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**Lielstraupe castle,
Straupe, Straupes pagasts,
Pārgaujas novads, LATVIA
Cadastre nr. 4282 004 0263 001
National architectural monument Nr. 6275**

ARCHITECTURAL-ARTISTIC INVENTORY OF THE LIELSTRAUPE CASTLE

VOLUME 1
TEXT, DRAWINGS

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1. INTRODUCTION

Among the monuments of medieval history and architecture of the northern part of Latvia, the Lielstraupe Castle (*German: Schloß Groß-Roop*) holds a special place due to its scenic features and the fact that today the building is not in ruins. What's more – its volume, even after a major reconstruction, is very close to what the building looked like almost 300 years ago. The location next to the active Riga – Valmiera motorway contributes to the inclusion of the Lielstraupe Castle into active tourism and makes it one of the best known medieval attractions in Latvia. The castle together with the church forms a unified building ensemble included in the list of architectural monuments of national importance with No. 6275 (address: Pārgauja Novads; Straupe Pagasts; Straupe; Lielstraupe).

Due to the fact that on 23 December 2017 the VSIA Straupes narkoloģiskā slimnīca (Straupe Narcological Hospital) ceased its activities in the Lielstraupe Castle building, it ceased to be operated. In autumn of 2018, an architectural-artistic inventory of the castle building was carried out in accordance with the order of the building manager Municipality of Pārgauja (Pārgaujas novada pašvaldība).

The job assignment of the architectural inventory was:

- 1) architectural survey and description of the castle volume and layout, recording architecturally and artistically significant construction elements on site,
- 2) selective photographic evidence with annotations,
- 3) summary of construction history data with comments,
- 4) familiarization with previous researches, archive materials and their evaluation,
- 5) defining more precisely and updating of existing surveys in digital format,
- 6) analysis of the castle construction history issues under discussion,
- 7) recommendations for further research directions.

The work done must be considered as a stage of castle researches. Although uncoverings of masonry structures have also been performed in order to obtain information, their volume is limited. No archaeological excavations have been made. Additional information shall be obtained during eventual construction works.

The paint layers have been mechanically cleaned with a scalpel. The probings have been done from the leaning utility ladders. Colour tones have been registered according to the NCS system colour catalogue. Possible changes in colour tones due to humidity,

temperature or any other factors have not been evaluated. In the report materials, the colour tones are provided as close to the original as possible. Chemical analyses of paints were not performed within the inventory. Archival materials, available literature and materials found on the websites have been used for the work.

The author of the work is architect Ilmārs Dirveiks (certificate of restorer in speciality of architectural-artistic research No. 379) (report text, photographic evidence), restorer Ieva Liepa (interior decoration research, text, computer graphics), restorer Ruta Taurena (interior decoration research, text), architect Daiga Levalde (interior decoration research) and Mārtiņš Reinfelds (research work on site). The results of the research have been summarized in two volumes in 3 copies, one of which has been given to the customer (in paper and digital format), one – to the National Cultural Heritage Administration's Monuments Documentation Centre Archive (NKMP PDC) and one – to the contractor archive.

The authors of the research express their gratitude for the informative and technical support in performance of this work to the tourism organizer of Pārgauja Novads **Rudīte Vasile**, the employee of the Lielstraupe Castle **Jānis Dāvidsons** and the art historian **Edgars Dubiņš**.

1.1. TERMS AND ABBREVIATIONS USED IN THE TEXT

Lielstraupe Castle buildings – relative designations for parts of the castle in this research.

ZA building – a two-storey volume between the tower and the church.

ZR building – the oldest and main part of the castle, the volume of the ground floor and the 2 upper floors with a baroque pediment.

DR building – a 3-storey volume with attic roof.

Tower – a spacious higher castle structure with the baroque roof in the Z corner between the ZA and ZR buildings.

Lielstraupe Church – the church shares borders with the castle's ZA building end.

T202 – numeration of rooms. The first digit is the floor of the building. **L102** – numbering of window openings.

The first digit is the floor of the building. **D102** – numbering of doors. The first digit is the floor of the building.

NKMP PDC – the National Cultural Heritage Administration's Monuments Documentation Centre Archive

LNB – the National Library of Latvia.

Z – northern.

D – southern.

A – eastern.

R – western.

ZA – north eastern.

ZR – north western

DA – south eastern

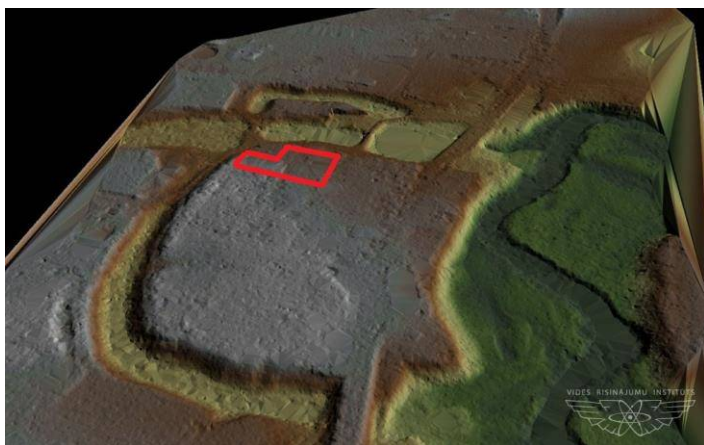
DR – south western

2. INFORMATION ABOUT THE LIELSTRAUPE CASTLE CONSTRUCTION

Within the framework of the work, previous researches, hypotheses and available archival materials have been reviewed to the extent necessary. Previously less known sources mentioned in previous researches have been updated. So far, almost all researchers, K. von Löwis of Menar, A. Tuulse, G. Jansons, I. Ose and A. Caune, have mainly focused on the medieval period of the Lielstraupe Castle and Church. This research contains the most important information on all construction periods.

There is no consensus on the main stages of the castle's construction history. Therefore, any classification is conditional and reflects the level of knowledge at a given research phase. Based on known facts of construction history, this research also attributes possible construction periods to them. The dates given in this research for the castle and its parts shall not be considered absolute and can be defined more precisely during further researches. However, by chronologically matching and comparing the known written sources, historical pictures with that visible on site, it is possible to make assumptions about beginning of construction of the building and evolution of its volume.

2.1. THE LIELSTRAUPE CASTLE AND CHURCH UNTIL THE 16TH CENTURY



Contemporary terrain model of the Straupe Town area obtained by aerial laser scanning. *Source:*

<http://www.videsinstituts.lv/lv/projekti/mantojums/kulturas-mantojums/straupes-vesturiska-centra-izpete.html>

More specific years not documentary confirmed are mentioned in various sources for the time of construction of the castle and the church. Most often, construction of the castle is related to 1263, which was firstly mentioned by historian Arndt in 1753. In the 20th century, researchers unanimously consider that the origins of the castle could be traced back

to the end of the **13th century**. In any case, the castle was already in the beginning of the 14th century, because it was first mentioned in documents in 1310, when it was surrounded by Lithuanian troops.¹

¹Caune A., Ose I. Latvijas 12. gadsimta beigu – 17. gadsimta vācu piļu leksikons. // Latvijas viduslaiku pils (IV). – Rīga, 2004. – Page 283 (hereinafter – Caune A., Ose I. 2004)

It should be emphasized that these years have nothing to do with the appearance of the castle, as its construction duration and construction periods are unknown. For example, in the 13th century, only a single tower (as assumed by historian Armin Tuulse²) and wood structure household buildings enclosed by a surrounding wall, etc. could exist for a long time (for the tower architecture and the connection with the building see further in the text).

In the 1320s and 1330s **of the first half of the 14th century**, Straupe Town³ was formed near the castle, and the signs of the ditch and ramparts surrounding it are still visible in the surrounding terrain. In 1374, Vogt Voldemar from the Rosen family became the governor of the Straupe Castle and at the same also of the town.⁴ It is not certain how the castle looked like, when it was built, but it is plausible that the main surrounding wall contour and the residential building location on the ZR side mark the original outline of the castle. **After 1457**, Rosens became the real owners not only of the vast areas that belonged to the Straupe Castle, but also of the Straupe Town. Archbishop's power over these lands had become formal and weak in the second half of the 15th century. In the 15th – 16th centuries, the Straupe Castle dominated in relations with the town, and Rosens determined all the processes that took place in the town.⁵

The Lielstraupe Castle belonged to Rosens to the 1930s (with interruption from 1625 to 1857). Until the 16th century, the Straupe Town existed as a small Livonian town with a pronounced power of the seigneur – Rosen over it.⁶

The castle was built near the Brasla River, which at that time was more water-abundant. On the DR side, it is bounded with 3 ponds made of a flooded tributary. On the ZA side, the ditch with the rampart were the boundary. There was a castle-front inside, which gradually became a small town. An important trade route from Riga to Estonia was between the castle and Brasla.

A. Tuulse proposed a version that in the second half of the 14th century the built castle was with the 9 x 9.45 m (in plan view) tower in the corner and some light structure household buildings inside the surrounding wall. In the 15th century, a palace and a church were built. A. Tuulse was the first who based his considerations on an analysis of the construction forms, stating that the $\frac{3}{4}$ of the arch profile bricks used for masonry date back to the 15th century and not to Romanesque time, as W. Bockslaff and H. Pirang thought.⁷ In agreement with A. Tuulse, it should be noted that $\frac{3}{4}$ of the arch profile bricks are for the door and window openings in the ZR building, as well as in the opening of the 2nd floor of the tower facing the building. This further complicates the deciphering of the

castle and tower construction time.

The ZR building is a residential part of the castle, that is the palace. Already in 1992, research in the R end room (the Chief Doctor's office) revealed a medieval door opening to the neighbouring room (formerly a "salon"). There is a characteristic niche with a segmental lintel around the round-arch lintel opening. When closed, the leaf larger than the opening is in it. In 2018, a decorative lancet arch portal was revealed, when uncovering the opening on the side of the neighbouring room. A similarly decorated door opening between rooms is a unique finding in the Latvian medieval castle architecture. Today we have to conclude that the evolution of construction is more complicated and still unclear. This is evidenced by researches of the possible tower and the church.

Castle tower

Massive volume at the Z corner of the Lielstraupe Castle is traditionally considered to be the initially separate tower (bergfried) and the oldest part of the Lielstraupe Castle. The tower has 5 floors, the sixth level is the dome roof attic. Its walls are mostly masoned with boulders and lime mortar, partly using bricks. It is not yet known when existing vaults of the tower were built, as it is unclear whether and how much they suffered in the 1905 fire. However, the vaults between the floors certainly were initially, as the stairs connecting the levels were made in the wall masonry. Essentially that floor levels in the tower part differ from levels in the neighbouring buildings. For example, one tower opening is about 2 m above the floor level in the north wall of the dining room of the storey. On the ZR façade behind the porch added in 1906/1909, there was found a masonry seam between the tower and the ZR building on the level of the 2nd floor. The layout of the tower shows that up to the 4th floor there is a staircase for vertical communication in the D corner, while the toilet places are in the R corner of the tower. All this is evidence in favour of the view that indeed a separate volume, possibly a residential tower (bergfried), was in the Z corner of the castle.

² Tuulse A. Die Burgen in Estland und Lettland. 1942, p. 110–111.

³ Plētiens E. Pils un pilsēta Livonijā 13.- 16. gs.: Straupes piemērs. From: Ieva Ose (Comp.) Latvijas viduslaiku pils, IX. Rīga, 2016. Page 180 (hereinafter – Plētiens)

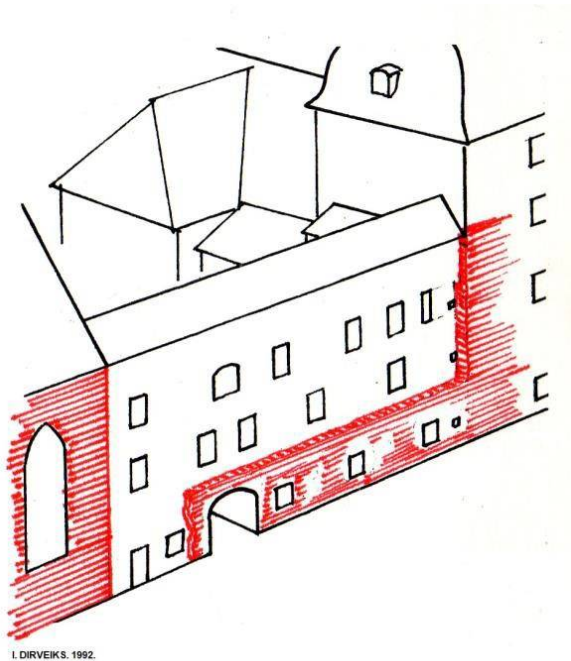
⁴ Plētiens, page 183.

⁵ Plētiens, page 196.

⁶ Plētiens, page 199.

⁷ Tuulse A. Burgen in Estland und Lettland. Tartu: Dorpater Estnisher Verlag, 1942. P. 111.

The high surrounding wall of the castle between the tower and the church is shown on the 1772 drawing by J. C. Brotze, but in the beginning of the 19th century it was demolished, leaving it at the height of the ZA building. In 1992, it was unexpectedly found that the "tower" walls were not of homogeneous masonry of the same period. The surrounding wall in the ZA façade is older than the tower wall. It continues in the façade at the fourth floor level of the tower. The façade of the tower, about the middle of the current window openings,



The oldest structure (brick wall in Wendish bond) in the ZA wall of the church and the castle. At the level of the 3rd floor and attic of the ZA building, the "tower" has been added to the existing wall.

shows a horizontal relief border, which is supposed to be an extension (top edge) of the mentioned wall. An extension ("shelf") has been found in the surrounding wall, approximately at the floor level of the 4th floor of the tower.⁸ In order to determine the possible continuation of the surrounding wall on the ZR side, additional broader structural uncoverings should be made. The side walls of the tower window openings have unusually deep niches that are not functional. Perhaps this structure may provide a reply to the fact found in 1992 that the ZA exterior wall and the tower were separate structures.

The entrance on the 4th floor of the tower is built in a way characteristic to medieval samples – a wider recess with a segmental lintel intended for the leaf is around the opening with the round-arch lintel arch. The opening is lockable on the side of the room, which is characteristic to the defensive function of the tower. Significantly that the stairs between the 4th and the 5th floors are no longer in the S, but in the R corner. The architecture of the stairs openings is different, with closure on the room side at the level of the 4th floor. All this allows to state that the oldest part of the tower has remained only at a height of approximately four floors. When was the upper part modified? The 1683 drawing of the castle shows the tower as the pronounced dominance over the castle buildings. In the upper part of the tower, the 6.5–7 cm thick bricks, which have been used since the end of the 16th century (rarely), but massively since the 17th century, have been found between the stones. In the upper part of the walls, the small-format so called *Dutch* bricks, which were widely used in the 17th and 18th centuries, have been found. Most likely that the upper part of the tower was modified in the 17th century (after the devastation of the Polish-Swedish War). It is currently known that the tower was built at the already existing defensive wall. Evolution of the Lielstraupe Castle tower volume is not yet fully understood.

The church

Research of the Lielstraupe Castle is not full, if the neighbouring church is ignored. Architecture of the Straupe Church and especially its ZR end façade faces the castle and its courtyard. Therefore the church's façade changes have always influenced the architecture of the castle. The question about the Straupe Church and Castle as a single ensemble is more complicated than it seems. Visually, it is clearly perceived as a single set of the castle and the temple as it, most likely, also existed. However, how and why such a unique situation for the Latvian medieval castles was created is still unclear. It is often mentioned in the literature that the Straupe Church is unique exactly because it was built in the 13th century as a part of the Lielstraupe Castle ensemble (in other sources "... as a castle chapel..."), but in the 14th – 17th century was the Straupe Town Church.⁹ But it is not yet possible to state with certainty whether it was actually built together with the castle, shortly before it or after the castle, since the exact year of construction of either the castle or the church is not known. For example, I. Ose admits that: "...the parish church was built

⁸ See this in detail: Dirveiks I. Z korpuss (daļēji). D korpusa mansarda stāvs. Arhitektoniskā izpēte. Rīga, 1992. NKMP PDC Archive. Inv. No. 39.195 – 48 III

⁹ Caune A., Ose I. Latvijas viduslaiku mūra baznīcas. 12. gs. beigas — 16. gs. sākums. Enciklopēdija. Rīga: Latvijas vēstures institūta apgāds, 2010. Page 417.

soon after the castle was built..."¹⁰ Even if the construction of both objects was close in time, it is obvious in the church's Z corner, which shares borders with the exterior wall of the castle's ZA building, that the **church's final wall was built before the current surrounding wall** and was whitewashed,¹¹ meaning that the church was a free-standing building. Currently, it is not possible to determine unambiguously what was built first – the castle or the church.

The length of time between construction of the church and construction of the castle wall is unknown. Precise dating of medieval Latvian architectural objects is possible extremely rare. The duration of construction is also usually unknown. **On 4 October 1512**, the castle door and passage leading to the church (most likely along the wall between the castle tower and the church) were mentioned. Archbishop Jasper Linde ordered the door to be bricked up so that the entrance to the church would no longer be directly from the castle. Main entrance to the church shall be created in such "form and way" as determined by archbishop when arriving on site.¹² The document refers to the R entrance facing the castle. In accordance with the general typology of medieval architectural temples, the entrance had a perspective portal of profile bricks, analogous to the window opening edges seen in the church façades.¹³ It is clear that at the time when the entrance with the portal existed, no construction of the castle



ZR façade of the Straupe Church in the 15th century. Theoretical reconstruction. I. Dirveiks. 2018.

¹⁰ Caune A., Ose I. Latvijas viduslaiku mūra baznīcas. 12. gs. beigas — 16. gs. sākums. Enciklopēdija. Rīga: Latvijas vēstures institūta apgāds, 2010. Page 414 (hereinafter – Caune A., Ose I. 2010)

¹¹ Dimensions of the bricks used for walls of the church: (8.5–9(9.5) x (14.5)15–15.5 x 30–31.5 cm

¹² Malvess, page 53.

¹³ The portal area in the wall was later re-masoned and the signs may be found only through structural uncoverings.

building at the ZA surrounding wall near the church was possible. The ZR end façade of the church has a stand-alone finished architectural composition with the entrance portal, 3 Gothic lancet arch niches, the shape, dimensions and edges made in the profile brick masonry of which are analogous to church windows (recorded already in 1992 researches), and two longer shallow lancet arch niches in the centre of the pediment. Their upper parts were modified in the 18th century. Underneath the masonry fragments exposed after the plaster fell, there was a round niche and, possibly, a smaller lancet arch niche on each side.¹⁴

The architectural solution of the church ZA end wall has no place for any castle building except for the defensive wall. It can be assumed that the church ZR pediment centre had a bell. Architect Gunārs Jansons was the first who wrote about such probability without mentioning the justification.¹⁵ Perhaps that is why G. Jansons' writing has been left unattended. Notably that there are more than 2 m between both long niches seen in the pediment façade. Therefore, it should be clarified that 2 (bricked up) lancet arch niches on top of each other are seen in the middle of the pediment in the attic of the church, the lower opening of which had a door. These openings may initially have been connected with the bell and its servicing. The openings have been later bricked up, but the fact that initially the end façade had the entrance and the bell means that the church served the town as a separate temple.

