Summaries

Aleksandra Aleksandravičiūtė

THEORETICAL APPROACHES TO ORNAMENTATION STUDIES: FROM IMMANUEL KANT TO JURGIS BALTRUŠAITIS

The article briefly reviews theoretical insights of Western art researchers and philosophers of the 18th and 19th centuries which may be used in the interpretations of the ornamentation heritage of the Grand Duchy of Lithuania of 16th to 18th centuries and of Lithuania from the 19th century to the first half of 20th century. Various theories have been systematised based on three aspects: the concept of ornament, its functions and its interaction with the object it is decorating. The main problem is the relationship of the ornament and its interpretations and cultural contexts. Several publications of modern authors that can be used for the theoretical approach of historic heritage are also analysed.

Three prevailing concepts of ornament can be identified. The first of them representing the most popular opinion states that an ornament is a means of decorating or "framing" an architectural object or an artwork. An ornament is understood as the parergon of the "main item". Some representatives of this classic concept (Vitruvio, Leon Battista Alberti) expand it with an idea that an ornament not only finalises, but also supplements the main idea of the whole composition. The second group of theoreticians reflecting on the functions of décor accentuated another aspect: an ornament is not only capable of framing and supplementing the beauty but can itself be the source of aesthetic satisfaction for a beholder. The second approach was supported by Johann Wolfgang von Goethe, Karl Boeticher, the representatives of German Romanticism and their followers. The third group of authors (Immanuel Kant and aestheticians of the 20th century) maintained that an ornament, as is commonly believed, may be considered the parergon of the "greater" work of art. However, in some cases it may itself become an independent artwork of free non-functional form.

The supporters of the functionalistic approach to an ornament emphasise the relationship between an ornament and the structural entirety of an art item because it is only through this relationship that the ornament can become acceptable and complete. A number of theoreticians including Georg Wilhelm Friedrich Hegel maintained that an ornament gives an artistic expression (decorative form) to an architectural structure and thus finalises its artistic image. They believed that undecorated building fulfils its practical function but it is neither artistic nor beautiful. It still remains "untold" because its meaning is direct and utilitarian. This opinion was dominant in the 19th century architectural practice.

Only by the end of the 19th century and in the 20th century it was discovered that, in addition to purely visual function, an ornament can perform other significant roles. This approach was influenced by the investigations of non-European heritage. Pluralistic approach to culture was unfolded by Owen Jones, John Ruskin and, in the end of the 19th century and the beginning of the 20th century, was further developed by Alois Riegl, Wilhelm Worringer, Jurgis Baltrušaitis, and Oleg Grabar. Modern theoretical studies of ornament are promoted by the spread of cultural and social sciences, linguistics, semiotics and phenomenology and, first of all, by changes related to efforts to revise the history of applied arts, also including the history of ornament, which correspond to the general tendency of global art criticism to rewrite the universal history of art using new methods.

Jolita Liškevičienė

TO EMPHASIZE AND TO DECORATE: THE ORNAMENTATION OF EARLY PRINTED PUBLICATIONS OF VILNIUS

The article aims to reveal the function and origin of fine graphic elements that were used in early printed publications of the Grand Duchy of Lithuania as book décor. It analyses in more detail the spread of braided pattern and its transformations in printed Renaissance publications of the Grand Duchy of Lithuania.

The establishment of printing in the GDL was encouraged by the Reformation. Printing houses were usually based near universities in

the beginning because knowledge, science and art of printing were closely related. Together with a powerful wave of Reformation from Germany, the spread of pastoral care literature and translations of the Holy Scripture began. The Reformation both encouraged the publication of various religious books in national languages and served as the impulse for the foundation of printing houses. The owners of printing houses that came to Vilnius mostly originated from Krakow which was a book publishing centre nearest to Lithuania and the persons who learned the craft of printing were not restricted by a language barrier.

From the 4th decade of the 16th century to the 1st quarter of the 17th century, several quite famous printers were active who published production of somewhat different natures and styles. The printing house of the Jesuit Academy was more conservative in comparison with the Reformers printing house or commercial printing houses of city`s residents while the Reformers printing house was more modern both in terms of book form and use of décor even though the equipment was often lent by one printer to another. The most notable example of such lending is the title page of the "Postil" by Mikalojus Daukša.

