

BORN IN SPAIN, BELOVED IN ANTAKALNIS. IMAGES OF JESUS OF NAZARETH IN LITHUANIA

Summary

Introduction

The book 'Born in Spain, Beloved in Antakalnis. Images of Jesus of Nazareth in Lithuania' by Regimanta Stankevičienė is a continuation of an exhibition with the same title that took place at the Church Heritage Museum in 2019. The book provides a comprehensive and consistent analysis of its exhibits, presents the overall panorama of a certain image of Jesus Christ they represent and describes its evolution. The exhibition and the book are dedicated to the images of the Saviour that have been created since 1700 (i.e. for more than 3 centuries) and have been previously called Jesus of Antakalnis, based on their prototype from Vilnius Antakalnis Trinitarian church, and, later, Jesus of Nazareth. Sculptures (of the dressable and the usual type), paintings, engravings and other types of artworks and other items with this title and of this iconography widely spread in churches, chapels, homes of people and in monuments and crosses standing in various places. The theme of Jesus of Nazareth is still highly popular among the folk artists and its various interpretations are often used by professional artists as well. This is the first study in Lithuania (and beyond) that shows and discusses the diversity of the artistic expression, purpose, type and other characteristics of this image as well as its evolution in such detail. It is also the first analysis that is based on so many examples of the image of Jesus of Nazareth (Jesus of Antakalnis) (180, not including the ones mentioned in the summarising texts or additionally featured in illustrations).

The book may be of interest not only to professional art researchers and historians but also to anyone wishing to know more about the Lithuanian culture, the history of the country, the religious life of the Catholics and ethnic traditions, the artistic and spiritual heritage of monastic orders and curious facts about the past: the original image that has inspired the replica discussed in this book has an exotic appearance and an equally exotic history and, therefore, some of the Lithuanian images of Jesus of Nazareth are unusual and intriguing in their own right.

I. From Madrid to Vilnius: The Statue of Jesus of Antakalnis, its Origins and History

The first part of the book relates the history of the statue of Jesus of Antakalnis, describes the variations of its image and presents the photographs of the statue, its comparison with its analogue (I.2.2 to 3), old tunics of Jesus of Antakalnis (I.1.2 to 4) and its replica that is believed to have come from the same monastery.

The statue that was popularly called Jesus of Antakalnis and was famous for its miracles used to stand in the Trinitarian church in Antakalnis, then a suburb of Vilnius (now part of the city proper). The Trinitarian monastery was funded by Jan Kazimierz Sapieha (1637–1720), the Great Hetman of the Grand Duchy of Lithuania (GDL) and the Voivode of Vilnius, who donated part of his residence for this purpose. The foundation of this Trinitarian monastery, the first of its type in the old Lithuanian state, as well as the invitation of this Order to Poland were related to the political and military situation of the Polish-Lithuanian Commonwealth at the time.

In the 17th century both Polish-Lithuanian Commonwealth and the Holy Roman Empire were constantly fighting the Ottoman Empire

that was trying to penetrate their lands. After the victory of the Christian countries in the 1683 Battle of Vienna (Kahlenberg), the confrontations with the Ottomans unceasing, the Congregation of the Discalced Trinitarians of Spain (the Order of the Most Holy Trinity for the Redemption of the Captives or SS. *Trinitatis de Redemptione Captivorum Discalceatorum* in Latin) was invited and established itself in the Kingdom of Poland (1685), the Grand Duchy of Lithuania (1693) and the Holy Roman Empire (1688). In 1736, St. Joachim's Province encompassing the territory of the Polish-Lithuanian Commonwealth was established. After the partitions of the state (in 1772–1795) the number of its monasteries kept dwindling until 1864, when the Russian tsarist government closed down two last Trinitarian monasteries: one in Antakalnis, Vilnius, and another in Solec, Warsaw. In addition to ransoming captives and their charitable and pastoral activities, the Trinitarians of the St. Joachim's Province also promoted their spiritual and artistic traditions.

One of their most widely spread traditions deeply imprinted in the Lithuanian art was the devotion to Jesus Christ associated with the dressable statue of Jesus of Nazareth (and its copies) that was particularly venerated by the Trinitarians and stood in their church in Madrid. Nowadays the title of this statue and its current Basilica of Jesus of Nazareth under the care of the Capuchins usually includes the name of the house de Medinaceli, who have been its patrons for centuries. Another name the statue and its copies used to bear was the Ransomed Jesus of Nazareth because in 1682 the Trinitarians ransomed the statue and many other religious artworks that had been taken to Meknes (Mequinez in Spanish), the Moroccan sultanate capital, from a Spanish fort in North Africa seized by the sultan's army, and brought them

back to Madrid together with ransomed Christian captives. The statue of Christ de Medinaceli (Jesus of Nazareth) has been made in Seville in 1610s, it is intended to be dressed and has a wig of real hair. It is a typical example of the Spanish baroque sculpture. The subject it depicts is related to *Ecce Homo* but not identical. Its distinguishing properties are: a symmetrical figure, standing straight and dressed with a long tunic, a rope descending over its shoulder and tying its empty hands together (a symbol of arrested Jesus and His arrested image) and a scapular of the Holy Trinity hanging on its chest (the sign of the ransom by the Trinitarians and of Jesus of Nazareth as the special patron of the Order containing the tricoloured Trinitarian emblem: a cross made of a red and a blue stripe on a white background).

The Trinitarians decorated their churches with the copies of this ransomed statue famous for its miracles, published prayer books with its image and established fraternities of Jesus of Nazareth. The image quickly spread within and beyond the Order both in Spain and in other territories where the Discalced Trinitarians were active. The sculpture of Jesus of Nazareth purchased by the Antakalnis Trinitarians in 1700 was the first such statue in the GDL and the second one in the Province (Lvivian Trinitarians already owned one). Later, other churches of the St. Joachim's Province also commissioned similar sculptures but Jesus of Antakalnis became the most famous and widely copied artwork of this type within and beyond the GDL.

Similarly to its analogues, the statue of Jesus of Antakalnis is a combination of different materials as well as of parts of different origin and made at a different time. Its bald head with inlaid details and incorporated relics and parts of arms and hands were skilfully carved from hardwood by an unknown sculptor in Rome, while the remaining part of the figure, minimally

finished and hidden by robes, and its feet were made in Vilnius in early June of 1700, after the shipment came from Italy. The parts made in Rome were consecrated by the pope Innocent XII who added a blessing for the whole GDL. As a result, this sculpture of the Redeemer became an icon, underneath which one could ask for the heavenly protection of the country and its people. Similar parts blessed by popes were included in other statues of Jesus of Nazareth located in other churches of St. Joachim's Province. Following the example of Jesus of Antakalnis, these sculptures would be placed in the main area of the high altar as if thus symbolically putting them on the throne. The consecration by the pope, integrated relics and the fact that they were replicas of a miraculous statue surrounded them with a particularly sacral aura, while their partially marionette-type structure, very realistic carving style, fabric clothing and real hair ensured the illusion of life rarely seen in the local sculptures. The robes of the statues used to be changed to match the symbolic colour that the priest celebrating the Mass at the altar beneath this figure of Jesus was wearing, depending on the liturgical period of the year.

