

1 Oak Wood Palace

According to the descriptions, the Oak Wood Palace had been one of the architecturally most beautiful buildings in Alūksne. In the days of Christoph Burhard von Vietinghoff in the 1790s, it was constructed according to the architectural pattern of Italian villas and was one of the earliest examples of the Empire style in Vidzeme. The central part of the building had two floors, but the side parts were one-storeyed with a low-pitched roof. The entrance portal in the avant-corps of the palace was marked by a narrow balcony supported by corbels. In the recess of the lower part of the balcony there were golden initials of the builder of the palace “C.B.V.” decorated with a five-part crown. The palace was destroyed by a fire in 1903, caused by a conflict between local peasants and the German nobility.



2 Empire Style Gate

The gate was built in the Empire (French Neoclassice) style in the beginning of the 19th century. Its form emphasises an entry into a place where a special experience awaits man's eye and soul, offering an opportunity to think about the world and one's place within it. The park's motto quoting the French poet Jacques Delille was spelled out in golden letters in French over the gate and translates as: *Nature addressed Man: Listen to me, look at all these jewels. In their colourful wildness and primordial opulence, they belong to you; my unfinished works yearn for your talents.*



3 Alūksne New Palace

In the very heart of the town, next to the picturesque lake, the Alūksne New Palace, and the adjacent Manor Park bask proudly. The palace built in the second half of the 19th century in accordance with a commission from Baron Alexander von Vietinghoff, is one of the most notable monuments of the late Tudor Revival style architecture in Latvia. The palace's interior has ceiling and wall paintings in various architectural styles, fragments of which have been uncovered and reinforced in some places.



4 Round Tower



The Round Tower is part of the Alūksne New Palace complex and, in the times of the manor, may have been used as a storehouse and an ice cellar. A legend tells of an underground passage between the palace and the tower, but its existence has not yet been confirmed. Ever since the renovations on the tower were finished in 2012, it has been used as exhibit space by the Alūksne Museum.

5 Ice Cellar

Another part of the New Palace complex is the Ice Cellar, which may have been used as wine storage in the times of the manor. After the renovation completed in 2012, the cellar has been used as exhibit space by the Alūksne Museum.

6 Fountains at the New Palace

In 1974 two fountains were installed in the ponds of the manor park. Ruta Svile was the author of the project, and Alberts Grīvnieks was responsible for its technical implementation. In August 2002 the fountains were renovated by Alvis Grīvnieks.



7 Sculpture “Dream”



One of the main themes in the creations of L. Līce is that of mother and child, a theme always brought to life at high artistic quality, with convincing emotional depth. The protective, calming warmth of motherhood can be felt when looking at the sculpture “Dream”. The sculpture features a mother with her child in her lap. Locally, the work is known as the “Mother's Image”. Each year, the inhabitants of Alūksne who have suffered political repressions gather by the sculpture on memorial days along with their loved ones to commemorate historical tragedy and leave flowers next to the Mother's Image.



SIGHTSEEING OBJECTS

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|-------------------------------|---|--|
| 1 Oak Wood Palace, lost | 12 Empire Style (Venetian) Bridge, lost | 23 Alexander's Pavilion |
| 2 Empire Style Gate, lost | 13 Palm House | 24 Statue of Diana, lost |
| 3 Alūksne New Palace | 14 Catherine's Carriage Wheel | 25 Round Fountain |
| 4 Round Tower | 15 Chinese Pavilion, lost | 26 Temple of Pomona |
| 5 Ice Cellar | 16 Oval Fountain | 27 Bust of Apollo, lost |
| 6 Fountains at the New Palace | 17 Bird Pavilion | 28 Sculpture of the Grape Picker, lost |
| 7 Sculpture “Dream” | 18 Columbus' Egg, destroyed | 29 Canova's Vase |
| 8 Sculpture “Mother Bear” | 19 Vietinghoff Family Mausoleum | 30 Prince's Island |
| 9 Sculpture “Mermaid” | 20 Temple of Aeolus | 31 Alūksne Brothers' Cemetery |
| 10 Colonnade | 21 Granite Obelisk | 32 Sculpture “Yearning” |
| 11 Stone Bridge | 22 Granite Benches | |

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8 Sculpture "Mother Bear"



The sculpture "Mother Bear" was erected in 1974, among art historians the work has been nicknamed "Aija, žūžu..." ("Hushbaby") or "Bear cubs". Lines from Latvian folksongs are common in the titles of Lilija Līce's sculptures. At a closer look, the shape of a bear can be seen in the dark, rough-hewn stone. This sculpture differs considerably from the other works of Līce, which are usually more realistic and easily perceivable images made from polished granite.