Braided pattern was one of the most popular motifs of ornamentation in the book art. It was strongly influenced by calligraphy even though braided pattern had old traditions and was widely spread in the European art of the Middle Ages. Braided ornaments were widely used in manuscript books and documents and also spread in early printed publications: in initials, tailpieces or vignettes. The braided ornament dominated the décor of the whole Europe in the 16th century.

Printed publications of Vilnius were characterised by the fact that religious confession of the owner of the printing house in principle determined the characteristics of book decoration and style. When comparing the décor of manuscript books and printed books, it can be seen that they are very similar as the printed book tried to preserve the character developed in the manuscript tradition. The adaptation of local manuscript traditions in printed publications is most clearly expressed in state-commissioned publications.

Regimanta Stankevičienė

CASINGS OF PAINTINGS OF LITHUANIAN CHURCHES
PAINTED FROM THE 17ᵀᴴ CENTURY TO THE FIRST QUARTER
OF THE 18ᵀᴴ CENTURY AND THEIR ORNAMENTATION

The casings (silver or gold plating) of Catholic and Ukrainian Greek Catholic paintings constitute the phenomenon of sacral and artistic baroque culture in the Commonwealth of Both Nations which has become a tradition and resulted in numerous artworks of goldsmithery and copperwork.

The article discusses the casings of catholic paintings of the GDL dating from the 17th century to the first quarter of the 18th century and their ornamentation. During this period, the casings as such were formed, they started spreading and acquired their characteristic composition and décor features. The article covers the items of the Mannerism and Early and High Baroque. Examples from Lithuania and, in smaller scale, from Belorussia are used. The main focus is on the décor of the casings and its variation but contextual aspects are also touched. The introduction is dedicated to the issues of terminology, typology, origin, function and investigation level of the analysed items in Lithuania.

The evolution of casings started with crowns that were used to emphasise the royal aspect of persons depicted in the painting, Virgin Mary with Baby Jesus in particular. The earliest Mannerism crowns of the first quarter of the 17th century feature the ornament of scroll-work fitting (*Rollwerk* in German), fine geometric patterns and traditional embellishment with precious stones and reliefs depicting precious stones which was still used in later periods. The crowns created in the 2nd quarter and the middle of the 17th century feature a flatter variation of a casing ornament (so-called *Schweifwerk*). It spread together with the auricular motif of the Early Baroque and stylised plants. In crowns of the 1st to 3rd quarter of the 17th century, symbolic and armorial décor which was later abandoned can be found.

The earliest real casings of paintings date back to the 4th and 5th decade of the 17th century. All their typical structural variations appeared in this period, i.e. plaquette-type, silhouette-type and fragmentary casings. All of them usually incorporate earlier or contemporary crowns. Only a few

casings are known from the period before the war which started in 1655 and soon after it. These examples feature the fusion of the Mannerism and Early Baroque characteristics, stylised floral motifs similar to those used in fabrics and embroideries and combinations of ornamented and plain areas. An influence of silver plaquettes and applications fashionable in the first half of the 17th century is possible.

More abundant casings and crowns of the High Baroque paintings of the GDL created in the 8th to 10th decades of the 17th century were decorated with ornaments of the Flower Baroque (*Blumenbarock* in German): realistic blooming flowers. The assortment of this international ornament in Lithuanian casings deserves a separate study. In addition to flowers, the motifs of acanthus and spiral "lace" of stems were used. No empty areas were left in this period. Broad planes allowed to combine the ornaments more freely, even in vessels or tiny objects, and to create compositions exclusively characteristic of the casings of paintings. Three composition systems can be identified in the décor of casings: carpet-type/ornamental, illusory (the ornament is outweighed by bas-reliefs repeating or recreating the drawing of the paintings) or hybrid system.

In the end of the 17th century, floral ornamentation of casings was influenced by classicistic trends. Acanthus motifs were used more often and the drawings of plants became drier and heavier stylised. In the first quarter of the 18th century, combinations of spiralling ribbons of flowers and areas dotted with blooms prevailed. In casings found in churches of Western Lithuania (Samogitia), a distinctive ornament of grape berries can also be seen.

Some of the casings from the 9th decade of the 17th century to the 3rd decade of the 18th century are also decorated with images and signs repeating or expanding the iconography of the painting. Casings with decoratively depicted celestial sphere in the background constitute a separate group. However, blooming flowers which were practically never abandoned in ornamentation are the most important motif of décor in these items as well.