Unlike in Spain and other countries influenced by its traditions, the statue of Jesus of Nazareth would not be carried in the processions of the Holy Week neither in Antakalnis, nor in the whole Polish-Lithuanian Commonwealth but the Trinitarians organised festivals to celebrate its bringing into a church or to a new altar or its moving to another church. Since 1700, Jesus of Antakalnis stood in the chapel of the local Trinitarian monastery. In 1716, when Antakalnis Trinitarian church (now Church of the Redeemer of the Brothers of Saint John) was partially equipped, the monks had a solemn church consecration ceremony dedicating it to the Most Holy Redeemer Jesus of Nazareth and

bringing the miraculous statue onto its wooden altar. In 1756, when the church was finished, it was dedicated to the Most Holy Trinity, the Most Holy Redeemer Jesus of Nazareth and the Birth of the Blessed Virgin Mary but, because of the famous image, it was popularly called the Church of Lord Jesus – a much shorter title. In 1766, the statue was moved, with a solemn rite, to the central niche of the new high altar (made of stone) under a velvet canopy. The largest numbers of local worshippers and pilgrims attended during special festivals and indulgence Fridays, the latter day of the week particularly distinguished during the Lent. After the dissolution of the monastery in 1864, the miraculous statue was transferred to the nearby Church of Sts. Peter and Paul where it had, at first, a wooden altar and, in early 20th century, a new stone altar made for it at the left intersection of the presbytery and aisles. Now it looks almost as a typical *Ecce Homo* image. Since 1970s the statue is dressed only in a white unbelted tunic with a red cloak over it. Its hands are no longer tied and the scapular made some time before 1936 depicting the combination of the Trinitarian sign of the Most Holy Trinity and the symbol of the Sacred Heart of Jesus was moved from its chest to its cloak. Despite these changes, it is one of the best surviving statues of Jesus of Nazareth among the few that have been preserved in St. Joachim's Province (another statue in good condition is in St. Andrew's Church in Kryvichy, Belarus, while the Polish sculptures – two from the former Trinitarian churches in Warsaw and Krakow and one transferred from Lviv to Rzeszów – have been heavily modified).

The Trinitarians associated the likeness of Jesus of Nazareth (and, accordingly, of Jesus of Antakalnis) with the devotion to the Passion of Christ, with Christ as a Person of the Most Holy Trinity, the High Priest and the King of Kings as

well as with the veneration of the Holy Name of Jesus and the Sacred Heart of Jesus. Some signs pointing to this can be seen in the existing or former surroundings of this sculpture and its replicas.

The Order of the Most Holy Trinity (O.S.S.T, no longer split into branches since 1900) has not been restored in Lithuania but the statue of Jesus of Antakalnis, inspired by Spain, made in Rome and in Vilnius and consecrated by the pope, continues its life here and the iconography of Jesus of Nazareth that has become a typical folk art theme in Lithuania is now perceived as the traditional way of depicting Jesus Christ.

II. Images of Jesus of Antakalnis (Jesus of Nazareth) in Lithuanian Churches

The second part of the book discusses the impact of the sculpture of Jesus of Antakalnis on the Lithuanian religious art and includes 33 photographs of its copies or images and 5 examples of garments.

The cult of the statue of Jesus of Nazareth initiated by Antakalnis Trinitarians in their chapel since 1700 and continued in their church since 1716 quickly and widely spread news about this image. In just a few years, an impressive wave of its copies and other replicas swept across the Grand Duchy of Lithuania. Other similar Trinitarian statues represented an important, but very small part of the artworks of this theme in the Catholic churches of the GDL. Jesus of Antakalnis had no “competitors” within the present-day territory of Lithuania (i.e. in other Trinitarian churches: Trinapolis church in a Vilnius suburb and a monastery in Jonava) and the six Trinitarian churches built in the 18th century in the territory of the present-day Belarus (Trinitarian monasteries of Orsha, Brest Litovsk, Maladzyechna, Vitebsk, Kryvichy and

Babinavichy) had later copies of Madridian Jesus of Nazareth in their high altars. However, the impact of the latter analogues of Jesus of Antakalnis was rather local. The influence of the Vilnius image is confirmed by the fact that various church documents from the 18th and 19th centuries usually refer to Jesus images of this iconography as “Jesus of Antakalnis”, although in some cases they also call them “Jesus of Nazareth” (mostly in churches of Belarusian regions located further away from Vilnius) and sometimes the “Trinitarian Jesus”.

The spread of the cult and replicas is best shown by the images of Jesus of Nazareth in liturgical public spaces, such as churches and chapels, which, in turn, have become the factor and the example encouraging their spread in folk art. Part II which begins with a general review presents artworks of various periods, types and purposes from different houses of worship of the present-day Lithuania. The items are mostly arranged in a chronological order, although not always very strictly.

While researching the images of Jesus of Antakalnis (Jesus of Nazareth) from the churches, chapels and their surroundings of the Grand Duchy of Lithuania, the author counted around five hundred such artworks of different types and purposes created from the 18th to early 21st century that used to be or still are in the total of 360 Catholic churches and chapels or their complexes. In some buildings, only one image in question was found, while others used to house two or even more, either using them for different purposes or replacing an older item with a new one. When counting the images, certain Latvian and Polish territories that used to be managed by the old Lithuanian dioceses (Vilnius Diocese and Samogitian (Telsiai) Diocese) were included together with the GDL lands. One third of all counted Catholic churches and chapels are

outside the present-day Lithuania: 104 in Belarus (of them, 35 belong to Greek Catholics), 12 in Poland and 9 in Latvia. Almost 250 churches and chapels within the borders of Lithuania represent the remaining two thirds. The absolute majority of all buildings are parish churches but some of the images in question have been created for certain churches of the Dominicans, Franciscans, Bernardines, Jesuits, Canons Regular, and Greek Catholics (Basilians). Around one tenth of the houses of worship in question are chapels of various purposes, some of which later became churches. Only a few private chapels (in manors) with the images of Jesus of Nazareth are known but it is safe to assume that there must have been more. The examples of images from such small private chapels are: a small painting in the high altar of Hieraniony church in Belarus famous for its miracles and equally famous dressable altar statue of Požerė church. This research is not (and cannot be) complete yet but it clearly reveals how far and wide this image spread and points to its particular density in churches within the current territory of Lithuania.

Many of the old images of Jesus of Nazareth are no longer in their original places because they suffered damage, were destroyed or were replaced with new items of the same or different theme. Some of the images went to other churches, museums or private collections during or after the intensive campaigns to close churches in the 19th and 20th centuries. Quite a few such sculptures are included in the book (II.1.1 to 3, II.1.5 to 8, II.1.10 to 11, etc.) to illustrate the survival difficulties of both the images of Jesus of Nazareth and the old Lithuanian church art as a whole.

As to the most impressive and faithful surviving copies of Jesus of Antakalnis in Lithuanian churches (dressable statues dating back to the 18th century), almost all of them stand in the

centre of the high altar of their church and only a few are placed on the side altar or elsewhere. They have special 'boxes' installed (niches covered by a fabric canopy, curtain or a painting that usually echoes the image of the statue), just like Jesus of Antakalnis in its time. These images of the Redeemer cherished by the people have not been moved from their places to avoid disrupting the piety traditions of parishioners and the integrity of church interior. Therefore, the exhibition has not displayed and the book does not include the dressable copies of Jesus of Antakalnis (that are famous for their miracles and have been described separately) from the high altars of Dubichy, Daujėnai, Gegrėnai, Požerė and Šilai churches and the side altars of Rozalimas, Švėkšna and Vidiškiai and some other churches.

