

RENAISSANCE CULTURAL IMAGES IN THE PERIOD
OF THE FORMATION OF RZECZPOSPOLITA*Summary*

The interpretation of the Renaissance style and its development in the art of the Grand Duchy of Lithuania usually presents two basic problems. Looted during historical cataclysms and poorly preserved, sixteenth-century Lithuanian art heritage barely allows reconstruction of a full picture of stylistic development. The previously common retrospective factography method leads to two conclusions: either considering it as a Renaissance-in-delay (and thus moving it chronologically to the first half of the 17th century or even to the 18th century, as in case of national literature) or recognizing only the exterior Renaissance influence in the form of formal fashion.

Therefore the need to apply a new reinterpretation method becomes obvious. This article presents an attempt to use the interdisciplinary method based on comparison of different areas of culture (art, literature, political rhetoric, preferences of bibliophiles, customs and private behaviour forms) of the sixteenth-century Grand Duchy of Lithuania using the criterion of a *cultural image*. Here, the term *cultural image* is used to denote a verbal and visual figure bearing a set of fundamental qualities, which are functioning "above" Erwin Panofsky's *iconosphere*. Thus the crucial criterion of interpretation becomes the way of visualizing cultural images.

The ontological concept of an individual is chosen for the analysis of cultural image visualization. It is revealed that the concept of an individual undergoes transformation: conceived as part of a theological or social hierarchical system in the Middle Ages, in the Grand Duchy of Lithuania of the 16th century an individual is seen as a set of various ontological and social roles (such as a religious individual, the head of a family, a citizen, or a courtier) combined in a sole person. This combination enables a new Renaissance understanding of a unique individual (*persona singolare*).

To investigate the changes in visualization, the cultural image of "A Knight and the Death" is examined. It is discovered that the social role of a Knight-Citizen visually prevails over its religious expression in numerous cultural artifacts (such as poetry, epitaphs and tombstones).

Next, the analysis of political and literature texts, as well as paintings and prints reveals that the role of a citizen in the social sphere (the war, the court, or the state) also shows numerous radical changes, such as the dominance of the historical role over the ontological one, interest in rhetoric as a tool of individual's social expression, and the significance of a gesture for the visual expression of a courtier.

However, during this period in the history of the Grand Duchy of Lithuania, the private sphere of an individual is vaguely exposed. The cultural or artistic expressions of private life (such as mode of everyday life, lyrics, courtesy, and erotica) characteristic of the "classical" Renaissance style cannot be noticed.

This contradiction between the stylistic expressions of social and private life leads to an important conclusion, influenced by a specific cultural and political situation in the Grand Duchy of Lithuanian of the 16th century. This way, the rise of the Commonwealth of Two Peoples – a united Polish-Lithuanian republic, based on antique Roman model – gave an important impulse to the development of the Renaissance style. On the other hand, the Renaissance affected solely the social and political spheres, not trespassing into the private sphere of an individual.

Odeta Žukauskienė

STUDIES OF CRISES AND MARGINAL PHENOMENA
OF ART AND CULTURE BY JURGIS BALTRUŠAITIS.
DEVELOPMENT OF ANAMORPHOSES IN ART HISTORY

Summary

A research of the periods of social crises and turning points is always a penetration into the hardly tangible margins of the territories of civilization and art history. These margins reveal creative contradictions and new "non classical" ways of solving of traditional problems. It is not accidental that social crises and "breaks", as well as studies of marginal phenomena related to them found themselves in the centre of various postmodernist theories.

Jurgis Baltrušaitis (1903–1988) is among the first twentieth-century art historians who analysed the originality of artistic forms and

structures during unstable periods in art history and spiritual life. He revealed that the expression of flights of fancy gets more active during sudden changes in the history of art and civilisation and noticed that similar “mechanisms of imagination” are to be reconstructed.

In this paper an attempt is made to show a few aspects of the researches made by Jurgis Baltrušaitis, influential precursor of comparative and “non-classical” studies of art history. The art historian has revealed that the deformations, irregular and distorted forms, which appear in Romanic art, are determined both by the laws of archaic ornamental morphology, geometry, symmetry, and by the mysterious and enigmatic Asian images. So perspective in the late Renaissance was deformed by the laws of perspective itself and by the bases of optical studies; certainly, oriental forms, related to the belief in mystic power of mirror, took part in these processes as well. It follows that artists begin spontaneous deformation and deconstruction of dominating forms of expression when vitality of an artistic cycle grows weaker. This is a universal rule.

Baltrušaitis holds that the laws of perspective were rethought in the 16th century when artists began creating ingenious distorted perspectives, or, in other words, anamorphoses. In the level of meaning, the emergence of anamorphoses reveals the distinctive crisis of art and science. Anamorphosis – masterly deformed perspective – is the reflection of the fantastic nature of reality and the metaphor of illusion with which artists, philosophers, scientists and poets of certain periods come across.

Baltrušaitis was among the first to analyse the anachronisms of forms and to show the significance of the emergence of anamorphoses in western art during complicated periods of art history till the rebirth of the phenomenon in the 20th century. He proved that at the time of important cultural processes and intercivilizational influences the experience and the artistic forms of ancient cultures and “exoticisms” are easily integrated and involved in a new culture so that their foreign origin may hardly be felt.