It is unknown when the church was added with the castle ZA surrounding wall, where large red burnt clay bricks 8–9 x 15 x 31–31.5 cm were used. Both brick dimensions and masonry in Wendish bond are analogous to the church masonry. A separate free-standing bell tower was presumably built after the church was included in one set with the castle with the connecting surrounding wall. Bell tower ruins not far from the church chancel were drawn by J. C. Brotze in 1772.¹⁶

There is no reason to call the church a castle chapel, as is not infrequently found in literature. The chapels are built at the same time as the castles, including them in their volume. The Lielstraupe Castle did not need to build a separate chapel as the church was nearby. It is possible that the already initially planned connection of the church with the castle is evidenced by its significant difference from the traditional longitudinal orientation in the east-west direction. However, this also does not give the answer, which was first built — the castle or the church.

¹⁴ The architectural composition of the pediment must be precisely determined through detailed research on site.

¹⁵ Jansons G. Arhitektūras pieminekļi Gaujas nacionālajā parkā. Rīga, 1987. Page 57.

¹⁶ Broce J. K. Zīmējumi un apraksti. (Brotze J. C. Drawings and descriptions.) Vol. 4. Rīga, 2007.

2. 2. LIELSTRAUPE CASTLE IN THE 17TH CENTURY

During the Polish-Swedish War (1600–1629) **in December 1600**, Straupe was occupied by Swedish troops. **In the summer of 1601**, it was occupied by the Poles.¹⁷ Depending on the success of one or another warring party, the castle and the town changed their governors several times. **In 1601**, the Lielstraupe Castle's owner was Fabian von Rosen. After the Polish-Swedish War, the ruined Straupe town was no longer restored. The castle and the church also suffered during the war.

An audit of **1624** mentions that the church is "roofless" and that the castle is "devastated and empty, except for two chambers of 2 to 3 fathoms, one cellar, a kitchen...".¹⁸ The description is very rough. This means that "devastated" is a broad concept. Unlike the church, the castle could also have a roof, though damaged.

By order of King Gustavus Adolphus, on 1 September 1625 the Lielstraupe Castle was taken away from Rosens as punishment for cooperation with the Poles during the war. It was donated to Lieutenant-Colonel Wilhelm von Wallenstein.¹⁹ The castle is mentioned in a description also in **1627**: "...the house, rooms and roofs have collapsed and there is nothing worth listing here".²⁰ This almost catastrophic assessment of the castle's condition is also called into question on the basis of Fabian Rosen's good financial situation at that time. Perhaps the devastation of this castle was exaggerated to justify the unjust alienation. Future owners and lessees were also interested in the low valuation.²¹

In 1629, Wallenstein sold **Lielstraupe** to Elisabeth Albedyll, the widow of Jürgen Albedyll.²² Next, Lielstraupe was inherited by her sons George and Otto Albedyll in 1646. The next owner was Landrat Colonel Heinrich George Albedyll. Up to the 18th century the owners of Lielstraupe changed, but all came from the Albedyll family.

If there is news of the gradual restoration of the Straupe Church in the 17th century, such data are missing for the castle. It is possible that at the time of the last owner Landmarschal Otto Reinhold von Albedyll, the castle was burning. A **document from 1684** states that: "...when the castle burned, the vaults of the church

¹⁷ www.castle.lv/latvija/lielstraupe.html#1

¹⁸ Baltische Monatschrift. 1904. 57. B. Gathering 2, Riga, 1904. Livlandische Schlosser und Guter ad 1624.

¹⁹ Here and below information about the owners of Lielstraupe Manor is taken from: Pirang H. Das Baltisher

Herrenhaus. I Teil Riga, 1926. P. 79, 80; Malvess R. Lielstraupes senatne...

²⁰ Straupes grāmata. Straupe, 2007. Page 113. Material from the family archive sources prepared by Claus von Rosen.

²¹ Rosen H. *Ausacht Jahrhunderten. Sippenchronik eines livländischen Geschlechts*. In: Lüneburger ostdeutsche Dokumentationen, Bd. 10. Lüneburg, 1986. P. 52.

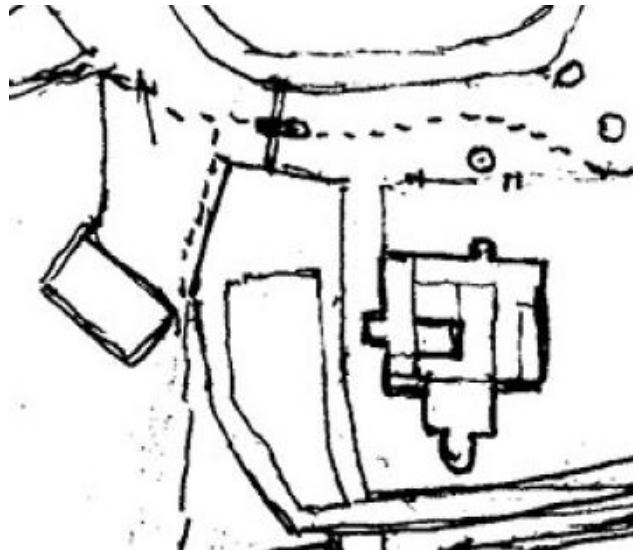
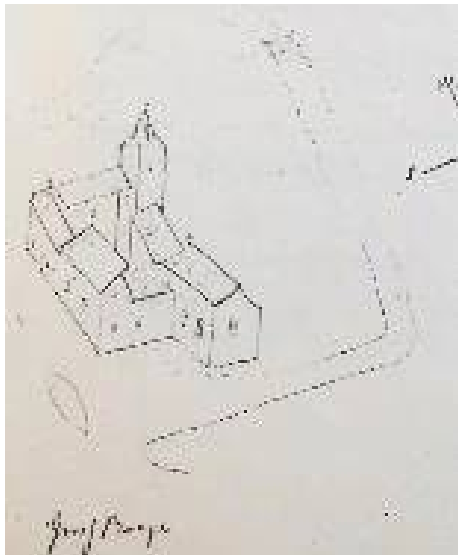
²² Purchase was approved on 4 March 1630. See Malvess, page 14.

had fallen down..."²³ This is important information for the construction history of the castle, but unfortunately nothing more is said about the extent of the fire and the damage.

The Lielstraupe Castle is depicted on two maps of the **17th century**. The topographical map of Lielstraupe and Mazstraupe surrounding areas with explanations in Swedish is not dated.²⁴ The castle is depicted in an axonometric view and in seemingly detail. However, the drawing has nothing to do with reality in this respect.

The picture of the castle can also be found among so called drawings of Livonian castles in the Chronicle of Jürgen Helms. Unfortunately, it belongs to a group of relative pictures and represents the castle as it never existed.²⁵

On the other hand, redrawings from Swedish maps dated 1683, which were made by Julius Rosen in 1860–1869, are unexpectedly significant for the history of the castle. The castle and the church can be seen



On the left: Redrawing from the 1683 Swedish map (fragment with the castle, the church).

The oldest known real representation of the castle and the church.

On the right: Redrawing from the 1683 Swedish map (fragment). The oldest known real plan sketch. The church with the chancel, castle buildings around the inner courtyard, the wall containing castle-front and the household building.

Source: 400 Jahre Stadt Roop und die Familie von Rosen. 2016 überarbeitete Forschungsergebnisse von Julius Rosen.

from the bird's-eye view and generally correspond to the real situation on site. It is considered to be the oldest, reliable, albeit sketchy representation of the Lielstraupe Castle and Church. Size of the drawing is 3.5 x 4 cm, but it specifically records the church, castle's both ZR and ZA buildings, tower with

²³ Baltische Monatschrift. 1904. 57. B. Gathering 2, Riga, 1904. Livlandische Schloesser und Guter ad 1624., page 416.

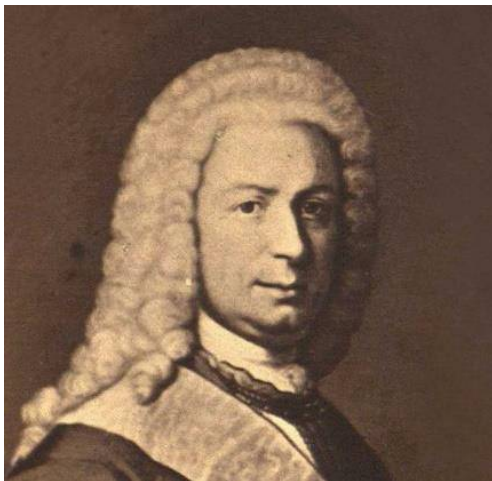
²⁴ LVVA 7404. f., 1. a., 1909. I.

²⁵ Erdmanis G., Jansons A. Helmsa hronikas zīmējumu analīze. // Materiāli feodālisma posma Latvijas mākslas vēsturei 3. Riga, 1988. Pages 110, 146.

the pyramidal roof and ZA gate. Of particular interest is the DR side building, which is supposedly inside the surrounding wall. Given the conditionalism of the drawing, the current DR building may also be depicted. This guess can only be verified by archaeological excavations inside the surrounding wall. Another redrawing from the 1683 Swedish map (fragment) is a sketch of the oldest known real plan. This drawing is also very conditional and sketchy, but it allows to distinguish between the church with the chancel, castle buildings around the inner courtyard, the wall containing castle-front, ponds and household buildings.²⁶

Although there is no specific information, the century is long enough for the owners of the castle to make any reconstructions or repairs.. Presumably, the upper masonry floor of the tower, which is covered with a pyramidal roof with four sloping surfaces, has been built at this time. There were other structures at the surrounding wall, the foundations of which may have remained underground. Based on the conditional nature of the 1688 drawing, it can be hypothetically assumed that the DR building was also built in the 17th century This can only be defined more precisely during archaeological excavations.

2.3. TRANSFORMATION OF THE MEDIEVAL FORTRESS INTO A BAROQUE MANOR IN THE 18TH CENTURY.



Peter Graf von Lacy (1678–1751).
Governor-General of Riga and Province
of Livonia.

Source:
<https://www.historyireland.com/wp-content/uploads/2014/10/FMLacey.jpg>

After the Great Northern War, in **1722** Lieutenant-General Carl Adam von Stakelberg (1669–1749) became the owner of the Lielstraupe Castle.

In **1723** the castle became the property of Peter Graf von Lacy (1678–1751). Peter Graf von Lacy was a Russian nobleman, an officer and a politician of Irish origin. Von Lacy gained senior military positions in Russia and received a number of properties for his services as a gift, including the Sigulda Castle and the Lielstraupe

²⁶ Die ältesten Bilder und Zeichnungen von Rosenschen Burgen und Schlössern in Livland, gefunden von Julius 16j, etwa 1860–1869. In: *Nachrichtenblatt des Rosenschen Familienverbandes*. FNB No. 60, 1980. P. 9. LNB BCB10/56. Copy. The location of the original maps has not been determined within this research.

Castle. In 1727 became Governor-General of Riga and in 1741 – Governor-General of Province of Livonia.²⁷

After changes of owners and devastation of war, the Lielstraupe Castle had become an old medieval building without military significance. After the Great Northern War, living conditions in Vidzeme gradually stabilized. The landlords built new buildings that met modern comfort requirements. The castle buildings presumably included the ZR building, partly the DR building, a tower-like structure in the Z corner, possibly some additions to the ZA surrounding wall. Also on the DA side, above ground, there was a part of the surrounding wall that connects to the church. In the main residential building (former palace), the rooms followed one after the other, without extensive communication corridors. In general, the Lielstraupe Castle was not suited to the living conditions of an 18th century wealthy landlord (even an aristocrat in Lacy's case). The owner's high position and wealth enabled him to perform extensive reconstructions over a period of twenty years (**from 1723 to 1743**). In the beginning, the necessary work had to be done. The situation is described in the manor audit report of **20 April 1724**, "...the manor houses and the castle rooms have been partially repaired and inhabited again."²⁸

During the subsequent reconstructions, the Lielstraupe Castle acquired a completely new, contemporary look. The medieval atmosphere of the castle was replaced by a representative construction of open nature. J. C. Brotze's collection of drawings has a series of pictures dedicated to Lielstraupe.²⁹ Totally, the four older drawings are dated 1772.³⁰ It is the most valuable graphic material with detailed information about the castle and the church as they looked after the reconstruction performed in the middle of the 18th century. The castle's medieval image has been completely modified into the 18th century wealthy landlord's residence. A beautiful baroque roof top with an oval window opening has been built for ZR building. Compositionally, the pediment is evenly divided into two parts. The lower – largest part with the pilasters emphasize the middle axis, but the sides have volutes. The upper part of the pediment has concave side edges and an oval niche. The breakpoints of the pediment silhouette were emphasized with decorative stone balls and accented with obelisks.³¹

The roof of the ZR building has 5 lucarnes and three chimney heads above the ridge. The tower is covered by a helmet-shaped roof with a gallery and a top spire that is topped with a ball and a weathercock. There are small staircase windows in the R corner of the tower. The window openings have painted borders.

The main entrance to the residential house (the ZR building) is in the courtyard. A new addition with a spacious hallway in it has been built near the old palace. Many windows have curved lintels, painted or plastered edges with "keystones". The entrance is decorated with a portal and the entrance stairs

²⁷ https://lv.wikipedia.org/wiki/P%C4%93teris_Las%C4%AB

²⁸ Malvess R. Lielstraupes senatne. Pils un baznīca. Rīga, 1982 Manuscript. LNB Rare Book and Manuscript Department. A 105, No. 227. Page 26.

²⁹ Broce J. K. Zīmējumi un apraksti. (Brotze J. C. Drawings and descriptions.) Vol. 4. Rīga, 2007. Pages 80–100.

³⁰ Brotze, pages 83, 86.

³¹ Jansons G., page 94.

on the sides of the porch have luxurious wrought iron railings. There is a peculiar connection of the addition with the DR building. Presumably, the corridors lit with vertical narrow window openings are here.

The D façade of the second floor of the DR building has three window openings, but the attic roof has small construction of mezzanine type. A big gate is in the surrounding wall on the D side. Both the front and household courtyards were paved.

On the J. C. Brotze's drawing dated around 1772, there is a masonry fence near the residential building with a gate leading to the household courtyard. Here, on the north eastern side of the castle, there was a garden and a one-storey building near the gate. A terrace with railings has been built on the tiled roof of the building. Most likely, this was a garden pavilion (tea pavilion, etc.) intended for summer entertaining and relaxation in the Summer period (the building has no chimney). It is possible that the building was added to the former castle-front surrounding wall. This small building is the beginning of the later so called "Little Castle", or current "Straumēni".³²

In **1778** detailed drawings of general plans of the castle complex were made. One of them shows a view from the DR across the pond.³³ The ZR and DR buildings have roof gutters with 2 drains. The support wall seen today has been added to the southern end of the ZR building. The upper part of the courtyard surrounding wall is covered with roofing tiles. The ZA building is shown narrow and tall and covered with a tiled roof. Presumably, the current, pond-facing DR building, which is shown on the drawing and is at present, was built only in the middle of the 18th century,³⁴ but 1688 drawings suggest that its lower part is older.

J. C. Brotze's drawings give detailed information about the appearance of the Lielstraupe castle in the 18th century. In addition, they are a unique written evidence of layout and interiors. Therefore, their description in Russian dated **30 October 1808**, as a report to the Russian Emperor's Cabinet, shall be considered as a very important document. In the eighties of the 20th century, an abstract copy of this document was prepared by an art historian Edgars Dubiņš in the present Russian State Historical Archive in St. Petersburg.³⁵ The report of the Collegiate Assessor Matvey Lalayev is the only known written source to date on the castle structures and interiors as they existed in the 18th and the 19th century. What matters is the dates given in the description of the buildings and parts of the castle built in the 18th century, which, given the relatively recent past at that time, may be plausible. As mentioned above, the dates of the castle and the church are not documentary confirmed. Given the changes in the owners of

³² Dirveiks I. Lielstraupes pils kalpu māja ("Straumēni"). Arhitektoniski mākslinieciskā inventarizācija. Rīga, 2002 NKMP PDC Archive.

³³ Brotze J. C., pages 80, 81.

³⁴ Dirveiks I., Lielstraupes pils komplekss. Z korpusa un D korpusa mansarda stāva arhitektoniskā izpēte. Rīga, 1992. Page 7 (hereinafter – Dirveiks, 1992).

³⁵ A copy made by art historian Edgars Dubiņš in the Russian State Historical Archive in the 1980s. Source: Russian State Historical Archive (RSHA) F. 468, Op. 38, D.595, S. 26. Manuscript in the personal archive of E. Dubiņš.

Lielstraupe and the associated economic situation, it is plausible that the *baroque* castle described in the beginning of the 19th century remained almost unchanged until the 20th century, and it is what Wilhelm Bockslaff and his contemporaries saw.

The following is an overview of the 1808 description, with translation of the author of the research and comments in italics. A useful addition to the text is the **1810** drawing of the Lielstraupe Castle made by Eduard Philipp Körber (1770–1850).³⁶

It is mentioned in the beginning that the castle was built in 1263. The two-storey building is built of bricks and boulders. It is attached to the tall tower. The lower floor (*at present the 1st floor – comments of the original text here and hereafter are in italics*) has an entrance formed by a stone staircase with a metal railing. There are mentioned “wide wooden corridors in poor condition built long time ago” (*possibly the connecting part with the DR building, which may have been a filled framework or wooden structure, partly shown on the 1772 drawing*). A Lutheran church built in 1282 has been added to the same castle. Not far from the castle (mentioned – “in the second courtyard”), there is a masonry building built in 1743 (*E. Dubiņš suggests that this is supposed to be the DR building.*³⁷*Following the above 1688 drawing, it is most likely that the building already existed at that time was rebuilt in the 18th century. However, what is referred to in the text as “away from the castle, in another courtyard” (underlined – I. D.) allows to suggest that the supposed “outbuilding”, or “wing”, is a large servants' house shown on the drawings of J. C. Brotze and E. P. Körber, beginning of which as a garden pavilion could be in 1748. In addition, the dimensions of the building in the plan are important: 6 x 13 fathoms that resemble dimensions of the church. The DR building is considerably smaller*). The roofs of all mentioned buildings are covered with tiles and the tower – with sheet iron. There is a boulder masonry fence around the castle. Two “regular” (*supposedly, square in plan*) gardens³⁸ are also surrounded by the same 3 arsheen (~2.3 m) high stone fence. From the fourth side, the garden is surrounded by a vertical log paling.

