

The cultural environment and personalities

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Abstract. The cultural landscape, intact of short-sighted modifications, the value of the true meaning of which we have started to sense only in the recent decades through activation of the arrangement of the environment and the development of tourism. The cultural landscape has been formed for centuries and it reflects the traditions, historical developments and people's mentality. It also illustrates the relationship between the society and nature, informing about individual personalities, who in the nation's history are marked with an indelible force. One of such personalities is Rainis (1865-1929), with whose name half-manors and their neighborhood at Birkenēļi, also Birkinēļi (Berkenhagen), Tadenava, also Tādinava (Thaenhof) and Jasmuiža, also Jašmuiža (Jasch-Mysa) are associated.

Keywords: architectural heritage, manor architecture, monument protection and preservation, landscape architecture.

Tadenava

In the context of the cultural heritage, the name of Rainis is first associated with the half-manor at Tadenava in Augšzeme, where the poet's childhood years passed – the time from 1865 to 1869. It belonged to the half-manor of Dunava (Podunaj) and in 1863 its owner was Casimir Plater-Sieberg. In that year, extensive riots swept through the country, as a result of which a number of peasants were driven out from their living places, also in Tadenava. The half-manor of Tadenava was formed by combining their land, and Krišjānis Pliekšāns, father of Rainis, started to run it. It is likely that the building was built in 1865, probably, in the place of the old *Skudru* house. Over time, the house built by Rainis is much transformed. The home surrounded by bushy trees is a corner-jointed building, the logs of which differ in some places, and, probably, have been taken from an older building. The porch is also changed – the photofixation around 1912, suggests that it was smaller and its roof was under the roof edge of the building. Under one part of the building, vaulted cellars have remained, which in 1950s as partially collapsed were filled up. It is intended to open the Museum of Rainis in 1945, but after its repurchase from the owners the museum is open only in 1959 (Fig. 1, 2). In 1962, part of the original interior decoration and furnishings was destroyed. In 1967, an exposition was arranged. In the same year, as in many places elsewhere in Latvia, the manor planning structure was disturbed by building a club in the immediate vicinity. In 1970, a reconstruction project of the building is developed, which is not implemented. Later, the Rainis Museum of Literature and Art History again had an intention to restore the dwelling house of the Tadenava half-manor in its original appearance, but the restoration started only from January 2015. From the rest of the structure, the barn built by Rainis father and the

foundations of several buildings have remained. The granary was among one of them. On the other side of the rectangular yard, a cow-shed about 40 meters in length was located, the appearance of which is not exactly known today. The spatial solution of the planning of the historical structure of the manor center is revealed by the layout, which before the restoration was exposed in the dwelling house.

In the bent of the river Eglaine, located not far from the museum, a memorial stone is set up, as it is here where the old bathhouse was located, in which the next poet saw the sunlight for the first time. Although, the building is not preserved, thus this important space is marked, and provides information to anyone who is interested in the history of the country and its personalities.

As it suggested by the above, the Museum of Rainis "Tadenava" is lively with its activities today, both in the improvement of the cultural landscape and the preservation of individual buildings. The financial means are being sought to create a new exposition, examine the construction history of the building and improve the infrastructure. One of the objectives of the Museum, as it has been already indicated in the concept of the future development worked out in 1999, is to help discern the beginnings of the childhood as the starting point of the sun-love teaching of Rainis, makes it possible to relax in the primordial silence, to feel the presence of nature of the poet, thereby creating Tadenava as a kind of a shrine [1]. The current cultural environment and landscape completely allow to implement this idea as authentic and little changed. One of the urgent tasks should be pulling down of the club built not in the right place.



