akmens (gājis bojā 1974). Plaši brīvdabas sarīkojumi Pils parkā notika līdz 1968. gadam, kad pilsētas centrā uzbūvēja jauno estrādi. Vēl pirmajos padomju gados kuldīdznieki pilskalnā pulcējušies, lai svinētu Ligo svētkus. 20. gs. 70. gados parkā izvietotas vairāk nekā 20 skulptūras un skulpturālās grupas, kuras veidojusi tēlniece Livija Rezevska.



### **The Kuldīga city park**

*Kuldīga district, Kuldīga*

The park of the city of Kuldīga is on the left bank of the Venta River, where the Kuldīga castle used to stand. It was established in the 1860s. Local residents call it the Castle park, the City park, the Sculpture garden or the Museum park. Only a hillock covered in lilac remains from the once-mighty Medieval castle. The architecture of the park is based on the Kuldīga Regional Museum and the so-called Hangman's Hut.

The cornerstone for the stone castle at Kuldīga was laid in 1242 by the master of the Livonian Order, Dietrich von Grüningen. The dukes of Courland and Zemgale lived in the castle from 1596 until 1610, and representatives of the Kettler dynasty remained there until the Great Northern War, during the course of which the castle was sacked. It was never restored.

During the rule of the Livonian Order, there was a vegetable garden outside the castle and near the river. It was known as the Castle or Lord's garden. Several new gardens were installed while the dukes lived at the castle – a fruit orchard opposite the city school and the so-called Hunting garden. The fruit and vegetables from these gardens were not all used by the royal court, some were sold at the local market. The hunting garden was devoted exclusively to entertainments. In 1690, the owners of the castle bought additional land for the garden outside the walls of the building. Duke Friedrich Kazimir ordered that oak and apple trees be planted along with ornate foreign bushes. Deer were kept in a special paddock. The Hunting garden was gone by the early 18<sup>th</sup> century. Some of the foreign plants froze, and some of the deer were eaten by wolves. The abandoned garden remained in the hands of local residents for awhile, but in the late 18<sup>th</sup> century, it was sold, and all the trees were cut down.

The local authorities began to plant flora on the site of the former castle in the 180s. Early in the 20<sup>th</sup> century, a fence was put up around the park. A small round pavilion was built right above the ruins of the castle, with a nice view of the Venta rapids from it. Romantic residents loved to gather in the park after World War I, when a café with terraces and a stage was built. In front of it was a dance floor for the many parties that were held in the park. Between the wars, various entertainments were offered, everything from theatrical performances to sports events. A boxing trainer and his trainees appeared from time to time, there was weight-lifting, people wrestled, and a local man gathered children together and, to their horror, stuck needles into his own muscles. In 1942, during celebrations of the city's 700<sup>th</sup> anniversary, an oak tree was planted in the park, and a memorial stone was installed (it was destroyed in 1974). Large open-air events occurred at the park until 1968, when a new stage was built in the Kuldīga city centre. During the early years of the Soviet occupation, people in Kuldīga still gathered on the castle hill to celebrate the Summer Solstice. In the 1970s, the sculptor Livija Rezevska installed more than 20 sculptures and sculptural groups in the park.

The two-floor building at the edge of the park which is the home of the Kuldīga museum is a good example of Russian National Romanticism. The building has an interesting history – in 1900, after a global exhibition in Paris, the building in which the Russian Empire displayed its wares was bought as a wedding present by a rich businessman in Liepāja for his bride. The building was dismantled and brought all the way to Kuldīga, where it was known as the Villa Bangert or, more commonly, the Villa Bella Vista.



### **Emila Melngaiļa Liepājas Mūzikas skolas dārzs**

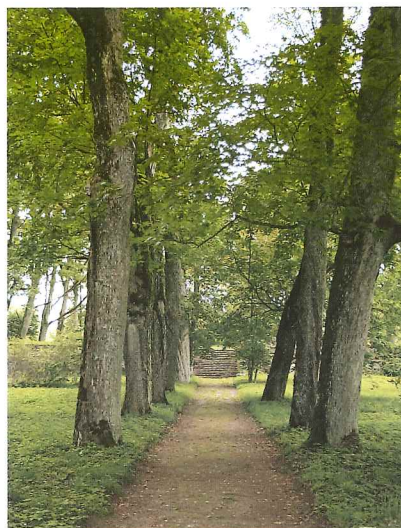
*Liepāja, Ausekļa iela 11/13*

Liepājas Mūzikas skolas dārzu 20. gs. 20. gados veidojuši paši audzēkņi un pedagogi. Tas izveidots iekšpagalmā un var lepoties ar jaukiem rožu stādījumiem. Ēkā pie ielas, kas celta 20. gs. sākumā, savulaik atradusies vācu zēnu skola. 20. gs. 20. gados kādu laikposmu namā atradusies Liepājas Tautas universitāte.

### **The garden of the Liepāja School of Music**

*Liepāja, 11/13 Ausekļa street*

Students and teachers at the Liepāja School of Music established a garden on their land in the 1920s. It is an interior garden and has lovely areas of roses. A German boys' school used to be in the building near the street which was built in the early 20<sup>th</sup> century. In the 1920s, the Liepāja People's University was housed in it for a while.



### Kazdangas muižas parks

Liepājas raj., Kazdangas pag., Kazdanga

Ievēribas cienīgs ir ap 100 ha lielais un dendroloģiski bagātais Kazdangas muižas romantiskais ainavu parks (18. gs. beigās – 19. gs.). Parks sastāv no vairākām daļām, katrai no tām ir sava ceļu sistēma, skatu perspektīva un stādījumu raksturs. Pils priekšā atrodas regulāras formas parādes pagalmi. No pils ziemeļrietumu virzienā plešas viens no parka masīviem. To šķērso ceļš, kuram vienā pusē ir t. s. Zēnu diķis, otrā – Meiteņu diķis. Pirms Zēnu diķa atrodas muižas īpašnieku fon Manteifelu (*von Manteuffel*) kapenes, kuru iekārtošana aizsākās laikposmā no 1903. līdz 1904. gadam, bet darbus pārtrauca Pirmais pasaules karš. Kapu plāksnes un arhitektoniskās detaļas novāca 20. gs. 50. gados un virs kapenēm ierīkoja basketbola laukumu. Tagad tam atrasta cita vieta.

Citas parka daļas ir t. s. Valātas parks un Šēfera birzs. Valātas parks veidots 19. gs. beigās un sniedzas līdz Valātas pusmuižai. Tas ir mežaparks ar laucēm un skatu perspektīvām uz dzirnavu ezeru. Kraujas augšmalā izveidota laukakmeņu gropa. Tapat arī atrodas *Balles laukums* un *Kļavu kalniņš*. Šēfera birzs ir jaukts mežaparka masīvs ar gravām un nogāzēm starp dzirnavu ezeru un Aizputes–Skrundas šoseju. Braucot garām krogam un dzirnavām ar dzirnavu ezeru ceļa otrajā pusē, nonākam pie Pūceskalna kapiem un tālāk draudzes skolas (1876). Par tās tapšanu liecina melna granīta piemineklis (1901). Kopš 1533. gada Kazdangas muiža bija fon Manteifelu dzimtas īpašums. Kazdangas pils celta K. G. E. fon Manteifela laikā ap 19. gs. sākumu un galvenokārt pēc viņa ierosmes veidots arī parks.



### The park of the Kazdanga estate

*Liepāja district, Kazdanga municipality, Kazdanga*

The romantic landscape park at the Kazdanga estate is around 100 hectares in size and important in terms of its dendrologic diversity. Dating back to the late 18<sup>th</sup> and early 19<sup>th</sup> century, the park consists of several parts, each with its system of roads and pathways, its own viewing areas, and its own types of plants. In front of the castle is a regularly planned parade ground. To the North-West of the building, there is one of the largest areas of the park. It is crossed by a road, on one side of which is the so-called Boys' pond, and on the other side – the Girls' pond. In front of the Boys' pond are the graves of the von Manteuffel dynasty – owners of the Kazdanga estate. Installation of the graveyard began in 1903 and 1904, and the work was interrupted by World War I. Gravestones and architectural elements in the area were dismantled in the 1950s to make room for a basketball court right atop the graves of the noblemen and noblewomen. Now a different location has been found for the basketball court.

Other areas in the park are known as the Valāta park and the Šēfera grove. The Valāta park dates back to the late 19<sup>th</sup> century, and it stretches to the minor Valāta estate. This is a forested park with some open areas and views of a mill lake. At the top of a cliff, there is a grotto of field rocks. Here we find the "Ball square" and the "Maple hill". The Šēfera grove has gullies and hillocks between the mill lake and the Aizpute–Skrunda highway. When one drives past the saloon and mill on the other side of the road, one finds the Pūceskalns cemetery and then the old church school (1876). A black granite monument (1901) testifies to the building of the school.

The von Manteuffel family bought the Kazdanga estate in 1533. The castle was built in the early 19<sup>th</sup> century, and the ruler of the day was also largely responsible for the park.



### Tāšu muižas parks

*Liepājas raj., Medzes pag.*

Tāšu muiža rakstiskos avotos minēta jau 1501. gadā, kad tā izlēpota Johanam Krūzem. No 1641. gada tajā līdz pat 1840. gadam saimniekoja fon Korfu dzimta, pēc kuru ierosinājuma arī tapuši muižas dārzi un parks.

Apbūve vēsturiski izveidojusies trīs daļās – ap noslēgto saimnieciska rakstura pagalmu, ap parādes pagalmu un attālāk no centra ceļa malā. Muižas apstādījumi iedalāmi vairākās daļās, kuras veido regulārais jeb baroka dārzs, vecais un jaunais ainavu parks, augļu dārzs, parādes pagalma apstādījumi un padomju laikā radušies stādījumi. Apbūvi ieskauj divi lieli diķi – Dārza diķis un Dzirnava diķis. Iespējams, ka baroka dārzs veidots kungu mājas celtniecības laikā – 1734. gadā. Tam droši vien bija aksiāls celiņu tīkls. Bosketos varēja atrasties augļu koki, ogulāji, ārstniecības augi un garšaugi, kā arī puķes. No šī dārza daudz maz saglabājies celiņu tīkls un kādreiz cirpto liepu aleja Dārza diķa pusē. Vecā ainavu parka izveides laiks nav precīzi zināms. Tas atrodas aiz Dārza diķa, gar kura malu ved aleja ar pastaigu celiņu. Parkā bijušas vairākas lauces. Vienā no tām saglabājies pieminekļa postaments ar uzrakstu vienā pusē: *Tai nepiemirstamai valdniecei no sava pateicīgā dēla un Tāšu novada*, un otrā pusē: *Agnezei Lisbetei Korff...1738*. Parkā atradies arī paviljons (lustūzis), kurā muižas īpašnieka sieva mēdza lasīt un atpūsties.

Jaunais ainavu parks atradies citā vietā – otrā pusē baroka dārzam, aiz ābeļu dārziem. Tajā atrodas mazs diķis, kurš tā arī iesaukts – par Mazo diķi. Parku caurvij Kastaņu grāvis un pastaigu celiņi. Kopumā Tāšu muižas kultūrvēsturiskā vide lielā mērā ir saglabājusi savu autentiskumu. Tās apbūves, kungu mājas un parku un dārzu pārmaiņas rāda sava laika attīstības tendences un ekonomisko izaugsmi.



### The park of the Tāši estate

*Liepāja district, Medze municipality*

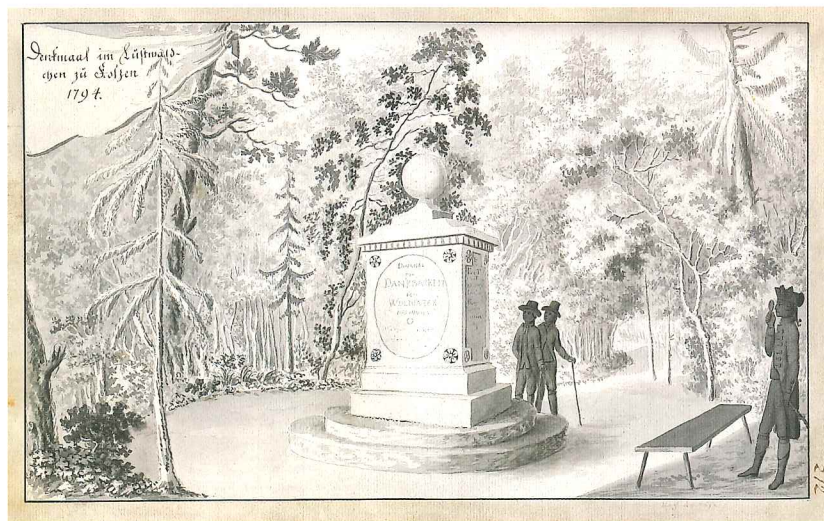
Information about the Tāši estate dates back to 1501, when the estate was handed over to one Johann Kruse. From 1641 until 1840, the von Korff dynasty ran the estate, and it was during this era that the gardens and park of the estate were established.

The buildings of the estate are in three different areas – in a household yard that was encircled with buildings, along the parade grounds, and at the side of a road at some distance from the estate's central part. The flora in the estate is also diverse – there is a regular Baroque garden, there are an old and a new landscape garden, there is a fruit orchard, there are parade ground plants, and there are areas that were planted during the Soviet era. There are two large ponds in the area – the Garden Pond and the Mill Pond.

It is presumable that the Baroque garden was installed at the time when the noblemen's mansion was built (1734). The park probably had an axial network of pathways. The bosquets may have had fruit trees, berry bushes, medical plants, herbs and flowers. The network of pathways has been more or less preserved, as has the trimmed alley of linden trees near the Garden Pond. We do not know precisely when the old landscape park was established. It is behind the Garden Pond, and along one side of it, there is an alley with a pathway for perambulations. There were several open areas in the park. One still has the base of a monument which, on one side, has the engraved text "For the unforgettable ruler from her thankful son and the Tāši region". On the other side is engraved the name of Agnes Lisbeth Korff, 1738. The park also had a pavilion (entertainment facility) in which the wife of the estate's owner sometimes read books and relaxed.

The new landscape park was elsewhere – on the other side of the Baroque garden and behind the apple orchards. The new area had a small pond which, logically, was known as Small Pond. The so-called chestnut ditch and a network of pathways weave through the park. All in all, the cultural and historical environment of the Tāši estate has maintained its authenticity. The various structures, parks and gardens have changed over the course of time, and today we can trace various developmental trends and periods of economic growth in the area.





### Biriņu muižas parks

*Limbažu raj., Vidrižu pag., Biriņi*

Biriņu muižas ēkas ieskauj parks: starp pili un ezeru – regulārais, kurš, iespējams, iekārtots vienlaikus ar agrāko kungu māju. Terases, vāzes, kāpnes un paviljons ezera krastā padara to īpaši pievilcīgu. No pils ezera puses paveras skaista skatu perspektīva. Otrpus pilij atrodas ainavu parks, kas pāriet meža-parkā. Tas ir t. s. Emīlijas parks, kas nosaukts Augusta fon Pistolkorsa (*A. von Pistohlkors*) sievas vārdā. Parks ierīkots 18.–19. gs. Emīlijas parkā atrodas piemineklis (obelisks) baronesei Mengdenai (*Mengden*), diķis ar Milestības saliņu un mūra tiltiņu (19. gs.), kā arī jauki pastaigu celiņi.

Interesanta būve parkā ir kapenes (1812). Lai tās iekārtotu, nav celta ēka, bet gan izmantots pakalns, zem kura izveidota pazemes telpa. Virs kapličas pakalnu greznoja obelisks. 18. gs. beigās ainavu parka neatņemama sastāvdaļa bija mākslīgas pilsdrupas, viltus kapakmeņi, pārdomu namiņi, ķīniešu paviljoni u. c. 19. gs. sākumā to vietā nāca klasicisma būves – paviljoni un tempļi. Taču mazliet vēlāk parkos atgriezās 18. gs. beigās populārā romantisma mākslas atribūtika, arī viltus pieminekļi. Ļoti iespējams, ka grāfam L. A. Mellinam (*L. A. Mellin*) radās doma viltus apbedījuma vietā ierīkot istus dzimtkapus un traktēt tos grotām tuvā izskatā.

Kapliča veiksmīgi papildināja jau 18. gs. beigās izveidoto parka arhitektūras ansambli. Tajā iekļāvās lapene jeb eremita mitne izpriecu mežīnā (1794), urna uz postamenta apaļa padziļinājuma centrā – piemineklis L. A. Mellina vecākiem un postaments ar lodi augšpusē, kuru savā zīmējumā 1794. gadā attēlojis J. V. Krauze (*J. W. Krause*).<sup>1</sup> Šo pieminekli sava mirušā vīra, Biriņu un Ozolmuižas dzimtkunga barona Kārļa Gustava Mengdena piemiņai 1792. gadā bija veltījusi pateicīgā sieva, pieminot arī citas dzimtas personas. Parkā atradās arī *maza bruņinieku zāle*, kuru 1748. gadā cēlis K. J. Mengdens. Tas bija t. s. dārza salons, par kuru J. V. Krauze raksta: “...*Divi zviedru gleznotāji un stukatieri to bija baroka stilā dekorējuši 18 mēnešus. Daudz skaistu zeltījumu, viss ar akanta lapām augstā cilnī, laukumī to starpā lieliski apgleznoti eļļā, grīda no melnām un baltām flīzēm šaha galdiņa veidā, virs arhitektoniski veidotās dzegas 8 pēdas augsts griestu ievēvējums, labi uzgleznots, perspektīvā saīsinājumā attēlojot galeriju. Griestu gleznojums burvīgs – Flora lidinās debesīs, ģēni ar puķu groziem šķita slidam ārā no mākslinieciski aranžētajām mākoņu grupām. Zāles stūros atradās nišas, uz rotaļīgiem postamentiem Kārlis XI, Nerons, Homērs...*”<sup>2</sup>

<sup>1</sup> Brotze J. Ch. Sammlung verschiedener liefländischer Monumente, Prospective, Munzen, Wappen etc. – T. 5.

<sup>2</sup> Lancmanis I. Biriņi, kuru nav. – Māksla plus – 1999. – Nr. 6. – 30. lpp.



### The park of the Birīņi estate

*Limbaži district, Vidriži municipality, Birīņi*

The buildings of the Birīņi estate are surrounded by a park. The regularly planned part of the park may have been installed as the castle was being built. Terraces, vases, steps and a pavilion on the shore of the lake make it particularly attractive. A lovely view can be seen from the lake side of the castle. On the other side of the structure is a landscape park and a forested area. This is the so-called Emilija park, which was named for the wife of August von Pistohlkors. The park dates back to the late 18<sup>th</sup> and early 19<sup>th</sup> century. There is an obelisk in commemoration of Baroness Mengden, a pond with the "love island" and a stone bridge (19<sup>th</sup> century), as well as a set of lovely walkways. Two other monuments can be seen near the castle – obelisks in commemoration of Alexander and Nicolas von Pistohlkors.

The barrow in the park (1812) is of interest. No building was put up, but a subterranean area was dug out from a local hillock. An obelisk stood above the underground chapel. In the early 19<sup>th</sup> century, many estates in Latvia continued to improve their landscape parks. As we have learned, artificial castle ruins, fake gravestones, small huts, Chinese pavilions, etc., were all the rage in the late 18<sup>th</sup> century, but by the early 19<sup>th</sup> century, structures in the style of Classicism were *de rigueur* – pavilions and temples in particular. A bit later, however, the old style was back, complete with fake monuments. It is quite possible that one of the rulers of the castle, Count L. A. Mellin, was the one who thought up the idea of installing a true cemetery in place of the fake one and of creating an area which was reminiscent of a grotto.

The chapel successfully supplemented the architectural ensemble of the park, which dated back to the late 18<sup>th</sup> century. There was a so-called "hermit's residence" in a small forest (1794), along with an urn on a pedestal with a round indentation in its centre. This was a memorial to Count Mellin's parents. There was also a pedestal with a cannonball at the top of it. This can be seen in a 1794 drawing by J. W. Krause.<sup>1</sup> The monument was commissioned by the wife of Baron Karl Gustav Mengden, ruler of the Birīņi and Ozolmuiža estates, in 1792. It also commemorates other members of the noble family. The park also contained a small "hall of knights" which Mengden had built in 1748. This was a so-called garden salon, and Krause had this to say about it: "*Two Swedish painters and stucco masters spent 18 months decorating it in a Baroque style. Much beautiful gilding, stylised reliefs of leaves all over the place, excellent oil paints between the reliefs, a floor of black and white tiles to resemble a chessboard, architectural cornices, a vaulted ceiling eight feet high, with good paintings which depict the foreshortened gallery. The paintings on the ceiling are magnificent – Flora flying through the skies, geniuses with baskets of flowers, seemingly sliding out of the artistically arranged groups of clouds. At the corners of the halls were niches with playful pedestals – Charles XII, Nero, Homer...*"<sup>2</sup>

<sup>1</sup> Brotze, J. Ch. Sammlung verschiedener liefländischer Monumente, Prospective, Munzen, Wappen, etc., p. 5.

<sup>2</sup> Lancmanis, I. "Birīņi, kuru nav" (The Birīņi which are no Longer), Māksla Plus, No. 6, 1999, p. 30.



### Malnavas muižas parks

*Ludzas raj., Malnavas pag.*

Malnavas muižas apbūve veidojusies 19. gs. pirmajā pusē, un no tās pamazām izaudzis Malnavas pagasta centrs. Kungu māja un vairums saimniecības ēku celtas klasicisma stilā. Viena no interesantākajām ēkām ir klētis – vienstāva ēka ar diviem vareniem kolonnu portikiem. Kungu mājā, kas pārbūvēta no 1924. līdz 1926. gadam, tagad atrodas Malnavas lauksaimniecības koledža. Tā rūpējas arī par pārējo muižas kompleksu, kā arī plašo, 19. gs. 30. gados veidoto Veco parku un Ziedoņa parku. Vecais muižas parks ar regulāru plānojumu, svešzemju koku un krūmu grupu stādījumiem un diķi ir apjots ar mūra žogu, kuru sedz kārniņi. Cauri vārtiem nokļūstam parādes pagalmā un skatam paveras bijusi kungu māja. Aiz tās atrodas lauce ar tālu skatu perspektīvu. Visā parka teritorijā ir labi kopti zālieni, labiekārtoti celiņi un atpūtas laukumi.

Malnavas muižas komplekss ar parku vairākkārt – 1905. gadā un Otrā pasaules kara laikā ir postīts. Taču daudz kas ir saglabājies līdz mūsdienām un atjaunots, tāpēc šī vieta joprojām izraisa plašas sabiedrības interesi un ir paliekoša kultūras vērtība.

### The park of the Malnava estate

*Ludza district, Malnava municipality*

The Malnava estate dates back to the first half of the 19<sup>th</sup> century, and the centre of the Malnava Municipality gradually emerged from it. The mansion and most of the support buildings were built in the style of Classicism. The one-story granary with two mighty columned porticos is of particular interest. The mansion was rebuilt between 1924 and 1926, and the Malnava Agricultural College is its current occupant. The college takes care of the entire estate, including the “Old Park” and the “Ziedonis Park” that were established in the 1830s. The Old Park is regular in design and has various foreign trees and bushes, along with a pond. The park is surrounded by a stone fence. The gate leads to parade grounds and the mansion. Beyond that is an open area with lovely vistas. The green areas of the park are well cared for, as are pathways and areas for relaxation.

The estate and the park suffered great damage during the 1905 Revolution and again during World War II, but much of it is still in place today. The restored location is still of great public interest and of lasting cultural value.



### **Salnavas muižas parks**

*Ludzas raj., Salnavas pag., Salnava*

Salnavas muižas apbūve ar parku atrodas pie Kārsavas–Rugāju ceļa. Muižas apbūves plānojuma struktūra veidojusies 18. gs. beigās un daļēji saglabājusi savu sākotnējo risinājumu. Ap kungu māju, kurā pašlaik atrodas pamatskolas internāts, parkam ir regulārs plānojums, bet citur tas veidots pēc ainavu parka principiem. Parkā atrodas vairākas ūdenskrātuves. Īpaši jauks ir centrālais diķis ar divām romantiskām saliņām. Saglabājies nostāsts, ka diķu raceji zemi bēruši uzkalnā, uz kura vēlāk uzcelta baznīca. Tā kopā ar muižas ēkām veido vienotu ansambli, kura izteiksmību vairo gleznainā lauku ainava.