KRZYSZTOF RADZIWIŁŁ (1585–1640) AND CRAFTSMEN: CREATIVE CONDITIONS IN VILNIUS IN THE FIRST HALF OF THE 17TH CENTURY

Summary

When the royal court moved away from Vilnius at the end of the 16th century, the city lost an important hub of arts and craftsmanship. In the early 17th century, craftsmen centres assembled at the residences of the nobility, thus making artistic and architectural commissions by noblemen extremely important in forming the city's landscape. This article examines the commissions for the pieces of art and architecture given by Krzysztof Radziwiłł (1585–1640) in Vilnius and his connections with the craftsmen of the city. The study is based on the material from the hetman's manor, mostly on official correspondence. The article estimates the artistic tastes and needs of Krzysztof Radziwiłł and singles out most significant architectural projects and forms of art commissions. In the first half of the 17th century, Krzysztof Radziwiłł intensively expanded his lands owned in Vilnius. Major architectural constructions and restructuring were made at his residence near the Vilija Gate. A vast group of craftsmen were commissioned to do the construction, renovation and interior design works. The original sources from the manor of Krzysztof Radziwiłł allow identifying the craftsmen that worked for him and help revealing the relations between the masters and the commissioner, among which single-project commissions, i.e. hiring craftsmen for particular assignments, are singled out as the most popular form of relations. The article reveals the principles of craftsmen work organization characteristic of the manors of the Grand Duchy of Lithuania in the first half of the 17th century. The sources from the hetman's manor testify how significant the tradition of clientele was in the relations of the commissioner and the craftsman and unveil the collisions that determined the creative conditions in Vilnius in the first half of the 17th century.

ART IN THE ENVIRONMENT OF VILNIUS
TOWNSFOLK IN THE SECOND HALF OF THE 17TH
AND THE 18TH CENTURY: ART COLLECTIONS AND
MUNICIPAL COMMISSIONS*Summary*

This article is an attempt to throw light on some features of Vilnius townsfolk's patronage. Based on archival material of the town, two aspects of this issue are discussed: the activity of the Magistrate, who was one of the leading patrons in the town, and the way of the evaluation of art in the environment of Vilnius townsfolk. The scope and the types of the municipal commissions of art are presented. The article points out the particular role of the decorations of the civic celebrations, which served as a means of municipal representation. The author analyses the inventories, testaments and other documents to determine the peculiarities of art collections owned by Vilnius citizens. It is pointed out that the size and the variety of the collections depended on social position and development of the owner. The largest collections belonged to the members of the ruling elite of Vilnius and were similar to those of the nobility. In the environment of Vilnius townsfolk artworks fulfilled religious and representative functions. The author takes notice that the character of the Vilnius townsfolk's patronage has hardly changed throughout the whole period.

Dalia Klajumienė

ILLUSIVELY PAINTED RETABLES
IN THE SOURCES OF THE 18TH AND
THE FIRST HALF OF THE 19TH CENTURIES*Summary*

The painted retables from the eighteenth–mid-nineteenth century that survive until today reflect upon neither spreading, nor features of plasticity and technology of the entire phenomenon of illu-

sory painting. For the most part, our knowledge about the illusively painted altar retables derives from written sources, such as manuscripts (inventories, acts of visitations, and income and expenditure registrars of churches, chapels, and monasteries) from the seventeenth–mid-nineteenth centuries. However, different purposes of these documents as well as fluidity of their vocabulary obstructs facile recognition of the illusively painted altar retables.

Inventory descriptions of buildings, acts of visitations, and income and expenditure registrars (regrettably, the latter survived least of all) are principal sources for the research of the illusively painted altar retables from the sacred buildings of the Grand Duchy of Lithuania in the eighteenth and mid-nineteenth centuries. Documents from the seventeenth–early twentieth century preserved in the Lithuanian State Archives, Curia of the Archdiocese of Kaunas, National Historical Archives of Belarus in Minsk, and church records preserved in the manuscript departments in the libraries of Lithuania have been reviewed. The documents from the Chapter of Vilnius, Curiae of the Dioceses of Telšiai and Panevėžys, Metropolitanate of Vilnius, and chancellery of the Curia of the Archdiocese of Kaunas received most of attention. Because of the significance that these materials have upon the entire research, they have been discussed very thoroughly. Particular attention has been paid to words as used to denote the illusively painted altars. This discussion of vocabulary has been unavoidable, given the fluidity of terminology as applied to the illusive altars. The distinction between the illusively painted retables and voluminous altars, which during the periods of Baroque and Rococo were abundant in colours, is confusing. Among the considered documents, the acts of the general visitations from the years 1782–1784, 1793, and 1818 are the most detailed. They provide the largest part of evidence concerning the design of altars. These resources enabled to elucidate upon a variety of technological approaches and means of plasticity as applied in the illusive retables. Such elucidation signalled a departure from analysing them exclusively within the context of mural painting.

UNDER THE MANTLE OF THE MERCIFUL
MOTHER: A CIVIC ASPECT OF THE SACRAL IMAGE*Summary*

One of the earliest media for the representation of the Blessed Virgin Mary, the *Mater Misericordiae* iconographic type (the Mother of God with pilgrims clung together under her cloak), beginning from its Roman origin was always associated with the symbolics of guardianship of the state, sovereign, and citizen. This iconographic type and its accompanying image spread in medieval West and Central Europe without losing this civic aspect and used to be greatly popular in the times of general disasters (epidemics, wars, famine). This article analyses the structure of the image and a shift of its components in the context of transformations suffered by the society. The second objective of the article is to raise a question why the *Mater Misericordiae* iconographic type, not propagated by the Western Church since the 16th century, gained a widespread popularity in Lithuanian monastery art only in the period between the 17th and 18th centuries, when a newer, post-trident schemes for the representation of the Merciful Mother of God dominated the scene. An attempt is made to present some prerequisites for the solution of the issue and to formulate a working hypothesis.