Dalia Vasiliūnienė

CHANGES OF ORNAMENTS USED IN LITHUANIAN SACRAL
GOLDSMITHERY OF THE 18TH CENTURY

The article intends to review and illustrate, with specific examples, the
changes in the ornamentation of Lithuanian goldsmithery of the 18th cen-
tury and to identify the main décor motifs found in the items of the time.
It also compares the chronology of changes in ornamental motifs with
décor development processes seen in articles from important goldsmith-
ery centres of Europe such as Augsburg, Nuremberg and Prussian cities.

The ornaments used by Lithuanian masters were copied from profes-
sional goldsmithery of other regions and their fluctuation corresponded
to the general chronological trends of the neighbouring regions of Euro-
pe. In comparison to Augsburg, the most significant goldsmithery centre
at the time, Vilnius school was inferior in the mastery of craft and variety
of ornamental motifs and their combinations. However, there were many
similarities between the production of Vilnius and goldsmithery articles
from Nuremberg and Prussian cities.

The ornament of dry acanthus appeared in Lithuania at practically the
same time as in Augsburg or Gdansk but, due to disasters fallen on the
country in the beginning of the 18th century, it only established itself after a
pause, in the 2nd decade. This variation of acanthus became extremely popu-
lar among Vilnius` goldsmiths and was even more perfected than in other
cities. Another motif – a striped ornament in Regency style – appeared in
Vilnius goldsmithery items right after the outbreak of plague, i.e. circa 1712
and this could have been related to the arrival of new craftsmen to the now
half-empty land. By 1725 it was already widely spread among the best mas-
ters of Vilnius: it was seen more than once in goldsmithery articles of high
artistic level. Its echoes can also be detected in utensils of provincial quality
dated later than 1750. The arrival of rococo to Lithuania was a little late in
comparison with goldsmithery of Prussia and, even more so, of Augsburg
but it became undoubtedly dominant in the sacral goldsmithery starting
from the middle of the century. The classicistic trends that reached Lithuania
in the end of the 18th century significantly changed aesthetic principles of
applied arts and affected the ornamentation of goldsmithery leaving deeper
traces in the composition and decoration of church utensils than in Prussia.

Gabija Surdokaitė-Vitienė

FLORAL ORNAMENT IN FABRICS OF THE 18TH CENTURY:
ORIGIN, MOTIFS AND FASHIONS

Floral ornaments are the most popular décor elements in various art branches and in textiles, in particular. In the long history of textile evolution, representations of plants have always been used for fabric patterns. In most cases, flower motifs were selected but their approach and peculiarities of arrangement or combinations with each other varied in different periods as well as the popularity of specific plants. The aim of the article is to identify and name these motifs and their fluctuations. The article analyses the floral ornament of the 18th century European fabrics. The study presented in this article is based on fabrics used to make sacral vestments preserved in churches of Vilkaviškis, Kaišiadorys, Šiauliai and Vilnius dioceses. Despite being only a part of former abundance and variety of fabrics, it provides sufficient grounds to discuss the peculiarities of the European textile of the 18th century and the spread of floral ornament characteristics.

The patterns and selection of specific floral motifs of the 18th century were influenced by the general culture, aesthetic attitudes and interest in Chinese, Japanese and Indian arts and textile products. The patterns of this century were also affected by the ideas of Enlightenment which required to stay close to nature and demanded that the art remained natural. The ornaments incorporated plants that were fashionable, fascinated the society and were introduced in Europe at that time. Flowers that appeared in interiors or gardens of monarchs as well as in collections created under their orders were copied. The ornaments were arranged with the sole aim of aesthetic expression.

The ornaments of that period were created based on the studies of nature, also using botanical books and atlases of plants with drawings of exotic and local flora. These publications were used by the designers of fabrics of all stylistic trends.

In the beginning of the 18th century, the patterns and ornamentation of fabrics were composed in the *bizarre* style. The ornaments consisted of the motifs of heavily stylised pineapple blooms, various ferns, spleenwort, laurel, bent grasses, palm leaves, and mushrooms as well as of blooms and

leaves of cyclamen, dandelion, pomegranate, and alpine clematis. The patterns featured a linear design producing a reduced, simplified view of a plant transformed into a diagram. Around 1712-1718, less stylised floral motifs began incorporating in the true *bizarre* style. Between 1718 and 1732, the floral component included "rivers" of plants and bouquets of flowers.