Parka teritorijā atrodas liels akmens un dižkoks – liepa, kuras apkārtmērs ir 5,5 m.

### **The park of the Salnava estate**

*Ludza district, Salnava municipality*

The Salnava estate and its park are alongside the Kārsava–Rugāji road. The estate dates back to the late 18<sup>th</sup> century, and the original design is still more or less in place. The mansion is now home to a residential elementary school. Around it, there is a park which is mostly regular in design, but with some elements of a landscape park. There are several bodies of water in the park. The central pond with two romantic islands is particularly nice. It is said that the people who dug the pond created a pile of dirt upon which the local church was built. It and the buildings of the estate form a unified ensemble which fits in nicely with the beautiful rural landscape.

The park includes a huge rock and a veteran linden tree with a circumference of 5.5 metres.



### Cesvaines pils parks

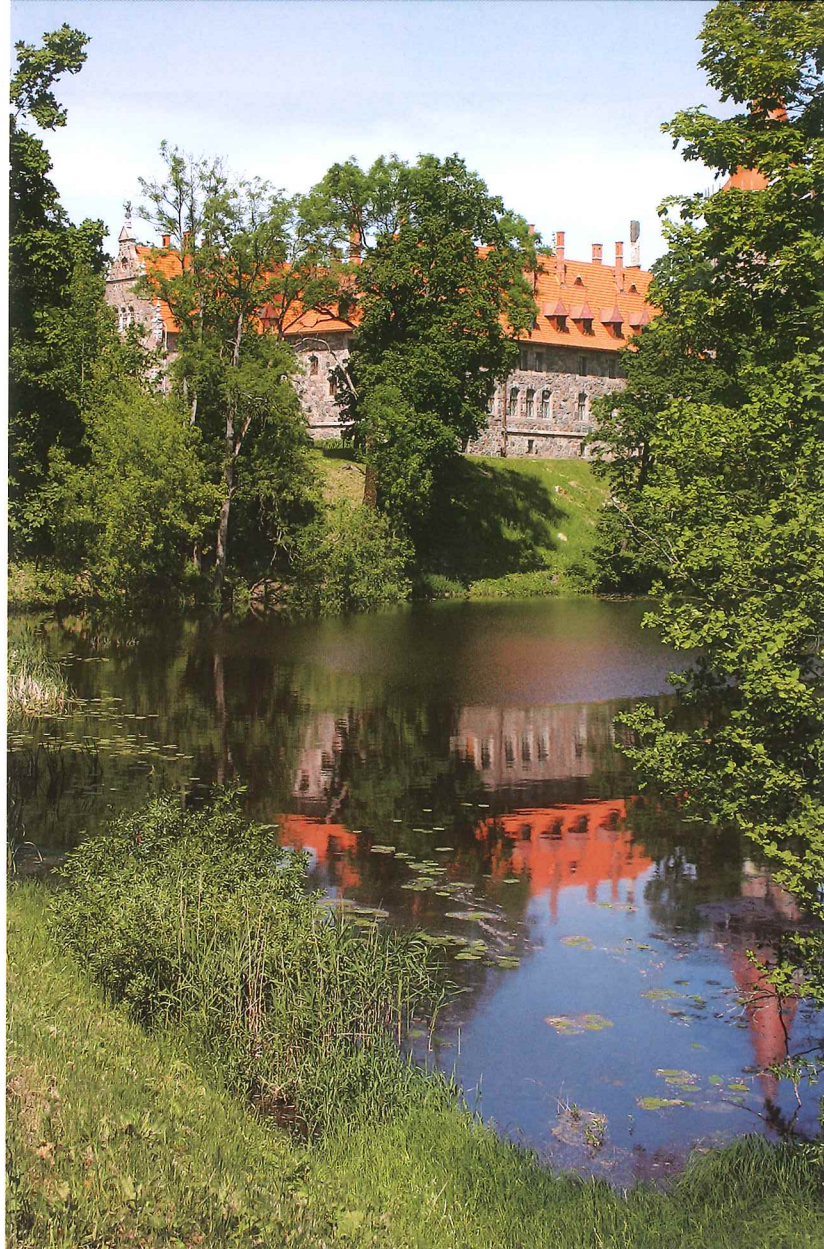
*Madonas raj., Cesvaine*

No Madonas–Gulbenes šosejas, cauri koku lapotnēm jau iztālēm redzama Cesvaines pils torņa smaile. Ēka ir izcils eklektisma arhitektūras piemineklis (1894., arh. H. Grizebahs un A. Dimklāģe) un tās apkārtnē atrodas ainavu parks. Taču šai vietai ir daudz senāka izcelsme, jo jau 17. gs. 80. gados pie Cesvaines viduslaiku pils eksistējis dekoratīvais dārzs.<sup>1</sup> Ari kādā 1756. gada zemju plānā pie pils redzama diķu sistēma un dārzs.

1821. gadā Cesvaine nonāca rotmistra, vēlākā landrāta Ādolfa Heinriha fon Vulfa īpašumā. Pēc viņa nāves muiža nonāca dēla Juliusa fon Vulfa īpašumā. No viņa muižu mantoja dēls Ādolfs Gerhards (1857–1904), kurš uzcēla šo krāšņo pili. Ā. G. fon Vulfs apbedīts muižas parkā – pilskalnā, kur viņa vienkāršais kapa piemineklis apjots ar metālkaluma sētiņu.

Aiz pils plešas ainavu parks, kurā var apskatīt minēto pilskalnu, kāpelēt pa stāvjiem Sūlas upites krastiem, izstaigāt Milestības taku, kas izveidota nesēn, raudzīties tuvējā diķī redzamajos pils atspulgos, vai arī baudīt pils kopskatu no parādes pagalma puses, kas izceļas ar koptiem un ainaviski pievilcīgiem stādījumiem. Pils priekšā, labajā pusē parka koku paēnā paslēpies paviljons ar barokālu jumtu, bet aiz tā atrodas sūkņu māja, kas izveidota kā romantiska parku būve. Pastaiga pa parku virzienā aiz pils mūs noved attālajā laukumā, kurš atvēlēts sportam.

<sup>1</sup> Jānele I. Vecie lauku parki. – Rīga, 1981. – 16. lpp.



### **The park of the Cesvaine Estate**

*Madona district, Cesvaine*

When one travels along the Madona-Gulbene highway, one can see the tip of the Cesvaine castle's tower through the trees. The building is a magnificent example of the architecture of the period of Eclecticism. It was built in 1894 by the architects Hans Grisebach and August Dinklage, and it is surrounded by a landscape park. In fact, however, the location is far older. A Medieval castle on the same site had a decorative garden in the 1680s.<sup>1</sup> A map of the area produced in 1756 shows a system of ponds and a garden by the castle

In 1821, Cesvaine became the property of the nobleman Adolf Heinrich von Wolff. After he died, his son Julius took over. Next was son Adolf Gerhard (1857–1904), who built the ornate castle which stands today. Adolf was buried in the park of the estate on the castle mount. His simple gravestone is surrounded by a low metal fence.

Behind the castle is a landscape park, where one can see the castle hill, clamber along the steep banks of the Sūla River, walk down Lover's Lane (which was only created recently), look at the lovely reflections of the castle in the nearby pond, and enjoy the full grandeur of the castle from the parade grounds, which have well-tended and beautiful plants. In front of the castle, under the trees, is a pavilion with a Baroque roof. Beyond it is a pump house which has been transformed into a romantic place. Walking along the park behind the castle, one eventually gets to the distant field which is now used for sports.

<sup>1</sup> Janele, I. *Vecie lauku parki (Old Parks in the Countryside)*. Riga (1981), p. 16.



### Varakļānu muižas parks

*Madonas raj., Varakļānu pag.*

Varakļānu muižas apbūves ansambli ieskauj ainavu parks. To savā grāmatā apraksta pats parka veidotājs, ievērojams poļu dabas zinātnieks un literāts, grāfs Mihāls Jans de Borhs (*M. J. de Borch*).<sup>1</sup> Tajā viņš aicina lasītājus pastaigāties kopā ar kādu pili dzimušu jaunekli. Gājiens sākas no plašas terases pils priekšā. Terases galā tam paveras baseins ar ostu un moliem. Šis skats modina jaunekli pārdomas par cilvēku likteņiem dzīves okeānā. Lai nākotnes gaitās neapmaldītos, viņš meklē padomu Novērojumu salā, kas sasniedzama no tilta. Pēc tam likloču celiņš noved kupolveida paviljonā, kur uz plāksnes redzama pamācība uzticēties savam prātam, talantiem un sirdij, nevis bangainām asinīm un to kaislibām. Tālāk parkā jauneklis iepazīstas ar Prieka salu, Miršu templi, kur puķu groza vidū uzsmaida Amors. Uz kādu krāšņi rotātu celtni ved grumbuļains ceļš, kura malā gājēju mēģina maldināt divi sieviešu tēli, kas simbolizē glaimus un liekulību. Skaistais nams izrādās tukšs – lai parādītu, ka godkāres uzburtam skaistumam trūkst patstāvības. Turpat dziļā aizā sagāzti pilāri, kas reiz it kā greznojuši nama iekšieni. Tālāk uz kāda paaugstinājuma atradusies grezni tērptas sievietes skulptūra, kuras tēls paudis gurdū nicinājumu. Uzraksts vēstījis, ka viņa notrulinājies ilgās un baudās, kas beidzot atstājušas tikai tukšumu, riebumu un nevarīgu iekāri. Gājēju sagrābj spēks nepadoties kaisles vilinājumam un pēc eremīta (vientuļnieka) namiņa apmeklējuma viņa dvēselē iespīd gaismas stars. Tālāk jauneklis iepazīstas ar Draudzības, Laulāto mīlestības, Mūžības, Dieva, Tikumu un citiem tempļiem, bet Pārpilnības templis ierīkots zemnieku rījā.<sup>2</sup> Īstenās slavas templis pacēlies pakalnā un tā ieeju apņēma kupols. Tempļa priekšā plešas *Elizejas lauki* – kanālu un baseinu sistēma. No šiem aprakstītajiem parka veidojumiem saglabājušās tikai kapelas – nelielas četrstūrveida būves sienas un t. s. Mīlestības akmens, kura virsmu rotā uzraksts *A Micitia Virtvti Memoria Gratitvdo 1798 Anno* (Atcerei un pateicībai par draudzību un drošsirdību 1798. gadā). Iespējams, ka akmens likts V. Macoti (*V. Mazotti*) piemiņai, kurš miris 1798. gadā Varakļānos. Arhitektam bija veltīts arī cits piemineklis – piramīda. Plašā Varakļānu parka stādījumi, likloču celiņi un Kažavas upītes krasti ar tiltiņiem joprojām priecē apmeklētājus, kaut arī tā ainava laika gaitā mainījies. Parks kopā ar apbūvi ir ievērojams klasicisma un romantisma mākslas un arhitektūras ansamblis, ista pērle Latgales kultūrvēsturē.

<sup>1</sup> Jardin sentimental du chateau de Warkland dans le comte de Borch en Russie Blanche. – Warszawa, 1795.

<sup>2</sup> Parka aprakstā izmantots darbs – Johansons A. Latvijas kultūras vēsture. 1710–1800. – Stokholma, 1975. – 59.–61. lpp.



### The park of the Varakļāni estate

*Madona district, Varakļāni municipality*

The baronial estate at Varakļāni is surrounded by a landscape park, which was well described by the man whose it was. He was a distinguished Polish natural scientist, Count Mihail Jan de Borch, and in a book,<sup>1</sup> he invited his readers to take a walk with a young man who had been born in the castle. The walk began from the large terrace in front of the estate's castle. At the end of the terrace, the visitor sees a basin with some ports. This encourages the young man to think about the destinies of humankind on the ocean that is life. Hoping not to get lost, he seeks advice from the Observation Island, which can be reached by bridge. Then, a curved road leads to a cupola-shaped pavilion, where a plaque instructs readers to trust their minds, talents and hearts, not stormy blood and its related passions. The young man goes on to find the Happiness Island, as well as the Myrtle Temple, where Amor smiles upon him from a basket of flowers. Next there is a rough road leading to an ornate building, but along the road there are two women who seek to mislead the young man. They represent flattery and hypocrisy. The beautiful building proves to be empty, the point being that beauty which is created by ambition never lasts. Alongside the building is a deep ravine full of fallen pillars which once might have decorated the interior of the building. Further along, there is a sculpture of an ornately clothed woman who appears wearily scornful. A plaque attached to the sculpture says that she wore herself out with desire and passions which at the end of the day left her with emptiness, disgust and helpless yearning. The young man vows never to yield to the temptations of passion. He visits a hermit and finds that a ray of light has flowed into his soul. The young man visits the temples of Friendship, Love of Spouses, Eternity, God, Morality and others. The Temple of Excess is in a farmer's threshing house. Under a pyramid painted with hieroglyphs, there is an underground space in which there are urns with the ashes of several of the count's friends.<sup>2</sup>

The temple to true fame rose on a hillock and had a cupola above its entrance. A bust of the governor-general of Vidzeme, G. Browne, was on a stand. There were portraits of Empress Catherine II, Crown Prince Paul and others. At the front of the temple – the "Elysian fields", or a system of canals and basins.

Of all of what is described here, only the walls of a small square chapel remain today. There is also the so-called Love Rock, which is 3.8 metres long and 2.1 metres wide. The text *A Micitia Virtuti Memoria Gratitudo 1798 Anno* (In memory and gratitude for friendship and courage in 1798) has been engraved. It is thought that the text may have been engraved in memory of a man called Mazotti, who died in 1798 at Varakļāni, but this is not mentioned in de Borch's own description of the estate. Another monument was dedicated to the architect, however – a pyramid with a long and thankful text on one face.

The extensive flora of the Varakļāni park, its curving pathways and the banks of the little Kažava River are still of interest to visitors today, though the landscape of the park, of course, has changed over time. The park and its buildings are an important ensemble of art and architecture from the periods of Classicism and Romanticism. This is a true jewel of the cultural history of the Latgale region.

<sup>1</sup> Jardin sentimental du chateau de Warkland dans le comte de Borch en Russie Blanche. Warsaw (1795).

<sup>2</sup> The description of the park relies in part on Johansons, A. Latvijas kultūras vēsture. 1710–1800 (Latvian Cultural History, 1710–1800), Stockholm (1975), pp. 59–61.





### **Dzelzavas muižas parks**

*Madonas raj., Dzelzavas pag., Dzelzava*

Dzelzavas muižas pils celta ap 18. gs. 50. gadu, taču šodien redzamais parks attiecināms uz 19. gs. 30. gadiem un tā veidotājs bija muižas īpašnieks H. fon Tranzē-Rozeneks. No vairākām pusēm parkā ved alejas, parādes pagalma centrā redzams paliels aplveida zālājs ar strūklaku centrā. Raugoties no parādes pagalma, pa labi atrodas ābeļdārzs, kuram garām ved samērā jaunu koku aleja. Pa to ejot, ātri nonākam brīva plānojuma parkā, kurā atrodas simtgadīgi koki, mūsdienās uzbūvētas šūpoles un blakus tām – lielā laucē esošā estrāde. Šajā parka daļā pirms estrādes saglabājies neliels diķis ar kaskādi, kura, kā redzams betona atbalstsienā iezīmētajā gadskaitlī, atjaunota 1998. gadā. Šis ir visinteresantākais parka elements, kura izcelsme vēl jānoskaidro tālākajos pētījumos. Taču kopumā diķis ar kaskādi rada romantisku, mazliet noslēpumainu iespaidu. Parka tālākajā daļā kaskādi noslēdzošais strautiņš it kā pazūd un pār nelielu ieplaku izveidots jauns tiltiņš. Netālu no tā atrodas laukakmeņu mūra drupas – vai tā būtu bijusi kāda parka būve? Šajā vietā parks beidzas un caur koku lapotnēm paveras tālas skatu perspektīvas uz tuvējiem laukiem un siliem. Parkā vēl atrodas pieminēklis *Par tēvu zemi kritušiem*, kurš novietots paaugstināta kvadrātveida laukumā, kura stūrus akcentē nelieli stabiņi. No ceļa puses parku ierobežo augsts laukakmeņu mūra žogs.

Parkā atrodas 18 vietējās un 42 introducētās skujkoku, lapkoku un krūmu sugas. Parks ir kopts, tiek izmantots sabiedriskiem pasākumiem un glabā vēl daudz iespēju parādīt tās kultūrvēsturiskās vērtības, kas tajā slēpjas.

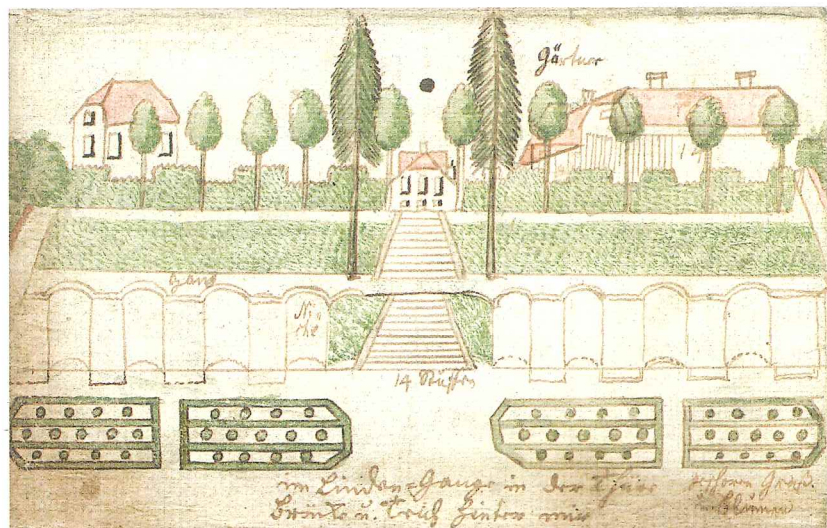


### **The park of the Dzelzava Estate**

*Madona district, Dzelzava municipality, Dzelzava*

The castle of the Dzelzava Estate was built around 1750, but the park which is seen today dates back to the 1830s. The owners of the estate, the von Transehe-Roseneck family, were the ones who developed the park and its alleys. At the centre of the parade grounds, there is a large round green area with a fountain. To the right of the parade grounds is an apple orchard with a fairly recent alley of trees. If we follow the alley, we find an open plan park with 100-year-old trees, a modern swing-set and a stage in the middle of a large open area. There is a small pond with a waterfall which was restored in 1998. This is the most interesting element in the park, and its origins are unknown at this time. The pond and waterfall create a romantic and slightly mysterious impression. The stream at which the waterfall ends appears to disappear, and a new bridge has been installed across the low indentation in the earth. Not far from there we see the ruins of a stone building, but we do not know what it might have been. Here the park ends, and through the trees we see the nearby fields and forests. The park has a monument to fallen soldiers. It is on a heightened square area with small poles at the corners. From the side of the road, a high fence of rocks blocks entrance to the park.

There are 18 local and 42 foreign types of trees and bushes in the park. The park is well tended and is used for public events. It still has many cultural and historical treasures which people can enjoy.



### Lindes muižas parks

Ogres raj., Birzgales pag.

Daugavas krastā esošā Lindes muiža 16. gs. vidū piederēja fon Lindu dzimtai, no kuras radies muižas nosaukums. No 1542. gada muiža piederēja Johanam fon Pletenbergam (*J. von Plettenberg*), kura pēcnācēji tajā saimniekoja līdz 1772. gadam. Pēdējais īpašnieks no šīs dzimtas bija Georgs Frīdrihs fon Pletenbergs, kurš Lindē izveidoja ievērojamu baroka ansambli, līdzīgu Prūsijas karaļa Frīdriha II rezidencei Sansusi Potsdamā.

1762. gadā Rīgas mūrniekmeistars J. A. Hāberlands (*J. H. Haberland*) muižā, pēc minētā īpašnieka ierosinājuma cēlis jaunu dzīvojamo ēku un ap to ar vērīenu tika veidots baroka dārzs. Tā terases atradās kungu mājas vienā galā, kur stāva krauja veda pie dzirnavu diķa. Arī otrā krastā atradās terases. Vienā no terasēm tika izveidots cirptu liepu dārzs. Ap 16. gs. 70. gadu tapušā dārza skices publicējis I. Lancmanis.<sup>1</sup> Tajos redzamas ieceres terasu un to atbalsta sienu izveidošanā, stādījumu izvietojumā, domāts arī par iespējamām skatu perspektīvām, parteru ornamentiem, žoga un paviljonu risinājumiem. Minētajā rakstā teikts, ka 1774. un 1775. gadā algu saņēmis dārznieks Šteltings, no 1775. līdz 1779. gadam to nomainījis kāds Hermanis, pēc kura savukārt dokumentos parādās dārznieks Borns (*Born*). Fon Pletenbergu dzimta saimniekoja muižā līdz 1844. gadam, kad to nopirka barons Pauls fon Hāns (*P. von Hahn*), kurš to atstāja mantojumā saviem pēcnācējiem. Viņu laikā barokālais dārzs vēl bija saglabājis savu plānojumu, taču stādījumi vairs netika kopti tik regulāri kā agrāk.

Muižas apbūve tika iznīcināta Pirmā pasaules kara laikā un tagad no tās palikušas kokos un krūmos izaugušas kungu mājas un kādas saimniecības ēkas drupas, terasu un liepu dārza vietas, aleja un vārtu tornis (1767–1772), kuru cēlis mūrniekmeistars Mēdlers (*Mehdler*). Tas atrodas pretīm zudušajai kungu mājai – uz tās simetrijas ass. Tornis ir īpaši grezns un vērīenīgs – īsts baroka laika dārzu mazās arhitektūras paraugs. Torna tehniskais stāvoklis ilgus gadus bijis kritisks – tā jumts tecēja, krita nost apmetums, apkārtne aizaugusi. Tagad situācija nav īpaši uzlabojusies.

<sup>1</sup> Fon Pletenbergu Sansusi Daugavas krastos. / Mākla plus. – 2003. – Nr. 6. – 40.–47. lpp.



### The park of the Linde estate

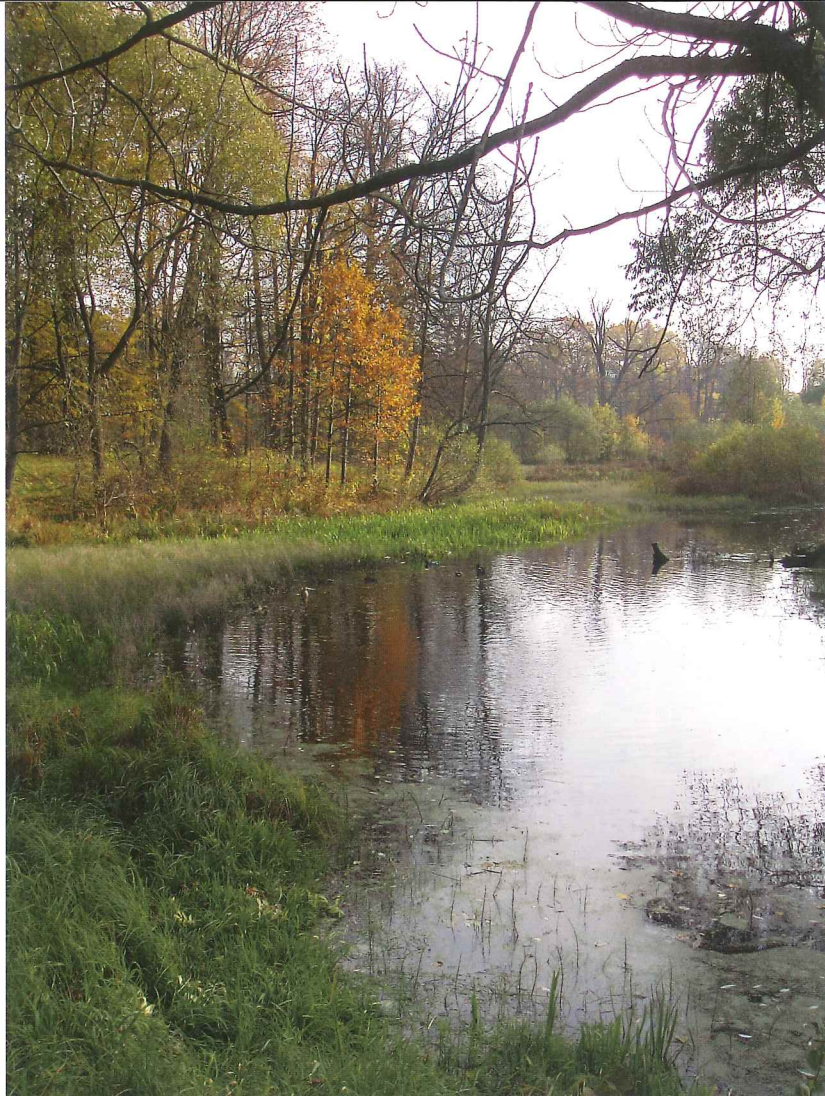
*Ogre district, Birzgale municipality*

The Linde estate on the banks of the Daugava River belonged to the von Linde family in the 16<sup>th</sup> century, and that, of course, is where it got its name. In 1542, the estate came into the hands of Johan von Plettenberg, and his family managed it until 1772. The last member of the dynasty was Georg Friedrich von Plettenberg, who built a major ensemble of Baroque buildings at Linde, similar to the residence of Prussian King Friedrich II in Potsdam, Sanssouci.