Still, many sculptures that came from churches or were lent by museums to be displayed at the exhibition were included in the book. Admittedly, only a few of them are meant to be dressed but they are very different. A flat, scorched and primitive, without any moving parts but very expressive figure from Šėta church made in the 2nd quarter of the 18th century was most likely not intended to be dressed at first but now it has three surviving old velvet tunics (II.1.3). Another dressable life-size statue with a wig (made in early 20th century) from Eišiškės church (II.1.30) as well as its prototype is a marionette-type sculpture and has been created for the high altar of the current Dubichy church (to which, sometime later, an old miraculous local sculpture temporarily housed in Nacha church was returned). To supplement information on statue dressing traditions, the book includes a separate chapter with the overview and photographs of the tunics (II.2.1 to 5) of Jesus of Nazareth statues from Rozalimas and Gegrėnai (while the photographs of the statues themselves only show their fragments). A sculp-

ture from Kuliai church made in mid-18th century with its former fabric tunic replaced with a patterned tinplate clothing in the 19th century (II.1.5) and a relief from Tryškiai church with a similar tinplate robe (II.1.11) represent a rare type. A worshipped figure of Jesus (perhaps “Jesus at the Pillar”) in Vaičičiai church has come from another place (possibly Kėdainiai Church of St. Joseph) and is thought to be created as early as in the 17th century; initially, it had no fabric garments until later when it was turned into the image of Jesus of Nazareth (II.1.2).

And on the contrary, the statue of Jesus of Nazareth (of a usual structure and without clothing) created circa 1701–1702 for the Visitationist church in Vilnius, had a pillar added to it during the period of 1750–1800 (the pillar and the feet did not survive) and stood in Chapel X of the Vilnius Calvary Way of the Cross as “Christ in Prison” for a long time. It is thought to be the earliest replica of Antakalnis statue but it also may have been created after some image of a statue from the Trinitarian church in Granada rather than after Jesus of Antakalnis.

The usual Lithuanian sculptures of Jesus of Nazareth were almost always made from wood with only very few exceptions featuring other materials or techniques (stucco, plaster, etc.). The makers of the wooden replicas of Jesus of Antakalnis were using the engravings and paintings of this prototype or its analogues or even each other’s works as models. The replicas of Jesus of Nazareth from the mid-18th to mid-20th century included in the book sometimes stand out among the church sculptures of other subjects by their atypically long hair, realistic treatment of hair and clothes, a type of flaring belted tunic, idiosyncratic details (e.g. a wide stripe in front of the tunic or flower pattern of the clothes), and added ties of real rope or haberdashery cords. The makers were, no doubt,

affected by the styles prevailing in contemporary art. The sculptures from the Church Heritage Museum and Užuguostis church are examples of late Baroque and a figure from Rūdiškės church (made for Vilnius Dominican Monastery of the Holy Spirit) is a Rococo style item (II.1.6 to 8). The statue of Turgeliai church is primitive but very expressive and affected by Romanticism (II.1.19). The influence of this movement can be also seen in the sculpture of Jesus of Nazareth characterised by a loose treatment of iconography and an inspired-looking face (II.1.15) that was originally made for the Scala Sancta Chapel of Vilnius Bernardine monastery and is now housed in Rukainiai church. A sculpture by Wincenty Bałzukiewicz from Žeimiai church has been carved in an academic manner (II.1.29). This statue, as well as many others, repeats the same composition scheme but each artwork has different details. Some of the later images no longer have the scapular and the shape of the tie belt keeps changing.

Of the paintings of Jesus of Nazareth, some were stand-alone and some were meant to cover sculptures in church altars but the majority of them were intended for processional altars and banners. Some of the latter belonged to the fraternities of the Most Holy Trinity that were established by the Trinitarians and spread the cult of the Holy Trinity and Jesus of Nazareth – but only some. The book includes less paintings than sculptures but they are very diverse in terms of creation date, purpose, size, material, and composition. The paintings, which often follow engravings, usually depict certain surrounding elements or other motifs in addition to the figure of Jesus of Antakalnis. A pedestal, an arch and a canopy is shown in the painting of Labanoras church (II.1.14) as well as in several other paintings and an embroidered church banner (II.1.20). In a 1782 painting in

Kvetkai church intended to cover an altar niche containing a statue of the same theme Jesus is depicted in Heaven surrounded by cherubs bearing the symbols of Passion (II.1.9). The painting of the processional altar from Semeliškės is painted on wood and has a gilded background, while the figure of Jesus is covered with a silver sheet casing (II.1.4); similar casings (“plaquettes”) used to be also donated to altar paintings of this theme to cover their elements. By the way, some processional altars featured reliefs rather than paintings (II.1.10, II.1.24). The images in altars and processional items would create meaningful iconographic combinations that would testify the piety traditions important both to the Trinitarians and the whole region. The combinations of the included images from processional altars and other images reveal ideas important at a national or local level. They combine the likeness of Jesus of Antakalnis, the patron of the GDL, with the image of Our Lady of Częstochowa, the most significant Marian icon in the Polish-Lithuanian Commonwealth (II.1.12, II.1.23 to 24), St. Casimir (II.1.4) or the titular patron of the parish (II.1.25). A typical item in this sense (but distinguished by its purpose and technique) was a pair of stained-glass windows created in 1861–1862 for the Ogiński Chapel of Vilnius Church of St. John the Baptist and St. John the Apostle and Evangelist. In the said windows, the likeness of Jesus of Antakalnis was combined with the images of Our Lady of Częstochowa, Jesus of Šnipiškės, Our Lady of the Gate of Dawn and patron saints of the Commonwealth (II.1.23).

Jesus of Antakalnis was, for a long time, the only image of Jesus Christ that could equal some of the most popular and massively copied miraculous likenesses of Madonna in terms of the number of replicas in churches (and beyond). The wide variety of the images of Jesus of Nazareth

found in churches was caused by different purposes of the replicas and the dressable sculpture type of the main prototype. They were affected by a lot of factors such as changing art styles, different skill level and artistic manner of their makers, the volumes of mass-printed production increasing with time, changes in demand, political development of the country and many others.

III. Under the Lithuanian Clouds: Jesus of Nazareth Alongside the Living and the Dead

The traditions of devotion to the Saviour related to the image of Jesus of Antakalnis encouraged the spread of the replicas of this miraculous Trinitarian statue beyond churches. Sculptures in question made by folk sculptors would be placed or attached to religious small-scale architecture monuments erected in private properties.

In the territory of the former Grand Duchy of Lithuania, the majority of such known structures containing the images of Jesus of Nazareth were within the ethnic Lithuanian lands. Their total area encompassed the Dioceses of Vilnius, Samogitia (Telšiai) and Sejny-Augustów (at the time their territories stretched far beyond the present-day Lithuania) and, outside the borders of the current Lithuanian territory, went east into the present-day Belarus, south to Augustów in Poland and somewhat north into the modern Latvia. The said monuments beyond the borders of Lithuania (only one of them is included: III.3) would benefit from an additional research but it is known that everywhere the prevailing types were wooden crosses, wayside shrines and some other forms. Their shapes and décor were highly varied but stone or brick monuments were scarce.