Fig. 1. The dwelling house of the half-manor of Tadenava
[Source: State Inspection for Heritage Protection of the Republic of Latvia, Monument Documentation Center, 1966]



Fig. 2. The dwelling house of the half-manor of Tadenava
[Source: State Inspection for Heritage Protection of the Republic of Latvia, Monument Documentation Center, 1951]

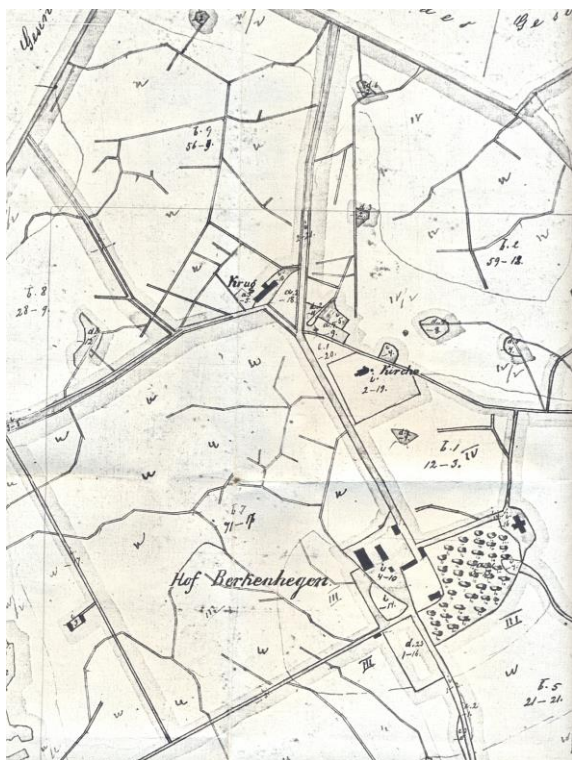


Fig. 3. The land division plan of the Birkenēļi manor
[Source: Latvia State Historical Archive, 169, f.,
descr. 172, p. 98]

Roalds Dombrovskis has figuratively spoken about the role of Tadenava as the home of Rainis and his commitment to the sun, *"The earliest memories of the poet Rainis are associated with Tadenava, with that house, where he spent the first three years of his life... The rays of the sun shed over him and his nanny left impact on him for over sixty years. It always lies at the depth, not even called. But also never constantly mentioned. Let the one who feels annoyed hearing the word "sun", that so often appears in the verses of Rainis, to know: it's not "the sun in general", it's the sun of 1867 or 1868 shining in Tadenava, that warmed up a three-year old boy and his nanny. The boy knew how to suck in the light and warmth, as if he had been a son of the sun. The sun is feminine in Latvian: she. He sucked in the light like breast milk"* [2].

Randene

Randene near Daugavpils is also associated with the name of Rainis, when the property was rented by his father. It was a half-manor of the manor Līksna (Lixna) and its structure was destroyed during World War II. At Randene, the poet lived from 1869 to 1872. The expressive landscape environment is the only testimony of the former economic activity, traditions and the spiritual atmosphere. A memorial sign is set up here, the author of which is sculptor Igors Dobičins. Another half-manor Vasiļova (*Wasilow*) leased by Rainis father has also not survived – it was managed from 1881 to 1891.

Birkenēļi

More fortunate is Birkenēļi, the former property of the barons Foelckersahm and the half-manor of the manor Kalkūne (*Kalkuhnen*) that in our nation's history is mainly known thanks to the parents of Rainis, the tenants of this manor from 1872 to 1881. Right here, in the bushy linden shade, at the hillsides of the banks of the river Laucesa, the childhood of Rainis passed, the impressions of which are reflected in the poems compiled in *"Dagda's Sketchbooks"*. Since 1965, the Museum of Rainis is located in the dwelling house of Birkenēļi. Here the one who cares will find information about the poet's childhood, his studies at the Vilkumiests parsonage, or the so-called Egypt (1874-1875), and at the German school of Grīva (1875-1879).