In 1762, a master builder from Riga, J. H. Haberland, built a new residential building at the request of the owner, and a massive Baroque garden as installed around it. The terraces were at one end of the mansion, where a steep cliff led to the windmill pond. There were terraces on the opposite shore, as well. One contained a garden of trimmed linden trees. Sketches of the garden were produced around 1770, and these have been published by the art historian Imants Lancmanis.<sup>1</sup> In the sketches we see the plan for terraces and support walls. The area in which flora was to be planted was designed so as to create beautiful views. The sketches also show various ornamentation, as well as solutions for hedges and pavilions. Lancmanis writes that in 1774 and 1775, the estate had a gardener called Schtelting. For the next four years, the job was handled by a man called Hermann, and then it was the turn of a gardener called Born. The von Plettenberg dynasty managed the estate until 1844, when it was bought by Baron Paul von Hahn. He left it to his children, who kept the Baroque garden in place, but did not tend to it as carefully as had been the case in the past.

The estate was destroyed during World War I, and only the ruins of the mansion and an outbuilding remain among the trees and bushes. We can still see where the garden terraces and linden garden were. Also in place are the alley and the gate tower (1767–1722) which was erected by the master mason called Mehdler. The gate tower is opposite the former mansion and on its symmetrical axis. The ornate tower is a true example of small architectural forms in Baroque-era gardens. For years the tower was all but collapsing – its roof leaked, plastering was falling off, and the whole area was overrun by weeds and shrubbery. It has to be said that the situation has not changed much even now.

<sup>1</sup> "Fon Plettenbergu Sansusi Daugavas krastos" (The Sanssouci of the von Plettenbergs on the Banks of the Daugava), *Māksla plus*, No. 6, 2003, pp. 40–47.



### Preiļu muižas parks

Preiļu raj., Preiļu nov., Preiļi

Preiļu muižas apbūves centrā parks saglabājies kā 19. gs. kultūrvēstures, arhitektūras un dārzu mākslas piemineklis, kas ļauj apjaust senatnīgo plānojumu, telpisko struktūru un mākslinieciskās kvalitātes. Parka plānojumā saskatāma līdzība ar Varakļānu muižas parku. Iespējams, tas veidots pēc Varakļānu muižas pils un parka Vinčenco Macoti (*Mazotti*) projekta vai radies, iedvesmojoties no dzimtai piederīgā grāfa Mihaela fon der Borha (*v. d. Borch*) parka plānojuma alegoriskā skaidrojuma prozā un dzejā (*Jardin sentimental du chateau de Warkland*, 1795) vai arī tapis, vienkārši atdarinot Varakļānu muižas parka paraugu.

Preiļu muižas parka izveide uzsākta 18. gs. 1784. gada Latgales muižu inventarizācijas materiālos par Preiļiem minēta no koka būvēta kungu māja ar augļu dārzu. Šodien parādes pagalma austrumu pusē no koka kungu mājas saglabājušies vienīgi ēkas pamati ar mūra pagrabiem, bet par agrākajiem kokaugu stādījumiem liecina pret vecās ēkas paliekām aksiāli orientēta četru rindu aleja un atsevišķi dižkoki parkā.

Lielākā daļa parka platības iekopta 19. gs. vidū – jaunās pils celtniecības laikā (1836, 1860–1865). Lirisko, nedaudz sentimentālo ainavu parka kolorītu veido apmēram 150 gadu veci stādījumi, kas lieliski sadzīvo ar regulāra plānojuma elementiem un ir veidoti, ievērojot parka saistību ar veco kungu dzīvojamo māju. Parku īpaši pievilcīgu dara no muižas jaunās pils nedaudz savrupi novietotā diķu un kanālu sistēma. Skatu punkti parkā koncentrējas galvenokārt ap diķiem un kanāliem, kā arī uz tiltiņiem, salu stūros un celiņu pagriezienos.

Preiļu parks, viens no lielākajiem angļu tipa ainavu parkiem Latvijā, – kādreizējais Borhu dzimtas varenības simbols – arī šodien saistās ar cerībām, ka ap to varētu veidoties Preiļu novada kultūras dzīves centrs. Arhitekta Ilze Māra Janelis veikusi detalizētu parka izpēti un izstrādājusi parka rekonstrukcijas priekšlikumus, Preiļu novada dome uzsākusi aktīvās atpūtas zonas ierīkošanu pie vecajiem zirgu stalliem. Par kapelas saglabāšanu rūpējas Preiļu Romas katoļu baznīca. Nākotnē paredzēts sakārtot parka kanālu sistēmu un izveidot izklaides infrastruktūru.



## The park of the Preiļi estate

*Preiļi district, Preiļi amalgamated municipality, Preiļi*

The park which was at the centre of the Preiļi baronial estate has been preserved as a monument of the cultural history, architecture and gardening arts of the 19<sup>th</sup> century. The park allows us to see the old designs, spatial structures and artistic qualities of the estate. The park resembles that of the estate at Varakļāni. It may be, indeed, that it was designed as a copy of that estate. Perhaps the owners of the estate at Preiļi got hold of the original Varakļāni design by Vincenzso Mazotti. It is also possible that the nobleman, Count Michael von der Borch, inspired the design with his allegorical explanation of park planning in prose and verse (*Jardin sentimental du chateau de Warkland*, 1795).

The park of the Preiļi baronial estate dates back to the 18<sup>th</sup> century. In 1784, an inventory of Lettiglian estates shows that a wood mansion and fruit orchard were found at Preiļi. Today, the foundations of the old building with its stone cellars can still be seen on the eastern side of the parade grounds. The former fruit orchard is suggested by the remains of a four-row alley that runs perpendicular to the old wood building. There are also a few massive fruit trees in the garden.

Most of the garden was installed in the mid-19<sup>th</sup> century, when the new castle was being built (1836 and 1860–1865). The lyrical and slightly sentimental landscape park is made up of trees which are now approximately 150 years old. They co-exist very well with the elements of regular design, and they were planted in relation to the former mansion of the noblemen. The park is particularly pretty because of the system of ponds and canals that exists a bit apart from the new castle of the estate.

The park of the Preiļi estate once had 41.2 hectares of land, and 13.2 hectares were taken up by ponds. There was a ditch around the territory with ramparts on which a stone fence was built in the latter half of the 19<sup>th</sup> century. The most important element of the park's composition was a large open area to the North-East of the new castle, surrounded by bodies of water with islands. Also of importance was the area around the chapel, with an adjacent fruit orchard, hothouses, a gardener's house, and the Red Tower to the North of the castle. Pathways brought the various parts of the park together. Nearly all of these pathways ran along the irregular parts of the park's water system. Most were alleys. The islands were joined together with stone bridges with decorative railings and towers. Views in the park were concentrated on the ponds and canals, as well as on the bridges at the corners of islands and the curves of the pathways.

The large open area in the park was a vast meadow with foreign and local trees. On the eastern side, there were several natural pergolas made up of ordinary linden trees. People in the pergolas could enjoy the beauty of the bodies of water and the islands. Stands of trees in the open area offered different landscape perspectives of various parts of the park. The linden pergolas and small garden huts in the area were connected with alleys. These were found not only in the open area, but also on several of the islands. Again, these were lovely viewing areas for the surrounding landscape.

The surroundings of the chapel are more reticent. To the North of the chapel, there once were gates which opened up a view of the local Catholic church. To the South and East of the chapel there was a dense stand of linden trees. Toward the pond, there was another large open area which offered views of the new castle, the place where the old mansion had stood, and the group of larch trees on one of the islands. This latter scene was equally attractive at all times of the year, because the trees stood on a bit of a hillock.

The park in Preiļi is one of the largest English-type landscape parks in Latvia. Where it once symbolised the might of the von der Borch dynasty, today it still is a place where the cultural life of the Preiļi area can be centred. The architect Ilze Māra Janelis has studied the park in great detail and drafted proposals for reconstructing it. The Council of the Preiļi Amalgamated Municipality is creating an area of active leisure near the old horse stables. The Roman Catholic Church finances upkeep at the chapel. In future, there are plans to improve the canal system so as to create an infrastructure for recreation.



### Lūznavas (Glužņevas) muižas parks

*Rēzeknes raj., Lūznavas pag., Lūznavā*

19. gs. otrajā pusē un 20. gs. sākumā ne mazums muižu Latgalē kļuva par kultūras centriem, galvenokārt pateicoties muižas īpašnieku personīgajām interesēm un iespējām sekot jaunākajiem arhitektūras un mākslas attīstības virzieniem un tos iemiesot dzīvē – būvniecībā, lietišķajā mākslā, parku un dārzu izveidē. Viena no tādām ir Lūznavas (Glužņevas) muiža, kuru 19. gs. 70. gados nopirka Pēterburgas Zinātņu akadēmijas goda akadēmiķis, Satiksmes ceļu inženieru korpusa institūta profesors Staņislavs Kerbedzs (*S. Kierbedz*). Lūznavai lielāku uzmanību veltīja viņa meita Jevgēnija Kerbedza – Polijā plaši pazīstama mecenāte un sabiedriskā darbiniece. Lūznavā no 1905. gada līdz 1908. gadam celta jauna, savam laikam moderna dzīvojamā ēka. Īpaša uzmanība tika pievērsta arī parka radīšanai, kura veidotāju meistarība jūtama vēl aizvien. Parka izteiksmīgā ainava, dabas elementu formu un krāsu saskanīgā burvība rosina atmiņas par notikumiem šajā vietā, kas saistīja Varšavu un Pēterburgu. Parkā izveidota septiņu savstarpēji saistītu diķu sistēma, dažos audzētas zivis, citā ierīkots ūdenskritums, bet betona ieklājums liecina par to, ka šeit bijusi peldvieta. Parkā atradās nezināma itāļu mākslinieka darināta skulptūra *Sv. Marija*. Tā laika gaitā stipri bojāta, tāpēc 1991. gadā uzstādīts jauns *Madonnas* tēls (tēlniece L. Vroņevska).

Parks ir viens no lielākajiem un neparastākajiem Latgalē. Tajā ir liels skaits introducēto sugu, tādi skujkoki kā lapegles un tūjas, lapkoki un krūmi – ošlapu, kalnu, sudraba un Tatārijas kļavas, Japānas krūmciidonijas, spožas klintenes, Vācijas un vilnkausa krustābeles, Pensilvānijas oši un pelēkie riekstkoki. Pārstāvētas arī vietējās sugas, kā kļavas, alkšņi, bērzi, oši, ozoli, pūpolvītoli, gobas, viksnas u. c.

Lūznavas muižas saimnieki šodien apzinās savu notikumiem bagāto vēsturi. Izstrādāts ēku kompleksa un parka reģenerācijas projekts. Parks iegūs atjaunotas skatu perspektīvas, atpūtas vietas, diķu caurteces un ūdens kaskādes, kā arī augļu dārzu vēsturiskajā vietā.

### The park of the Lūznavā (Glužņeva) estate

*Rēzekne district, Lūznavā municipality*

In the latter half of the 19<sup>th</sup> century and the early part of the 20<sup>th</sup> century, many estates in Latgale became cultural centres, largely because of the personal interests of estate owners who had a chance to monitor the latest developments in architecture and the arts, bringing these to life in construction, the applied arts, and the design of parks and gardens. The Lūznavā (Glužņeva) estate is a good example of this. In the 1870s, it was purchased by Professor Stanislav Kierbedz, an honorary member of the Russian Academy of Sciences in St Petersburg and professor at the Road Traffic Engineering Institute. His daughter, Yevgeniya Kierbedz, was the one who devoted the most attention to the estate. She was known throughout Poland as a philanthropist and public activist. Between 1905 and 1908, a new and modern residential building was constructed at Lūznavā, with particular attention devoted to the surrounding park. The talents of those who designed the park can be felt to this very day. The beautiful landscaping in the park, with various kinds of natural elements and a harmony of colour remind one of events in this area which linked Warsaw and St Petersburg. The park has a system of seven inter-linked ponds. Some were fishing ponds, one had a waterfall, and still another has a cement bottom which suggests that it was used for swimming. A sculpture of St Mary by an unknown Italian artist decorated the park. It was severely damaged over the course of time, and a new image of the Madonna by a local sculptress was installed in 1991.

This park is one of the largest and most unusual parks in all of Latgale. It has many introduced trees and bushes, including the butternut, the Swedish whitebeam, Japanese chaenomeles, and others which are very exotic indeed. Local flora is represented by maples, alders, birches, elms, oaks, etc.

The owners of the Lūznavā estate today are well aware of the eventful history of the area. A project to regenerate the buildings and the park has been prepared. The park will have new viewing areas, places for relaxation, ponds, waterfalls, and a fruit orchard restored to its original location.



### **Lobvoržu (Loboržu) muižas parks**

*Rēzeknes raj., Verēmu pag.*

Lobvoržu (Loboržu) muiža minēta rakstos jau 1784. gadā kā Rēzeknes pagasta vecākā fon Korfa īpašums. Regulāra plānojuma parku muižā sāka veidot 19. gs. 70. gados, kad to iegādājās krievu literāts un kultūras darbinieks Aleksandrs Žemčužņikovs. Loboržu muiža Žemčužņikovu–Voščīņinu dzimtu īpašumā palika līdz 20. gs. 40. gadiem.

Lobvoržu (Loboržu) muižas komplekss smagi cieta pēckara gados; bez aprūpes ilgstoši bija atstāts arī parks. No vēsturiskās apbūves līdz mūsdienām Loboržu muižā saglabājusies tikai 19. gs. sākumā eklektisma stila klasicisma formu tradīcijās celtā kungu dzīvojamā māja – vienstāvu mūra ēka uz augsta coklostāva ar divstāvu šķērszemīņu izbūvēm garenfasādēs un divām pret parku vērstām koka terasēm, kā arī ažūra koka lieveniša akcentētu galveno ieeju.

Lobvoržu (Loboržu) muižas parks, kas aizņem 4,7 ha lielu teritoriju, bija viens no retajiem uz terasēm veidota regulāra plānojuma parkiem Latvijas teritorijā. Parka nogāzē izveidotas piecas terases, kas bijušas apstādītas ar horizontālām liepu rindām. Nogāzes malā būvēto kungu dzīvojamo māju ar parka terasēm vienoja kāpnes. Parka tālākie nogabali ziemeļu un dienvidu daļā veidots kā brīva plānojuma parks, kurā līdzās vietējo sugu kokaugiem sastopamas arī vairāk nekā 15 eksotisko koku un krūmu sugu. Pēdējos gados Lobvoržu (Loboržu) muižas parkā norit regulāri kopšanas darbi, bet bijušās kapličas vietā parkā tika uzstādīts un iesvētīts krusts.

### **The park of the Lobvorži (Loborži) estate**

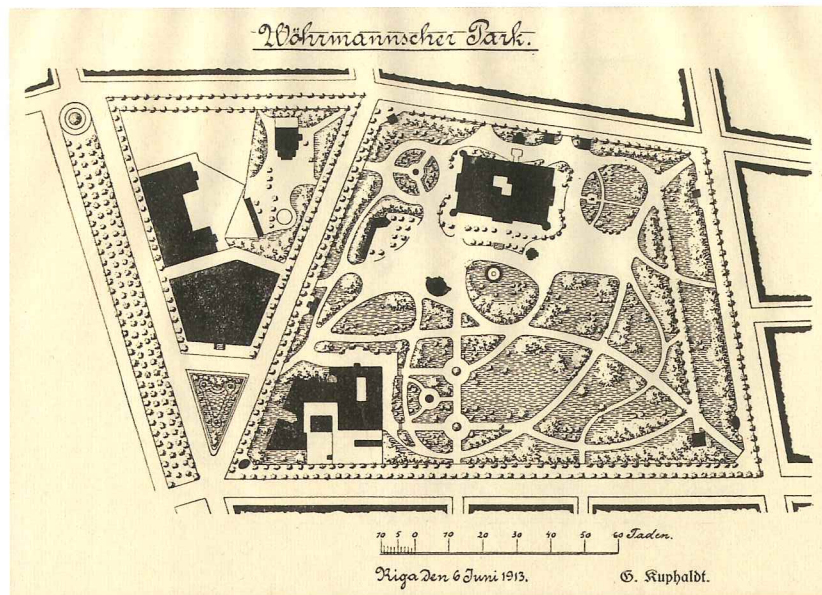
*Rēzekne district, Verēmi municipality*

The earliest recorded mention of the Lobvorži (Loborži) estate dates back to 1784, when it was owned by the head of the Rēzekne Parish, a man called von Korff. A park of regular design emerged in the 1870s, when the area was bought by a Russian author and cultural worker, Alexander Zhemchuzhnyikov. His dynasty owned the estate until the 1940s.

The estate suffered much damage after World War II, and the park was left unattended, too. The only building that survived was the mansion, which was built in the early 19<sup>th</sup> century and represents a mixture of the styles of Eclecticism and Classicism. The one-story stone building has a socle floor, two wood terraces which face the park, and a main entrance that is accented by a wooden balcony.

The park of the estate covers 4.7 hectares of land, and it is one of the few terraced parks in Latvia with a regular design. There are five terraces that once had horizontal rows of linden trees. Stairs led from the mansion to the terraces. More distant parts of the park, to the North and the South of the mansion, were freely planned. Along local trees, there are more than 15 kinds of exotic trees and bushes. There has been much work on improving the park of the Lobvorži (Loborži) estate in recent years, and a cross has been consecrated at the place where the estate's chapel used to stand.



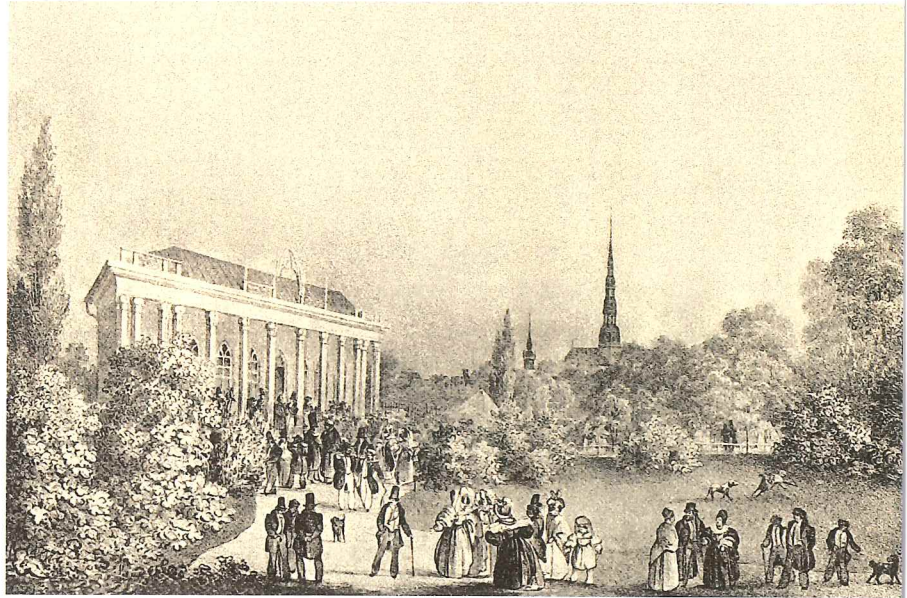


### Vērmanes dārzs

Rīga, Centra raj.

Vērmanes dārza pirmsākumi atrodami laikposmā, kad pēc Rīgas priekšpilsētu nodedzināšanas 1812. gadā sākās to atjaunošana. Jau 1815. gada plānā šajā vietā (mazākajā zemes gabalā) tika nolemts veidot angļu dārzu, kura skices izstrādāja dārznieks J. Šmeislers (*J. Schmeissler*). Ievērojamu finansiālo palīdzību šī dārza veidošanā sniedza Anna Ģertrūde Vērmane (*A. G. Wöhrmann*), tāpēc tas nosaukts viņas vārdā. Dārzu svinīgi atklāja 1817. gadā. Desmit gadus vēlāk, pēc A. Ģ. Vērmanes nāves, viņas dēls ģenerālkonsuls J. Vērmanis dārza paplašināšanai dāvāja zemesgabalu. 1857. gadā dārzs tika vēlreiz paplašināts un ieguva pašreizējos apveidus. Godinot A. Ģ. Vērmanes piemiņu, 1829. gadā parkā uzstādīts granīta obelisks, kas vēlāk pārvietots puķu stādījumos pie t. s. minerālūdens iestādes, papildinot šo parka daļu ar divām, uz postamentiem novietotām lauvām.

Dārzs papildināts 20. gs. sākumā pēc G. F. F. Kufalta projekta, bet 1922. gadā uzlabots pēc A. Zeidaka projekta. Taču parka ainaviskais plānojums saglabājies līdz mūsdienām, tajā daudz gleznainu ainavu, lapu koki mijas ar skuju kokiem, stādīti gan vietējie, gan svešzemju kokaugi. Parkā redzamas dzeltenās zirgkastaņas, sārtaļņu kalnu kļavas, parastie smiltsērksķi, dižskābarži, ošlapu pterokārijas u. c. Laika gaitā virkne ēku zudušas, citas pārbūvētas, piemēram, minerālūdens iestāde, restorāns, t. s. Mazais paviljons u. c. Parkā atrodas strūklaka, kas bija izgatavota Berlīnē un uzstādīta 1869. gadā. Laika gaitā tā bojājās, līdz 1972. gadā tika uzstādīta strūklakas kopija (tēln. M. Lukaža).





### **The Vermane garden**

*Riga, city center*

The origins of the Vermane garden date back to the period of time when the suburbs of Riga were restored after being burned down in 1812. A plan designed in 1815 provided for an English garden on the site of what is now the Vermane garden, albeit on a smaller plot of land. It was designed by a gardener called Schmeissler. The name of the garden comes from the fact that significant financial support for the garden was provided by Anna Gertrude Wöhrmann, or Vermane in the Latvian transcription. The garden was unveiled in a ceremony in 1817. Ten years later, after the benefactress had died, her son, Consul-General J. Wöhrmann, presented the city with more land to expand the garden. It was expanded again in 1857 to its present size. A granite obelisk in honour of the memory of Anna Wöhrmann was installed in 1829. Later it was moved to an area of flowerbeds near the so-called Mineral Water Institution. Two figures of lions were placed on pedestals to supplement the design of that part of the park.

The garden was improved in the early 20<sup>th</sup> century on the basis of designs by Georg Kuphaldt, and in 1922, it was improved even further by Andrejs Zeidaks. The park remains all but unchanged in terms of its landscape, however. There are many beautiful areas, with both coniferous and deciduous trees. These represent both local and foreign species, including the yellow horse-chestnut, the purple maple, the common seaberry, the beech, the Caucasian wingnut, and others.

Some of the buildings in the park disappeared over the course of time, while others, including the Mineral Water Institution, the local restaurant, the so-called Small Pavilion, and others were rebuilt. The fountain in the park was manufactured in Berlin and installed in 1869. It deteriorated over the course of time, but in 1972, a copy by the sculptress Mirdza Lukaža was installed.