Regardless of the hypothesis formulated by Mieczysław Gębarowicz on the basis of the tradition of using the name *Mary* in Poland, the article takes into account a local and historical transformation of the Merciful Mother's image in the Grand Duchy of Lithuania. The texts of original religious songs by Pranciškus Šrubauskis serve for the analysis of mentality in the Grand Duchy of Lithuania in the period between the 17th and 18th centuries. They witness the estimation of the inner discord of society, the weakness of the state and the lingering outer threat of its fall on equal grounds with epidemics and calamities. It is evident that the protection of the Mother of God in the Grand Duchy of Lithuania in the 17th century was the only hope for man to survive, likewise in Western Europe during the time of medieval outbreak of plague. The concentration of laymen and monks under the Mother's "wings", the ideas of "folk childishness" and "poverty" were in tune with the texts of religious songs and were visually featured in painting.

The images based on this iconographic type increased in number before the fall of the self-dependence of the Grand Duchy of Lithuania at the end of the 18th century. The epoch of French revolution and T. Kosciuszko witnessed the emergence of a general concern for the conception of ideological solidarity of citizens. It paradoxically conformed to a symbolic liturgical image of the Mother, equally gracious to everybody. A hope for unity to return to life rested in Mary's radiating love and guardianship. It was the archaic representation scheme of *Mater Misericordiae* that suited topical aspects of traditional images best of all.

In Lithuanian art, the different local versions of this scheme were spreading in the monasteries of Carmelites, Dominicans and Jesuits, and, in the 19th century, in religious brotherhoods. The iconographic type has acquired some local shades due to the interaction with the Orthodox images of *Pokrov*, alongside with a specific expansion of a religious poetic image (e.g. mantle – a metaphor of the wings).

Rimantė Meldytė

THE CULT OF THE HOLY CROSS REFLECTED IN THE MURALS OF THE CALVARY CHURCH (THE CHURCH OF INVENTION OF THE HOLY CROSS) IN VILNIUS

Summary

The present article discusses the influence of the cult of the Holy Cross on the development of the iconographic programme of the murals in the Vilnius Calvary church. Individual scenes of the ensemble have been set and analysed against the contemporaneous events from the history of the Vilnius Diocese. The murals, illustrating the Legend of the Holy Cross, consist of the following scenes: *Victory of the Emperor Constantine over Maxentius*, *Invention of the Cross*, and *Exaltation of the Cross*. Additionally, as a background to the subject matter, the development of the cult of the Holy Cross, and its pictorial tradition in Western art, but in particular in Eastern European and Polish and Lithuanian art, are summarised. A separate chapter is devoted to the motif of Christ's Passion, which appears in the murals on several sites

in the church itself and is continued in stucco decoration of the sacristy. Inclusion of the subject of the Holy Heart, very popular in the 18th century, and theme of Christ's public activity in the overall iconographic programme of the church reflects devotion of the Mercy of God – very popular in that period – and is examined here with relevance to the existing situation in the Vilnius Diocese. Namely – to solemn celebration of the Jubilee Year [1776], the so-called „Merciful Year”, declared by the Pope Pius VI, thanks to the bishop of Vilnius, Ignacy Massalski's personal engagement, and to the religious dogmas preached and taught on this occasion. The Dominican Mercy of God devotion has been discussed here as well and finally the issue of the authorship of the murals' iconographic programme is shortly outlined.

Jūratė Trilupaitienė

SOME FEATURES OF THE LITHUANIAN MUSICAL LIFE IN THE CONTEXT OF POLITICAL EVENTS (1795–1863)

Summary

The article considers some features of the Lithuanian musical culture that had been influenced by dramatic and complicated political changes between 1795 and 1863. The loss of the Lithuanian statehood following the partitions of Poland and demise of the Lithuanian-Polish Commonwealth, war against Napoleon, and political revolts – each event spawned rapid changes in Lithuanian culture. Texts were written in response to these historical changes, and these were set to music using the melodies of famous songs. A vast majority of these songs first appeared in Poland and spread later to Lithuania. Some of them were translated into Lithuanian.

Patriotic songs were composed in response to the French Revolution at the end of the 18th century. During the 1794 revolt in the Lithuanian-Polish Commonwealth the famous political figure Mykolas Kleofas Oginskis composed marches, political and patriotic songs for rebels. Piano miniatures composed by the rebel leader Tadeusz Kosciuszko were also popular. Common traits of music found in bourgeois, aristocratic, and even peasant culture were significant. The col-

lective striving towards freedom and the shared concept of a unified nation accelerated the intonational and rhythmical specificity of music in Lithuania, which then influenced local musical traditions and development.