The dwelling house of Birkenēļi is built around the middle of the 19th century. It is a one-story building in its volume from the yard, but on the other side a wide veranda with a roof construction is built in the center of the facade. The ground-level fall also reveals the basement wall. In 1996, the reconstruction of the building was carried out – the roof covering is replaced and the windows with shutters are renewed, a fireplace-hall and a small



Fig.4. The dwelling house of the half-manor of Birkenēļi
[Source: State Inspection for Heritage Protection of the Republic of Latvia, Monument Documentation Center, 2004]



Fig.5. The dwelling house of the half-manor of Birkenēļi
[Source: State Inspection for Heritage Protection of the Republic of Latvia, Monument Documentation Center, 1985]

hotel are open on the second floor. The memorial room of Rainis and the exhibition space are located on the first floor, but, in general, the building is called the Daugavpils District Cultural and Educational Center and the house of Rainis - the Memorial Museum.

At Birkenēļi, there is also a granary characteristic for the manor structure. The corners of the buildings are decorated with rubble masonry hidden under plastering, the pediment is created in a simple fachwerk design that makes the building of the end of the 19th century architecturally expressive. The second outbuilding has also survived – the stable (the second half of the 19th century). Over time, the facades of the two-story building have changed, creating new window openings and removing the arcade, which is still slightly visible. Between the granary and the dwelling house an ice cellar is located, more distantly, at the side of the driveway there was a servant house (19th century). In the direction of the Lithuanian border, a large apple orchard with a flax rettery extended. Judging from the manor land plans of the second half of the 19th century, the garden was quite large and thus its place in the overall landscape was important [3]. The cattle sheds that were located approximately in the place of the present parking lot have not been

preserved up to this day. In a special structure, the Lutheran Church bell of Birkenēļi has found its location in the manor yard (1940).

In the context of the cultural landscape and the environment, the center of the Birkenēļi Manor is only a small part. Around it, there are several other important landscapes and environmental elements. The center of the manor was located on the bank of the river Laucesa and the road to it comes in from the Medumi - Daugavpils motorway. At the side of the road before the intersection there was a pub, but after it – the Birkenēļi Lutheran Church, the life of which has been running in the same shabby way as the countless churches of Latvia due to the violent actions of the Communist hordes and their sympathizers [4]. The war undoubtedly affected the fate of these buildings as well. An alley leads to the manor along these sites. On the other side of the church and the cemetery there was another road, at the sides of which there was the so-called Felkerzam Hillock (the owner of the Kalkūne Manor - baron Hamilkar fon Felkerzam is buried in this cemetery), where in his childhood Rainis loved to play. The apple orchard, individual trees and plantations, outbuildings, the river banks – it all adds to the structure in the center of the manor and creates its background. In other words, an extensive neighborhood is subject to the center planning of the manor structure and the spatial structure of the landscape. Every building, construction, park elements have their place – functionally based, with a cultivated landscape and conceptual clearness. In the 19th century, it did not ever come to mind to anyone to transform this cultural environment. People were more tolerant with respect to the performance of the previous generations, perhaps, they were more conservative as well. The today's situation is quite opposite, when a large part of the society with a light hand is willing to destroy or transform all the historical, authentic and culturally valuable.

Jasmuiža

The above, associated with the name of Rainis sites, allows to enjoy the cultural landscape typical to Augšzeme, but Jasmuiža - the land of the poet's youthful days represents Latgale with its hillock and lake interchanges, simple farmsteads and two-turret Catholic churches, which already from a distance interrupt the quiet serenity of the countryside. The archive of the nearby Catholic church tells the story of the ancient times at Jasmuiža, where at the end of the 18th century the first entries appear of the baptized members of the parish. Supposedly later, there were many inhabitants in the parish, as by the support of the landlord - Ksavery fon Schadursky, a new stone church in the place of the old wooden church was built [5]. In 1872, a merchant

from Daugavpils – Grigory Kuznetsov becomes the owner of Jasmuiža, but in 1883 the manor is leased by K. Pliekšāns, Rainis father. The lease contract drawn up in this year reflects the relationship and obligations of the landlord and the tenant of that time. For example, the tenant may not prohibit the landlord and his family to walk in the park and go through the apple orchard, it must undertake to hold no less than 85 cattle, but it is prohibited to keep goats [5]. The Pliekšāni family leased the manor until 1891 [6].