The tradition to build religious outdoor monuments was already spreading in Lithuania in the

18th century but no wooden small-scale memorial structures survived from this era. The data about them (all of them referred to as crosses back then) is fragmented. And there is even less information about their sculptures. However, some of the later data and several surviving sculptures suggest that outdoor monuments with the sculptures of Jesus of Nazareth already existed. Contextual data about artworks in other places of the same St. Joachim's Province of the Trinitarians (who promoted this image) indirectly confirm this. In the south of Poland, in the present-day voivodeships of Lesser Poland and Silesia, a whole group of sandstone shrines on poles typical of the region and built during the period of 1750–1950 survived with the statues of Jesus of Nazareth made from the same material. Shrines located in Myslenice and Siepraw (Lysa Gora II) towns are meant to commemorate the Bar Confederation and the 2nd partition of the state. Several memorial shrines from the same period (however, without their original sculptures) survived in Lithuania as well. The top tier of the Baisogala shrine associated with a few different events has a later statue of Jesus of Nazareth (that has possibly replaced an older one). A stone monument from Ukrainai village was decorated with the sculpture of same theme by a mason Steponas Gailevičius to commemorate the abolition of serfdom in 1861. It is likely that in Lithuania the figures of Jesus of Nazareth used to be made for monuments related to uprisings of the 19th century and, perhaps, even earlier fights for freedom. However, there is very little data about them because they usually did not contain any inscriptions or dates that might raise suspicion of the tsarist occupational government. We have more knowledge on monuments of public significance containing the statue in question that were related to the dates important to the Church (e.g. jubilee years of 1900 or 1934) or to catholic piety traditions of the relevant community.

Unfortunately, very few of wooden monuments from the 19th century have survived and even the surviving ones are usually severely damaged, are missing parts or are kept in museums. Their surviving authentic counterparts from the mid-20th century are also very few. However, some data about the structures from mid-19th to mid-20th century (and, in some cases, about older items) can be obtained from iconographic materials, their descriptions or, at least, their mentions in church books.

Almost all sculptures placed in (or permanently attached to) both wooden and stone or brick monuments in Lithuania were made of wood, often more than one per monument. Of these old sculptures, quite a few survived, albeit no longer *in situ* but in museums, private collections or churches. There are more than 300 statues of Jesus of Nazareth alone stored in Lithuanian museums, the majority of which belong to: the M. K. Čiurlionis National Museum of Art in Kaunas (95), the National Museum of Lithuania and the Lithuanian National Museum of Art in Vilnius (around 50 in each), Šiauliai “Aušros” Museum and the Samogitian Museum “Alka” in Telšiai (20 and 18, respectively), and in Rokiškis Regional Museum (13, including its branch in Obeliai). The book includes items lent by the museums. The said artworks and the collected data about them helped provide a broad and diverse panorama of the image of Jesus of Nazareth in folk sculpture, to update some data and to offer some new conclusions and assumptions.

While it is impossible to find out the true statistics of the old monuments and their sculptures, some partial statistical data published by the Lithuanian researchers show the level of popularity of the image in question and its place among other art subjects depicting Jesus Christ. Having analysed a certain group of sources about monuments built before the middle of

the 20th century, Skaidrė Urbonienė has found that, with the exception of absolutely prevailing sculptures of the Crucified, the second most popular group was the statues of Jesus of Nazareth (108 were identified in total), while the figures of *Rūpintojėlis* (Christ in Distress) (99, 55 of which located in wayside monuments) and sculptures of Jesus Carrying the Cross (69 were found) were also abundant. The majority of sculptures of Jesus of Nazareth were in monuments erected by the roads or in private properties (30 and 28, respectively) but some were also located in cemeteries, churchyards and public monuments of towns and villages (18, 17 and 15). Thus, the image was used in structures meant to protect families or their environment or to commemorate the dead or in monuments significant to the local community.

Crosses and other religious monuments used to be erected throughout the whole Lithuania but the most popular themes of their sculptures varied significantly in different regions. In Samogitia, the main “rival” of Jesus of Nazareth was *Rūpintojėlis* and, in some localities, Jesus at the Pillar, but it was not the case in Aukštaitija region, e.g. in Ukmergė district, where only 42 images of Jesus Christ were recorded in 134 crosses: 24 images of the Crucified, 15 of Jesus of Nazareth, two of the Resurrected Christ and one of *Rūpintojėlis*.

The sculptures of Jesus of Nazareth were used to decorate all types and forms of small-scale architecture items popular in Lithuania. The book includes only a few of these statues with their memorial structures or current views of these monuments (III.1.1 to 8) but a few more photographs of monuments from 1960s illustrate the beginning of Part III (in Lithuanian).

In the old crosses, the main image would usually be that of the Crucified and the sculptures of Jesus of Nazareth would be placed on some other part of the cross. In highly ornamental crosses

of Eastern Aukštaitija with open-type shrines at the crossing of the bars, the said statues would be attached to the centre of the reverse side, to the side of the pole under the horizontal beam or on the façade side of the pole but at a lower level. In other types of crosses, these sculptures would be placed inside a niche or into a shrine fixed to the lower part of the pole and, in some crosses from Dzūkija region, into one of tiny shrines attached to the top of the pole or on the either ends of the horizontal beam. Many unique crosses were made by Vincas Svirskis, a famous cross-crafter and sculptor from the central region of Lithuania (1835–1916). One of his surviving works is an expressive figure of Jesus of Nazareth from a non-surviving cross of Surviliškis churchyard lavishly decorated with his sculptures that is presented in the book in the form of an old photograph (III.1.1). In addition to this, Svirskis created at least eleven other crosses with a relief of this theme and at least two sculptures. Some other masters, Kazimieras Gezevičius among them, followed his style and works (III.1.2).

In wooden roofed pillar-type crosses and column shrines, the sculptures of Jesus of Nazareth (usually small-sized) were either the only image or were coordinated with other sculptures: this depended on the structure of the monument. In Samogitia (as well as in many other locations), shrines raised on low or high poles as well as shrines built on the ground were highly popular. They greatly varied in size and structure. In the two-tiered, three-tiered or single-tiered but multi-sided shrines, the sculptures of Jesus of Nazareth formed combinations with other images (III.1.3). However, there were cases when larger shrines were built for a single large sculpture of Jesus of Nazareth (see illustration on p. 108). Among the surviving column shrines and wayside shrines that used to have (III.1.4, III.1.6) or still have (III.1.5, it houses a copy

now) sculptures of Jesus of Nazareth, some were made of granite or built from bricks or stones and often featured some attributes of historical styles. Besides, in the 1st half of the 20th century some Lithuanians built wooden, brick or stone shrines in several villages for the old sculptures of Jesus of Nazareth that were removed from altars but were still cherished by the people.

Sculptures of Jesus of Nazareth used to be also made for shrines hung on trees at private properties, roadsides, fields, cemeteries, river banks, lake shores or places that were considered special for some reason (III.1.7 and 8). They can still be found everywhere in Lithuania. Folk sculptures of Jesus of Nazareth still adorn the façades or apses of some churches (Rozalimas, Pasvalys, Vilkija) and in some localities they were used in other structures within the church ensembles (e.g. recesses in gates or churchyard chapels).

The book presents and analyses 74 examples of folk sculpture intended for outdoor monuments. They are split into groups. In addition to Group 1 encompassing items included together with their monuments and classified by their type, five more groups have been distinguished. Items from Group 2 are arranged in a chronological order and are sculptures by known and unknown masters featuring either obvious or modified characteristics of art styles and movements from 1750 to 1900: late Baroque and Rococo (III.2.1 to 3), Classicism (III.2.5 to 8), Academism, Baroque Revival and others (III.2.9 to 13).

Three more groups consist of sculptures by regions; the lists start with works by known masters and follow a chronological order everywhere with a few exceptions where items are grouped together because of some other characteristics.