The first floor of the castle has 5 rooms and one “servants' kitchen” (*kitchen for servants*). Four rooms have plank floors, but one floor is covered with “marble” tiles (*most likely, the entrance lobby is supposed to be here, the floor of which in the 17th, 18th century was traditionally stone-tiled, using black and white marble tiles in more representative interiors*³⁹). The ceilings of the mentioned rooms are covered with plaster. The walls in the living room and in the entrance hall are covered with painted cloth. In two rooms, the walls are decorated with woven wool wallpaper with a floral ornament. In the other rooms the walls are plastered. The ceilings in two rooms are painted (*not known, on plaster or fabric*), while the rest are plastered, including in some rooms the ceiling cornices are covered with gold coating. Below these rooms there is a wine cellar on

³⁶ NKMP PDC Archive. Lielstraupe Castle file. Folder 5708. Inv. No. p-1553/5 III

³⁷ Dubiņš E. Lielstraupes pils komplekss. Vēsturiskā izpēte. R. – 1992. Page 7. Manuscript at the Cēsis History and Art Museum.

³⁸ The 1827 plan shows 6 regular garden sections.

³⁹ Such 18th century floor has been remained and restored, for example, in Krustpils Castle.

one side and the servants' rooms on the other (*at present on the ground floor*).

The second floor has a total of 5 rooms and one of them is a hall with an adjoining room. The walls of two rooms and the entrance hall are covered with painted cloth. On the walls of one room there is an old cloth, finished in gold (*assumption of historian E. Dubiņš that this could be leather wallpaper can not be excluded.*⁴⁰).

The 2nd floor room has a wooden staircase to the attic and also to the tower, where a large metal clock is (*here the clock mechanism in the tower attic room is supposed*). There were paper wallpapers in the hall (*a noteworthy fact, because in the middle of the 18th century paper wallpapers are still more expensive than fabric upholstery*).

Under the tower there is a warehouse with 4 compartments. If necessary, it can be used as a living room (*it is not specified exactly on which floor of the tower the mentioned warehouse is located*). In turn, in the attic, there is a "summer" room on one side (*apparently supposed unheated room*).

All rooms have a total of 5 tiled stoves (*apparently several stoves heated two adjacent rooms at the same time*). The kitchen has a cooking-stove and two baking (bakery?) ovens. The servants' room has a "Russian" oven.

Further is a description of the servants' house next to the castle (*"separate building", at present "Straumēnī"*). The description fully matches the architect J. Spazier's 1824 measurement.⁴¹ On the lower floor there are 4 rooms, a barn and a kitchen with a cooking-stove. At one end there is the cellar (*at the west end of the building*). The upper floor has 4 rooms and a barn. The building has four tiled stoves and the kitchen has a cooking-stove.

Not far from the castle there is a stable (*at present boiler house and warehouse*). Another old building is mentioned; lock; a flour mill built in 1742; distillery built in 1801; a building that once housed a brewery, a laundry house and living rooms, also built in 1801, a granary barn, under which a small wine cellar was built in 1783, built in 1801 and a stock-yard built in 1798. The following is a list of other buildings belonging to the manor economy, a total of just over 30, all built in the second half of the 18th century, with the exception of the "Old stock-yard" (1741).

In the second half of the 18th century the Lielstraupe Castle changed owners several times. Already before **1754**, Graf von Lacy sold Lielstraupe to Peter

⁴⁰ Dubiņš, page 8.

⁴¹ The photographic reproduction of the measurement is in the NKMP PDC Archive. In the Lielstraupe Castle file. Folder Photographic reproductions. The original was re-photographed in 1956. Source: Russian State Historical Archive (RSHA) F. 485, Op. 2, D. 223, S. 3. Judging by the drawings of J.C. Brotze, the former one-storey garden house was rebuilt into servants' flats from 1772. to 1778.

J. The Spazier's 1824 measurement shows that at the end of the 18th century the building was extended northwards by adding a 2-storey grain barn.

von Vietinghoff, chamberlain of the Saxonian Elector.⁴² At least since **1764** the manor was owned by Vietinghoff's widow Eleonora Christina von Mengden and with her marriage – from **1780** the castle became the property of Governor-General Graf Browne. Temporarily the next two owners were Christoph Heinrich Friedrich Graf zu Solms und Tecklenburg. In **1797** Solms pledged the manor to Secretary Jakob Bernhard Müller,⁴³ who ceded it to Paul I, Emperor of Russia. Such frequent changes of owners did not in any way contribute to the proper maintenance of the castle buildings, not to mention the reconstructions and modernization.

In **1797 Lielstraupe** became an appanage manor of the Russian emperor, namely, a manor used for allowance to those members of the Russian Imperial Family who were not eligible for the throne. Lielstraupe was run by lessees who used the land of the manor intensively, but hardly cared about the maintenance of the castle.⁴⁴ This contributed to the preservation of the state of the buildings and the interior relatively almost unchanged, namely, with the appearance obtained in the 18th century. Activation of economic life is evidenced by the construction of a large granary barn and a household building, which also contained servants' apartments. A small square building near the castle was adapted for this purpose additionally extending it outside, behind the surrounding wall of the garden. The building was large enough to become an essential part of the castle ensemble throughout the 19th century, viewed from the west.

Already in the 1980s, architect G. Jansons noted that the wall of the church's ZR end at the level of balcony had entrance from the castle.⁴⁵ A bricked up rectangular-shaped opening is seen in this place from the balcony of the church. In the 17th century there was already a building near the castle's ZA surrounding wall, which covered the former portal of the church entrance. Presumably, the entrance together with the addition of the stairs existed in the 17th century. It may be intended for direct access of the castle servants to the gallery, but castle owners and upper-class members were still able to enter the church through its main entrance through the ZA building rooms.⁴⁶ In the first half of the 18th century, the door opening was masoned during repairs of the church, its western façade and pediment.

⁴² Malvess, page 19.

⁴³ Pirang H. Das Baltische Herrenhaus. I. Teil. Riga, 1926. P. 80.

⁴⁴ Dubiņš E. Lielstraupes pils komplekss. Vēsturiskā izpēte. R. – 1992. Manuscript in PDC archive.

⁴⁵ Jansons G. Arhitektūras pieminekļi Gaujas nacionālajā parkā. Riga, 1987 Page 56.

⁴⁶ Connection of the ZA building with the church is also shown in the 1824 measurements.

2.4. 19TH CENTURY. LIELSTRAUPE MANOR RETURNS IN PROPERTY OF THE ROSEN FAMILY

In the beginning of the 19th century, castle architecture was still as it was created in the middle of the eighteenth century. This is evidenced by the aforementioned 1808 description. However, this is not the only important document – there are several plans, views and even measurements.

There is a plan with a legend, presumably dated the first half of the 19th century, which is more schematic, but contains a broader territory.⁴⁷ It is the only so detailed document of the Lielstraupe manor territory and buildings. The function of each building and the material from which it is constructed are specified. The plan is a good complement to Matvey Lalayev's report and its original can be used in the further Lielstraupe manor history research work. It is clearly evident that the main road to the castle leads from the northeast through the garden and the passage of the ZA building. This plan shows that at the ZR end of the church there is already a small addition, possibly the staircase for the ZA building, in place of the present staircase added by W. Bockslaff.

The drawing by Eduard Philipp Kőrber (1770–1850), vignette o which contains a date of "**July 1810**", is important for the study of the Lielstraupe castle. In 1840 E. P. Kőrber prepared a manuscript about the Lielstraupe castle, a copy of which was in the Riga City Library before World War II.⁴⁸ The current location of the manuscript is unknown. The picture at the bottom is supplemented by the year **1811**. The baroque pediment of the castle courtyard entrance building with an oval window opening and decorative balls on the side edges is shown. The foreground shows an old castle courtyard surrounding wall with a small entrance from the south and a wider gate on the DA section. There is a larger chimney above the roof of the ZA building, because one of the castle kitchens is here. The drawing shows the newly created large household building on the northwest side of the castle (the "Little Castle").

Researches on Latvian manor and castle architecture often have more information on Crown manors, because private archives are often lost. The Lielstraupe Castle, which at the beginning of the 19th century was the property of the State Cabinet as the appanage manor of the Imperial Family, is a successful case where detailed measurements have remained.

In October **1824**, provincial architect Julius Adolph Spazier (~1790–1870) made the plan and

⁴⁷ The photographic reproduction of the measurement is in the NKMP PDC Archive. In the Lielstraupe Castle file. Folder Plans. The original was re-photographed in 1956. Source: Russian State Historical Archive (RSHA) F. 485, Op. 1, D. 224, S. 1. Unfortunately, the reproduction of the plan is of poor quality.

⁴⁸ Latvian Conversion Dictionary. Vol. 9. Riga, 1933 Catchword No. 16520.

measurements of façades of the Crown manor Lielstraupe Castle.⁴⁹ This is one of the most important building research documents. Functions of the rooms are recorded in them on Spazier's plans. Recordings allow to understand the original function of the DR building in the 18th century. It was created with a kitchen on the first floor and a dining room on the second floor (in the measurements they are labelled "former"). There were stairs in the DA end wall for communication, and there was a fireplace in the dining room. Perhaps the decoration of the dining room in the 18th century with some knightly attributes is the reason for the room's nickname "Rittersaal" – the "Knights' Hall" that existed yet in the middle of the 20th century. In 1824, the big kitchen of the castle was on the opposite side of the castle – in the ZA building. Façades for the tower, the ZR building and the main entrance avant-corps have painted rock-face stones in the corner. The main entrance has no longer a portal and a pediment, but the 18th century two-sided entrance stairs with a forged railing remain. The ZA building has no longer the tall surrounding wall – it has been lowered to the height of the 2nd floor and the building itself has acquired a symmetrical double-pitched roof. The second floor of the ZA building is presented as the attic, or as a spacious storage rooms with only one hatch for goods on the courtyard side. Significantly that the end of the ZA building has an entrance from the castle courtyard space, from where there is a further entrance to the church. So, in the 19th century there was still a separate entrance to the church for castle occupants. This entrance is still visible on a photo from the beginning of the 20th century. Style of door leaves with canelure panels, large rosettes and small rosettes ("buttons") arranged on the moulding around the perimeter is characteristic for analogues of the third quarter of the 19th century. In the second half of the 20th century, entrance to the ZA building was dismantled, and the leaves were built into the western entrance of the church, where they are still located. A clock dial is on the ZR and ZA sides of the tower dome.

Spazier has also measured the servants' house near the castle.⁵⁰ In 1824 the building shown on the J. C. Brotze's 18th century drawings was significantly enlarged. Its two-storey volume was only slightly smaller than the castle ZR building. There were 4 apartments and a kitchen at the DR end and a two-storey grain barn on the ZR side of the servants' house.

The Lielstraupe Castle was shown in detail in **1829** in the so-called Marquis Paulucci's album.⁵¹ Thanks to the fact that the picture is coloured, it is possible to distinguish which walls are plastered and which is the roofing material. The tower baroque spire is covered with sheet iron painted green. The roofs of the castle buildings are covered with tiles. The walls of the tower and the buildings are plastered and painted with yellow with white parts (rock-face stones of corners, relief elements of the pediment). The windows built in the 18th century have a baroque regular cross division, but no longer have white painted edges shown on J. C. Brotze's drawings. Since 1810, the wall of the castle courtyard has been demolished and the DR building on the side of the ponds was added

⁴⁹ CSHA Central State Historical Archive of St. Petersburg RGIA 485.f., 2.a., 223.l, page 3.

⁵⁰ CSHA Central State Historical Archive of St. Petersburg RGIA 485.f., 2.a., 223.l, page 3.

⁵¹ *Livonijas pīļu attēli no markīza Pauluči albuma.* (Pictures of Livonian castles from the Marquis Paulucci's album.) Comp. I. Ose. Riga, 2008, pages 178–181. The drawings of Vidzeme castles were made in 1829 on site, but prepared for the album in the spring of 1830. In addition to the panoramic view, a plan of the outlines of the castle and the church, as well as a topographic map of the area have also been drawn. Author of drawings of Lielstraupe is Chr. Kuntze, measurements were carried out by W. Tusch.

with a supporting wall and a large counterfort at 2 storeys high. Of the 5 ZR building lucarnes, only two remain on the lower level. Based on the watercolour of Chr. Kuntze's and measurements of 1824, it can be seen that the DR building at that time had a double-pitched roof instead of the former attic. The decorative elements: ball- and peak-shaped obelisks of the baroque pediment have disappeared. The site layout plan shows that the main entry road to the castle courtyard is through the ZA building. The plan also shows a driveway from the south side depicted on the drawing by E. P. Kőrber, which connects the castle with the area of household buildings further beyond the ponds.⁵²

Lessees in the Lielstraupe Castle were presumably rare and it was abandoned. It was found in such condition in **1832** by the Russian General of Artillery Baron Johann Gustav von Rosen (1797-1872), when he drove by it. His dream since his youth was to become the owner of Lielstraupe. Therefore, on his way to Derpt (Tartu), he stopped at Lielstraupe to see for the first time "... the castle he had thought and dreamed of so much", but when going around it, he did not meet anyone.⁵³ Events took place in February. This means that the large castle building has been standing unheated, without proper maintenance for a long time. Rosen remembers "rotten stairs made of planks to the tower" that he was afraid to climb.

In **1857**, the Russian Emperor Alexander II sold Lielstraupe for 90,000 silver roubles to Lieutenant-General (since 1856 also Baron) Johann Gustav von Rosen. As a result, Lielstraupe again became the property of its first owners, the Rosen family. However, in order to return the old property, Rosen was forced to take a large loan, which affected both the manor economy and the personal lives of its owners. The castle was in bad shape, but major repairs were short of funds. This is the main reason why the old baroque interiors remained in the Lielstraupe Castle, while historicism with radical reconstructions of old manors and castles has reached its apogee in Latvia.

It was only in **1893**, when the last instalment to pay off the Lielstraupe owners' debt to the Russian Royal Household was made.⁵⁴ **In the spring of 1894**, Baron Hans von Rosen, the later deputy of the State Duma and deputy of the county, has taken over the Lielstraupe manor and its economy in property by power of attorney after the death of his parents. He became a full owner only in 1905, when his grandmother died.⁵⁵ Baron Johann Otto von Rosen lived in Lielstraupe until his departure in 1939. The castle building had become uncomfortable for life, too large and difficult to maintain. After getting married in **1898**, Hans Rosen built a pretty large wooden residential house (villa) for his

⁵² Paulucci, page 181. Author of drawings of Lielstraupe is auditor Kuntze.

⁵³ Straupes grāmata. Straupe, 2007. Page 115. Material from the Rosen family archive sources prepared by Claus von Rosen.

⁵⁴ Dubiņš, page 9.

⁵⁵ Pētersone, page 59.

family located against the castle on the other side of the motorway on the bank of the Brasla River. The wooden building remained intact during the 1905 Revolution and World War I, but burnt down in the fire in the 1920s.⁵⁶



Baron Johann "Hans" Otto von Rosen (1870–1945). *Source:*
[https://de.wikipedia.org/wiki/Hans_von_Rosen_\(Politiker\)](https://de.wikipedia.org/wiki/Hans_von_Rosen_(Politiker))

2.5. THE DEVASTATION OF 1905 AND THE SUBSEQUENT LIELSTRAUPE CASTLE RESTORATION WORKS IN THE 20TH CENTURY

With the stabilization of the economic situation, at the end of the 19th century it became possible to focus on the restoration of the castle. This coincided with a time of booming career and popularity for architect Wilhelm Ludwig Nikolai Bockslaff (1858 – 1945). There are indirect references in some sources that the collaboration with W. Bockslaff began before 1905.⁵⁷ This explains the architect's particular interest and knowledge of the castle's earlier appearance when he began the restoration project in 1906. However, documentary evidence that W. Bockslaff had begun work on the project already before 1905 has not yet been found.

There are only a few photos of the castle taken before 1905 from the distance close enough to provide useful information about its architecture. A view of the castle across the ponds

⁵⁶ Straupes grāmata. Straupe, 2007. Page 115. Material from the Rosen family archive sources prepared by Claus von Rosen. In other place of memoirs, Hans von Rosen has mentioned 1898 as the year when the villa was built. See Pētersone P. Vēstures liecības barona Hansa Johana Otto fon Rozena atmiņās. Latvijas arhīvi. 2007. No. 3, page 59 (hereinafter – Pētersone).

was photographed in 1900.⁵⁸ It well shows the 18th century helmet-shaped roof of the tower and the baroque pediment of the ZR building, which does not have any window opening. The DR building has a double-pitched roof with half hipped roof tops. Near the castle there is a spacious two-storey servants' house, which J. Spazier showed in detail in 1824 measurements.

One of the most important photos is the view of the courtyard from the D side over the greenery and the surrounding wall. The photo is related to the famous researcher of medieval castles Karl von Lövis of Menar (1855–1930) when he consulted on the Straupe Church restoration works in 1901, 1902 – thus before the castle fire. The photo from Lövis of Menar's materials shows only the upper parts of the castle buildings. It can be seen how a part of the castle changed during the 19th century since the situation shown in 1824 measurements. The ZR building has new chimney heads. Baroque decorative heads had been replaced with unplastered brickwork. A new chimney is directly above the avant-corps. Presumably, it is for the stove masoned in the hallway.⁵⁹ The avant-corps and the tower have white painted rock-face stones. On the second floor of the avant-corps there are "classicism" chamfered windows with six panes, and a wooden shed has been built for the entrance porch. Extension of the entrance avant-corps on the Z side was also made in the 19th century by construction of the vaulted cellar room and a loggia on the 2nd floor with a single-pitched roof covered with sheet iron. K. von Löwis of Menar surveyed not only the church, but also the castle, compiling the results in a palace lexicon published in 1922.⁶⁰

An analogous point of view on the castle is on a postcard issued in the Schulz studio. It clearly shows that the DR building has a double-pitched roof and a chimney on the Z side, and in the corner of the ZR and ZA buildings near the tower, there is an addition with a single-pitched roof. Most likely that it contains stairs.