### Kanālmalas apstādījumi

*Rīga, Centra raj.*

Viena no Rīgas vēsturiskā centra rotām ir kanālmalas apstādījumi. Tajos liela nozīme ir ūdens virsmai – kanālam, kurš veidots bijušo nocietinājumu grāvju (1650) vietā. Nolidzinot kādreizējos ravelinus un bastionus, radās gleznieciski likumotais kanāla ritējums. Vienlaikus ar vaļņu nojaukšanu 1858. gadā tika celti tilti – pār Valdemāra, Brīvības un Kr. Barona ielu. Tie vēlākā laika posmā paplašināti. Pirmos apstādījumus no Valdemāra ielas līdz Kr. Barona ielai ierīkoja pēc Libekas inženiera A. Vendta (*A. Wendt*) skicēm. Tajās Smilšu bastions tika pārvērstš Bastejkalnā, kura virsotnē 1860. gadā uzcelts paviljons. Šajā gadā un arī turpmākos ierīkoti apstādījumi starp Kr. Barona un Marijas ielām.

1880. gadā apstādījumi tika ievērojami pārveidoti Rīgas dārzu un parka direktora G. F. F. Kufalta (*G. F. F. Kuphaldt*) vadībā. Īpaši tas attiecas uz Bastejkalnu, kur no jauna tika veidoti spirālveida pastaigu celiņi. Darbi tika pabeigti 1887. gadā. Pēc 1898. gada kalna pakājē tika izveidoti akmens krāvumi ar kaskādēm un ūdenskritumiem (G. F. F. Kufalts). Bastejkalna mūra daļu nostiprināšana veikta 1951. gadā un 1974. gadā.

Operas apstādījumi tapuši 1881. gadā. Zemākajā terasē G. F. F. Kufalts paredzēja regulāru parteru apstādījumu kompozīciju, pieskaņojot bijušā Pilsētas teātra arhitektūrai. Taisno celiņu malā esošos Persijas ceriņus apvija mežvītenī. Partera galā 1887. gadā uzstādīta strūklaka – skulpturāla grupa (tēlnieks A. Folcs (*A. Volz*)). 19. gs. otrajā pusē celti vairāki gājēju tiltiņi pāri kanālam, izveidota gulbju mājiņa. G. F. F. Kufalta veidotos kanālmalas apstādījumus tālāk pilnveidoja un mainīja nākamais Rīgas dārzu un parku direktors A. Zeidaks.

Kopš 20. gs. 60. gadu beigām apstādījumos izvietotas dekoratīvas skulptūras un pieminekļi. Apstādījumos veiksmīgi pielietoti ainavu parka kompozīcijas principi – krāsu un formu kontrasti, gleznieciskums un pievilcība. Plaši atklātus laukumus vietām aizēno kuplu koku ēnas, kontrastējoša ir stādījumu izvēle un tas pats princips ievērots arī augu grupējumos. Kanālmalas apstādījumus vēl skaistākus padara tilti un tiltiņi pāri Kanālam.





### The canal gardens of Riga

*Riga, city center*

One of the most beautiful parts of the historical city centre in Riga consists of the canal gardens. The body of water itself was established in place of the moats which surrounded the fortified Medieval city and were installed in 1650. After the area was cleared, the beautiful curving canal was in place. When the fortifications of the walled city were torn down in 1858, bridges were installed across Valdemāra Brīvības and Barona Streets. Later they were expanded. The first garden, which stretched from Valdemāra to Barona Street, was designed by an engineer from Lübeck who was called Wendt. The former Sand Bastion was turned into Bastejkalns Hill, at the top of which a pavilion was built in 1860. Next the designers turned to the green area between Barona and Marijas Street.

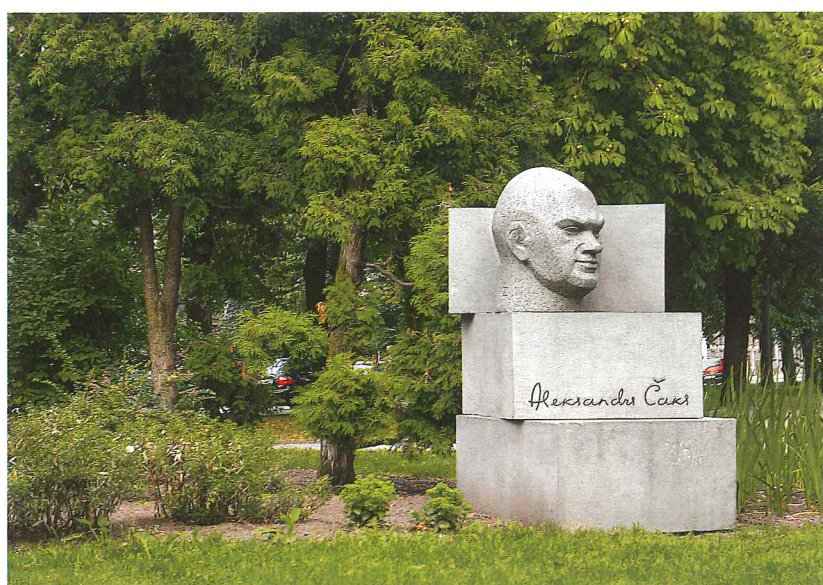
In 1880, the gardens were significantly transformed under the director of Riga's gardens and parks, Georg Kuphaldt. This was particularly true of Bastejkalns Hill, where spiralling walkways were installed. This work was completed by 1887. After 1898, piles of stones with waterfalls and cascades were installed at the foot of the hill, again by Kuphaldt. The stone areas of Bastejkalns Hill were strengthened in 1951 and again in 1974.

The green area around the Latvian National Opera was created in 1881. On the lower terrace, Kuphaldt planned a regular composition that would be in line with the architecture of the opera building, which was formerly known as the City Theatre. Along straight pathways, there were Persian lilac bushes and clematis. At the end of the terrace, a fountain with a group of sculptures designed by August Volz was installed. In the latter half of the 19<sup>th</sup> century, several pedestrian bridges were installed across the canal, and the so-called Swan House was built. Kuphaldt's gardens were later improved and changed by the next director of gardens and parks for the city, Andrejs Zeidaks.

Decorative sculptures and monuments were installed in the park in the late 1960s. The basic principles of landscape park composition have been observed here – contrasts in colour and form make the location very attractive indeed. Wide open spaces are shadowed in some places by large trees. There are different kinds of plants, and different groupings of flora. The large and small bridges across the canal make the place even more beautiful.







### Ziedoņdārzs

*Rīga, A. Čaka iela*

1935. gadā šajā pilsētas kvartālā tika nojauktas vecas koka ēkas, likvidēta dārzniecība un esošajam zemesgabalam pievienots neapbūvēts zemesgabals. Jaunā, 6,5 ha lielā parka projektu 1937. gadā izstrādāja A. Zeidaks, kuram palīdzēja dendrologs K. Barons. Darbi tika pabeigti 1939. gadā. Parka plānojumā izmantoti gan ainavu parka, gan regulārā plānojuma parka kompozīcijas paņēmieni. Dārzā redzami plaši zālieni, koku un krūmu grupas, kas novietoti zālienu malās, stādījumi gar taisni izstieptiem ceļiem. No likoču celiņiem paveras jauks skats uz gleznainām ainavām. Galvenā ieeja dārzā ir no Artilērijas un A. Čaka ielas stūra. Holandes liepu alejas perspektīvi noslēdz strūklaka (tēln. M. Lange, arh. V. Zaķis), kas kopā ar rozāriju veido dārza kompozīcijas centru. Pie laukuma atrodas paviljons (arh. A. Kalniņš). Ziedoņdārzā domāts arī par bērniem – iekārtots sekls baseins, pa kuru var bradāt un rotaļu laukums, bet ziemā, 1949. gadā nodegušās mūzikas estrādes vietā, atrodas slidotava. 1977. gadā rekonstruēts rozārijs un laika gaitā parks papildināts ar skulptūrām. Bagātīgs ir dārza dendroloģiskais sastāvs – tajā atrodas 9 vietējo kokaugu sugas un vairāk nekā 50 svešzemju. Pašreiz strūklaka, paviljons un citi dārza elementi ir stipri cietuši un tiem steidzami nepieciešama rekonstrukcija.



### **The Ziedonis garden**

*Riga, A. Čaka street*

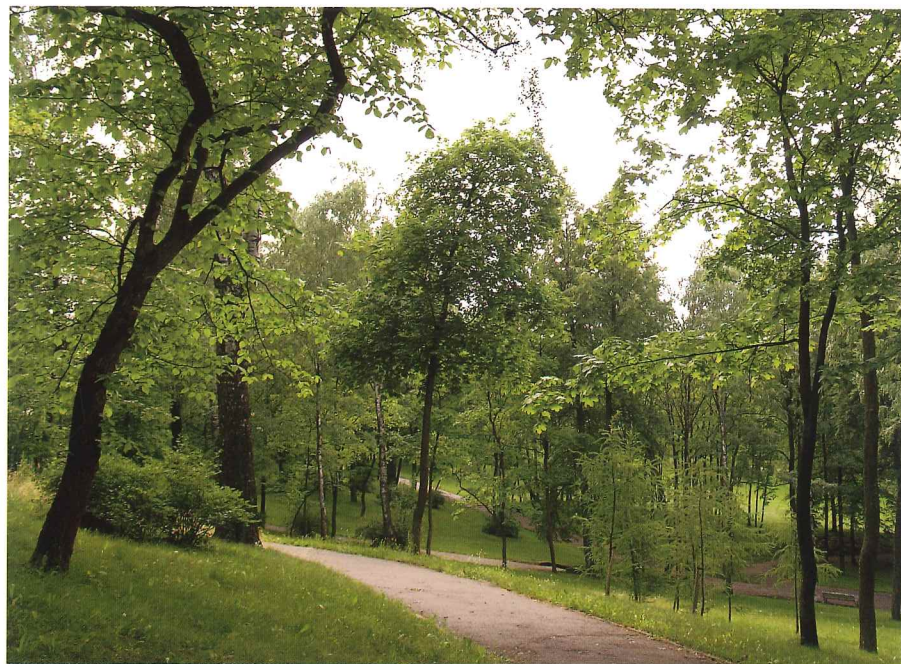
Some old wooden buildings were torn down in this block of Riga in 1935, and an adjoining plot of land that was used by people for personal gardening was attached to it. The new park was 6.5 hectares in area, and its design was the work of Andrejs Zeidaks and the dendrologist K. Barons. The work was completed in 1939. The park has elements of a landscape park and a regularly planned park. There are large grassy areas, groups of trees and bushes alongside the green areas, and areas of plants along straight pathways. Curved pathways offer a lovely view of the surrounding landscape. The main entrance to the garden is on the corner of Artīlērījas and Čaka streets. The alleys of Dutch linden trees end at a fountain designed by the sculptress Marta Lange and the architect Voldemārs Zaķis. Together with a rose garden, the fountain serves as the centre of the garden. There is also a pavilion. The Ziedonis garden is also meant for children. There is a narrow basin for those who wish to splash around, as well as a playground. In 1949, a skating rink was installed on the site where a stage had formerly been. In 1977, the rose garden was reconstructed, and sculptures were installed in the park over the course of time. The dendrologic composition of the park is very rich with nine different local trees and 50 different foreign trees. The fountain, pavilion and other elements of the park have suffered greatly under the ravages of time, and reconstruction is urgently needed.



## Dzegužkalns

*Rīga, Ilģuciems*

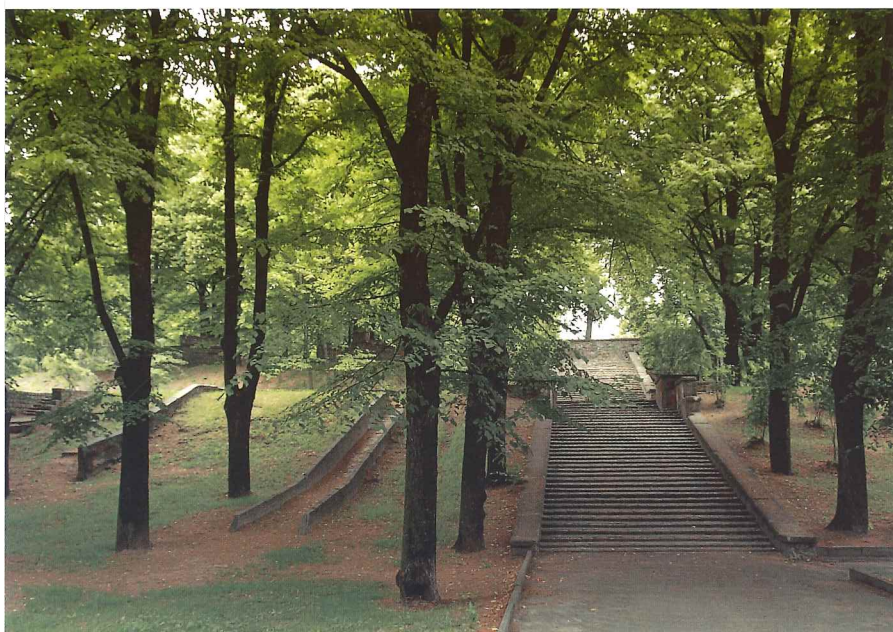
Viens no skaistākajiem Rīgas parkiem atrodas Pārdaugavā – Dzegužkalnā un tā ir augstākā vieta Rīgā – 28 m virs jūras līmeņa. Sākumā kalnā bijis neliels priežu mežs, kuru atpūtai izmantoja vietējie iedzīvotāji – strādnieki. 1893. gadā pēc G. F. F. Kufalta projekta šī vieta pārveidota par parku, jo tuvākā apkārtnē nav bijis neviena atklāta dārza. Iekārtošanas darbi uzsākti 1900. gadā teritorijā, kas piekļaujas Daugavgrīvas ielai. 1911. gadā parks jau bija pilnībā iekopts – izveidoti apstādījumi, celiņu tīkls, atsegti skati uz Rīgas torņiem, Torņakalnu un Zasuļauku. Laika gaitā parkā tika uzcelti divi paviljoni, viens no tiem – kafijas baudišanai. Tajā atradusies arī neliela estrāde, kurā vasaras svētdienās priekšnesumus sniedza kareivju orķestris. 20. gs. 30. gados parks pārveidots A. Zeidaka vadībā. Parkā izmantoti gan ainavu parka, gan regulārā parka kompozīcijas paņēmieni. Zālienu malās grupējas koku un krūmu grupas, cirtu dzīvžogu stādījumi, bet kalna augšdaļā radīts iespajds par neskarta meža nostūri. Parkā izmantotas arī mazas arhitektūras formas – atbalsta sienas, kāpnes, soliņi utt. Parks bagāts ar vairāk nekā 15 vietējo kokaugu sugām, taču šeit netrūkst arī svešzemju koku un krūmu. Pēdējos gados izstrādāts parka rekonstrukcijas un labiekārtošanas projekts.



### **The Dzegužkalns park**

*Rīga, Ilģuciems*

One of the loveliest parks in Rīga is in the Dzegužkalns neighbourhood of the Pārdaugava area. The hill in the park is the highest point in Rīga – 28 metres above sea level. A small pine forest used to be found in the park, and it was used by local workers for recreational purposes. In 1893, the city's director of parks and gardens, Georg Kuphaldt, decided to transform the area into a park, because there were no open areas anywhere nearby. Improvements to the territory along Daugavgrīvas Street began in 1900. By 1911, the park was ready, with planted areas, a network of pathways, and lovely views of the towers of Rīga, and the Torņakalns and Zaslauks neighbourhoods. Two pavilions were installed in the park later, one for people who wished to enjoy a cup of coffee. There was also a small stage where a military orchestra performed on Sunday afternoons during the summer. In the 1930s, the park was reconstructed under the leadership of Andrejs Zeidaks. Techniques related to landscape parks and regularly planned parks were put to use. Groups of bushes and trees were planted along grassy areas, as were carefully trimmed hedges. At the top of the hill, Zeidaks created the impression of a forested area that had been untouched by humankind. There were small architectural forms in the park – support walls, steps, benches, etc. There are more than 15 different kinds of local trees in the park, as well as different foreign trees and bushes. A plan to reconstruct and improve the park has been prepared over the last several years.



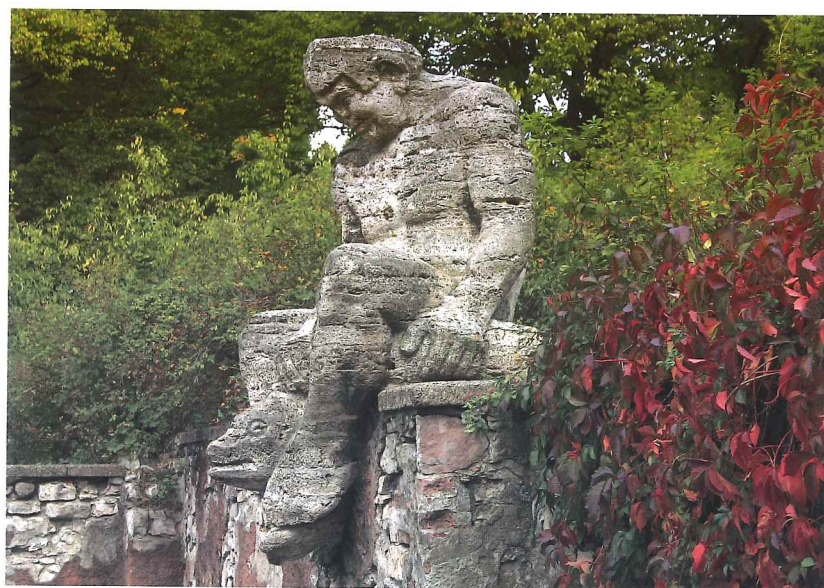
## Grīziņkalna parks

*Rīga, Grīziņkalns*

Grīziņkalna parks, kas padomju laikā bija pazīstams kā 1905. gada parks, ierīkots uz smilšu kāpas un tā nosaukums cēlies no netālās Grīziņa (*Griesenhof*) muižiņas. Tikai 1885. gadā izstrādātajā plānā bija paredzēta šīs nekoptās vietas labiekārtošana. Pagāja vairāki gadi, līdz 1902. gadā pilsētas valde uzdevusi izstrādāt šīs vietas apstādījumu projektu. Šo darbu veic G. F. F. Kufalts, un darbi uzsākti 1902. gada rudenī. Grīziņkalna pakājē atradās arī teātris *Apollo*, kam liela kultūrvēsturiska nozīme. Grīziņkalna parks tika veidots uz trim terasēm. Pirmajā no tām atradās restorāns, *deju grīda* un teātris, otrajā atradās promenādes laukums un lievenis, bet trešajā terasē bija paredzēts skatu tornis un mākslīgās pilsdrupas.

1905. gadā parkā notika strādnieku mitiņi, no kuriem cēlies arī vēlākais parka nosaukums.

Parka apstādījumu iekārtošana pēc G. F. F. Kufalta projekta turpinājās līdz 1911. gadam. Pakalna virsotnē tika uzcelts mūzikas paviljons (arh. H. Pīrangs (*H. Pirang*)). Pirmā Pasaules kara laikā daļa no būvēm nodegušas, un parks tika pamests likteņa varā. Tikai 20. gs. 20. gados A. Zeidaka vadībā tika veikti parka atjaunošanas darbi, kuri pabeigti desmit gadus vēlāk. Parks ieguva pavisam citādas aprīses – tika izveidotas terases, jauni pastaigu celiņi, bērnu rotaļu laukumi ar baseiniem, soli utt.



### **The Grīziņkalns park**

*Rīga, Grīziņkalns*

The Grīziņkalns park was known as the 1905 park during Soviet times. It was installed on a sandy dune and was named after the Griesenhof estate that was nearby. The location was truly established only in after designs were drawn up in 1885. In 1902, city authorities ordered a plan for installing a garden there. The design was produced by Georg Kuphaldt, and work began in the autumn of 1902. The Apollo theatre, which is of great cultural and historical importance, was at the foot of Grīziņkalns hill.

The Grīziņkalns park was based on three terraces. The first had a restaurant, a dance floor and a theatre, the second had a promenade and balcony, and the third was to have a viewing tower and a set of artificial castle ruins. Workers' meetings were held in the park during the 1905 Revolution, and that explains its Soviet-era name.

The planting of flora in the garden on the basis of the Kuphaldt design continued until 1911. A musical pavilion was finally installed at the top of the hill by architect Heinz Pirang. Some of the buildings burned down during World War I, and the park was left to the ravages of time. It was only in the 1920s that restoration began at the park under the leadership of Andrejs Zeidaks. The work was completely only 10 years later, when the park was very much changed, with terraces, new walkways, children's playgrounds with basins, benches, etc.



## Arkādija

*Rīga, Torņakalns*

Rīgas pilsētas valde teritoriju parka ierīkošanai ieguvusi 1896. gadā, jo pirms tam zemesgabali piedēvējuši dažādiem īpašniekiem, un viens no tiem bijis ģenerālkonsuls H. G. Vermanis (*H. G. Wöhrmann*), kuram šeit atradusies dzīvojamā māja, saimniecības ēkas un dārzs. Plašai publikai parks atklāts 1898. gadā, turklāt tā teritorija tikusi paplašināta, pievienojot tuvējās pļavas. Jau sākumā parkā atradies restorāns, kurš nodedzis 1902. gadā. Parka plāna autors bija G. F. F. Kufalts, kurš paredzēja mainīt tuvējās Mārūpītes gultni, izvadot to cauri parkam. Līdz ar to upīte ar nelieliem paplašinājumiem un kaskādēm kļuva par vienu no gleznainākajiem parka ainavas elementiem. Parkā atradās arī diķi. Parka nosaukums attaisnoja sevi – tas patiesi kļuva *par gleznainu un laimīgu zemes stūrīti*, kā senajā Grieķijā raksturoja šo novadu ar tādu pašu nosaukumu. 1905. gadā parkam pievienots zemesgabals pie F. Brīvēznieka ielas. Šajā laikā parkā atradās dzīvojamā ēka, restorāns, šautuve, bumbotava, mūzikas paviljons, sarga māja un dārznieka māja. Arkādijas parks ir ainavu dārzu ietekmēts un tajā regulāri apstādījumi ir tikai pie dzīvojamās ēkas. Atjaunotais restorāns atkārtoti nodedzis 1908. gadā un no jauna uzcelts 1910. gadā. Ugunsnelaimēm vairākkārt pakļautā, laika gaitā pārveidotā ēka vēlreiz nodega 2006. gadā.

Parka labiekārtošana pabeigta 1911. gadā. Tas pārveidots un atjaunots no 1926. līdz 1927. gadam pēc A. Zeidaka ieceres.

Daudz skaistu nianšu 6,2 ha lielajā parkā ienes mainīgais reljefs, ūdens virsmas, gleznainās ziemciešu dobes un koku grupas, kā arī tiltiņi, kāpnes un citi elementi.



### **The Arkādija park**

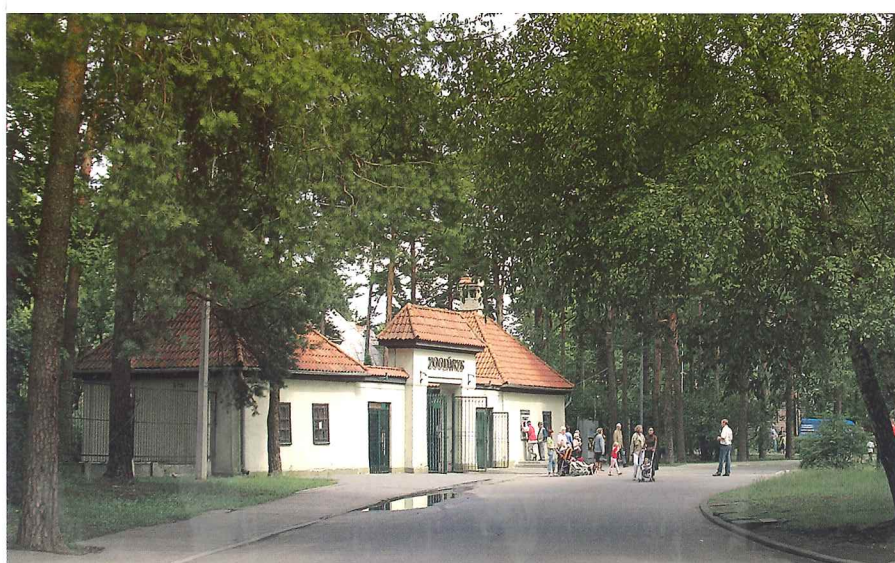
*Rīga, Torņakalns*

The Riga city government received this territory for a park in 1896. Before then, it was owned by various people, including Consul General H. G. Wöhrmann, who owned a house, some ancillary buildings and a garden on the site. The park was opened to the public in 1898 after the territory was enlarged by adding several adjoining meadows. From the very beginning, the park had a restaurant, but it burned down in 1902. The design for the park was by Georg Kuphaldt, who planned to change the bed of the nearby Mārupīte stream so that it might flow through the park. With a bit of work, the little river became one of the most beautiful elements of the park's landscape, complete with several small waterfalls. There were also ponds in the park. The name Arkādija, of course, comes from the Greek concept of Arcadia – a lovely and happy little corner of the land. In 1905, a plot of land along Brīvzemnieka Street was added to the park. A residential building, restaurant, shooting gallery, bowling alley, music pavilion, guardhouse and gardener's house were all in the park at that time. The Arkādija park was based on the principles of landscape gardens, and only around the residential building were there regular plantings. The restaurant was restored after the 1902 fire, only to burn down again in 1908. It was rebuilt in 1910 and reconstructed several times before, unbelievably enough, it burned down once again – in 2006.