Group 3 of outdoor monuments consists of sculptures from the south-eastern Lithuania (III.3.1 to 10) and also comprises items from Džūkija and some other adjacent peripheral lands

of eastern and southern Aukštaitija. Their shared characteristics are evident primitivism, highly schematised appearance and reduced iconography (the rope rarely has any loops and the scapular is absent). Among them all a unique sculpture of Jesus of Nazareth with a robe of glue-stiffened cloth by Julijonas Daunys, a cross-crafter who lost his eyesight in old age, stands out (III.3.1).

The groups of sculptures from Aukštaitija and Samogitia are larger and more diverse with more of their authors identified. Many of the latter also created sculptures, altars and furniture for Lithuanian churches. In fact, items from the said regions are the most abundant and best researched in museums and private collections as well.

Group 4 (sculptures from Aukštaitija) can be divided into subgroups. Items made by masters from Ukmergė and Anykščiai regions (Kazimieras Katinas, Antanas Deveikis, etc.) are graceful and lyrical and their lines, just like in the sculptures from the south-eastern Lithuania, are schematic but beautifully shaped (III.4.1 to 6). Statues from the northern and eastern Aukštaitija subgroup are more robust and have more distinct details but also look elegiac (III.4.9 to 10, see also III.2.7 to 8). Similar mood can be seen in large and quite monumental figures made for shrines by Karolis Dagys and some other masters from Rokiškis region. From 1850 to 1950 there were many talented and clearly identifiable sculptors in a broad strip of the central Lithuania from the Latvian border to Kėdainiai district. Among them, the sorrowful figures of Jesus of Nazareth by Silvestras Merkelis and a kind-faced Jesus of Ignas Bieliauskas (III.4.8, III.4.11 to 12) can be distinguished and the artworks by Svirskis, Jonas Valys or Ksaveras Danauskas introduced with other groups are worth reminding of (III.1.1, on p. 114 and 116, III.2.12 to 13). Some primitive sculptures were also found in this region (III.4.7, IV.4.16 to 18).

There were many experienced folk sculptors in Samogitia: Kazimieras Indriekus, Kazimieras Mockus, Jonas Glodenis, Feliksas Gedvilas and others. Some of them had crossed each other's paths resulting in similar artworks (III.5.1; III.5.2). Some masters of this region copied details seen in another's work (III.5.10 to 11 or III.5.15 to 17), while others created unique items characterised by an individual and more idiosyncratic manner (III.5.6 to 9). In addition to the sculptures included in this group, some Samogitian items are also displayed in other groups and other parts of the book (III.1.3, II.1.5 to 6; III.2.3; III.2.5 to 6, III.2.10 to 11, IV.3.5, IV.3.7 to 10). Samogitian sculptures are more robust and more realistic, their faces are more distinctive, the overall rhythm is more sophisticated and they have many expressive and diverse details. Besides, people of this region liked to dress statues standing in wayside shrines and quite a few dressable sculptures of Jesus of Nazareth (III.1.3, III.5.4) as well as of other Jesus- or Mary-related themes have been created.

Group 6 (Varia) comprises difficult to localise or difficult to date sculptures of Jesus of Nazareth (III.6.1 to 8). However, this part of the book does not contain any images from Užnemunė region (Suvalkija and Zėnavykija) where the heritage of folk sculpture is rather scarce. It is likely that there were some statues of Jesus of Nazareth made for outdoor monuments in this region as well but none were identified. They may have been similar to some rather primitive sculptures of this theme found in churches and chapels of the region (II.1.16 to 17; V.2.4).

The main drive behind the spread of sculptures of Jesus of Nazareth to Lithuanian crosses was the cult of the miraculous statue of Jesus of Antakalnis but the "god makers" would become familiar with this image through the dressable copies and other copies or paintings in churches, engravings or other printed materials. Earlier

sculptures have some details apparently copied from the dressable statues or engravings. In the middle of the 19th century, many new religious cards, booklets and prints with this image spread in Lithuania (see Part IV of the book) but their characteristics rarely transferred to the sculptures of outdoor monuments (III.5.5) even though they were quite typical for statues made for churches. The Jesus of Nazareth sculptures of outdoor monuments made in the 2nd half of the 19th century or later have more and more regional and local characteristics and details that testify the local folk sculpture traditions and the mutual influence of the craftsmen. Even though some of the artworks have characteristics or elements exclusive to this theme, generally speaking the images of Jesus of Nazareth and the monuments that used to house them match the regional features of the old Lithuanian folk sculpture.

In the 20th century, when the research of folk art began, the image in question was popularly called Jesus from Nazareth and other variants of this name depending on the dialect but not Jesus of Antakalnis. In part, this can be associated with the closure of Antakalnis Trinitarian monastery in 1864. The establishment of Jesus of Nazareth as the traditional likeness of suffering Christ in the religious folk art may have resulted from the fact that the iconography of the image became traditional and accustomed and from the meaning behind the artistic expression: people would connect with the image of the tied and stoically suffering Lord, especially when they suffered problems or restrictions themselves.

IV. Close to One's Eyes and One's Heart: Private Piety Objects

The liturgical and other types of veneration of the miraculous statue of Jesus of Nazareth

in Antakalnis Trinitarian church and its later analogues and copies in other Catholic temples of the GDL laid the foundations for private piety practices related to this image of Christ. To promote them, the Trinitarians used special publications, religious pictures and other devotional objects. They would be given out to the members of the fraternities of Jesus of Nazareth, the Most Holy Trinity or some others that operated in the Trinitarian churches, as well as to the benefactors of monasteries, regular worshippers and pilgrims. Publications of a general nature and some of the private piety objects were intended for the entire St. Joachim's Province but in most cases they were related to some specific monastery of the Province and a miraculous image of Christ in its church. The most abundant group of such items was meant to promote the devotion to Jesus of Antakalnis.

The Trinitarians wrote (sometimes with illustrations) about the prototype of Jesus of Nazareth and its replicas in the Province in special prayer books published since early 18th century and, later, in publications related to the history of their Province such as a chronicle in Latin published in 1748 in Lviv (IV.1.1) and in publications dedicated to special occasions such as a book commemorating the centenary of the image of Jesus of Antakalnis (IV.1.2). A book by the Trinitarian Inocenty Krzyszkowski published in mid-19th century consists of a historical essay illustrated with several lithographs and a prayer book (IV.1.3). During the period of 1900–1940 the monks used to publish small collections of prayers in Polish (also related to the cult of the Sacred Heart of Jesus) intended for private piety beneath the statue of Jesus of Antakalnis which has been standing in the Church of Sts. Peter and Paul since 1864. Interestingly, since mid-19th century the news about the monastery of Antakalnis, some other monasteries from the for-

mer Trinitarian Province and the valuable items they contained were mostly spread by historians researching the Grand Duchy of Lithuania, Poland, their monasteries, Vilnius and other cities, towns or regions and by the publishers of travel guides and guides for pilgrims. The first literature in Lithuanian on this topic only appeared in early 20th century after the Russian tsarist government lifted its Lithuanian press ban that had been in effect for 4 decades.

But even then, the books were not widely accessible. Images mostly spread as mass-produced pictures created using various graphic art techniques (and, later, industrial printing machines). In the 18th and 19th centuries, the prevailing type was small holy cards of Jesus of Nazareth popularly called 'prayer book pictures' but not necessarily kept in said books. Since the 18th century, some larger prints also appeared (first, on special occasions and later without any occasion) that were intended to be framed and hung. Both types featuring various statues of Jesus of Nazareth from St. Joachim's Province (Jesus of Antakalnis being the most common) were abundant. Most likely, not all of them are now known because paper items are poor survivors: some may have become very rare and some may be completely gone.