On 8 December (21 December Gregorian calendar) 1905,⁶¹ revolutionaries burned the Lielstraupe Castle. In his study of the history of Lielstraupe, Roberts Malvess has noted an interesting conversation with the well-known Latvian lawyer, writer and historian Arveds Švābe (1888– 1959), who was born in the family of the overseer of the Lielstraupe Manor and saw the events of the revolution in his own eyes as a seventeen-year-old teenager.⁶² A. Švābe said that he episodically participated in the revolutionary movement and personally burned the documents of the Lielstraupe Manor archive, which he later regretted as a researcher of history.⁶³ A. Švābe mentioned his participation in the events a little softer in a written form in the memoirs "Mana dzīve" (My Life). When the castle burned down, the tower where Rosen had set up an archive of valuable documents was ruined. Some of them burned down and "...smouldered

⁵⁸ Straupes grāmata. Straupe, 2007. Page 108. Photo from the Claus von Rosen's archive.

⁵⁹ In the 18th century, there were usually no stoves in the halls of the manors.

⁶⁰ Menar, K. L. Burgenlexikon für Alt-Livland. Riga, 1922. P. 42.

⁶¹ V. Rosen H. Aus Acht Jahrhunderten. Lüneburg. 1986. P. 38.

⁶² Arveds Švābe was professor of history at the University of Latvia, author of many books and scientific publications, editor of the Latvian Conversion Dictionary.

⁶³ Malvess, page 28.

in the snow of the park for a long time, but I did not try to save them.”⁶⁴ Among the emotional messages, credible eyewitness information can be found there, namely confirmation that the archive and, most likely, a library too were in the tower.

According to characteristics of contemporaries, at the end of the 19th century the castle building was not exemplarily maintained. The roof was partly covered with wood (roof shingles). Literature contains assumptions that the castle was supposed to be set on fire by the owner himself in order to obtain insurance coverage and that Rosen had taken furniture to Riga before burning. This version was especially cultivated during the Soviet era.⁶⁵ Hans von Rosen wrote a memory manuscript in 1926 in Lielstraupe, which is a detailed message about the events of the end of the 19th and beginning of the 20th centuries in Vidzeme and Latvia.⁶⁶ It is clear from what is written that the allegations of planned arson do not have any basis and are based solely on the rumours of local people. Even though Hans von Rosen removed some of the castle equipment, it was firstly due to early concern for the family (sending it first to Riga, then further, to Berlin) and concern for the property at a time when robberies, violence, murders and devastation organised by revolutionaries were already known. Secondly, in the event of a planned arson, archival documents would be safely stored, which unfortunately was not done. This is also refuted by Claus von Rosen, who refers to the memories of the wife of Hans von Rosen, stressing in particular that Hans von Rosen, as a patriot of his family and a doctor of political and social sciences, would never have left archival documents to fate.⁶⁷

As a result of the fire, only masonry walls of the castle were left. The situation in the winter of 1906 is shown on three photos of Lielstraupe.⁶⁸ The church and the spacious building on the Z side of castle, which had servants' apartments and a granary barn (so called "Little Castle", at present "Straumēni"), remained unaffected by fire. The last Baron Johann Rosen was born in the "Little Castle". After 1905, only the part where the baron was born was left.⁶⁹ Most likely, the reason for the building's reduction was practical – the part where the barn was located (probably partly damaged during the fire) was demolished. The spacious structure with such a function was no longer required.

After the revolution, several castles were gradually restored. On the overall background, Lielstraupe was an exception, where restoration work began immediately. Already in the spring of 1906,

⁶⁴ Rukšāne G. Cēsu rajona pilis un muižas stāstos, nostāstos un spoku stāstos. Cēsis 2007. Page 25.

⁶⁵ Straupes grāmata. Straupe, 2007. Page 44.

⁶⁶ Pētersone P. Vēstures liecības barona Hansa Johana Otto fon Rozena atmiņās. // Latvijas arhīvi. 2007. No. 3. Page 63–110 (hereinafter – Pētersone).

⁶⁷ Straupes grāmata. Straupe, 2007. Page 44.

⁶⁸ Livlands zerstörte Schlösser. – II Teil – Riga, p. 30–32.

⁶⁹ Malvess, pages 30, 31.

Hans von Rosen, together with the family that he sent to Berlin in the winter, returned to Straupe and settled in the villa built in 1898.⁷⁰

Renowned Baltic German architect Wilhelm Ludwig Nikolai Bockslaff (1858–1945), who was the authority on historical monuments at the time, plays a significant role in the restoration of the Lielstraupe Castle. The restoration of the Lielstraupe Castle from 1906 to 1909 is one of W. Bockslaff's best-known successful works. The work of the architect in the Jaunpils Castle is also regarded as the second equivalent. The theoretical aspects of the restoration work and the course of work described by the author himself are considered as unique documents of his time recording the architect's thinking. A description of the restoration of the Lielstraupe Castle has been published, and attached plans of the first and second floors of the castle and the church, as well as photos are the most important historical source characterizing the reconstruction of 1906–1909.⁷¹ Unfortunately, only three photos of the Lielstraupe Castle interiors are known. Two of them were attached by W. Bockslaff to his article: a view of the baroque stove in the library room in the tower and the view of the room on the first floor, which is the only documentary evidence of the interior decoration after 1905. The third photo is published in the H. Pirang's monograph on the architecture and history of the Baltic manors.⁷² According to W. Bockslaff's information, the first necessary works were carried out to reinforce the walls and "several structures were completed" already in the summer of 1906. Renowned contractors were employed by Rosens for construction works.

Drawings of the W. Bockslaff's project

According to W. Bockslaff, the Lielstraupe Castle restoration project used "...old photos taken before the fire, old drawings and accidentally remained parts of decoration, as well as the memories of the owners". Unfortunately, nothing closer to this materials has been explained and drawings of the project implemented by W. Bockslaff have not remained. For example, in 1926 architect Heinz Pirang published the plan of the first floor of the castle and the church, which is one of the unimplemented versions of the project.⁷³ Therefore, of all W. Bockslaff's drawings currently identified in the archives, the plans published in 1909 are significant in that they correspond almost entirely to that actually implemented on site.⁷⁴ The plans give room numbering, but its deciphering has not remained. The drawings also show the planned reconstruction of the neighbouring servants' house (at present "Straumeni"),

⁷⁰ Pētersone, page 59.

⁷¹ Bockslaff W. Schloss Gross-Roop in Livland. In: Jahrbuch für bildende Kunst in den Ostseeprovinzen. III. Jahrgang. Riga, 1909. Page 133–139 (hereinafter – Bockslaff).

⁷² Pirang H., Das Baltische Herrenhaus. I Teil. Riga, 1926. P. 16. (hereinafter – Pirang).

⁷³ Pirang, page 31. Some pictures have been republished from the Bockslaff's 1909 article. For example, a photo of the library's baroque stove is reproduced in mirror image.

⁷⁴ Bockslaff, page 135.

which was implemented partly. The former large servants' house was shortened by demolishing about ½ of the building on the garden side, but layout of the remaining part of the house was not radically changed. This resulted in the compact, cubic volume seen today, still associated with the neighbouring part of the surrounding wall with the gate. Presumably, the obtained building materials were used for the restoration of the castle and the construction of a masonry household building (barn for firewood?) that is currently nearby.⁷⁵ An unimplemented version of the restoration project has remained in the form of blueprint.⁷⁶ The deciphering of the functions of the rooms is the most important information in this project. The castle's overall image in the project is stylistically heterogeneous. As a photo taken during the 1907 construction work shows, a roof with four sloping surfaces covered with roof shingles and with the weathercock is applied to the tower.⁷⁷ This could be considered a temporary solution, unless it was foreseen in the version of the project developed by W. Bockslaff. As the final result, it became clear that the "medieval" flat pyramidal end did not match the common baroque castle and a copy close to the 18th century spire was reconstructed for the tower. The construction of the upper part of the tower was completed in 1908 under the supervision of carpenter Dreschmann. The sheet copper covering was laid by Vladislav Kubicky and Ivan Shlyapovich, sheet metal workers from Riga, under the supervision of Maschütz.⁷⁸ The lower "helmet" dome of the tower in the new solution is steeper than the old one. In turn, the upper part together with the gallery is an almost exact copy of the 18th century original. In 2006 the tower's old weathercock dated 1739 was replaced with a copy.⁷⁹

In the version of the W. Bockslaff's project, Renaissance architecture quotes can be seen in the bay added to the ZA façade and in the glazing of the big window opening of the the courtyard façade. Initially the chimney heads characteristic for the 18th century manor architecture were drawn. In reality, they were masoned and plastered in forms characteristic for eclecticism. Roof lucarnes and additions in the filled framework structure have been also implemented in the final version. Even elements characteristic for Art Nouveau can be found in the shapes of the wind lobby offered in the project. Interest is caught by the function of the rooms shown on the plan, which is evidence for the life of the manor in the first half of the 20th century. On the ground floor, next to the "firewood room" and the "servants' kitchen", there is still a "meeting room" with visitors. A "semi-German room"

⁷⁵ Dirveiks I. Lielstraupes pils kalpu māja ("Straumēni"). Arhitektoniski mākslinieciskā inventarizācija. Rīga, 2002 NKMP PDC Archive.

⁷⁶ LVVA 1583. f., 1. a., 9. l., page 1–5.

⁷⁷ NKMP PDC Archive. Original photo – in the Claus von Rosen's archive. The photo is unique – it shows the restoration construction work of the castle from the courtyard side of the castle, when the roofs and chimneys are finished.

⁷⁸ Straupes grāmata. Straupe, 2007. Page 1259. This information was found in a capsule, which was placed in the tower's weathercock ball on 22 August 1908. The capsule was opened in 1994.

⁷⁹ Ibid, page 126. The original was gifted to Claus von Rosen. It is often mentioned in the literature that the weathercock has the year 1743, which, presumably, is arbitrarily associated with the end of the Lacy time. The weathercock's small flag removed in 2006 is not available for research, because it is in property of the Rosen family in Germany. It is therefore not known whether it was made in 1908 or in the 18th century.

(for servants), several "attachables", a wine cellar only accessible from the 1st floor and a toilet pit are also there.

The ground floor plan of the ZR building is in the archive of the Faculty of Architecture of the Riga Technical University.⁸⁰ This is an original drawing on the tracing-paper and, unlike the copies, shows additions made in pencil, including vaults to be newly built in the cellar.⁸¹

W. Bockslaff's success in restoring the Lielstraupe Castle has been appreciated by both contemporaries and future generations. Even today, his approach to restoring the historic castle is considered



Ceremony of blessing of the restored castle on 3 August 1909. Architect Wilhelm Bockslaff is the second from the left in the top row.

Source: Priede, G. Arhitekts Vilhelms Bokslafs un Rīga. Rīga, 1997

"congenial with modern scientific restoration policies and practices. He has acted consistently, in accordance with the analytical restoration method adopted today and recognized as the most justified."⁸²

In his article, W. Bockslaff honoured the construction contractors. First, it was necessary to perform measurements of the burned-out walls on site and then to make drawings. This was done by a civil technician D Grandenberg under the guidance of W. Bockslaff.

⁸⁰ RTU AF archive. Folder "Bockslaff". China ink, tracing-paper.

⁸¹ RTU AF archive. Folder "Bockslaff".

⁸² Krastiņš J. Lielstraupes pils: Vilhelms Bokslafs un mūsdienu kultūras pieminekļu restaurācijas metodika. // Latvijas Arhitektūra. No. 4 (54). 2004. Page 94.

The tower clock was made by Straupe watch-maker, photographer and dentist (!) E. Aide (1868–1958). The masonry work was done by the workers of the entrepreneur J. Feldmann, the plaster work was done by A. Volz, the carpentry work was done and the library equipment was made by the master craftsman E. Kupse's employees. The joiner's work (staircase windows and doors) was made by the well-known Riga company R. Häusermann. The stoves were supplied by the popular company "*Zelm & Boehm*", water supply and sewerage were provided by A. Wingkhardt and the company of W. F. Petersohn, the tiled roof was laid by the well-known company "Karl Meier und Sohn" and the sheet copper covering of the tower was laid as well as the gutters and "baroque water spray heads" in the form of dragons according to old sample were made by A. Märschutz. In the interior, stucco work was performed by A. Volz. Wooden parts were stained and varnished by F. A. Leekney of the "Rudolf Peterson" company. The locksmith work was performed by Daul from Riga.⁸³

The restoration of the castle was completed in 1909 with the ceremony of blessing on 3 August.⁸⁴ This is evidenced by the inscription on the plate above the main entrance portal "ANNO DOMINI MDCCCCIX". In the autumn, the Hans von Rosen's family moved into the castle.

In the night of 22–23 August 1917 the castle was demolished and robbed by a Russian army deserters' unit. At the end of the war, Hans von Rosen with children left Vidzeme and returned to Straupe only in 1920. Following the recent land reform, Rosen owned 50 hectares of land and the castle building. In order to obtain money for the maintenance of the castle, the ZA building was used, which former guest rooms could be successfully adapted to a kind of hotel. It hosted groups of youth from abroad during the summer months.⁸⁵

In 1939 Hans von Rosen sold the so called "Little Castle" (at present "Straumēni") together with a part of the pond and a small land plot to his servant Peteris Velvelis, whose wife was the nanny for the Baron's daughters. This further complicated the property relationship, which was already radically changed during the agrarian reform in 1920. As a result, in the 21st century, there are three neighbouring properties: The Straupe Church owned by the parish, the castle owned by the local government and the neighbouring building "Straumēni", so called "Little Castle" owned by a private owner.

After the World War II the castle was handed over to the Lielstraupe Machine And Tractor Station for management. Classrooms and dormitories were arranged in the castle. Despite the fact that the Lielstraupe Castle was one of Latvia's twelve architectural monuments of the All-Soviet Union importance at that time, the building was largely neglected by the establishment, and significant structural damage developed due to

⁸³ Bockslaff, p. 36, 137.

⁸⁴ Straupes grāmata. Straupe, 2007. Page 119. Material from the Rosen family archive prepared by Claus von Rosen.

⁸⁵ Pētersone, page 90.

leaky roofs. Only the essential, necessary repairs were performed in the castle and the building gradually deteriorated.

Following repeated unsuccessful calls from the Ministry of Culture to look after the historic building, a **1951** document lists the repair works to be performed in summer and their costs.⁸⁶ Among other things, it mentions "...the restoration work of the library room has begun". No specific type of work is specified. The yellow painting with the roller underneath the current wall panels may be referring to the repair mentioned in the document.

In **1952** the architect M. Ozoliņš measured the castle and the church.⁸⁷ The work has been done carefully with the technical tools available at that time and the produced drawings of measurements are still the most accurate data available for the site.

In **1958**, the Lielstraupe Castle was used for a short time by the Mazstraupe Seven-Year School.

In 1960 the castle was transferred to the hospital. It was alternately adapted to various functions (physiotherapy department, photo lab, etc.). On the 2nd floor, the Chief Doctor's apartment was arranged. New partitions were built, tiled covering for roofs was restored.

In **1963**, the Republican Psychoneurological Hospital was established in the Lielstraupe Castle, and Leons Samoiļenko was appointed Chief Doctor. The newly opened hospital was a compulsory treatment institution and was subordinate to the Ministry of Interior Affairs of the Latvian SSR.

An important time in the castle's history of the second half of the 20th century was **21 September 1966**, when Jānis Strazdiņš was appointed Chief Doctor at the Lielstraupe Psychoneurological Hospital, who was able to appreciate the cultural and historical significance of the building. At the initiative of J. Strazdiņš, the gradual restoration and proper maintenance of the castle began. As a result of proficient management, the restoration of the historic building could be carried out with relatively minimal resources. Jānis Strazdiņš left his job in Straupe in **1973**.

From **January 1974 to April 1975** the hospital was run by Emilians Brokāns, after whom Jānis Caunītis was the Chief Doctor for a short time. The work of the next Chief Doctor, Ēriks Kapzems, was marked by extensive repairs and construction, successfully managed by Jānis Jonass. At the end of 1980s, more extensive planning of repair works began.

In the history of the Lielstraupe Castle, the period **from the middle of 1970s to the end of 1980s** is known as the "golden age" of the hospital there. Against the backdrop of the country's general stagnation, where many architectural and artistic assets were lost, the Lielstraupe Castle and the Church were in unusually better, even "privileged" situation. This was a popular tourist attraction and

⁸⁶ NKMP PDC Archive. Lielstraupe Castle file. Folder "Teksts". Pages 66–68.

⁸⁷ NKMP PDC Archive. Lielstraupe Castle. Inv. No. p-1917/1 III

the managers, within the bounds of their possibilities, took care of the maintenance of the historic building. **In 1987** the tower roof structures were overhauled with the construction of additional metal supports and the repair of the filled framework structures. Castle façades have been painted.

From 1987 to 1994 Viesturs Rudzītis worked as the Chief Doctor at Straupe Narcological Hospital (renamed in 1985), who sought to modernize and improve both the treatment process and the technical condition of the castle building and make a number of modifications in it. **In 1990** the central heating system was reconstructed.

Until 1992 the architectural researches of the castle were on the stage of opinions stated at the end of the 19th century. The notions of the Lielstraupe Castle's construction history were based on the researches of K. von Löwis of Menar (1922) and A. Tuulse (1942), without their critical review. In 1992 the repair and reconstruction works in the castle were planned and started. Due to this, an architectural research was performed in two parts of the castle. In the spring, the research of the southern end room of the ZR building's 1st floor, "Chief Doctor's office" divided by a partition at that time was performed.⁸⁸ It was the first time in the history of research of the castle when detailed architectural researches were performed, including structural uncoverings. The research of one room yielded an important conclusion about the castle as a whole: the walls of the ZR building have partly retained older, at least 15th century structures. At the same time, evidence of other older construction periods (in the 17th, the 18th century) can be found. At least in the ZR façade there is certainly evidence of 18th century reconstructions, including the façade polychromy shown on the drawings by J. C. Brotze. It became clear that the identification of older construction periods is mainly possible with destructive uncoverings only. After researching the room, the repair program was adjusted and older structures were partially exposed in the walls. The appearance of the "Chief Doctor's office" on the first floor of the ZR building has remained to the present day in what the room got after the 1992 repair.

In the summer of 1992, researches were carried out in the ZA building,⁸⁹ where a project for local re-planning and the creation of the attic floor was developed (architect O. Dombrovskis).⁹⁰ The re-measurement of the ZA building using 1952 materials was made within the project.⁹¹ Changes were planned and partly implemented in the ZA building attic, where a number of new lucarnes were built on the roof for the rooms to be built here. However, the works were discontinued after new roof covering and windows were created. The research carried out for the needs of the project was important and its results shall be used for further work. For the first time, information was obtained on the architecture of the ZR end wall of the church. Conclusion on the later origin of the upper part of the tower was unexpected for understanding the evolution of the castle's volume.

⁸⁸ Dirveiks I., Zviedrāns J. Lielstraupes pils komplekss. 1. stāva telpas "Galvenā ārsta kabinets" un D korpusa mansarda stāva arhitektoniskā izpēte. Rīga, 1992 Manuscript in the NKMP PDC.