Improvements to the park were completed in 1911. It was transformed and updated in 1926 and 1927 on the basis of designs by Andrejs Zeidaks.

The park, which is 6.2 hectares in size, has many beautiful nuances – the changing terrain, the surfaces of the water, the beautiful flowerbeds and groups of trees, as well as bridges, steps and other elements.





## Mežaparks

*Rīga, Mežaparks*

Iemīlota rīdzinieku atpūtas vieta jau kopš 19. gs. 60. gadiem bija Ķīšezera apkārtnē – Ķeizarmežs, kurš tagad pazīstams kā Mežaparks. 1901. gadā pilsētas valde nolēma teritoriju starp Ķīšezeru un Sarkandaugavu izveidot kā parku. Parka plānojuma izstrādāšanai tika izveidota īpaša komisija, kurā darbojās arī G. F. F. Kufalts. Vienu parka daļu bija paredzēts apbūvēt ar villām. 1909. gadā parkā bija jau izveidots celiņu tīkls, skuju koki papildināti ar lapu kokiem. Vēlāk tika izbūvēta regulāra zirgu tramvaja satiksme, kuru drīz nomainīja elektriskais tramvajs, darbojās sporta klubi. 1910. gadā tika atvēlēti zemesgabali kapsētai (Meža kapiem) un Zooloģiskajam dārzam.

Mežaparks arī šodien ir iecienīta pilsētnieku atpūtas vieta. Tas ir valsts nozīmes pilsēt būvniecības piemineklis, kurā atrodas daudz vērtīgu arhitektūras pieminekļu – savrupmāju un villu. To autori ir ievērojami sava laika arhitekti, piemēram, F. Šefels (*F. Scheffel*), P. Mandelštams (*P. Mandelstamm*), E. Kupfers (*E. Kupffer*), K. Pēkšēns, V. L. N. Bokslafs (*W. L. N. Bockslaff*), V. fon Tizenhausens (*W. von Tiesenhausen*), T. Hermanovskis, I. Blankenburgs u. c. Mežaparkā dzīvojuši daudzi ievērojami sabiedriskie darbinieki, pazīstami izglītības, kultūras, mākslas, zinātnes u. c. pārstāvji. Mežaparka privātmāju apbūve ir arī agrīna t. s. dārzu pilsēta, līdzīgi Lečvortai (*Letchworth*) un Hempstedai (*Hampstead*) Anglijā, Heleravai (*Hellerau*) Vācijā un citām.



## Mežaparks

*Riga, Mežaparks*

Much beloved by the people of Riga since the 1860s has been this area near the Ķīšezers lake. Initially known as Kaiserwald (Emperor's Forest), it is now universally known as Mežaparks. In 1901, the city authorities decided to install a park in the territory between Lake Ķīšezers and the area known as Sarkandaugava. A special commission was set up for this purpose, and Georg Kuphaldt was one of its members. Villas were to be built in one part of the park. By 1909, it had a network of roads, and deciduous trees had been planted to complement the coniferous trees which were already there. A horse-drawn tram line was installed, although the horses were soon replaced by electric trams. Various sports clubs were active in the region. Land was set aside for a cemetery (the Forest Cemetery) and for a zoo in 1910.

Mežaparks is very popular among the people of Riga even today. The entire area is an urban construction monument of national importance, because many of the individual homes and villas in the area are truly significant. The most distinguished architects of the day worked on some of the buildings, including Friedrich Scheffel, Paul Mandelstamm, Eduard Kupfer, Konstantins Pēkšēns, Wilhelm Bockslaff, Gerhard von Tiesenhausen, Teodors Hermanovskis, Indriķis Blankenburgs, and others. Many distinguished people from the fields of education, culture, the arts, the sciences, etc., lived in Mežaparks. The area is something of a garden city, similar to Letchworth and Hampstead in England, Hellerau in Germany, and others.

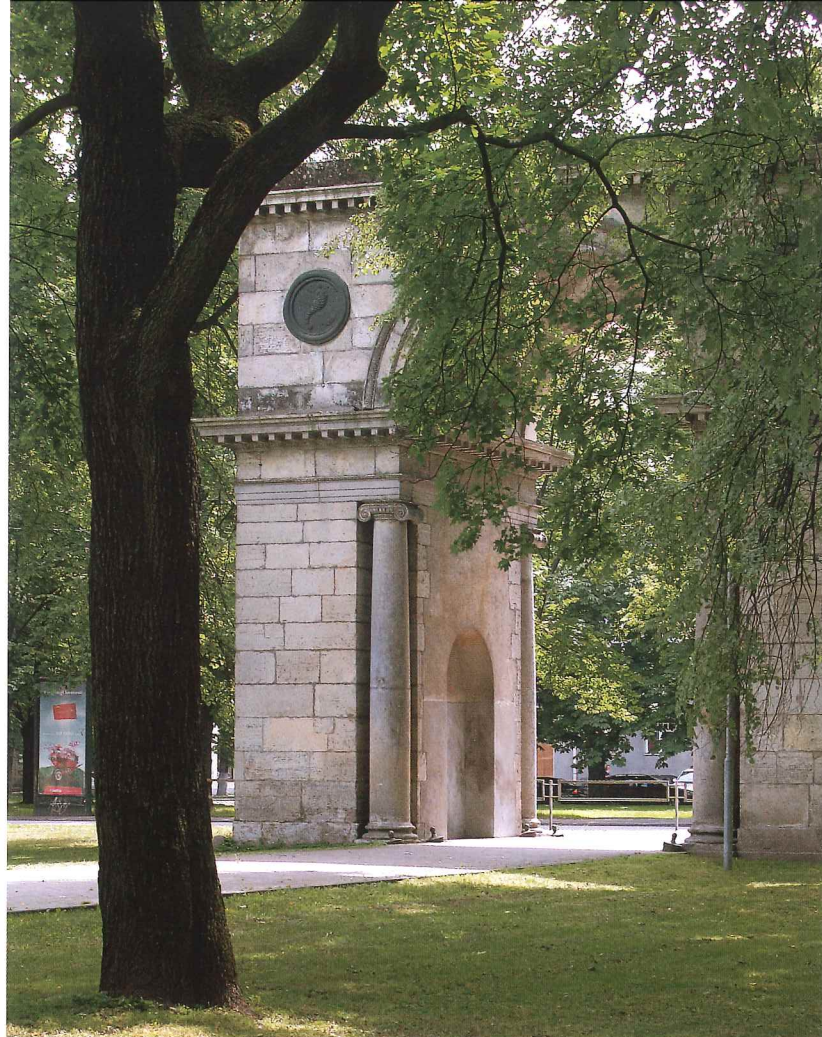


## Viesturdārzs

*Rīga, Hanzas iela*

Sākotnējais Pētersalas dārzs, Pirmais Ķeizardārzs, vēl nesensais Dziesmu svētku parks un tagadējais Viestura dārzs ir viens no senākajiem Rīgā un tā pirmsākumi saistās ar Krievijas caru Pēteri I, kurš 1721. gadā nolēma sev veidot ārpus pilsētas rezidenci un ap to – dārzu. 18. gs. vidū dārzs ar kanālu bija sadalīts divās daļās – reprezentācijas daļā un saimnieciskajā daļā, no kuras viens nostūris bija t. s. virtuves dārzs. Dārza galvenā kompozīcijas ass tika virzīta uz valdnieka pili, kura atradās Daugavas krastā paralēli tai. Reprezentācijas daļu, kura bija krietni lielāka par saimniecisko, šķērskanāls sadalīja divās daļās, no kurām mazākā – parteris atradās pils priekšā, bet lielākā beidzās pie *Pīļu diķa* – kādreizējās Daugavas attekas. Abas daļas bija t. s. ģeometriskā (regulārā) plānojuma. Dārzu ietvēra alejas. Ar saviem cirtajiem dzīvžogiem, labirintiem, lapenēm, zivju diķiem un strūklakām, ēnainām alejām un bagātīgo ūdens virsmu klātbūtni parks bija īpaši pievilcīgs un kā dārzu mākslas sasniegums jānovērtē īpaši augstu.

Vēlāk Ķeizardārza partera daļu pārzināja ģenerālgubernators, kurš mitinājās pili, bet pārējā daļa bija pieejama plašai publikai. 1842. gadā dārzs tika nodots Rīgas pilsētai, bet 1867. gadā arī gubernatora pils tika izirēta, lai gūtu ienākumus dārza uzturēšanai un atjaunošanai. Regulārais dārzs 19. gs. 70. gadu beigās G. F. F. Kufalta vadībā tika daļēji pārveidots par ainavu parku un zaudēja savu kompozicionālo viengabalainību. Zudusi bija arī bijusī Pētera I rezidence. Laika gaitā parka pārveidošana turpinājās, tajā celtas jaunas būves – paviljoni, estrādes, restorāni utt., kuri nav saistīti ar dārza sākotnējo iecerī. 1923. gadā pēc A. Zeidaka priekšlikuma parks atkal pārveidots – pārkārtota ceļu sistēma, aizbērts diķa gals pie Hanzas ielas utt. 1936. gadā parkā uzstādīti Aleksandra vārti (1815–1817, arh. J. D. Gotfrīds (*J. D. Gottfriedt*)). Senais dārzs pārveidots arī 20. gs. 50. gados un 1973. gadā, kad atklāts Dziesmu svētku simtgadei veltīts ansamblis.



### **The Viesturs garden**

*Riga, Hanzas street*

The Viesturs garden joins the initial Pētersala Garden, the first Ķeizardārzs and the Song Festival park which existed until quite recently as one of the oldest parks in Riga, and its history has much to do with Tsar Peter the Great, who in 1721 decided to establish a residence and garden outside the city of Riga. By the mid-18<sup>th</sup> century, the garden and canal had been divided up into two parts – the fancy part for representational purposes, and the part where household tasks were handled. One corner of the latter area was known as the kitchen garden. The focus in the garden was on the ruler's castle, which was on the banks of the Daugava River and in parallel to that river. The fancy section of the garden (which was much larger than the other section) was also divided into two by a canal. The smaller area was in front of the castle, while the larger area ended at the "Duck pond" – a former tributary to the Daugava River. Both parts were geometrical (regular) in design. There were alleys around the garden, with trimmed hedges, labyrinths, pergolas, fish ponds, fountains, shadowy alleys and a wealth of bodies of water. The park was enormously attractive and outstanding as an example of the garden arts.

The part of the area known as Ķeizardārzs was first overseen by the governor-general who resided in the castle, but later it was opened up to the public. In 1842, the garden was transferred to the ownership of the city of Riga, and in 1867, the governor's castle was, for the first time, rented out to earn income for the maintenance and restoration of the garden. The regular garden was transformed in part into a landscape park in the late 1870s under the leadership of Georg Kuphaldt, and in this sense it lost some of its homogeneity. The residence of the tsar was also gone. Over the course of time, new structures were erected in the park – pavilions, stages, restaurants, etc. These had nothing to do with the initial purposes of the garden. In 1923, the park was transformed yet again, this time at the behest of Andrejs Zeidaks – the system of pathways was rearranged, the end of the pond near Hanzas Street was filled up, etc. The Alexander Gate, which was originally built between 1815 and 1817 by the architect J. D. Gottfriedt, was installed in the park in 1936. The antique park underwent more change in the 1950s and in 1973, when an ensemble dedicated to the 100<sup>th</sup> anniversary of the Latvian Song Festival was unveiled.



## Memoriālais parks – Lielie kapi

*Rīga, Miera iela*

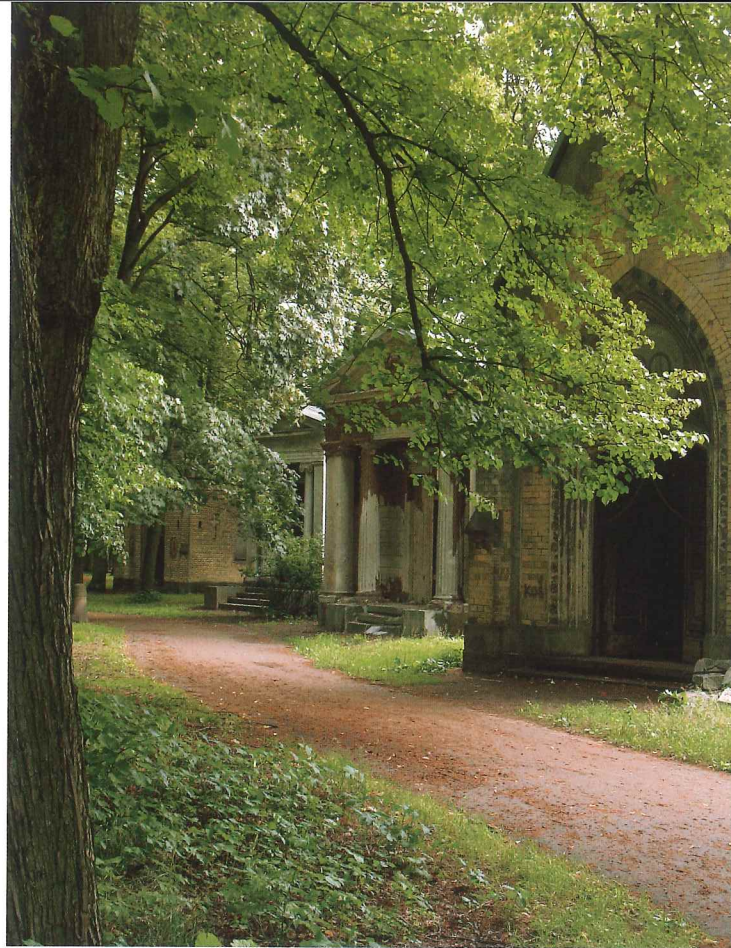
Lielie kapi tika ierīkoti 1773. gadā kā pirmā publiskā kapsēta ārpus Rīgas, kura 1967. gadā tika pārvērsta par memoriālo parku, iznīcinot daudzus ievērojamu cilvēku apbedījumus un pieminekļus. Sākotnēji Lielajos kapos bija Doma, Pētera, Jāņa, Reformātu, Jēzus un Ģertrūdes draudžu nodalījumi, kā arī Jēkaba draudzes kapi un pareizticīgo Pokrova kapi. Gadu gaitā kapsētas saplūda vienā, izveidojot plašu teritoriju. 1823. gadā J. H. Cigra (*J. H. Zigra*) izstrādāja jaunu kapu plānojumu, tos pārvēršot par dārzu ar zālieniem, puķu dobēm un košuma krūmu grupām. Galvenās ieejas vārtu priekšā 1825. gadā tika izveidots pusapļa laukums, bet gadu pirms tam tika veidota Miera iela ar liepu stādījumiem malās.

Lielajos kapos gadu gaitā tapušas vairākas celtnes. Pirmā koka kapliča celta 1776. gadā (namdaris J. Krēmers), nākošo mūra kapliču (1859–1861, arh. J. D. Felsko) 1891. gadā pilnībā pārbūvēja arhitekts K. Neiburgers (*K. Neuburger*). Tagadējā Pokrova baznīca celta 1879. gadā (arh. R. Pflūgs (*R. Pflug*)). Lielajos kapos apbedīti daudzi ievērojami Latvijas kultūras un sabiedriskie darbinieki, piemēram, Kr. Valdemārs, Kr. Barons, Fr. Brīvzemnieks, dzejnieks A. Pumpurs, skolotāji A. Ārgalis un E. Dinsberģis, arhitekti K. Häberlands (*Ch. Haberland*), J. D. Felsko (*J. D. Felsko*), V. Neimanis (*W. Neumann*), J. F. Baumanis un A. Malvess, novadpētnieks J. K. Broce (*J. Ch. Brotze*) u. c.

Laika posmā no 1773. gada līdz 1923. gadam parkā ir uzcelti virkne ievērojamu sakrālās arhitektūras pieminekļu – kapličas, urnas, obeliski u. c. Lielākā daļa no tiem padomju laikā un vēl joprojām tiek nežēlīgi postīti un iznīcināti.

Nevarīgi memoriālā parka labiekārtošanas darbi vienā tā daļā tika uzsākti 1979. gadā. Pēc tam, lai novērstu uzmanību no Latvijas kultūras un sabiedrisko darbinieku nekropoles iznīcināšanas, tika veidoti atsevišķi pieminekļi, kā piemēram, Kr. Baronam (1985, tēln. J. Zariņš, arh. J. Dambis un A. Gibols) u. c.

Līdz mūsdienām parkā saglabājies samērā daudz dendroloģisku vērtību, taču par iemīļotu pilsētnieku atpūtas vietu tas nav kļuvis – kapsēta paliek kapsēta, lai arī tās būtība ir iznīcināta.



### **The Great Cemetery and its memorial park**

*Riga, Miera street*

The Great Cemetery was installed in 1773 as the first public graveyard outside of Riga. In 1967, it was transformed into a memorial park, with the authorities destroying the graves and monuments of many distinguished individuals.

The cemetery initially had areas for the parishioners of the Dome Cathedral, St Peter's Church, St John's Church, the Reform Church, the Church of Jesus, St Gertrude's Church, St Jacob's Cathedral, and the Orthodox Pokrov church. Over the course of the years, the cemeteries flowed together into a single, large territory. A new design for the cemetery was produced in 1823 by J. H. Zigra, turning the area into a garden with green areas, flowerbeds and decorative bushes. A semi-circular area was established in front of the main entrance gate in 1825. One year earlier, Miera Street with linden trees along its sides had been completed.

Several buildings were built in the Great Cemetery over the course of the years. The first wood chapel was built in 1776 (builder J. Krēmers), and a stone chapel designed by the architect Johann Daniel Felsko. In 1891, it was completely rebuilt by another architect, Karl Neuburger. The Pokrov church was built in 1879 by the architect Robert Pflug. The Great Cemetery is the final resting place of many distinguished cultural and public activists from Latvian history, including Krišjānis Valdemārs, Krišjānis Barons, Fricis Brīvzemnieks, the poet Andrejs Pumpurs, the schoolteachers Ādams Ārgalis and Ernests Dinsberģis, the architects Christof Haberland, Johan Daniel Felsko, Wilhelm Neumann, Janis Fridrihs Baumanis and Augusts Malvess, and the great regional researcher Johann Christoph Brotze.

Numerous sacral architectural monuments were installed in the park between 1773 and 1923 – chapels, urns, obelisks, etc. Most of these were destroyed during Soviet times, and others are still being subject to vandalism and hooliganism.

Some fairly careless attempts to improve the park began in 1979. The Soviet authorities sought to divert public attention from the fact that the necropolis of so many distinguished cultural and public activists had been so badly damaged, and new monuments were installed to just a few figures such as the collector of Latvian folk songs, Krišjānis Barons (1985, sculptor J. Zariņš, architects J. Dambis and A. Gibols).

Much that is of dendrologic value can still be seen in the park, but it has not become a beloved place for the perambulations of local residents. A cemetery, after all, is a cemetery, even if its essence has been destroyed.



### Doles muižas parks

Rīgas raj., Salaspils nov., Salaspils

Doles muižas ansamblis atrodas Daugavas klinšainā krastā blakus viduslaikos nopostītajai Jaundoles pilij. Muižas parks veidots 16. gs. 70. gados pēc tās īpašnieka Oto Hermana fon Fitinghofa (*O. H. von Vietinghoff*) ierosinājuma. Parkā izveidots brīvdabas teātris ar liepu dzīvžogu aizmugurē. Skatītāji sēdējuši uz velēnu sēdekļiem pusapļi ap skatuvi. Teātra iekārtojumam par paraugu kalpojis Veimāras galma dārza teātris.

Doles muižas skatu 1830. gadā zīmējis A. Merķelis. Tajā redzamas pilsdrupas, aiz tām divas koka ēkas un pašā Daugavas krastā – uzkalniņā apaļš parka paviljons ar kupolveida jumtu un kolonādi. No šī skata šodien vairs neko neatradisim.

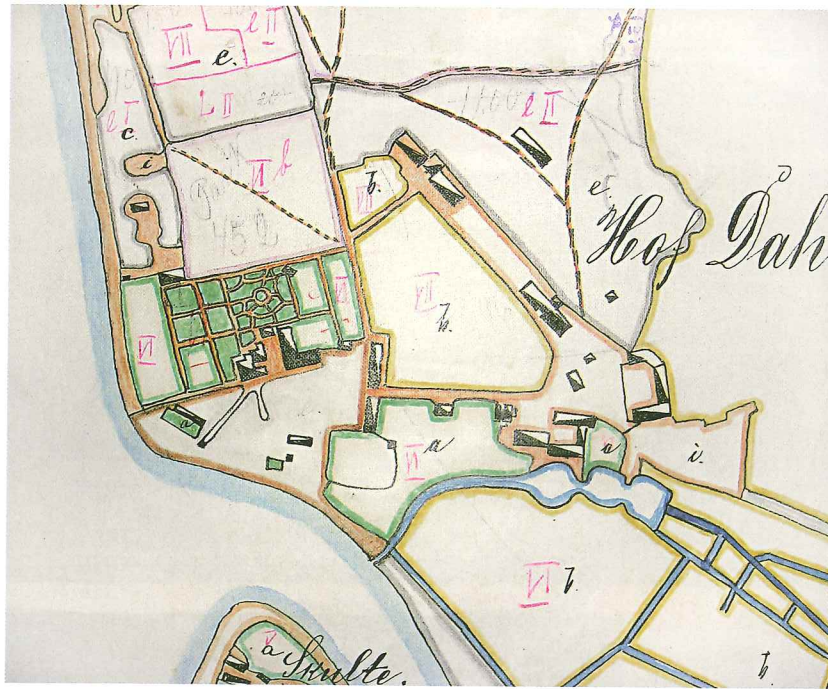
Situāciju 19. gs. otrajā pusē atspoguļo muižas zemju plāns, kuru 1871. gadā zīmējis revizors D. Fridmans (*D. Friedmann*).<sup>1</sup> Parkam ir gan regulāri plānota, četrstūros sadalīta daļa, gan neliela, ar brīvu celiņu sistēmu veidota daļa, kuras centrā ir apļveida laukums.

Parkam sākotnēji bijis četrstūrveida plāns un to ietvēruši trīs rindu liepu stādījumi, kas laika gaitā pārvērtušies koku grupās. Parkā nav saglabājušās arī liepu alejas un rindas, taču tas joprojām ir ainaviski pievilcīgs. Tam ir brīvs plānojums ar smilšu celiņu tīklu. Parka apmeklējuma laikā var iepazīties ar vietējām skujkoku sugām – parasto priedi, lapu kokiem un krūmiem – kļavu, melnalksni, bārbeli, skābardi, lazdu, osi, ievu, apsi u. c., kā arī introducētām sugām – Eiropas un Kaukāza balteglēm, Eiropas un Japānas lapeglēm, Kanādas austrumu, melnām un asām eglēm, parasto zirgkastaņu, vārpaino korinti, Virdžīnijas skābardi, spožo un Franšē klinteni, duglasa krustābeli, parasto smilts-ērksķi, Tatārijas sausserdi u. c.

Parka vidū atrodas lauce ar bijušo muižas īpašnieku Lēvisu of Menāru (*Löwis of Menar*) dzimtai veltītu pieminekli. Parkā novietots arī piemineklis – urna, kurš 1972. gadā pārvests no Līves muižas (1802., tēlnieks J. G. Šadovs (*J. G. Schadow*)). Šis piemineklis bija veltīts minētās muižas īpašniekam Fridriham Georgam fon Livenam (*F. G. von Lieven*). Parkā atrodas arī pieminekļu fragmenti ar klasicisma vāzu cilņiem (atvesti no Bauskas raj. Jumpravmuižas) un citi memoriālās tēlniecības darbi. Parkā novietots arī liels laukakmens, kurš atvests no Bramberģes un Līves muižas robežas. Uz tā iekalts krusts un gadskaitlis 1771.