Only one engraving in Lithuania is hypothetically considered printed before the middle of the 18th century but some data suggest that such images of Jesus of Nazareth were already spreading; however, it is not yet clear whether these graphic artworks were local or were imported from somewhere by the Trinitarians. The engravings from Teofipol (1745) and Lviv (1748) presented in the book (I.2.2 and IV.1.1) were not the only images created in Lviv in mid-18th century; some other likenesses of the statues of Jesus of Nazareth (including Jesus of Antakalnis) were also created there. Some

characteristics of these engravings (downwards facing hands of Jesus, motifs of a canopy or cherubs bearing the symbols of Passion) were repeated by the creators of later statues, paintings and engravings of Jesus of Nazareth including Pranciškus Balcevičius, a graphic artist from Vilnius. However, his engravings also have some new features such as the arms of Christ crossed on His chest (IV.2.1) and a strictly symmetric system of rope knots. In 1778 Józef Perli created a tiny engraving which also included the view of Antakalnis monastery and Sapieha Palace and in 1800 he created a large, colourful engraving with many details to commemorate the centenary of the statue (IV.2.2). Later the Trinitarians of Antakalnis who already had the clichés of engravings would regularly commission new prints to be made based on the jubilee-related illustration (compare IV.1.2 and IV.2.3). However, the majority of the mass-produced images of Jesus of Antakalnis were printed between 1840 and 1880. After that copper engravings were almost completely replaced by lithographs (often in colour), steel engravings and oleographs. The images in question used to be printed not only in Vilnius (IV.2.4, IV.2.8) but also in Paris (IV.2.6 to 7), Berlin, Neuruppin (IV.2.5) and elsewhere. The images differed in technique, drawing, framing and size: larger ones intended to be hanged became more abundant (IV.2.4 to 6, IV.2.9). All of them repeat the same few similar variants of how Jesus figure is depicted and the motifs of a niche and a canopy borrowed from the engravings created in early 19th century by Perli and other masters. The authors of the said drawings have not been identified but we know who were the lithographers, printing houses, publishers or clients who commissioned them. In mid-19th century many of them were still commissioned by the monastery. It is thought to have commissioned a rather large coloured

lithograph (IV.2.4) and, possibly, some letter writing paper decorated with images of Jesus of Nazareth and the monastery (IV.2.8). At the same time the input of some other people, first of all of Jan Kazimierz Wilczyński (1806–1875), a cultural activist, was important. The *Album of Vilnius* consisting of several series published by him included a narrower and a wider panoramas of the interior of Antakalnis Trinitarian church (I.2.1.), several pictures of Jesus of Antakalnis created and printed in Paris (three lithographs and a steel engraving: IV.2.6) and three pictures of its analogue from Brailiv (Ukraine). The images of Jesus of Antakalnis, just like other images focusing on Lithuania and Poland published by Wilczyński and others reflected the patriotic attitudes permeating both the secular and religious culture of Lithuania of the time even though they were mostly printed abroad. As a result of ever-increasing restrictions, the Catholicism as such became part of the identity to be cherished.

In the 19th century some folk engravings depicting Jesus of Antakalnis were also created in Lithuania. Some of them are very primitive and simple while others have a more elaborate composition and ornamental décor (IV.2.11). Two different engravings from the 2nd half of the 19th century were created after the same professional lithograph (IV.2.4) but one of them features the figure of Jesus of Antakalnis (IV.2.12) and the second one depicts its analogue from Daujėnai church (IV.2.13). It is the only known mass-produced graphic representation of the latter and, in general, the only graphic art image of a statue from Lithuania that is a replica of Jesus of Antakalnis.

In the circles of rich Catholics, the painted replicas of the miraculous Trinitarian Jesus began spreading quite early. By 1721, Semeliškiai Church of St. Lawrence and Hieraniony Church of St. Nicholas (in Belarus) already had pictures

of Jesus of Antakalnis which, judging by their size, were meant to be used for personal or family prayers. The picture of Hieraniony referred to as miraculous came from one of the manors of the parish. Just like the paintings made for churches, paintings intended for private piety used to be decorated with ornamented silver sheets (“plaquettes”) that covered the clothing of Jesus and, sometimes, the background and, in some cases, were made by skilled professional goldsmiths (IV.3.1). In the 18th century some collectors, e.g. Józef Julian Stanisław Sapieha, a bishop and the son of the funder of the Antakalnis Trinitarians, had in their collections some so-called rarities, among which was a figurine of Jesus of Nazareth in a glass bottle. Another item that can be considered a relic related to family life was a watercolour of Jesus of Antakalnis created by an amateur from the collections of Plungė Manor of the Ogiński family (IV.3.2).

Less affluent Catholics were buying paintings or small sculptures made by folk artists or graphic art prints for their homes. Folk painting has not been very plentiful in Lithuania. However, in the 19th century there was a high demand for paintings created on paper or canvas with a typical stylised rendering of figures surrounded by flowers or other motifs brought to Lithuania by Polish merchants or painted by Polish artists who came here. Some local Primitivists also followed their style and this sometimes makes it difficult to determine the origins of paintings created in a similar manner (IV.3.3; IV.3.4). In Samogitia, religious-themed reliefs intended for homes appeared as early as in the 2nd half of the 18th century. Among the surviving examples is a somewhat later relief of Jesus of Nazareth carved in 1826 (IV.3.5) that has come from Tverai church (which previously had an even earlier processional altar with a similar relief). Many

village houses had a Crucifix but other subjects of sculptures were rare; however, small figures of Jesus of Nazareth (IV.3.6 to 11) used to be made during the period of 1850–1900 (and even more so in 1900–1950) so there must have been a certain demand.

A close bond with Jesus Christ is suggested by devotional objects worn by the worshippers: personal objects blessed by the clergymen and related to certain occasions or, sometimes, to special commitments. Only a few survived because they used to be buried together with their owners. Two types of small devotional objects with Jesus of Nazareth are known: rings and devotional medals. Rings with the miraculous image (no examples were found) would be worn by the members of the fraternity of Jesus of Nazareth. In the Grand Duchy of Lithuania, such fraternities operated in the churches of Vitebsk and Maladzyechna monasteries but their most honourable members (funders of the monasteries and other benefactors, their family, and high officials of the Church or civil government) lived and were active in a much broader geography.

The most popular items, particularly in the 19th century, were devotional medals worn on one’s chest. All or most of the medals sold in Lithuania and Poland in the 18th century were made in Rome. Medals with Trinitarian themes (thus, the image of Jesus of Nazareth among them) were also made in Rome; some of them were intended for the whole Order, others were associated, through their inscriptions, with some certain locations and their famous images. However, the latter did not necessarily stay in one location: a bronze medal with the painting of Mary of the Granadian Trinitarians and Jesus of Nazareth (of Granada) were found in the territory of Vilnius Lower Castle.