⁸⁹ Dirveiks I. Lielstraupes pils komplekss. Daļēja Z korpusa arhitektoniskā izpēte. Rīga, 1992. Manuscript in the NKMP PDC.

⁹⁰ Dombrovskis O. Konceptijas projekts Lielstraupes pils Z korpusam. 1992. NKMP PDC; Dombrovskis O. Lielstraupes pils. Z korpus. Arhitektūras celtniecības daļa. Darba zīmējumi. 1992. NKMP PDC.

⁹¹ Dombrovskis O. Lielstraupes pils uzmērījumi. Z korpus. 1992. NKMP PDC.

At the same time, a historical research of the Lielstraupe Castle complex⁹² based on the current level of knowledge was prepared in 1992. However, the research contains important information on developments in the 18th century that have not been published anywhere else. Since the 1990s, the information *space* has expanded, communication with the descendants of former castle owners abroad has become more intense and new researches have been written.

In 1991, part of the castle – the so-called “Little Castle” was returned to its former heirs. At the same time the land borders were redivided, separating part of the garden and half of the D pond from the the castle.

From **1994** the hospital management was taken over by Edmunds Rudzītis. During this time the hospital got out of the financial crisis, the hospital was certified and changed its name to the Non-profit Organisation State Enterprise “Straupe Narcological Hospital”. In turn, in 2004, the hospital was reorganised into a State Limited Liability Company (State SIA).

In **2000** Mārtiņš Zelmenis was granted the ownership rights to the residential building “Straumeni” with the adjacent land area of 0.938 ha.

In the **summer of 2008, Pēteris Kuprēvičs** was appointed Chairman of the Board of the hospital, who headed the hospital until 19 September 2016. Under the leadership of P. Kuprēvičs, the crisis in the country and the threat of hospital closure were overcome.⁹³

In **December 2017**, the Straupe Narcological Hospital in the Lielstraupe Castle ceased operations and the building was managed by the local government of Pārgauja Novads.

⁹² Lielstraupes pils komplekss. Vēsturiskā izpēte. 1992. Manuscript at the Cēsis History and Art Museum. This work respects the author's desire to remain anonymous expresses during a telephone conversation in November 2018.

⁹³ <http://www.straupesslimnica.lv/straupes-narkologiska-slimnica/straupes-slimnicas-vesture>

3. DESCRIPTION OF SEPARATE PARTS AND ARCHITECTURAL ELEMENTS

3.1. Volume and layout⁹⁴

The castle consists of 3 buildings and the tower in the Z corner, which stands out from the total volume as the highest part. It is theoretically assumed that the tower is the oldest volume of the castle. In the 17th century, the tower had a pyramidal roof with four sloping surfaces. The evolution of the tower volume is still not entirely clear. It may have been initially added to a defensive wall containing the castle, fragments of which are found on the 3rd floor and in the attic of the ZA building. The current ZA defensive wall was built, when the free-standing church building already existed.

On the ZR side there is the main and oldest masonry residential building, which is added to the tower with its end. It is a longitudinal building that could have had a wooden gallery on the courtyard side. The building has a cellar, 2 storeys and a double-pitched roof with the attic built in the second half of the 20th century. The medieval (15th century?) masonry external walls have been partially remained up to the second floor window openings. The wall between T104 and T105 has remained at least at a height of the 1st floor. The door openings were between the rooms, of which D104/105 was registered.

On the D side, the castle courtyard was inside a defensive wall that formed an approximately right angle in the D corner and joined the church at its DR corner. It can be clarified whether and what additions existed at the defensive wall only through archaeological excavations.

A sketch drawing of the castle's overall view dated 1688 shows that there was a building at the ZA defensive wall in the **17th century**.⁹⁵ The building here has a single-pitched roof and a passage to the city side. It is possible that the older roof pitch contour found in the attic of the ZA building relates to the mentioned 17th century building roof.

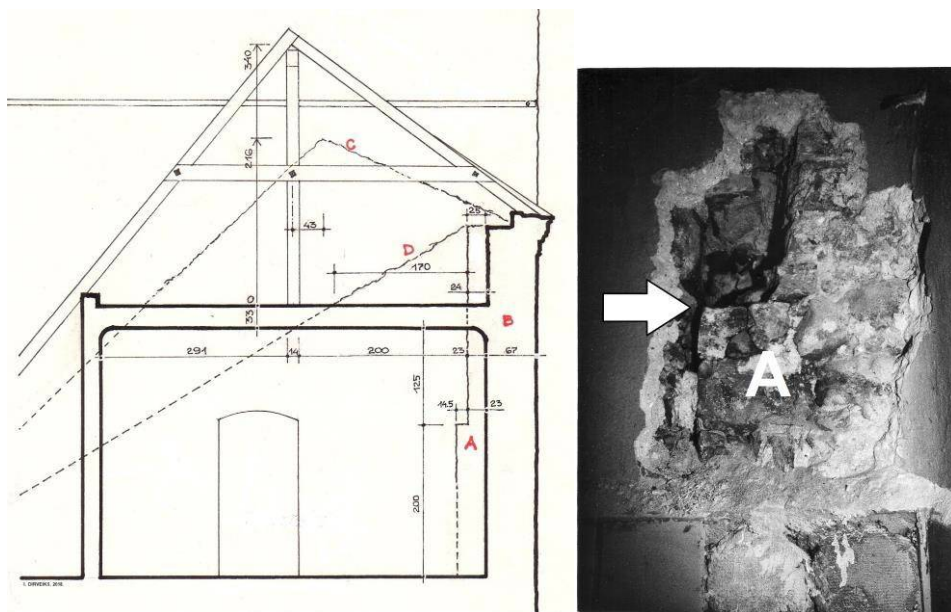
The sketch shows the D and DA defensive wall, which remained as recently as in the first half of the 19th century. It can be seen that there is also a building on the DR side. It is possible that the current DR building is drawn and some at least 17th century structures have remained in its lower part. However, the sketch is not precise enough to assert this. The DR building is added outside the surrounding wall. However, clarity to

⁹⁴ For details on the changes in layout of the ZR building southern part and DR building attic floor see Dirveiks I., Zviedrāns J. Lielstraupes pils komplekss. 1. stāva telpas "Galvenā ārsta kabinets" un D korpusa mansarda stāva arhitektoniskā izpēte. Rīga, 1992. Manuscript in the NKMP PDC; Dirveiks I. Lielstraupes pils komplekss. Daļēja Z korpusa arhitektoniskā izpēte. Rīga, 1992 Manuscript in the NKMP PDC.

⁹⁵ See Part 2.1. Lielstraupe Castle in the 17th century.

the construction development of the castle's DR and DA parts could be brought only by archaeological excavations in the courtyard.

The older roof contour can be found on the tower wall in the ZR building attic. The 1905 photograph of the burnt castle also shows it well. The ridge of this roof, which existed in the 17th century, was ~2 m lower than of the current roof, which is at the same height as the one built in the 18th century. A 17th century pediment masonry that is by ~30 cm thicker has remained in the lower part of the DR end pediment masonry.



Changes in the shape of the ZA building's roof can be found on the tower façade according to 1992 and 2018 research results.
I. Dirveiks.

A – the 14th, 15th century ZR defensive wall with extension "shelf" (the wall dried in the beginning of the 19th century). The photo shows the "shelf". B – the ZA building's walls and ceiling structures built in 1906/09. C – the 18th century roof (shown on the J. C. Brotze's drawings). D – the older undated roof pitch.

The 17th century drawing clearly shows the passage in the ZA building. A similar opening is also shown on the DR side, but it is too conditional and in reality there is no space or justification for such a gate.

It is possible that the DR end wall of the ZR building was modified already in the 17th century. It is "thickened" up to ~2.20 m. This thickness allowed a toilet to be built into the external wall on each floor in the D corner. Other toilets were at the opposite end of the building – in the tower part. It cannot be excluded that the first floor of the ZA building had a kitchen already in the 17th century.

In the first half of the **18th century**, the volume and silhouette of the castle changed. A 2-storey addition with a porch near the main entrance was built for the ZR building in the courtyard. The addition had a three-pitched roof with a decorative pediment. A connection part was built between the addition and the DR building.

The ZA building had an asymmetric double-pitched roof. Its contour is still visible on the tower wall in the attic of the building.

On the DR side there is the aforementioned building, which was built on the outside of the surrounding wall (facing the pond). This volume has a ground floor and two upper floors with floor levels slightly higher than floor levels of the ZR building. In the 18th century, this building had an attic roof with half hipped roof tops, which was reconstructed after 1905.

As the castle has fully changed from the defensive construction to the landlord's residence, then another additional gate was arranged on the DR section of the surrounding wall (near the DR building). It is shown on the J. C. Brotze's drawing.

In the 18th century, the Lielstraupe Castle obtained a new silhouette accent that allows this castle to stand out from the others to this day. It is a tower baroque top with a lower dome (so called "helmet"), a gallery and an upper dome with the spire. Such shape of the tower spire is also visible on many churches built or rebuilt at that time. Tower reconstruction time was recorded on the small flag of the weathercock as the year of 1739. The lower dome housed a clock with dials on the ZA, ZR and DR sides (actually facing the town).⁹⁶

In the second half of the 18th century, reinforcement works on the DR building and the ZR building end wall were performed, with the addition of massive supporting walls. J. C. Brotze's drawings show that in the second half of the 18th century a small one-storey building with half hipped roof tops and filled framework pediments was near the DA defensive wall. It was demolished in the beginning of the 19th century.

In the 18th century, the castle layout had to be substantially modified to meet the residence requirements. First, it was the entrance lobby with a front staircase, which was located in the addition of the ZR building. The narrow stairs located in the ZR building courtyard wall needed to be modified to connect with the cellar and rooms on the first and second floors. The connection with the ZA building that housed the castle kitchen was broken on the first floor of the tower.⁹⁷ In order to use the DR building, a "connecting section" was created at the cellar and 1st floor level, which on the J. C. Brotze's 1772 drawing has extensive glazing, reminiscent of the corridor

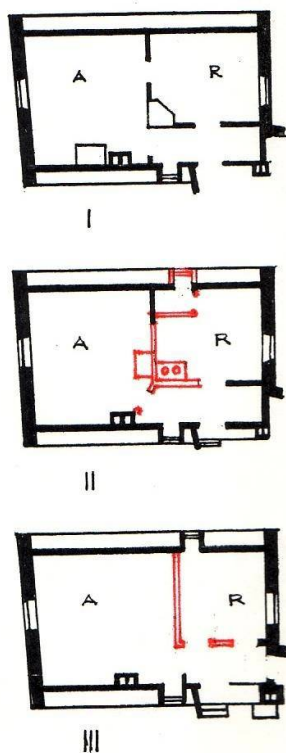
⁹⁶ Both J. C. Brotze's, E. Körber's and Chr. Kuntze's drawings do not show dials clearly. Only J. Spazier's detailed measurements of 1824 show a difference between the lucarne with window and the dial. Lucarnes were in front of the church for lighting the dome attic.

⁹⁷ This may have already been done in the 17th century.

The current vault was presumably built in the passage of ZA building only in the 18th century. As it can be seen, a vault of this shape and height cannot have leaves. They could have refused to close the passage in the first half of the 18th century.

In the 1920s, several reconstructions took place. DR building deformations in the direction of the pond edge slope continued, and around 1820 the counterfort was added to the building in addition to the existing support wall. Between 1810 and 1824 the volume of the ZA building was changed, reducing its asymmetrical roof to a symmetrical double-pitched roof. As a result, the upper part of the medieval defensive wall was demolished. The "connecting section" with the DR building was also modified – by arranging a kitchen room on the cellar floor and a "servants room" on the 1st floor.

In the second half of the 19th century, the addition to the ZR building courtyard was expanded in the direction of the tower by construction of a new cellar room, 1st floor room and loggia on the 2nd floor level.



Changes in layout of the DR building attic floor in the 20th century.
I – 1909. II – 1941. III – end of the 20th century.
In accordance with the 1992. research results.

After 1905 the asymmetric double-pitched roof of the ZA building was reconstructed. In 1905 the ZR façade obtained an addition. W. Bockslaff created a glazed front door in the dining room to a covered porch and access to the garden. This was a rather spacious addition on a raised wall base and with a double-pitched roof. Porch and stair railings had baroque-shaped supports made of planks by profile cutting. At the end of 1940s, new stairs were made instead of the lost stairs, making supports from laths and taking the library gallery railings in the tower as a sample. The additions in the filled framework structure built by W. Bockslaff's project for stairs near the church, for stairs near the ZA building (near the tower) and in the connection of the ZR and DR buildings are noted many times in the literature.

After the fire, the gate on the DR section of the surrounding wall (near the DR building) was renewed. renewed. As a result, the front courtyard became passable.

3.2.Façades and their painting (I. Dirveiks, R. Taurena)

Until the 18th century, the castle façade masonry, the same as the church, was covered with lime milk.

J. C. Brotze's drawings and 1829 pictures of the so-called Paulucci's album show that façades are polychrome: a base plane painted with yellow ochre, relief parts and window opening borders accented with white. Both the tower and the ZR building have corner rock-face stones painted white. Following polychromy traditions, the painted areas were separated by dark outlines. Small remaining parts this painting system were found on the ZR façade in 1992.

In 2018, probings of façade finishing were performed on the ZA façade both in the tower and in the ZA building part with leaning utility ladders at the accessible height in the zone from the 1st floor to the 2nd floor window openings level, where older plaster has remained. Whitewash in several layers has been found as the chronologically oldest finish on the rough lime plaster on the wall plane. Painting in yellow shade has been found as next.

S 1050 – Y10R

1050Y10R

Presumably, this is the painting shown on the drawings by J. C. Brotze, as it was until the end of the 18th century. Painting of window borders has not remained. Also, the white painted corner rock-face stones shown on the pictures cannot be longer found.

On the 18th century drawings, on the ZR building courtyard façade at the main entrance many window opening borders have keystones. Most likely that they are also painted. Wooden parts of windows are painted in white. In the 1778 watercolour painting, J. C. Brotze has depicted the tower gallery painted red and has drawn white rock-face stones on the tower itself. The tower was highlighted with painted corner rock-face stones until the beginning of the 20th century. Some photos taken after the fire show them. At present, there is no evidence of white-painted rock-face stones in the corners of the tower.

Plaster painted grey and white, which was at least from the first half of the 18th century, was found at the cellar level of the ZR building in T008a. This can be accepted as façade painting (see Photos 9 and 10), but the uncovered fragment is too small to make an unambiguous conclusion. Just as good could have been the interior decoration of the walls created in the 18th century in the added part of the ZR building.

In the second half of the 19th century, the castle was painted red for some time. Small, almost carmine-red fragments have been found near the main entrance porch and on the ZA façade, but they are too small to make broader conclusions.

S 3560 – Y60R

3560Y60R

In the second half of the 19th century, the gallery of the tower was painted in a dark background with white parts.

After 1905, façades were covered with thin rough plaster, and the castle was again painted in yellow and white tones.

S 2050 – Y20R

2050Y20R

The main yellow tone of façades seen today was used throughout the 20th century and is adopted as the most characteristic façade painting of the Lielstraupe Castle. On the façades there are areas where a light putty, dark yellow painting and current painting in yellow tone is applied.

The church has always been painted with white lime milk throughout its existence, through which a brickwork texture can be felt.

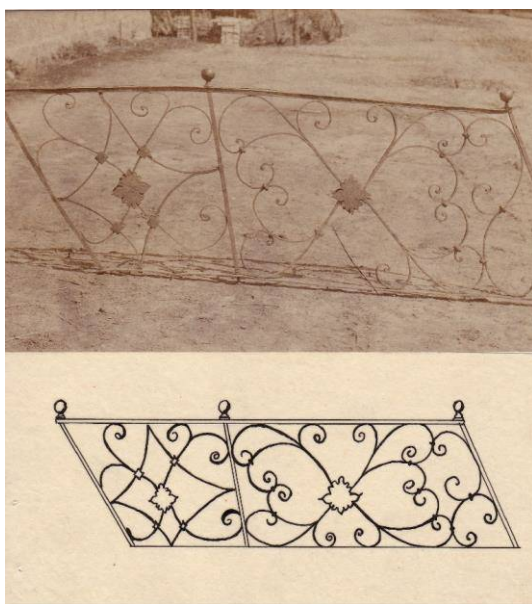


Photo and sketch of the main entrance stair railing.

Photo of W. Bockslaff, approx. 1906 (?).

Source: RTU AF archive.

cornice. For unknown reasons, the entrance portal was absent already in the beginning of the 19th century. At the end of the century, the porch contained a utilitarian open shed with a single-pitched roof. Thus, the headquarters of an old Baltic family lacked any representative decoration. The main entrance portal with a discontinued pediment designed by W. Bockslaff is stylized on the basis of samples of the first half of the 18th century. The beautiful lantern near the main castle entrance was added after 1909. A masonry porch with the terrace was built at the main entrance. The wrought iron railings were added to the porch entrance stone stairs on both sides, using an 18th century original as a prototype.