In the beginning of the 1730s, large, soft, three-dimensional floral ornaments that looked as if painted became dominated in the patterns of fabrics. Similar to the Flemish and Dutch still-lifes of the 17th century, fabric ornaments of the 18th century depicted bouquets of plants composed of flowers and fruits that bloom or ripen in different seasons and plants from different vegetation periods. The painting-like interpretation of the drawing motifs not always allows to identify specific plants. The representatives of pictorial style used *points rentrés* technique to reveal the luxuriance of vegetation, its shapes and colours, and create three-dimensional compositions.

The patterns of fabrics from the 1720s to 1750s reflect the *chinoiserie* taste. Designers combined plants with fragments of landscape, garden arbours and human figures which were depicted in a scale much smaller not only than the bouquet itself but also tinier than individual blooms or leaves. The patterns of fabrics feature blooming peony, China aster, poppy, and chrysanthemums. The imitation of Japanese and Chinese art in ornaments was expressed both through usage of the motifs of certain plants of non-European origin and through application of some of the composition and drawing interpretation principles typical for Eastern art.

The floral fabric ornament of the 1730s to early 1750s can be defined as painting-like, plastic and soft pattern. In the 6th decade of the 18th century, plant motifs became smaller and the line of floral ornament winding along the fabric was supplemented with stripes of ribbons or lace. Winding lines of plant branches from which tiny flower bouquets appear as if squirted became the basis of the pattern composition. In the 1750s to 1780s, the images of plants became smaller but they were organic elements of the entire drawing interconnected with other décor details. Starting with the 1770s, ornaments grew smaller and scarcer. The patterns comprised small flowers: daisies, matthiolas, pansies, ranunculus or cornflowers. Since the 8th decade, the dominant part in fabrics was the background instead of the images of plants.

Vija Strupule

AKANTO LAPŲ VAINIKAS BAROKO ORNAMENTIKOJE. PAVYZDŽIAI IŠ KURŠO, VIDŽEMĖS IR RYGOS INTERJERŲ TAPYBOS. XVI A. – XVIII A. VID.

Šio straipsnio tikslas yra išanalizuoti akanto lapų vainiko motyvo atgimimą bei jo įvairovę XVI a., XVII a. ir XVIII a. pr. Europos meistrų sukurtuose spausdintuose grafikos lakštuose ir išnagrinėti šio ornamento pavyzdžius baroko laikotarpio interjerų tapyboje Latvijoje.

Inese Klestrova

AUGALINIAI MOTYVAI LATVIJOS SENTIKIŲ RANKRAŠČIŲ MENINĖJE PUOŠYBOJE

Latvijos sentikių rankraščiai teikia gausią ir vertingą medžiagą ornamento meno tyrimams. Šiame straipsnyje tyrinėjama augalinių motyvų, esančių kai kuriuose Latvijos sentikių rankraščiuose, įvairovė ir pobūdis. Sentikiai atkeliavo į Latviją XVII a. pabaigoje. Jų rankraščių chronologija aprėpia kūrinius nuo XVIII a. pradžios iki XX a. vidurio. Daugiausia rankraščių išliko iš XIX amžiaus.

Latvijos sentikių rankraščių meninis apipavidalinimas pagal motyvų kilmę gali būti skirstomas į stambias grupes: dekoras, mėgdžiojantis pomorų raštus ir (arba) jų senųjų spaudinių ornamentus bei rankraščiai, puošti originaliu autoriniu stiliumi. Pomorų ir senųjų spaudinių ornamentikoje itin svarbų vaidmenį atlieka augaliniai elementai – gėlės, vijokliai, lapai, uogos ir vaisiai. Šio tipo vinjetėse ir inicialuose pastebimas tam tikrų motyvų, kurie atgaivinami Latvijos sentikių rankraščių dekore, kartojimasis.