Dalia Vasiliūnienė

THE ŽEMAIČIŲ KALVARIJOS DOMINICAN MONASTERY AND THE RUSSIAN GREAT-POWER POLITICS IN THE 19TH CENTURY

Summary

On the downfall of the Commonwealth of Two Peoples, the Lithuanian Catholic Church experienced the impact of the Russian anti-Catholic policy. This article focuses on the history and the destruction of the Žemaičių Kalvarijos monastery in the 19th century. Most of the facts are related to the common problems of the Lithuanian Catholic Church and the regular clergy in tsarist Russia. The first decrees of the tsars changed the basis of regulating the control of the monks, but at first the decrees had no significant influence on the daily life of the monastery. In 1822, the construction of a brick church that had been in progress for many years was accomplished; the school that was patronized by the monks was given the status of a secondary school. However, these were the last efficient attempts of the Dominicans to withstand the threat of destruction of cloisters. In 1829, the tsar's decree forbade free acceptance of new members into monk communities. After the 1831 uprising, the Russian government accused the Catholic Church of supporting actively the insurrection and therefore undertook active actions against the clergy. The Žemaičių Kalvarijos monastery, contrary to many others, was not closed, but its activities were strictly controlled by the secular power. In 1841, the property of the cloisters was secularized and the cloisters were differentiated into categories. The Žemaičių Kalvarijos monastery was ascribed to the lowest category; therefore under the circumstances it faced the danger of rapid destruction. In 1842, the last remnants of monks' self-government were lost. The numerous sanctions that limited religious activities were the obstacle for the monks to perform

their duties required by the Order's constitution. Meddling in the internal order of the monastery ruined the rules provided by the regula. In the inter-rebellion period, the structure of the regular black clergy as an organization was deranged. The repressive actions of Russian power that followed after 1863 were directed against separate monk communities. In the Žemaičių Kalvarija lived a community of elderly monks transferred from several other monasteries. In 1889 the monastery was closed. The closure was not the result of accidental circumstances. The fate of the Žemaičių Kalvarijos monastery was a result of the consistent and far-seeing policy of the tsarist Russian power.

Margarita Matulytė

FORBIDDEN TO PHOTOGRAPH: DESTINIES OF VILNIUS PHOTOGRAPHERS DURING THE UPRISING OF 1863

Summary

The second period of development of photography in Lithuania coincided with the uprising of 1863. Vilnius photographers were most of all allocated in this period. The researches carried out over the past years have helped to systematize their activity and allowed registration of the revealed archives. Because of lack of sources and limited research possibilities the biographies of the photographers were not opened, the historical situation and the political and social conditions influencing their activity are not discussed.

This feature publishes the results of the latest researches. On this base, the biographies of the brightest persons in the field of photography during the uprising are reconstructed, the dates and places of births are defined more exactly, and the chronology of life of the photographers is stated. The theme is projected in a context of historical events, discussed the problems of influence of the authority dictatorship on professional activity and individual destinies, and adaptation of the photographers in conditions of power structure are described. Disorders and ordeals revealed psychological properties of the persons, their aesthetic and moral installations. For more detailed discussion four photographers of Vilnius are chosen: Achille Giuseppe

Bonoldi (1821–1871), Abdon Korzon (c. 1826–1865), Albert Swieykowski (born c. 1829) and Ivan Levicki (born c. 1837).

The works created at that time testify to an early occurrence of the originative potential in the field of photography. However, the suppression of the uprising and radical reform “the reconstruction of Russian origins” at North-Western region stopped creative processes, which in that time occurred in Europe. The regime directly has affected practical activity of the photographers, regulating the contents, form, amplitude. After security check initiated by the governor general Mikhail Muravjev in June 1863, four of nine photo studios working at that time were closed. The photos and negatives were confiscated and destroyed. Those studios that had received the sanction to continue activity were forbidden to photograph and to distribute portraits of rebels and photos of political events. The photographing of people was strictly limited, and the objects of the military importance had the right to imprint the especially reliable and authorized persons. Until the end of the 19th century the portrait remained an object of commercial studio only, photo of view was limited to fixing of monuments and displaying of neutral landscapes. Reportage, still life and other genres were not developed. All restrictions of activity generated the photographer-handicraftsman.

Vida Bakutytė

LETTERS FROM ST. PETERSBURG

Summary

This article publishes eight letters written by musician and publicist Wiktor Każyński (b. 1812–d. 1867; in 1842 settled in St. Petersburg) between 1844 and 1856 and sent to Vilnius to Adam Honory Kirkor (b. 1818–d. 1886), archaeologist, historian, and journalist. The dates of four letters are identified by the author of the article. The author provides the translations of the letters from Polish to Lithuanian and supplements them by exhaustive comments and explanations that allow capturing the nuances of cultural life in nineteenth-century Lithuania, Poland, and Russia. The letters were written during a turning point in Lithuanian political and public life, which had a marked impact on

the destinies of individual personalities and the activity of cultural institutions. After 1844, when all the institutions of higher learning were closed in Lithuania, the circle of the university-educated intelligentsia members narrowed and the demand for professional cultural events decreased. In search of more favourable creative conditions many artists departed to St. Petersburg.

The letters as well reflect a watershed period in the activity of Vilnius Theatre, for which Każyński was opera conductor. After 1845, in addition to moving to new premises, the theatre started executing the order of the tsarist government to perform in the Russian language. The letters reflect a transitional period in photography, too, and reveal the circumstances of the establishment of the Antiquity Museum in Vilnius. Still, the main theme in Każyński's letters is the problems related to publication of his "Set of Polish Songs". Some fragments of the letters supplement the theme of the conception of Lithuanian identity in the 19th century. One of the goals of this article is to record the suppositional use of authentic Lithuanian folk music in the professional creative works of the 19th century.