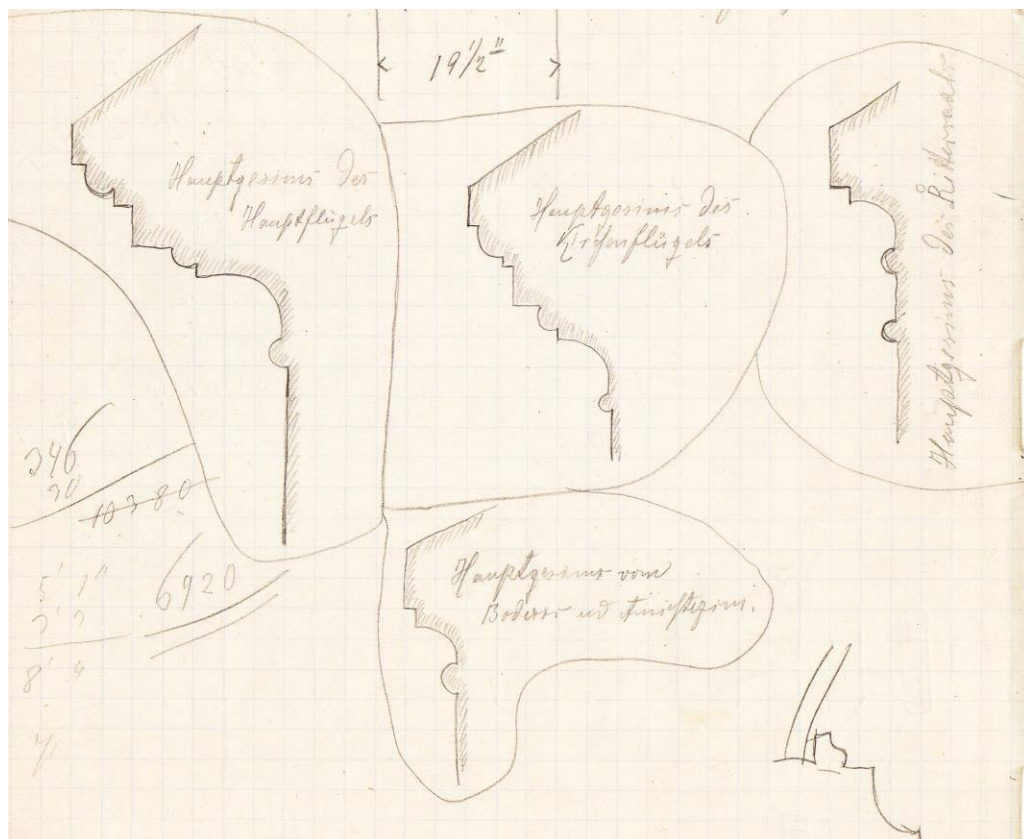
W. Bockslaff photographed one of the two railings and drew a sketch.⁹⁸ A photo taken

The main entrance from the front yard to the ZR building is emphasized by the symmetrical composition – which was accentuated in the 18th century by a two-flight entrance stairs to the porch and the pediment. In the initial version of the project, W. Bockslaff refused symmetry, adding the porch with a small addition (hallway), the façade of which has a curved silhouette characteristic for Art Nouveau. It was an attempt to introduce contemporary features into the pseudo-historical background, but in the end, the author and the customer returned to a secure classic symmetrical solution. As shown on the 1772 drawing by J. C. Brotze, during the time of Lacy the entrance portal was constructed with a full curved pediment

around 1910 shows that the old railings have been moved to the wooden villa of the Rosen family on the other side of the Riga-Valmiera road.⁹⁹ New entrance stair railings made in 1906/1909 disappeared in the postwar years. In a 1952 photo they are no longer visible at the porch.¹⁰⁰ The current wrought iron railings were made by sketches of the hospital's Chief Doctor

J. Strazdiņš, which were created after studying original photos in the 1970s. They are not the exact copy of the historical original, just like the metal gate on the DR entrance from the side of ponds was made by improvising on historic ornaments.

The small gathering in the W. Bockslaff's archive contains pencil sketches of all three building cornices.¹⁰¹ It can be seen that the shape of cornices of both ZA and ZR buildings is a variation on the 18th century analogues that can be found in Latvia. The cornices on the façades are highlighted with white painting.



Sketches of cornice profiles. W. Bockslaff. 1906.
Source: RTU AF archive

⁹⁹ The photo is property of the Claus von Rosen's relative Mr. Georg Solms. Gratitude for information to Liene Rokpelne, a leading researcher at the Valmiera Museum.

¹⁰⁰ NKMP PDC Archive. Lielstraupe Castle file. Folder I. 570/98. Page 23. Neg. No. KM 17119. The photo on the porch stairs shows architect Ozoliņš who made qualitative measurements of the castle and the church in 1952..

3.3.Structures and materials

The castle is built from stone and brick masonry using lime mortar. Smaller broken stones are laid in the wall between the stones as wedges. Large red burnt clay bricks (8–9 x 14.5–15 x 28–29 cm) are used in the ZA wall between the tower and the church. Similar large bricks (8–9 x 14.5–15.5 x 29.5–31 cm) are used for tower walls and the ZR building. The size of the bricks used to build the church is slightly larger: (9.5–10 x 14.5–15 x 31–31.5 cm). The masonry is executed in Wendish bond. Both the edges of the openings and the vaults of the cellar are of brick masonry. Interior of the external wall of the ZR building's 1st floor has window opening niches around 220 cm wide, in the edges of which the ¼ round profile bricks are used (see T104 and T102). The opening in the tower T114 is of analogue masonry. Profile bricks with bevelled corner forming a "5th face" are used in the masonry of door openings D104/105.

Dimensions of bricks used in the 17th and 18th century are smaller (7–7.5 x 13–13.5 x 28–29.5 cm).

Masonry structures are reinforced with metal anchors. The older fasteners are the dowel anchors built in the upper edge of the tower walls, which were exaggeratedly expressively depicted by E. Kőrber in 1810.

The courtyard addition to the ZR building built in the first half of the 18th century has S-shaped dowel anchors in the corners at the level of the 1st and the 2nd floor. Presumably, the anchors were installed after 1905, while partly re-masonry corners of the addition.

Around 1907 or 1908, when the baroque tower roof was reconstructed, a perimeter band-iron tie ("hoop") was incorporated into the tower building façades at the 4th floor level.

Ceiling structures, vaults

Levels of ceiling structures of the ZR building (medieval palace) are not defined precisely. Some signs of their possible changes have been found. In 1992, the 15th century floor level was recorded about 20 cm higher than the current floor in the T104 room. An evidence of the possible older floor level is a door opening from the tower stairs to the T114. The staircase wall has a niche that was formed in the Middle Ages for opening the door leaf. The hypothetical threshold level is about 40 cm above the T114 floor.

Signs of brick masonry vaults are found in the cellar of the ZR building next to the tower. The segmental masonry vaults are in two cellar rooms in the ZA building near the church. After 1905, the vault was renovated in the library room in the tower.

In 1905, segmental plastered brick vault ceiling structures based on metal beams were built into the cellar floor of the ZR building and the ground floor of the DR building.

Ceiling structures of the floors in the castle were built in 1906–1907 from wooden beams and planks structure. Ceiling planks are plastered on reeds, forming decorative plafonds in part of the rooms. DR building's

ceiling structure beams have different cross-sectional dimensions: 26 x 26 cm and 12 x 26 cm. They are placed alternately. Cardboard is used as the insulation material for wooden structures. Thermal insulation is constructed on the basis of so called "false ceiling", filling it with dry sand.

Roofs

The current roofs of the castle were built in 1906–1907. The wooden structures are connected with bolts and nails. The roofs were covered with S-shaped tiles (ribbed on the edges) of improved contour made in Germany by the joint stock company "Zinstagwerk AG Regensburg - Kareth" and "Willerod Zinstagwerk A-G Teglwork - Kareth". The tiles are covered with cement mortar from below. During repairs of the roof covering in the ZA building in the second half the 20th century, these tiles were replaced initially with S-shaped tiles manufactured by the "Lode" factory and later with tiles of similar shape, but of higher quality, manufactured in Germany. Historic tiles, including also ridge tiles, are still stacked in many places under the roof and in the attic.

The roof of the ZA building is asymmetrical double-pitched roof with the ridge rafter. Wooden parts of the roof are sawn and interconnected by bolts. The 7 ridge stanchions (15 x 15 cm) have struts (10 x 15 cm) and the stanchions are additionally connected to the trusses (10 x 16 cm) with ties (2 pcs 5 x 20 cm). The distance between the trusses is 90 cm. The ties and stanchions are marked with Roman numerals engraved with a straight chisel. The numbering begins from the ZR end. Totally 29 truss pairs are supported at the ends of the beams. The upper trusses are supported by the wall plates placed higher. The upper truss is connected to the truss with ties. In 1992, the tile covering was replaced: the boards with cardboard were laid on trusses, on which, in turn, the lathing with tiles was laid. During this time, new panel type windows were built on the park side – 8 roof windows (6 with two leaves, two near the tower – with one leaf each) instead of three original windows.¹⁰²

The ZR building has a double-pitched roof with a two-level roof rafter. At the lower level (below the ties) the straight rafter is tilted, that is, the rafter stanchion is parallel to the truss and "duplicates" it. Above the truss ties there is the ridge rafter, which consists of stanchions with struts on the ridge line and additionally under the trusses. Wooden parts of the roof are sawn and interconnected by bolts. A three-pitched roof of the addition on the courtyard side has a straight rafter with stanchions and struts. The laths laid on the trusses have tiles laid with mortar in the beginning of the 20th century.

During the period from 1906 to 1909, an attic roof with half hipped roof tops was built for the DR building. The upper part of the structure above the truss ties is available. Here the trusses are supported by the ridge rafter stanchions with struts. Here also remained tile covering laid very carefully with mortar in the beginning of the 20th century. Small panel type windows with 2 panes have been built in the half hipped roof tops for lighting of the attic.

¹⁰² A 1992 research has noted that there are three initial (1909) small roof windows. I.D. 1910 3 III is cut on the windowsill of the window closest to the tower. See: Dirveiks I., page 13.

In the 18th century, the tower roof was from green-painted sheet iron. After 1905, the tower roof was covered with sheet copper. In 1987, the wooden structures in the "helmet" part were reinforced with a welded and bolted steel U-profile frame.

17. In the 18th century castle roofs had drains of a "dragon head" shape. Analogues were made when restoring the castle in the beginning of the 20th century. Currently some of them have remained and one of them is visible on the ZR building courtyard façade.

3.4.Windows (I. Dirveiks, R. Taurena)

Most part of windows made in 1906/1909 has remained in the Lielstraupe Castle. According to information of the Lielstraupe manor's carpenter Frīdrihs Zariņš, both door and window jambs are made of pine and covered with oak veneer.¹⁰³ No veneers were found during survey of the windows on site. Windowsills are also made of solid oak. In any case, the windows on the main floors of the ZE and DR buildings are made of solid unpainted oak.¹⁰⁴ Following the common concept of restoring the castle to a situation similar to the situation of the 18th century, W. Bockslaff designed imitations of baroque chamfered windows. This was manifested in symmetrical division and glazing with small panes. However, the structure had its time additions: the possibility of opening the upper leaves in the ventilation mode and the permanent inner leaves (namely: double chamfered window). Single-layered chamfered windows are only for lucarnes.

Double chamfered windows with profiled cross-bar were built in the most part of castle rooms from 1907 to 1909. Every window has four external and four internal leaves, frames of which are built with overlap for the groove. The lower leaf has 6 panes, the upper one – four panes. Totally, external leaves have 20 panes. Such are, for example, windows on the courtyard façade on the 1st floor of the ZR building (L123–L126). Depending on the size of the window, the lower leaves may be longer or shorter – with a total of 16 or 24 panes. Window glazing is put in a putty. Each inner leaf has one panel. The joint of the leaves is covered by the rabbets. The lower external leaves open to the outside and are equipped with barrel hinges with decorative ends. The leaf frames have recessed reinforcing corner pieces. The lower external leaves can be closed by an espagnolette. The lower internal leaves can be closed by a concealed window fastener with a T-handle. The upper external leaves can be inserted and secured with latches. The upper internal leaves can be inserted and secured with casement fasteners.

¹⁰³ NKMP Lielstraupe file. Folder "Teksti".

¹⁰⁴ At this stage of the research, the materials of all windows have not been checked. For example, lucarnes are made of pine. It is possible that some of the painted windows in the auxiliary rooms for cellars and toilets are made of pine wood.

One of the upper leaves of some windows can be tilted in ventilation mode. The jamb cushion has an embedded recess to collect condensate moisture.

Lower leaves of windows L108 and L109 of large rooms on the 1st floor of the ZR façade have a massive middle stanchion, which has a pilaster shape in the interior, and they are equipped with barrel hinges, with an applied angled plate. It is the shape characteristic for the Latvian samples of the 18th century. It is possible that windows with such fittings were in the castle before the fire.

The exception to the size is the extra large window L122, which has the shape of the segmental lintel. Two stanchions have divided the opening in 3 parts. In the middle, the crosses are higher (the only nuance characteristic for Art Nouveau on the castle façades). The window had a total of 12 external and 12 internal leaves. Totally, external leaves had 100 panes. In the middle of the 20th century, the side parts of this window were built over.

In the courtyard wall of the ZA building's 3rd floor staircase, a L320 window was created in the gap between the ZA building and the ZR building additions. The window is big to obtain more light. It is a double chamfered window with 4 leaves and a cross-bar. The leaves were changed in the second half of the 20th century. Each leaf has 12 panes.

If W. Bockslaff made references to baroque time windows in the ZR and DR buildings, then the external leaves of windows of the ZA building façade on the park side were supplemented by a pilaster-shaped rabbit. It is the contribution of 19th century eclectic architecture.

The entrance doors and windows in the restored castle were highlighted by dark oak or dark brown painting (presumably wood texture imitation). This has been the case for most of the windows on the 1st and 2nd floors of the ZR and DR buildings, which have the main representation rooms. For painted windows (for example, in the tower and in the ZA building), a greenish-white painting, similar to the initial door painting, was found on the interior side as an initial finish.

S 1005 – G70Y

1005G70Y

The windows of the tower T307/308 (the library) are painted in the interior in special technique of wood texture imitation.

Apparently, they match the outlook of bookcases and gallery handrails.

Preparation layer S 2020 – Y10R
background (tinted lacquer) S 3040
– Y10R
streaks S 5040 – Y20R

2020Y10R

3040Y10R

5040Y20R

The roof windows of the ZR building are made as single-layered chamfered windows with 4 leaves and 16 panes with the window cross. The lateral stanchions and archivolts of lucarne façades have unusual tones of the grey-blue painting.

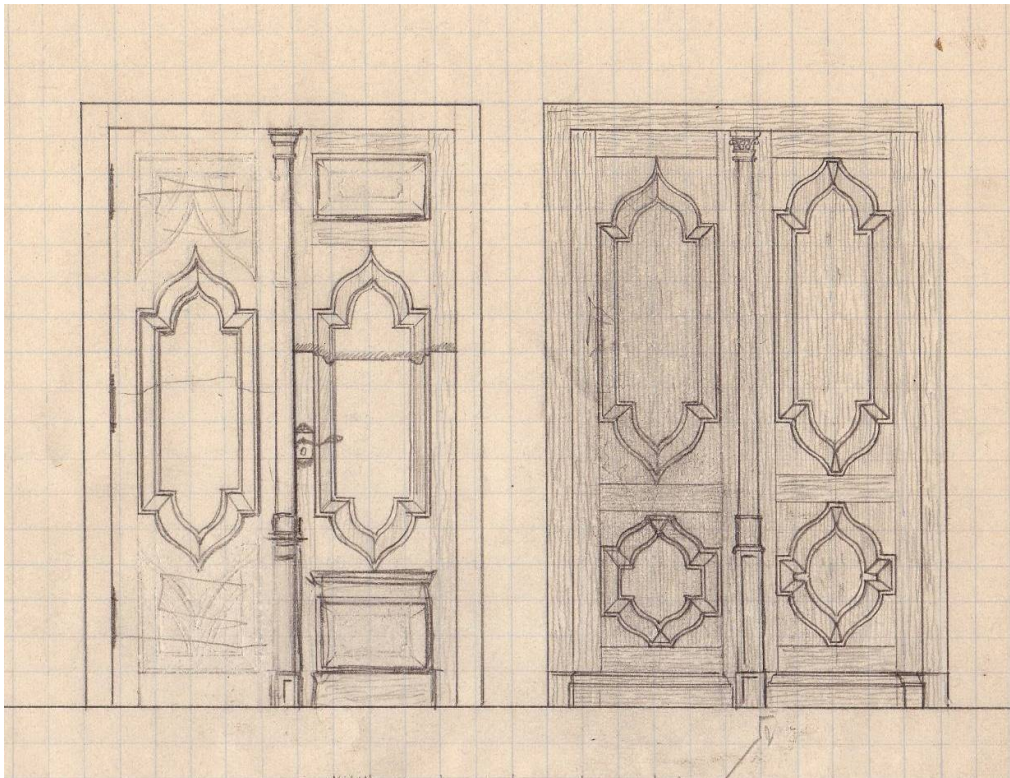
S 8010 – B50G

S8010B50G

The window cross of roof window leaves and “triangles” of side walls were initially white. These parts of the roof windows of the ZA building were also white.

Locks of open position of shutters have remained on some windows of the DR façades. Their age is unknown. Windows of the 18th and 19th centuries have no shutters. It is possible that they have remained from the 1905 reconstruction period as a remainder of the unimplemented intention to equip windows with shutters. The intention of equipping the windows in the restored castles with shutters may have been triggered by recent revolutionary events. W. Bockslaff writes about this in the concept of the Jaunpils Castle project, while pointing to the castle's defence options in the event of an armed attack.¹⁰⁵ The entrance lobby windows have internal two-leaf shutters. Each leaf has three fillers with a perimeter profile moulding applied.

During the 20th century many of the original windows were repaired by replacing some parts, other windows were completely replaced. Around 2003, several plastic and wooden double-glazed windows were built in the ZA building.¹⁰⁶



Sketch of entrance doors. Unimplemented versions.

W. Bockslaff. 1906.

Source: RTU AF archive

¹⁰⁵ Jaunpils Museum Archive.

¹⁰⁶ NKMP Lielstraupe file. Folder II. 5709. Page 14.

3.5.Doors (I. Dirveiks, R. Taurena)

Type A. Main entrance doors for entrance to the ZR building from the courtyard

The main entrance door for entrance from the courtyard and the entrance door at the level of the ZR building cellar on the D side and interior doors of the main representation rooms are made of pine wood covered with 9 mm oak veneer. In the second half of the 20th century (1975), the main entrance door on the façade side was repainted in two shades, highlighting the panels with white.¹⁰⁷ The leaves were restored, removing paint in the 1980s.

2 leaves are made in the frame/panel design. Each leaf has two panels, of which the lower one is square-shaped, but the upper one is of longitudinal baroque shape with a broken and curved contour and spired ends. An expressly profiled perimeter oak cover moulding is applied to the panel. The leaf is equipped with 2 brass barrel hinges with decorative ends. The box lock has a decorative design (only the handle on the outside has remained).

Type B. D101/101a (wind lobby)

The wind lobby with three walls. The lower part has a door with glazing. Each leaf in the upper part has 18 panes, a panel with double elevation is built in the lower part of the frame. The corners of the panel mirror have ¼ round "cut-outs". The panel has a simple inclined profile embedded in the frame. The leaves are equipped with barrel hinges with decorative ends. The box lock has a decorative design and handles.

Type C. D101/101b; D101/105; D101/102; D102/103; D102/104; D104/105 (currently are transferred to the tower T115); D105/106 and D106/107.

Unpainted oak veneered were initially waxed with tinted wax. The prototype for all these doors is the panels of the shape characteristic for the second quarter of the 18th century. The closest analogues were in the Mazstraupe Castle, where such doors still remained until the end of the 20th century.

The leaves are made in the frame/panel design. The panel is enclosed by the profiled perimeter oak cover moulding applied on the frame. The leaf is equipped with 2 brass barrel hinges with decorative ends. The plate of the upper hinge part is applied on the leaf and has a decorative shape of "horns" turned down on both sides that resembles baroque hook hinges. The forged lock has a decorative cover shield and a metal handle (remained only on a few doors).