Parkā uzstādīta zvejnieku sētas *Mellupi* apbūve – dzīvojamā ēka, klēts, šķūnis un pirtiņa (19. gs. otrā pusē).

<sup>1</sup> LVVA F. 1679., apr. 194., l. 17.



### The park of the Dole estate

Riga district, Salaspils amalgamated municipality, Salaspils

The Dole estate ensemble is on the cliffy banks of the Daugava River alongside the Jaundole castle, which was sacked during the Middle Ages. Owner Otto Hermann von Vietinghoff ordered the installation of the park in the 1770s. The park features an open-air theatre with a hedge of linden trees behind it. Audiences sat on turf seats in a semi-circle around the stage. The garden theatre of the royal court at Weimar served as an inspiration for the one at Dole.

Blueprints of the estate from the 18<sup>th</sup> century show some 20 buildings and structures. From the direction of Riga, the road to the centre of the estate passes along two large buildings that may have been outbuildings. Next there is a group of buildings around a yard, where the road turns sharply toward the Daugava River, passing between two symmetrically placed buildings to lead the driver into another yard. Judging from the fact that the landscape park and the fruit orchard are close nearby, this was where the home of the estate's owner could have been located at one time.

A drawing of the Dole estate from 1830 shows castle ruins with two wooden buildings behind them. On the bank of the Daugava, there is a round park pavilion with a cupola for its roof and a column. All of those structures are gone today.

The situation in the latter half of the 19<sup>th</sup> century can be seen in blueprints of the estate's land, as drawn in 1871 by an auditor called Friedmann.<sup>1</sup> Here we see a regularly planned park that is divided into squares and has a system of little pathways at the centre of which is a circular area.

The park used to be quadrangular, with three rows of linden trees at each side which eventually turned into stands of trees. They're gone, but the park is still very attractive. It has a free plan today, with a network of sand pathways. People can see local deciduous trees, coniferous trees and bushes, as well as various kinds of foreign flora – larches and fir trees from Europe, the Caucasus, Japan and Canada, the ordinary horse-chestnut, the dwarf serviceberry, the Virginia hornbeam, the hedge cotoneaster, the black hawthorn, and the sea buckthorn.

The area in the middle of the park has a monument to the family of a former estate owner, Löwis of Menar. A granite obelisk is engraved with the names of all of the members of the dynasty and its relatives. Also in the Dole estate park is an urn which was brought from the Live baronial estate in 1972. It was created as a monument to the estate owner Friedrich Georg von Lieven and produced in 1802 by the sculptor J. G. Schadow. There are also fragments of memorials featuring reliefs of vases that were typical in the period of Classicism. These were brought from the Jumpravmuiža estate in the Bauska District. Other examples of memorial sculpture can also be seen, among them – a monument in the cemetery of the Reingarthen dynasty.

Another feature in the park is a massive rock which was brought from the border of the Bramberge and Live estates. A cross and the year 1771 have been engraved on the rock. There is also a fisherman's homestead – a house, a granary, a barn and a sauna from the latter half of the 19<sup>th</sup> century. The interior of the residential building features an exhibition which illustrates the lives of fishermen who caught lamprey and salmon on the Dole River. Reconstructed fish weirs are on display.

<sup>1</sup> LVVA F. 1679, apr. 194, 1. 17.





### Turaidas muižas parks

*Rīgas raj., Krimuldas pag.*

Gaujas plūdums, dabīgais reljefs un krāšņā augu valsts jau senatnē mudinājusi cilvēkus apmesties uz dzīvi Turaidas apkārtnē. Seno iedzīvotāju – libiešu valodā “Turaida” nozīmē “Dieva dārzs”. Mūsdienās Turaidas pilskalns, muižas saimnieciskais centrs, baznīca un viduslaiku kapsēta Baznīckalnā, tāpat kā bijušā muižas dārza vieta Jelgavkalnā (tagad Dainu kalns) ir 1988. gadā izveidotā Turaidas muzej-rezervāta daļa.

Laikā no 13. gs. līdz 17. gs. Turaidas pilsmuiža veidojās viduslaiku pils nocietinājumu teritorijā un attīstījās līdz ar pili. Jau 16. gs. 70. gados ziemeļos no nocietinātās muižas bijuši muižas dārzi. 17. gs. beigās, lai gan muižas centrs vēl atradies pils mūros, ziemeļu priekšpils apkārtmūris jau bijis nojaukts un uz ziemeļiem no tā izveidojies jauns – saimnieciskais centrs, kurā līdzās rījam izrakti četri diķi un iekopti sakņu dārzi.

1821. gadā Turaidas muižu nopirka barons Baltazars fon Kampenhauzens (*Campenhausen*), kas uzsāka panikušās muižas saimniecības sakārtošanu. 19. gs. gaitā muižas kompleksu papildināja vairākas jaunas ēkas – pārvaldnieka māja, ķieģeļu ceplis, alus brūzis, muižas viesnīca pansija ceļotājiem, kā arī tika ierīkots augļu un puķu dārzs Jelgavkalnā. Teritoriju līdz Gūtmaņai aizņēma muižas ainavu parks. Dārzi muižas centrā bijuši tik krāšņi, ka 1860. gadā sava Vidzemes apmeklējuma laikā Turaidā iegriezies Krievijas troņmantinieks Nikolajs.

Pēdējie mēģinājumi padarīt Turaidas muižu ienesīgu saistās ar Staela fon Holšteina darbību no 1907. gada līdz 1914. gadam. Vienlaikus ar muižas ražotņu modernizāciju, notika pārmaiņas apkārtnes ainavā. Par ieguvumu uzskatāma Turaidas muižas gravās izveidotā diķu kaskāde ar vairāk nekā 40 diķiem, kā arī pie Gūtmaņas uzbūvētais Turaidas muižas piena paviljons.

Pēc Otrā pasaules kara liela daļa Turaidas muižas parka tika pamesta novārtā. Tikai 20. gs. 80. gados ar Siguldas novadpētniecības muzeja gādību sākās Turaidas muižas parka sakopšana. Dainu kalns un Dziesmu dārzs, kur izvietotas tēlnieka Induļa Rankas veidotās skulptūras, tagad izaudzis par Tautasdziesmu parku.



### The park of the Turaida estate

*Riga district, Krimulda municipality*

The flow of the Gauja River, the surrounding terrain and the wealth of flora in the area – all of these have always encouraged people to settle in the region of Turaida. In the language of the Livonian tribes which first populated the area, the word means “Garden of God”. Today the Turaida castle hill, the economic centre of the estate, the church, the Medieval cemetery and the place where the gardens of the estate used to be (where Folk Song hill is located now) – these are all part of the Turaida Museum Reserve, which was established in 1988.

Between the 13<sup>th</sup> and the 17<sup>th</sup> century, the Turaida castle estate was fortified, and the area developed along with the castle. In 1571, the local governor of the Polish king presented the castle estate to a former judge of the Turaida bishopric, Eilhardt Kruse. Gardens were to the North of the fortified estate at that time. In 1621, the region was taken over by the Sternschild family, which later sold it to the Budberg dynasty. It controlled Turaida until the early 19<sup>th</sup> century. The economic centre of the estate is still shown inside the castle walls in a map from the 17<sup>th</sup> century, but the wall around the northern forecastle had already been dismantled, and a new economic centre had been established to its North. There were threshing houses, four ponds, and vegetable gardens in the area. In the early 18<sup>th</sup> century, and particularly after a massive fire in 1776, the buildings of the estate were also constructed outside the castle itself – near roads, meadows and pastureland.

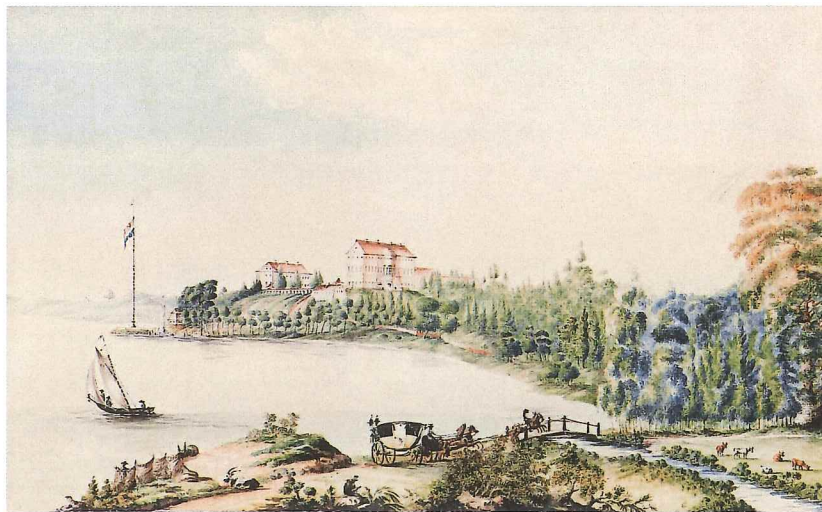
In 1821, the Turaida estate was bought by Baron Balthazar von Campenhausen, and he began to reinvigorate the estate, which had fallen on hard times. During the 19<sup>th</sup> century, several new buildings were erected – a home for the governor, a brick-making facility, a brewery, and a hotel for travellers. There were vegetable gardens and fruit orchards. A landscape park stretched all the way to the Gūtmaņala cave. The gardens are said to have been so ornate that they attracted the attention of the heir to the Russian throne, Nicholas, when he visited Vidzeme in 1860. The table for the royal guest was set in the “linden circle” of the estate, and a major festival was organised near the Gūtmaņala cave.

The beautiful environment of Turaida, the ruins of the Medieval castle, the park and the garden outside the new castle inspired the Latvian writer Pērsietis. In 1898, in the monthly magazine *Austrums*, he wrote about the wonderful Turaida estate park, the castle ruins, the beautiful views in the area, and the fact that the garden of the estate remains hidden from people’s eyes, because it was surrounded by two fences – “the first artificially women of green barbed wire, which has peculiar thorns (...) and the other a living fence of thorny bushes and white flowers with a nice scent.”<sup>1</sup>

The last attempt to wring some profits out of the Turaida estate date back to the work of Stael von Holstein between 1907 and 1914. As the manufacturing facilities of the estate were modernised, there were changes to the surrounding landscape. A set of ponds in the ditches of the estate can be seen as a benefit – more than 40 ponds in all. There was a milk pavilion near the Gūtmaņala cave, too.

After World War II, much of the park of the Turaida estate was allowed to deteriorate. It was only in the 1980s, with the help of the Sigulda Regional Research Museum, that the area was first cleaned up. Folk Song hill and Song garden, where the sculptor Indulis Ranka installed a number of his works, are now known as Folk Song park. The system of ponds has been restored to a certain extent, there are several hiking trails and nature trails in the area, and horseback riding and carriage rides are available. Various festivals are held at the estate now, and there are also programmes specifically for schoolchildren.

<sup>1</sup> Pērsietis. “Pats īpašnieks” (The Owner Himself), *Turaidas Ziņas*, No. 3(12), 1992.



### Remtes muižas parks

*Saldus raj., Brocēnu nov., Remtes pag.*

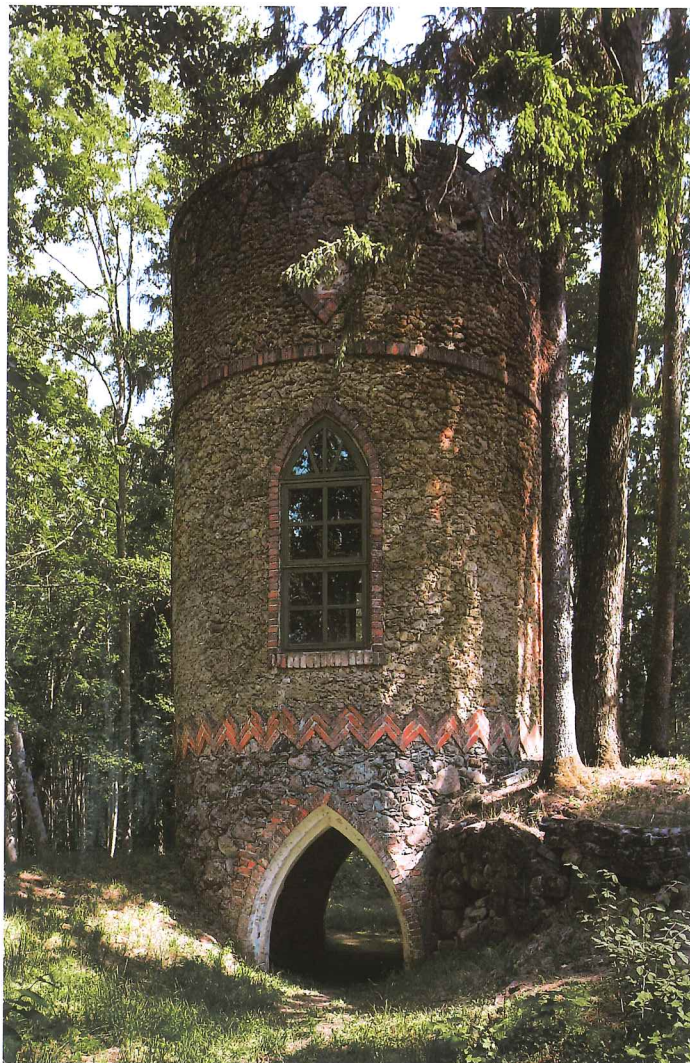
Remtes muižas parks, iespējams, veidojies 19. gs. sākumā vienlaikus ar jaunās pils celtniecību. Parkam, ar 10 ha lielu teritoriju, ir brīvs plānojums, tajā atrodas kanālu sistēma un diķi, aiz pils izvēsta terasēta nogāze, no kuras paveras jauks, romantisks skats uz tuvējām parka daļām. Par Remtes muižas parka sākotnējām arhitektūras mazajām formām liecina paviljons rotunda. Par šī pieminekļa tehnisko stāvokli arhitekts un pieminekļu sargātājs L. Plauciņš 1979. gadā raksta: *kāda paviljona atliekas... no ķieģeļiem veidotas kolonnas ar pamatni.*<sup>1</sup> Pastāv uzskats, ka paviljonā atradies Frīdriha fon Mēdema (*F. von Medem*) krūšutēls, kurš gājis bojā 1915. gadā. Šis paviljons fotografēts 20. gs. 30. gados un ir tipisks, varbūt pat tipveida, kādi atradušies citos muižu parkos, piemēram, Durbē un Neretā Latvijā, kā arī populārās vietās ārzemēs – Versaļā, *La Petit Trianon* parkā, Eutīnes (*Eutin*) pils parkā Vācijā un citur.

Bez tam parkā atradusies grota, apaļš, mākslīgi apstrādāts galds no granīta un ampīra stila balta marmora urna uz postamenta (saglabāties tikai postaments), kas bija kā savdabīga piemiņa parka veidotājiem.

Par 19. gs. otrās puses veidojumiem, kuru īstenotāji atgriezās kopš 18. gs. beigām aizmirstā sentimentālisma romantisma ietekmē, liecina Peldu tornis (1890) ezera krastā un Medību tornis (19. gs. otrā puse) parkā, kas abi ieturēti neogotiskās formās. Par Peldu torni pastāv nostāsts, ka muižas īpašnieks pēc peldes šeit dzēris tēju un vērojis apkārtējo ainavu.

Šajā pašā laika posmā veidots arī t. s. lāču namiņš un Moku kambaris jeb pagrabs. Visu parka būvju, it īpaši Peldu torņa pastāvēšana ir apdraudēta – tas ir bez jumta, drūp sienas, sagrūst ailu pārsegumi.

<sup>1</sup> VKPAI PDC, lieta – Remtes muiža.



### The park of the Remte estate

*Saldus district, Brocēni amalgamated municipality, Remte municipality*

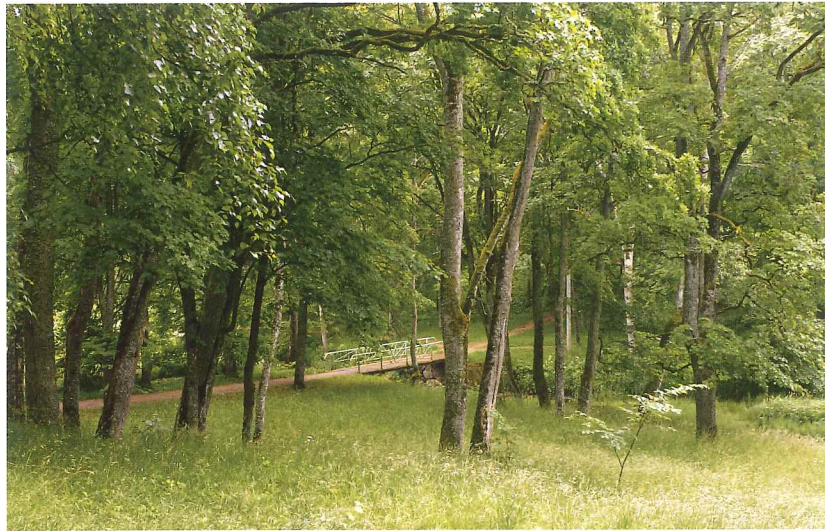
The park of the Remte estate may date back to the early 19<sup>th</sup> century, when a new castle was built on the estate. The free-plan park is 10 hectares in area. It has a system of canals and a pond. Behind the castle is a terraced hillside which opens up a lovely and romantic view of the surrounding park. A rotunda pavilion shows the design of small architectural forms which date back to the origins of the park. In 1979, a Latvian architect who specialised in the protection of architectural monuments, Leons Plauciņš, wrote about the pavilion that “there are the remnants of a pavilion – columns of brick with a foundation.”<sup>1</sup> It is believed that the pavilion once housed a bust of Friedrich von Medem, who died in 1915. The pavilion was photographed in the 1930s and was typical of the kinds of structures that were found in other estate parks – Durbe and Nereta, for instance, in Latvia, as well as Versailles, the La Petit Trianon park, the park of the Eutin castle in Germany, and elsewhere.

The park also had a grotto, a round artificial table made of granite, and an Empire-style white marble urn on a pedestal in memory of the originators of the park (only the pedestal remains at this time).

There are several neo-Gothic objects in the park which date back to the latter half of the 19<sup>th</sup> century and suggest that their designers had returned to the sentimental style of Romanticism which had been forgotten since the late 18<sup>th</sup> century. These are the Peldu tower (1890) on the shores of the lake, and the Hunting tower (latter half of the 19<sup>th</sup> century) in the park itself. It is said that the owner of the estate used the first of the two towers to have some tea and enjoy the surrounding landscape after he went for a swim.

Other structures from the same period include the so-called bear hut, as well as the Chamber of Torture, or cellar. The entire park is at risk at this time, alas, and that is particularly true of the Peldu tower. It has no roof, and its walls and apertures are crumbling.

<sup>1</sup> VKPAI PDC, “Remtes muiža”.



### Ezeres muižas parks

*Saldus raj., Ezeres pag.*

Ezeres muižas parks iekopts Latvijas–Lietuvas robežupes Vadakstes labajā krastā. 20. gs. otrajā pusē pārveidots, šodien tam ir Liel ezeres parka nosaukums un tas tiek izmantots kā apdzīvotās vietas sarīkojumu norises vieta.

1575. gadā, pēc Livonijas Ordeņa valsts likvidēšanas, tagadējā Ezeres teritorija kļuva par Kurzemes un Zemgales hercoga Gotharda Ketlera domēni. 1835. gadā parādu dēļ Terēzes Ketleres laulātais draugs Vilhelms Ašebergs fon Ketlers īpašumu pārdeva komerciāli veiksmīgam Pētrburgas ebrejam baronam Ludvigam von Štiglicam, bet 1871. gadā to savā īpašumā iegādājās barons Gustavs fon Nolkens.

Ezeres muižas apbūve, vairākkārt pārveidota, tapusi 18. gs. beigās un 19. gs. Ainavu parka izveide uzsākta 19. gs. vidū. Nostāsti vēsta, ka parka dienvidu rietumu daļā novietotajā t. s. "Lielajā akmenī" (4,2 m augsts) iekaltie gadskaitļi "1845–1855" norādot laikposmu, kurā ierīkots parks.

Parka plānojums ir patstāvīgs, ar muižas pili nesaistīta ainavu kompozīcija, kurā patlaban ir atrodami tikai vairāk vai mazāk nozīmīgi kompozīcijas centri. Daļēji parkā saglabājies pastaigām, arī izjādēm un braukšanai vieglos pajūgos veidots ceļu tīkls.

Parka centrālās daļas plānojuma kompozīciju veido zālieni, rožu dobes, dzīvzogu un liepu rindas. Pārējai parka daļai ir ainavisks plānojums. Ziemeļos un rietumos, ar ceļu tīklu sasaistītas, mijas vairākas dažāda lieluma lauces. Vizuali iespaidīgas Ezeres ainavu parkā ir ozolu un lapegļu, kā arī citu lapu koku grupas. Dažādu skatu perspektīvās vairākām šīm grupām ir kompozicionāli atšķirīga loma. Piemēram, skatā no uz viena celiņa esoša skatu punkta šāda grupa ir perspektīvas noslēgums, bet no cita – priekšplāna kulise vai vidējais plāns. Savukārt parka dienvidu daļā – Vadakstes tuvumā – sākotnējā izskatā saglabājies meža tipa masīvs, ko šķērso pastaigu ceļš.



### **The park of the Ezere estate**

*Saldus district, Ezere municipality*

The park of the Ezere estate is on the right bank of the Vadakste River, which runs along the Latvian-Lithuanian border. The park was transformed in the latter half of the 20<sup>th</sup> century and is now known as the Lielezere park. It is used as a place where various events are held.

In 1575, after the state of the Livonian Order was liquidated, the territory of Ezere fell under the domain of the duke of Courland and Zemgale, Gothard Kettler. In 1835, after falling into debt, the husband of Therese Kettler, Wilhelm Asheberg von Kettler, sold the property to a commercially successful Jew from St Petersburg, Baron Ludwig von Stieglitz. In 1871, it was bought by Baron Gustav von Nollen.

The estate was first built in the late 18<sup>th</sup> century and was transformed several times afterward. The landscape park dates back to the mid-19<sup>th</sup> century. Legend has it that the dates which are engraved on the "Great Rock" which is in the south-western part of the park (4.2 metres high) – 1845–1855 – tell of the time when the park was being installed.

The park and its landscaping are independent of the castle, and there are several more or less important central elements in the composition at this time. The network of roads and pathways meant for perambulation, horseback riding and driving remains in place to a certain degree.

In the central part of the park, there are grassy areas, beds of roses, and lots of hedges and linden trees. The rest of the park is a landscape park by design. To the North and the West, there are several open areas that are joined together by the network of roads. There are impressive stands of oak, larch and other trees. There are different views of these trees, each of them compositionally different. From one pathway, the trees appear to conclude the view, while in another, they are at the forefront. In the southern part of the park, near the Vadakste, is an original area of forest that is crossed by a pathway.



### Dundagas muižas parks

Talsu raj., Dundagas pag.

Legendām apvītās Dundagas muižas parks ir viens no nedaudzajiem regulāra plānojuma parkiem Latvijā, kas daļēji izvietots uz salas nocietinātās pils tuvumā. Parka kopējā platība ir 21,7 ha, no kuriem 2,5 ha aizņem uz Pāces upes uzpludinātās diķis jeb t. s. Dzirnavezers. Parku ar pili savieno trīs pār ūdenskrātuvēm būvēti tilti.

Kastellas tipa pils Dundagā uz Pāces upes uzpludinājuma izveidotas pussalas celta 13. gs. trešajā ceturksnī Rīgas domkapitula vajadzībām. Parka izveide uzsākta 17. gs. beigās, laikā, kad pils beidza pastāvēt kā cietoksnis un tika pārbūvēta par Dundagas muižas jaunā īpašnieka firsta Kārļa fon der Osten-Zakena (*Osten-Saken*) rezidenci. 18. un 19. gs. gaitā parks papildināts ar jaunām stādījumu grupām. Dārznieka Romana Eika vārds un viņa koptie parka zālāji, rozes, neļķes un ķeizarkroņi iemūžināti mācītāja Jēkaba Frīdriha Bankava<sup>1</sup> 1721. gadā rakstītajā dzejoli par Dundagu.