Lelija. Lelija (крин) arba trijų vainiklapių gėlės žiedas yra populiariausias rankraščių inicialų dekoro motyvas. Lelijos motyvas Latvijos sentikių rankraščiuose dažnai būna gerokai supaprastintas. Tų rankraščių, kuriems būdingi bendrieji pomorų ornamentikos bruožai, dideliuose ir mažuose inicialuose pakankamai aiškiai pastebimas lelijos motyvas, o unikaliu autoriniu stiliumi dekoruotuose rankraščiuose šį motyvą galima nuspėti pagal jo vietą bendroje kompozicijoje bei remiantis kitais pomorų ornamentikai būdingais elementais.

Liepsnų pavidalo lapai. Po stilizuoto lelijos motyvo, antras pagal dažnumą augalinis motyvas, naudojamas inicialų puošybai, yra lapas, transformuotas liepsnų arba viksvų (*Cladium mariscus*) pavidalu. Motyvo kilmė siejama su pomorų stiliaus inicialais, kurių dekore beveik visada aptinkamas ritmiškai kartojamas cinoberio ar aukso spalvos liepsningo lapo su lapamakšte motyvas.

Rozetės. Įvairios rozetės yra populiarus motyvas tiek senuosiuose spaudiniuose, tiek pomorų ornamentikoje, todėl rozetės dažnai randamos ir Latvijos sentikių rankraščiuose. Besisukančios rozetės Latvijos sentikių rankraščiuose faktiškai visai nenaudotos. Išimtis yra besisukanti rozetė, įtraukta į autoriniu stiliumi dekoruotų inicialų kompoziciją XIX a. pab. *Irmoses* rankraštyje (Latg. 99), 8 pav.

Vijokliai. Pomorų kilmės rankraščiuose, vinječių pakraščiuose, kartais matomi vynuogienojai su uogomis ar be jų, besivyniojantys apie atramines kolonas. Vynuogienojo pavidalo virvele apipinti inicialai puošia rankraštį iš Latgalės rinkinio, dekoruotą autoriniu stiliumi ir datuojamą XIX a. trečiuoju ketvirčiu (Latg. 162), 10 pav. Vynuogienojo motyvas taip pat panaudotas ir autoriniu stiliumi puoštame rankraštyje, kuris išsiskiria profesionaliu atlikimu ir unikalia vinječių bei inicialų traktuote. Tai gausiai dekoruotas XIX a. giesmynas pavadinimu *Trezvons* (*Трезвоны*) (Latg. 180), 11 pav., kuriame taip pat pastebėtas specifinis pinto ornamento perfrazavimas. Tačiau tai tik atskiri ir išskirtiniai vynuogienojo motyvo naudojimo Latvijos sentikių rankraščiuose atvejai.

Uogos motyvas, kurį mėgo raštininkai nuo Vygo krantų, buvo naudojamas kur kas dažniau (1 pav.: 3). Latvijos sentikiai taip pat buvo linkę savo rankraščius puošti uogų motyvais.

Pomorų rankraščių didieji inicialai, vietoje lelijos motyvo, dažnai yra dekoruoti motyvu, panašiu į ananasą ar kūgį, arba jo variacijomis – žvynuotu ar languotu trapecijos formos ar ovaliu vaisiumi (1 pav.: 3.j), išaugančiu iš leliją primenančių taurėlapių. Šio motyvo variacijos kartais pastebimos ir medžiagoje iš Latvijos; paprastai jis matomas inicialuose, tiesmukai mėgdžiojančiuose pomorų ornamentikos stilių.

Nors Latvijos sentikių rankraščių meninė puošyba pasižymi itin didele įvairove, kalbant apie augalinius ornamentus bei atskirus motyvus, išryškėja specifiniai bruožai, kuriuos galima bendrai priskirti visai vietos medžiagai. Tarp rankraščių augalinių ornamentų dominuoja į leliją

panašios gėlės motyvas ir jo variacijos. Kadangi lelijos motyvas dažnai papildomas profiliu pavaizduotomis varpo formos gėlėmis, gali susidaryti įspūdis, kad raštininkų vaizduotė, renkantis motyvus, buvusi gana ribota, tačiau reikėtų pastebėti, kad tai visiškai kompensuoja gausios šios gėlės variacijos: nuo lakoniško trijų vainiklapių žiedo iki ryškiaspalvių, daugiasluoksnių žiedų, puoštų geometrinių ornamentų juostomis, keliančių asociacijas su puošniais rankšluosčių galų siuvinėjimais. Be lelijos motyvo, vietos rankraščiuose dažnai aptinkamos rozetės ir liepsnų pavidalo lapai. Šie trys elementai matomi vos ne kiekviename padidintame iniciale.