Type D. D104/104b; D104/104a

Finishing and equipment are analogous to Type C doors. Different panel shape – without curved

¹⁰⁷ NKMP PDC Archive. Lielstraupe file. Folder I. S. Kviesīte's photo. 1975. Inv. No. 46 194-13 II

lines. Similar 18th century interior doors were in the nearby Mazstraupe Castle still at the end of the 20th century and could be used as an analogue.

Type E. D201/210

The two-leaf door to the hall. The leaves are made in the frame/panel design. Each leaf has two panels, of which the lower one is square-shaped, but the upper one is of longitudinal baroque shape with a broken and curved contour and spired ends. The panel is enclosed by the applied profiled perimeter cover moulding. The jamb face is also profiled. The leaf is equipped with 2 barrel hinges with decorative ends. Cover mouldings and lining of opening edges with grooved boards have remained. The doors are painted white. Most painted 1906/09 interior doors have a greenish-white painting as their initial finish, similar to that found on windows

S 1005 – G70Y

1005G70Y

Type F. D107/112;

Finishing and equipment are analogous to Type C doors. The leaves are made in the frame/panel design. In the upper part there is a glazing with 9 panes. In the lower part there is a rectangular-shaped panel with double elevation, which has square-shaped "cut-outs" in the corners. Simple barrel hinges.

D208/210. Version with white painting.

Type G. D107/114; D201/304 (stairs); D101/102;

Finishing and equipment are analogous to Type C doors. The leaves are made in the frame/panel design. In the upper part there is a glazing with 16 panes. In the lower part there is a rectangular-shaped panel, which has square-shaped "cut-outs" in the corners.

D107/114. Version with hinges, with a decorative plate applied on the leaf. D101/102. Version with the full rectangular-shaped panel..

Type H. D201/202; D202/208; D203/208; D203/207; D203/203a; D208/210; D204/206 (2 pcs); D209/209a; D211/213; D212/213; D213/215; D210/213.

The leaf is made in the frame/panel design with 2 panels, which have a double elevation with ¼ round "cut-out" in the corners. The panel is enclosed by the profiled cover moulding applied on the frame. The leaf frame has overlap for the groove. The leaf is equipped with 2 barrel hinges with decorative ends. Cover mouldings have remained. The doors are painted white.

T203/T207 (bathroom). A dark reddish brown painting with tinted lacquer has been found, analogous to the finishing of joinery parts of the library T216/T307. The box lock.

Type I. T107 entrance door.

Double glazed two-leaf door. Finishing and equipment are analogous to Type C doors. The leaves are made in the frame/panel design. A rectangular-shaped panel is in the lower part of each leaf. The panel is enclosed by the profiled perimeter cover moulding applied on the frame. External leaves in the upper part had 12 panes (at present there is one). Each internal leaf is equipped with 2 barrel hinges with decorative ends. They have two glass panes each. The external leaves have been modified, changing the direction of opening from the outside to the interior. Initially, they were equipped with angled hook hinges. The door has a double transom light with 2 leaves. The external leaf has glazing with 12 panes.

One of two original internal shutters leaves has remained. The second one was made in the second half 20th century. Each of 2 shutters leaves opens in two parts. The shutter leaf is made in the frame/panel design. It has three rectangular-shaped panels with elevation.

Type J. D213/loggia.

Double glazed and painted white entrance doors with a transom light. External leaf of the transom light has 12 panes. The leaves are made in the frame/panel design. In the lower part of each leaf there is a rectangular-shaped filling with elevation. The panel is enclosed by the applied profiled cover moulding. The external leaves have 12 panes in the upper part. The internal leaves have two glass panes each. Each leaf is equipped with 2 barrel hinges with decorative ends. The door has a double transom light with 2 leaves. The external leaf has glazing with 12 panes.

Type K. D208/104b.

The leaves are made in the frame/panel design. In the upper part there is a glazing with 9 panes. In the lower part there is a rectangular-shaped panel with double elevation, which has $\frac{1}{4}$ round "cut-outs" in the corners. The panel is enclosed by the applied profiled cover moulding. Barrel hinges with decorative ends.

Type L. D203/204;

The leaves are made in the frame/panel design. In the upper part there is a glazing with 9 panes. In the lower part there is a rectangular-shaped panel without perimeter profile. The leaf is made in the middle of the 20th century with white painting.

Type M. D117/118; D117/stairs.

D117/118. The leaves are made in the frame/panel design. In the upper part there is a glazing with 9 panes. In the lower part there are 2 rectangular-shaped panels with elevation. The panels are enclosed by the applied profiled cover moulding.

D117/stairs. Version with 12 glass panes.

Type N. D219/T225; D220a/225; D222/223; D222/224; D222/220; D012/114; D308/309; D309/311; D309/312; D 310/313; 310/314;

ZA building's interior doors. The leaves are made in the frame/panel design. Each leaf has 4 rectangular-shaped panels with double elevation. The panel is enclosed by the applied profiled cover moulding. The leaf is equipped with 2 barrel hinges. Cover mouldings have remained. The doors are painted white:

S 1010 – Y20R

1010Y20R

D 012/114

One type N door has a different initial painting. It is located in the ZR building between the tower stairs and the corridor. The doors have a transom light with 4 panes.

S 7020 – G10Y

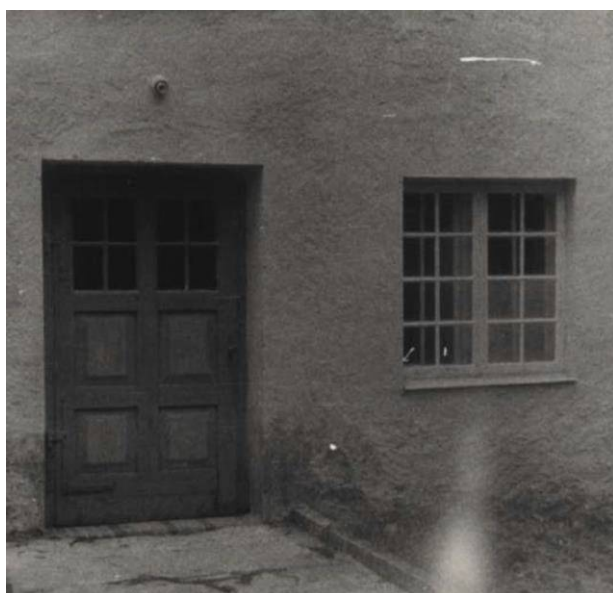
7020G10Y

Type O. D304/T305.

The leaf from the main staircase to the former attic. The leaves are made in the frame/filling design. In the lower part there are 4 identical rectangular-shaped panels with double elevation. The panels are enclosed by the profiled moulding applied on the frame. In the upper part there is a glazing with 8 panes. The leaf is equipped with angled hook hinges.

4030Y10R

S 4030 – Y10R



ZA building. Entrance T121. 1906/09 door and window.

Ozoliņš's photo. 1952.

The door leaf is analogous to the Type O leaf D304/T305 located in the ZR building. *Source: NKMP PDC Archive.*

Lielstraupe Castle file. Inv. No. p-512/28; KM 17112.

Type P. D217/225; D225/222.

The leaves with 24 glass panes were made at the end of the 20th century. Initially, the openings had Type N leaves.

¹⁰⁸ NKMP PDC Archive. Lielstraupe Castle file.

Type R. Doors in the passage of the ZA building to the kitchen T120/120a.

The two-leaf doors were made at the end of the 20th century. The main decking is lined with the "fish-bone" board lining. The leaves are equipped with decorative ribbon-like hook hinges.

Type S. Doors in the passage of the ZA building to T013.

The doors were made at the end of the 20th century. The main decking is lined with the "fish-bone" board lining. The leaf is equipped with decorative angled hook hinges.

Type T. D306/307.

Initially the door from the tower to the ZR building attic. The leaf with the curved upper part is made in the frame/panel design. The leaf has 3 panels and is equipped with 2 barrel hinges. The chronologically 1st painting on the T307 side is the wood texture imitation.

4030 – Y20R

4030Y20R

preparation layer S 4030 – Y20R

background (tinted lacquer) S 5040 -- Y20R

5040Y20R

streaks S 7020 – Y50R

7020Y50R

On the side of the room T306 (former attic), the door has only the preparation layer.

Type U. D216/217; D216/215

The library room doors. The leaf with the curved upper part is made in the frame/panel design. There is a glazing with 16 panes in the upper part of the leaf and there are 2 rectangular-shaped panels in its lower part. The panels are enclosed by the profile embedded in the frame. The leaf is equipped with 2 barrel hinges. D307/308 barrel hinges have decorative ends. It is possible that leaves were made in the middle of the 20th century.

Type V. D115/215

The leaves are made in the frame/panel design. It has 3 different rectangular-shaped panels with elevation. The panels are enclosed by the applied profiled cover moulding. The leaf is equipped with 2 barrel hinges. The doors are painted white.

Type Z.

The doors built at the end of the 20th century and in the 21st century are not specifically characterized in this inventory. Most of them are leaves in the frame/plywood or plastic design in the DR and ZA buildings.

A photo taken around 1910 shows that there is the entrance from the so-called "thieves' stairs" in the corner of the church to the ZA building and that there are the door leaves in the opening, which in the second half of the 20th century, when the ZA building was adapted to the needs of the hospital, were relocated to the R entrance of the church, where they are currently located.¹⁰⁹ Stylistically, these leaves can be attributed to the middle and third quarter of the 19th century and are very different from the neo-baroque doors in the rest of the castle designed by W. Bockslaff. Only research of the doors can answer whether they were really made before 1905.



In 1909, the current door leaves of the church's R entrance were the entrance to the ZA building from the so called "thieves' stairs". This shows a photo taken around 1909.

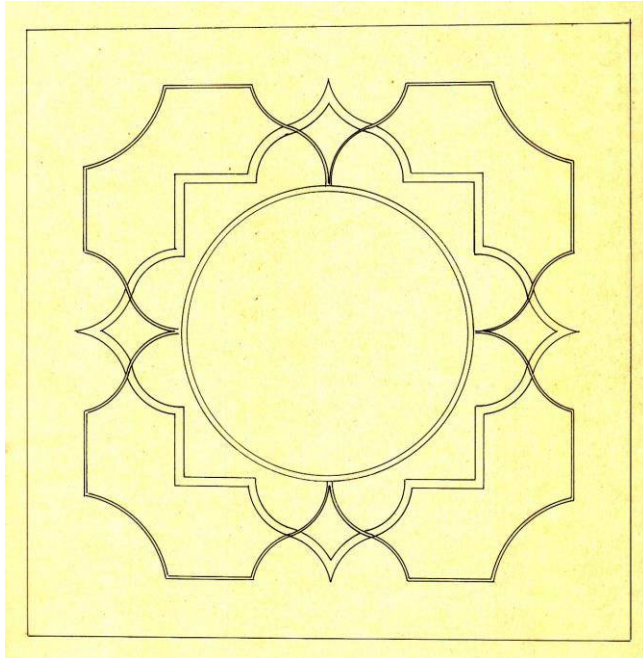
Source: Georg Solms' archive.

3.6. Interiors and their finishing (I. Dirveiks, R. Taurena)

The restoration work after the fire was performed with great care and quality, replacing all the old burnt and sooty plaster. Of course, this is a loss from a research point of view. W. Bockslaff chose three key elements of the room: the doors, the ceiling plafond and the stoves for interior decoration. These were proven techniques of historicism that created the necessary mood even for simple room. By varying door types and plafonds, the rooms acquired baroque features. The ceiling plafonds of the Straupe Castle rooms imitate originals of first half of the 18th century, characterized by curved and straight profiled stucco mass sections. In Latvian architecture, such ceiling decoration has existed for quite a long time since the end of the 17th century until about the third quarter of the 18th century. Such ceilings were in many manors and castles of Latvia, in Ungurmuiža (1732), Liepupe (1751) and including Lielstraupe. This is evidenced both by the description of the interior in 1808 and

¹⁰⁹ Photo from the Georg Solms' archive. The author is grateful for information to Liene Rokpelne, a leading researcher at the Valmiera Museum.

by the fact that after the burning of the castle the owner Hans von Rosen asked for permission to use the Ungurmuiža's so called Great Room ceiling rosette as a model for the restoration of the lost Lielstraupe décor. The owners of Ungurmuiža did not want it to be copied accurately, and W. Bockslaff had to create stylistically similar imitations.¹¹⁰



A sketch of the plafond. W. Bockslaff. 1906.
A similar plafond with an 8-star star in a round rosette is in the dining room. *Source: RTU AF archive*

A number of other rooms have a simple wall cornice with or without coving. In some corners of the rooms the plaster is made with coving.

The entrance lobby is a canonical neo-baroque example of Latvian architecture with stone tiles, ceiling coving, doors and stairs. The W. Bockslaff's drawing depicting a Z wall with stairs and doors has remained.¹¹¹ Contemporary nuances in the lobby are brought by a fireplace created in modest shapes.

One of the rare examples of 19th century interior painting is a dark grey wall base with

a black dividing line in the current niche T104. The initial medieval door opening was bricked up in the 18th century, creating a niche. The niche was bricked up on the T104 side, preliminary writing the year of work on the plate with coal: "Bricked up in 1905".¹¹²

After several repairs of the rooms in the second half of the 20th century, there is hardly any evidence of the colouring of the rooms remained, including of the decorative interior painting created by W. Bockslaff. It is known from one black-and-white photo that such painting existed.¹¹³ Wall plastering with ceiling coving is decorated with polychrome lines and neo-rococo vignettes, imitating "mirrors" and a plafond.

¹¹⁰ Lancmane I., Lancmanis I. Ungurmuižas kungu mājas interjers // Muiža zem ozoliem. Catalogue at the Rundāle Palace Museum and the Herder Institute in Marburg. Rundāle Palace Museum, 1998. Page 152.

¹¹¹ RTU AF archive. Folder "Bockslaff".

¹¹² Presumably, the niche was bricked up shortly before the fire, because castle restoration masonry works took place not earlier than in 1906.

¹¹³ NKMP PDC Archive. Lielstraupe Castle file.

It is mentioned in the memoirs of the castle residents that "...after breakfast has been eaten, Aunt Jenny read prayers in the White Hall, and on Sundays it happened in the Great Hall for Latvian servants." There was also a wing in the hall.¹¹⁴ It is not clear what the "White Hall" is, but the "Great Hall" is clearly on the 2nd floor. In his memoirs on the demolition of the castle in 1917, Hans von Rosen mentions "mirrors" and "chandeliers" broken in the ground floor halls.

1. Interior decoration of the 1st floor rooms

The walls of the rooms are smoothly plastered. The walls and ceiling joint place is created with smooth coving. In several rooms the plaster is rounded in the corners of the walls. The ZR building T101, T104 – T107 have a profiled cornice under the coving. The ceiling plafonds in the representation halls T104 – T107 are decorated with profiles pull out in plaster with the shapes characteristic for baroque stylistic. T102 has a wooden cornice under coving.

A 19th century (?) painting – a whitewashed wall with a low dark grey wall base that is finished by a black contour line has remained in the T104 room niche, which was bricked up in 1905.

Only 1 layer of lime plaster was found in control probings of the room walls and ceilings. It is dense, greyish, with a smooth surface. This plaster would refer to 1906/09 castle restoration time. The historical painting layers were cleaned during the subsequent repairs, the number of painting layers found in the rooms varies. On average 3–7 (10–12 have been found in T102) painting layers on the walls and 3–4 on the ceilings have remained. No artistically or historically valuable finishes were found in any of the rooms surveyed. In several rooms, a monochrome painting, absorbed in the plaster, with distemper paints throughout the wall plane has been found as the chronologically 1st finish.

T 104	S 3040 – Y80R	3040Y80R
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The lobby, staircase T101/T201	S 1005 – G20Y	1005G20Y
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T107	S 1010 – G	
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T 115	S 3560 – Y50R	1010G
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3560Y50R

¹¹⁴ Straupes grāmata. Straupe, 2007. Page 120. Material from the Rosen family archive sources prepared by Claus von Rosen.

Painting of the second half of the 20th century at a height of ~180 cm with distemper paints in pattern-roller technique in blue tones has been found as the chronological oldest in the tower staircase T113. No artistically valuable decoration has been found in the T115 tower room. On the first floor of the ZA building (T116 – T120), both the historical and currently created kitchen and technical auxiliary rooms are located. No control probings of finishing have been performed in this area.

2. The 2nd floor

The walls and ceilings of the rooms are smoothly plastered. The walls and ceiling joint place is created with smooth coving. A decorative plafond is created on the ceiling of the most representative room on the 2nd floor – hall T210.

The 2nd floor of the ZA building was surveyed in the 1992 research. It has been found that during repairs on the 2nd and 3rd floors of the ZA building, the original wall paintings of the interiors were practically destroyed. "Only on the basis of the uncovered remainders of finishing of T8 (currently T223) we can conclude that in the 1906/09 reconstruction, the walls of the Z building rooms were painted in modest basic tones with areas marked with a simple decorative band. The basic tone of the 2nd floor T9 (currently T224) was light grey, but its finishing upper band at a height of 2.4 m from the floor was painted with different grey-shaded, horizontally grouped strips. The basic tone of the T8 (currently T223) – light, sandy yellow. The wall areas are bounded by darker yellowish lines with a decorative twist in the corners. The technical condition of the painting is so bad that it is not even possible to completely reconstruct its composition. Only the principle is clear.¹¹⁵" Updating the 1992 researches, repeated control probings of finishing in the rooms have been performed. It has been found that painting systems previously recorded in the rooms T223 and T224 were lost. In the room T220, blue grey painting with distemper paint, finished by a 1.5 m wide purple-grey line at a height of 2.97 m, has been found as the chronologically 1st finish.

Wall	S 1005 – R80B	<div style="border: 1px solid black; padding: 2px;">1005 –</div>
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contour line	S 2005 – R80B	<div style="border: 1px solid black; padding: 2px;">2005 –</div>
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~3–5 painting layers without artistic value have been found mostly on the walls of the rooms. Only whitewashes have been found on the ceilings.

The painting layers were cleaned also during multiple repairs in the ZR building, the number of painting layers found in the rooms varies. On average ~4–7 painting layers have been found on the walls, ~2 layers have been found on the ceilings. Artistically valuable interior finishes have not been found in most rooms. Painting with distemper paints in the room T202 has been found as the chronologically 1st finish.

¹¹⁵Dirveiks.I. Lielstraupes pils komplekss. Arhitektoniskā izpēte. Ziemeļu korpuss (Daļēji), Dienvidu korpuss, mansarda stāvs. Rīga, 1992. Page 13. NKMP PDC Archive.