The Każyński's letters, chosen as the subject for this article, have an undoubted historical value. They do not deal with trivial problems. Instead, through the author's personal experience and evaluation of cultural and public events, they disclose the facts of cultural life in Lithuania, Poland, and Russia. The letters published serve as an account of the author's public and artistic activity.

Laima Kiauleikytė

MUSICAL CULTURE OF THE 19TH CENTURY IN LITHUANIAN MANORS: THE ASPECT OF DEMOCRATIZATION

Summary

The romantic musical movement in Lithuanian manors, which was pressurized by contrarities, gave rise to a number of double-sided and ambivalent phenomena. The permanent struggle between the traditions inherited from the Grand Duchy of Lithuania and innovation, as well as difficult economic and political situation and slowly chang-

ing worldview of noblemen impeded the natural processes of the democratization of court musical culture. An especially fierce struggle between the movements of democratic and court musical culture took place in the middle of the century, which subsided only in the late romanticism period. Gradually, the nature of patronage, the estimation of musical performance at manors, the position of the composer and kapellmeister, the repertory of manor choires and musical performance turned towards democratization. The pieces of Lithuanian court musical culture of that time show that transitional forms of musical culture existed in the Romanticism period (choral and amateur performances, chamber ensembles), which were later developed in similar shapes by the national democratic musical culture and which testified the romantic court musical culture to move in the direction of democratization.

Jolita Mulevičiūtė

THE IDEA OF THE MODERN CRAFTSMAN FOLLOWING THE ABOLITION OF SERFDOM IN LITHUANIA

Summary

The Crafts movement that spread in Lithuania in the second half of the 19th century is to be treated as part of the analogous movement in the Russian Empire. Here the crafts movement was aimed at solving the social and demographic issues caused by the abolition of serfdom in 1861 and subsequent labour surplus. In terms of its social orientation, the Russian and Lithuanian crafts politics reminded the processes noticeable in the Western countries at that time, where tremendous industrial developments destabilized and impoverished a large part of the society. However, the features of the Western crafts ideology – anti-industrial pathos, romantic retrospectiveness, and trends of aestheticism – were not characteristic of the Lithuanian craftsmanship. On the contrary, here dominated the utilitarian view, the concern for simple everyday things, and positive moods. The specific features of pragmatism were determined by the economic situation of the country, namely, weak industry and outdated forms of the work organiza-

tion. Consequently, one of the main tasks was modernization of local crafts, which was closely related to the democratization of industrial relations and education of craftsmen.

The Lithuanian crafts movement was marked by the burst of creative energy. On the basis of it, the old closed social structures based on tradition melted and a dynamic association of capitalist manufacturers developed. All the nationalities that lived in Lithuania competed for the position in this community encompassing different classes and confessions thus creating a conflicting, yet common ideology of small manufacturers. This movement committed itself to becoming one of the most important impulses in uniting the politically, religiously and culturally split society and the key factor in forming the mentality of the modern Lithuanian citizens. Yet the structures fostered for over 50 years were destroyed by the disorder of World War I.

Giedrė Jankevičiūtė

ARTS AND CRAFTS EDUCATION MOVEMENT IN THE REPUBLIC OF LITHUANIA (1918–1940)

Summary

The article focuses on the issue of the formation of fine art education system in the interwar Lithuania, which is a new theme in the historiography of Lithuanian art. The article discusses the crafts education reform carried out in Lithuania in the first half of the 20th century and reveals its motives, among which are the preservation and development of traditional rural trades and the creation of conditions for the development of crafts in towns. Much attention is paid to the activity of fine art instruction classes and its propaganda. Among other issues discussed are the conceptions of fine and applied arts that have been prevailing in Lithuania in the interwar years and the attitudes of consumers towards the objects of this kind. The article presents a thorough examination of the conception of nationality that determined the stylistics of the objects of applied and fine arts in the 1920–1930s. The author as well touches upon the issue of fine arts as the tool of national propaganda.

HOPES OF INDEPENDENCE: THE ISSUE OF THE PROSPECTS OF ART IN LITHUANIAN AESTHETICS IN THE 1930S

Summary

The paper deals with the issue of the prospects of art that received considerable attention after the declaration of Lithuania's independence in 1918. Considered are the circumstances that contributed to the growing discord between the artists hoping for the efflorescence of national culture under conditions of independence and the indifferent public narrow-mindedly concerned with material wealth. Two different conceptions of art envisaged at the time are discussed: the traditional one, subjecting art to national and patriotic goals, and the innovative one striving for the autonomy of art and emphasizing the aesthetic criteria of artwork.

Lijana Šatavičiūtė

LITHUANIAN APPLIED ARTS IN INTERNATIONAL EXHIBITIONS OF THE INTERWAR PERIOD (1937–1939)

Summary

This article discusses the impact of international exhibitions of pre-war period (1937–1939) on the development of the applied arts in Lithuania. The pieces of the Lithuanian professional applied arts were first exposed to the international public at the pre-war international exhibitions of Paris (1937) and New York (1939) and the First International Exhibition of Crafts in Berlin (1938). Up to that time, their place was taken by the examples of folk art and decorative arts. Building on the previously unpublished archival material and periodicals of the interwar period, the author attempts restoring the picture of preparation for these exhibitions: criteria for selection of artists and works to be exposed, tenders made for creation of specific artworks, reviews of contemporaries, etc.