Jurgita Pačkauskienė

CAST IRON CROSSES IN LITHUANIAN CEMETERIES: STYLE, ORNAMENT AND SYMBOLS

The article discusses the décor of cast-iron tombstone crosses in Lithuanian cemeteries: motifs of ornaments, style characteristics and religious and sepulchral symbols. It mainly focuses on the décor elements of crosses that symbolically express the purpose of the tombstone: serving as a sign of memory and speaking of the temporariness of the earthly existence and the eternity beyond death. The motifs and the combinations and transformations of ornaments help to recognise the cultural zones of Europe from which the designs of crosses have been borrowed and, sometimes, to identify the origin of certain items that have been brought from abroad. Therefore, one of the main tasks of this article is to investigate the issue of migration of artistic influences in the 19th century Lithuania based on the décor characteristics of crosses. The chronological limits of the investigation are the 5th decade of the 19th century to the World War II while the spatial area is limited to the territory of modern Lithuania.

The article identifies three cast iron "schools", to which the crosses or their designs that spread in Lithuania may be attributed, i.e. German (Prussian), French and Russian. Before the mid-19th century, the European leader in artistic cast iron production was Prussia and, therefore, most crosses built at the time were brought to Lithuania from East Prussia or were cast following models created in Prussia. In the earliest crosses, the dominant ornaments were classicistic and gothic motifs. The echoes of

these two styles can also be traced in the crosses cast in the blast-furnace of Vishnyeva (currently the territory of Belorussia) founded by Joachim Chreptowicz, Deputy Chancellor of the GDL. In addition to Christian signs, symbols of antiquity were also used in cast iron crosses, the popularity of which was largely influenced by the work "How the Ancients Represented Death" (*Wie die Alten den Tod gebildet*) (1769) by German poet and philosopher Gotthold Ephraim Lessing.

In the second half of the 19th century, flamboyant sculptural crosses started spreading in European cemeteries based on designs created in France. The crosses built in Lithuania were cast following the examples of *Val d'Osne*, the most famous and probably the longest-survived manufacturer of artistic cast iron in France. Crosses of French style were distinguished by lavish ornamentation and abundance of Christian subjects, symbols and allegories.

In the end of the 19th century and the beginning of the 20th century, a number of Russian crosses with dominating low-relief Byzantine ornaments were built in Lithuanian cemeteries. In the last decades of the 19th century, crosses with floral ornaments were particularly popular. It has been noticed that stylised floral ornament was popular everywhere in Europe while the naturalistic imitations of the shapes of nature, in particular a motif of a cross sprouting from a tree or stump, were only favoured in Catholic regions. The catalogue of artistic cast iron items of Kaunas "Minerva" factory that operated from the 7th decade of the 19th century contains comparatively many tombstone drawings of naturalistic style. The question of their origin has not been fully answered yet.

Elvyra Usačiovaitė

MOTIF OF GLORIA IN LITHUANIAN FOLK CROSSES CREATED IN THE 19TH CENTURY AND THE FIRST HALF OF THE 20TH CENTURY

Until recently, Lithuanian term for the circular, openwork decorative motif in the centre of Lithuanian folk crosses created in the 19th century and the first half of the 20th century used to be "*saulė*" ("sunburst"); the term was introduced by the researchers in the first half of the 20th

century. This concept which means a celestial body, i.e. the Sun, does not reflect the meaning and purpose of the cross and the main group of its ornaments. A term "*glorija*" ("gloria") is proposed in this article. The following arguments are used to substantiate it:

1. The basis for naming the said motif with the term "*gloria*" which means "glory" instead of "*sunburst*" is Christian lifestyle and deep faith characteristic of the Lithuanian countryside of the first half of the 20th century where the worship of God both at individual and community level was understood as the very foundation of existence.