The wall is painted in brownish pink tone at a height of 3.92 m. The painting is finished by a bright pink band of 11 cm wide. There may have been a frieze painting that has not remained.

Wall	S 3020 – Y80R	3020 – Y80R
finishing band	S 2030 – Y70R	2030 – Y70R

The DR building attic floor was surveyed in 1992. The “raspberry red” basic tone has been found. It was also recorded in repeated probings.

T205	S 1020 – Y40R	1020 – Y40R
T206	S 2020 – Y60R	2020 – Y60R

3. The 3rd floor

In the ZR building, the walls and ceilings of the rooms are secondary covered with sheeting. A fragmentary remained decorative painting – carpet stencil ornament painted on a pink background in dark red-purple has been found on the T306 DR wall chimney. The pattern and composition of the ornament cannot be determined, the date of the decoration is unknown too. The third floor of the ZA building was surveyed in 1992. Monochrome wall paintings with distemper paints in blue-grey tones have been found. No additional control probings have been performed.

The tower. T216/T307 (Library)

The library room in the tower is architecturally interesting and historically significant. It occupies the third and fourth floors of the tower. It is possible that such joining of levels has occurred during reconstructions of the 18th century. In any case, the library and archive were in the tower in the second half of the 19th century. After 1905, the library rooms was restored with wall panels, bookcases and a gallery on the upper level. A black-and-white photo with a baroque stove shows that the furniture had a dark tinted coating.¹¹⁶

The lower part of the walls at the level of the 3rd floor is covered with panels in the frame/panel design made of coniferous wood. The DA and DR walls are completely covered by closed glazed bookcases. The upper part of the walls

¹¹⁶ Bockslaff. Jahrbuch..., 1909.

is finished by profiled cornice. At the level of the 4th floor, a gallery with openwork wooden railings is built. Fragments of chronologically older finish have been found in the 4th floor gallery on the ZA and DA walls – light grey painting on lime plaster.

S 2000 – N

1550 – N

On the current, 1906/09 plaster, greenish yellow painting with distemper paint has been found to be the first finish. Painting continues to the foot of the vault. Ceiling vaults are painted in light cream colour.

walls S 3040 – Y10R

3040 – Y10R

0907 – G90Y

ceiling vaults S 0907 – G90Y

This is followed by paintings in light blue, yellow, pink, greenish brown tones and ~2 whitewashes. The pattern-roller technique is used in the older paintings, which date back to the middle of the 20th century.

A dark red and brown painting with tinted lacquer has been found on the initial wooden parts – cornices, gallery floors and railings, doors have.

S 8010 – Y 70R

8010 – Y70R

Chronologically the next – 2nd layer is red-brown, also found on the secondary panels and bookcases installed presumably around 1951.

S 7020 – Y60R

7020 - Y60R

This is followed by a yellow-brown and current light grey painting.

Floors

Floors are a part of interior. Dolomite (most likely, Estonian) tiles (61 x 61 cm) are installed in the entrance lobby. Most of the castle rooms have painted 18–19 cm wide plank floors, but several representative rooms have parquet flooring. A simple oak “fish-bone” parquet (7 x 40 cm) is in the dining room T107, T110 and T101a of the 1st floor. The two adjacent rooms T105 and T106 (“salons”) have identical block (61 x 61 cm) parquet. A block parquet (44 x 44 cm) is in the room T104 (former “Chief Doctor's office”) of the 1st floor R end. In the second half of the 20th century, the T102 plank floor was replaced with the tile parquet (18x18 cm).

In the tower part T113, T214 and T215, the pink and grey dolomite stone tile floor has remained. Tile sizes vary. It is possible that the floor in the T113 corridor has been re-tiled at the beginning of the 20th century. Tiles may have remained from the 17th

18th centuries.

In the second half of the 20th century, ceramic tile (30 x 30 cm) covering was used for several rooms on the cellar floor. The choice of material in this case is due to practical non-artistic considerations.

Concrete flooring in the beginning of the 20th century was poured in the DR building T001 and T013 and T014.

Stairs

The oldest stairs with stone steps have remained in the part of the tower between T012/T114; T215/216; T216/307; T307/tower's 5th floor room.

Stairs built in 1907/09:

- Stairs with concrete steps: T114; T004/T012.
- Stairs with wooden steps: Main oak stairs T101/T201/ T304; T102/T103; T008b/T208; T216/217; T117/T217/T308; T107/112; T115/T215; T129/T217; T118/T110; T203/T204; external stairs in the corner near the ZA building and the end wall of the church.

Stairs built in the second half 20th century:

- Stairs with wooden steps from the ZA building passage to T013.

Main front stairs T101/T201/T304 are made of unpainted oak wood as a stylized improvisation on analogue baroque stairs. They were initially waxed with brown tinted wax, the same as unpainted doors.

Stairs T102/T103. The chronologically 1st painting

S 1010 – G80Y

1010G80Y

This is followed by 6 white layers.

Similar painting has also been found on the skirting board of the 2nd floor room T201.

Stairs in the ZA building T117/T217/T308.

The chronologically 1st painting

S 6030 – Y80R

6030Y80R

Layer 2: the stairs structure is painted in red-brown and the railing balusters in yellow tone.

Layer 3: the stairs structure is painted in green-grey and the railing balusters in yellow tone.

The following paintings – yellow-brown, brown, 2 white.

Stairs T203/T204. The chronologically 1st painting

S 3060 – Y20R

3060Y20R

Stoves

The Lielstraupe Castle used stoves for heating until the 1960s. Although there is no documentary information, it is very likely that there was also a fireplace. The 1909 black-and-white photo of the interior shows several gorgeous stove tiles located in a niche. One of them is similar to a green glazed 17th century stove tile that is still remains in the Chief Doctor's office in the ZR building.



Original doors have remained for the T104 stove.

One of the 1st floor plans produced for the restoration of the castle shows that the lobby has a deep niche in the T101 R wall, which most likely initially was a T105 and T106 stove heating room. An example of a new *restorer thinking* in the 20th century was the incorporation of a baroque stove into the library. One photograph shows a typical multi-stage stove with white glazed tiles painted in blue, which was made in the second third of the 18th century.¹¹⁷ This is the time when cobalt painted white glazed tiled stoves entered Latvian architecture. The stove was relocated from a house to be demolished on Melngalvju Street, Old Riga. In 1940, the stove was dismantled and taken to a museum in Riga.¹¹⁸ Unfortunately, the fate of the stove is unknown.

It is possible that the choice of the neo-classicism stoves with white glazed tiles was based on the originals seen before the fire. The stoves were supplied by an equally popular manufacturer – the “Zelm & Boehm” company. From many stove and fireplace types offered by the company, W. Bockslaff chose stylistically different designs – from neo-rococo to neo-classicism.

¹¹⁷ Bockslaff, page 136.

¹¹⁸ NKMP PDC. Lielstraupe Castle file. According to other information, the stove was taken to Riga between 1941 and 1943. (See Malvess, page 32). However, this information was obtained in 1962 and may have been interpreted to exclude the removal of the stove during the Soviet occupation.

The ZR building has more luxurious stoves (T102, T105 and T106). The ZA building has built-in simple green glazed stoves with plinth and cornice in a smooth casing. Original furnace doors have remained for the T104 and T222 stoves.

New doors were built in most part of the stoves in the 20th century. Some stoves were masoned using older white glazed tiles (T301; T306).

In the 18th century, the ZR building had decorative chimney heads that were re-masoned only in the second half of the 19th century. W. Bockslaff's initial unimplemented project supposed to reconstruct such chimney heads. However, finally the chimneys were created with a spherically covered end and smoke output through the side openings.

A similar chimney for the kitchen cooking-stove in the ZA building already was in the beginning of the 19th century.



Artefacts from the time when the castle housed a narcological hospital, parts of window fasteners and pilaster-like rabbets from windows replaced in the ZA building.

4. CONCLUSIONS AND RECOMMENDATIONS

The architectural inventory of the Lielstraupe Castle with research elements carried out at the end of summer 2018 is considered partial, because it was carried out in a relatively short time without access to façades. Evolution of the Lielstraupe Castle tower volume is not yet fully understood. Several issues, for example the exact location of the older structures and the wall structure of the tower, shall be defined more precisely in the future. Researches of the ZR building façades should continue from the scaffold during eventual conservation work. However, research has succeeded in establishing evidence for all the construction periods so far theoretically accepted and in making several new hypotheses. In order to substantiate the new hypotheses made, a considerable number of previous researches have been reviewed and evaluated.

As a result of the 2018 researches, new insights are gained into the development of the castle's volume and its connection with the neighbouring church. The church initially served the town for some time as a separate free-standing building with a main entrance portal in the ZR façade and, initially, with a bell hanged in the pediment. It could be used and was used by inhabitants of the castle, but there is no reason to believe that it was the "castle church".¹¹⁹ Since the church was right next to the castle, there was no need to arrange a separate chapel in the castle. This is indirect evidence in favour of the existence of the church before the castle was built. Otherwise, the church would have been included in the construction volume of the castle as the chapel belonged to it. The eventual bergfried in the Z corner of the castle could exist earlier. The lancet arch portal of the interior door found in the palace (ZR building) resembles the shape of the church windows. It is possible that

in the beginning of the 16th century, when the ZR entrance to the church was built over, the bell structure hanged in the pediment was dismantled and a free-standing masonry bell tower was erected. It already existed in the 17th century, because a new tower was built in 1670 "in place of the old tower".

Well-known Estonian architectural historian Armin Tuulse has different views regarding the dating of the Straupe church and castle date from other researchers. He attributes the construction of the castle to the second half of the 14th century, but time of construction of the church only to the 15th century.¹²⁰ This could be explained by the basilica-type construction indicated by the narrower side naves. Basilic volume in the Latvian medieval churches (with the elevated middle nave) relates to the end of the 14th century and the first half of the 15th century (Riga Cathedral, Riga St. James's Cathedral). Apart from the difference in width of the naves, there is no other evidence regarding the basilica. Modifications of the building pediments on the attic side of the building cannot be found. On the other hand, decorative lancet arch niches and round

¹¹⁹ Malvess, page 88.

¹²⁰ Tuulse A. page 111.

niches were in the R pediment. Installing the pylons in the parish hall does not mean that the works were completed by lifting the vaults of the middle nave higher. Architectural researcher Gunārs Jansons rightly pointed out that the church was necessary for the new Straupe town and in the beginning could have a different volume.¹²¹ The author of this research shares the views of A. Tuulse and G. Jansons that the existing Straupe Church was built not earlier than in the 14th century, or even in its second half. The shape of its polygonal chancel is related to that of the Cēsis St. John Church and Valmiera St. Simon Church. However, all of the mentioned assumptions about the church date are still hypotheses, since the time of construction is still not determined on the basis of solid evidence, but a formal comparative analysis. Therefore, in the future, new information will only be obtained through archaeological excavations and the use of modern technologies for dating materials, for example the determination of brick making time by optical luminescence method.

Several studies mention that the church performed defence functions on the basis of highly positioned window openings and even "special defensive entrances".¹²² It should be noted that many medieval churches (for example, in Estonia) have highly positioned window openings and this may be related to security considerations. In addition, the level of window sills was lower than the current one and, most likely, they were slanted outside and inside. There is no "passage" in the church walls. The spiral stairs in the church wall are not supposed to "...be sheltered in the attic in the event of an attack", but simply to enter the roof space above the vaults. This is the most common method of construction of the medieval churches.

The time of construction of the tower and palace (ZR building) is still at the guessing level. The evolution of the tower volume is not entirely clear. Currently it can be concluded that it was added to the defensive wall containing the castle already initially. The current ZA defensive wall was built, when the free-standing church building already existed. Both the tower and the castle building have analogous profile bricks. Most likely that the shape of one element is not a basis for reliable conclusions, because analogue profile bricks were used over a longer period. At the same time, this can indirectly mean construction in the very short time.

In 2018, a decorative lancet arch portal was revealed when uncovering the opening on the 1st floor in the ZR building between the former Chief Doctor's office and the neighbouring room. A similarly decorated door opening between rooms is unique in the Latvian medieval castle architecture.

The tower masonry walls above the 4th floor were built in the 17th century (after the devastation of the Polish-Swedish War) and modified in the upper part in the first half of the 18th century, during extensive modifications.

In the first half of the 18th century, the Lielstraupe Castle acquired a typical baroque manor appearance as a result of the reconstruction. The main external signs are the baroque end of the tower and the decorative

¹²¹ Jansons G. Arhitektūras pieminekļi Gaujas nacionālajā parkā. Rīga, 1987 Page 55.

¹²² Broce J. K. Zīmējumi un apraksti. (Brotze J. C. Drawings and descriptions.) Vol. 4. Rīga, 2007 Page 89.

pediment. In the interiors they were ceiling plafonds, stairs and doors. The Lielstraupe Castle is the most characteristic example of the modification of the medieval fortified structure into the landlord's residence after the Great Northern War in the Latvian architecture. Similar changes can be found in the history of Jaunpils and Krustpils.¹²³

From a stylistic point of view, characteristic of the contemporary image of the Lielstraupe Castle has been given by several authors. Art historian Dainis Brūģis considers the Lielstraupe and Jaunpils castles as a conversion to neo-baroque in the beginning of the 20th century. This was the result of the desire to restore (preserve) in historical memory, as far as possible, the magnificent baroque manor architecture monuments created in the late 17th century and in the 18th century, which were destroyed in 1905. However, this neo-baroque has no connection with the freedom in naturalization of the forms practised by historicism. In the mentioned castles, W. Bockslaff, the author of the restoration project, used original and analogue studies, which already can be more related to retrospectivism theory and characterize a new approach to the restoration of historic buildings at that time.¹²⁴ Unfortunately, no documentary evidence of the appearance of the castle interiors shortly before the fire has remained. Therefore, it is impossible to say how far Bockslaff has tried to imitate, or to copy the original, how many analogues he has used, and how much he has stylized. The restoration of the castle in baroque and medieval forms was also facilitated by the owner's desire to see it as previously – before it burned down. At a time when eclecticism was still in vogue, including neo-gothic formal means of expression, it was not an everyday wish. In addition, it was assumed that a historic building may have equally significant layers of different styles.

The Lielstraupe Castle construction history can be divided into six periods:

I Hypothetically: end of the 13th century, beginning of the 14th century. The defensive wall is built for the planned town site. Wooden or filled framework household outbuildings and residential buildings are inside the surrounding wall. The Straupe town is formed on the Z side.

II The 14th, 15th century. The Straupe Church with a bell in the ZR pediment has been built nearby. A tower is built in the Z corner of the town site near the defensive wall. The ZR building and surrounding wall connected with the church have been built near the tower. The castle-front has been formed on the Z side. The ZA section of the surrounding wall of the castle has a gate to the town.

III The 17th century. In the beginning of the 17th century, the castle, the church and the town were devastated during the Polish-Swedish War. The town gradually ceases to exist. For almost a century, when the palace belongs to the Albedyll family alone, the necessary local reconstruction and

¹²³ Lancmanis I. Vidzemes muižu arhitektūra. Rundāle Palace Museum, 2015. Page 13.

¹²⁴ Brūģis D. Historisma pilis Latvijā. Rīga, 1996 Page 171.

restoration works are performed to adapt the building to the landlords' residence, but their nature

is unknown. Most likely that after the devastation of the Polish-Swedish War, the upper part of the tower (above

the 4th floor) was modified. There is a ZA building and buildings on the D side that include a square internal courtyard. The church has a separate bell tower.

IV 1723 – 1743. The time when the castle is owned by the Governor-General von Lacy. Radical reconstructions and additions, transforming the outdated castle-fortress into a rich landlord's residence in baroque style relevant to that time. A garden is arranged near the castle. The tower acquires the main characteristic mark of the Lielstraupe Castle – a helmet-shaped roof, gallery and upper spire.

V The 19th century. Local changes on the main entrance façade. After demolishing a part of the 15th century surrounding wall, the ZA building obtains a lower double-pitched roof. In the second half of the century, the DR and DA sections of the surrounding wall are demolished.

VI The 20th century. In December 1905 the Lilestraupe Castle was burnt. Part of the Rosen family archive and artistically valuable baroque interiors are lost. In 1909 the restoration of the castle was completed by the project of architect W. Bockslaff. As a result of careful restoration work, evidence of older interior finish has been lost. The created appearance of the castle has been remained to this day.

The research has resulted in providing an insight into the development of the Lielstraupe Castle layout and providing new data on the evolution of individual parts of the castle, as well providing a detailed overview of the construction history and previous researches, critically evaluating them. This information will be of both scientific and practical importance, as castle restoration and conservation measures are of immediate interest. Further Lielstraupe Castle research works shall be planned and carried out simultaneously with practical conservation measures, because new structural uncoverings may occur and façades will be available at all levels at that time.

In accordance with the sequence of conservation measures, further planned local research works must be performed purposefully, including archaeological excavations.

Along with the restoration of the castle, it is necessary to plan the church cleaning and maintenance works. This will inevitably be needed in the area of the border wall (western pediment) where the brick wall is in critical condition in many places. During its repair, it is imperative to involve a certified construction researcher to define the architectural solution for the pediment niches more precisely.

Since 1990, contacts of various individuals with the Rosen family in Germany have sporadically become active. The historical documents newly obtained in recent decades, which were republished in the Rosen family archive, should be reviewed. This is the field of work of a professional historian. In order for the history of the Lielstraupe Castle to be as complete as possible, the researches should be continued not only in the European (primarily German) archives, but also in the Russian historical archives.

One of the aims of the restoration of the historical heritage of the Lielstraupe Castle is the promotion of cultural activities and tourism. Architectural research provides additional information on the surface structures of castle buildings. In addition, the church shall be evaluated as an integral part of the complex. It is also necessary to underline landscape features of the place, which have already been noticed in the 18th and the 19th century.

In the 21st century, there are three neighbouring properties in Straupe: the Straupe Church that belongs to the parish, the castle that belongs to the local government and the neighbouring building "Straumēni", so called "Little Castle" that belongs to a private owner. This makes the unified high quality management process of the Lielstraupe Castle and Church Complex almost impossible. The fundraising projects could be successful in terms of preserving and promoting the cultural heritage, if they bring together all owners.

Professionally performing appropriate land improvement work in the surrounding area, including more precise "marking" the Straupe town site, it is possible to create an impressive cultural landscape that can be presented as both an integral part of the history of the castle and the church complex and an equivalent recreational area. There are more than one hundred medieval castles of the Livonian period in the territory of Latvia. Most of them have not remained on earth or are in ruins. The Lielstraupe Castle with the church is one of the most impressive medieval historical building ensembles in Latvia. It plays an important role in the development of the region, because the castle's rich history ranks it among the most interesting tourist attractions.

28 September 2018

Lielstraupe Castle Research Architect
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