Rainis spent only six school holidays at Jasmuiža, but they still remained in his memory. This is an important time in instilling the world view of the future poet. During this time, Rainis translates Pushkin's *"Boris Godunov"*, writes poems, reads the works of the classics of the world literature and gets interested in the traditions and history of Latgale.

The materials already published give evidence of the cultural environment and atmosphere of Jasmuiža when Rainis lived and was present there. Already on May 12, 1883, Līze Pliekšāne wrote to Rainis, *"I'm writing my first letter to you on the bank of the same river Jaša. The place is so nice, I could say a half-paradise ... all is so familiar to me here, as if I have always been living here ..."* [6], or more lines, *"in autumns and in springs, when the water level is relatively high in the river Jaša, in quiet evenings, the sound of the waterfall is heard far away"*. In 1885, his sister Dora writes about it, *"Once or twice a day I go to our waterfall. Probably, you don't know anything about it yet. At our old footpath bridge, Pyotr has made floodgates, and now, when there is so much water, it seems quite romantic here, the snoring noise around is just like at the mill"* [6]. The mill was one of the components of the cultural environment. Information has survived about it since 1921 [7]. A photo shows an arranged natural environment – a water body with buildings reflected in it. The mill was not a lonely building. There were mentioned such buildings as a cattle barn, hay barn, roll-in barn, cellar, animal feed shed, outbuilding near the mill building (granary) and technical devices – work and water bridges, dams, etc..

From 1939 to 1949, Jasmuiža belonged to G. Kuznetsov's daughter Klaudija Apsīte. Then, the manor was managed by the local collective farm. In 1959, the building being in a poor technical condition was renewed without deference to authentic values.

In 1964, a museum is opened at Jasmuiža, which is dedicated to the life and creative work of Rainis, as well as the Rainis Museum of Literature and Art History, the present Theatre and Music Museum. At the beginning of the 1970s, wide landscaping works took place – the ancient river bed and its islet, as well as the waterfall of the river Jaša were

restored, which judging by the letters especially excited Dora, the poet's sister. In 1971, the grain shed of the manor was restored and in the following year a permanent exposition of Latgale ceramics was opened there. In 1974, the cow-shed of the manor was reconstructed, locating the events hall and the annual exhibition spaces there (Fig. 7, 8, 9, 10).



Fig. 6. The dwelling house of Jasmuiža
[Source: photo by author, 1980]

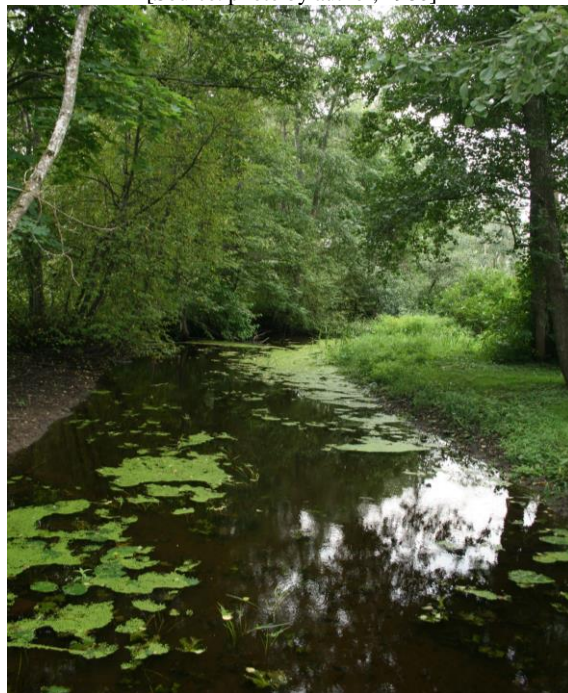


Fig. 7. The banks of the river Jasmuiža
[Source: photo by author, 2008]



Fig. 8. The manor house of the Jasmuiža estate
[Source: photo by the author, 2008]



Fig. 9. The exposition of the dwelling house of Jasmuiža
[Source: State Inspection for Heritage Protection of the Republic of Latvia, Monument Documentation Centre, 1986]