2. To create the motif, folk artisans used ornaments copied from church art. Historical evolution of folk ornamentation was influenced by the old European tradition of Christianity which reached Lithuania together with the Baptism of the country at the end of the 14th century and the beginning of the 15th century. These are geometric monograms of the name of Christ: Greek cross (also called monogramic cross) with four equal arms, an X (Chi), and sign with six rays (Chi Rho). By combining the Greek cross with Chi, a cross of eight arms symbolising the regeneration was obtained. In the beginning, monograms of Christ towering above churches, bell towers and chapels were meant to dignify the name of Christ and signify sacral Christian buildings and retained these meanings at later years when they were copied by folk artists to top chapel-columns, cemetery gates and crosses. In the 19th century and the beginning of the 20th century, geometric monograms of Christ`s name served as a frame for creating the iron top of the cross by profiling the ends of the crosspiece and supplementing them with finer geometric (crosses, curlicues, etc.) and floral (blooming flowers) décor elements.

3. When making the central crosspiece motif, craftsmen copied *glorias* which were used by the Jesuits to encircle the ensign of their Order (letters IHS with a cross) thus glorifying the name of the Lord. These were circles or ovals of straight, wavy or serrated rays, frames in the form of twigs with laurel leaves, various wreaths and silhouettes of lilies. These very ornaments, though slightly transformed, can be seen repeated in the tops of iron crosses as well as in wooden crosses made by folk artists in the 19th century and the beginning of the 20th century.

4. Another example worth following was the decorations of baroque altars of Lithuanian churches made in the 17th-18th centuries. When folk artists imitated their ornamentation, they remodelled it to suit the décor

of village crosses. These baroque ornamental forms accentuated in the article that are characteristic of Lithuanian folk crosses were composed of one-piece decorative formation comprising intertwining S and C elements, acanthus curlicues and details of auricular ornament. The *gloria* of the cross was formed by arranging these forms in a circle as rays protruding from the centre of the cross or by fixing smaller modifications one by one in the gaps of the cross-piece or, in rarer cases, by fixing them symmetrically and in groups to the pole of the cross at the top or at the bottom. Wood carvings were expressed as floral or abstract forms and the attention was also paid to the beauty of rhythmically arranged cavities (hearts, elongated loops, etc.) in the openwork. The most beautiful wooden Lithuanian crosses of the discussed period are decorated in this way.

Dalia Klajumienė

ORNAMENTAL DÉCOR IN ART NOUVEAU STYLE IN THE
INTERIORS OF VILNIUS RESIDENTIAL HOUSES: SPREAD OF
IDEAS AND SAMPLES OF ORNAMENTS

The article analyses décor elements and ornamentation in *Art Nouveau* style used in the interiors of Vilnius residential houses of late 19th and early 20th century. The aim is to show that the décor of this new style was quite popular in private spaces of Vilnius citizens and the decorators and industrialists manufacturing decorative elements used periodical publications and albums presenting examples of ornamentation published in France, Austria or Germany as their source of inspiration. The spread of new ideas was also strongly influenced by international and local exhibitions of industry and crafts as well as specialised interior design exhibitions and international trade network. Wallpapers, wall paintings, wall mouldings, tile stoves and decorative floorings are analysed by presenting examples of décor ornamentation.

In terms of ornaments used, the decorators of Vilnius` houses could not be considered very original as they usually followed the recommendations and examples offered by European authorities but, on the other hand, they endeavoured to make use of all the latest materials and decoration techniques. For the decoration of interiors, elements of mass

production were almost exclusively used but their subtle and ingenious combinations and a variety of colour schemes used in each individual occasion allowed the designers to create cosy and unique residential environments. The dominant ornaments were stylised floral motifs, particularly those of blooming flowers, or visually simple rhythmically repeated geometric shapes applied using stencils. So far, due to small scope of research and scarce examples of remaining interior décor of late 19th and early 20th century, it is not possible to prove, by substantial arguments, the existence or non-existence of figural and zoomorphic ornamentation in Vilnius; however, sporadic fragments of such examples have already been recorded.

Lijana Šatavičiūtė

INTERPRETATIONS OF FOLK TEXTILE PATTERNS
IN LITHUANIAN DECORATIVE ART
OF THE FIRST HALF OF 20TH CENTURY

The object of the article is the spreading of Lithuanian folk textile patterns, the symbol of national style, in the first half of the 20th century interior decoration, graphic design and decorative arts.