The facts discussed show that the exhibitions held in Paris, Berlin and New York evoked much discussion among the contemporaries with regard to the conception of exposition, selection of works, and the proportion of artworks and manufactured articles to be represented. At all the above-mentioned exhibitions, the Lithuanian applied art was represented by the same artists – Anastazija and Antanas Tamošaičiai, Jonas Prapuolenis, Liudvikas Strolis and others. Stereotypes as to how Lithuania should present itself to the world started developing, the echoes of which reach nowadays. They can be easily discerned at the current international events. Despite all the faults, the international exhibitions of the pre-war years were significant for the culture of that time, as they concentrated the efforts of artists and craftsmen, stimulated their self-confidence and allowed perceiving the qualities and defects of the Lithuanian applied arts.

Skirmantė Smilingytė-Žeimiene

SECULAR POWER AND LITHUANIAN CHURCH ART IN THE FIRST HALF OF THE 20TH CENTURY

Summary

In the life of Lithuanian Church, the first half of the 20th century (approximately 1896–1944) may be considered as a period of revival between the two – tsarist and Soviet – occupations. It is in this period that over 200 new churches were built in Lithuania and many of sanctuaries were restored or newly installed. In the early 20th century, the construction and renovation of churches in the Vilnius and Žemaičiai (Telšiai) dioceses was regulated by two laws of tsarist Russia, namely “The Management of Heterodox Spiritual Matters” (issued in 1896) and Construction (1900). These laws and the regulations introduced by local governor-generals strongly restricted the building and renovation of churches; nevertheless, the situation as compared to the first decades following the uprising of 1863 underwent significant changes: the tsar’s ordinances of 10 July 1896 and 17 April 1905 facilitated the licensing of construction and renovation, and the clergy with their parishioners striving for shrines of their own became more resourceful and persistent. The tsarist authority had strict control over the

building and renovation of Catholic sanctuaries, but actually did not interfere in the arrangement of church interiors and the artistic presentation of cult articles. The guiding principles were Russophile political, Orthodox and episodically artistic interests. The texts on crosses or images of saints had to be approved by the local governor. Besides, the installation in churches of monuments or other objects that were not directly related to the religious cult was also subject to permission of the civil authority. Sometimes such permissions took a very long time to be issued; for example, because of a delayed permission before World War I, the memorial plaques of the bishops M. Giedraitis and M. Paliulionis were not installed in the Kaunas Cathedral. Rather active propaganda of Russian art, religious in particular, in church decoration still did not have a directive status. The internal equipment of churches was actually left to the supervision of bishops.

The means needed for the construction, renovation or decoration of churches would be usually collected by the parish; the state allotted insignificant annual sums of money (since 1906 it was 3100 roubles to the Vilnius and Kaunas dioceses) from the interest of the frozen Subsidiary Capital of Roman Catholic clergy. This capital was founded from the expropriated property of the Church, and the scanty of distribution funds from it was strictly controlled by tsarist functionaries.

On Lithuanian's becoming an independent state the general process of building churches proceeded, – the churches destroyed during the war were restored, new parishes were established, which needed shrines; besides buildings of the former Orthodox churches were reconstructed, etc. In 1922, seeking to preserve Lithuanian forests, the building of wooden churches was forbidden, however, later on this prohibition was cancelled. The licensing of church building was easier than before World War I, although the Russian legislation was long in force in the Republic of Lithuania. The state institutions that coordinated the church affairs and subordination underwent frequent changes. With the consolidation of the state attention was focused on the architectural expressiveness of churches, the aesthetic demands to the projects of churches became higher. This tendency became especially pronounced late in the fourth decade, when Art Commission was established under aegis of the Construction and Highways Survey, which sanctioned the projects. The internal arrangement of the churches was not regulated by the state. The monument preservation institutions occasionally controlled the interior renovation of historical churches with the aim to preserve their stylistic integrity.

In the first half of the 20th century, church decoration was left to the competence of the parish and the dean. The parish committees, on exhausting their forces and means on construction works, often lacked means for church decoration; rather often than not it took several decades to arrange completely a church after its construction. The main goal of church builders at that period was to erect the building of a church and to start holding services in it. Although rather modest, state subsidies or timely loans still maintained alive the process of church building and renovation. It is possible that upon liquidating the debts, sometimes enormous, for church construction works a new stage in the existence of Catholic shrines – from building to decoration – could be opened.

The Lithuanian state used two main ways to support the construction and renovation of churches, – either by subsidies or by assisting with building timber. The priority in getting the state's support was given to the churches that met the state requirements such as liquidation of the consequences of war, propagation of Lithuanianism (and Catholicism) or representation of the state.

Teresė Jurkuvienė

THE LITHUANIAN NATIONAL COSTUME: INTERPRETATIONS OF THE FOLK DRESS

Summary

The article is focused on the analysis of one major aspect of the national costume – its relation with the authentic folk outfit. The national costume has to be a follower of the folk costume, therefore, it is possible to produce it only on the ground of the preserved historical material. Since this material is exceptionally from the 19th century, the folk costume of this period in particular became the background of the national costume in various countries.

The history of the Lithuanian national costume ought to be conceived as part of all-European cultural process. In fact, a great number of ideas and problems raised in Lithuania were characteristic of Central and Eastern Europe and at times included even broader regions.