Fig. 10. The reconstructed cow-shed of Jasmuiža
[Source: photo by author, 2008]

From the point of view of the cultural landscape, the history of the development of the planning of this sizeable Latgalian manor is interesting. The land

plan of Jasmuiža for 1873 has survived, showing the layout of all the buildings. In total, in the central part there are 12 sizeable buildings. At the roadside, from the rubble-wall gateposts to the left a stockyard is visible, the two blocks of which introduce the inner yard. Only one part has survived from it. The manager's house - the present museum can be seen to the right, its restoration was completed in the early 1960s. A masonry grain barn is located closer to the river Jaša, where the permanent exposition of Latgale ceramics has found its place. The manor house, which was located at the side of the central yard next to the manager's house was a wooden building burned before 1873. Opposite to it, at the side of the yard another building had stood, about the use of which information is not available. Several outbuildings had been located away from the yard, but behind them - in the bent of the river Jaša - the mill.

Conclusions

The above mentioned manors of Augšzeme and Latgale are an essential part of the cultural landscape not only visually, but also in the environmental terms. Thanks to the name of Rainis, spiritual energy is encoded here, which is confirmed by the mood specific to the last century. The dwelling houses of these manors are not only museums and exhibition spaces, which store information about the poet's life. They are also cultural centers and places where the meaning and the value of life are sensed in other units of measure. The continuation of the research in various aspects is topical.

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INFORMATION ABOUT AUTHOR:

In 1979, **Jānis Zilgalvis** graduates from the Faculty of Architecture of the Riga Technical University. In 1990, he defends his doctoral thesis on the theme *"The Latvian manor architecture from the second half of the 19th century until the beginning of the 20th century"*. Since 1995, he heads the Department of Architecture of the State Inspection for Heritage Protection and from 2001 until 2014 - he is the dean of the Faculty of Architecture and Urban Planning of Riga Technical University. Since 2012, he is a full member of the Latvian Academy of Sciences. He has more than 180 scientific and popular scientific publications, and he is the author of 21 books (for some books - a co-author). His main research directions are as follows: manor architecture and history of culture, sacred architecture, protection and utilization of the cultural heritage.

Kopsavilkums. Kultūrvēsturiskās ainavas kontekstā ar Raiņa vārdu vispirms saistās Tadenavas pusmuiža Augšzemē, kur aizritējuši dzejnieka bērnības gadi – laiks no 1865. līdz 1869. gadam. Šajā gadā novadā notika plaši nemieri, kurus apspiežot vairāki zemnieki tika padzīti no savām dzīves vietām, arī Tadenavā. Viņu zemes apvienojot tika izveidota Tadenavas pusmuiža, kurā sāka saimniekot Raiņa tēvs K. Pliekšāns. Domājams, ka ēka celta 1865. gadā, iespējams, veco *Skudru* māju vietā. Ēka laika gaitā ir krietni vien pārveidota. Kuplu koku ieskautā mājvieta ir gulbūve, kuras baļķi vietām redzami atšķirīgi, un iespējams, izmantoti no kādas senākas ēkas. Raiņa muzeja iekārtošana Tadenavā paredzēta jau 1945. gadā, bet pēc atpirkšanas no īpašniekiem muzejs atvērts tikai 1959. gadā. 1962. gadā iznīcināta daļa oriģinālās iekšējās apdares un iekārtojuma. 1967. gadā iekārtota ekspozīcija. Šajā pašā gadā, kā daudzviet citur Latvijā, muižas plānojuma struktūra tika izjaukta, uzceļot tiešā tuvumā klubu.

Ar Raiņa vārdu saistās arī netālu no Daugavpils esošā Randene, kad īpašumu rentēja viņa tēvs. Tā bija Līksnas muižas pusmuiža un tās apbūve gāja bojā Otrā pasaules kara laikā. Randenē dzejnieks dzīvojis no 1869. līdz 1872. gadam. Izteiksmīga ainaviskā vide ir vienīgā liecība par kādreizējo saimniecisko rosību, tradīcijām un garīgo gaisotni. Šeit izvietota piemiņas zīme (tēlnieks I. Dobičins).