Dundagas pils parku veido divas daļas: pilsdārzs parka ziemeļu daļā un mežaparks dienvidos. Pilsdārzs sākotnēji bijis izveidots kā regulāra cirptu liepu aleju sistēma agrāko priekštilta nocietinājumu vietā uz salas un diķa pretējā krastā. Salu perimetrāli apjoza cirpta liepu aleja-gaitenis. Mākslīgi uzbūvētas salas īpatnā reljefa dēļ tā ieguva nosaukumu Kalnadārzs vai Salasdārzs.

Mežaparks izvietojies diķa un Pāces upes krastos, dabīga meža masīva tuvumā. Pastīgām veidotais celiņu tīkls ievērojami paplašināts 19. gs., kad parka dienvidu daļā izkopta ozolu birzs t. s. "Sibillas birzs", kura tā nosaukta par godu kādreizējās muižas īpašniecei Annai Sibillai fon Maidelai. No pils uz to esot vedusi t. s. "Filozofu eja", kuras tuvumā neesot trūcis romantiski veidotu vietu ar atpūtas soliņiem.

1905. gada vēsturisko notikumu dēļ parka kopšana tikusi pārtraukta. Daļēji nopostīts Pirmajā pasaules karā, parks kļuva par Dundagas pagasta lepnumu Latvijas Republikas laikā. Parkā norisinājās aizsargu organizāciju parādes, mazzpulku saieti, izstādes un sacensības, tika rīkotas valsts svētku svinības un izklaides sarīkojumi.

Dundagas pils parks ir slavens veco un lielo ozolu dēļ. Viens no tiem t. s. "Lata ozols" (5,1 m apkārtmērā) bijis attēlots uz 1919. gadā Latvijā izdotās 100 rubļu naudas zīmes.

<sup>1</sup> Bankau J. Fr. Dondagen, Ritterschloss und Privatgut in Kurland. – Dorpat, 1855.



### **The park of the Dundaga Estate**

*Talsi district, Dundaga municipality*

The park of the Dundaga Estate is the subject of many legends, and it is one of the few parks in Latvia which was installed in part on an island and near a fortified castle. The design of the 21.7 hectare park is regular, but 2.5 hectares of the park are taken up by so-called Lake Dzirnavezers, which is actually a manmade pond related to the Pāce River. The park and the castle are connected with three bridges which cross bodies of water.

The castle in Dundaga was built in the third quarter of the 13<sup>th</sup> century on a peninsula of the Pāce River. It was used by the priests of the Riga Dome Cathedral. The park dates back to the late 17<sup>th</sup> century, when the castle was no longer used as a fortress. The new owner, Karl von der Osten-Saken transformed it into his own residence. In the 18<sup>th</sup> and 19<sup>th</sup> centuries, new areas of plants were installed. A gardener called Roman Eick and his green areas, roses and carnations were immortalised in a poem about Dundaga which was written in 1721 by a clergyman called Jacob Friedrich Bankau.<sup>1</sup> The Dundaga park has two parts. To the North of the castle is an open area, while to the South, there is a forested area. The castle's garden initially had a system of alleys of trimmed linden trees where the pre-drawbridge fortifications had once stood – on the island and on the opposite shore of the pond. The island was encircled by an alley of trimmed linden trees. Because of the unique terrain of the artificial island, it became known as "Hill Garden" or "Island Garden".

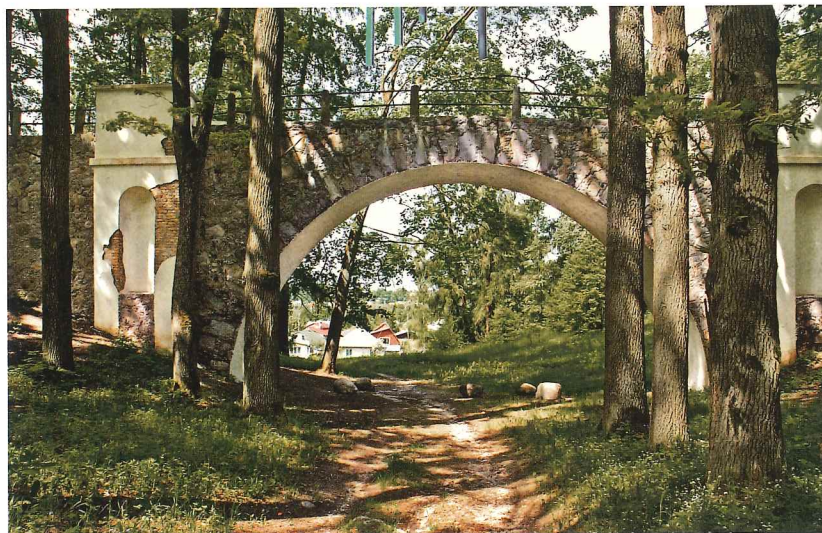
The forested area is on the shores of the pond and the river, and it is near a natural forest. A network of pathways was installed and then expanded significantly in the 19<sup>th</sup> century. A stand of oak trees was planted in the southern areas of the park, and it became known as the "Forest of Sybil" in honour of a former owner of the estate. Records show that between the trees and the castle was so-called "Philosopher's Way", with many romantic areas and comfortable benches along the way.

Work on the park ended in 1905 because of the revolution which was occurring. Partly damaged during World War I, the park became the pride of the Dundaga Municipality after Latvia gained its independence. Among the organisations which used the park for parades, meetings, exhibitions and competitions were the National Guard and the Boy Scouts. National holidays were commemorated there, and entertainments were presented, as well.

The Dundaga park is famous for its old and huge oak trees. One of the so-called "lats oak" is 5.1 metres in circumference and appeared on the 100-lats note that was issued in Latvia in 1919.

<sup>1</sup> Bankau, J. F. Dondagen, Ritterschloss und Privatgut in Kurland. Dorpat (1955).





### Durbes muižas parks

Tukuma raj., Tukums, Mazā Parka iela 7

1818. gadā par Durbes muižas saimnieku kļūst Elejas dzimtkungs grāfs Johans Kristofs (Žanno) Mēdems (*J. Ch. Medem*). Pēc viņa ierosinājuma arhitekta J. G. Ā. Berlica uzdevums bija 17. gs. beigās celto kungu māju modernizēt un padarīt greznāku. Šis darbs veikts laikā no 1820. līdz 1823. gadam. Iespējams, ka šajā laikā uzsākta arī jauna, romantiskām noskaņām bagāta, aptuveni 25 ha liela ainavu parka veidošana.

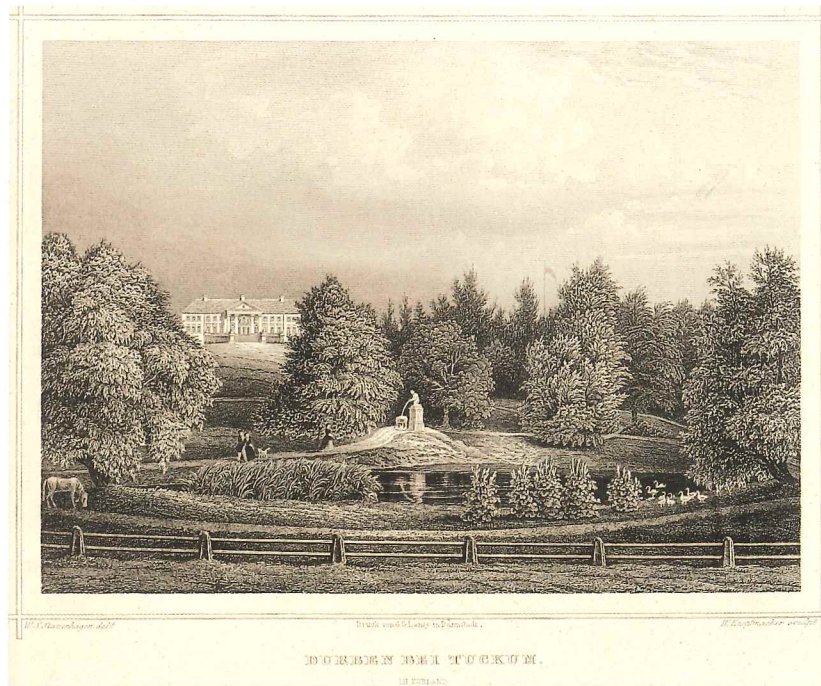
Parks plešas pils priekšā un tajā pusē, kur nav piebraucamā ceļa. To šķērso vairāki taisni ceļi un caurvij likumotas pastaigu takas. Parka galvenajai laucei ir kritums no pakalnā esošās pils, līdz ar to raugoties no pils logiem parka plašumos, un tālāk – uz Sločenes upes senleju, apkārtnes mežiem un Tukumu skats bija īpaši izteiksmīgs. Par tālām skatu perspektīvām, iesaistot plašu apkārtni apkaimi, domāts arī citur parkā. Taču dažās vietās redzam pilnīgi atšķirīgus kompozīcijas principus, piemēram, lauce no visām pusēm ir vizuāli noslēgta ar koku un stādījumu grupām. Tālas skatu perspektīvas šeit kompensē gaismēnu rotaļas koku lapotnēs, to formu un nokrāsu saspēle.

Parks savulaik bijis bagāts ar mazajām arhitektūras formām. Pāri gravai joprojām ved akmens tilts, kas, iespējams, celts 1820. gadā. Tā galos kādreiz atradušies kentauru tēli. Diemžēl, laika gaitā otrs tilts ir sabrucis. 19. gs. ainavu parkiem raksturīgā būve – paviljons, Latvijā saglabājusies tikai retumis. 1999. gadā atjaunots rotundas jumts. Paviljons celts kā mājvieta skulptūrai, kas atradās uz tajā redzamā postamenta. Būve izraisa zināmas asociācijas ar vācu dārzu mākslas teorētiķa K. K. L. Hiršfelda priekšlikumiem šādu ēku veidošanā un teorētiskajā pamatojumā, kas publicēti viņa grāmatā *Dārzu mākslas teorija*.<sup>1</sup>

Skulptūrai, kas 19. gs. 30. gados tika uzstādīta parka galvenajā laucē artēziskās akas vietā, analogisku veidojumu varam atrast Carskoje Selo parkā pie Pēterburgas (1810., tēlnieks P. P. Sokolovs). Meitene ir sasitusi savu krūzi, un no tās kā asaras par notikušo nebeidz līt ūdens turpat blakus esošajā baseinā. Pilnībā nav saglabājusies arī diķu sistēma un citas mazās arhitektūras formas.

Durbes parkā vērojami vietējās augu valsts pārstāvji – egles, priedes, kļavas, bērzi, liepas un no svešzemēm ievestie – garzviņu baltegle, Ladebūra palegle, Veimutpriede, Vācijas vilkābele, balzampapele, melnais plūškoks un citi.

<sup>1</sup> Hirschfeld C. C. L. *Theorie der Gartenkunst*. – Leipzig, 1782–1785.



### The park of the Durbe estate

*Tukums district, Tukums, 7 Mazā Parka street*

In 1818, ownership of the Durbe estate was taken over by Count Johan Christof Medem from Eleja. At his suggestion, the architect G. A. Berlitz designed plans to modernise the mansion, which dated back to the late 17<sup>th</sup> century, and to make it more grand. The work was done between 1820 and 1823. Presumably, this is the same time when a new and romantic landscape park was installed on approximately 25 hectares of land.

The park stretches out from the front of the castle and along the side at which there is no access road. Several straight roads and curved strolling paths cross the park. The main area descends from the castle, which is on a hillock, and that means that the windows of the building offer a lovely view of the park, the ancient Slocene River valley, the surrounding forests, and the city of Tukums. There are other places in the park, too, where beautiful vistas can be seen. In various places, however, there are very different principles of composition. One area, for instance, is enclosed from all sides with groups of trees and plants. There are interesting games of shadows and light in the crowns of the trees, in their form and colour.

The park at one time had a wealth of small architectural forms. A stone bridge which is thought to have been built in 1820 still leads across the gully. Images of centaurs once guarded the ends of the bridge. There used to be a second bridge, too, but it is gone. The pavilion that was typical of 19<sup>th</sup> century landscape parks is one of the few that has survived in Latvia. Its round roof was reinstalled in 1999. The pavilion was created to house a sculpture which was on the pedestal that is still in the pavilion. Here we see a certain relationship to the proposals which were made by the German garden arts theorist Hirschfeld vis-à-vis such structures and their theoretical justification. These were published in a book called "Theory of the Garden Arts".<sup>1</sup>

Another sculpture that was installed in the main open area of the park in the 1830s in place of an artesian well is analogous to one that is seen in the Carskoye Selo park near St Petersburg (1810, by P. P. Sokolov). There is a girl who has broken her jug, and water from the jug pours into the adjacent basin as if weeping for what has happened. The park's system of ponds and its various small architectural forms, sadly, are long gone.

There are all kinds of local trees in the park – firs, pines, maples, birches and lindens, but there are also foreign trees, including various kinds of larches, the eastern white pine, the balsam poplar, the elder, etc.

<sup>1</sup> Hirschfeld, C. C. L. *Theorie der Gartenkunst*. Leipzig (1782–1785).



### Zentenes muižas parks

Tukuma raj., Zentenes pag.

Zentenes muiža, kuras pils paslēpusies parka lielajos kokos, no 1818. gada piederēja firstam Karlam Kristofam fon Livenam. No 1844. gada tajā saimniekoja viņa dēls Karls fon Livens, kura laikā – 19. gs. 40. gados celta tagadējā pils un veidots arī parks. Tas ir rūpīgi izplānots un aizņem aptuveni 20 ha lielu teritoriju. Jāpiebilst, ka apbūve muižā eksistēja jau pirms tagadējās pils tapšanas, un iespējams, bijis arī senāks parks.

Parka centrālo daļu apņo laukakmeņu mūra žogs. Parks izvērstāks nekā citur, ar sazarotu ceļu tīklu, ir pils parādes pagalma pusē. Šeit atrodas Liepu aleja un t. s. "Garā aleja", aiz kuras izveidots t. s. "Gulbju diķis". Tā malā atrodas grota *Melnais caurums* – atpūtas vieta gan muižas īpašniekiem, gan viņu viesiem. Diķi ar Akmeņupīti savieno neliels strautiņš, pār kuru uzcelts arkveida tiltiņš. Netālu savulaik atradies arī neliels, mākslīgi veidots ūdenskritums. Vienā galā diķim redzama mākslīgi izveidota saliņa – t. s. "Suņu sala", kurā, kā vēsta nostāsti, apbedīti firsta uzticamie medību palīgi.

Pils portika priekšā plešas plašs zālājs, kursam seko kastaņu aleja. Blakus tai augļu dārza pusē atradusies bērzu aleja, kas daļēji zudusi. Parkā saglabājušies virkne retāk sastopamu koku un krūmu. Kupli sazarojis ir sarkanais skābardis, citviet stādījumus papildina milzīgas lapegles, sarkanā kļava, ives un citi svešzemju koki un krūmi. Pie pils aug Latvijas vecākā īve, kuras apkārtmērs ir 2,35 m.

Pils apkārtnes dabas skaistuma izveidē liela loma bijusi dārzniekiem. 19. gs. beigās šo pienākumus gandrīz 20 gadus veicis Fricis Gūtmanis. Viņa meita F. Zeltiņa savās atmiņās raksta: "...Mana tēva aprūpē bija divi nelieli dārzi, no kuriem vienu viņš ierīkoja pilnīgi no jauna. Bija lecektis un paprāva siltumnīca, kurā auga palmas, agaves un daudz puķu. Tika sagādāti pāvi, kas lepnīgi greznoja dārzu. Reiz atveda arī fazānus. ...mans tēvs pie pašas muižas stādīja retus kokus ar tumši sarkanām lapām un Vācijas eglītes gar iebraucamo ceļu. Vasarā ap pašu pili izrindoja agaves un palmas..."<sup>1</sup>

Šodien Zentenes parks iespēju robežās ir sakopts, pili atrodas skola.

<sup>1</sup> Šmelte E. Zentenes novadā. Kultūrvēsturisks apskats. – Rīga, 1998. – 26. lpp.



### The park of the Zentene Estate

*Tukums district, Zentene municipality*

The Zentene Estate castle is hidden among the great trees of its surrounding park. In 1818, it was taken over by the nobleman Karl Kristof von Lieven. In 1844, it was taken over by his son, Karl von Lieven, and it was during his reign, in the 1840s, that the castle was built and the park established. It is a carefully designed park which sits on approximately 20 hectares of land. It has to be noted that there were buildings at the estate before the castle was built, and it is entirely possible that there was also a park in earlier times.

A rock fence surrounds the central part of the park, which is more detailed than other parks are. There is a network of pathways on the side of the parade grounds. Here we find an alley of linden trees, as well as the so-called "Long Alley", at the end of which is the "Swan Pond". Alongside it is a grotto called the "Black Hole", where owners of the estate and their guests used to relax. The pond is connected to the small Akmeņupīte river by a tiny stream across which an arched bridge has been built. At one time there was a small, artificially created waterfall there. At one end of the pond, there's a manmade island, known as the "Dog Island". Legend has it that the noblemen buried their trusted four-legged hunting companions there.

In front of the castle's portico there is a lawn and an alley of chestnut trees. Alongside the alley, on the side of the fruit orchard, there used to be another alley of birch trees, but it has been partly lost. There are a series of relatively uncommon trees and bushes in the park, including the red beech, the red maple, the yew, etc. The oldest yew has a circumference of 2.35 metres.

The beauty of the park can largely be attributed to gardeners. In the late 19<sup>th</sup> century, Fricis Gūtmanis handled the job for nearly 20 years. In her memoirs, his daughter recalls that "my father was responsible for two small gardens, one of which he installed himself. There were forcing beds and a large hothouse with palms, century plants and lots of other flowers. There were also peacocks which nobly decorated the garden. Once I recall pheasants being brought in, as well. My father planted rare trees with dark red leaves right next to the castle, and there were small fir trees from Germany along the entrance route. The century plants and palms were brought outdoors during the summer and arranged around the castle."<sup>1</sup>

Today the park is well-tended insofar as local residents are able to do so. The castle is home to a school.

<sup>1</sup> Šmelte, E. Zentenes novads. Kultūrvēsturisks apskats (In the Zentene Region: A Cultural and Historical Review). Rīga (1998), p. 26.



### Smiltenes muižas parks

*Valkas raj., Smiltenes pag.*

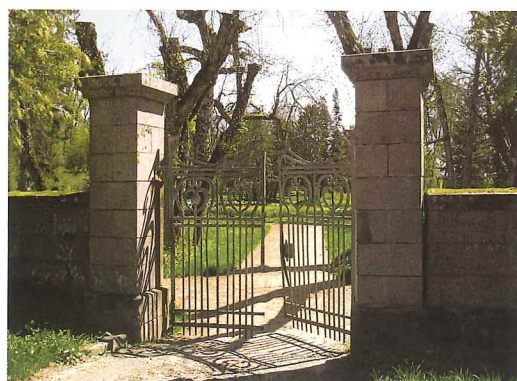
18. gs. vidū Smiltenes muižas piederēja grāfam G. Braunam. 1845. gadā par muižas īpašnieku kļuva firstu Livenu dzimta. Muiža daļēji veidojusies viduslaiku pilsdrupu teritorijā un tās apbūvi veido: kungu māja, pārvaldnieka māja, kalpu māja, klēts, stallis, siernīca un citas ēkas. 20,6 ha lielā parka ierīkošana sāka vienlaikus ar jaunu muižas ēku celtniecību 18. gs. vidū, taču tas pārveidots un paplašināts 19. gs. beigās. Parks atrodas paugura virsotnē un nogāzēs. Dienvidu un rietumu daļā parku ietver upe, bet dienvidaustrumu stūrī tam piekļaujas Vidus ezers. Parka centrālās daļas sākotnējais plānojums nav saglabājies. Tajā izveidotas lauces un laukumi ar bagātiem eksotu stādījumiem. Parkā atrodas 22 vietējās koku un krūmu sugas, kā arī 113 introducētās; to vidū: dažādas baltegles, kazaku kadīkis, Eiropas un Krievijaslapegles, Kanādas un Serbijas egles, kalnu un melnās priedes, Sibīrijas ciedru priedes, Japānas ives, parastās, Tatārijas un sudrabkļavas, kā arī daudzi citi eksoti.



### **The park of the Smiltene estate**

*Valka district, Smiltene municipality*

In the mid-18<sup>th</sup> century, the von Braun family owned the Smiltene estate, but the von Lieven family bought it in 1845. The estate stood on the territory of a former Medieval castle, and its structures include the mansion, a governor's home, a residence for servants, a granary, a stable, a cheese-making building, etc. The park, which is 20.6 hectares in area, was created when new buildings were erected in the mid-18<sup>th</sup> century, and it was transformed and expanded in the late 19<sup>th</sup> century. The park is in an area of hillocks. A river flows along the southern and western parts of the park, and to the South-east, there is Lake Vidus. The original design for the central part of the park has been lost. There were open areas and lots of exotic plants. There are 22 local and 113 introduced types of flora, including various kinds of fir, juniper, larch, pine, cedar, yew, maple and other trees.



### Burtnieku muižas parks

Valmieras raj., Burtnieku pag.

Jau 17. gs. rakstos par Burtnieku muižu minēts dekoratīvais dārzs, kurš atradies ārpus nocietinājumiem. Tā vietā vēlāk veidota apbūve. Tagadējais parks tapis vairākos periodos – 19. gs. sākumā veidots ainavu parks austrumu virzienā, aiz viduslaiku pils. 19. gs. vidū šī parka daļa paplašināta tajā pašā virzienā, arī ievērojot ainavu parka veidošanas principus.

Viss muižas parks aizņem gandrīz 30 ha lielu teritoriju. Dienvidaustrumu pusē tas pāriet mežparkā, bet ziemeļu pusē piekļaujas Burtnieku ezeram. Ainaviski skaistākā un izkoptākā parka daļa, kas veidota 19. gs. otrajā pusē, ir 2,5 ha liela un atrodas pie t. s. klēts jeb paviljona. Jāpiebilst, ka Burtnieku muiža no 1806. gada piederēja Teodoram Heinriham Šrēderam (*T. H. Schroeder*), bet no 1882. gada – Vilhelmam fon Šrēderam, kurš varētu būt šīs parka daļas veidotājs un iedvesmotājs. Parks paviljona dienvidu pusē ir veidots terasēs, plānojums – regulārs, koki galvenokārt – svešzemju. Paviljons laika gaitā ir daudz zaudējis no sava kādreizējā spožuma.<sup>1</sup> Tā pret parku paversto fasādi rotāja divi simetriski novietoti poligonāli koka izvirzījumi ar barokāliem jumtiņiem. Šī ēka bija viens no savdabīgākajiem neobaroka pieminekļiem Latvijas muižu arhitektūrā.<sup>2</sup> Atbilstoši tās stilistikai tika veidots arī parks ēkas priekšā, kas ir samērā reta izpausme par šāda veida parku atdzimšanu. Abās pusēs kāpnes veda parterā, kurā bija savirknētas trīs dažādu ģeometrisku formu puķu dobes ar ornamentāliem stādījumiem. Apaļajā puķu dobē bija novietota dekoratīva vāze *Gadalaiki*, kas darināta 19. gs. beigās (Rīgas tēlnieks Augusts Folcs). No ceļa puses šo parka daļu ieskauj laukakmeņu mūra žogs ar apstrādātu akmens stabiem un vārtiem, kuru vērtību kalumi veidoti jūgendstilā. Tālāk tam seko taisnstūra formas diķis ar salīņu, celiņu tīkls ar ozoliem un cirptām liepām un garš leņķveida diķis ar vēlāk celtu tiltiņu vidū. Šis diķis vairāk atgādina kāda senāka dārza kanāla daļu. Ja paviljona priekšā plānojums ir regulārs, tad uz ziemeļaustrumiem plānojums ir ainavisks un samērā blīvs galvenokārt ar vietējo, mazāk svešzemju koku sugām. Parka citā daļā atrodas vēl divi diķi un viens no tiem ar salīņu.