From the very beginning of the 20th century and on, the national costume bore a naïve character and was interpreted by Lithuanians in

a romantic spirit. The costume gained an assessment as of a symbol of the related form rather than the reconstruction of actual folk fashion. The former 20th-century model as well as later interpretations of the folk dress were influenced by this approach, therefore, the spread of new ideas gained less intensity in Lithuania in comparison with the advanced countries, and out-of-date interpretations found an easier way to be canonized.

In Lithuania research on the Lithuanian folk dress, which gained ground in the second half of the 20th century, had no direct links with practice of creating the national costume. Due to this tendency the type of the national costume, which was precisely reconstructing the folk dress and was prevalent throughout the entire Europe, encountered the delay of its dissemination.

Gražina Marija Martinaitienė

BROTHERS-IN-ART
[CROSSMAKERS STANISLOVAS GEGECKAS AND
ANTANAS SORAKA]

Summary

The article analyses the features of the works of two Lithuanian folk artists of the second quarter of the 20th century. The first of them, Stanislovas Gegeckas (1873–1940), worked and created in the northern part of Lithuania, in Pasvalys locality, whereas the second one, Antanas Soraka (1886–1951) – in the southwest of the country. Both of them are to be attributable not to primitive artists, but rather to masters, craftsmen who got certain elementary education and professional training that was sufficient for them to make their living from manufacturing of furniture, wagons, sledges, articles necessary in a farmstead, house building as well as crafting of memorials and sculptures. Early in their lives both of them worked abroad: Gegeckas worked as moulder at St. Petersburg art foundry for fourteen years, and Soraka travelled to the USA several times to work in construction.

Crosses and other memorials by both craftsmen have features typical to such articles in Lithuanian folk art, even though one can see the changes that emerged during the first half of 20th century when,

with the modernisation of the lifestyles, human demands and aesthetic attitudes changed. First of all, the craftsmen themselves became different, as can be seen from their biographies, mode of life and creative methods. Mixed-style and promiscuous ornamentation and iconography from the printed matter were the sources of their creative inspirations. Memorials of Lithuanian folk art became more complex; their traditional architectural structure was augmented with more abundant decorative sculptures.

The above is characteristic of the works of Gegeckas and Soraka, though they slightly differ from the general „decorative” trend. First of all, both craftsmen, in addition to stylised vegetal motifs, use other ones to form together a certain „ideological programme” of every monument. Using inscriptions, various symbolic images, emblems and other signs, Gegeckas gives prominence to ethical, moral truths and concepts in his monuments. The motives of Soraka works also play a similar role, though decorative essence predominates.

The article analyses figural sculptures contained in memorials and church altars of both craftsmen. Though these were created taking the hint from book illustrations, the carved figures, especially those by Soraka, fascinate for their emotionalism and lyricism.

Jolanta Zabulytė

HISTORICAL DEVELOPMENT OF CROSS-MAKING TRADITION IN LITHUANIA (19TH AND 20TH CENTURIES)

Summary

The tradition of cross-making of the 19th and 20th centuries is influenced by religion and natural ethnological-cultural context. These factors determined the particularity of cross-making development subject to historical changes:

1. 19th century – the period of tsarist Russia: the high rise of tradition stimulated by a natural context of rural culture, and the rise of national economy (from the second half of the 19th century), which influenced the possibilities of new material application and the appear-

ance of high-quality work tools. The tradition was impeded by the Russian political suppression.

2. 1900 to 1940 – the period of Independent Republic. The rise of tradition was actuated by the popularization of national culture and the development of national economy. The tradition was partially prevented by the system of creating individual farmsteads in villages.

3. 1945 to 1990 – the period of Soviet occupation: the decadence of tradition. This process stimulated massive destruction of villages, cemeteries and crosses as a result of atheistic ideology, post-war victimization and collectivization.

4. 1990 to 2000 – the period of Independence: the renaissance of tradition. The restoration of wood carvings and the creation of new monuments were considered to be the manifestation of national character.

Žilvinė Gaižutytė

THE PROBLEM OF PERCEPTION IN PIERRE BOURDIEU'S SOCIOLOGY OF CULTURE AND ART

Summary

The article deals with theory of perception of influential French sociologist Pierre Bourdieu. First of all, the analysis is focused on the ideas and theories that influenced Bourdieu's conception. Bourdieu explains the perception of art on the basis of the *habitus* concept. *Habitus* is a system of durable, transposable dispositions, cognitive and motivating structures, which generate and organize practices and representations of agents. The author studies the *habitus* concept and other closely related concepts in different sociological and philosophical traditions. L. Febvre's *outilage mental*, E. Panofsky's *mental habit*, and G. Lukács' and L. Goldmans' *vision of the world* have simultaneously the functions of Bourdieu's *habitus*. Bourdieu analyses visitors of European art museums and empirically establishes the relationship between museum visiting and various economic, social and educational characteristics. Sociologist speaks about artistic competence. He defines artistic competence as prior knowledge of specifically artistic principles of division which allow a representation to be situated, by

classification of the stylistic indices it encompasses, amongst the possibilities of representation which constitute the artistic universe. He identifies artistic competence with *habitus*. On the basis of Panofsky's iconological method Bourdieu explains different levels of artistic perception. A work of art can reveal different levels of meaning according to the interpretative framework applied to it. Art perception is not identical to emotional experience, simple *aesthesis*; it is closely related to economic, social and educational characteristics or cultural capital. This analysis leads to the conclusion that artistic perception is conditioned socially and culturally, oppositions structuring this perception are historically produced and reproduced, and the transformation of the instruments of artistic production necessarily precedes the transformation of instruments of artistic perception.