In the 19th century their popularity and diversity in terms of purpose, images and

material kept increasing as did the numbers of production sites: by the middle of the century, Lithuanian and Polish goldsmiths and companies started making them themselves. In almost all medals the figure of Jesus of Nazareth was combined with the image of the Blessed Virgin Mary on the other side: either Our Lady of Sorrows in compliance with the piety traditions of the Order (IV.4.6), or any other miraculous painting of the Virgin. There were some purely Vilnius-themed medals with the images of Jesus of Antakalnis and Our Lady of the Gate of Dawn (IV.4.2) as well as medals with images of the paintings from Berdychiv and Letychiv in Ukraine (IV.4.3 to 5). A medal created after the analogue of Jesus of Antakalnis from Kamianets-Podilskyi and its church also existed (IV.4.7). It is important to note that the image of Jesus of Nazareth of almost all of these devotional objects was based on the lithographs of Jesus of Antakalnis (I.2.1, IV.1.3). The said medals were equally signs of faith and of remembrance about the formerly independent Polish-Lithuanian Commonwealth and served to refresh public memory just like the “Album of Vilnius” by Wilczyński or other books and publications did.

The majority of such private piety objects with the image of Jesus of Antakalnis (Jesus of Nazareth) were made in the 19th century, after the uprisings of 1831 and 1863, and in the 20th century their popularity significantly decreased, although some prayer books and post cards were still published. After the Trinitarians left Lithuania and the priorities of worship have changed in the entire Church, the likenesses of Jesus of Antakalnis were outrivalled by the medals, cards and other images of the Sacred Heart of Jesus. However, it would seem that the demand for small private sculptures of Jesus of Nazareth increased rather than diminished

during the period of 1900–1950. Moreover, encouraged by the interest of cultural activists and artists in folk art, the collection of folk art began thus increasing the demand for Primitivist sculptures (including that of Jesus of Nazareth) outside the farmers community.

V. Traditions and Changes: The Image of Jesus of Nazareth in the Perspective of the Centennial of Independent Lithuania

Of the whole period of more than three centuries when the image of Jesus of Nazareth circulated in the Lithuanian panorama, the last century (from the end of the WWI and the independent Republic of Lithuania to our times) was the roughest. But in addition to challenges it also brought some remarkable transformations and demonstrated the persistence of this theme in the Lithuanian art and culture. Some of the transformations were determined by changes in the political situation of the country and some by the evolution of the culture that depended on more than one aspect.

During the first period of independent Lithuania (1918–1940) only a few new sculptures of Jesus of Nazareth were created for churches (see II.1.33) but they were still very popular in outdoor monuments. The entire folk art transcended the limits of purely rural aesthetics and religious art became more than just the artistic expression of their faith. In the 1st half of the 20th century the concepts of professional and folk art started changing. Until then, folk art makers looked at the professional art (church art and mass-produced prints) as an example to follow. In late 19th and early 20th century, activists promoting the Lithuanian nationalism began considering folk art to be the treasury of

the whole nation. Professional artists (Antanas Jaroševičius, Mikalojus Konstantinas Čiurlionis, Adomas Varnas and others) started researching its themes and motifs and using them in their own works. In addition, items created by self-taught artists and craftsmen were displayed alongside the professional art in Lithuanian Art Exhibitions in Vilnius since the very first one that took place in 1907.

During the inter-war period, the studying and collecting of folk art and using it in their creative work became a mission for many cultural figures and the creation of a modern national culture based on folk art heritage was part of the state policies. In the beginning, a romantic interpretation of folk art motifs prevailed in professional works. Since 1930s it has been gradually replaced by a search for an artistic language that is based on folk art but also modern and, in many cases, aims to convey the character and spirit of the nation. Adomas Galdikas, Viktoras Vizgirda, Viktoras Petravičius, Juozas Mikėnas and other painters and graphic artists emphasised the expression and the structural and/or ornamental nature of figures and other objects in their landscapes, still lifes, scenes based on folk motifs, and engravings and sculptures of various saints.

During the period of 1900–1950, folk art was also changing. It was influenced by mass-produced church art pieces, illustrations in Catholic or secular press, promotion of folk art in the press, and examples or models prepared by professional artists for the purpose of teaching arts or crafts. The said factors erased regional differences and, therefore, inter-war period resulted in increasingly large number of items, the origins of which are difficult to guess from their appearance (V.1.1). It must be said though that the style of the older generation of wood carvers remained almost unaffected (some examples included in Part III of the book).

After WWII, at the beginning of the Soviet period, both professional and folk religious art was banned from the official cultural space and the construction of religious outdoor monuments was obstructed. People were persecuted for such actions and crosses were removed from public places up until late 1980s. Luckily, since 1960s, after the periods of Stalinism and savage atheism ended, it was allowed to collect, store and publicly display the heritage of the old folk art. Several folk art albums were published as well as a book (Kostkevičiūtė, 1966) about the oeuvre of the talented Vincas Svirskis (III.1.1) that inspired many to follow and even imitate his sculptures (V.1.3). During the Soviet period, self-taught artists were encouraged but also regulated. To be eligible to be built in public spaces, displayed at exhibitions or used for the production of souvenirs, the works of artists and craftsmen that belonged to the Folk Art Society established in 1966 could only be secular-themed. Despite this, crosses and other traditional wooden monuments created by them were still erected in cemeteries and churchyards and Christian-themed statues made by folk artists and intended for home use became even more popular. Many small figurines of Jesus of Nazareth were carved by Stanislovas Stankevičius from Krekenava (V.1.2) and some other sculptors.

The historical turning points of the mid-20th century were subsequently echoed by social, demographic and other changes of the society. In addition to the old generation of self-taught village artists, the Folk Art Society (now the Lithuanian Folk Artists Union) accepted new members who were increasingly better educated and often came from cities. They were familiar with a broader spectrum of artistic heritage, used different examples as references and attempted to be original. The examples are

the sculpture of Jesus of Nazareth by Sigitas Jagminas (from Kelmė Regional Museum) with a visible influence of Art Deco and Constructivism and a figure of the same iconography by Robertas Matulionis (V.1.4) with souvenir-like appearance and naive art characteristics.

The shapes of wooden outdoor monuments and their sculptures also changed. After the war, the crosses, shrines and other traditional monuments were of the usual shapes but during the period of 1960–1990 some of the new monuments (including those containing sculptures of Jesus of Nazareth) already had significantly altered or unique shapes. They were very diverse. Jesus statues in monuments created in 1970s (a non-surviving cross in Valakbūdis churchyard by Stanislovas Stankevičius and a pillar-shaped monument in Sutkai village cemetery attributed to Dominykas Vizgaitis) are characterised by a usual symmetry but no longer contain the elements of the Trinitarian iconography. In his roofed pillar-type cross from 1981 in Garliava cemetery Stasys Karanauskas has carved the figure of Jesus of Nazareth characterised by a traditional iconography but not as a stand-alone statue but as a relief as was already popular at the time. In 1973, at the initiative of Mykolas Dobrovolskis (Father Stanislovas OFM cap), the tombs of the participants of the 1863 uprising in Paberžė cemetery were repaired and cleaned and wooden monuments with the figures of Jesus of Nazareth were placed on top of them. Among them, a particularly artistic and unique item is a large tomb sculpture of Jesus of Nazareth by Rimantas Idzelis placed on the tomb of the insurrectionist Ignacas Stakauskas (now a copy is standing in the cemetery and the original is stored at the local church). The needles of the crown of thorns in this sculpture are so long that rather look like rays of a nimbus and the rope winding around the hands forms a

symbolic cross as if intentionally demonstrating it. Drooping arms with large hands and flaring sleeves add even more expression. These new iconographic features acquired additional meanings during the period characterised by restrictions of worship and other makers of the same-themed wooden monuments borrowed them as well as some other details. The same iconography is observed in a wooden monument built around 1981 in Alsėdžiai churchyard featuring a relief of Jesus as well as the Cross of Vytis and Pillars of Gediminas (symbols of the Lithuanian statehood signifying resistance to the Soviet rule).