9 Sculpture "Mermaid"

The sculpture "Mermaid" by Ruta Svīle, erected in 1974, is a stylized nude. It is one of the few large-form sculptures by R. Svīle that are exhibited in an urban environment. The figure echoes the ideals of beauty of the French modernist Aristide Maillol, with particular emphasis on the shapes of the female body. The form of the sculpture combines the laconic grit of the style with a romantic approach to its subject matter.



10 Colonnade



The colonnade was built at the end of the 19th century and is considered an archaeological monument of local importance. The colonnade has been located in the Alūksne Park by the New Palace since the 1960s, when, at the order of the chair of the district Workers' Deputies Council executive committee Kārlis Ūbelis, it was moved from the Gaujiena baronial mausoleum.

11 The Stone Bridge

The stone bridge is an architectural monument of local importance. Historically, it used to be located on Margaritas Street that led to the Oak Palace which was burnt down in 1903. In the second half of the twentieth century, the current bridge was built near the New Palace, using granite supports, railings and stone plaques from the original Margaritas Street bridge. Repairs were made on the bridge in 2010, adding a number of missing elements.



13 Palm House

Built as the manor conservatory in the late 18th century, the Palm House originally had a glass roof and facade walls with a long line of windows. Exotic plants were grown there, and the residents of the Bird Pavilion were housed there in wintertime. Lined with ornate wall decorations, the central room served as a gallery of the family's artworks, as well as mementoes of various travels, including seashells, minerals, stuffed birds and modern



physical apparatus. After World War I, the collections were removed, the glass roof was replaced with a tin one, walls were built in place of the windows and apartments were set up. After nationalization, the building was home to an oil press. Later, during World War II, the Nazis used it as a ghetto. It subsequently served as a motor transport factory and a bus depot. Today the building is a private property.

14 Catherine's Carriage Wheel

In 1921, the 7th Sigulda Infantry Regiment of the Latvian Army took control of the New Palace. The wheel was lifted into the oak by the fellow soldiers of a childless commander, in the expectation that a stork – the symbol of childbirth – would make its nest there. Over the years, the wheel has become the subject of numerous legends. The most colourful of these involves the Russian Tsar Peter the Great and his prospective bride Marta Skavronskaya, who was the adopted daughter of Alūksne pastor, and author of the first Latvian translation of the Bible, Ernst Glūck. Apparently, the Tsar asked for Marta's hand in marriage and was rejected, making him so angry that he whipped his horse, which took off at a gallop, wrecking the carriage. A wheel then broke off and flew up the oak. According to popular account, Marta Skavronskaya really did go on to become Peter the Great's wife, and later became Empress Catherine I of Russia in 1725.



16 Oval Fountain



was located in the territory of the park. The fountain was renovated in the summer of 2018.

17 Bird Pavilion

The construction of the building dates back to the 1840s when it was built at the request of Alexander Joseph von Vietinghoff's wife. In summer, over 100 birds resided in this Japanese-style building, which was covered with a fine grille. In winter, the birds were moved to the Palm House. The pavilion was capped with two-level domes. The first dome was adorned by four copper dragons with whiskers, tails and wings. On the top of the second dome there was a sphere and a figure of a bird. The building is sometimes referred to as the Dragon Pavilion. In its centre, there was a round carved granite bowl for bird feeding. In the 1930s, the pavilion was dilapidated, therefore the Monument board gave the permission to remove it. In the summer of 2018, the restored pavilion was unveiled.



19 Vietinghoff Family Mausoleum



The Vietinghoff-Scheel family mausoleum was built in 1831, in accordance with a commission from Paul von Vietinghoff (architect Johann Wilhelm Krause). The closest kin of the Vietinghoff family were buried in the mausoleum. The family sarcophagi were brought here from the Graveyard peninsula and even from Reval (now - Tallin). A ditch was dug around the mausoleum and the ground was consecrated. The cylindrical stone building on a granite plinth reflects the features of the late Neoclassical style. Its dome-shaped roof symbolises the vault of heaven. In the basement level under the floor was the crypt where the family members were reburied. In 1900, the central part of the mausoleum leading to the crypt was filled in. In later times, grave robbers broke up the floor in the mid-section of the mausoleum as well as the side walls of the socle. The burial vault was destroyed, so were all the marble plaques, and the grave monuments and marble crosses that once stood in front of the mausoleum. In the autumn of 2018 the renovated Mausoleum was opened to visitors.

20 Temple of Aeolus

The Temple of Aeolus was built during the second half of the 18th century in accordance with a commission from Otto Hermann von Vietinghoff-Scheel. The building celebrated Aeolus, the ruler of the winds in Ancient Greek mythology. His marble figure was located in the middle of the temple under the golden dome of the sun-disk. During the construction of the temple, trees were felled to create special paths so that winds blowing in any direction could play the four wind harps hung there, which could then be heard throughout the park.