And finally to understand understanding is the most important methodological principle in Bourdieu's sociology of art. The history of the instruments of perception of a work of art is the essential complement of the history of the instrument of production of the work. Historian of art must operate a double historicization. First there is historicization of the known object, of categories of thought and perception. Then there is historicization of knowing subjects, of their "reading" and perception, categories of thought. So, Bourdieu criticizes anachronistic, timeless, antihistorical point of view, ethnocentric understanding and interpretation work of art and accentuates the importance of complete art studies.

Skaidra Trilupaitytė

ART INSTITUTIONS IN THE LATE SOVIET PERIOD: LITHUANIAN ARTISTS' UNION AND 'REBIRTH'

Summary

The article deals with the history of the Lithuanian Artists' Union from the late 1980s to the early 1990s. The Union was the only institution that guided artistic life during Soviet times. Union membership was required of both official and somewhat non-conformist artists, if they wanted to exhibit publicly. The rigid institutional structure of the union only began to loosen during the period of national 'Rebirth'. As

the political climate changed in the late eighties, a reborn Artists' Union served as a unified institution of local intelligentsia, and it was the first among local creative unions to announce independence from its roof organization, the Soviet Artists' Union. The union evolved in negotiated steps towards cultural freedom and 'proper' representation of the nation in art more with an attempt to establish autonomy than through any 'outside' opposition or alternative organization.

Within few years, however, the Artists' Union lost its political influence, and its activities were disdained by its own members who preferred to affiliate themselves with less official organizations, such as artistic groups. As the Artists' Union failed to fulfil its economic as well as administrative functions, so that it became embroiled in institutional and juridical contradictions, this compromised its activities. The reputation of the Artists' Union declined, and it became subject to widespread criticism that revealed the conceptual conflicts arising in a new autonomous artistic field. The article thus further analyses why the force of the union's 'resurrection' so quickly diminished after political independence and how it turned into a tangle of contradictions as the firm intentions to create new national artistic organization were foiled.

Lolita Jablonskienė

SENSE AND SENSIBILITY. FEMALE REPRESENTATION IN BALTIC PHOTOGRAPHY AND VIDEO ART

Summary

The title of Jane Austin's novel was chosen for the article most consciously, though it sounds old-fashioned in the spirit of the Victorian period. However, it exactly reflects the state of contemporary female art and female representation in contemporary Baltic photography and video art. This region witnesses female issues in their early phase reminding of the old Victorian days. Feminist theory together with a female discourse in the arts reached the Baltic states as late as the 90s (possibly even the mid-90s), which right away seemed to be already too much canonized, limited and exhausted. On the other hand, the

title also points to the radical changes which happened in Estonian, Latvian and Lithuanian photography and video art during the 90s – the confusion among objective and subjective coordinates in the construction of an image. The analysis of the politics of female representation directly influenced the critique of a canonic and dogmatic photographic image and its further transformation. The conversion of a symbolic subject into a physical one, a documentary fixation and autobiographical narrative instead of reportage, the renunciation of the “decisive moment” by the means of analysis, the growing masquerade instead of realism, doubt and critique, personalism are the major features provoked by female art, and they have interfered in the line followed by several generations of the Baltic photographers and video artists. The contemporary art criticism associates these changes with the general spread of postmodern thinking and aesthetics. In the present article an attempt is made to specify the new features of contemporary Baltic photo and video art supplementing the description of artists’ strategies with traditional methods of art history: iconographic and formal analysis.

Birutė Pankūnaitė

IMAGES OF “TRAUMATIC” IDENTITY

Summary

By researching the trauma language in artworks there is made an attempt to verify postmodern phenomena from post-totalitarian point of view. The assumption is that the trauma language is the result of change of dichotomies occurring when the speed of change exceeds that of adaptation. The trauma and litany motives are closely linked with the terms ‘identity’ and ‘victimization’. Identity reminds functioning of cultural chain and representation stereotypes, while at the same time it controversially vanishes in postmodern indeterminations. As identity is based on difference, opposition of pathology/normality turns up, prompting a question of adequacy of the terms. Identity in terms of identification and trauma as a deferred action uncover the psychoanalytical aspects of the issue that refer to leakage and abuse at once.

Artworks of Lithuanian artists created over the last, 'transitional' decade serve as indicators: in the first half of the decade a metaphorically impressive form of complaint dominates, while at the end of the period 'analytical litany' and rituals of identity presentation come up. Victimization obtains a tint of resistant passivity, however it produces value: adoration of 'nonconformist' modernist art in the post-communist period and securing the place in the international art market for the younger generation artists of the 1990s. Volatility of the 'transition' is reflected in the artworks of contemporary Lithuanian artists: when *factor* as prevailing is changed by the later predominant *structure*, artist's relation with the imaginary Western art consumer changes. Positions polarize into two versions: *segregational* and *inclusive*, reflecting two types of political art, so important in the 1990s.

Postmodernism as transition is also distinguished by trauma rhetoric and lament both in artworks and in art theory. These symptoms become even more intensive when accompanied by geo-political variation.