Vairāk paveicies ir Birkenelei – kādreizējam baronu Felkerzāmu īpašumam un Kalkūnes muižas pusmuižai, kura mūsu tautas vēsturē pazīstama, galvenokārt pateicoties Raiņa vecākiem - šīs muižas nomniekiem no 1872. līdz 1881. gadam. Tieši šeit pagājusi Raiņa bērnība, kuras iespaidi atspoguļoti *Dagdas skiču burtniecā* apkopotajos dzejoļos. No 1965. gada Birkenēlu dzīvojamā ēkā atrodas Raiņa muzejs. Dzīvojamā ēka celta 19. gs. vidū. 1996. gadā veikta ēkas rekonstrukcija. Muižas centrs kultūrvēsturiskās ainavas un vides kontekstā ir tikai neliela daļa. Ap to ir vairāki citi nozīmīgi ainavas un vides elementi. Muižas centrs izvietojās Laucesas upes krastā un ceļš tajā ved no Medumu – Daugavpils šosejas. Pirms krustojuma ceļa malā atradās krogs, bet pēc tā Birkenēlu luterāņu baznīca, kas padomju laikā ir daļēji iznīcināta. Garām šiem objektiem uz muižu ved aleja. Otrā pusē baznīcai un kapsētai ved vēl kāds ceļš, kura malā atradās t. s. Felkerzāma kalniņš, kurā Rainis bērnībā mīlējies rotaļāties. Ābeļdārzs, atsevišķi koki un stādījumi, saimniecības ēkas, upes krasti – tas viss papildina muižas centra apbūvi un ir tās fons. Citiem vārdiem sakot, muižas apbūves centra plānojumam un ainaviski telpiskajai struktūrai ir pakļauta plaša apkārtnē. Katrai ēkai, būvei, parka elementiem ir sava vieta – funkcionāli pamatota, ainaviski izkopta un konceptuāli skaidra. 19. gadsimtā nevienam nenāca prātā šo kultūrvēsturisko vidi pārveidot. Cilvēki vairāk izturējās ar cieņu pret iepriekšējo paaudžu veikumu, varbūt bija arī konservatīvāki. Pilnīgi pretēja ir mūsdienu situācija, kad liela sabiedrības daļa ar vieglu roku ir ar mieru iznīcināt vai pārveidot visu vēsturisko, autentisko un kultūrvēsturiski vērtīgo.

Iepriekš minētās, ar Raiņa vārdu saistītās vietas ļauj baudīt Augšzemei raksturīgu kultūrainavu, bet Jasmuiža – dzejnieka jaunības dienu zeme pārstāv Latgali ar tās pakalnu un ezeru mijām, vienkāršām lauku sētām un divtorņu katoļu baznīcām, kas jau iztālēm pārtrauc lauku kluso mieru. Rainis Jasmuižā pavadīja tikai sešus skolas brīvlaikus, taču tie aizvien viņam palikuši atmiņā. Šis laiks ir nozīmīgs topošā dzejnieka pasaules uzskata izveidē. Šajā laikā Rainis tulko Puškina *Borisu Godunovu*, raksta dzejoļus, lasa pasaules klasiku darbus un interesējas par Latgales tradīcijām un vēsturi.

Minētās Augšzemes un Latgales muižiņas ir būtiska kultūrainavas sastāvdaļa ne tikai vizuālā, bet arī vides izpratnē. Pateicoties Raiņa vārdam, te iekodēta garīga enerģija, kas sevi apliecina pagājušiem gadsimtiem īpatnējā noskaņā. Šo muižiņu dzīvojamās ēkas nav tikai muzeji un izstāžu telpas, kas glabā informāciju par dzejnieka dzīvi. Tie ir arī kultūras centri un vietas, kur dzīves jēga un vērtība apjaušama citās mērvienībās.