Even today, in the 21st century, masters integrate some of the features of the said Paberžė cemetery sculpture into their own unique works. Long needles of the crown of thorns are favoured by Saulius Lampickas who creates colourful and expressive naive-style sculptures (V.1.6). The woeful gesture of hands was used by Adolfas Teresius in his impressive sculpture of Jesus of Nazareth made of bog oak (V.1.7) and by his son Augustinas Teresius in his sorrowful statue of the Saviour (V.1.8). Other artists, such as Antanas Vaškys or Vytautas Jackūnas (V.1.5), use the old iconography and follow the local traditions of their regions in their sculptures (including those of Jesus of Nazareth). Some other masters use a reduced iconography (no scapular and a simpler hand tying) in their statues in question, while others, on the contrary, add some characteristics or details typical of other Jesus-depicting scenes. In addition, Jesus of Nazareth is depicted in the engravings by Klaidas Navickas and Ona Pusvaškytė who try to continue folk graphic art traditions (V.1.9 to 10). Several unique openwork compositions with a figure of Jesus of Nazareth were created by Gintautas Gavenavičius from raw flax fibre.

The above-mentioned sculptures that were sometimes purchased by private collectors or museums but were in principle meant to be displayed at exhibitions (V.1.5 to 8) represent a rather recent phenomenon. Just like other religious themes, the iconography of Jesus of Nazareth returned to the public art of Lithuania (including exhibitions) during the period of national revival and regaining of Independence (1989–1990). Since then, there has been a surge in the making of traditional and religious monuments which are still being built in all appropriate places. The monuments with the statues of Jesus of Nazareth still being made today are crosses, roofed pillar-type crosses, column shrines, wayside shrines and other types including tombstones designed by professional architects. In the monuments made by folk artists during this recent period, the statue in question is sometimes combined with other figures but is mostly stand-alone and reliefs are the most abundant type even though some sculptures in the round have also been made (the Pabiržė monument for the deportees and political prisoners designed by an architect in 1999 includes a large wooden statue standing in a open-sided brick shrine). Since the beginning of this period, the image of Jesus of Nazareth – the arrested and tortured Saviour – has been mostly used in monuments commemorating freedom fights, deportations of Lithuanian people by the Soviet government, places of torture and people who were deported, killed or persecuted. The said image of Jesus Christ is also common in memorial monuments of different purposes continuing the tradition of cross-making as a symbol of faith, endurance or the protection of God. Some of their makers are: Algirdas Butkevičius, Vidas Cikana, Antanas Česnulis, Juozapas Jakštas, Saulius Lampickas, Albertas Lunskis, Gediminas Radzevičius, Va-

lentas Survila, Antanas Vaškys and many other artists. Some masters (e.g. Vytautas Ulevičius who offers a unique interpretation of the image and surrounds it with Christian and national symbols or Adolfas Teresius who keeps looking for a yet-unseen rendering) have created a large number of monuments with this statue during their career of more than three decades.

Let us return to the professional art. It continued to be influenced by the folk art after the inter-war period of the 20th century, even during the most unfavourable times (occupations by the Nazi and the Soviets). This resulted in many images of Jesus of Nazareth created by quite a few Lithuanian artists of the late 20th century. However, the first unique interpretations of this folk art theme appeared as early as in 1930s. When creating sceneries and costumes for folk themes-based operas staged in the State Theatre in Kaunas, the artist Liudas Truikys used motifs of Rūpintojėlis (Christ in Distress) and Our Lady of Sorrows (Pieta and the Blessed Virgin Mary with 7 swords), which were highly popular in folk art and were becoming the symbols of the trials and tribulations suffered by the nation in the Lithuanian culture. In addition to these, Truikys made an impressive use of the yet “undiscovered” figure (figures) of Jesus of Nazareth and its expressive motifs of ropes and thorns (V.2.1 to 3). The artist interpreted the features of three primitive sculptures of Jesus of Nazareth (V.2.4 to 6) that he had in his collection. He recreated the Christian theme adding some grandeur, symbolism and musical rhythms typical of the architecture and art of the ancient civilisations (Egypt and Mesopotamia). The figures became universal images transcending the meanings of the original subject.

The gloomy atmosphere of the war and hopefulness is reflected in the catalogue cover of the art exhibition that took place in Vilnius

in spring of 1944 featuring a figure of Jesus of Nazareth (V.3.1). During the Soviet period professional artists only used religious themes on tombstones and artworks (mostly anonymously made) intended for churches. In other works, religious items were treated as objects of still lives, figures transformed to symbols or were given other indirect meanings. In the portrait of a soloist Marijona Rakauskaitė and artist Liudas Truikys by Vytautas Ciplijauskas (1971–1974, see p. 237) the sculpture of Jesus of Nazareth and other background motifs reveal the personalities and interests of the depicted persons.

By the very end of the Soviet period the situation has changed and the artists have been free to choose any theme they want ever since. Like many other Lithuanian artists, Augustinas Savickas had some folk sculptures in his workshop, which he painted in his small still lives and later used in compositions reflecting on the cataclysms of the 20th century and the fate of his family and the whole nation. Painting I of the series “Signs of Suffering” (1988) with a figure of Jesus of Nazareth (see illustration on p. 224) speaks about violence and its tragic aspects. In an engraving *Ecce Homo* created by Albina Makūnaitė at around similar time, she uses the motifs of the Lithuanian history in addition to the image of Christ inspired by her personally owned sculpture of Jesus of Nazareth (V.3.2a to b). The purposes and techniques of the images in question gradually became more diverse. Juozas Balčikonis has created some batiks with the figure of Jesus of Nazareth. Nijolė Vilutytė has included this figure in her Stations of the Cross of modern shape and composition created using sgraffito technique (Elektrėnai church, 1996–1998). The motif of Jesus of Nazareth was also painted by Jonas Daniliauskas in his painting/vision “Vincas Svirskis and Jesus Christ in the Cherry Garden” (V.3.4). Small-sized

bas-reliefs by Linas Giedrimas created using his own technique are rather simple but have some subtle nuances (V.3.3a to c).

A new thing is that when creating important monuments for public purposes with the statue of Jesus Christ the artists began using durable materials customary to professional art instead of wood preferred by folk craftsmen (by the way, a few granite statues of Jesus of Nazareth have been made by amateur sculptors as well). Antanas Kmieliauskas, who made a stone tombstone for Father Bronius Laurinavičius in the form of a figure of Christ (Švenčionėliai churchyard, 1990–1991), associated it with the classical art subject of *Ecce Homo* and used the motif of ties wound around the body even though he also used some iconographic features of Jesus of Nazareth. The works by some other artists integrate rather evident paraphrases of folk art. In the monument by Adulis Medžiūnas (Trakai, 1989) dedicated to freedom fights and the deportees the figure of Jesus of Nazareth and the column-shrine on which it stands feature synthetic and heavily stylised shapes. Vladas Vildžiūnas has created a model statue of Jesus of Nazareth for the monument dedicated to Lithuanian deportees in Vorkuta (Siberia) that looks as if divided into crystal-like segments – his signature style. His similar bronze sculptures also stand in two monuments in Lithuania: one to deported agronomists in Dotnuva town (home to an agricultural academy) and another to Fr. Alfonsas Gražys who was persecuted for the spread of his faith standing in Anykščiai churchyard (V.3.5a to c).