21 Granite Obelisk



The granite obelisk was erected in 1799 by Christoph Burchard von Vietinghoff, in honour of his father, the founder of Alūksne Manor, Palace and Landscape Park, as well as its most proactive developer, Active Privy Councillor of the Russian Empire, senator and General Director of the College of Medicine, Otto Hermann von Vietinghoff. The marble plaque on the obelisk reads: **To the best father, friend of the people, from a grateful son 1799.** The front of the obelisk displayed an oval portrait medallion of the baron and a rectangular marble plaque with his name, but on the spire of the obelisk, there was a golden sphere. The renovated Granite Obelisk was opened for viewing in the summer of 2018.

22 Granite Benches

The massive granite benches at the foot of an Granite Obelisk were placed there in the second half of the 18th century. They are an original part of the Alūksne Manor Park.

23 Alexander's Pavilion

The pavilion was built built at the turn of the 19th century and named in honour of the controversial Russian Tsar Alexander I, who was concurrently not only a reformer, but also a despotic viceroy. The Tsar visited both Alūksne and the Vietinghoff-Scheel family property. The roof is adorned by a metal flag, thus highlighting the building's rigid forms and reminding one of the most enduring values, in this case - the Russian Empire, to which the life and work, grandeur and recognition of the Vietinghoff-Scheel family were linked. Its symbolic purpose is also revealed by the precise orientation of the building towards the four cardinal directions: Western culture is manifested by the pointed arch structure, whereas the Eastern Byzantine tradition is indicated by the perpendicular round-arch. The pavilion was renovated in 2015.



25 Round Fountain



The fountain was set up during the second half of the 18th century in accordance with a commission from Otto Hermann von Vietinghoff-Scheel. The basin was sculpted from a whole piece of pink granite rock. The carvings on the inside of the basin possibly indicate that a sculpture or some other object was once installed in its middle. Water was pumped along copper pipes from Lake Kalnezers. The renovated fountain was opened in the summer of 2018.

26 Temple of Pomona

The temple was built during the second half of the 18th century in the architectural forms in the Neoclassical style. The building honours the Roman goddess of gardens Pōmōna, whose marble statue was erected on a small pedestal inside the temple. On the temple entablature, there was an inscription in French - a quote from Jacques Delille, which translates as **"He who loves nature, loves virtue"**. The building was in a perilous state when it was torn down in 1935, having been carefully surveyed beforehand. The renovated Temple of Pomona was opened in the summer of 2018.



30 Prince's Island

The isle is named after the French writer Antoine de Saint-Exupéry's hero The Little Prince. His insights resonate with the wishes of the romantic idealists among the manor park's designers, and keep them alive. Today, the isle's inimitable charm makes it a special stopping point for newlyweds.

... If you tame me, we will need one another. You will be the only one for me in all the world. I will be the only one for you in all the world... One must be very patient, but... you will always be responsible for those you tame... ..we only truly see one another through the heart!

31-32 Alūksne Brothers' Cemetery and sculpture "Yearning"

The Brothers' Cemetery vividly illustrates the course of Latvian history - burials have taken place over three different periods of history. The first burials were revolutionary riflemen, buried at the former sited Bird Pavillion in 1919. The second occasion was in 1944, when Red Army soldiers, killed fighting Nazi forces, were laid to rest in the cemetery. During the 1960s, the mortal remains of 167 Alūksne residents, including 157 Jews, who who had been shot by Nazis in the Sīseņi Pines in 1941, were reburied alongside the soldiers. In 1984, the cemetery was cleaned up and redesigned, in addition to which "Yearning" - a white sculpture of a grieving woman, made by the Alūksne sculptress Lilija Līce, was displayed there.



The Empire style gate

Alūksne Manor Park

The map of the park with the sightseeing objects

The Alūksne Manor Park was created in the 18th century, when the estate was owned by Otto Hermann von Vietinghoff-Scheel. Originally the park was developed in a regular French garden style. The oaks which still grow in the western part of the park were planted in those days. Later, when it was fashionable in Europe to make landscape parks, in accordance with a commission from Christoph Burchard von Vietinghoff, the palace gardener Pēteris Buks transformed the park according to the English style.

The park is an artificially created system of natural elements depicting the principles of the architectural planning and spatial structure characteristic of the Romantic period, and includes architectural elements.

At the turn of the 19th century, the park held the most extensive collection of trees and plants in Vidzeme and, four years later, became one of the dendrologically richest parks in the Baltics.

Alūksne Manor Park is an architectural monument of national significance, and ever since the restoration of the public of Latvia, the park and its objects have begun to be renovated to their former splendor.



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