The application of folk art decorations in modern fine arts is the phenomenon of the most recent years associated with the search for national style in arts and fine crafts. National style corresponded with the aim of state politics to strengthen the national self-awareness, to find forms of expression which would be recognizable to the citizens and would arouse the feeling of their identification with the State. The prevailing trend of the national style of the first half of the 20th century was decorative style. The spreading of this trend was promoted by the patterns of the fabrics well known to the Lithuanians since their childhood. These patterns not only affected their aesthetical feelings, but also made a psychological impact on them.

In Europe, attention to folk decoration was promoted by the representatives of the Romanticism movement. During the period of the Historicism, from the middle of the 19th century, theoreticians of art started exploring the decorations of different historical periods. The

ornamentation was treated not only as external decoration, but also as the reflection of state ideology and value orientation. In this respect, the ideologues of Lithuanian national movement did not differ from their contemporaries in other countries.

The decoration elements of Lithuanian fabrics could also have spread naturally because of the high popularity of folk textiles, their decorative characteristics and aptness for stylisation. Constant activities of the ideologists and theoreticians, who were promoting national style and emphasizing the beauty of textile patterns, also contributed to the spreading of textile decorations. In their methodical publications, they used to present these elements as the iconographic programme of Lithuanian identity which had to be the aim of everyone. Quite an important role was played by the decoration of representative accommodations, exhibition-halls and places for mass events with Lithuanian linen, sashes and other traditional fabrics.

Fabric patterns served especially well for the decoration of flat surfaces. For this reason, the textile ornaments spread among fine crafts, graphics design and all types of decorative arts. Unlike other kinds of folk art decorations, which were transformed based on the material peculiarities of the articles, textile patterns did not change much in the works of professional fine arts. Sometimes they were stylised in the manner of *Art Nouveau*, neoclassicism, or *Art Deco*. The results of the interpretation and stylisation of fabric patterns varied from mechanical quotations to artistically mature works. Some attempts were aimed at the semi-official national representation which reflected state politics. Other works attracted people by their naïve sincerity.

Teresė Jurkuvienė

ORNAMENT IN NATIONAL COSTUME

National costume is an object related by obligatory relations to traditional folk "Sunday best" outfit containing recognisable features of the latter. However, the relationship between the national costume and folk dress may be constructed in various ways. It depends not only upon the initial choice of the creators of the traditional costume (whether they

copy the traditional folk dress or create a stylised outfit based on it) but also upon the level of knowledge and completeness of research on folk clothing and upon the society`s approach towards the value of heritage. As in most European countries, when various versions of traditional costume were being created in Lithuania, some of the features of folk garments may have been fully ignored while other properties may have been unproportionately emphasised. The goal of the article is to review how the ornaments of folk clothing were used for creation of the national costume in the first half of the 20th century.

When creating Lithuanian national costumes in the beginning of the 20th century, home-made fabrics and needlework were considered a "reliable" means to preserve the "Lithuanian identity" of clothing. It was believed that the national character of the garment is first of all expressed through the pattern of its fabric and/or the trimming made by hand, i.e. the ornament.

A popular opinion prevalent among cultural activists that were interested in national costume and other types of traditional textiles stated that country women stylised the nature when creating patterns for their fabrics and needlework and, therefore, the ornaments reflected the geography of the region and characteristics of local nature and were organically bound with the entire syncretic rural culture. This was one of the reasons leading to both numerous traditional ornament collection campaigns in the first decades of the 20th century and also to favourable attitude towards comparatively free interpretations of ancient patterns and creation of new motifs.

Until the fourth decade of the 20th century, the best known articles of the traditional folk costume dominating the exhibitions of the Lithuanian Art Society, other exhibitions and private collections were inkle-woven sashes and aprons. Their ornaments were also used to decorate other parts of the costume.

In the end of the 4th decade, an artist Antanas Tamošaitis created models of national costume for each individual region of Lithuania. He used larger quantities and a larger variety of ornaments of traditional clothing and systematised them based on ethnographic regions. Having limited available resources to local materials and home-made manufacturing techniques, Tamošaitis sought the decorativeness of the outfits by

enlarging areas covered by ornaments and obtained the compositional harmony by using similar or matching ornaments in all parts of the costume. When creating the aforementioned national costumes, the artist both used the collected authentic samples of ornaments and also developed and expanded them adapting them to other textile techniques.

The over-exaggeration of the significance of ornamental décor in the 4th decade of the 20th century was a conservative tradition which diminished the value of the great work, i.e. the creation of first region-specific national costumes.