Parkā aug 23 vietējās sugas un 62 introducētās sugas. Pie pirmajām var minēt egles, priedes, kļavas, baltakšņus, lazdas, ošus, ievas, apses, liepas, viksnas, ozolus u. c., pie otrajām – balzama, garzviņu un vienkrāsas baltegli, Eiropas lapegli, melno un aso egli, Sibīrijas ciedrupriedi, rietumu tūju, Tatārijas kļavu, parasto zirgkastaņu, Vācijas krustābeli, Pensilvānijas osi, balto un trauslo vītolu, Tatārijas sausserdi u. c.

<sup>1</sup> Valsts kultūras pieminekļu aizsardzības inspekcijas Pieminekļu dokumentācijas centrā – Bruģis D. *Historisma pils Latvijā*. – Rīga, 1996. – 127. lpp.

<sup>2</sup> Bruģis D. *Turpat*, 129. lpp.



### The park of the Burtnieki estate

*Valmiera district, Burtnieki municipality*

The Livonian Order built its castle at Burtnieki between 1305 and 1366. In the 17<sup>th</sup> century, documents were produced which mentioned the decorative garden of the Burtnieki baronial estate – a garden which was outside the estate's fortifications. Buildings were erected on that land at a later time. The park that can be seen now was developed over the course of time. In the early 19<sup>th</sup> century, a landscape park was established to the East of the Medieval castle, and the park was expanded in the mid-19<sup>th</sup> century on the basis of the same principles of landscape park design.

The park of the estate takes up nearly 30 hectares of territory. To the South-east, it turns into a forest park, and on the northern side it stops at Lake Burtnieks. The most beautiful and well tended part of the park dates back to the latter half of the century. It covers 2.5 hectares and is located at the so-called granary or pavilion. After 1806, the estate belonged to Theodor Heinrich Schroeder, and in 1882, it was taken over by Wilhelm von Schroeder. He might have been the man who inspired and designed this part of the park. To the South of the pavilion there are terraces, the design of the park is regular, and most of the trees in the area are from abroad. Over the course of time, the pavilion has lost much of its beauty and artistry, which can be judged from old photographs.<sup>1</sup> The façade which faced the park was decorated with two symmetrically placed wooden buttresses with Baroque roofs. The windows of the buttresses had glass, and they were connected with a gallery. At the centre was a small portico with a triangular fronton. This was one of the most unique Neo-Baroque buildings in the history of architecture in Latvian estates. Perhaps the building was inspired by a distinguished example of the German style of Rococo – the Zwinger in Dresden (1711–1722, architect M. D. Pöppelmann), as Brūģis claims.<sup>2</sup> The area of the park that was in front of the building was designed in line with its style, and that is fairly uncommon among parks of this kind. On both sides, steps led to an area of three flowerbeds designed in specific geometric forms and full of ornamental plants. Opposite the largest stairs there was a round flower bed, the one to its left is thought to have resembled a cloverleaf, and the one on the right was Baroque in form. Flowerbeds on the terraces were smaller, and they were not as overgrown with flora as they are now. The round flowerbed had a decorative vase called "Seasons", which was produced in the late 19<sup>th</sup> century by the sculptor August Voltz in Riga. Over the course of time, the vase deteriorated significantly, and in the 1980s it was decided to make a copy of it in bronze so that the ornament would still be of importance in terms of the park's structure and décor. On the side of the road, this part of the park is fenced in with a wall of rocks, stone poles and gates with wrought iron details in the style of Art Nouveau. Beyond there is a rectangular pond with a small island, a road of pathways with oak and trimmed linden trees on both sides, and a long pond with its own little bridge. The pond is reminiscent of part of a garden canal from earlier days. To the Northeast of the pavilion, the park's design is less regular than is the case with the area in front of the structure, and it is more of a landscape area and fairly densely planted with local and, in some cases, imported trees. Elsewhere in the park there are two more ponds, and one of those has a little island.

The park is home to 23 local and 62 introduced species of flora. There are firs, pines, maple trees, white alders, hazelnut trees, elms, aspen trees, linden trees, oak trees, etc. Among the foreign trees are various kinds of fir and pine, as well as the Tatar maple tree, the Dutch elm, horse chestnut, green ash etc.

A storm in 2005 caused much damage to the park. Today, however, the park is carefully tended and has become one of the most popular tourist destinations in the area.

<sup>1</sup> See Brūģis, D. *Historisma pils Latvijā (Castles in Latvia From the Period of Historicism)*. Riga (1996), p. 127.

<sup>2</sup> *Ibid.*, p. 129.





### Valtenberģu muižas parks

*Valmieras raj., Mazsalaca*

Valtenberģu jeb Mazsalacas muižas apbūve ar parku veidojusies gleznainajos Salacas upes krastos. 1724. gadā muižu ieguva cara galma tiesas viceprezidents Veinholds Georgs fon Falkerzāms (*W. G. von Foelckersahm*). Bagātā muiža 19. gs. sākumā nāca purā vienai no fon Falkerzāmu meitām, kad tā apprecējās ar majoru fon Fitinghofu. No šī laika Valtenberģē saimniekoja fon Fitinghofi (*von Vietingshoff*).

Muižas apbūve kopumā attiecināma uz 18. gs. otro pusi – 19. gs. pirmo pusi, bet atsevišķas ēkas celtas arī 19. gs. otrajā pusē. Ansambļa kompozīcijas centrā atrodas pils, kas celta 1780. gadā pēc muižas īpašnieka, Krievijas sūtņa Saksijas kūrfirsta galmā, Vilhelma Georga fon Falkerzāma ierosinājuma. Tās projekta autors, iespējams, ir Drēzdenes arhitekts Fridrihs Augusts Krubzāciuss, jo Mazsalacas un viņa projektētā pils Nešvicā Saksijā ir līdzīgas.

Neatņemama muižas sastāvdaļa ir 66,5 ha lielais, 18. un 19. gs. veidotais muižas parks. Tajā ved senu liepu, kļavu un ozolu alejas. Viena no tām, tagadējā Parka iela, agrāk saukta par Filozofu (Prātnieku) aleju. Parka plānojums ap pili ir regulārs, rietumu virzienā kļūst ainavisks un tālāk pakāpeniski pāriet mežaparkā. Pils pagalms ir līdzens, bet aiz tās atrodas stāvs Salacas upes senkrasts, kurā ved kāpnes. Netālu no stajļiem parku bagātina diķis ar nelielu kanālu, pār kuru ved koka tiltiņš, uzsverot pils apkārtnes simetrisko plānojumu. Parkā atradusies ar kanāliem savienota diķu sistēma. Diķi nodereja zivju audzēšanai un arī atpūtas braucieniem ar laivām.

Parkā aug vairāk nekā 13 vietējās skujkoku, lapkoku un krūmu sugas, kā arī introducētās sugas, kuru ir krietni vairāk – ap 50. No skujkokiem var minēt vienkrāsas, garzviņu un Sibīrijas baltegles, Locena pacipresi, kazaku kadiķi, Eiropas, Japānas un Krievijas lapegles, Kanādas un Serbijas egles, no lapkokiem un krūmiem – ošlapu, Tatārijas un zaļmizas kļavas, parasto zirgkastaņu, vārpaino korinti, krašņziedu aroniju, spožo klinteni, balto zidkoku u. c.

Valtenberģu parkam ir izcila kultūrvēsturiska vērtība. Tam ir cieša saikne ar citām apkārtnes dabas un kultūrvēsturiskām vietām un objektiem.

### The park of the Valtenberģi estate

*Valmiera district, Mazsalaca*

The Valtenberģi or Mazsalaca estate and park are on the beautiful banks of the Salaca River. In 1724, the estate was received by the vice president of the tsar's royal court, Weinhold Georg von Foelckersahm. The wealthy estate was inherited in the early 19<sup>th</sup> century by one of Foelckersahm's daughters when she married Mayor von Vietingshoff. His dynasty ruled the estate for the next period of time.

The buildings on the estate date back to the late 18<sup>th</sup> and early 19<sup>th</sup> century, while some were erected in the latter half of the century. At the centre of the composition is the castle that was built in 1780 at the suggestion of W. G. von Foelckersahm, Russian ambassador in Saxony. The castle may have been designed by an architect in Dresden who also designed a very similar castle in Saxony itself.

Of key importance in the estate is the park, which is 66.5 hectares in area and dates back to the 18<sup>th</sup> and 19<sup>th</sup> centuries. Alleys of ancient linden, maple and oak trees lead into the park. One, now known as Parka Street, used to be known as Philosophers' Alley. The park's design around the castle is regular, but toward the West it takes on more of the appearance of a landscape park. Beyond that, there is forest. The yard of the castle is even, but behind it is the steep bank of the Salaca River, with steps leading down to the water. Near the stables there is a pond with a small canal. A wooden footbridge crosses the canal, thus emphasising the symmetrical planning of the castle's surroundings. At one time the park had a whole system of ponds and canals for fish breeding, as well as boating.

The park is home to more than 13 different kinds of local coniferous and deciduous trees and bushes, as well as considerable more foreign species – some 50 in all. Coniferous trees include ones from Siberia, Europe, Japan, Canada and Serbia, and there are also various exotic types of maple, chestnut and other trees.

The Valtenberģi park is of outstanding cultural and historical value, and it is closely linked to other natural, cultural and historical locations and objects in the area.



### Naukšēnu muižas parks

*Valmieras raj., Naukšēnu pag., Naukšēni*

Naukšēnu muižas parks kopā ar mežaparku aizņem vairāk nekā 50 hektāru lielu platību, un tas atrodas Rūjas upes krastā. Dekoratīvā dārza ierīkošana muižā sākusies 17. gs. beigās, bet vēlāk tas iekļauts ainavu parkā. Teritorija starp pili un bijušajām saimniecības ēkām ir regulāra plānojuma, ar cirtiem dzīvžogiem, grantētiem celiņiem, zālieniem, krūmu un koku grupām. Dienvidrietumu daļa ir brīva plānojuma ar plašām laucēm un skatu perspektīvām. Uz muižas īpašnieku fon Grotu (*von Grotte*) dzimtas kapiem ved Holandes liepu aleja, bet aiz tiem parks pāriet mežā ar lielām vecām eglēm, priedēm un lapu kokiem. Parka teritorijā atrodas divi diķi, tā reljefs ir līdzens, Rūjas upes krasti ar nogāzi. Mežaparka attālākajā daļā upes krastā atrodas pilskalns – Naukšēnu Kābele.

Parks kalpo kā vietējo iedzīvotāju atpūtas vieta. Parkā aug reti sastopami koki, piemēram, valriekstu koks, korķa koks, Sibīrijas baltegle, kā arī aizsargājami koki – ciedra, Eiropas lapegle un sudrabklāva. Parkam ir izcila arhitektoniskā un dendroloģiskā vērtība.

### The park of the Naukšēni estate

*Valmiera district, Naukšēni municipality, Naukšēni*

The Naukšēni estate park takes up more than 50 hectares of land on the banks of the Rūja river. Much of the park's territory is forested. The decorative garden at the estate dates back to the late 17<sup>th</sup> century, and it was later merged into a landscape park. The territory between the castle and its former ancillary buildings was of regular plan, with trimmed hedges, gravel pathways, green areas and groups of bushes and trees. To the South-West, the park is of free planning, with large open areas, as well as places where the surrounding landscape can be viewed. An alley of linden trees from Holland leads to the cemetery of the von Grotte dynasty, which owned the Naukšēni estate. Beyond the cemetery, there is a forest of large and old firs, pines and deciduous trees. The park has a level terrain and features two ponds, as well as the banks and cliffs of the nearby river. An old castle hill is found at the far end of the forested area. It is known as the Naukšēni Kābele.

The park is a place for local residents to relax. There are uncommon trees such as the walnut tree, the cork tree, the white Siberian fir, as well as protected trees such as the cedar, the European larch and the silver maple. The park is of outstanding architectural and dendrologic value.

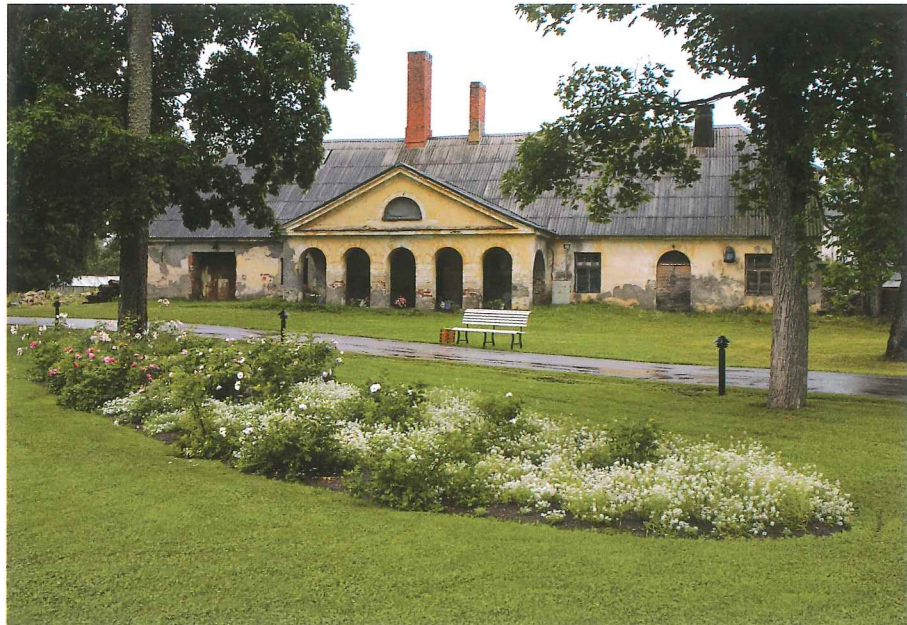


### **Dikļu muižas parks**

*Valmieras raj., Dikļu pag., Dikļi*

Dikļu muižas parks veidots 19. gs. sākumā un tā pamatā ir regulāri plānotā parādes pagalma daļa pils priekšā – ar celiņu sistēmu, stādījumiem un atpūtas vietām. Savukārt uz dienvidiem no pils atrodas paliels diķis aiz kura tek Mazbriedes upe. Upes stāvajās gravās izveidots ainavu parks, kurš tālāk pāriet mežaparkā un turpinās gar Mazbriedes stāvkraсту rietumu virzienā līdz mācītājmuižai. Austrumu pusē izveidots uzpludināts diķis, kuru ieskauj brīva plānojuma stādījumi. Mežaparks sastāv galvenokārt no lieliem vietējo sugu kokiem, starp kuriem ir atsevišķas lapegļu grupas. 20. gs. 60. gados konstatēts, ka parkā atrodas ap 20 eksotisku koku. Parkā atrodas arī dižkoks – liepa, kuras apkārtmērs ir 4,8 m. Saglabājies nostāsts, ka kādreizējam īpašniekam baronam fon Tizenhauzenam (*von Tiesenhausen*) bijušas trīs meitas. Tām par godu tēvs iestādījis trīs liepas, kuras laika gaitā saaugušas kopā, veidojot vienu koku ar trīs galotnēm. Dikļu parks pie mācītājmuižas vēlāk saukts par Mācītājbirzi un Promenādi, kā arī par Neikena parku. Gleznaini ir upītes krasti, kuras rāmajā straumē ēnu met koki un krūmi. Noskaņām bagāta ir ainavu parka daļa rudenī ar savām lielo koku grupām, nelielajām alejām un diķiem. Arī pavasarī, dabai mostoties, šeit var redzēt daudz jauku un neaizmirstamu skatu.

Viena no Dikļu muižas parka savdabībām ir nelielais, iegarenas formas diķis iepretim verandai, kura dibenu, pēc nostāstiem veido ozolkoka klājs jeb grīda. Šī iespējamā peldu vieta veidota pēc muižas saimnieces fon Volfa (*von Wolff*) kundzes vēlējuma – lai dūņas un ūdenszāles netraucētu ūdensprieku baudišanu.



### **The park at the Dikļi estate**

*Valmiera district, Dikļi municipality, Dikļi*

The park at the Dikļi estate dates back to the early 19<sup>th</sup> century. It has structured parade grounds at the front of the castle with a system of pathways, green areas and places for relaxation. The South of the park is a largish pond and the Mazbriede river. A landscape park was established along the steep banks of the river. Further along is a forested area, with the park continuing toward the West, all the way to the local parsonage. On the eastern side of the park was an artificial plan with freely planned green areas around it. Most of the trees in the local forest and of local origin, with a few groups of larch. In the 1960s, however, it was found that some 20 more exotic trees can also be found in the park's forest. One notable element is a veteran linden tree with a trunk circumference of 4.8 metres. It is said that the former owner of the estate, Baron von Tiesenhausen, had three daughters and that he planted three linden trees in their honour. Over the course of time, according to the legend, the three trees grew together into a single trunk with three crowns. The area of the park near the parsonage was known over the course of time as Mācītājbirze, the Promenade, and the Neikens park. The lovely banks of the river have trees and bushes which overshadow the flowing water. The park is particularly beautiful in the autumn with its massive trees, small alleys and ponds. In the spring, when nature comes back to life, there are also many fantastic and unforgettable views here.

One of the unique aspects of the park at the Dikļi estate is the small and elongated pond opposite the veranda. It is said that there is an oaken floor at the bottom of the pond, which may have been a place for swimming. We know that one of the owners of the estate, Baroness von Wolff, ordered the creation of the pond so that mud and water grasses would not bother swimmers.



### Popes muižas parks

*Ventspils raj., Popes pag.*

Līdzīgi kā Ēdolē un Zlekās, Popes muižas apbūves ansambļa veidošanās 16. gs. otrajā pusē saistīta ar Rietumeiropas bruņinieku heraldiskajā galerijā ievērojamās Bēru (*v. Behr*) dzimtas nostiprināšanos Kurzemē. Bēru dzimtas īpašumā Pope nonāca kā Angermundes (tag. Rinda) pilij piederoša neliela apdzīvota vieta. 17. gs. vidū uzbūvēja pirmo mūra ēku – izprieču māju (*Lust Haus*) jeb medību paviljonu (*Jagd pavilion*) vai t. s. veco medību pili, ap to pleties iežogots dārzs.

Ēsošajm muižas ansamblim pamati likti 18. gs. pirmajā ceturksnī. Būvniecības darbiem tuvojoties noslēgumam, ziemeļu laucē ierīkots franču stila dārzs, kas apvienoja jauno un medību pili ar tai pieguļošajiem agrākajiem stādījumiem. Savukārt pils pretējā pusē – pie jaunās pils dienvidu fasādes izveidots slēgts pagalmi, kurā iebraucamais ceļš veda caur vārtu māju (1741).

19. gs. parka paplašināšana veikta, izmantojot ainavu parkam raksturīgus zaļo stādījumu kompozīcijas paņēmienus un izceļot atsevišķas ainavas ar fonā veidotām mākslīgām ūdenskrātuvēm. Praktisku un estētisku apsvērumu dēļ, iekārtots pils parādes pagalmi, ap kuru iekārtojās saimniecības ēku jaunbūves, bet centrā atradās kopts zāliens. Vienlaikus ar jaunās pils paplašināšanu, kā arī muižas pārvaldnieka mājas un doktorāta celtniecību, 19. gs. 40. gadu vidū parkā uzbūvēja mūra paviljonu, bet senkrasta nogāzē ierīkoja ķieģeļu kāpnis.

20. gs. sākumā parkā izdarīti vairāki nebūtiski pārveidojumi, mēģinot atdarināt dabiskus estētiski skaistus augu grupējumus. Latvijas teritorijā uzsāktā visu baltvācu muižu atsavināšana un sadalīšana pēc 1920. gada skāra arī Popes muižu. Kungu dzīvojamā mājā iekārtoja pansionātu, vēlāk to piemēroja skolas vajadzībām. Muižas jaunajā pilī ierīkotā Popes pamatskola un vietējā pašvaldība tikai daļēji spēja nodrošināt parka kopšanas darbus. Parka dekoratīvie stādījumi pāraugot aizsedza daļu apbūves. Tomēr, neraugoties uz apgrūtināto pagalma telpas un kopējo parka uztveri, Popes muižas parks rada 19. gs. sākumam raksturīgā ainavu parka iespaidu.

## The park of the Pope estate

Ventspils district, Pope municipality

The emergence of the Pope baronial estate in the latter half of the 16<sup>th</sup> century was related to the Hanover branch of the von Behr dynasty, which was of importance in the heraldry of the knights of Western Europe. In this, the Pope estate was similar to those at Ēdole and Zlēkas. As the von Behr family developed deeper roots in Courland, it took ownership of Pope as a small populated area which belonged to the Angermunde (or Rinda) castle. The estate is in an area which has shallow and wavy hillocks. It is located on the shores of the ancient Baltic Ice Lake. To the East of the ancient castle hill, the von Behrs set up shop. The first stone building appeared in the mid-17<sup>th</sup> century on the steepest northern hillside of the ancient shore. This was known as a "Lust Haus" – a party house for hunters. Alternatively, it was called the old hunting castle. A fenced yard surrounded the building, and several beehives are known to have been there, too. Fruit trees were planted in the garden, reportedly at the suggestion of Ulrich von Behr (1622–1667). In his will, which was prepared one year before his death, the nobleman reminded his heirs that the special fruit in the orchard were the result only of wisdom and hard work. He also requested that they preserve "the small garden under the windows of the room in the castle."

The foundations for the existing estate ensemble were laid in the first quarter of the 18<sup>th</sup> century, when Ulrich Johann von Behr (1688–1763) was the ruler of the estate. The mansion with a mansard roof was a copy of samples seen in Northern Germany and Holland. As the construction work drew to a close, a French-style garden was planted to the North of the building. This brought together the new building and the hunting castle through the new garden and older planted areas. On the other side of the castle, near its southern façade, a closed garden was created, and the access road to the mansion led through a gatehouse (1741) and this new garden.

In the 19<sup>th</sup> century, the park was enlarged, making use of plant compositions that were typical of landscape parks and emphasising specific landscapes with artificial bodies of water in the background. Several of the ponds that were dug in the park served both practical and aesthetic needs. One, dug in the location of the former French garden, was surrounded by elm trees, and its sides were shored up. The parade grounds of the castle also served both practical and aesthetic needs. Outbuildings were around the parade grounds, and a lawn was at its centre. To the South, the parade grounds were closed off with a row of trees, and this alley was continued with the chestnut trees that were planted along the access road. On the right side of the alley was the garden of the nearby church, and the baroque silhouette of the house of worship was on display. In compositional terms, the landscape was balanced out with a branch alley which led from the church, along the south-western edge of the park, and to the graves of the noble family (these were desecrated in the 20<sup>th</sup> century). In the mid-1840s, the castle was expanded, and new buildings were erected for the estate's governor and for its doctor. A stone pavilion was also installed, and brick steps were installed down to the ancient river valley. This created a new view toward the East which displayed areas that were outside the park itself. The garden pavilion merged the principles of Classicism and Romanticism, and it was surrounded by birch trees. Several hothouses (1887) and a peach orchard were created for the needs of the von Behr family.

The old hunting castle in the estate park has always been surrounded by legend. The roof was decorated with a weather vane in the shape of a bear, which was the heraldic animal of the von Behrs. The date 1653 was engraved on the vane. The towers of the building created the impression of a fortified castle, thus emphasising the era of the knighthood which was coming to a close when the building was erected. Windows were installed in place of gun apertures, and the reticent forms of the façades and roof line created the impression of a *palais de plaisir*. This was emphasised all the more by the fact that the structure was right on the terrace of the ancient shoreline. In the 19<sup>th</sup> century, the old hunting castle was renovated to become a storage building for antiques. The exposition was continued with cast iron cannons on the so-called Swedish bastion that were used to fire salutes during family celebrations.

In the early 20<sup>th</sup> century, there was a bit of restoration in the park, with efforts made to create natural and aesthetic groupings of plants. Very carefully trimmed hedges were planted alongside ancient trees. The grassy area of the park was decorated with flowerbeds and other decorative plants. After 1920, all Baltic German estates were alienated and split up in Latvia, and the Pope estate was no exception. The new castle became home to the Pope Elementary School, and the local government could only partly do so much in tending to the park. As the decorative plants grew wild, they covered up some of the building, but despite the problems that there have been with maintaining the spatial and overall appearance of the park, the fact is that it still reminds us of the landscape parks that were typical of the early 19<sup>th</sup> century. Huge trees, areas of plants and the old hunting castle still show the earlier plan of the garden, reminding us of the ideals of beauty that were nurtured by the von Behr dynasty for generation after generation.



PHOTOGRAPH BY [unreadable]